

# ICG

INTERNATIONAL CINEMATOGRAPHERS GUILD

# MAGAZINE

The Pilot Season Issue showcasing:

# SLEEPY HOLLOW

and featuring:

*The Blacklist* ~~~~~

*Ray Donovan* ~~~~~

*ECA Awards* ~~~~~

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**LOS ANGELES**  
**September 29, 2013**

DGA Theater  
5:00 PM

INT'L CINEMATOGRAPHERS GUILD  
**EMERGING  
CINEMATOGRAPHER  
AWARDS  
2013**

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# WIDE ANGLE

SEPTEMBER 2013  
PILOT SEASON



Is it me, or does contemporary television just continue to elevate the art of cinematic storytelling? Notice the choice of modifiers there – cinematic – a term usually reserved solely for big-screen entertainment. These days, the TV/feature comparison is irresistible; while the canvas of the latter is vast and designed for total immersion, the results pouring forth on the “small screen,” which now includes multiple platforms like tablets, computer monitors, and smartphones, are often more dramatically compelling with equal amounts of visual artistry.

Our cover story on FOX TV’s history-bending take on the Ichabod Crane legend, *Sleepy Hollow*, is a typical example of how the lines have blurred. *Sleepy Hollow* series DP Kramer Morgenthau, ASC, has worked on everything from critically lauded Sundance features (*Mayor of Sunset Strip*, *Dogtown*) to Marvel’s upcoming sequel *Thor: The Dark World* (directed by TV veteran Alan Taylor); *Sleepy Hollow*’s director, Len Wiseman, has a résumé that is mostly popcorn features – *Total Recall*, *Live Free or Die Hard*, *Underworld*, *Underworld: Evolution*. And given *Sleepy Hollow*’s large amount of practical and visual effects, it’s clear Morgenthau and Wiseman hacked out an ambitious visual plan, highlighted by an extremely violent version of the legend’s headless horseman.

No coincidence, then, that Morgenthau has also worked on two of the most cinematic (there’s that word again) shows of 2013, HBO’s *Boardwalk Empire* and *Game of Thrones*. Or that his résumé mirrors Jonathan Freeman’s, ASC, who shot the pilot for another September story, *Ray Donovan*, starring (feature actors) Liev Schrieber and Jon Voight. Before Freeman joined *Boardwalk* and *Thrones* (and after he lensed the pilot for *Sons of Anarchy*), he shot three features. This is not an echo you’re hearing: *Ray Donovan*’s series DP, Matthew Jensen, also shoots for *Game of Thrones*, as well as one of the most visually daring cable shows in memory, *True Blood*, created by – screenwriter Alan Ball, who – wait for it – wrote the Oscar-winning feature *American Beauty*.

This parade of quality is hardly limited to episodic television. New York-based cinematographer Tom Krueger put together a diary (via ICG freelancer Margot Lester) from a stunning Chrysler commercial spot that included more formats, period-era locations, and lighting schemes than many DPs encounter in a career.

Commercials like Krueger’s showcase the art of short-format cinematography in the extreme; our profiles on ICG’s 17th Annual Emerging Cinematographer Award honorees reveal 10 individuals who have mastered short film cinematography, even as their professional lives are spent filling other camera department roles. No doubt many of the names on this list – Mike Berlucchi, Eduardo Fierro, Kyle Klütz, Michael Alden Lloyd, VanNessa Manlunas, Camrin Petramale, Guy Skinner, Thomas J. Williams Jr., Rob C. Givens, and Andrew Shulkind – will be mentioned in future comparisons drawn between TV and features, just like Morgenthau’s, Freeman’s, and Jensen’s. However the final word is best left to David Klein, ASC, whose visual stamp for the Emmy-winning *Homeland* and *True Blood* was forged shooting indie features for writer/director Kevin Smith.

“Just before starting this season of *Homeland*,” Klein reveals in this month’s *Deep Focus* page, “I asked [executive producer] Alex Gansa, ‘To whom do I answer?’ and he said, ‘You answer to yourself.’ With that statement, he gave me more freedom than I’d ever had, but he also gave me the directive of accountability to my own standards, which, at this point in my career, are deliberately very high.”

Is it me? Or does that sound like a modest way of saying television just really kicks ...

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INT'L CINEMATOGRAPHERS GUILD

**EMERGING**  
CINEMATOGRAPHER

**AWARDS**

**2013**

*by* MARGOT LESTER &  
VALENTINA I. VALENTINI



The audience at this year's Emerging Cinematographer Awards (ECA) – the only awards event of its kind to recognize excellence in cinematography from up-and-coming Union filmmakers – will travel to many far-away locations in the short films being honored at the Directors Guild of America on September 29. Stories depicted by Local 600 members take viewers to Armenia, Portugal, Norway and 30,000 feet above the earth (where an airliner has a run-in with aliens). Other unique settings visualized in the 10 projects (eight winners and two honorable mentions) journey inside a prison, a haunted farmhouse and the confines of a taxicab on Christmas Eve.

ECA Chairman Jim Matlosz says, "We are very excited to present another great group of films for the 17th annual year. Our members continue to raise the bar for up-and-coming talented artists, and our long-term hope is that the ripple effect will be felt across all short-film platforms. We want to continue to inspire new Guild cinematographers to always strive toward excellence such as that which we witness year after year."

This year's award winners include *140 Drums*, shot by Mike Berlucci; Eduardo Fierro's *Eleven:Twelve*; *Vessel* by Kyle Klütz; *The Secret Number* by Michael Alden Lloyd; VanNessa Manlunas's *King of Norway*; Camrin Petramale's *Memoirs of a Parapsychologist*; *Your Father's Daughter*, lensed by Guy Skinner; and Thomas J. Williams Jr. with *The Return*. 2013 ECA Honorable Mentions will be handed out to Rob C. Givens for *The Ride* and Andrew Shulkind for *South Down Orchard*.

Local 600 President Steven Poster, ASC, says he's seen how much the event has done for emerging talent year after year. "It can be a real boost to the beginning of a career," Poster describes. "Sometimes it is this event that helps a Guild member understand that there is an entire community out there eager to support his or her art and craft. Every year that support grows through the Emerging Cinematographer Awards."

## Eduardo Fierro – *Eleven:Twelve*

The first movie Eduardo Fierro ever saw was *Apocalypse Now* at a drive-in in the back of his father's car in Caracas, Venezuela. "I fell asleep after the helicopter scene," he remembers, "but I'll never forget that intro. I still hear the music."

When he was 12 years old, his mother gave him a Holga point-and-shoot and told him that if he ever needed to get more film printed to just go to the lobby store and give the cashier the family's apartment number. After the first week he'd gotten two dozen 35 × 36-mm rolls double-printed! "She almost killed me," Fierro laughs.

After attending the prestigious Macrisca Film School in Caracas, Fierro moved to the U.S., where he attended Full Sail University. He later worked as a Steadicam operator in Miami's booming Latin music video and commercial industry.

*Eleven:Twelve*, directed by Juan Barros, tells the story about a guilt-ridden man who, after a tragic accident that results in the death of his wife, returns to the same city to reconcile his loss. Shot on a Canon 5D Mark II and a 7D (for slow-motion scenes) because of their affordability and small size, *Eleven:Twelve* was filmed in four nights in Lisbon, Portugal.

"Shooting there pushed my creativity in such a good way," Fierro recalls. "But working all nights was challenging. By the end I think we were all hallucinating."

They used existing source lighting and a few 500-watt and 1K China Balls, all the while pushing the Canon sensors to 3200 ISO (and once to 6400 ISO). Fierro also had the Flat Technicolor firmware, which, he adds, "helped a lot."

