

EVENTPROGRAM



**MANHATTAN EDIT WORKSHOP
PRESENTS**

SIGHT, SOUND & STORY

THE ART OF CINEMATOGRAPHY

NYIT AUDITORIUM ON BROADWAY

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WEDNESDAY, DECEMBER 5, 2018

4:00PM - 10:00PM



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Welcome to **SIGHT, SOUND & STORY 2018**

THE ART OF CINEMATOGRAPHY



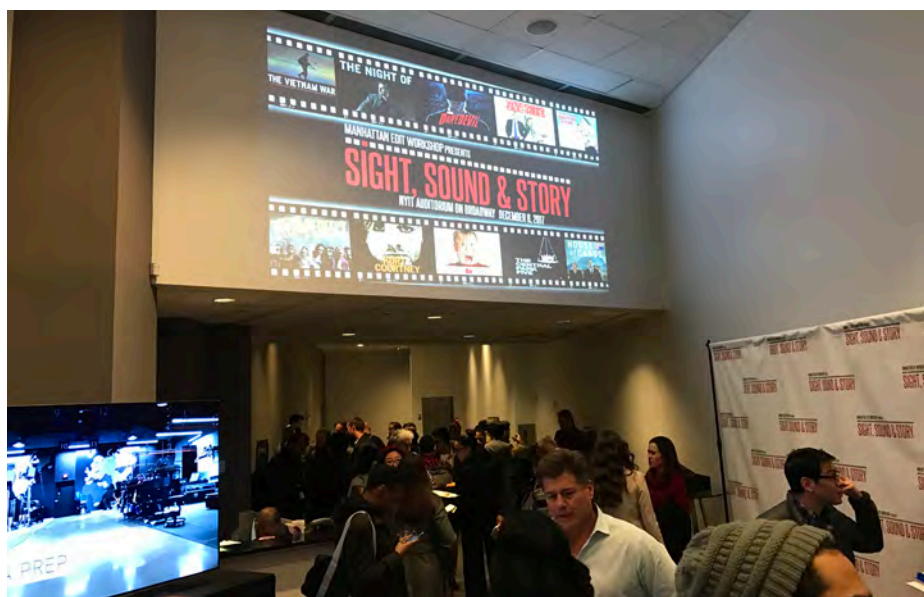
In 2005, we launched a series of public events with prominent film editors – providing an intimate and casual environment where both students and members of the local film community could gather and explore the art of visual storytelling.

From those events, we began co-producing ACE's EditFest NY, an all-star line-up of the industry's most exciting and expressive talent. Over time, EditFest NY evolved into Sight, Sound and Story and eventually into an evening dedicated to The Art of Cinematography.

This year's fourth annual Cinematography event will go behind the lens to better understand the challenges and decisions made by top visual artists in the realm of narrative TV, documentary and feature films. Our event series is where we hope many pieces of the creative puzzle fit together - a familiar enclave for the exchange of ideas and a celebration of this unique collaborative process.

Josh Apter

Manhattan Edit Workshop, Owner and Founder



SCHEDULE

*All panelists are
schedule permitting.

3:30pm **CHECK-IN**

4:00pm **OPENING**

4:15pm - 5:30pm - **IN THE MOMENT:**

The Art of Cinematography in Documentary Filmmaking

MODERATOR:

Hugo Perez

(Neither Memory Nor Magic, Lights Camera Uganda)

PANELISTS:

Alan Jacobsen

(Strong Island, Finding 52)

Martina Radwan *(The Final Year, Inventing Tomorrow)*

SCHEDULE continued on page 6

MANHATTAN EDIT WORKSHOP

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A wide-angle shot of a large audience seated in a dark theater. The audience is facing a stage where a person is standing, illuminated by a spotlight. A large screen is visible on the right side of the stage.

(Star Wars - Episode IV: A New Hope,
Tron, 2001: A Space Odyssey)

(Game of Thrones, Westworld, Ray
Donovan, The Affair)

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Q&A WITH CINEMATOGRAPHER CLAUDIA RASCHKE



by Brian Hallett

Award-winning cinematographer Claudia Raschke is best known for her ability to bring the rich tones of the motion picture medium to a diverse spectrum of films, from highly stylized commercial endeavors to feature documentaries to lower-budget works of art. Among her many notable award-winning and nominated films are: *God is the Bigger Elvis*, *Black Magic*, *Mad Hot Ballroom*, *My Architect* (add'l DP), *Small Wonder* (add'l DP), and *Rose's Passion* (add'l DP). Her most recent feature documentary RBG directed by Betsy West and Julie Cohen was released this past May.



Brian Hallett (BH): So tell me a little about what you remember the most from that film.

Claudia Raschke (CR): I think the most memorable part of my encounters with RBG was because she is so incredibly busy that it is quite difficult to have an extensive amount of time with her. So when we were shooting no matter what we were shooting, it was fairly limited in terms of time. I would get 20 minutes with her and when you have only 20 minutes with your main subject then every moment has such significance that the pressure is really on. There's no time to let

Cinematographer Claudia Raschke filming Supreme Court Justice Ruth Bader Ginsburg for the film RBG.

me think about this. It's basically that you only have 20 minutes, so move fast and make your best choices. Don't make any mistakes and better be prepared. The pressure from that project is what is the memorable from that experience.

BH: Do you think that kind of deadline focuses you?

CR: Oh absolutely. If the pressure is on you know it there's this whole thing. Of course if it's an interview it's a different



Claudia Raschke, right, with Supreme Court Justice Ruth Bader Ginsburg and the team behind.

story because the pressure is not on me at that moment it's on the director. But I would have ample time to do the lighting prior to the Interview. So that was not the issue in terms of time. It is more so in the moments of verite and you don't want to miss the moment. You know how organic that can be and how out of sync you also could be if you make the wrong call. Because you want to be in a position that you can really capture somebody's character authenticity, but at the same time you need to also be really story focused. The cinema verite is often divided into two different main subjects or topics for me. One is, only what is important for the story and the director. This can be where the director might come over and say they need something specific covered and then I've got everything I needed out of the scene and to move on. The other is the behavior from hanging out with a character and developing that trusting relationship with your subject when you are photographing in their territory and their intimate space. That for me is usually where I get some real treasures. Like

some pure gold of a character of that magnitude and then waiting and seeing how things unfold. It's very tricky when you only have 20 minutes.

BH: Yeah for sure.

CR: Does my shot and my camera movement at this point really tell the story in the best way? Yes, I get the body language but do I get the emotion? Do you really get the character? In the case of *RBG*, do I really bring that understanding of what she does and who she is to the audience in such a way that they feel that they're close to her? That usually doesn't happen in a couple of shots. That only happens when you have more time to hang out because that can only develop when you have the time. And so I think for me the struggle was such that just get all different angles to capture her. And where am I going to have that moment to really get to know her. You know where the audience really truly feels that they are with her and get her sense of humor and get you to fall in love with her. That was a real challenge for me. Hanging onto the shot a little bit longer because she might just have an emotional right

now and I need to capture that. On the other hand I say to myself that I should move on to another shot and you have to get more coverage. This was really pronounced when we were filming her.

BH: What do you look for in a project? Like for example like the *RBG*.

CR: Well with *RBG*, as well as with any of my projects that I collaborate on, I think the most essential thing for me is that I truly capture their voice. Often these are voices that have not been heard or stories that have not been told. So my aim is to really capture the emotional unfolding of whatever problem or challenge the character faces and how that fits into the bigger arc of the story of where society places them. Ultimately, for each project that I sign on to, I have to really feel that the circumstance has not been discussed, the voice has not been heard, or that it is really a poignant moment in life that needs to be shown to an audience.

BH: How did you get your start?

CR: Well I was a dancer and then switched over from modern dance into cinematography by coincidence. I had done still

photography pretty much for my entire youth and thought that I might become a still photographer. Then I was swayed by dance and I came to the United States because the modern dance community is really either here or in Amsterdam. I'm originally from Germany and so when I came over to the United States I started dancing to support myself. At this time I was also a waitress and had a colleague bartender who also taught part-time cinematography at Columbia University. One day he looked at my still photos and said that I had a really great sense of framing and composition. He asked me if I had ever thought about a career in cinematography. I had no clue what that meant. So he explained what he did and invited me on set. He asked if I would be willing to work for free and in exchange, he would teach me how to use different cameras. So I took the opportunity and worked my butt off to get that experience. What I found was when the grips, the electricians, camera department, the prop department everybody is working in synchrony it is quite like choreography. That just got me hooked. I didn't want to do anything else after that so I decided that I would study and take classes and to hone my skills. Develop being a camera assistant and continuously working my way up the ladder. I eventually joined the Union and even shot

Photo from the documentary Mad Hot Ballroom.



many students thesis films. I did about ten narrative feature films around this time and I was tossing between should I move to L.A. and do I really want to do more narrative feature films. At the same time I also realized that there are different forms of storytelling and I got the opportunity to work on some documentaries with my mentor Diana Taylor. In documentaries you are always an explorer of human nature and explore the different ways of life through different cultures. This is paramount as a cinematographer in documentary films. For me, that is what's so satisfying and so much in alignment to how I want to contribute to a better world. This step of being an explorer and being outside of your comfort zone by continuously learning and living in someone else world. I decided to drop narrative feature films and go full force into documentaries and I have felt ever since very much that that was my true calling.

BH: What would you suggest someone, like maybe just graduated from film school, who's thinking about the next step? It seems like you have been through quite a bit of it. So you might have some suggestions.

CR: I've been in the business for 34 years. I think looking back I realize that the first years of cinematography were all about learning the craft and speaking that language and what kind of impact the camera has or even the mood you can set with lighting. I'm very grateful that I had that experience with narrative films right away. Once you have had all the toys, the cranes, the dollies, the steadicam, the different lenses, and all the lights you can ever wish for... then you take that experience to documentaries where you may have nothing on hand. But I have the understanding from that world and



Photo from the documentary God is The Bigger Elvis.

apply it to documentaries. I would say to somebody who starts out you know do try out all the technical tools that you can get your hands on so that you have that knowledge and then see where it takes you. If you were an artist you want to try out watercolors and oils and you know pastels before you know what fits you what is really your way of expression.

BH: What's next for you?

CR: I have several projects that I'm involved in at the very moment. One specifically is a documentary about the ballet the Hockaday the Monte Carlo, which is an all male ballet dance troupe that dances for troops.

Brian Hallett, is the senior promotions producer at the NBC affiliate in Nashville, TN, and an award winning cameraman, editor, and producer. He has shot everything from broadcast television news, promotional image campaigns, music videos, short films, and documentaries. First and foremost, Brian is a cameraman and since 1999 his skills have allowed him to work for Spike TV, NBC, Fox, and CBS.



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CHANGES IN THE LIGHTING INDUSTRY:

A Q&A WITH MIKE JONES, Manager, Product And Sales at ARRI

This interview with Mike Jones (MJ) was first published on ProductionHUB.com (PH), August 15, 2018.

PH: Where did you get your start in the lighting business?

MJ: I owned a lighting company called First Unit in the Bay area years ago. I hired somebody else to run the business and worked as a gaffer and electrician. When we first started the company, we put together a truck, and I'd go out and work the job during the day, come back to the shop at night, load up for the next day, sleep on my office floor for a couple hours, and go back to work.

PH: How did your relationship with ARRI begin?

MJ: In the early 90's ARRI was exhibiting at LDI. It was just John Gresch and Charlie Davidson, ARRI's VP of Lighting at the time so they asked me to help out at the show. Since it was just a four-hour drive, I agreed. The next year when they did NAB, Charlie asked, "Want to come and hang out with us again?" I did shows for them and they gave me new products to test and evaluate — that's kind of how the relationship started. I became full-time in July 2005.

My philosophy is that the gaffers and directors of photography are the end users, that is who we should design the equipment for. They are the ones who dictate to the studios and rental houses what to buy. I went after the gaffers and it helped build my relationships with the rental companies and studios.



Mike Jones with the ARRIMAX/10/12

It's a wonderful business in the respect that I can say that all of my clients are also my friends. If you go with the philosophy of, being honest with them, doing what you can for them — it will always come back to you tenfold.

PH: Is lighting on set different now compared to 20 years ago?

MJ: There are so many tools now. When I started, we lit everything with Arcs and 9 lights. It wasn't as refined. You couldn't get the looks that you can now. With the advent of HMIs, which I was very fortunate to be in the early part of — all of a sudden you didn't have to trim carbons on arc lights; you could turn on an HMI and just let it run all day without interruption.

Technological advances have made it easier to get the looks you desire. One time I had a gaffer tell me that lighting for film was like Rembrandt painting a picture. It allows the artist to be an artist.



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With LEDs and all of the tools that you have nowadays, it doesn't allow you to get complacent. I'm an analog guy living in a digital world, I have to re-learn everything and it's fun. It forces you to learn new technologies and new ways of doing things.

PH: *Have safety issues improved over the years?*

MJ: We would go into circuit breaker boxes, panel boxes and put giant clip-ons to get electricity. We could have gotten killed.

The rules on sets now are much more stringent. The first HMIs had open igniters which were just open contacts. If you fired the lamp with your hand on it, you could get electrocuted. Things like that are not allowed anymore. Electrically, ARRI was one of the first companies to use strictly sealed igniters so that accidents did not happen.

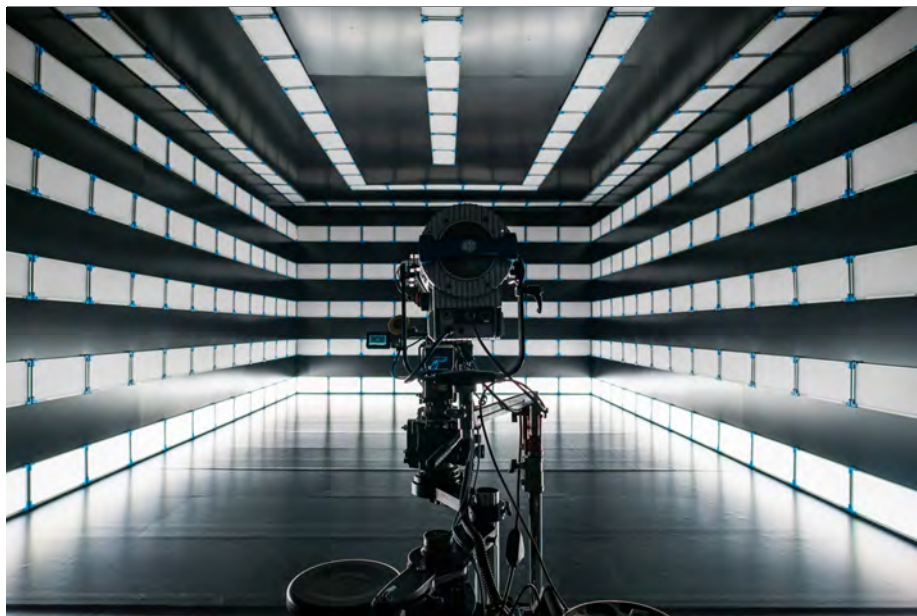
PH: *When did the transition between analog and digital lighting happen?*

MJ: It's happening now. The big push was in "rock'n'roll" lighting: live event, moving lights. It's been utilized for quite some time. In TV and film, it's been the last six to seven years, where we could control it, adjust color temperature and give people tools that matched.

LEDs are out there since 1962, but now they're just getting bigger, better, brighter, cheaper, and we're able to do more things programming-wise.

ARRI Lighting has always been used in a variety of applications such as still photography and TV studios. With the LED revolution, ARRI SkyPanel and L Series have been used in even more applications than ever before. We have clients from theatre, worship, live events and even archival lighting applications. Our headquarters in Germany has provided system services that specialize in lighting setup design and installation for years, while ARRI Americas just launched it a few years ago. ARRI's US System group has been growing over the last three years. Now, we are at the right place to

Skypanels S60-Cs and ARRI L-&-C



PH: *What current lighting trend makes no sense to you?*

MJ: I am a fan of natural light. I am a fan of things looking the way that they're supposed to look, not artsy-craftsy. I don't like big flares, I don't like anything that takes your eye away from what you should be looking at. Probably one of my favorite movies, as far as lighting is concerned, *Crouching Tiger, Hidden Dragon*. That movie was beautifully lit in a very natural way. When you paint the picture, there shouldn't be anything that really takes you away from the picture.

PH: What will be the next big thing in lighting for film?

MJ: Refinement of what is out there. It's going to get brighter. I foresee more and better things. I see cameras and lights interacting digitally. I think that's the next big push. There are already companies starting to do that to light gear. At ARRI, we are experimenting with so many things. It's unimaginable for me where it'll be in five to 10 years.

PH: What would you recommend to those just getting started in the lighting business?

MJ: Learn and read. I see so many young people wanting to learn, asking questions and really soaking up the knowledge. Back in the day, probably the best way to start in the business was to go to work for a rental company.



Mike Jones with vintage HMI.

One of the first things I used to do with my company when I hired somebody new was hand them a pencil, pad of paper and a lighting catalog, and say, "Go take inventory." The reason for doing that is you could see what it was. As you went out and did more things on shoots, you saw how it was used and how it worked. You have to know what the equipment is and how to use it or you're going to get left behind.

Visit ARRI for more information on lighting products. ■



PANELISTS AT SIGHT, SOUND & STORY | THE ART OF CINEMATOGRAPHY



Director of photography **Alan Jacobsen** photographs narrative and documentary projects with an authentic, natural eye and sensitive curiosity.

Jacobsen's most recent acclaim is for shooting director Yance Ford's *Strong Island*, which was nominated for the 2018 Academy Award for Best Documentary and won the 2018 Primetime Emmy Award for Exceptional Merit in Documentary Filmmaking. Focusing on the violent death of Ford's brother, Jacobsen was both director of photography and associate producer on the project. The film features long takes and a camera which never pans or tilts.

Strong Island also won the Sundance Special Jury Prize and has received nominations for a raft of other accolades, including Best Documentary Film at both the Berlin International Film Festival and Black Reel Awards.

Jacobsen recently finished shooting *Finding 52* for Josh Zeman and Adrian Grenier. The feature-length documentary highlights the search for the world's loneliest whale and is due for release in 2018. He is also lensing a feature documentary with His Holiness the 14th Dalai Lama.

His films for two-time Oscar-nominated director Marshall Curry, *Racing Dreams* and *Point and Shoot*, both received the Grand Jury Prize for Best Documentary at the Tribeca Film Festival. *Racing Dreams* documents three young competitors in the World Karting Championship, while *Point and Shoot* follows an American's journey to fight in the Libyan Revolution. The Tribeca Film Festival jury described *Point and Shoot* as, "a film that makes its own rules."

Jacobsen earned a Best Cinematography Award nomination at Sundance Film Festival for his work on *Toe to Toe* with director Emily Abt. His other documen-

tary credits include: *The Trials of Daryl Hunt*, which was nominated for the Sundance Grand Jury, Independent Spirit, International Documentary Association and Emmy awards; HBO's Emmy-nominated *Journalist and the Jihadist*; and *Election Day*, which was broadcast on POV.



David Leitner is a director, producer, and Emmy-nominated director of photography (*Chuck Close: Portrait in Progress*), with over eighty credits in feature-length dramas and documentaries, including eight Sundance Film Festival premieres. These include his own *Vienna is Different: 50 Years After the Anschluss*, Alan Berliner's *Nobody's Business*, Sandi Dubowski's *Trembling Before G-d*, the Oscar-nominated documentary *For All Mankind*, for which he spent nine months at NASA's Johnson Space Center restoring original 16mm lunar footage, and *Memories of Overdevelopment*, a Cuban follow-up to 1968's film classic, *Memories of Underdevelopment*. For over 25 years, as DP, he has photographed hour-long documentaries on iconic writers, artists, and architects for New York's Checkerboard Film Foundation. Subjects include Brancusi, Picasso, James Salter, Joel Shapiro, Sir John Soane, Ellsworth Kelly, Milton Glaser, Daniel Libeskind, Dorothea Rockburne, Peter Eisenman, Roy Lichtenstein, Eric Fischl, Jeff Koons, Frank Stella, and Sol LeWitt. Leitner is also an author, columnist, motion picture technologist and industry consultant. From 1977-1985 he was Director of New Technology at DuArt Film & Video in New York, where he created innovations in optical printing, cine lens testing, film-to-tape transfer, and played a key role introducing Super 16 to the U.S. He is a Fellow of the Society of Motion Picture and Television Engineers.



Bruce Logan, ASC is a two time Emmy Award-winning writer/director, a director of photography, editor, visual effects supervisor, and colorist. He is a member of the Academy of Motion Picture Arts and Sciences, the Director's Guild of America, and the American Society of Cinematography.

He has worked with such legendary directors as Stanley Kubrick, John Huston, Robert Wise, John Frankenheimer, William Friedkin, George Lucas, Jonathan Demme and Joel Schumacher, and Terry Gilliam. He is best known for his work on the seminal science fiction movies of the last half-century.

Born in London, he became a self-taught animator and was hired by Stanley Kubrick to work on *2001: A Space Odyssey* gleaning his first screen credit. He came to California in 1968 and worked as a DP and Visual Effects Supervisor on films, including *Tron*, *Star Wars -Episode IV: A New Hope*, *Star Trek*, *Airplane*, *Firefox*, *The Incredible Shrinking Woman*, *I Never Promised You a Rose Garden*, and *Fear and Loathing in Las Vegas*.

Also, Bruce is a Director/DP of award-winning commercials for Pepsi, GE, Visa, and Chevrolet. He has also made music videos for Prince, Madonna, Rod Stewart, Aerosmith, Glenn Frey, Hank Williams, Jr. Bruce's new film *Lost Fare*, which he wrote, directed and produced; had a theatrical run in August and was released last month on Amazon Prime and Google play.



Robert McLachlan, ASC, CSC, was born in San Francisco. He became involved with photography and film at an early age thanks to an artistic father. He studied Fine Arts at University of British Columbia and then Film and Communications at Simon Fraser University. Upon leaving college, he founded OmniFilm Productions in Vancouver, Canada in 1979 where he produced, directed and photographed many documentaries including numerous award-winning

environmental and conservation films for Greenpeace; as well as the BBC and NFB. His other work at this time included 350 TV commercials between 1980 and 1990 before pursuing dramatic cinematography exclusively.

Since then, Robert has moved on with unusual ease between television and theatrical films of all sizes. In the process, winning many awards and amassing hundreds of credits including close to 50 Theatrical and television movies; as well as over 550 episodes of Television that include *MacGyver* in the late 80's and the ground breaking, *Millennium* in the mid 90's. Recently he shot what is regarded as the most famous episode of TV ever - best known as "The Red Wedding", in addition to the biggest episode of TV ever made, "The Spoils of War." Both of these episodes are from the international phenomenon, *Game of Thrones*. His other TV credits include *Westworld* for HBO and Showtime's critically acclaimed, *Ray Donovan*. Along the way he has returned to wearing both Director and cinematographer hats on the movies *The Golden Compass* and *Dragonball Evolution* on their second units and more recently he has directed episodes of *Ray Donovan*.

This year he was nominated for his 5th American Society of Cinematographer's award since 1998 (three times for his work on the television series *Millennium*, for the television film *High Noon* and again this year for *Game of Thrones*.) He was also nominated for two Emmys for Outstanding Cinematography for a Single-Camera Series on *Game of Thrones* for the episodes "Dance of the Dragons," and "Myhsa"; as well as winning ten Canadian Society of Cinematographer's Awards in Documentary, Theatrical and Television Drama categories and the CSC/Kodak New Century award for Contribution to the Art of Canadian Cinematography in 2006.

Robert belongs to both US and Canadian camera unions and also holds DGA and DGC cards. He has been a member of the CSC since 1985 and was honored with membership in the hallowed ASC in 2002.

He is currently acting as supervising cinematographer, producer and episode director on *Ray Donovan* season 6 in New York City.



Snehal Patel is a film and television professional with over two decades of experience creating content and adapting new technology. He started the first Canon Bootcamp in Los Angeles during the Canon 5D DSLR craze and has over twenty years of experience in cinema. Snehal has lived and worked in Chicago, Mumbai and Los Angeles as a freelance Producer & Director. He was a camera technical salesperson at ARRI, and currently works as the Sales Manager for Cine at ZEISS. He represents the Americas for ZEISS and is proud to call Hollywood his home.



Hugo Perez is a filmmaker and writer whose work often focuses on his Cuban heritage. Perez is Producer and Director of the feature documentary *Neither Memory Nor Magic* narrated by Patricia Clarkson and Viggo Mortensen, as well as *Summer Sun Winter Moon* that had a national PBS broadcast. Perez recently served as Executive Producer of Rodrigo Reyes feature documentary *Purgatorio* that was broadcast on the PBS series *America Re-Framed*, and David Felix Sutcliffe's documentary *Adama* that aired on PBS World. Perez' film *Seed* was part of ITVS/PBS groundbreaking original online science fiction series *FutureStates*. He is the recipient of the Estela Award for Documentary Filmmaking presented by NALIP as well as the Rockefeller Foundation/Tribeca Film Institute Emerging Artist Fellowship. Perez has studied storytelling with Gabriel Garcia Marquez, collaborated with Pulitzer prize-winning novelist William Kennedy,

and served as a guest artist for acclaimed theater director and artist Robert Wilson.

He is currently working on *Lights, Camera, Uganda*, a documentary chronicling 2 years in the life of Wakaliwood.



Martina Radwan, a native German, based in NYC for over twenty years, has been the cinematographer for award-winning documentaries and features for over a decade.

Her most recently award-winning documentaries include *Inventing Tomorrow*, *The Final Year*, *The Family I Had*, *The Eagle Huntress*, *The Promised Band*, and *Chicken People*. The 2012 Academy winner for Best Documentary Short and 2013 Emmy winner for Best Documentary *Saving Face* by Daniel Junge and Sharmeen Obaid-Chinoy, earned her a 2013 Emmy nomination for Outstanding Cinematography: Documentary and Long Form. She also shot *Missing People*, *Through A Lens Darkly*, *Watchers of the Sky*, *Hot Coffee*, *William Kunstker: Disturbing The Universe*, *Beautiful Darling*, as well as *Ferry Tales*, a 2004 Academy Award nominee, directed by Katja Esson.

Her narrative work includes *Under Construction*, by Rubaiyat Hossein, the first female Bangladeshi director, *The Killing Floor*, a thriller produced by Doug Liman and Avi Arad, and the horror film *Train*, a Millennium Films production, both directed by Gideon Raff; *Singapore Dreaming*, one of the first Singaporean feature productions and the winner of several international awards; *RAIN*, the first indigenous film of the Bahamas, by Maria Govan; and *Flannel Pajamas*, by Jeff Lipsky. She was also an additional camera operator for the film *RBG*. In 2018, Radwan became a member of the Academy.

Radwan is currently working on her first feature-length documentary as director/producer. ■



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