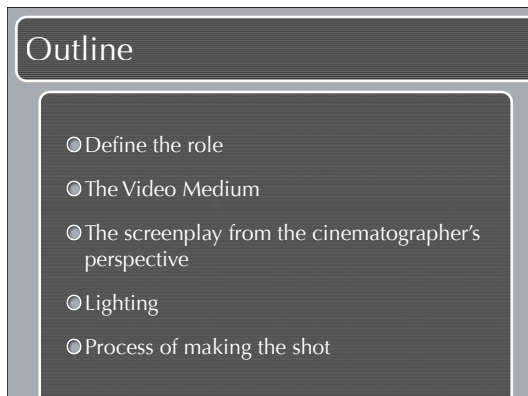


Cinematography Intro

Episodic TV
CTPR 479
Instructor: Bill Dill, ASC

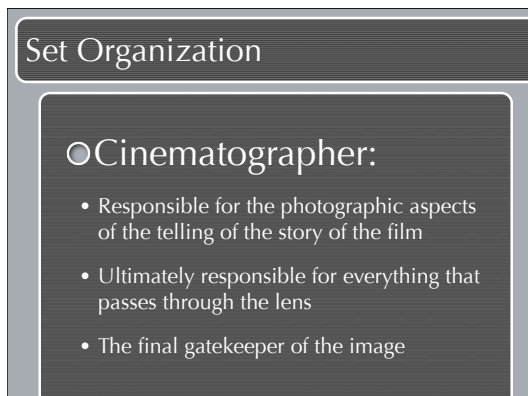
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Outline

- Define the role
- The Video Medium
- The screenplay from the cinematographer's perspective
- Lighting
- Process of making the shot

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Set Organization

- Cinematographer:
 - Responsible for the photographic aspects of the telling of the story of the film
 - Ultimately responsible for everything that passes through the lens
 - The final gatekeeper of the image

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Set Organization

- Cinematographer:
 - Artist
 - Manager
 - Technician

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Set Organization

- Just as a Producer is not a UPM
- The Cinematographer is not an operator

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Video vs. Film

Time Code	Key Code
Single system sound	Double System Sound
Extreme DOF	Limited DOF
Look manipulable in camera and post	Limited post manipulability of look
Continues Image	Intermittent Movement
Limited dynamic range	Extreme dynamic range
Positive Image	Negative image
Camera creates the image	Camera simply moves the image

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Video vs. Film

Limited chain of possession of original materials	Extensive chain of possession of original materials
Circle takes remain connected to non-circled takes	"A" negative stored separately from "B" negative

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Current Technologies

- Limited Dynamic Range
 - Reversal Images
- Limited Resolution
 - Current Bandwidth Only
- These are not inherent to the medium

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Inherent Characteristics

- Image Creation
 - Video: A Scanning Medium
 - Film: An Intermittent Medium
- Function of the camera
 - Video: Camera creates the image
 - Film: Camera is a transport device
 - Negative creates the image

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Misconceptions

- Video requires less lighting than film
- Video production is faster than film
- Determine accurate exposure from a monitor
 - Viewing environment
 - Day exterior?
 - Monitor setup (termination)
 - Stage lighting in advance of camera setup?

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Cautions On Video Productions

- Team lighting from a monitor
- Slating
- Record keeping
- Dailies as a tool in production

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The Screenplay

- From the Cinematographer's point of view.
- Can we photograph that idea?
 - A movie is not a novel
 - A screenplay isn't literature.
 - It's a plan of action.

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Four Questions

- What's the story?
 - As distinguished from the plot
- Who's story is it?
- What does he/she want?
- What are the forces at play to prevent him/her from satisfying that desire?

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Lighting (Interior)

- Creates sufficient illumination to expose the image.
- Makes up for the difference in contrast between our eye and the medium.
- Enhances the illusion of depth of a two dimensional rendition of a third dimensional scene.

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Lighting (Interior)

- Tells the story
- It is Authentic
- Always as simple as it can be

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Making The Shot

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The Process Of Making The Shot

- Block It
- Light It
- Rehearse It
- Shoot It

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Block It

- The director owns the set.
- The set must be quiet.
- The shot gets on its feet for the first time.
- Say it out loud.
- The cinematographer now gets the information needed to give an accurate estimate.
- Generally not the time for intense discussions between director and actor.

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Light It

- The cinematographer now owns the set.
 - Lighting can't start until the blocking is over.
- 1st AD needs an accurate time estimate.
- Actors should be off the set.
 - This is the time for intense discussions with the actors
- You can't light air.

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Rehearse It

- The director owns the set again.
- We walk through the beats of the scene.
- How much has the shot changed?
- Minor changes may be necessary
 - Actors may need to leave again.
- This is the reason for an accurate blocking.

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Shoot It

- Tweaking must be held to a minimum.
- Is this working?
 - The first time we see it through the lens.
- Can we move on?
 - Is it printable?
- Cinematographer-Director Feedback

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Block It

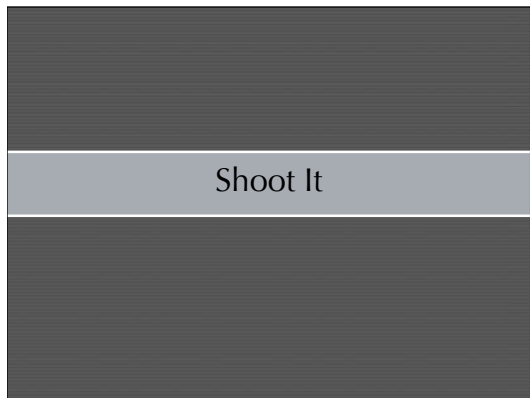
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Light It

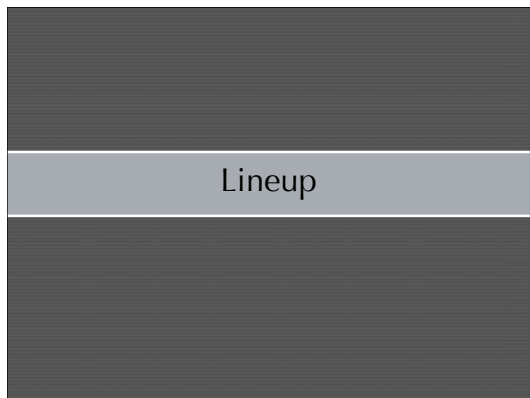
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Rehearse It

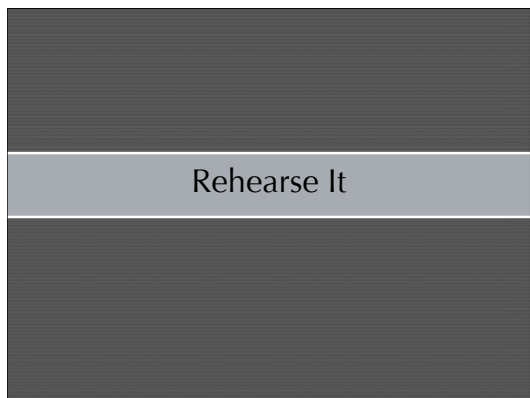
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