



ASC Archival Photos – All Captions

***I Think We're Alone Now* - P. Dinklage (2018).jpg**

Clad in a blanket to eliminate reflections, director-cinematographer Reed Morano, ASC confers with her producer and star, **Peter Dinklage**, while shooting the indie drama *I Think We're Alone Now* (2018), which premiered at the Sundance Film Festival. "In many ways, it's easier for me, because I'm in control of how fast we go," she says of doing double duty. "I know what it's going to take to get each scene. I know how many shots I'm going to do. I know how I plan to cut it together. If I'm tight on time, I know my 'get out of jail' card. So I have everything in my head and don't have to wonder, as a cinematographer, is this director going to do 55 takes?" In sum, "It's also very empowering, because I'm working for myself so I know the risks I can take — so I take more risks."

***Solo* - D. Glover (2018).jpg**

Actor **Donald Glover** and cinematographer Bradford Young, ASC plot out the next shot on the set of *Solo: A Star Wars Story* (2018). Young — best known for his Oscar-nominated work on the sci-fi drama *Arrival* (2016) — brought a fresh perspective to the *Star Wars* universe. "The first thing we did was look at a lot of film references, and one that really knocked me out was *McCabe & Mrs. Miller* [shot by Vilmos Zsigmond, ASC, HSC]," Young recalls. "I was thinking, 'This is going to be a Western that takes place in another time and dimension, with a great mash-up of dark cinematography, dark comedy and delicate drama.' Once they gave me that reference, I thought, 'Okay, I belong here.'"

***The Shape of Water* - M. Shannon (2017).jpg**

Filming the sci-fi fantasy drama *The Shape of Water* (2017), actor **Michael Shannon** (on left) prepares for his next close-up, playing opposite co-stars **Sally Hawkins** and **Octavia Spencer**. On the far right, cinematographer Dan Laustsen, ASC checks the camera as co-writer-director Guillermo del Toro stands by. Laustsen, who shot the director's previous films *Crimson Peak* (2015) and *Mimic* (1997), earned an Academy Award nomination for this camerawork, while del Toro took home Oscars for Best Directing and Best Picture.

***The Sluggers Wife* - Z. and E. Deschanel (1985).jpg**

Cinematographer Caleb Deschanel, ASC is visited by his daughters, **Zooey** (at eyepiece) and **Emily**, while shooting *The Slugger's Wife*, the 1985 baseball romance directed by Hal Ashby. Both girls are successful actresses today. Deschanel says he and his wife, actress Mary Jo Deschanel, neither encouraged nor discouraged their children to work in the business: "We impressed upon them the idea that to do anything well, you have to love it and work hard at it. They understood that because they'd grown up seeing the hard work that goes into making movies."

***Affair in Trinidad* - R. Hayworth (1952).jpg**

The film noir crime drama *Affair in Trinidad* (1952) — directed by Vincent Sherman and photographed by Joseph B. Walker, ASC — stars **Rita Hayworth** and **Glenn Ford** and was promoted as a re-teaming of the stars of the prior hit *Gilda* (1946). Considered a "comeback" effort following Hayworth's difficult marriage to Prince Aly Khan, *Trinidad* was the star's first picture in four years and Columbia Pictures wanted one of their finest cinematographers to shoot it. Here, Walker (on right, wearing fedora) and his crew set a shot on Hayworth over Ford's shoulder.

Dick Tracy – W. Beatty (1990).jpg

Directed by and starring **Warren Beatty**, *Dick Tracy* (1990) was a faithful ode to the timeless detective comic strip. To that end, Beatty and cinematographer Vittorio Storaro, ASC, AIC — seen here setting a shot during production — rendered the film almost entirely in reds, yellows and blues to replicate the look of the comic. Storaro earned an Oscar nomination for his efforts. The two filmmakers had previously collaborated on the period drama *Reds* and later on the political comedy *Bullworth*.

Cries and Whispers - L. Ullman (1974).jpg

Swedish cinematographer Sven Nykvist, ASC operates the camera while executing a dolly shot on actress **Liv Ullmann**, capturing an iconic moment in *Cries and Whispers* (1974), directed by friend and frequent collaborator Ingmar Bergman. “Motion picture photography doesn’t have to look absolutely realistic,” Nykvist told *American Cinematographer*. “It can be beautiful and realistic at the same time. I am not interested in beautiful photography. I am interested in telling stories about human beings, how they act and why they act that way. I was fortunate to work with Ingmar, especially at that early stage in my career. One of the things we believed was that a picture shouldn’t look lit. Whenever possible, I lit with one source and avoided creating shadows, because that pointed to the photography.” Nykvist earned an Academy Award for Best Cinematography for his work on this picture. He would win his second Oscar for *Fanny and Alexander* (1984) and another nomination for *The Unbearable Lightness of Being* (1989).

Citizen Kane - O. Welles (1941).jpg

Rookie feature director **Orson Welles** wanted the best cinematographer in Hollywood to shoot his debut feature, *Citizen Kane* (1941) — specifically Gregg Toland, ASC. But Welles never thought he would get the veteran to take the assignment. Out of the blue, Toland arrived at Welles’ office, asking to shoot the picture, noting, “I feel I can learn something by working with someone who does not know anything about filmmaking.” Here (from right), Welles and Toland compose their next shot. Both earned Oscar nominations for their groundbreaking creative efforts.

Soul Mates – A. Pringle (1925).jpg

Anything to get the shot! Cinematographer Oliver Marsh, ASC (in white shirt and tie, at right) prepares to mount this dangerous-looking outrigger to shoot a scene for *Soul Mates* (1925). Leading lady **Aileen Pringle** is in the backseat of the car. Director Jack Conway (in soft hat) is directly behind her. Leading man Edmund Lowe is sporting the top hat. Oliver Marsh was the brother of screen actress Mae Marsh.

Cleopatra – W. William (1934).jpg

Director **Cecil B. DeMille** prepares to shoot a closeup of Julius Caesar (**Warren William**) for his Paramount production of *Cleopatra* (1934). Emily Barrye is working as production secretary, and cinematographer Victor Milner, ASC is beside camera at right. Milner first gained attention as second cameraperson to Joseph August, ASC on a series of William S. Hart Westerns in the late 1910s and early 1920s.

Enter the Dragon - B. Lee (1973).jpg

In this shot taken by still photographer Dave Friedman in Hong Kong during the production of the kung fu action classic *Enter the Dragon* (1973), cinematographer and future ASC member Gil Hubbs cradles his Arri 35-2C while seated behind star and fight choreographer **Bruce Lee**. Directed by Robert Clouse, the picture had begun production with a Japanese director of photography, but the language barrier proved problematic, compelling Clouse to call upon friend Hubbs to fly in from Los Angeles with just days before shooting was to begin.

G.I. Blues - E. Presley (1960).jpg

Cinematographer Loyal Griggs, ASC (far left) oversees setting up an angle on a youthful costar over the shoulder of actor **Elvis Presley** while filming the comedic musical *G.I. Blues* (1960), directed by

Norman Taurog (center, wearing the cool shades). The filmmakers would collaborate with Presley again on *Girls! Girls! Girls!* (1962) and *Tickle Me* (1965).

***Waterworld* - K. Costner (1995).jpg**

Here, cinematographer Dean Semler, ASC, ACS (far right) adds a bit of fill light on actor **Kevin Costner** with a bounce card while filming director Kevin Reynolds' dystopian adventure *Waterworld* (1995). One thing that impressed Costner about working with Semler on his directorial debut, *Dances with Wolves* (1990), and *Waterworld* was that, "Dean isn't boastful, and he never lets his ego get in the way. I got lucky with him because in addition to being a great cinematographer, he is a really good man. There are a lot of talented assholes out there. The thing that really matters in life is what kind of person you are."

***Batman: The Movie* - A. West and B. Ward (1966).jpg**

"The style of the *Batman* series has been called 'high camp' and 'pop art,' but to those of us who work on it, the approach is highly specialized 'comic strip,'" director of photography Howard Schwartz, ASC noted upon completing the 1966 feature film *Batman: The Movie*. "We work to achieve this feeling through a combination of art direction, set decoration, wardrobe design, special effects and lighting." And how. Here, Schwartz (standing to left of the camera) sets up a shot on the dynamic duo of actors **Adam West** and **Burt Ward**.

***The Prisoner Of Zenda* - D. Fairbanks (1937).jpg**

Ronald Colman (left) and **Douglas Fairbanks, Jr.** face off in the rousing finale to *The Prisoner of Zenda* (1937), directed by John Cromwell (observing from the right of the camera) and shot by James Wong Howe, ASC (behind the camera, wearing the fedora). Producer David O. Selznick was unsatisfied with the action scenes in the film, particularly the fencing, so he brought in directors W.S. Van Dyke and George Cukor to reshoot them after principal photography was finished. It's reported that Bert Glennon, ASC was behind the camera for these reshoots. In 1991, the film was selected by the United States Library of Congress for preservation in its National Film Registry.

***Somewhere in Time* - C. Reeve (1980).jpg**

Cinematographer Isidore Mankofsky, ASC (far left) observes from behind the camera as it rolls on actor **Christopher Reeve** while filming the ethereal romance *Somewhere in Time* (1980), directed by Jeannot Szwarc (second from left). Mankofsky famously photographed much of the picture at the Grand Hotel on the picturesque Mackinac Island, and shot contemporary scenes with longer lenses using more contrasty Eastman film stocks, while scenes set in the 1920s were filmed with wide-angle optics on Fuji emulsions for a different color palette and visual effect. That is Reeve's co-star Bill Erwin just off-camera.

***The French Connection* - G. Hackman (1971).jpg**

Shooting the gritty cop film *The French Connection* (1971) in the streets of New York City, star **Gene Hackman** takes a turn at the eyepiece of an Arriflex camera as the cinematographer stands behind him, pointing to a subject out of frame. Surrounding them is Roizman's camera crew. Directed by William Friedkin, this was Roizman's first studio feature film, and he earned an Academy Award nomination for his work. He would later earn cinematography nominations for *The Exorcist*, *Network*, *Tootsie* and *Wyatt Earp*, and be given an honorary Oscar in 2017 for his exceptional career.

***Star Trek* - (1966).jpg**

Visual effects pioneer Linwood G. Dunn, ASC angles in on a model of the starship **U.S.S. Enterprise** during the production of the original *Star Trek* TV series (1966-'68). Dunn would later describe, "The model was fully equipped with interior and exterior lights, and twin motors emitting flashing multicolored light effects, spinning on the noses of the engine nacelles. Most of the apparent motion of the ship was produced by the camera's travel forward and back. All motions were motorized — the dolly travel, the camera boom raising or lowering, the tripod head panning or tilting, and the lens zooming forward or back. In addition, the Enterprise, mounted on a shaft attached to a tilting and panning tripod head could execute certain remotely controlled motions, which, when combined with

the camera's actions, could carry out practically any type of maneuver. The use of an 18mm lens made it possible to accentuate the speed of travel as well as retain an adequate depth of field."

***Shadow of a Doubt* - A. Hitchcock (1943).jpg**

Alfred Hitchcock (center, pointing) and his production crew descended on the sleepy town of Santa Rosa, California, to shoot his thriller *Shadow of a Doubt* (1943), starring Teresa Wright and Joseph Cotten. Photographed by Joseph A. Valentine, ASC — who had previously shot *Saboteur* (1942) for Hitchcock — the picture was said to be the director's favorite. He and Valentine (seen here behind the camera, holding a viewfinder) would later collaborate on *Rope* (1948).

***Planet of the Apes* - C. Heston (1968).jpg**

Working on location, cinematographer Leon Shamroy, ASC (in dark jacket) and director Franklin J. Schaffner (white jacket) watch costars Linda Harrison and **Charlton Heston** rehearse a scene while shooting the sci-fi classic *Planet of the Apes* (1968).

***Queen Christina* - G. Garbo (1933).jpg**

Greta Garbo and **John Gilbert** star in the historical costume drama *Queen Christina* (1933), directed by Rouben Mamoulian (seated) and photographed by William H. Daniels, ASC (behind the camera). Said Daniels, who shot eight pictures with Garbo, "My lighting of her was determined by the requirements of a scene. I didn't, as some say I did, keep one side of the face light and the other dark. But I did always try to make the camera peer into the eyes, to see what was there."

***Titus* - A. Hopkins (1999).jpg**

Luciano Tovoli, ASC, AIC checks his light on **Anthony Hopkins** while shooting the stylish and experimental Shakespearean adaptation *Titus* (1999), directed by Julie Taymor. At left is 1st AC Lorenzo Tovoli, his son. The cinematographer notes that he was impressed with Taymor's natural ability and confident demeanor, particularly since *Titus* was her first major feature project: "From the first day, I understood what kind of director I was working with. Julie immediately struck me as someone who was very focused and determined, with very clear ideas about what she wanted to achieve." Tovoli was honored in 2017 with a Lifetime Achievement Award from Imago.

***Battle of the Bulge* - C. Bronson (1965).jpg**

A Panzer-sized Ultra Panavision 70 camera is set on co-star **Robert Ryan** and **Charles Bronson** while filming the epic World War II drama *The Battle of the Bulge* (1965), a loose account of the famed conflict in the Ardennes forest, directed by Ken Annakin and photographed by Jack Hildyard, BSC. The picture had its world premiere on December 16, 1965, the 21st anniversary of the titular battle, at the Pacific Cinerama Dome Theatre in Hollywood, California.

***Kojak* - T. Savalas (1974).jpg**

While shooting the 1974 *Kojak* episode, "The Chinatown Murders," cinematographer Sol Negrin, ASC checks his light on star **Telly Savalas**. Negrin received three Emmy nominations for his expert work on the NYC-set detective show, for the episodes "The Wall Street Gunslinger," "A Question of Answers" and "A Shield for Murder." He would photograph a total of 24 episodes of the long-running series.

***Blade Runner* - H. Ford (1982).jpg**

Jordan Cronenweth, ASC checks his frame as star **Harrison Ford** stands by while shooting the sci-fi classic *Blade Runner* (1982), directed by Ridley Scott. "Jordan hadn't been available for all of the postproduction work on *Blade Runner*, and he hadn't seen the final completed film [before it opened in theaters]," says John Toll, ASC, who began working with the cinematographer immediately after the picture wrapped. "Bing Sokolsky, (future ASC member) Ernie Holzman, and I went with him to an afternoon screening and bought tickets. It was mostly an empty room, about 20 people, because the film didn't get a huge reception when first released. So we sat there, watching *Blade Runner*. And it was amazing. Jordan was so enthusiastic and excited, but it wasn't just his work that excited him. He

was almost detached, not just watching the photography, but seeing it as part of the total story and film.”

***Hud* - P. Newman (1963).jpg**

Hefting a Mitchell NC camera, **Paul Newman** tries to frame up on co-star Patricia Neal as he briefly takes a turn as James Wong Howe, ASC's camera operator while shooting the Texas-set drama *Hud* (1963). That's Howe directly behind the actor (in cap), and director Martin Ritt behind him. The cinematographer and actress earned Academy Awards for their outstanding work, while Newman and Ritt were honored with Oscar nominations.

***In the Land of Blood and Honey* - A. Jolie (2011).jpg**

In 2011, **Angelina Jolie** was prepping to make her directorial debut with *In the Land of Blood and Honey*, depicting the conflict of the Bosnian civil war. Seeking a cinematographer for the modestly budgeted project, she asked Oscar-winning veteran Dean Semler, ASC, ACS for a recommendation, having worked closely with him on the 1999 thriller *The Bone Collector*. He volunteered himself for the assignment. Here they are on the set.

***Sabrina* - A. Hepburn (1954).jpg**

Shooting the romantic drama *Sabrina* (1954) on location in New York City, **Audrey Hepburn** takes her mark while cinematographer Charles Lang, Jr. ASC (behind camera) sets his shot. Director Billy Wilder can't be seen, but it's likely that he's just out of frame. Lang earned 18 Academy Award nominations for his expert cinematography (including one for *Sabrina*) and took home the Oscar in 1932 for his work on *A Farewell to Arms*. He later received the ASC Lifetime Achievement Award in 1991, for a career that included at least 114 feature films.

***Return of the Jedi* - C. Fisher and M. Hamill (1983).jpg**

Visual effects photographer and future ASC member Dennis Muren and executive producer George Lucas huddle behind the camera atop a crane while shooting a portion of the speeder bike chase seen in the *Star Wars* sequel *Return of the Jedi* (1983), directed by Richard Marquand. In front of their custom "Empireflex" VistaVision-format camera and bluescreen are actors **Mark Hamill** and **Carrie Fisher**. Background plates of a lush forest were shot previously in Redwood National Park and later composited together with this footage at Industrial Light and Magic. Muren, future ASC member Richard Edlund, Ken Ralston and Phil Tippett would earn Academy Awards for Best Visual Effects for their work on the picture.

***Made for Each Other* - C. Lombard (1939).jpg**

Shooting the romantic drama *Made for Each Other* (1939), **Carole Lombard** takes a turn at the eyepiece as Leon Shamroy, ASC looks on. During Hollywood's studio system days, stars under contract were carefully cultivated and promoted at the price of their independence. Lombard was an exception, maintaining her freelance status. According to our research, this is the only film Lombard and Shamroy made together, before her death in 1942.

***Memento* - G. Pearce (2000).jpg**

Actor **Guy Pearce** — playing the role of a defective detective hampered by extreme short-term memory loss — gets into a curious position while shooting the indie hit *Memento* (2000), directed by Christopher Nolan. At the camera is Wally Pfister, ASC who would also collaborate with the director on the films *Insomnia*, *The Prestige*, the *Batman* trilogy and *Inception*, with his work in the latter earning him an Academy Award for Best Cinematography.

***The Wedding Night* - G. Cooper (1935).jpg**

Filming *The Wedding Night* (1935), director King Vidor (far side of camera) and Gregg Toland, ASC (this side of camera) watch intently as **Gary Cooper** and **Anna Sten** play the romantic scene. The Mitchell camera, serial number BNC-2, purchased by Samuel Goldwyn for Toland, is now a part of the ASC Museum collection.

***The Spirit of St. Louis* - J. Stewart (1957).jpg**

The production of a Hollywood feature film often requires more than one director of photography. On the Warner Bros. drama *The Spirit of St. Louis* (1957) — starring **Jimmy Stewart** (here taking a well-deserved nap) as pioneering pilot Charles Lindbergh — there were three: Robert Burks, ASC and Peverell Marley, ASC — who teamed to shoot the primary action — and Thomas Tutwiler, ASC, who handled the film's extensive aerial photography. Seeking to give audiences the thrill of Lucky Lindy's 1927 marathon solo flight across the Atlantic — in Eastman Color and CinemaScope, no less — director Billy Wilder relied heavily on Tutwiler's particular expertise, which stemmed from his experiences during World War II as a cinematographer in the U.S. Air Corps. Some 75,000 feet of film were used for the Spirit aerial sequences, which were shot from a variety of aircraft, including a twin-rotor helicopter and a modified B-25 bomber. The latter was piloted by veteran Hollywood pilot Paul Mantz.

***The Sound of Music* (1965).jpg**

Here's a shot from the set of *The Sound of Music* (1965) as the von Trapp children and a massive Mitchell BFC camera are positioned for a key scene. Producer-director Robert Wise chose to photograph this adaptation of the 1959 stage musical in 65mm using the Todd-AO system under the watchful eye of Ted D. McCord, ASC on stage at 20th Century Fox and on location in Salzburg, Austria, and Bavaria, Germany. We can't identify McCord in this shot, but that's Wise in the white shirt, standing back behind the camera crew, which included operator Paul Lockwood, 1st AC Dave Friedman, 2nd AC Donald C. Rogers and camera tech Roger Shearman. The film's famed opening aerial shots were photographed using a compact, lightweight MCS-70 Field Camera 65mm unit, which weighed in at just 12 kg. The picture earned 10 Academy Award nominations, including Best Cinematography for McCord, and was honored with Oscars for Best Picture, Best Director for Wise, Best Music and Best Sound Recording.

***Giant* - J. Dean (1956).jpg**

Seeking something "powerful and dramatic," director of photography William Mellor, ASC (seated in high chair, behind his Mitchell camera) approached the WarnerColor epic *Giant* (1956) with a strong mandate from his director, George Stevens (in white shirt, seated to left of star **James Dean**). "George made it plain at the very beginning that he didn't want ordinary photography, but a bold and striking pictorial treatment in keeping with the theme of the story," Mellor told *American Cinematographer*. The two had previously collaborated on *A Place in the Sun* (1951), for which Mellor won an Academy Award. One secret behind the off-beat cinematography in *Giant* was Mellor's willingness to film at times of day when other cinematographers believed satisfactory color photography was impossible. "Many a time we would take advantage of late-afternoon sun, the low-contrast lighting of sunset. The result is these scenes are different than anything normally seen on the screen."

***Night Passage* - J. Stewart (1957).jpg**

Jimmy Stewart faces off with cinematographer William Daniels, ASC's Technirama camera while filming the climactic shoot-out of *Night Passage* (1957). Developed by Technicolor, the 8-sprocket 35mm system featured a horizontal movement analogous to Paramount's VistaVision; however, it also employed an anamorphic lens, resulting in a slight squeeze that allowed for a 2.55:1 frame.

***Wall Street* - M. Douglas and C. Sheen (1987).jpg**

Robert Richardson, ASC goes handheld for a dramatic exchange between actors **Michael Douglas** and **Charlie Sheen** while filming *Wall Street* (1987). This influential drama of greed and redemption set amidst the financial world was the cinematographer's third collaboration with writer-director Oliver Stone (at right, checking his script). The pair had previously made *Salvador* and *Platoon* and would continue working together with the films *Talk Radio*, *Born on the Fourth of July*, *The Doors*, *JFK*, *Heaven & Earth*, *Natural Born Killers*, *Nixon* and *U Turn*.

***Now, Voyager* - B. David (1942).jpg**

Bette Davis and **Paul Henreid** are ready for action during the production of the romantic drama *Now, Voyager* (1942). Directed by Irving Rapper (seated to their left), the picture was shot by Sol Polito, ASC (just glimpsed behind the camera).

***Lilies of the Field* - S. Poitier (1963).jpg**

Sidney Poitier earned an Academy Award for Best Actor for his performance in *Lilies of the Field* (1963), an intimate drama artfully photographed by Ernest Haller, ASC on location outside Tucson, Arizona. Faced with a tight 21-day schedule, Haller (next to camera, in white, partially obscured by Poitier) and producer-director Ralph Nelson had the benefit of working with a crack Hollywood crew, including operator Fred H. Jackman Jr. (later ASC), camera assistant Richard C. Glowner (later ASC), and gaffer Norman C. McClay. Given the limitations of space in practical interiors, Haller employed lightweight, modified 300-watt aircraft landing lights, dubbed “Garnelites” for enterprising electrician Lloyd Garnell. Here, senior spots are employed for modeling on an overcast day.

***Tarzan and the She-Devil* (1953).jpg**

Karl Struss, ASC angles in on actor **Lex Barker** and his simian cohort, Cheta, while filming *Tarzan and the She-Devil* (1953), which finds the Lord of the Apes pitted against a horde of ivory poachers. Struss filmed a total of five Tarzan features for producer Sol Lesser and RKO Pictures, helping to establish author Edgar Rice Burroughs’ classic character as one of Hollywood’s great screen heroes.

***House of Wax* - C. Bronson (1953).jpg**

Actors **Charles Bronson** (far left) and **Phyllis Kirk** (foreground) are positioned for a take during the production of *House of Wax* (1953), one of the most popular of the stereoscopic films made during the 3D craze of the 1950s. Warner Bros. stills man Jack Woods snapped this shot as the Natural Vision camera unit — designed by Milton Gunzberg — was about to roll. *House of Wax* was screened using dual interlocked 35mm projection with polarized glasses. The film was re-released in the late 1970s in both single-strip 35mm Stereovision 3D and Stereovision’s pioneering 70mm 3D process. Ironically, *House of Wax* director André De Toth (left of camera, in white vest, next to studio exec Jack M. Warner) was blind in one eye and unable to actually see his film’s 3D effects. To that end, he relied on ASC cinematographers Bert Glennon, Peeverell Marley and Robert Burks (right, in front of the camera), operator Howard Schwartz (far right, in white shirt), and 3D consultant Lothrop B. Worth (crouching under camera), both of whom later became Society members.

***Coming to America* - E. Murphy (1988).jpg**

The time-saving lighting techniques Woody Omens, ASC mastered while shooting commercials were essential during the production of the hit 1988 comedy *Coming to America*, starring **Eddie Murphy** (above, with the cinematographer). “I convinced Eddie that I could relight him for close-ups in just five minutes and get him back to performing very quickly. It was just a matter of building most of his close-up lighting into the master. I did that a couple of times, and Eddie was very happy. I think that’s one reason why he asked me to shoot [his 1989 directorial debut] *Harlem Nights*.”

***Kotch* - J. Lemmon and W. Matthau (1971).jpg**

Richard H. Kline, ASC (far right) teamed with one of Hollywood’s great acting duos — **Jack Lemmon** and **Walter Matthau** — for the comedic drama *Kotch* (1971), which was Lemmon’s directorial debut. Matthau earned Academy Award and Golden Globe nominations for his fine performance as a doting grandfather, while Lemmon stayed behind the camera with Kline. Despite the film’s success, Lemmon found directing to be a difficult process and never helmed another.

***The Asphalt Jungle* - M. Monroe (1950).jpg**

Directed by John Huston and shot by Harold Rosson, ASC, the film noir heist picture, *The Asphalt Jungle* (1950), was selected in 2008 for preservation in the United States National Film Registry by the Library of Congress. Here, Rosson’s camera is set up over the shoulder of co-star **Louis Calhern** on **Marilyn Monroe**, in one of her earliest screen roles.

***Magnificent Obsession* - R. Hudson and J. Wyman (1954).jpg**

Director Douglas Sirk's 1954 Technicolor drama *Magnificent Obsession*, starring **Rock Hudson** and **Jane Wyman** (center), was photographed by Russell Metty, ASC near the midpoint of his lengthy career. Metty was credited with more than 160 feature films as a cinematographer, beginning in 1934. He won the Academy Award for his fine camerawork in *Spartacus* (1960) and earned another nomination in 1961 for *Flower Drum Song*. In 1969, Metty moved into episodic television by shooting the highly successful series *Marcus Welby, M.D.* While he shot several more features before retiring in the late 1970s, Metty also brought high-quality images to the small screen with such memorable shows as *Columbo* (1971) and *The Waltons* (1972).

***The Departed* - L. DiCaprio (2006).jpg**

On a deceptively peaceful location in Boston, Michael Ballhaus, ASC (behind camera) composes a shot of actor **Leonardo DiCaprio** while filming director Martin Scorsese's violent 2006 crime drama *The Departed*. Ironically, Ballhaus says he abhors violence, and is only willing to shoot such scenes for Scorsese out of respect for his friend's cinematic prowess. "Marty is my favorite director because he's the most visual filmmaker I've worked with in America, but if you have a philosophy about violence, you'd better put it aside when you work with him," he says with a rueful laugh. "In general, I'm not a big fan of violence, but in Marty's case, I accept it. The world Marty is portraying is violent, and the way he presents those scenes tells you something about the characters."

***Babe Comes Home* - B. Ruth (1927).jpg**

When did **Babe Ruth** wear a Los Angeles Angels uniform?! In 1927, the same year he hit 60 home runs for the New York Yankees. George Herman Ruth — the Sultan of Swat, the Behemoth of Bust, the Caliph of Clout — played an Angel (a minor-league team at the time, no less) in the First National sports comedy *Babe Comes Home* (1927). Ted Wilde (seated, on left) was the director and Karl Struss, ASC (behind camera on left) was the principal cinematographer. This was one of the few movies produced using the Vocafilm sound-on-film process, and no copies of it appear to have survived.

***Harry & Son* - P. Newman (1984).jpg**

Australian director of photography Don McAlpine, ASC, ACS (right) looks over the shoulder of director **Paul Newman** during production of the 1984 drama *Harry & Son*. The story of a father (Newman) who slowly builds a relationship with his estranged boy (Robby Benson), this was the actor's fifth turn at directing a feature, and one of McAlpine's first films shot in the United States. He established his reputation for fine camerawork with such films as *My Brilliant Career* (1979), *Breaker Morant* (1980) and *Tempest* (1982).

***Last Action Hero* - A. Schwarzenegger (1993).jpg**

Arnold Schwarzenegger gets a long-reaching close-up during the filming of the 1993 Hollywood spoof *Last Action Hero*. As the characters, story and mayhem level were to be decidedly over-the-top, director John McTiernan turned to a cinematographer experienced in capturing epic images: Dean Semler, ASC, ACS (standing on the camera car, far end, wearing a black jacket). The Aussie filmmaker made his initial mark in the U.S. with the apocalyptic action film *The Road Warrior* (1981). Since earning the Oscar and ASC Award for *Dances With Wolves* (1990), Semler has photographed myriad pictures in every genre, but he remains best known for such action-filled pictures as *Waterworld*, *We Were Soldiers*, *XXX* and *Apocalypto*.

***The Color Purple* - D. Glover (1985).jpg**

Allen Daviau, ASC (left) and Steven Spielberg angle in on actor **Danny Glover** while filming *The Color Purple* (1985). Author Alice Walker's tale is told in the form of "letters to God" written by a naïve, long-suffering African-American woman (played by Whoopi Goldberg), and the film maintains this very human viewpoint throughout as it chronicles her troubled life. "When you make a movie from a Pulitzer Prize-winning book that has been widely read and greatly appreciated, everyone is just waiting to see what you will do with it," Daviau told *American Cinematographer*. "And it was an enormous story to tell. The photography had to serve the clarity of the storytelling first, and then also delineate these many characters you're going to live with for more than 30 years." The cinematographer earned his second Academy Award nomination for the picture.

***Basic Instinct* – S. Stone (1992).jpg**

When director Paul Verhoeven invited longtime collaborator Jan DeBont, ASC to photograph the sexy neo-noir thriller *Basic Instinct* (1992), the cinematographer quickly accepted. DeBont previously shot the films *Turkish Delight*, *The Fourth Man* and *Flesh + Blood* for the director. DeBont suggested early on that the picture's style must above all be audacious. Here, DeBont is at the eyepiece setting up a controversial shot on actress **Sharon Stone** while his assistant carefully measures the distance from the lens to the subject, to make sure the image is perfectly in-focus.

***Rosemary's Baby* - M. Farrow (1968).jpg**

In midtown Manhattan and suffering from paranoid panic, a very pregnant Rosemary Woodhouse (**Mia Farrow**) prepares to make an emergency call to her obstetrician as director Roman Polanski (at camera) and cinematographer William A. Fraker, ASC, BSC (partially obscured) plot their coverage for this scene from the fright classic *Rosemary's Baby* (1968). The tension of the sequence is briefly broken by a humorous cameo featuring producer William Castle as a man who also needs to make a call. "Roman is one of the greatest storytellers I've worked with, and he really knew how to control and lead the audience — to make them squirm in their seats," Fraker told *American Cinematographer*.

***All of Me* - S. Martin (1984).jpg**

Filming the 1984 comedy *All of Me*, Richard H. Kline, ASC deftly employs what is surely every cinematographer's most basic and essential tool: a bounce card, used to reflect a bit of light into the shadows. Behind Kline, actor **Steve Martin** performs his lines for co-star **Victoria Tennant** (foreground). Directed by Carl Reiner, *All of Me* was a smash hit that carefully blended Martin's wacky physical antics with a touching love story. "Photographically, this wasn't a complicated film," Kline remembers. "It was all about the performances, and I did everything possible to support them."

***All the Presidents Men* - D. Hoffman and R. Redford (1976).jpg**

Director of photography Gordon Willis, ASC peers through the viewfinder just prior to filming what became known as the "Library of Congress shot" in the political thriller *All the President's Men* (1976). On cue, the gyro-stabilized rig seen here was hoisted by a winch straight up to the center of the domed ceiling, making dramatic use of the room's imposing architecture. Looking up is key grip Bob Rose. At far right is director Alan Pakula. Actors **Dustin Hoffman** and **Robert Redford** are seated at the reading table. Willis' fine work on the picture earned him a BAFTA Award nomination.

***Bugsy* - A. Bening (1992).jpg**

Shooting the lush period drama *Bugsy* (1992), Allen Daviau, ASC (in the background) looks on as his leading lady, **Annette Bening**, readies for a scene. Daviau recently revisited the picture for a new DVD release, and he notes that director Barry Levinson decided to include a previously excised scene in which Bening brandishes a .45 pistol. "She's screaming at [Warren Beatty] and punctuating each angry point by firing the gun at him, with things blowing up all over the set," he recalls with a laugh. "She's so gorgeous and fun, but you absolutely don't want to mess with her."

***Alien³* – S. Weaver (1992).jpg**

Visual effects supervisor Richard Edlund, ASC shows actress **Sigourney Weaver** a miniature version of herself that will be used in an effects sequence during the production of *Alien³* (1992), directed by David Fincher. Edlund, a veteran of the original *Star Wars* trilogy, *Poltergeist*, *Raiders of the Lost Ark* and *Ghostbusters*, has earned two Academy Awards and five more Oscar nominations for his outstanding work, among other honors.

***Batman Begins* - C. Bale (2005).jpg**

On the set of the stylish superhero film *Batman Begins* (2005), actor **Christian Bale** (seated, right) plays the dual role of the Caped Crusader and billionaire playboy Bruce Wayne. On the far left is cinematographer Wally Pfister, ASC while director Christopher Nolan stands next to the camera as the operator prepares the frame. The three would also collaborate on the film's two sequels as well: *The Dark Knight* (2008) and *The Dark Knight Rises* (2012).

The Three Burials of Melquiades Estrada - T.L. Jones (2005).jpg

On location in Big Bend National Park in Texas, cinematographer Chris Menges, ASC, BSC (left) and director **Tommy Lee Jones** set up a shot during the production of *The Three Burials of Melquiades Estrada* (2005). The drama involves the murder of a Mexican ranch hand, and whose friend later forces the killer, a U.S. Border Patrol officer, to exhume the body for proper burial. The script, by Guillermo Arriaga, immediately appealed to Menges, who told *American Cinematographer*, "I think the things I go for are good writing and a good story, and hopefully something with political energy." A critical hit, the picture earned praise for Menges' camerawork, with one reviewer noting that "few films have better captured the feel of the desert Southwest." Much of the film was shot on Jones' own Texas ranch.

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