

# CAMERA

When I'm filming I travel light. I don't like to get bogged down with much gear. The DP and I discuss lighting and camera packages ahead of shoots so that we only bring what we need. I use small lighting packages (3-4 lights of varying degree) that are only brought out to enhance the mood of a scene or maintain continuity throughout the day.

For cameras, I have three that I use most often: the Arri Alexa, the Canon C300mkII, and the Sony a7SII. I like the cinematic quality of the Arri Alexa, which emulates 35mm, to establish the look of the film. For B-cameras I use the Canon C300mkII and a Sony a7sII. Both are versatile "work horse" cameras that allow the operator to quickly swap lenses and quickly move between composed shots to free form/hand-held scenarios. The a7sII is especially great for shooting specialty shots where bigger cameras cannot fit. It is great for low-light conditions and off-speed instances. Small and unobtrusive, it allows our subjects to really open up. I used a combination of all three in past films and they blend seamlessly in post-production.





For drone photography, I want to bring a specialty drone operator on the shoot. The affordability of these cameras have increased their popularity but few operators know how to use them in an emotional way. I have built a roster of operators who have dedicated their professional life to storytelling with that emotional authenticity and would be fantastic additions to the team.