

# ICG

INTERNATIONAL CINEMATOGRAPHERS GUILD

# MAGAZINE



September 2019 ... The TV Issue

# POSE

MODERN LOVE / GRAND HOTEL / ECA HONOREES



PICTURED: 2018 ECA HONOREE T. ACTON FITZGERALD

# DEPTH CHARGE

THE RANGE AND DIVERSITY OF EXPERIENCES IN THE ECA  
CLASS OF 2019 ARE PROFOUNDLY DEEP, REFLECTING A UNION  
THAT IS EVER EVOLVING WITH THE TIMES.

BY MARGOT CARMICHAEL LESTER

The films and filmmakers in this year's group of Emerging Cinematographer Awards honorees illustrate the depth of talent in this Guild.

Among this year's winning shorts, five star young actors, three are horror/thrillers, three are documentaries, two involve boxing and one is stop-motion animation.

The aspiring cinematographers represent five countries, include two

culinary whizzes – one who makes a mean rigatoni carbonara (Daniel Bombell) and another who makes a mean limoncello (Claudio Rietti) – one woman (Shannon Madden) and one two-time winner (Alejandro Wilkins).

The range also illustrates how the upside of union membership goes beyond health benefits and a safe work environment.

Operator Geoff George echoes the

sentiments of many of this year's honorees: "I have been so lucky to work alongside of and learn from so many great AC's, DIT's, operators, and DP's. Even as technology changes our jobs in so many ways, the roles and routines of the camera department stay constant, a testament to our union's traditions and training."

Let's meet this year's group of outstanding filmmakers.



# Geoff George

## CAMERA OPERATOR

HOME BASE: DETROIT, MI

WINNING FILM: *MY BLOOD*

GEAR USED: RED EPIC DRAGON WITH RED PRO PRIMES

YEARS IN LOCAL 600: 8

BEST THING ABOUT BEING IN THE GUILD: BUILDING RELATIONSHIPS AND LEARNING SKILLS FROM OTHER PROFESSIONALS, WHILE WORKING MY WAY UP IN THE CAMERA DEPARTMENT ON UNION PRODUCTIONS.

ELISABETH CAREN

*My Blood* is a thriller about an exorcist preacher and his son ridding a young girl of a demon, written and directed by brothers Ben and Julien Deka.

"The Dekas are incredible visionaries who constructed a whole universe for the film," explains Geoff George.

"I am particularly proud of our work with the exorcism sequence, when the flickering lights match the rise and the fall of the lead character's performance," he notes. "This scene

represents what is really exciting about our job. It's about more than using the right lenses, lighting, and camera. It's about working together with every department to make practical and creative choices about what shapes the image and ends up in front of the camera."

The electric team wired every practical and film light on set to a dozen flicker boxes and dimmers to make lighting adjustments easier. And the DIT worked on set to assemble the

scene in Adobe Premiere as they were shooting, which allowed the crew to see the exact color and exposure choices, pacing for shots and whether or not things were working in the edit.

"Being recognized with an ECA is truly the best stamp of approval a young DP can ask for," offers Detroit-born George, who won Best Cinematography for *Break My Bones* at the Rhode Island Film Festival. "It's great to receive encouragement from your colleagues that you're doing the right thing."

"My dad was a photographer. He taught me photography at a young age and inspired me to follow a career in image making. When I was 13 years old, I saw *The Shining*, which led me to learn about Garrett Brown and the Steadicam, and then to explore the role of the DP."



LOCAL 600  
INTERNATIONAL CINEMATOGRAPHERS GUILD

**EMERGING  
CINEMATOGRAPHER  
AWARDS 2019**

LOS ANGELES OCT. 6  
NEW YORK CITY OCT. 27  
ATLANTA NOV. 3  
CHICAGO NOV. 3

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pictured: 2018 ECA Honoree Alicia Robbins