



September 2019 ... The TV Issue

# POSE

MODERN LOVE / GRAND HOTEL / ECA HONOREES

# 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.



#### CINEMATOGRAPHER

HOME BASE: LOS ANGELES, CA

WINNING FILM: *FISH HEAD*

GEAR USED: ARRI ALEXA MINI, KOWA ANAMORPHIC LENSES, 2.39:1

YEARS IN LOCAL OOD: 18

BEST THING ABOUT BEING IN THE GUILD: THE ACCESS AND

OPPORTUNITY TO WORK WITH AND TO LEARN FROM MASTER

CINEMATOGRAPHERS; THAT WAS MY REAL EDUCATION.

■ TIFFANY ROOHANI

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Based on personal experience, *Fish Head* is a coming-of-age story about Milo, a Filipino-American boy struggling with identity and adversity and being bullied at school.

"The desire to tell stories that speak to the Filipino-American experience is important to me," explains Marcos Durian. "I took the 'write what you know' saying literally and wrote, photographed, and directed the film in hopes of sharing just one facet of the Filipino-American narrative."

With a minor in the lead role and in almost every shot, as well as a very limited budget, "we had to be exact about how we spent our time," the Toronto native adds. "Especially since we only had our lead for eight hours per day, or five hours after school with mandatory breaks."

The most challenging sequence was shot in a park where Milo escapes the hardships of his youth.

"What made it difficult was plotting our exterior day shots to take place at sunset, just before the sun dipped below the horizon," Durian continues. "We had two hours to shoot this sequence, which included a complicated dolly-rig move and a high-angle shot built out of speed rail."

Being recognized for a personal story means a lot.

"I've always considered myself a visual artist, but I came to Los Angeles with zero business connections," he notes. "To get to this point in my career took years of dedication, sacrifice, perseverance, and hard work. Winning an ECA truly acknowledges the journey and everything it has taken to get here."

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# Marcos Durian

"I remember seeing a *Making of The Empire Strikes Back* TV special as a kid. I didn't know you could work in movies until I saw that special, and that's when I knew I wanted to work in film."