

EVENTPROGRAM



MANHATTAN EDIT WORKSHOP
PRESENTS

SIGHT, SOUND & STORY

THE ART OF CINEMATOGRAPHY

NYIT AUDITORIUM ON BROADWAY

1871 BROADWAY, NEW YORK CITY

WEDNESDAY, SEPTEMBER 30, 2015

4:30PM - 8:30PM



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Welcome to SIGHT, SOUND & STORY 2015

THE ART OF CINEMATOGRAPHY



In 2005, we launched a series of public events with prominent film editors - providing an intimate and casual environment where both students and members of the local film community could gather and explore the art of visual storytelling in the realm of post-production.

From those events, we began co-producing ACE's EditFest NY, an all-star lineup of the industry's most exciting and expressive talent. Over time, EFNy evolved into Sight, Sound and Story and now we're ready to grow even more.

After three years of successful **Sight, Sound & Story** editing events, we're proud to introduce a new series that explores the craft of cinematography. Here we'll go behind the lens to better understand the challenges and decisions made by top visual artists in the realm of narrative and documentary.

Sight, Sound & Story is where we hope many pieces of the creative puzzle fit together — a familiar enclave for the exchange of ideas and a celebration of this unique collaborative process.

— **Josh Apter,**

Manhattan Edit Workshop, Owner and Founder

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SCHEDULE

*All speakers are
schedule permitting.

4:30pm

CHECK-IN

5:00pm – 6:00pm

THE MANY CHALLENGES OF NONFICTION CINEMATOGRAPHY

MODERATOR:

Hugo Perez (Betty La Flaca, Juliet Y Ramon)

SPEAKERS:

Matt Porwoll (Cartel Land, Crisis Hotline:
Veterans Press 1)

Jerry Ricciotti (Vice, Vice News)

Bob Richman (An Inconvenient Truth, The
September Issue, Paradise Lost: the Robin
Hood Hills Child Murders)

6:15pm – 7:30pm

A CINEMATOGRAPHER'S VISION: Creating Distinct Looks for Film & TV

MODERATOR:

Jason & Josh Diamond (Diamond Bros.)

SPEAKERS:

Paul Koestner (Louie, Deadbeat, Better
Things)

Nancy Schreiber, ASC (November, The Nines,
The Comeback)

7:30pm – 8:30pm

NETWORKING PARTY & TECH LOUNGE

LIFE AS AN INDEPENDENT CINEMATOGRAPHER AN INTERVIEW WITH NANCY SCHREIBER, ASC



By Bobby Marko



I had the pleasure of speaking with Nancy Schreiber, ASC, who will be featured at today's event. Nancy has a huge list of work throughout her career ranging in short films, documentaries, TV and feature films.

You started off as an electrician and gaffer, but was it always your goal to become a cinematographer?

Well I think I really just fell into it. I actually have a degree in Psychology from the University of Michigan. Everyone laughs at my degree, but it has become useful with all the personalities out there! When I graduated, I decided not to pursue graduate school. I'm a very active person and I wouldn't like sitting on my butt as a therapist. I really enjoy the physicality of shooting and even before that, lighting. So I followed my boyfriend at the time to New York and I answered an ad in the Village Voice to get onto a movie set. In the beginning they were sending me all over the city to get props, costumes and such. But they were so under staffed that I ended up in the lighting department. I didn't have any experience with lighting, but I did have an art background. I had a gaffer that taught me and was very open [about sharing his knowledge], I took to it so quickly and just loved it!

I have a mentor named Mark Obenhaus who is a documentary director and filmmaker.

er. I was on a commercial shoot with him and I was able to do the lighting. Mark came to me after viewing one of the dailies (of which I was not invited for) and told me I should just start actually shooting. So I did and worked my way up. Shooting little things, donating my time and shooting student films.

How important was that experience moving up through the ranks? I ask because in some ways I see this sort of career progression disappearing, since so many young professionals can get a camera and start creating their own content, rather than having to gain the experience before they're allowed to touch a camera.

That's an interesting question to think about once you have done it. Certainly things have changed. It was at the time more of a New York thing to come from gaffing and then on to camera and DP. The Hollywood structure was to go from 1st AC to camera operator and finally to DP. For me I really liked moving my way up. I really like set etiquette regarding how to deal with producers, directors, and actors. For that reason I think it was a good training ground. I'm happy that I came up through the ranks because it worked for me, but some people don't need to. It's such an individual thing.

You're based in New York and Los Angeles, so what can you tell us about the differences between the two markets in terms of the work you pursue and book?

Really there's very little difference today between NY and LA other than [for me] there's more work in NY. We haven't had tax incentives in California until recently. Ultimately most projects originate out of NY and LA, so it's not a bad thing to have

some sort of presence in both areas. In LA people used to not like the fact that I was coming in from NY, but now people don't really know exactly where I live. Now I have a lot of interviews by Skype or FaceTime from wherever I am.

Glancing through your IMBD page, you've worked on just about every different kind of project that's out there. Is there a particular type of project that you gravitate toward?

I love shooting period films. One of my favorite projects was a turn of the century film set in China. Having said that, there's nothing like stories about real life through documentaries. I think they fuel my fiction work by making me notice human nature and certainly shooting with natural light. This has come into play because I have shot nonfiction feature films where it's mostly natural light or handheld.

What's been your biggest challenge as a working cinematographer?

I would say the biggest challenge today working a lot in independent cinema, is people getting their financing. The budgets are so small and my biggest challenge is finding ways to do the work without compromising my skill or my eye in the time allotted.

I've been able to shoot two different movies in 15 days each. One of them, *It's a Disaster*, was pretty much set in one house with an ensemble cast. But that's not the norm. So the challenge is getting enough days to shoot properly, getting the budget

for the proper gear, and asking crew to work for a cheaper rate.

What's the best advice you've been given throughout your career that has stuck with you?

I would say the best advice I've been given is don't give up. There is going to be rejection. You're not always going to get the jobs you always want. But if you want it you're going to keep going, no matter how much rejection you get.

Also, find a way to have a life outside of film. I like to travel, I like to visit art and photography exhibits, I like to garden. I like to go and see theater shows and also donate my time to causes, I have a well-rounded life. I can't think of anything else I'd rather be doing. I've said this before but I hope to drop dead on set when I'm 100! ■

Bobby Marko (@MarkoVisual), is an award winning filmmaker based in Nashville, TN. A retired professional musician turned filmmaker, Bobby has covered the world of film and video, from live production and chroma key capture to short films and feature length documentaries. He's had published articles at Cannes Film Festival and has been a featured presenter at IBC in Amsterdam. Bobby's passion is to capture the heart of a story through moving imagery and share his experience along the way. You can catch his podcast show on iTunes and Soundcloud, the Authentic Filmmaking Podcast.

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THAT MAYSLES SMILE



By HUGO PEREZ

"Most people never get the chance to have themselves truly represented and there's nothing that they'd rather do than have people. . . somebody, and in the odd circumstance a filmmaker so much the better, pay attention to who they really are, to give them that recognition. It becomes a sacred duty."

Eighteen years ago, I heard Albert Maysles say these words. I had just seen the non-fiction masterpiece *Salesman*, a film by David and Albert Maysles and Charlotte Zworin, at the Film Forum cinema, a screening at which Albert was present for a Q&A. Under the influence of Truman Capote, Albert and his brother David aspired to do in film with *Salesman* what Capote had achieved with his non-fiction "novel" *In Cold Blood*. The result is a cinema verité portrait of door to door bible salesmen that plays like a real life version of *Death of a Salesman*. It's said of the Velvet Underground's first album that not many people bought it, but every one who did started a band. I do not consider it hyperbole to say that *Salesman*, and the Maysles Films catalog have had that level of impact on non-fiction filmmakers over the years. They certainly did on me.

After the screening, I introduced myself to Albert. That was the first time I experienced the Maysles smile. Albert's smile was so big that it would push his cheeks into his eyes so that he would almost be squinting as he looked at you, a mischievous sparkle in his eyes framed by his signature thick black eyeglass frames. When he smiled, his entire face would light up as if he was letting

you in on a secret. Al gave me his card and invited me to stop by his office. A few weeks later, I came at the appointed hour to the Maysles Studio on 54th street, expecting a quick hello and nothing more. Albert ushered me into the screening room, and proceeded to give me a four hour private tour of the figures and history captured by the Maysles in their films: Marlon Brando and Truman Capote, Fidel Castro and JFK, the Beatles and the Rolling Stones. Like documentary filmmaker Zeligs, the Maysles brothers seemed to have a knack for being at the right place at the right time with their camera. As VHS screeners began to pile up around the screening room monitor in teetering stacks, a remarkable body of work emerged that was enhanced by the running commentary of anecdotes and stories that Albert told as the clips played.

That first meeting with Albert led to many further visits to the studio, and always some new stories being told, and a fresh batch of VHS screeners of Maysles Films I had not yet seen that I was sent home with. For a few years, we were developing a documentary project together about a salsa band in Cuba. Albert had spent time with Fidel Castro in 1960 while shooting *Yanqui, No!* for Drew Associates, and he relished telling the story about how he was with Fidel when he received a telephone call from the U.S. State Department breaking off relations with Cuba.

We never made it to Cuba together but in November 2013, Albert and I were both in Mexico City for the DocsDF documentary film festival which that year had programmed a special tribute to Albert. On the last night of the festival, a group of us took Albert out to Mexico City's Garibaldi Plaza



Albert Maysles (fourth from left) with Hugo Perez (far right) picture with Mariachi band in Mexico.

famous for its roving bands of mariachis, and after a night of margaritas we hired a mariachi band to give Albert a midnight serenade. As the lead mariachi sang, Albert took his hand and gave him a handshake that swayed to the rhythm of the music before the mariachi let go his hand, leaving Albert's hand swaying back and forth as if conducting the mariachis. There was some hazy talk of Albert and I joining a mariachi band before we called it a night.

The next day I received an urgent message from Albert that he had left his walking stick, a family heirloom, behind in Mexico, and would it be possible for me to bring it back to New York for him. I of course agreed and that is how I came to travel with Albert's walking stick as a companion for the next month from Mexico City to Oakland for a film shoot, down the coast of California by train, to Hollywood for a film premiere, and then Miami for a family visit before finally taking a subway ride up to the Maysles Institute in Harlem to deliver the walking stick to its rightful owner. I sat with Albert at his desk, and basked in his smile as I recounted his walking stick's journey across America to his delight. For awhile after, we fell back into the rhythm of my first visits with Albert, and he regaled me with stories, some of which I had heard many times over and none of which I was tired of hearing. He had slowed down in his final years, but his capacity for telling stories remained undiminished.

A few nights after Al passed away this Spring, my friend, the poet Katy Bohinc, took me to see *Grey Gardens* at the Film Forum. In one of those moments of uncanny serendipity, the long planned 40th anniversary re-release of the iconic Maysles masterpiece opened theatrically the day after he passed away. It was a strange and moving experience to watch *Grey Gardens* so close on the heels of losing Albert, and I could feel his presence in every shot, every camera movement. His empathy for his subjects was clear in the conspiratorial relationship he had with Little Edie who would frequently lean in to the lens to whisper a personal observation to Albert.

Albert wrote of his experience making *Grey Gardens*: As Little Edie says, "the film is a breakthrough to something very beautiful and precious called life." This gives sense to the term direct cinema, direct because in this film, the camera, without script or intervention, gets through to their lives as they live them, seizing the moment as it is happening and recording it. The Beales had the guts to expose themselves to the world. Not everyone can do that.

And not every one can capture life the way that Albert did through his lens. ■

KEEPING IT SIMPLE:

AN INTERVIEW WITH CINEMATOGRAPHER PAUL KOESTNER

By Bobby Marko

Originally from Kalamazoo, MI, Paul Let's go all the way back to the first project that appears on your IMDB page - Adam Clayton Powell. What can you tell us about working on that project?

Do they have me listed as a cinematographer for that project? I was actually an assistant on that project years ago for an old friend of mine, Dennis Malone. He is still a DP on the West coast. We were doing little projects all the time together and we probable threw an extra camera into an interview.

How do you navigate the quick pace of creating content and the ever-changing world of logistics?

By the seat of my pants! Listen, it's a real challenge. My projects tend to be smallish and I kind of like that. I think you can be more nimble on small projects. I get really bored on large projects where I sit around and wait four hours to set up a 15 second shot. Bottom line is we're telling stories and we're being asked to do a lot in a short period of time. Production companies are in the business of making a profit, so we have to do what we can within the constraints of the budget.

Who are some cinematographers that you admire?

Oh, wow! I'm going to have to go back to my graduate days at NYU in the 70's. Caleb Deschanel, Michael Chapman, and William Fraker. When I think of Chapman I remember seeing *Raging Bull* for the first time and it just blew me away.



What are your thoughts on how cinematographers use technology these days?

Whatever era we find ourselves in at the moment we're asking those questions and in some ways we've been doing that all along. Not too long ago a concern would be what aspect ration are we going to shoot. Maybe you're planning on doing widescreen, but then you'd have someone say "well, you know, we're going to letter box this or it will be cropped for that." We're doing the same thing now in fighting these new formats. It comes to who is your audience and how are they going to watch it.

Twenty years ago this industry felt very small, I know people all over the world were doing it but it just felt like a small world. When I was in film school you had to have a wad of cash to take it to the next level. Good grief, now with the new iPhone, you have a 4K camera! You could potentially now cheaply produce at your home, a feature that could run up on a giant screen. The technology and access is

now out there, now try to tell a compelling story.

As the author of *On the Wind and a Prayer*, how does writing help you as a cinematographer?

In college I started out with an English degree and for me words meant everything. I love words and I love when they're well chosen. When you first get a script and read it over, you realize how much you can change a story by removing or changing a scene. That goes a long way as you begin to visualize your work.

Tell us about the gear you're currently using. What in particular makes it your preference?

I'm tempted to say I don't care! It's something I feel is very tiresome. Right now I'd list those cameras that are main contenders out of the gate. RED, Alexas, Sony (F55, F5), and Canon (C100, C300, C500). I'm mostly familiar with the RED cameras because Louis C.K. force fed me using them years ago. He actually knew about RED cameras before I did!

I'm not going to be one of those guys who comes in and says that we can't use a camera system because it's not what I want. It's a business, if there is a system that produces great images and can save the production a bundle then I will use it. You want to tell a compelling story and not have to go into bankruptcy!

You've done a lot of work with Louis C.K., but aside from the TV show, you've shot many of his specials. Do you try to capture something different about him and his performance in each, or is it more about maintaining consistency?

Not really. Obviously there is some fundamentally different challenges that go into one of his specials versus his television show. Either way I always try to talk to Louis and find out what he wants and what he's trying to do.

Louie seems to maintain almost total control over every aspect of the TV show, how much of the camera decisions does he leave up to you?

Not much. Like I said, he was the one that wanted to shoot with the RED cameras. The first time we shot with RED cameras was at the Pabst Theater in Milwaukee. I knew they would be a challenge because they were very new and there was not much support for them. We were sourcing gear from all over the country to do the job. But Louis really wanted them so I figured it out and we went with it.

Any new projects on the horizon for you?

I'm going back for season three of *Deadbeat*. I was able to shoot season. I'm not a VFX guy and it was a challenge to be working on a location with a lot of green screen material. ■

Bobby Marko (@MarkoVisual), is an award winning filmmaker based in Nashville, TN. A retired professional musician turned filmmaker, Bobby has covered the world of film and video, from live production and chroma key capture to short films and feature length documentaries. He's had published articles at Cannes Film Festival and has been a featured presenter at IBC in Amsterdam. Bobby's passion is to capture the heart of a story through moving imagery and share his experience along the way. You can catch his podcast show on iTunes and Soundcloud, the Authentic Filmmaking Podcast.

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technological mercenaries treading the fine line of cutting edge technology and storytelling. The main focus; always looking for a better way to tell the story. Forging a path, directing and producing numerous award winning music videos, short films and documentaries as well as being the go to team for Digital Filmmaking knowledge from some of New York's well known filmmakers, they began breaking ground Executive Producing features such as *Light and the Sufferer*, in 2006 starring Paul Dano. That film contained a fully CG character in an indie film before that even seemed feasible. Next came the award winning *Exploding Girl*, one of the early features shot on a RED Camera in 2008, starring Zoe Kazan who won the Best Actress award at the Tribeca Film Festival for her role. The Diamond Bros. have been tapped to direct and produce content for clients such as Sony Playstation, American Express, FILA, Nike, MTV, SpikeTV, VH1, including the viral hit *Share it Maybe* for Sesame Street (18,851,899 views on YouTube) and provided cameras and technical support to DP Bradford Young on his film *Mother of George* which won Best Cinematography at Sundance 2013.



PAUL KOESTNER has been a cinematographer for over three decades since graduating from one of those film schools no-

body in the business cares about. His projects have included features, television series, commercials, industrials, documentaries and webcast series.

Paul is perhaps best known through his work with Louis CK, with whom he has collaborated for the last twenty-plus years. Along with the FX Series bearing Mr. CK's name, the two have worked together on projects such as *The Chris Rock Show*, *The Dana Carvey Show* and numerous short-form pieces both personal and professional. Early obscure

works include the film shorts *Caesar Salad* and *Ice Cream*. Paul shot Louie's first feature, *Tomorrow Night*, as well as the stand-up feature, Louis C.K.: Hilarious, the first of its genre to be accepted for presentation at Sundance. Recent collaborations include live performance pieces, *Live At The Beacon Theatre* and *Oh My God*.

Most recently Paul has lensed the second season of Hulu's *Deadbeat* as well as the upcoming series, *Those Who Can't*, truTV's first foray into scripted television. Finally Paul wishes to announce with much glee that FX has picked up Pamela Adlon's proposed series, *Better Things*, the pilot for which he shot in May.



HUGO PEREZ was the recipient of the prestigious Rockefeller Foundation/Tribeca Film Institute Emerging Artist Fellowship

in support of his feature screenplay *Immaculate Conception*. Perez' short film *Betty La Flaca* was the winner of the HBO/NYILFF Short Film Award and was broadcast across the HBO networks. Perez previous short film *Juliet Y Ramon* was broadcast as part of the Showtime Latino Filmmaker Showcase, which spotlights the work of emerging Latino directors. Perez' short film *Seed* was part of ITVS/PBS groundbreaking original online science fiction series *FutureStates*. Currently, Perez is in development on his feature film directorial debut, *Gabacho* with actor and co-writer Adrian Martinez (*The Secret Life of Walter Mitty*, *Casa de Mi Padre*, *Flight of the Conchords*).

Perez is the recipient of the Estela Award for Documentary Filmmaking presented by NALIP – the National Association of Latino Independent Producers. Perez is Producer and Director of *Neither Memory Nor Magic* a feature documentary narrated by Patricia Clarkson and Viggo Mortensen. *Neither Memory Nor Magic* was the recipient of an NEH Chairman's Grant. Perez is also the Producer and Director of the ITVS funded documentary *Summer Sun Winter Moon* that had a national PBS broadcast.

Perez recently served as Executive Producer of both Rodrigo Reyes award winning feature documentary *Purgatorio* which aired on PBS *America Reframed* and David Felix Sutcliffe's directorial documentary debut *Adama* which aired on PBS World.

Perez is currently serving as a cultural envoy for the U.S. State Department's American Film Showcase program.



MATT PORWOLL is a cinematographer based in New York. His most recent work, *Cartel Land*, was selected for competi-

tion at the 2015 Sundance Film Festival and subsequently went on to win the US Documentary Prize for Cinematography. This is Porwoll's second collaboration with director Matthew Heineman, after Emmy-nominated *Escape Fire: The Fight to Rescue American Healthcare*, shot by Wolfgang Held, which made its premiere at the 2012 Sundance Film Festival.

Porwoll has also served as an additional cinematographer on numerous other films such as HBO's Emmy-nominated *By the People: The Election of Barack Obama*, directed by Amy Rice and Alicia Sams, *Gunnin' For That #1 Spot* directed by Adam Yauch of the Beastie Boys, and HBO's *Crisis Hotline: Veterans Press 1*, directed by Ellen Goosenberg, which won the 2015 Academy Award for Best Documentary Short.



BOB RICHMAN was born in Brooklyn New York and received a BA in psychology from SUNY Buffalo. He began his career in film working with the vérité pioneers

Albert and David Maysles. He worked his way up from production assistant to assistant cameraman to cameraman. In 1991 he shared the director of photography credit with Albert Maysels on Christo's *Umbrellas*. The film documented Christo's installation of three thousand umbrellas north of Los Angeles and north of Tokyo. Mayseles covered the Japan story and Richman covered the California story.

In 1993 Richman teamed up with Joe Berlinger and Bruce Sinofsky to shoot the HBO film *Paradise Lost: the Robin Hood Hills Child Murders*. Richman was nominated for a prime

time Emmy. The film won an Emmy for best editing and also the prestigious Peabody award for journalism. Richman continued his collaboration as director of photography with Berlinger and Sinofsky on *Paradise Lost 2, Meltallica: Some Kind of Monster*, and the Sundance series *Iconoclast*.

Richman began shooting real people and doc-style commercials for such brands as McDonalds, Walmart, La Batts, Coors Lite, Gateway Computers and Blue Cross Blue Shield. He continued shooting documentaries, including *The Producers: A Musical Romp with Mel Brooks*, *Good Rockin' Tonight*, *A Tickle in the Heart*, *Constantine's Sword* and *Killing Kasztner*.

When Nathaniel Kahn approached Richman to shoot a film about his father, the famous architect Louis Kahn, he explained that he didn't want an *American Masters* type tribute but rather a film about his own journey, as an illegitimate son, in search of a father who died before he could really know him. *My Architect*, brilliantly directed by Kahn and exquisitely edited by Sabine Krayenbuhl, was nominated for an academy award in 2004.

In the spring of 2005 Richman flew down to Nashville Tennessee to film former Vice President Al Gore on his family farm with director Davis Guggenheim. That footage became an integral part of the film *An Inconvenient Truth*, one of the highest grossing documentaries of all time and won Davis an academy award for best feature length documentary.

In 2007 director RJ Cutler contacted Richman to work on film *The September Issue* about the notorious chief editor of *Vogue Magazine*, Anna Wintour. For almost eight months Richman followed Wintour and her staff at their offices in New York and at fashion shows and shoots in London, Paris and Rome. That film premiered at Sundance this year and Richman won the grand jury prize for best cinematography for documentary.

Ahead of Time, is Richman's first film as a director. Richman teamed up with first time producer and noted food photographer Zeva Oelbaum and reunited with editor Sabine Kraenbuhl, to craft an intimate portrait of the 97 year old journalist and photo-journalist Ruth Gruber.



NANCY SCHREIBER, ASC is an award winning cinematographer based in both New York and Los Angeles. She was voted into membership into the prestigious American Society Of Cinematographers over a decade ago, the fourth female in the organization's history. Well regarded in the industry, Schreiber was chosen as the director of photography on *Visions Of Light*, a stunning documentary on the art of cinematography, an early Hi-Definition Film.

Schreiber was honored with the Best Dramatic Cinematography Award at Sundance, with the film *November*. Schreiber shared the Best Cinematography Award at Sundance for *My America...Or Honk If You Love Buddah*. She also garnered an Emmy nomination for Best Cinematography on the acclaimed *Celluloid Closet* for HBO. In addition, Schreiber was nominated for an Independent Spirit Award for *Chain of Desire*, and was recognized in 2000 by *Variety* as one of "10 DPs to Watch." Schreiber has also filmed numerous features which premiered at Sundance, Tribeca and Toronto Film Festivals in-

cluding *The Nines*, *Your Friends and Neighbors*, *Motherhood*, *Every Day*, *American Gun*, and *Loverboy*.

Schreiber has shot over 100 commercials and music videos for recording artists such as Aretha Franklin, Billy Joel, Reba McEntire, Van Morrison, and Sting. She was the DP on the HBO/Amnesty International World Tour Filmstarring Bruce Springsteen, Sting, Peter Gabriel and Tracy Chapman. Her work can also be seen on the documentaries *Metallica: Some Kind of Monster*, *Paradise Lost 2 & 3*, *Woody Allen for American Masters*, *The Dixie Chicks*, *Shut Up And Sing*, and *And the Oscar Goes To...*, directed by her long-time collaborators Rob Epstein and Jeffrey Friedman.

In the world of television Schreiber photographed the HBO series *The Comeback*, as well as the pilots for *In Plain Sight* and *Filthy Gorgeous*. She has two films in post, *Kepler's Dream*, based on the young adult novel, and *Folk Hero and Funny Guy*, with Alex Karpovsky and David Cross, both of which are about to hit the festival circuit and hopefully will be coming to a theater near you soon.



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