



Meet The New Wave

We've identified a new wave of cinematographers who... have a decent slew of films under their belts... are not upstarts, but not quite of "a certain age" either... they are not yet members of the BSC, but they have the potential to become the next Seamus or Haris or Sue.

Shane Daly

Filmography (so far):

The Big I Am (2009), *The Rainbow Tribe* (2008), *Psych 9* (2007), *Love Me Still* (2007), *Alpha Male* (2006), *Baby Juice Express* (2004).

When did you discover you wanted to be a cinematographer?

I saw *Vertigo* at The Phoenix cinema in East Finchley when I was 12. I had no idea about the film at all and it really hit me. I remember standing outside afterwards in some sort of shock.

Where did you train?

The University of Westminster, formerly PCL, in London.

What are your favourite films?

I love '60s and '70s American films, so some of my favourites are *Butch Cassidy And The Sundance Kid*, *Annie Hall*, *The French Connection*, *Cool Hand Luke*, *The Conversation*, *The Godfather*, *Apocalypse Now*. It really was the golden age of cinema, not just the look of that era's type of lenses, stocks and lights, but also the costume and art direction, the mood, the texture of the time. I'm a huge fan of Kubrick, Spielberg, Fincher, Ridley Scott, PT Anderson, Coppola, Alan Pakula, Mike Figgis.

What's the best advice you've had?

My Grandmother told me... "It's not what you know, it's who you know."

Who are your DP/industry heroes?

Conrad Hall, for the beauty is his lighting, but also the character of the films he chose to make, and Robert Richardson, Eduardo Serra, Gordon Willis, Sacha Vierny, John Alcott, Roger Deakins, Dante Spinotti, Owen Roizman, Matthew Libatique, Rodrigo Prieto, John Mathieson, Lance Accord and Don McAlpine. Amir Mokri and Mauro Fiore are creating really interesting work at the moment.

Have you won any awards ?

Last year I was fortunate to win Best Cinematography at the Beverly Hills Films Festival and the Luminaria Award for Outstanding Cinematography at the 24FPS Film Festival.

What's your proudest moment?

Probably when *The Street 2* won the 2008 Best Drama BAFTA.

What's been your best moment on set?

I remember executive producer Sita Williams coming on the set of *The Street 2* with the BAFTA and RTS awards for the first series. She arrived to a big cheer, the shoot stopped to celebrate. Although I wasn't a part of the first series, most of the crew were and it was a lovely moment to be part of.

And your worst moment on set?

On the first day of a film I was lighting, one actor was throwing a prop bag at another, but it contained something hard and hit him full in the face. His nose exploded, there was a lot of blood and the unit was stood down for a week. It wasn't good.

Tell us your most hilarious faux pas?

I once commented enthusiastically to an actor what a great job the make up department had done ageing him so much. To which he replied that he hadn't been in the chair yet.

Away from work, what are your greatest passions?

I'm a keen F1 and Arsenal fan. I'm a little obsessed with cinematography and I love going to the cinema more than anything else. Music is very important too.

What one piece of kit could you not live without?

My eyes.

Which films are you most proud of to date?

The Wire In The Blood episode I shot for Paul Whittington in 2007 (Nocebo) was a very successful collaboration between us. We are both very excited by the work of Alejandro Inarritu,

Guillermo Del Toro and Alfonso Cuaron. We referenced *21 Grams* and *Children Of Men* to create a gritty, grainy look that I hope was a good foundation to what was an extremely unpleasant story about ritual voodoo murders.

What's the hardest shot/thing you've had to light/frame?

Shooting the title sequence for *Bangkok Dangerous* in Prague, which involved a police convoy at dusk moving a key witness who Nicolas Cage assassinates from a cathedral tower. I'd recced the helicopter shot with the director in the afternoon, and left him at the heliport with an operator. I returned to the location on a bridge in central Prague to man a crane shot, which started from under the bridge then moved out, up and over the bridge to pan 180° with the convoy. We were shooting at the same time as the helicopter to cut between the two shots and only had a small window where the sunset would be perfect and the convey would cross at the right moment. The reset on the convoy was longer the sunset was going to last, so it was a very pressured shot.

In the entire history of filmmaking, which film would you love to have shot?

Butch Cassidy And The Sundance Kid.

What's your greatest extravagance?

My DVD collection.

Which three adjectives best describe your approach to cinematography?

Love. Passion. Energy.

What are your aspirations for the future?

I would like to shoot small, intimate indie films and big summer blockbusters - that would be a great contrast. I'd like to make films that really affect and excite people, that create worlds where audiences can be challenged or just lose themselves for a few hours.