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Film Connection

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Lesson 3 - Famous DPs

One of the best, and very new to scene of DPs is Jody Lee Lipes. He is a relatively new comer, but he came in a big way with the one-two punch of the dark toned complex indie *Martha Marcy May Marlene* and the first season of HBO’s *Girls*. Even at his young age he has many works behind his name; *Manchester by the Sea, Girls*, *Martha Marcy May Marlene, Trainwreck* and many more. The way Jody Lee Lipes shoots shows, you can tell he puts everything into his work. We can especially see this in every and each episode of *Girls*, in which each one looks like a handsomely crafted feature film. Also with all of his projects he puts a dark tone and mood, which helps a lot to sense the feeling of how the show wants you to feel. What I can learn from Jody Lee Lipes, and how he works, is to put my all to every project, no matter if it's a small short film, TV show, or even a big motion picture. I have to make sure that in every single project that carries my name with it, I must treat them all with the same level of profession. Along with his work commitment, the way he shoots and makes things appear are very close to the way I shoot. I love to use shadows and also make scenes look darker and use their natural shadows to set how I want the tone to be and appear to the audience.

Another very well known DP, with so many projects behind his name, is Bill Pope. He has been in the scene of cinematography for a very long time. Bill started his career off with a short film called *Aldo Nova: Hold Back the Night*, which got the interest of directors and producers and which made them invite him to be a part of bigger productions. Now that he has grown up and had more experience, he has a never ending list of feature films in which he was worked on; *The Matrix*, *Spider-Man 2*, *The World’s End, Scott Pilgrim vs. The World, Cosmos, Spider-Man 3, The Matrix Reloaded, The Jungle Book, Preacher,* and so many other shows and films. What really draws my attention with Bill Pope is that he’s just as comfortable with an entirely CG environment as he is with a rural Texas supernatural Western. And the fact that they both look amazing and stunning, really shows the talent behind Pope. What I can learn and take from Bill Pope is to get use to filming in different environments and no matter, always make sure the finish product is as best as it can possibly be. I am making sure that in any environment that I am working with, and in any level of production, all my projects will have the same level of skill and time put into it.