

# CINEMATOGRAPHER



**∦dedolight** 



"I can see the world only through my eyes and my eyes are passionate and I want to teach passionate youngsters who are obsessed. If somebody says, 'I have to become a film cameraman,' I say, 'It's a stupid idea, but I'll help you the best I can."

## Dedo Weigert

This short book has been compiled from two interviews with Dedo Weigert. The first was in Amsterdam, at IBC September 2008; the second, again in Amsterdam, at IBC 2012.

This presents a fascinating insight into the mind and life of cinematographer, Dedo Weigert, inventor of the dedolight system.

#### First published, 2014 by RICK YOUNG LTD

19 High Street, Harefield UB9 6BX United Kingdom © Dedo Weigert Film /Rick Young Ltd.

All images © Dedo Weigert Film except for the image, bottom of page of page 22, which is © Davor Marinkovic

Proof reader: **Fiona Young** Editor: **Rick Young** Design: **Scott Wright** 

Thank you Dedo, Jennifer, Marco and Roman

# CONTENTS

#### Page 4 - Beginnings

I wanted to become a filmmaker, but I had no idea how to do it. So I worked out my own way and maybe I should have asked a few people...

#### Page 10 - Tinkering

I was always a tinkerer, I had to play, I had to build things...

#### Page 12 - Reality

I was very clever, I had good friends, capable friends, and I said, 'You run the company.' I put all my money in the company and I shoot, that's my deal with the company."

### Page 18 - Breakthrough

I had the feeling, 'Why don't we build something that we can keep?'

#### Page 25 - The journey continues

It's true that I've been searching, looking, and I still am.

## **Page 37 - Epilogue - a new beginning with LED lighting** "we finally are at something that is like a breakthrough point."



All rights reserved. No part of this book may be reprinted or reproduced or utilised in any form or by any electronic, mechanical, or other means, now known or hereafter invented, including photocopying and recording, or in any information storage or retrieval system, without permission in writing from the publishers.







# BEGINNINGS

I wanted to become a filmmaker, but I had no idea how to do it. So I worked out my own way and maybe I should have asked a few people; I never did. So I started in the theatre and I studied and I worked in many small, unimportant theatres as an actor, as an assistant director. I worked to some extent with great joy as a puppet player in a travelling, little puppet theatre doing classical plays: A Midsummer Night's Dream, Androcles and the Lion, Turandot, and it was wonderful. You have a little microcosm, you have sound, you have lighting, theoretically you're in control, and it was a very romantic time.

Then I got a job when I was very young as a production manager in a company shooting commercials. In those days it wasn't only commercials, those were the days when big industry did one hour films every year, and we shot many of those and it was new, it was exciting, a lot of responsibility, had to learn a little bit, flexibility. In those days I didn't really think much about the camera. I wanted to become a painter, I painted like crazy night after night after night. I was never happy, the images never really expressed what I wanted to express.



Dedo working as an assistant

And then I got an offer to work as a camera assistant, I was very lucky, it was very special, it was a production with lots of money, American television, but we didn't shoot news, we shot specials, specials that had incredible money. I didn't know what was a big project, what was a small one, I just incredibly enjoyed the work and I was lucky to find a wonderful teacher, a British cameraman by the name of John Baxter Peters. He had done everything, and he was a very wonderful teacher, he was a very hard worker, and I copied as best as I could what he did. He was critical, he was demanding and it was wonderful. And it also gave me experiences that were very surprising, very amazing.



Dedo working as an assistant with Johnny, cameraman and teacher

One of the first weeks that we worked together, we went to Berlin. We were shooting a film. It was kind of a preconceived idea about Germany, fathers and sons, so find good old Nazis and freedom-loving sons, and yeah, if you looked long enough you can find some. And we came to Berlin and something strange was happening, people were putting concrete blocks on top of each other and Johnny, my cameraman teacher said, 'OK, we'll shoot that.' And I said, 'Why? Why does this belong in our film?' And he said, 'Because it's happening.' That was new to me, but I wanted to be the best assistant, I wanted to make everything the best possible way, so as we walked towards where they were building the Berlin Wall, he did something that's incredible.

He walked across the grass. They don't do that in Germany. And on the grass there was a huge British vehicle, a tank, and on the tank was leaning some bored, uniformed person. Johnny was not only a wonderful cameraman, he always had this urge that wherever he met authority he had to do something, to tease them.



So first he walked across the grass, second he walked up to this uniformed man, and he put on an official accent, he said, 'Are you in charge here?' The guy said, 'Uh?' He said, 'Well I happen to be a British taxpayer, I want you to take very good care of this vehicle, we can't pay for too many of them.' The guy said, 'Oi you, fuck off!' I stood there, I didn't understand a word. You don't walk on the grass, you don't talk to a uniformed man, and why do that at all?

So then we went to shoot the building of the wall. Pretty soon the East German police got active, they pulled out household mirrors in gold frames and tried to reflect the light into the camera and Johnny said, 'Dedo, tell them to stop that.' And I said, 'But Johnny,' and I really wanted to do everything right, 'This is our side, this is their side, they will not listen to me. It's the others.' Johnny said, 'Why don't you talk to them, ask them?' I said, 'But I can't it's the others.' And he got very impatient and finally he said, 'What's the German word for once more?' I said, 'Noch einmal.' He had a voice like a master sergeant at the Trooping of the Colours, and he was screaming across the wall, 'Comrades, do it once more for the camera.' And instantaneously they all disappeared, and I stood there like lightening had struck me. And that's just one example of the many things that he taught me not only about exposure and aperture and image composition, but he taught me also that I was very German.

The next thing we did was in England and my English was rudimentary, I had difficulties understanding it. There were two British electricians and they didn't really talk English, they talked in Cockney and often in rhyming slang and I had no idea what this was all about, so it was all very confusing but wonderful. They would look at me and say, 'Dedo, this was a joke.' And I'd say, 'Oh thank you, a joke, thank you.' And again I realised I was very German. And I still am. But doing films in over 40 countries, I learned to listen to people, to wait, sometimes to run three magazines without film, where they didn't have the money, to wait until people tell their stories again. It was a wonderful present. We filmed many intellectuals and artists but also many very simple people, like the truck driver on the Amazonica, the poor fisherman who didn't have a boat, only some logs tied together and if the wind goes the wrong way he may not come back.





What values do these people have, where do their values come from? And it taught me to become quite humble, not to go out, make films and change the world, but to find moments that had truth in them. It made my life very rich.

The next project was in Russia (Soviet Union) - a film on the Kremlin. We were the first western team to film in the Kremlin. Initially I worked as an assistant for Johnny - but then he had to leave and he recommended to the producer that I should continue the series. So all of a sudden I was shooting the series that had wonderful possibilities. We were supposed to be there for six weeks, I was there for five months, because the whole American team left. In the meantime, I didn't know why, I was alone, I got calls, 'Today you're shooting news.' 'I'm not a news cameraman.' 'Yeah but our news cameraman is not there.' I didn't know what was going on, until one day going back to the hotel, there was a group of people standing half way up the stairs listening to the shortwave radio. I thought, 'That's not Russian.'

I listened for a long time, they were very intense and the atmosphere was very dramatic, I didn't know why, sometimes you just feel this, it's in the air. They were listening to Spanish. Many years later I heard this was the Cuba crisis, and that's why I stayed five months, eight cameras, two blimped Mitchells, six Arris, wonderful, big project. Lighting the Kremlin at night for 50 ASA, there were no high speed lenses, incredible experiences. And learning, wonderful learning experience.

Then I shot a city film on Leningrad, the history of it. Part of the history was that there was a battleship and it fired a shot at the Winter Palace, and in some history books that changed the way history went. So we went to that ship and it looked beautiful.



There was a full crew on it, and I said, 'Well, this is amazing, a full crew on a museum ship.' The guy said, 'This is not the museum, this is a battleship.' I said, 'A functioning battleship? Meaning your guns do what guns do?' He said, Sure.' I said, 'OK, tomorrow I'll be back with a pyro-technician from Lenfilm and we'll load your gun and we'll shoot.' He said, 'Yah, OK, why?' I said, 'Because this is film and it will make it look more dramatic, I want flames and smoke and also if you would use your ammunition, I might not even see it because my camera doesn't always look. Sometimes it looks, sometimes it doesn't, sometimes it's busy transporting the film, so I may even miss that short flash.' He said, 'Yeah but you and your guys from Lenfilm are missing out on an important point. A real gun has a recoil, it moves, I'll show you.' I said, 'Wait a minute, you're going to shoot now?' He said, 'Yah I'll show you.' I said, 'Wait a minute, let me get the camera.'

So I got a little hand held camera, I borrowed the head phones from the sound man, and I crouched down and braced myself and I said, Well it looks better if the gun first moves over the camera, it looks more dramatic.' And when it's at the right angle, then you shoot.' The captain said, 'I don't understand this, you just tell the gunner.' I said, 'OK, this means move, yah? Don't change the elevation, move, move! And this means shoot. OK, ready? Roll the camera, move, move, shoot.'

Wham! It took me a while to get back to my senses and I looked and they were all looking in a special direction, and I wondered why, and I looked and we'd destroyed about 500 feet of windows!

#### <Laughter>

The gunner, the captain, would have never done that, to shoot at the houses, I didn't know what they were shooting at, I was just watching the gun. And I thought, 'That's terrible, that's going to be very expensive.' Nobody ever complained, in Russia in those days you didn't, but the poor people didn't have the possibility to buy the glass, so for weeks there was cardboard in the windows. But he said, 'Not this, something like this happened before, not when I was captain, not the captain before me, but even before. It was also a filmmaker, he must have had a different camera, he wasn't as close to the gun.' I was on a 10mm wide angle lens. He said, 'This must have been different, they needed to move the camera all the way out to the front and further.'

So they built a wooden rostrum in front of the ship and they had the same argument and they said, 'Well you need the recoil.' And the whole film team was on that wooden structure, but when they shoot, it's not only the gun that recoils, it's the whole ship that goes. And when the smoke was gone, the camera was gone, the crew was gone, the whole wooden rostrum had fallen seven meters deep into the Neva River. And he said, 'It was some filmmaker called Eisen... something?' And I said, 'You haven't shot that gun since?' He said, 'No but we can, you want me to shoot again?'

It was for them a chance to show that they were a battleship and that they could impress the dumb foreigner, and they did, they sure did.

I had endless, wonderful experiences, not all of them with such destructive consequences, but it was a wonderful life.





Dedo filming the Russian training ship, Krusenstern



# TINKERING...

I was always a tinkerer, I had to play, I had to build things. So as long as we worked for American television, one of the first things I built was a teleprompter, a very primitive one. And then the other offices said, 'We want one too.' So I became a manufacturer of home-made, incredibly primitive teleprompters, but some of them worked for 10, 20 years.

It was just a roll of paper and motors and drive belts, but it had to be absolutely quiet, the motors make noise, so I had to pad it and insulate it and so on, and put a screen in front so that the paper wouldn't wave. Very, super, primitive, and a rheostat control, forward, backward. I built many things.

The Photokina exhibition in Cologne, was once an important trade show, also for film-making. About 26 film camera manufacturers used to exhibit there. I was a first time an exhibitor at Photokina in 1966. I showed the first European-made fluid head, with silicon fluid, so it could work in cold weather, adjustable, and it was, I heard later on, not the first L-shaped head like Ronford or Cartoni Lambda. But



there was an American, Weaver Steadman, who built an 'L' shaped head before.

"The Last Picture Show" of Bogdanovich was shot with my dolly, I sold them to France, to England, and I nearly went bankrupt on it, because I had no experience in manufacturing. That was nearly a killer. I didn't know. It was like my camera work, I was like a little kid, enjoying it.



Dedo's Telaid Dolly

The work with the camera for me was never work, I was always amazed that people would pay me a lot of money to do what I liked doing best. On an 18 hour day, if somebody would come and say, 'We'll have lunch.' I would say, 'Why don't you go ahead, give me another half

hour, I just want to take some more pictures.' And some of that is still today in this old dinosaur, inside is an 18-year-old, the body doesn't always agree with it, but I still enjoy playing with ideas, and yes I'm responsible for the workplaces of 80 people, that's a huge responsibility.

At first I thought my company which had grown took away my job, destroyed my job as a cameraman, and I was the victim, that's not a very clever approach. It was pretty bad timing because for me to be a cameraman was in my blood. One day one of the youngsters, I'm training a lot of young people to become cameramen, one of them came and said, 'I heard that you also once were a cameraman.' To me that's like saying, 'There are rumours that once you've been a human being.' To me that's who I am, and when I have nightmares, they're about the work with the camera.



Dedo filming in Irkutsk, Russia



But I thought, 'It's got my name on it." So the first time I had to stay and work very hard to clean up the debts, rebuild the company, and ever since it's gotten more and more of me. I couldn't take any longer projects, I continued to shoot until the late eighties but I had to kind of do it secretly, I did a whole series that I shot on the weekends.

The competition at that time was shooting similar films, portraits, working all week, but we were faster *<laughs>* working only on the weekends, because we had the smaller team, and I enjoyed it.

I'd always done lighting, but I'd never really understood much about lighting. I just got by with lighting and since I was very critical, I made a lot of mistakes, and making mistakes is a wonderful way to learn.

# REALITY...

I was very clever, I had good friends, capable friends, and I said, 'You run the company.' I put all my money in the company and I shoot, that's my deal with the company. And in the late sixties young people were discussing a lot of things, how do we change society, how do we want to treat each other. And so for two years we were discussing how we would share the profits, it was very complicated.

One of them said: 'I am older', the other one said 'I am more experienced', or, I have been longer with the company', until we found a system that made everybody happy. That only lasted until some nasty book-keeping person came and said: What profits'.

You have huge debts.' 'We do?' How those were shared was decided very quickly, and if you have a limited company that's your chance, you say, 'OK, thank you, bye-bye.'







I worked with wonderful lights, lights that I still cry for, big brutes, carbon arcs, wonderful character of light, but often I also ran around with Lowel lighting cases which was and is wonderful equipment; lightweight, versatile, do anything, and I was very happy with those lights. They didn't always do everything that I wanted, but then we built all kinds of other stuff, and that joy of tinkering and playing developed into a real serious research and development department.



And we built crazy optics that some university said were physically impossible to build, we built optics and camera systems and also we started on high speed; high speed video analysis systems for the German railroad, on their test trains.

The Germans had to find out for themselves. The Japanese had fast trains, the French had fast trains, we had to find out what is a fast train. So there was a lot of image analysis and the technology down to how you take analogue and digital signals and insert them into a video signal; crazy optics going round three corners and then into a zoom lens to watch the pantograph, how does it behave in the rain and snow and so on.

The first high speed video fluoroscope for the recognition of cancer cells, for medical university was another project. A one-eyed stereo system, complicated but fun, and lots of things, optics, mechanics, electronics. I had wonderful people and it was an even larger sandbox, and again, it was well paid. Each of those research jobs was real serious money, but in the end, it would walk out of the door, and we didn't know when the next thing came, because we were not promoting it, we were not marketing it, it was like with my camera work, I just fell into it. I never knew that there were cameramen who had a sample reel, I was the lucky one. The producer would say, 'What have you shot?' and I'd say, 'This, this and this.'

DEDOWEIGERT - CINEMATOGRAPHER 13

And he would say, 'Oh we've seen that, OK.' I never knew that there were camera people who had a sample reel or agents, because if the producers would call me to America and say, 'Shoot for eight weeks, this, and then we need you for three weeks, in between you'll go to Florida and shoot commercials, but don't worry, they're nice people.' So they would kind of market me and I would just go there and I'd bring all my toys, cameras and more cameras and more lenses, and I enjoyed it.



So I had three 35mm Arris as a camera assistant, because rich America television was shooting 35mm, multiple cameras, and then all of a sudden cigarette advertising stopped on American television, and they said, 'Now you shoot 16mm.' So I had to buy 16mm cameras.

This didn't bother me as I don't have a huge ego trip. For some cameramen they need the big instrument, yes it's exciting if it's technically exciting, but it doesn't matter. I never really shot

Super 8, but maybe the exciting Super 8 cameras, I don't know... it's the technicality, it's getting the picture, and I was happy with the pictures, the craftsmanship of making pictures and later on also, content became important, but not at the beginning, we were just making images.

We were again the lucky ones, that young kids today don't have, we were shooting film and we saw colour rushes every day, and when I was in charge I had one rule.



Rushes were one light prints, I wanted to see every mistake I made because if some student is colour correcting in the middle of the night, how does he know what I want to do with the picture? And then if I have to look at the timing sheet and say, 'What would this have looked like without him changing the picture?' that's too complicated for me. And I always knew how to do it better, I was never happy. But then once in a while, there'd be some images, maybe in the sequence I felt that were OK.



It wasn't anymore, 'I'm going to change the world with my movies.' It was making images and once in a while having images saying, 'That's not bad, I don't have to reshoot this one.' I never had the chance to reshoot any of this, but I always knew how it could be done better, and I think that's a wonderful learning experience and many young people today don't see rushes anymore. OK, you can see it immediately with a video camera, that's a consolation, but to explore what you can do with film and how far you can take it and to explore the limits and to find new ways.

1964 we were the first ones to light a one hour film with fluorescent light, it hadn't been done before I think. We lit a whole building, five floors only with fluorescents and we had to do a lot of tests to get the colour corrected and right, how far do I have to do it in the camera, how far can the lab do it. And I believe it was maybe the first time that an entire film was shot hand held, but it was so clean, so good, that nobody ever noticed that it was hand held, and that was a cute trick with a heavy, big camera, that had to run through a cable from the mains, and going up five floors, going down five floors, with the camera running, and endless electricians who were never supposed to be in the picture, feeding the cables. So it was a game, but it was also hard work, and I enjoyed it.

# BREAKTHROUGH...

And only very late with this research department, I had the feeling, 'Why don't we build something that we can keep?' So we started building the lights and pretty soon we went to low voltage systems and we could fill half a museum with everything that didn't work. But it was fun and we came up with this double lens system and we then developed it further and we were lucky that it found interest - but it scared the whole company.

One day we had 400 lights and they built a big pyramid of them and said, 'Dedo we want you to come. Do you realise how much 400 lights are? We can show it to you. Can you tell us to whom we will sell these?' And I didn't really know an answer, so I had to pretend to know an answer, I said, 'Well maybe a cameraman like Haskell Wexler.' I'd never met him.

Three years later I was in Los Angeles and somebody who had worked as a gaffer and now owned a big lighting rental place said, 'Do you want me to sell these?' 'I don't know.' 'Who's going to use them?' And again I didn't know the answer and I said, 'Maybe somebody like Haskell Wexler.'



So again I was the lucky one that I found the acceptance. John Alonzo became a great friend, he used dedolights as an eye light, which I think is terrible, but he thought it was wonderful. And once in a while he would go to AFI to teach and he would bring his dedolight case and he'd bring it again, and bring it again. Some of the students complained and said, 'Can't you teach us anything else but dedolight?' So we had really wonderful helpers.

The lights found amazing acceptance. Today with agents in about 60 countries, not all of them sell a lot, but some of them sell like hot cakes, and they say, 'We don't know where they're all going.' And it's a little bit of a miracle and a surprise, but we're trying to help it along as best as we can, and in the meantime, we've become quite serious. We've become extremely serious about optical questions and many light sources today are still built basically in the same principle as 1915: a reflector, a light source, a Fresnel lens, and this moves, and that's it. And you can have those in gold



and silver, in black and yellow, but basically it's always the same principle and at first with this dual lens concept, we could get more light, especially in spots. The traditional Fresnel light and spot was only a 6% efficiency, we've 18 with our optics, not much, but it's considerably more. But the main thing is we have better light distribution, we can define the light better. But it's not always needed, so it's not really meant to replace other light sources, but to augment other light sources for special tasks. In a feature film you could use it as a backlight, because it's so controllable, it has a far reach, it's effective; you could use it as an accent light; you can light areas of the set with definition, without causing a lot of stray light, which would flatten the rest of the image.

For projection we used other people's lenses, and then people said, 'Can't you build something like this with a 1200 watt or 2500 watt light?' And we said, 'Well maybe we can go another way, maybe we can build high quality, high transmission, projection lenses and by that time we were already in a format like this, Hasselblad format.





And to tell an optical designer, 'Let's design a lens that has qualities close to a Zeiss Ultra Prime, or a Panavision Primo, but it has to work at full opening and has to work for this format,' which is hellishly more difficult than the smaller film format, 'But I want the same transmission. I want an F1.4 or 1.6 lens.' But there's a little limitation. 'You can't use aspheric elements, they're too expensive, you can't use expensive glasses.' Then the designer only has one answer, he would open the window and jump out, because everybody knows that's impossible. We managed, but it wasn't easy. With a whole series of eagle eye lenses that are high speed, super high transmission lenses, no distortion, no flare, high resolution, no colour fringing. But then I have to look back and say, 'Who needs this?' Not many people. So it's again the joy of trying to do something that's impossible.

Fortunately there are some applications where people need that kind of quality and they have to come to us. Whether it will ever really pay off, the work, the effort we put into it, to construct something that was thought impossible before, I don't know.



So I should try to be a little bit more disciplined about my plans and say, 'Why don't I plan something more often that more people can really use?' and don't try to reach for something that nobody has done without really having done any market research, anything. So I'm still a little bit like the little kid playing.

At the same time I have the responsibility of running a company and I have a wonderful team and we try to make it even more wonderful, not only the human potential but also training them constantly to learn more. We have to because our equipment is different, we can't sell from a catalogue, we can't sell from an ad so we need people who can go out and show it.





We need people who can demonstrate its qualities, but in the long run, even that's not good enough. In the long run, we shouldn't even think about selling equipment, that's what Jonathan Harrison does, show people how to make better images. That's not easy, especially if you try to train a young person to go out to talk to a 50-year-old cameraman with lots of experience. You know, what do they want to accept from a younger person? So the young person really has to be brilliant to be accepted by the older, experienced one and to show how he can make nicer images. There are cameramen who can do that with the imagery, but they're not always the ones who can convey it in words, and Jonathan can do that. People will go to his lighting seminars, and they'll walk out and say, 'I think I understood that. I think I can do it.' Then they say, 'What was it that he used?' That's an elitist approach in a way, but for us it works, we need to educate people. But when you're young and also when you're old, you have to do it with a certain amount of humbleness. Most people have worked all their life and they've used lights all their life. There's not only one way to use lights, and I'm still learning. I'm learning a lot and I think today, I'm a much better cameraman than I was 5 years' ago, 10 years' ago, 30 years' ago, because I'm continuously learning.

We're high speed specialists. And I'm not planning to do the big film and go to Cannes, I never was there, producers took the films to Cannes, but I would like to create some images that look nice and maybe even carry some emotions. And in high speed, very often we shoot the falling vegetables, we went nine times to shoot the cherry falling into the chocolate, at tremendous cost. It was on the screen one second, but they've now used it for 15 years. But that's emotionally not really exciting.

We shoot humans in high speed, it's really ugly, it's awful. Sportsmen, if they would ever see the footage they would quit sports. You have exceptions. Arthur Penn did a wonderful film about the pole-vaulters, fantastic images can happen. Horses at high speed, even more beautiful than when you look at them, and there's so much emotion in them. So all my life for 30 years in high speed, I've been dreaming of going to the Camargue shooting the horses, white horses, backlit, running towards the camera on a 600mm lens. Who's going to follow focus? So I found one of my heroes with Howard Preston, because he built the focussing device with which you could follow focus and keep it perfect.

But shooting 35mm high speed is expensive. So now we have new toys, wonderful cameras, the Phantom high speed video cameras, and we could shoot the whole morning and we could shoot the whole afternoon, and I don't have to carry that many thousand foot rolls to the lab and think of how much money I need to provide. Now we can play. So with the kids that I'm trying to train, we're going to go and shoot some horses near Munich, just as a rehearsal and see. And yeah, I want to shoot, it's my life, but I also have a lot of other responsibilities that I have to take care of.

Often I have nightmares, always related to the camera, be it I have to shoot on a 1200 Auricon that records the sound optically. The camera I understand OK, I took those apart many times and repaired them, I shot with them, I shot with dozens of different cameras, but I couldn't remember in my nightmare how to control the optical sound. I'd say, 'Look there are only three buttons, one must be for the exposure, one must be for the volume, but what is the third one for? I don't know, maybe it only has two buttons?'



So my nightmares always circle around the camera and around lighting. There's a huge cathedral, we're shooting a feature film and I'm lighting it and it looks terrible, it looks awful. And I'm totally helpless because what I need to say I can't really say, 'Tear it all down and start again.' I can't do that, we lose the job. So I take the courage and I say, 'Tear it all down, we'll start again.' And now all of a sudden, each light has a purpose for this camera angle, for that camera angle, with the third camera angle.

I can change the lighting very easily and we can change the camera position. And when I wake up, I can draw each function of each light, but the centre looks dull and above the centre, there's a big cupola in stained glass, so I go up there and we take six 12Ks and we spot them, and I'm dead scared that the lead around the glass will melt, so I put heat shields on them and take them further away. And we light through the stained glass and there's shafts of light. Then I walk down the spiral staircase and I have no idea how it's going to look. Does it work, what colour was going to take how much light away, is it going to look right? And three steps before I come to the end of the spiral staircase, I wake up and I can't see whether it works or not. That's sort of the end of the ultimate nightmare. At first to run through all the anxiety of is this going to work and then not seeing. It would have taken another five seconds to take one look at it. So it's in my soul, it's in my nightmares, it's in my blood and it will stay that way.





# THE JOURNEY CONTINUES

It's true that I've been searching, looking, and I still am. I've found a few answers for myself in a very naïve way, and yeah there's some experience by now, but at the same time, there's still the 18-year-old who wants to explore new things and learn things, and it's wonderful. And being able to play. I feel sometimes that I should have a bad conscience. I have a wonderful engineering team of people who not only just do drawings and designs, but they add their own ideas. It's like I have somebody to play with. There is this wonderful Chinese optical designer, his name is Depu Chin. He is absolutely fantastic. One day I walked in and looked over his shoulder at his computer when he was working, and I said, 'Chin, you're a genius.' And he said, 'I'm not a genius, I'm just working very hard.' And he does and he has this psychological defect, he believes in what I'm saying. That means that anybody in his right senses when I have a suggestion, would say, 'It's not in the books, it's impossible.' But he believes it's possible.

There are all kinds of reflectors and lights and some of them fall under the general category of deep reflectors and they can be very effective. You have them in movie projectors and there are more than 50 patents of how to put the light onto that little format, fascinating. One day, I went to the ultimate playground, the special effects house in Los Angeles called Apogee. There was also a British guy there who came from race cars, he was a fibre specialist, Rick Alexander. And through the fibre stuff he came into special effects and he became a camera specialist and he built VistaVision high speed cameras, and we talked. It was wonderful.

DEDOWEIGERT - CINEMATOGRAPHER 23

There was an older man standing there, very quiet, smiling, had a big bunch of keys on his belt, with house shoes on, and he just listened. And when I walked out to the garage to the car, he came with me and he said, 'Did you ever think about focussing a deep reflector?' And I knew what he meant and I said, 'Yeah I know what you mean but it's hellishly difficult.' He says, 'Yes I agree but I think you can do it.' I didn't know who he was. And after several hours you can't go and say, 'Who are you?'

A few months later we received our first Academy Award and I saw this man again, this time in a tuxedo, running up the stairs like a youngster, doing a wonderful Buster Keaton act. Everybody says, 'Thank you Mama, thank you so and so.' He did a fantastic showpiece, five minutes. He was Don Trumble, the papa of Doug Trumble, who was the special effects cameraman on 2001. He worked a lot on that kind of a film, Close Encounters of the Third Kind,



and so on. Papa was also one of the great gurus of camera and special effects. And I knew who he was. So I had some ideas and I talked to Chin, our designer. Four and a half years later we had patents on the deep reflector system We have patents on the deep reflector system with special optics and we can do it. And we're starting to turn some of these ideas into products slowly. I have a whole big stack of patents, crazy, expensive paper, so I feel obliged at least to make some sense of it and turn some of them into products.

So we have quite a few more steps to go to catch up with our own thoughts and designs. I have such a fantastic team for design and electronics and mechanics and optics. It's sort of the high class of playing in the sandbox, and at the same time, we're very serious about it. We're trying to make things really a little bit better if we can and because I have this attitude of not really respecting existing things, we've made attempts to do things that haven't been done before, and the lights that we have here is our first series of museum lights.

Our lights have been used by now in many museums, 8 museums in Cairo and 12 in Moscow and so on, but those are modified film lights. Meanwhile I learned how one should really build the museum lights. At least I think so, and again, I'm very courageous. We have 22 different lights in this first series, 22 different functions, but I think I know that I can beat anything else that is in museum lighting. But we're the only ones who know about it, and I've ordered 10,000 pieces.

In the films that I've made, of course I was very critical and at the end of the film I knew how I should do it better. I never had the urge to take a film to a festival. Sometimes the producers did, and if prizes came, then yes, I put them up on the wall. OK, it's good for the company, but I never had... maybe I'm sick... I never had this urge that many people should see my film, because every time I knew how to make a better film, and maybe people should see that. It was always the beyond, and some of the work that I've done I can be proud of, but I'm always thinking of the next step, you're right, and how to do it better. But these days with the responsibility, it's got to make a little bit of sense because I'm responsible as the head of the family-type company, a pretty sizeable enterprise and a lot of people put their trust in me. I have to provide them a future, and hopefully a future beyond my existence. Some are good enough they can go any place, they'll find a job tomorrow, but they stay because they like the company, some stay because they like me, but others have built their life on what this company needs, and they cannot easily find a job somewhere else, so that's a huge responsibility. So I've got to make it work. It's also something that... it's a burden, but it's a task and I have the feeling I can do it. The design work is satisfying, and seeing that I can make other people grow also gives a certain satisfaction, but it's also a responsibility. Everything I learnt from Johnny who was a wonderful teacher, I should now pass on, and I have eight or nine youngsters in the company, who want to become film cameraman, crazy. But if they're obsessed with it, I should try to equip them the best way so that they have a chance of survival. That again is a responsibility but, it's satisfying sometimes to see them grow. And people come and say, 'Shouldn't you retire?' 'Yeah, when they close the lid on the cemetery.' As long as I can do something, I will continue, and it's fun, also if it's fun. Some of it is a burden, but that's part of it. It's like filmmaking. So that's part of my life.

I have the responsibility for the company and therefore for the company it's good that we find acceptance. At the same time I have to say, many people say, 'I know the dedolight.' They mean the classic lights like we built them in 1984. In the meantime, we've gone so many steps and people say, 'I know the dedolight, I have one, I shoot with them. I'm happy with them.'

Can I show you the new lights?' 'Yeah, yeah I have one, I have them.' 'Do you have our soft lights?' 'Soft lights? Yeah I have dedolight, I shoot with them don't worry, it's fine.' 'No, have you seen our new soft lights?' 'What do you mean soft lights?' 'Here it is.' 'Oh yeah, Chimera.' 'Yes Chimera has something to do with soft light and we love them and we sell a lot of Chimeras and we love the people at Chimera and we're good friends with them, but this has something else to it, can I show you?' 'Yeah OK.'

So we have many new products, we're many new generations away from the original Dedolight, which is still a wonderful best seller, and we've improved it and improved it, but we've done many other things in the meantime, and that's one of our difficulties.



Kino Flo is a wonderful brand name and very, very respected, and most of the things in the Kino Flo line are understandable because if you work with Kino Flo and there comes a new Kino Flo line light, it fits the basic concept, it's all one master idea, and you have a bigger one, you have a stronger one, you have one with different reflectors, but it all fits a concept. And what we're doing goes a little bit in this direction, a little bit in that, a little bit in this, and when people say, 'I know the dedolight,' it's good for us.

Most people don't know all the other generations of what we've done in the meantime, and it's not always easy to understand what we're doing, because we're different, that's why our lights are not suitable for every kind of work. But we fit in a niche, if there is something special, we try really hard to do that the best way.

And to some extent and in some places, we've succeeded, but of course it goes this way, it goes that way, it goes this way, and yes, it all has to do with lighting, but what is an asymmetric focussing light? 'Asymmetric light? I know the Cyc lights.' 'They've existed since the 1900's, longer, they have an asymmetrical reflector.' Those are the asymmetric lights used to light backgrounds.



'Yes but an asymmetric focusing light?' 'What is that, why do you need that?' Basically 98% of the lighting comes from an angle and every kind of lighting is slave to the square law, half the distance, four times the light, so when your talent walks, he gets hotter, so you have flags and scrims and this and that to take away light that is not wanted, and also the graduated grey filters. We do that job better.

But then the energy! Famous film people don't think about energy, they put 600 space lights in a studio with 6kw each for relatively little light, energy is not the subject. But in some places energy is a subject, so why should you take away light once you have it? So in the museum when you light a painting from an angle, you're putting a lot of light on the top of the painting, and not so much light on the bottom, but it so happens that since 1473 when all the painters got into a union and said, 'From now on we're always going to paint the sky on top of the painting,' and they all stick to it, there's this bright part of the painting, but the darker part of the painting, the darker colours over two or three centuries, have faded more. You can't recognise the details, so you need more light there, and I'm putting the light where I don't need it and I don't have it where I need it. And yes, you can use our graduated grey filters to take away the light from the top. So I had this dream, let's build asymmetric lights, but they have to be adjustable, highly focusable and I've had patents on it for the past 10 years, so it's about time I turned it into a product. And we have it here, the world's first focussing, asymmetric light. I have no idea who needs it. I think everybody needs it, but again, it's one of those things, it's an idea, it's a concept. It's not without foundation, but we're the only ones who know about it. Again it's very different and just talking about it, writing about it, is not enough. No, we have to go and show people what we can do with it.

Film smells differently and the people who shoot film smell differently. There is an old Bergman film, *Sawdust and Tinsel* where the circus people are very poor and it's raining and their tent is leaking. So in their helplessness they go to the theatre and they talk to the theatre director and the theatre director comes in with a crowd of very well dressed people, in top hats and tuxedoes, and they say, 'Can we borrow some costumes from you?' And as a dialogue the theatre director says, 'We're different.' And he says, 'You smell of horses and bears but the difference goes deeper, you invest your life, we invest our vanity.' It's putting it a little bit extreme. Many of the video people that I've met were television people and typically it's state television, so it's a completely different mood. So that makes a difference.

And the other difference is you can quickly see what you've done whereas in film, you're a circus person, you're walking on the high wire, and you don't have a net, and your colleague does a double somersault, and you say, 'OK, let me see if I can do a triple one,' and there's no net. A few days later you will know whether you still have a job or not, and it creates a different character, it creates a different feeling of the people. I'm sure there's some truth in it, I'm also sure there's some prejudice, because I'm a film person. I've seen too many shoot outs. Once you've seen this comparison between 35mm film and high definition, you will never think of film again, film is dead, once you've seen this, you know that film is the only superior way to go. I've seen many comparisons, and some of them were done very seriously and there's a little emotional difference from the screen... high definition, now has incredible resolution, but there's still a little bit of a difference, a minute difference, that many people will not see.

And then it goes, what is film these days? It's not film on a projector which is projecting the film. The film goes through a computer, everything now goes through an awful lot of electronics and somehow it is film and electronic images are very close. But I think there are projects that are better shot on hi-def and other projects with film, because it feels better, and in a way it turns into a matter of religion or feeling or instinct, and of course often economics. But the economics of hi-def are not always that convincing, depending on the project, depending on which way you shoot. So I think old dinosaur cameramen like me who are afraid of hi-def, are out of their minds. It's like people being afraid of photography, it will destroy art, there will be no more painting. No, it's just another approach to taking images. And the past, the medium, yes, there's some attachment to the chemical because we grew up with it, but in the end, it's just another way to make images. And if you can make good images, and if you have a feeling for composition, and if you can handle light... but which way?

There are so many different ways of lighting, there are no rules, so it's very confusing. Sometimes you have to condense it, so that people can have a start, a beginning, this is not the way to light, but this is something that you can get away with, so that people have something to hold onto.

And then there are difficult tasks, how to light a four camera television show. The film cameraman says the light is only right for one camera. I don't believe that 100 percent, I think you can shoot with two cameras. But a four camera show lighting, either you have to be a super master, or you have to find a way to get away with it. It's hard to talk about it, it's even harder to do it, and I'm still a beginner, I'm learning, and I will continue to learn. And I'm happy. You should see me when I get together... there's a wonderful young lighting man, I don't know how young he is, he looks young, he feels young, who lights the Spielberg films, Dave Devlin.

And when we get together, we're like two little kids, it's toying with ideas and the ability of saying, 'Imagine, we put this here and this there and there,' and we both see it. 'And now we move this a little bit here and there and so on,' and it's fascinating, it's a wonderful game, and also it's our life. And to be with people and say, 'This is also my life.' By now there are thousands of videographers who are very serious, who are also willing to learn, they have to learn for survival, but also because they enjoy it, or they have some ambition. And so the borderline, film, video, is becoming immaterial.



When we teach young people to become film cameramen, we know they will shoot on video, or at least they have to be able to, otherwise they can't survive.





I respect and I admire the work of the good film schools, I feel very honoured that I get invited again and again to the Polish Film School in Lodz, because that is a serious film school and it has a fantastic history. All the famous Polish filmmakers came from that school, all the famous Polish cameramen and not only the ones that are famous, also the many that could do the same job, but never got that famous, and I feel at home there.

The Moscow Film School is also a very serious one, they have wonderful teachers. They also are inviting me to teach there, which is strange and wonderful because I never saw a film school from the inside until they started inviting me.

I'm to some extent self-taught but also I had wonderful teachers: I had Johnny Peters, and then I had Lonya - Leonid Pridorogin, whom I met in 1962 on the Kremlin shoot. He'd just finished the famous Moscow Film School and they'd offered him full cameraman salary and said, 'If you want to you can study another two years,' which they didn't say to many people. He was brilliant and he worked as a helper and on the later films that I did in Russia. He worked as my assistant and when it rained, he was my teacher. We would sit and I would say, 'Can you tell me how a zoom lens works?' And he would be very patient and say, 'Take your classic seven lens, Planar lens, do you know that?' And I said, 'No, I know the lens, I've used it but I don't know the construction.' And he'd spend hours explaining the fixed lens and the concept of the zoom lens, and the different concepts of the zoom versus the fixed. It was incredible. When he shot his first film a few years later, it had to be authorised by the government and so on, they sent him to the factory to make his own emulsion. I'd never heard of anything like this. So for a long time I also had him, this was sort of my back door to the film school, so I picked up a lot there, and I had many other wonderful teachers.

An American cameraman called David Quaid. He was very patient and a wonderful lecturer, we worked together on some lighting seminars in Boston and then he would sit and explain how things really were. Or Kenneth Richter also, a strange man who built collimators, but in his young years, he had been assistant to James Wong Howe, so he had a whole, big range of experience. I went to visit him, and then we went to the camera factories, I spent two months in one high speed camera factory to learn how to adjust and tune those. Then I went to another high speed camera factory and I learned how to build and repair them, I enjoyed this.

I believe in the craftsmanship and that's what I'm trying to relay to the youngsters who come to me, and I'm trying to teach them a lot of basics that sometimes go a little deeper than they find in film school. The other things I cannot ever convey to them like digital, computer animation and some film schools that are brilliant with that, I believe that the knowledge is important, but then more important is the attitude, emotion, being obsessed. So yes I believe in education and I think it's a safety net. I had an assistant once who didn't really believe in knowing how to repair a camera or how to change the engine on it, he was never interested, but he made wonderful pictures. I was a little envious because he'd never really learnt how to make wonderful pictures, he just made them. And there are some famous, wonderful cameramen that don't have much idea about the technology, they own a very expensive camera, they wouldn't know how to switch it on, that's what the assistant does. So sometimes knowing too much can defocus you. Being naïve and having a gut feeling about it sometimes can be very important, but what happens if they run into technical difficulties?

We're looking at film, OK, I'm old-fashioned, I'm talking about film. You're looking at a film on the screen, and you see a scratch and you analyse where that scratch came from, is that in the gate, is that in the magazine, is it in the lab, or is it from Kodak? And then a little bit of knowledge can be quite helpful. You don't often run into these problems, the cameraman today is not faced often anymore with static discharge on film. Should he ever be faced with it, how does he know where it comes from, how to avoid it, what to do? So I still believe with the film people in basic craftsmanship and I believe that with the wonderful hi-def cameras, you also need it, and you need to learn more how to use the camera, and how to misuse it.



Either make the camera do things that it doesn't want to do, to explore the limits, and there I think a little knowledge and a little teaching can be very helpful. Many things I learned were through my own mistakes.

For the kids that I'm teaching, I try to say, 'I want you to make mistakes, but please make them in my house and not on the production,' because I'm trying to provoke them to make many, many mistakes because that is a wonderful teaching device and you don't forget if you make real bad mistakes and that sits deep. If you're obsessed, if you take it seriously, fine. But if it goes down like water off the back of a duck, then why don't you become a banker, you're not my kind of a person. I ask that because I can see the world only through my eyes and my eyes are passionate and I want to teach passionate youngsters who are obsessed. If somebody says, 'I have to become a film cameraman,' I say, 'It's a stupid idea, but I'll help you the best I can.' It is typical for me that I always answer in a way that you didn't want me to answer, because that's the way my brain goes. I'm not a schizophrenic, but a schizothym person, that means my thoughts are like driftwood on water and one thought triggers another one and that sometimes takes a lot of patience from my partners, because it takes me endless time to come to the point.

'Dedo, why don't you come to the point?' But it also is an advantage to try and think of things that are not the imagined things, and explore things that are not only at the end of the water, but beyond the horizon, and I think when you run a company that's also very important.

Many big companies, companies that get bought, have their values in the figures at the next quarter. My values are in the people, and in trying to create a future for them and that means trying to imagine something that doesn't exist, but that can still be alive maybe 10 years from now, and that's asking a lot. When you walk out of the computer shop, you have an old computer, but trying to create instruments, devices, thoughts, that may still have a value 10, 15 years from now, I may not be around, but for the others, that's a great challenge. And I think that is needed to run a company, to have a little bit of vision for the future and not look at today's value at the Stock Exchange. It's a big task and it's a wonderful challenge.

I thank you very much. Thank you.







# **EPILOGUE...** A NEW BEGINNING WITH LED LIGHTING

Only about a year ago I would have said LED lighting is still an emerging technology. After working five years with several manufacturers of LED light sources, in the attempt to try and find something that I could combine with my specialty, the optical systems, we finally are at something that is like a breakthrough point where the colour quality is getting about as good as one can ever expect. I don't think it can go a lot further.

We have been involved in colour evaluation very, very deeply. First we talk about Kelvin, everybody knows; then we talk about CRI, Colour Rendition Index; then we have to learn that's not valid because CRI usually involves eight different colours but it leaves out the R9, the red, it leaves out the R13 that we call skin tone, so we have got to work with expanded CRI; only to find out that in the digital world that again is not the full truth. So then comes Alan Roberts, and introduces TLCI, Television Lighting Consistency Index. That's a good step closer to the reality of the digital world, that is a system which is adopted by the European Broadcasting Union.



But studio cameras still today work with three CCD sensors, whilst out there in the real world there are thousands of new producers and small teams that all run around with cameras like this one that work with CMOS sensors. And then there are the audacious ones that shoot with the Canon 5D, there are thousands of those, and that's a wonderful instrument, and the new Nikon, and that world again is different and there are variations. Digital cameras see LED light differently, they see daylight pretty much all the same, halogen light all the same, even fluorescent pretty much the same. However, HMIs, and LEDs they see big differences. That is getting a lot better since we are approaching the optimum of what LED can do and colour rendition, these differences become less and less. There are still some there, so occasionally on one camera you say, 'Well you may still need a very, very gentle filter if you want to match it to halogen light or a Kino Flo daylight and so on. But the reality is we were never able to match anything, even when you had 5 HMI lights with five lamps from the same manufacturer, same wattage, they were not the same, they behaved very individually, like human beings, and so it never was that precise. And being a German of course we want to nail down things like yeah, Tungsten light is 3,200 Kelvin. That value exists only in the books. In the reality of the studios and the reality of real life, rarely if ever. Daylight, 5,600 Kelvin ... in the Kodak book that we all had it said in June, 12 o'clock, noontime, no clouds, 5,600 Kelvin, so I was shooting in June in Katowice in Poland – June, noontime, no clouds ... the air felt strange, you could chew it - take out my old-fashioned Minolta colour temperature meter, it said 2,800 Kelvin. So what is daylight? Daylight can be anything.

But we still want to get as close to the idea as possible and we're trying to work on that. We have come very far, and with our focussing lights finally we are able to overcome the difficulties in matching LED light sources with our double aspheric optics. That was very difficult, because the manufacturers already do all measure their light sources in the Ulbricht sphere, that's a big ball that's white on the inside and all the light is mixed up and integrated, but once you send it through optics it all looks perfectly different because the light that goes through the centre may have a different colour to the light that goes at an angle. So we had to learn new vocabulary, colour over angle, and then we had to overcome that by matching our newly designed LED light sources with our optics, and the optics we could not just take and put in front of the LED. We had to redesign the optics to match each of those new light sources and it took five years, but it looks like it was worthwhile. I think we have arrived and this is not the end of the development.

There are still hopes that LEDs will become more light efficient, that they will be able to dish out a higher light intensity and the relationship between the enormous heat – (many people think there is no heat to LEDs, there is enormous heat) – that relationship may still become better.

At the moment we still need enormous cooling on the LED lights, because LEDs don't take much heat. You take an old-fashioned halogen lamp and it is happy at 2,900 Celsius, 3,200 Kelvin. Take an LED, heat it up to 85 degrees and it wants to give up, it loses colour, it loses intensity. Heat it up to 100 degrees, it will die. So the lifetime of the LED, that people think is endless, is very much dependent on the heat management.

Finally it looks like we have overcome all these aspects. We have got them in many variations now, from 8 watts, 20 watts, 40 watts, 90 watts, 250 watts; that opens up a whole world where the big light, the 250 watt, is a real monster. You wouldn't carry that in a little bag. That's for the studios. The 40 watt compares to a 300 watt studio Fresnel light, what those used to do earlier, and it's what we do better, so that is something that will take the place for the mobile teams. Why? Because you can dim them with no colour change. We were never able to do that. Now we can dim them all the way down. Because we have bi-colour, that also means we can choose, and the bi-colour goes the entire range from 2,600 Kelvin all the way above 6,000.

So we can adapt, find a match to pretty much any kind of ambient light, and there's another wonderful aspect about it – you can run them from a battery. Our 100 watt little dedolights are very popular – run it off the battery, it's 8.5 Amps, you need a big battery, a heavy battery. The 40 watt you can run for 2 hours on a small lithium battery that is small enough to be taken on an airplane, 100 watt/ hour is the limit, you cannot go on an airplane with it. So that makes this more acceptable for the mobile crews. It's gone so far that many of the small teams, the two people teams, the one person team, the VJs, they only work with batteries, even if there is a plug there, they say it's much easier.















If I use my battery I don't stumble over the cables – here I go, I've got light for two hours and then I need to change the battery.

Now we have talked about focussing lights – they are nice, they are very versatile, but if you use them as a key light they will still look quite aggressive and it's not everybody's thing; you can't do that to little old ladies, they will pull out their sunglasses, they will shade their eyes. So we need also gentler light sources with a larger surface of light-emitting diffusers. Now we can either put softboxes onto the little focussing lights, that works OK, or we have the multi-LED panel lights, but again if they are used the way you look at them normally, they are very aggressive. It's a larger surface but a chilling impression, it's inhuman. So you put a diffuser in front of it, it doesn't help anything.

You have to put a diffuser at a distance, then it becomes bearable. So we have fitted our Felloni panels with the option of a softbox that puts the diffuser this far away from the light source, and then it becomes practically human light; you can do that to people, it's gentle, it's pleasant, people are not disturbed by it, they feel at home, and that takes away the psychological effect that some LEDs have. Like you go to somebody's home and it's lit with energy-saving lamps, it freezes your soul, it's not healthy, you don't feel good, you can't talk the way you would ... but with a softbox it turns it into something that becomes human, pleasant, amiable, and then being able to tune them, dim them, change colour easily - that makes it something that makes life easier because you can work faster, you have more options and at the turn of a button and turn of the other button, one is for the colour and one is for the intensity, you can adjust to pretty much any situation.

And if you add just a little filter occasionally you can even survive an office room that is lit with fluorescents that will give you beastly green, bad skin tones; so you add a little bit of green to the softbox or to the focussing light and you go halfway and you make it an acceptable match of the bad green in the background and the not-so-bad green in the skin tone, the white balance on that, and it makes you survive many situations that previously were very hard to



manage. So yes, in mobile teams it will find widest acceptance and in the studios they are really longing for it, where again the high-powered soft lights are needed just the same as the far-reach focussing, tuneable precision lights and the mixture of those makes it acceptable for the studios. So many studios now will turn to LEDs because they expect the energy-saving coupled with the effect that we don't need 1200 lux anymore in the studio (it can be 500, it can be 400, it could be 300) and that matches those two worlds and comes together. That's where many studios are considering turning over to complete LED lights.

Still you have to choose between the more dramatic lighting with more hard lights or the more gentle lighting, and fluorescent lighting is still there, it still has a real high value because of low heat, low energy and good colour. The Kino Flos are perfect in colour. So both options are now open and even occasionally mixing them. So it does have a place, finally.

The bi-colour for mobile teams seems to be the answer because it allows a lot of variations, fast work with the focussing and the panel lights. What we see also is that small teams use less light, because like in a documentary situation you find the light and you just gently augment it.

So sometimes you can do something that looks wonderful with just 2 lights. In the past, when you light everything from zero to full blast it was 5 lights. The key light, the fill light, the back light, the kicker and the light on the background. 5 lights.

Very often now, you look for it, you find it, you augment it, and there you go. You work faster and very often it can be an advantage that you maintain the character of the room in which you are - the feeling of the space - that otherwise, if you artificially create, its not that easy. You need a little bit of experience to recreate that as a completely built lighting situation.

# Watch the documentary DEDO WEIGERT: WORLD-CLASS CINEMATOGRAPHER



https://vimeo.com/78001218







# IMAGE GALLERY











# cinematographers talk about





## **Cinematographers talk about dedolight** https://vimeo.com/91726555



# DEDO WEIGERT CINEMATOGRAPHER

""I wanted to become a filmmaker, but I had no idea how to do it. So I worked out my own way and maybe I should have asked a few people; I never did. So I started in the theatre and I studied and I worked in many small, unimportant theatres as an actor, as an assistant director. I worked to some extent with great joy as a puppet player in a travelling, little puppet theatre doing classical plays: A Midsummer Night's Dream, Androcles and the Lion, Turandot, and it was wonderful. You have a little microcosm, you have sound, you have lighting, theoretically you're in control, and it was a very romantic time.."

#### Dedo Weigert, Cinematographer



Rick Young interviewing Dedo Weigert, IBC, Amsterdam, 15 September, 2008

#### This book is written for anyone interested in camerawork and lighting. Rick Young, Producer/Director

moviemachine.tv



