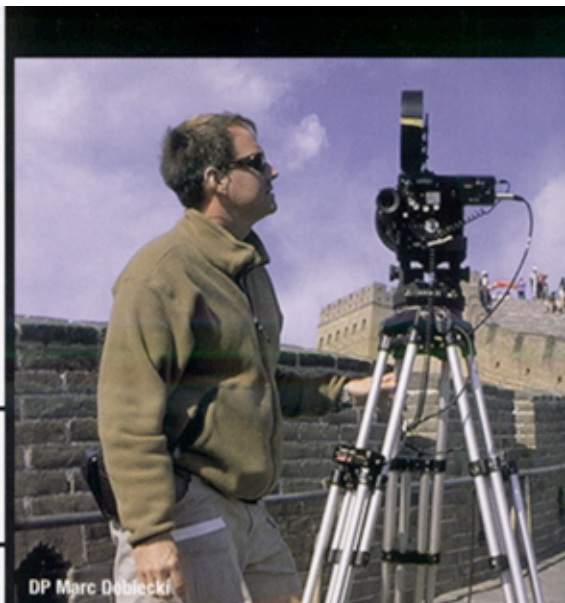


# DPs:

## PASSION OVERCOMES ALL

The ever-changing production industry has seen dips and slowdowns in recent years. But with a little flexibility and a lot of talent and experience, many DPs are still able to get steady work in the market. What's more, they're still doing the kind of work they love.

BY BRIGITTE HOARAU



DP Marc Doblecki



DP Dave Weaver



DP Adam Berman

### PATIENCE BREEDS PROMISE IN WASHINGTON

In the Pacific Northwest, film DP Adam Berman hasn't seen any slowdown in his work. Last year brought him five independent films, with enough commercial work in between to keep him busy. January found him in El Salvador to shoot Rolando Lopez's *The Devil Made Me Do It*, and he plans to lens several other films this year.

Berman attributes his steady film gigs to his work style. Since many independent films are directed by new talent, Berman believes first-time directors appreciate an experienced DP who will support the project without trying to take it over. "Producing a film is a team effort," he says, "and you have to let the director know that you're there to help him film the movie in the way they want it to be told."

Commercial work requires a similar restraint. "You have to keep networked with people, but you have to be patient, and you can't bank on a job," Berman explains. To keep the commercial wagon running, Berman stays in contact with his steady clients, and sometimes even offers ideas for future work. But he feels it is important to allow producers the space to come to him, instead of being too aggressive.

Though he enjoys commercial work and his reel highlights spots for clients like the Air Force Reserves and Pokemon trading cards, Berman's passion is filmmaking. "You don't make a lot of money working on independent films," he says. But the steady revenue he earns on commercials

enables him to pursue his filmmaking passion. This summer he is producing his own feature, *The Last Mile for Al Kapone*, based on a true story about an outlaw biker.

### FILMMAKING PARADISE

Honolulu's Bob Johnson is working in paradise. Besides the obvious beauty and mild climate, he finds the location is prime turf for film work. With Hawaii's deserts, jungles, beaches, small towns and city streets, "there is virtually no location that can't be created here," Johnson claims.

Last year, he shot 2nd unit and B camera with DP Greg Gardiner on *To End All Wars*, a feature starring Kiefer Sutherland which is scheduled for release at the end of this month. The true story of WWII Allied soldiers building the Burmese Railway was filmed at a reconstructed prison camp in the Kauai jungle. "The set was very realistic and the acting is so convincing that the entire crew came away with a real sense of what it must have been like to be there," Johnson says.

These kinds of projects "that have merit and something valid to say" are part of what make Johnson feel lucky to do what he does. Having started 20 years ago as a gaffer, he finds his shooting is complemented by his lighting experience. But he also credits his good fortune to a "dedicated and incredibly talented crew who, along with myself, are in the film business for the love of it rather than [just for] the paycheck."