

# CINEMATOGRAPHY

## Reflections On Personal And Professional Milestones Come Into Focus

Three cinematographers share insights on breakthroughs spanning Sundance, ASC Awards and Red One

### Simon Thirlaway

DP Simon Thirlaway recently wrapped what's billed as being the first cinema ad lensed by the Red One digital camera and released wide in theaters. The precedent-setting spot is a :30 teaser for this year's Doritos "Crash The Superbowl Contest." Directed by art director Trevor Shepard of bicoastal Stardust Studios for Goodby, Silverstein & Partners, San Francisco, the piece premiered in theaters across the U.S. last month.

The spot features dramatic concert footage. Thirlaway captured dark crowd scenes with paparazzi-style lights flashing all about, then shot the band members on a green room set, a concert venue backstage and then finally performing on a small stage.

Thirlaway—who's repped by The Sheldon Prosnit Agency—said that overall the Red One experience was positive. At the same time, he acknowledged that there were "a few hiccups" which is to be expected. "The bottom line is that as a tool Red One performed well."

In fact at press time, Thirlaway was again shooting with Red One—this time on a package of spots for fast food chain Der Wienerschnitzel. He has had his share of additional electronic cinematography experience spanning such cameras as Sony's F900 Cine Alta and F950 models and Thomson's Grass Valley Viper.

Thirlaway broke into the business in London in the early '90s, starting out in the lighting department and working his way up the ranks to DP. He then moved to the U.S. where he is firmly established in commercials and music videos—and now he's looking to diversify into features. While his first love is shooting 35mm film, Thirlaway welcomes the emerging digital toolset. "It's an exciting time in terms of the digital cameras that are gaining momentum and others that will be introduced to the market," he affirmed.

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Doritos' "Crash The Super Bowl Contest," lensed by Thirlaway