



## MARTIN HAWKINS

I enjoyed shooting *After Life* for HDR but, to me, it's just another level of quality. I'm not a technical cinematographer. I love story. I love focusing on the comedy. My background is sitcoms and people don't tend to look at style. First of all, comedy has to be funny. When directors start talking about the look of something over the comedy, they've got the structure wrong. It's got to look good but that never overtakes the comedy.

Most directors who do comedy want it to look real. Ricky [Gervais] wants it to look real. He doesn't like forced things. And once you've got away from realism, then the viewer starts getting distracted. And anything that distracts from the comedy is not a good thing.

At the grade for episode one, season one, Ricky was blown away by the HDR image, how real it is. And that was a good marker for him. But it can look too real. And it can look too sharp.

So, you know, as much as we're progressing with all these nice crisp, sharp pictures, you still end up slightly diffusing it.

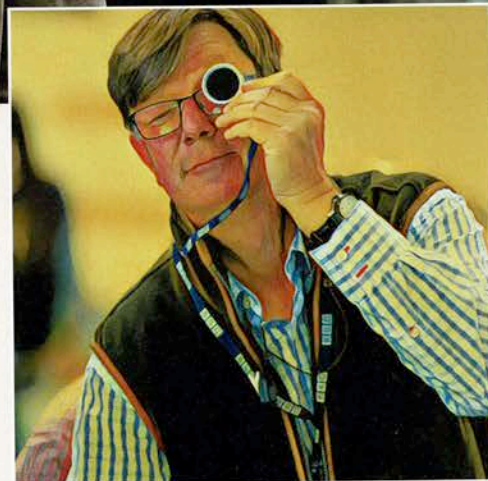
I stick with what I know. And I know how to light the scene. And I don't think it matters whether it's 4k HDR or HD SDR, I wouldn't do anything differently. But then that's why I worked with Vince Narduzzo on the grade.

With comedy, you don't really get to test. Obviously you have test days in the camera hire room but I don't think I've ever gone out and filmed a test shoot. Prior to the *After Life* shoot, we did a test grade of some material that I had, just playing with colours and the look and Ricky liked these kind of sepia blues but, in terms of the shoot, we went and shot it straight and did everything in post.

I like to get on with it. The difference between drama and comedy is that in drama it's all about the shot, the lens, the track. When you're doing comedy, it's all about

### Cinematographer CREDITS

*After Life, Derek, Life's Too Short, Outnumbered, Nighty Night, D'Mrs Brown's Boys Movie*



the comedy. And if you need to lay a track in order to make that shot funny, or to tell the story in some way, you just lay it, and it happens in 10 minutes. So you're driven in a different way.

In terms of monitoring, my attitude is to keep it simple. When you start getting too carried away with the quality of the shot you start distracting from the performance so I tend to keep things very simple. We had a couple of 17 inch monitors that Ricky could go to for a playback. And then we had a couple of eight inch monitors around the set and I

also had little seven inch monitors at the top of my camera with an A and B input and we could talk over that. It was about as simple as you can get as he was performing and directing.

Performers and directors don't like waiting around for things. So the faster things happen, the better. The more gear you've got to move, the longer it takes. The trick is to have a good DIT and they give you the feedback. Then it's between me and them and if there's a problem, I'll deal with it. It gives you the confidence to carry on.