

2: Paul Cameron, ASC on Westworld & the Craft of Cinematography

Art of the Shot

TV & Film

Welcome to the Art of the Shot podcast! Join writer and filmmaker Derek Stettler for a brand-new filmmaking show featuring conversations with the artists behind the camera on strikingly-shot films, series, music videos and commercials. Discover how they made their careers happen, hear about their creative process, and learn how they make the shots that make us say: wait, how did they do that?

For this second episode, I speak with acclaimed cinematographer Paul Cameron, ASC. Paul has worked on quite a few visually groundbreaking films, including his first big feature, *Gone In 60 Seconds*, then *Man on Fire*, *Collateral*, *Deva Vu*, the 2012 remake of *Total Recall*, the latest *Pirates of the Caribbean* movie, *The Commuter* and the last film of his to come out, *21 Bridges*. He's also shot a few Super Bowl commercials!

His cinematography for director Michael Mann's 2004 film, *Collateral*, was one of the first Hollywood studio films to embrace and reveal the potential of shooting with digital cameras. But he still adores the medium of film and shot the pilot for HBO's *Westworld* on 35mm film, earning an Emmy Award nomination and ASC Award nomination in 2017.

In a wide-ranging conversation, Paul talks about his work with Tony Scott, how he translates a script into imagery, and of course his work as both a cinematographer and director on Season 3 of *Westworld*.

SPOILER WARNING for Season 3 of *Westworld*! If you aren't caught up with episode 4 yet, which Paul directed, go and watch it now. The show is extraordinary and Season 3 is an entirely new direction for it.

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