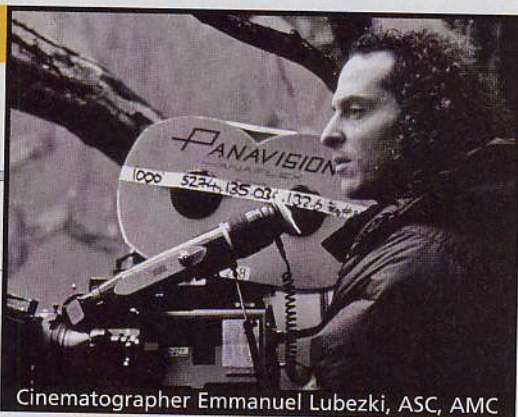
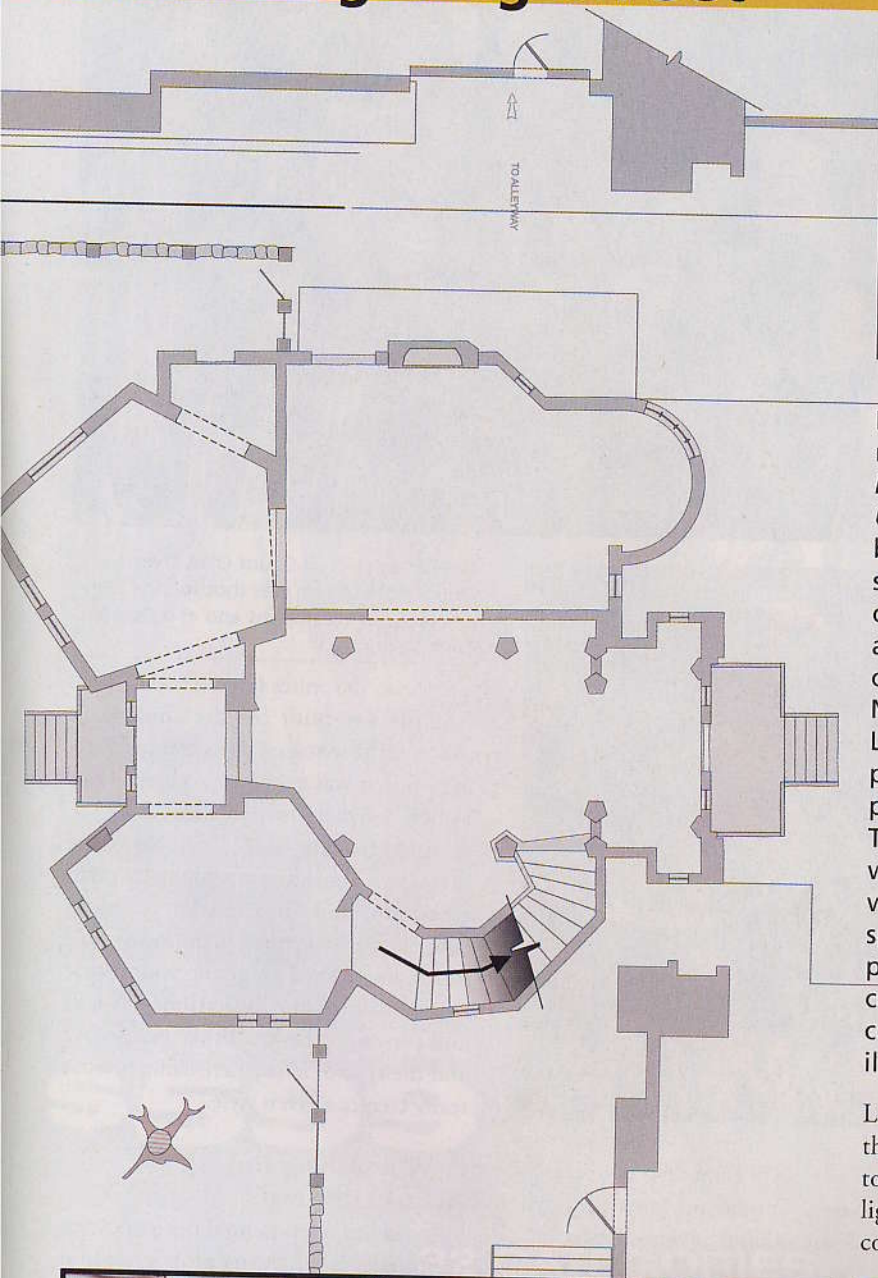


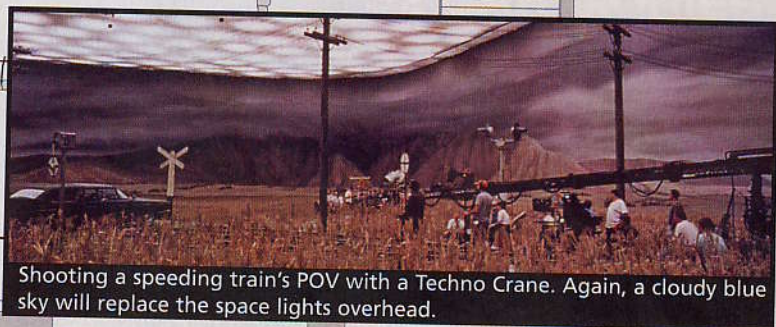
## Concert Lighting on Set



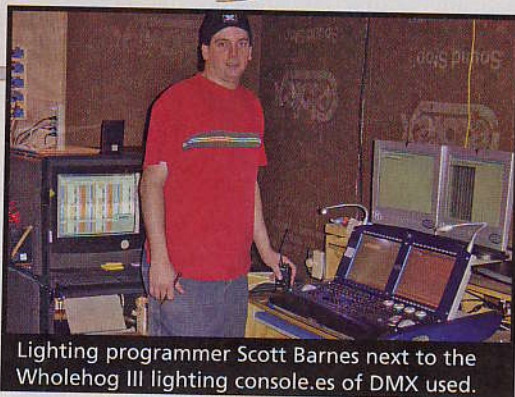
Cinematographer Emmanuel Lubezki, ASC, AMC

It takes a lot of light to shoot a big movie, and Paramount's Gothic comedy *Lemony Snicket's A Series of Unfortunate Events* is one of the biggest. Principal photography spanned seven months, with over a million feet of film shot on stages at Paramount and at a Downey, CA, warehouse that was once home to an entire department of NASA. Cinematographer Emmanuel Lubezki, ASC, AMC, handled the task in part by keeping meticulous lighting plots describing his work on each set-up. Those elaborate plots were combined with a visual log of the space lights — which numbered in the thousands. The space lights were controlled by lighting programmer Scott Barnes, who ran a console originally designed for rock concerts rather than feature film shoots to illuminate the huge spaces.

Lighting plots have a history that dates back to theater. Their use expanded in rock concerts, due to the hundreds — sometimes thousands — of lights used in a show. With thousands of lights to control, more powerful and complicated lighting



Shooting a speeding train's POV with a Techno Crane. Again, a cloudy blue sky will replace the space lights overhead.



Lighting programmer Scott Barnes next to the Wholehog III lighting console, es of DMX used.