

No regrets



Despite his youthful appearance and attitude, GTC member Martin Hawkins, aka 'The Hawk', was last year surprised and delighted to receive the Royal Television Society's Lifetime Achievement Award. In fact, starting out at LWT straight from school at 16, Martin already has an impressive 36 years under his camera belt – a 'lifetime' in terms of most people's careers. Zerb editor Alison Chapman caught up with the constantly busy Martin – at the time in the middle of filming Mrs Brown's Boys in Scotland and also prepping a brand new ITV comedy drama starring Ian McKellen and Derek Jacobi in London – to find out about his journey from LWT postboy to award-winning comedy DoP/lighting director.

You started out as a postboy at London Weekend Television (LWT) in 1974. How did that progress to a job in the camera department?

From a very young age I was desperate to become a cameraman. My mum and dad would take 8mm films of our holidays, Christmas's and family events and I would be so excited when the film came back in the post a week later. Then we'd all sit down to watch it and relive those moments and memories. I guess that's what got me started. As I got older I took over the camerawork and I appear in the films less and less. So, my journey started from a very young age.

At school I didn't get lots of O' levels, didn't want to go to university and there weren't many TV courses in 1974. So I decided the best thing was to get into a big company on the bottom rung of the ladder and work my way up. I wrote to LWT, Thames, Southern, ATV, Anglia and the BBC. From most of them it was 'Sorry, but no', except for LWT who said they might have a vacancy soon, so I just kept phoning. I got quite friendly with the Head of Personnel! A few weeks before I was due to leave school, a job came up for a postboy and I was lucky enough to get it.

Every evening when I finished in the postroom I'd go down to the studio and watch until wrap, and every weekend I'd go out on an OB – football, horse-racing, wrestling, speedway, church service, you name it. I would help the camera crew rig and derig and this was my time to get to know them and them to know me. When a cameraman left two years later, I got the job – without an interview. It turned out that most of the LWT camera department had come up through the postroom.

That was a great way to start... is there an equivalent these days?

Sadly not. Large companies nowadays seem to employ OAPs for delivering the internal letters. Runners are only taken on short contracts and, with everyone being freelance, it's difficult to establish any relationships. Companies say you have to be 18 to get work experience on a film set, but by 18 you need to be earning a living. I don't know what the answer is other than that every job should be made to have a trainee and this should be properly budgeted for. I've often asked the production manager if we can have a trainee on a shoot but nine times out of ten they will say it's not in the budget. It's crazy.

Young people tend to think that if they get a qualification, they will be able to get a job, but this is not always the case. In many ways the kind of training you had is more valuable?

Yes, because it was practical, on the job, and also it was across the board as we worked on every type of programme. Before I started in the camera department, I went to lighting for two weeks, sound for two weeks, editing and so on. You got to appreciate the whole production process... but then we are talking about ITV in 1976!

Once you'd been through the training, how did you progress?

At LWT you would join one of the camera crews as a trainee for nine months. After that you became an assistant and then an operator (although even as an assistant you would operate on the smaller shows as well as doing a lot of cable bashing). Assistants would track and swing the Nike crane, which I loved doing, and we also had a Heron crane, but that didn't come out of the camera store very often. There were seven crews and I joined Crew 2. My first senior cameraman was Derek Doe; later on I moved to Martin Bond's Crew 6 and finally Michael Lingard became my senior. LWT was a small company so you worked on all types of shows but certain seniors preferred doing light entertainment or drama rather than sport and OBs, so

you'd end up doing more of whatever shows he liked. I did more LE and drama.

I believe that no one can really teach you how to light but they can point you in a direction... you learn by looking at TV shows and films, deciding what you like and don't like, then finding out what works for you

Did you go out on OBs as well?

Yes, we did OBs, and I loved the variety. We only had two OB scanners (a four-camera and a two- or three-camera one) so the department wasn't big enough to warrant full-time crews. It was mostly weekend work: football, horse-racing and wrestling for World

of Sport. As there were only four operators and two assistants on each crew, big OBs with six or seven cameras required extra people so we would join them and experience life on the road. The expenses were brilliant! It sounds funny calling six or seven cameras a big OB considering they always seem to involve 20+ cameras nowadays.

LWT was particularly well known for its big LE shows?

I guess it was. I loved working on Russ Abbott's *Madhouse* and Stanley Baxter specials, but I think my highlight was Bruce Forsyth's *Big Night Out*, which was a 90-minute LE spectacular. Tony Maynard's crew and Michael Lingard's crew (that I was on) would alternate on this show. I would operate a camera one week and then join Tony's crew to swing the Nike for him the next. There was one particular week when I wasn't scheduled on it, so Tony asked me why. I replied that I didn't know so he said he would get it changed. Well, I didn't hear anything for a couple of days so I went along to the schedules office to see what was happening. "You can't come up here demanding to be on shows," I was told. I walked away perplexed – I hadn't demanded anything, Tony had requested me!

Anyway, this got me thinking. It happened to coincide with a time when Trillion, an OB facilities company, was doing the football for LWT because our OB trucks were busy covering horse-racing. I went out as an extra operator and met Trillion cameramen Dave Swann and Barrie Dodd. Talking to them about what they'd been doing sounded so exciting – a rock concert one day, a chat show live to America the next, then another concert, football for us at the weekend. It sounded brilliant... and Barrie's still going strong! It struck me that here was a group of guys doing what they did because people liked them and specifically wanted them, rather than a schedules officer just fitting people into boxes.

So when a vacancy came up at Trillion I went for an interview, but I was just about to get married and got cold feet about moving companies at that time. Michael Lingard, my senior, said "I hear you applied for the job at Trillion. I'm really disappointed. If you're unhappy you should talk to me first. I don't want to lose you." But I said I wasn't going and we made up.

A year or so later, Channel 4 started up and the independent world seemed to have an edge and an excitement that ITV was losing. Our more prestigious dramas and big LE shows were now few and far

I decided the best thing was to get into a big company on the bottom rung of the ladder and work my way up

between, and we were making more and more game shows. Then Limehouse Studios opened on Canary Wharf. Now the time felt right, so I applied for a job there. I remember suddenly realising that, once again, I hadn't talked to Michael about it but I decided to cross that bridge if I got an interview. A couple of weeks went by and I still hadn't heard anything, when Michael called me aside: "Are you thinking of going to Limehouse?" he asked. I decided to play it down and say no. "So you haven't applied for a job then?" "No, of course not"... at which point he pulled my application out of his pocket. I was absolutely mortified. "They've asked me to be Head of Cameras," he said, "So this is your interview. Do you want the job?" My reply: "Yes, absolutely, if you're going, I'm going!" I was both shocked and excited.

Tony Keene was also on our crew and my best mate, so I suggested, "Let's go and ask Tony as well." So off we went to find him in the bar. The next day the three of us handed in our notice to leave LWT. It was without doubt the biggest decision I've made in my career, but it felt so right.

And how was your time at Limehouse?

Limehouse was probably the best six years of my career. It was still a staff job but in the different environment of the new independent world. It was there that I became a senior cameraman and eventually Head of Cameras when Michael moved on to be Head of Lighting. I left LWT as a number three on the crew ladder, which meant I would always do a decent camera but had no responsibility. At Limehouse, as a senior, I sat on the front of the Nike crane for the first time and I learnt how to talk to directors in planning meetings and look after my crew. I learnt a lot and learnt it fast.

The camera crew there was: Michael as Head of Cameras, me, Tony Keene, Simon Morris, John Walker, Derek Pennell, Chris Saunders, Phil Piotrowsky, Colin Brewer and Rob Sargent. It was a fantastic department. We had a great time and we were young. True to say we worked hard and played hard and I'll never forget my time there.

I remember Network 7 from Limehouse... Is it fair to say that programme created a whole new style of shooting?

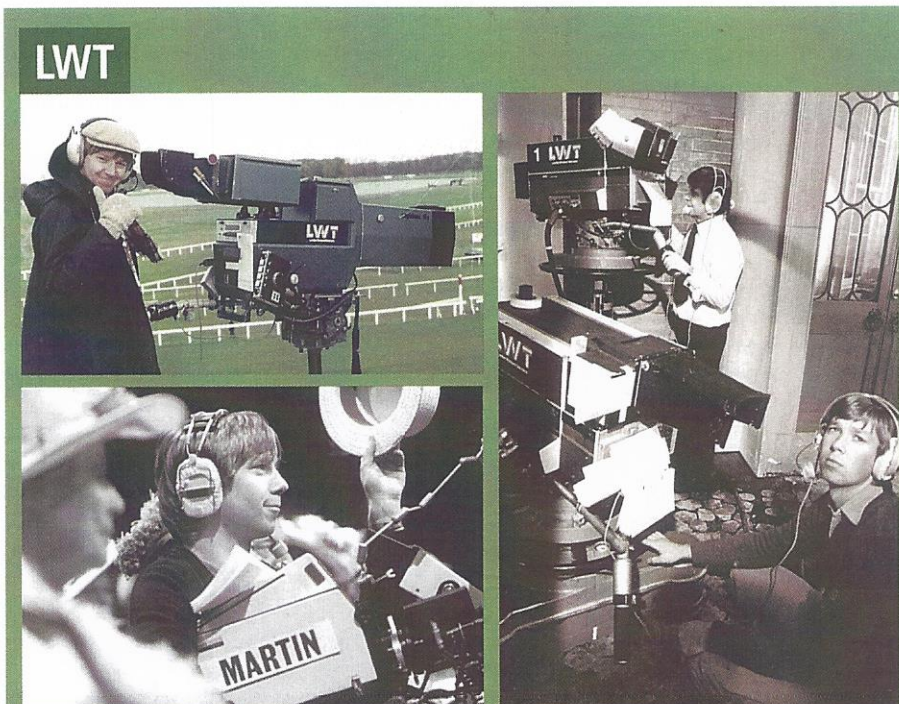
Yes, I think it did. *Network 7* is one of those iconic programmes a lot of people remember for the camerawork. I was used to doing a Sunday morning current affairs show back at LWT where you literally walked into the studio with the Sunday paper under your arm and stood behind your camera while someone talked to it. Then we'd point at a load of captions and that was that, home for lunch. When we heard that this *Network 7* current affairs show was coming into Limehouse, we all assumed it would be the same. But it

couldn't have been more different. It was an amazing concept of a programme; it used lots of computer graphics, five handheld cameras, the set was made up of a load of old caravans and it was live.

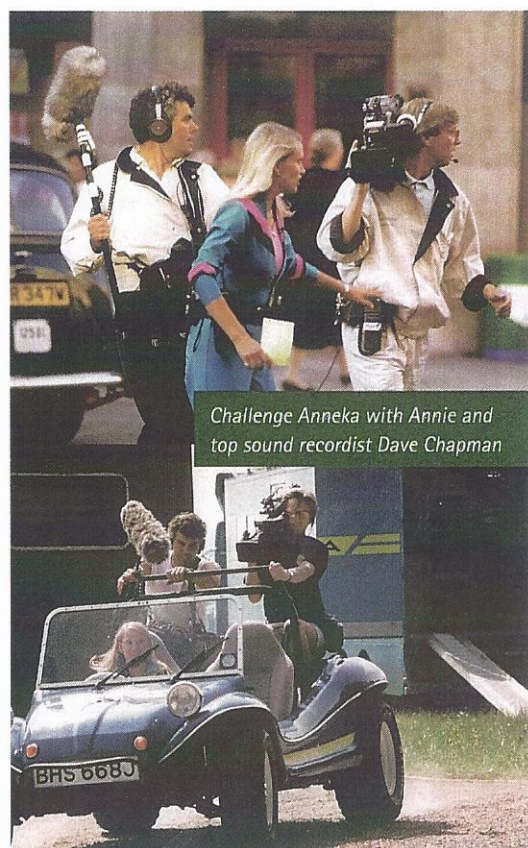
Who was the driving force behind it?

Janet Street Porter and Charlie Parsons. John Henshall [now GTC Vice-President] was brought in as a freelance lighting director (LD). John's got a great attitude and is fantastic at coming up with new ideas and different ways of doing things. He likes to challenge the system and I learnt an awful lot from him.

Limehouse was a converted rum and banana warehouse but only half of it had been turned into TV studios. The *Network 7* set was put into the top floor of the old half and was filled with caravans, huts and bizarre objects. Because the caravans were small, I ordered as many wide-angle lenses as I could for the two pilot shows. There were no rules and we weren't worried about getting lights in shot. In fact, the whole space was 'the set' so it gave the cameramen a lot of freedom. To start with everything was shot straight but on the second pilot, the week before transmission, we felt it was still missing something. I'd been doing an interview holding



Top: Horse-racing OB, Kempton Park; Bottom: Handholding a Marconi on Russ Abbott's *Madhouse*; Right: Operating an EMI 2001 alongside my first senior cameraman Derek Doe



Challenge Anneka with Annie and top sound recordist Dave Chapman

the camera for a while so I rested it on my hip, slightly canted. The director saw this and shouted "That's it Martin, you've got it, everyone angle the camera" and so we started offering quirky angles and frames. This was the green light to do crazy things like starting outside the caravan, running into it and ending up on a sideways shot with a graphic one side and a presenter somewhere in the other half of the frame.

So the style just evolved?
Yes, the freedom of using five handhelds with wide-angles was incredibly liberating. If you could think of something different, it was in. All the cameras were cabled Sony 330s, which was a very lightweight, ergonomic camera to use, both on and off the shoulder. It's one reason I've loved using Sony cameras ever since; they've kept them relatively the same.

They balance well, they're light, the switches are in the same place – so you don't have to relearn the camera every time you pick up a new one.

What happened after Limehouse?

Funnily enough the studios on the Isle of Dogs were taken over by Trillion, so I did get to work for them in the end. They made most of the crews redundant and, I believe, saw Limehouse as a property investment rather than a studio facility; rumours of the Canary Wharf development were already being bandied around at the time of the purchase. The Trillion management didn't really understand studios and consequently didn't get the best out of them. When the time came to leave Canary Wharf, they built a small

news studio at the Trocadero in Piccadilly to fulfil a contract with Channel 4. Then later they bought Wembley Studios (now owned by Fountain) but by this time I had decided to leave. I had given my heart and soul for those six years and felt I couldn't do it all over again.

One of the last series we did at Canary Wharf was *Who Dares Wins*, a topical entertainment programme for Channel 4. It always ended with a four-minute comedy sketch, shot with a single handheld camera, which I would do. The director was the lovely John Stroud who recommended me as 'a bloke who was OK at doing the handheld

camera' to a new programme with Anneka Rice. I went along for an interview and was asked to record a test tape running around a park after her. This was to be BBC1's *Challenge Anneka* made by Mentorn Films. I was able to keep up with her (just), so they offered me the job and a year's contract. Rather than go completely freelance, I was able to leave with the security of at least a year's work to see how it went. So I said goodbye to Limehouse and my six unforgettable years on the Wharf.

You were nominated for a BAFTA for Challenge Anneka?

Yes, I was thrilled about that because it was the kind of show you put every little bit of yourself into. There was no time to rehearse anything and no monitors so the director couldn't really direct you. We had three camera crews: I was with Anneka and my camera told the story of the show; another cameraman (for most of the five series this was John Walker) would film us; and back at the main site Guy Littlemore would film the building process. I would run around with Anneka and she'd say "Look over there"

and that would be the motivation to pan and zoom to see what she was talking about. There was no time to look first; you just went for it! It was demanding, especially as I was either hanging on to a buggy driven at speed – which I don't think would be allowed in today's health and safety conscious world – or we would be running down a road (not at such speed). They were very long days but it was incredibly rewarding because, come the finale, you would see such happy faces with tears of joy as whatever charity we'd been working with saw a dream come true. It was TV at its best and I loved it.

Much as I enjoyed working for Mentorn, after a while, I began to feel trapped. As well as *Challenge Anneka* all I did for Mentorn was *01 for London*. This was an all single-camera 'What's on' type programme and I was missing pushing a ped around in a studio and big OBs. I loved the camaraderie of working with a camera crew. So, after about a year, I decided to go freelance.

How did you move into lighting? Did you do any formal training?

I have always been interested in lighting and would ask the LDs lots of questions. I had read books but it wasn't until I was let loose at Mentorn that I actually got my hands on any lights and colour gel. It was mainly interviews with actors or singers and bands but I thought if I was going to look through the viewfinder at a talking head for 20 minutes, I might as well make it perfect and beautiful.

By the time I went freelance a lot of the location inserts for the studio sitcoms I was working on as senior cameraman were being shot on video rather than 16mm film. The LDs tended to stay in the studio, so now – calling myself a lighting cameraman – I'd talk to them first, then go out and light and shoot the inserts. That helped me gain confidence to light a whole series.

I believe that no one can really teach you how to light but they can point you in a direction. Then it's up to you. I think you learn by looking at TV shows and films, deciding what you like and don't like, then finding out what works for you. Bill Lee, John Treays and John Henshall are three of the greatest TV LDs I worked with – not only were they great at lighting but they were also generous with their time and knowledge. John Treays would say, "Martin, I'm going to do this... do you know why?" He was so lovely. If you ask ten LDs to light a set, they will all light it differently. None of them will be right or wrong but you may prefer one to another. It's just how they see it.

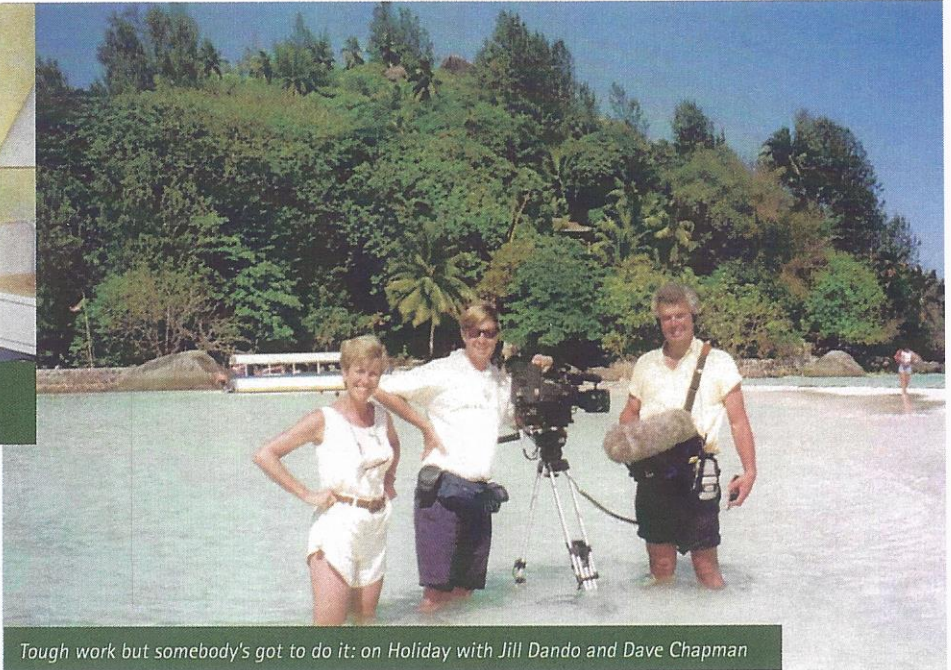
I read a book called 'Masters of Light' and I recommend it to anyone wanting to light. Vittorio Storaro wrote, "If you put two characters next to each other, one in completely full light, the other in shadow, I am telling the audience that those two people are in harmony or conflict. If you use a warm colour to light an actor, that colour has an energy which the audience recognizes not just with their eyes. They feel an emotion. So without any doubt, if you are using the vocabulary of light or shadows you are telling the story of the film through lighting." I never forgot that. I also read that the very first thing you light will be like a template for the rest of your career. I think that's also true. My first real break came when a DoP had to pull out of an ITV drama series and I got a call asking if I could go to Jersey for six weeks. I started lighting on that shoot with soft light and I'm still doing that today. That first series was a magical moment in my career as a DoP. It was the first time I could express myself with lighting a whole series. I've done many others now but I've never felt anything like I did on that first one.

Do you have a 'favourite' lamp?

That's a tough one, it really is a case of horses for courses. But I'm a big Kino Flo fan. A 4' x 4-bank Kino Flo is a brilliant light and likewise the 2' x 4-bank Kino Flo. They are my real workhorses. With an egg crate they can be reasonably directional but they're also soft. There are a lot of good LEDs coming out now and I really like the Litepanel 1'x1' Bi-color lamp. I try to go for big soft sources if I can but it's the control and light spill you have to be careful with. Having said all that, the script should always dictate the lighting style.



On set with *The Birds of a Feather*: Linda Robson and Pauline Quirke



Tough work but somebody's got to do it: on Holiday with Jill Dando and Dave Chapman

You've become the DoP of choice for a lot of top comedy series?

Yes, and I love it. At LWT and Limehouse I operated on a lot of studio sitcoms and during the year at Mentorn I really missed it. That's why, as soon as I went freelance, I reignited relationships with the comedy directors and producers I had worked with before. I would be senior cameraman in the studio, recommend the rest of the camera crew and then go out and light and shoot the inserts; it was the best of both worlds. That was a really happy period, doing sitcoms like *Birds of a Feather*, *Drop the Dead Donkey*, *Vicar of Dibley*, *Harry Enfield and Chums...* and then nipping off in between with Jill Dando for a couple of *Holiday* shoots in some far away hot country. I was a lucky chap.

You have commented that drama crews look down on comedy?

Yes, I think it comes from the multicamera thing. It's because they

don't understand just how fantastic a multicamera studio is. A lot of people just want to make 'films' and love the whole mechanics of what the camera does, the dolly, the lens, the single shot, etc. Don't get me wrong, I love that too but for me it must never overtake the performance, whether funny or not; multicamera or single-camera.

I never lose sight of the fact that the shot's got to tell the story or sell the joke. Every shot, whether it's a wide angle, mid-shot or close-up, has to be the right one for the purpose. Sometimes a scene will be funnier because of the size of the shot, like a big close-up reaction, or perhaps it needs to be a two-shot because the relationship of two people is what the comedy is about. This often works differently in drama. In drama

it's more often about a 'look'. Nine times out of ten, comedies don't have to have a 'look', they've just got to look 'real'. The most important thing is that they're funny.

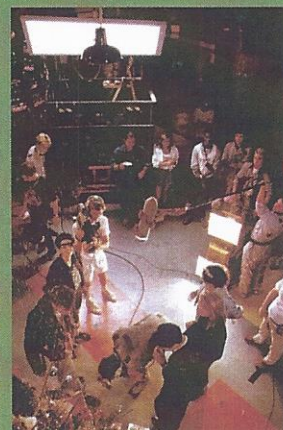
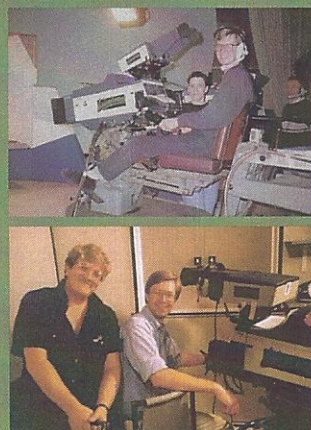
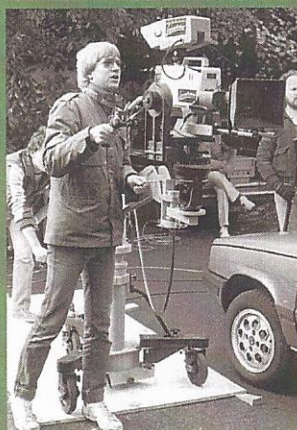
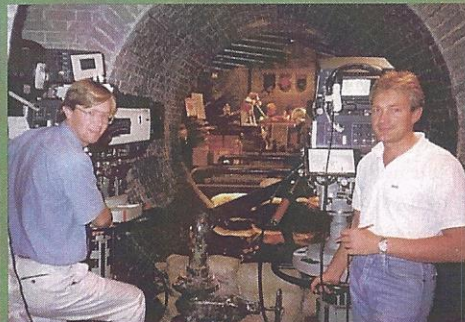
Comedy gets a much smaller budget than drama. Why do you think that is?

I don't know, it's as if comedy is the poor relation when it comes to making a TV series. I think we're more realistic in comedy, we get kit we really need as opposed to what might be nice. A crane shot won't make it funnier but on a drama it's all part of the 'look'. Another reason is that comedy is often overwritten and they'll always try to squeeze in a few more jokes so they can take out lines that aren't as funny, which often means there's more to shoot in the time. On a drama you may have a scene with a nice tracking shot to set the mood but in comedy you'll do that in a three-second wide shot. The funny thing is though, the rates are higher in comedy. And that's the way I like it!

You develop a close working relationship with comedians in a way you probably wouldn't with actors on a drama?

Yes, that's true. A lot of comedians I work with are the writer and director as well as performer, so not only do they know the script backwards, they are on screen and can't be behind the monitor all the time. There's a lot of pressure on them and they need more support. Ricky Gervais and

Limehouse Studios



From top left: Limehouse Studios, a converted rum and banana warehouse; With best mate Tony Keene; Shooting a drama, *Winter Sunlight*, for Channel 4; At Limehouse I operated on the front of a crane for the first time; With Michael Lingard, the first Head of Cameras at Limehouse; Usual mayhem on Network 7

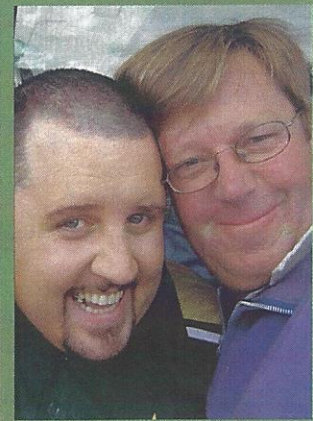
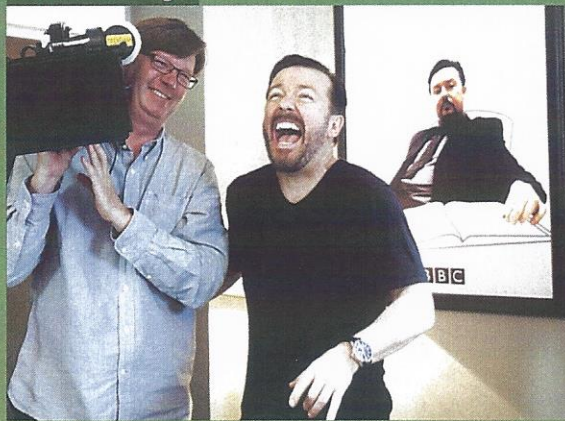
Credit list

Derek
 Life's Too Short
 Outnumbered
 Reggie Perrin
 Phoneshop
 Extras
 The Green Green Grass
 Nighty Night
 Max and Paddy's Road to Nowhere
 Little Britain
 Holby City
 Peter Kay Live
 Casualty
 Garth Marengi's Darkplace
 Alistair McGowan's Big Impression
 The Marriage of Figaro
 French & Saunders Live
 Peter Kay Live In Blackpool
 Harry Enfield & Chums
 Sunburn
 Jobs for the Girls
 2.4 Children
 Alan Bennett Talking Heads
 The Thin Blue Line
 The Vicar Of Dibley
 Birds of a Feather
 Drop the Dead Donkey
 01 for London
 Challenge Anneka
 Network 7
 Who Dares Wins
 Cyrano de Bergerac
 Hiawatha
 Home Video
 Winter Sunlight
 The Rebellious Jukebox
 The Stanley Baxter Show
 Supersonic
 Metal Mickey
 Enemy at the Door
 Bruce's Big Night Out
 Live from Her Majesty's
 Royal Variety Performance
 Agatha Christie Series
 Two's Company
 Yus, My Dear
 Mind Your Language
 Within These Walls

Well, I do like to have a laugh, but at the same time I'm there to do a job and so is my team. I'm lucky in that I work with the same lighting and camera team nearly all the time. I think that's important. Once you know how people work, you can relax because you know the job will get done. It reduces the stress. On jobs where I'm more stressed, I'm less funny. But I have a great team and I love them to bits. You're often only as good as your back-up.

No matter how much talking has gone on before, the first day on any shoot is always nerve-racking because it's not until you switch on the lights and frame up a shot that people actually know what it's going to look like. It's only when people start to say it looks good that I relax a bit. Of course, it's worse with new directors or producers but TV comedy is a small world and I tend not to work with many new directors now. They know what they're going to get with me and so I just get on with it. I don't like to make a fuss or take too long with set-ups as I believe this keeps everyone's energy up around the camera. It seems to work; a happy set makes the day go faster.

Comedy



Top: Having a laugh with Ricky Gervais... and with Peter Kay; Bottom left: Filming with Martin Clunes for the new Reggie Perrin; Bottom right: Watching the action from on high with Stephen Marchant

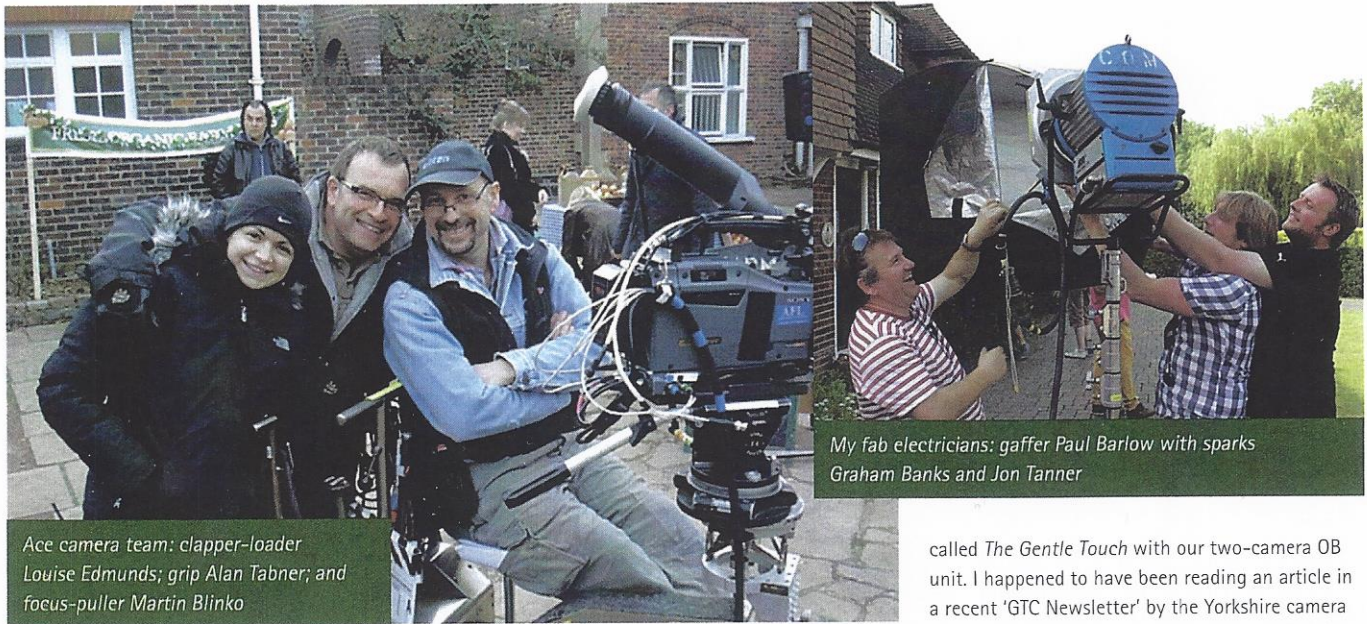
Peter Kay both like to be free to focus on performance and keeping the action real and so are generally happy to let me decide where the camera should go. I know what their challenges are and never argue with them; I try always to shoot their ideas rather than mine. There are cameramen around who try to take over the director's job by insisting it's done their way but I believe directors should be given the freedom to direct – even if it's wrong. The director has the right to be wrong! I'll come up with suggestions but if they choose not to go with them, that's fine.

Both Ricky Gervais and Peter Kay have commented on your sense of humour and how important this is on set.

You received a Lifetime Achievement Award from the RTS last year? That was a real high point but it felt very strange and took a long time to sink in. I'm 54 years old and still consider myself quite young but you tend to think of lifetime achievement awards going to people who've retired. I've been a cameraman for 36 years now so I guess I've put the time in. But it was still a shock. There are so many talented men and women out there, I kept thinking "Why me?" It was only when people wrote to congratulate me – people I really admire – that I began to feel OK about it. But it's a fantastic thing to have. It's in my downstairs loo.

Ricky Gervais talks of your ability to meet whatever requirements the comedy throws at you? Do you do much research? Because I've been around a long time, I've done most genres now. So if someone wants a 'documentary look' I know what that means because I've shot documentaries and can adapt to that style. Having said that, with home video and TOWIE-type shows, I'm not sure anyone knows what a documentary 'looks like' nowadays!

Part of my job as a DoP in comedy is to work fast. In drama, people can wait up to an hour to do a lighting turnaround but in comedy if you take 10 minutes people start saying, "What's taking so long?" So, whatever you do has to be realistic in terms of the schedule. My attitude has always been to give the director as much time as possible with the actors. To me, the most exciting time on set is when you're actually filming, not rigging or relighting. I still love operating the camera and am never happier than when I'm behind one, so that's another reason to get on with it. I also try to be well prepped for each scene and have lights or camera kit ready. If you've watched the rehearsal then you should know what you're going to need for each angle and so there's no excuse not to have it nearby. Basically I'm a realist, I shoot a schedule.



Ace camera team: clapper-loader Louise Edmunds; grip Alan Tabner; and focus-puller Martin Blinko

My fab electricians: gaffer Paul Barlow with sparks Graham Banks and Jon Tanner

Are there any productions you wish you'd done: 'ones that got away'? No not really. I'd always wanted to shoot some 16mm film and in 2004 I got to light and operate on a series called *Garth Marenghi's Dark Place*. It was so scary the first time I got out a light meter. And I had always wanted to work on a BBC drama, then I was asked to be DoP on *Sunburn*. That was a big drama unit shooting in Portugal for two months, starring Michelle Collins, so another 'box ticked'. Also, I used to love watching the *Holiday* programme and would think what a great job that would be... then out of the blue came a call to go to the Seychelles with the lovely Jill Dando. We got on well and I continued to travel with her for five years.

And do you have any regrets about the way your career has gone, would you like to have done anything differently?

No, I'm really happy, there's absolutely nothing I regret. LWT was a fantastic start but I don't regret moving to Limehouse when I did. When that changed it took me onto *Challenge Anneka* and I don't regret my time at Mentorn Films, and I don't regret turning freelance. I've been incredibly lucky; I love my job so much. I've travelled the world with a camera and been paid to do it.

I'm a big fan of the GTC and it's great to see it go from strength to strength... I always look forward to Zerby and GTC In Focus coming through the post

Do you have any advice for young cameramen starting out today?

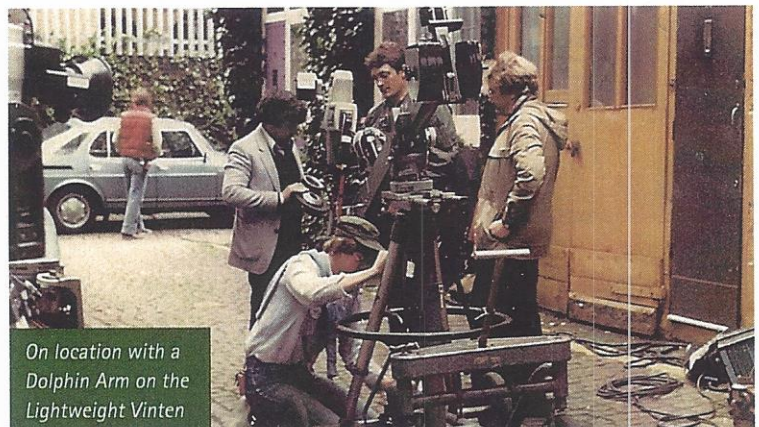
That's a tough question. Keep pestering cameramen,

assistant cameramen, studio managers, OB and facilities companies, production companies... anyone that might give you some work experience. But don't think you're going to become a cameraman overnight – so make sure it's what you really want to do because you're going to be a long time climbing that ladder. You've really got to want to do it. If you don't, there are plenty of others around the corner that do. Above all, make sure you're the best, never give up, love making a cup of tea and the end result will be that you'll have the best job in the world.

You've been a GTC member for a long time. Why is it important?

Yes, I'm number 686 and I joined when I was a trainee at LWT. Most of the camera department were members of the Guild, so joining was just what you did. There's a story I tell about when I first signed up. We were about to shoot some location inserts for a drama

had been using a Dolphin arm but the Tri-Track wheels kept getting bogged down on the farm so they mounted the arm on a Lightweight Vinten and this made it easier to move over the rough ground. For those who don't know, this was a large tripod on four big rubber wheels. I remember thinking this was such a good idea; the two pieces of kit weren't associated with each other but the great thing about Vinten gear is it's all interchangeable. Anyway, my senior cameraman had just come back from the recce and told us: "The location for this *Gentle Touch* OB's a mews with cobblestones: it's going to be a nightmare moving the camera around." Remembering the article, I suggested: "Why don't we put the Dolphin on a Lightweight Vinten?" We did and found we could reposition the camera across the cobbles to our heart's content. It was a triumph and I was carried to the bar! I quickly realised how important passing on knowledge is – and the GTC plays a big part in that. It's more important than ever these days with so many people being freelance.



On location with a Dolphin Arm on the Lightweight Vinten

I'm a big fan of the Guild and it's great to see it go from strength to strength. It's so important to keep up with new equipment as it changes so quickly these days and the GTC workshops help enormously with this. I always look forward to Zerby and GTC In Focus coming through the post, although I'm not sure if I'm looking forward to this one...

Fact File

See more about Martin Hawkins at:
www.martinhawkins.com
or contact him on:
mjhawk@btinternet.com
07831 252585

