



LITEGEAR LIVE OUTLINE

LiteGear Live is a community outreach portal where we at LiteGear host panel discussions, educate, and discuss all things related to Set Lighting. Our conversations are with Cinematographers, Gaffers, Rigging Gaffers, Fixtures Technicians, Programmers, and many more. We share images and information on behind-the-scenes photographs, production stills, and clips, all while chatting in real-time with the filmmakers who made it happen.

SUMMARY

Objective

LiteGear Live is a fun open session where viewers can connect and interact with other lighting professionals. LiteGear Live panels can include both large budget and smaller/modest budget film productions.

Goal

LiteGear live was originally created as a way to educate, and keep in contact and conversation with the film community. LiteGear Live continues today with that same goal, and with the added benefits of brand recognition and brand building.

Touch Points

- Community Building
- Educating
- Branding Building
- Expand Customer Base

Overview

An open, informal conversation with some prepared questions. The panel can also expand upon the prepared questions, and add to the discussion. The conversation will include viewing and commenting on production stills, as well as behind the scenes stills. If time permits, we may open the conversation to questions from the on-line viewers. **We will pre-interview the panel and tailor the questions to match their expectations.** Average run time is from 60 minutes to 90 minutes.

SCRIPT OUTLINE

Attached Keynote includes production stills and behind the scenes from "Servant"

The conversation begins with the trailer(s) of the film(s) being discussed.

This is the script outline that was used in discussing Servant with Cinematographer Mike Gioulakis and Chief Lighting Technician Ryan Lynch.

- Servant is your most recent collaboration with Knight, how does this series differ in tone from your other two collaborations Split and Glass?
 - Mike, can you describe your working relationship with Knight? And how did you two begin working together?
 - What was some of the inspiration for the look of Servant? There definitely seems to be some hitchcock-esque camera angles.
 - When compared to Split, which almost seemed more horror like, and then Glass which played a bit more like a dark comic book, this definitely had a who-dunnit, mysterious feel.
 - Did this play into your choice of camera and glass? What tools did you choose?
 - There seems to be some fantastic tonal changes throughout the house set when it comes to lighting. The kitchen always felt a bit cold, whereas the dinning and living room were more traditional in their warm color temps.
 - Jericho's room always had a wonderful Sodium Vapor tone it seems. And the flashback scenes were always a very cool blue and a bit hazy as well. Can you talk about your choices?
 - Now, I had a chance to visit you guys right before you started principal photography. Unlike your prior collaborations with Knight that had you guys at SunCenter Studios in Philadelphia, this show chose a dedicated warehouse as the main stage. How was that? And what challenges did it pose compared to working at SunCenter?
 - Let's talk about the set for a moment. The Turner's house was completely built on stage, and it was an impressive build.
 - Can you talk about shooting in that space? You also had the front of the brownstone built so you could shoot some of the outside, how often did you go to the practical location?
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- Shameless plug---You used an extensive amount of LiteTile on this show. Can you give the audience some of the reasons for that choice?
 - You and Ryan have absolutely adopted new technology in your work together, but you both still have a deep love of tungsten and use it throughout your shows. How do you like mixing the tools, and do you see a time in your careers where that changes?
 - Besides the extensive use of LiteTile, what are some of your other go-to lighting tools of choice?
 - Tell us about your lighting scheme for *Servant*. Which LiteGear products were you able to use?
 - And, how did the locations you shot in factor into your lighting plans? Were you presented with any notable challenges throughout filming?
 - Together you both have worked on quite a few horror/thriller projects over the last few years. *Us* was a huge box office success last year. What was it like working on that project?
 - What was one of your favorite sequences in this film? Some memorable ones that come to mind are the opening pier scene, the beach scene, and the last act.
 - You both also collaborated on the upcoming Michael Showalter film *The Eyes of Tammy Faye*. What was it like taking a break from the horror/thriller genre and jumping into this Tammy Faye biopic?
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