

was obviously a huge challenge for the camera department to use them because they don't work well in the cold, none of the marks really lined up all that well, and the T-stops were kind of all over the place."

But Shore says first AC Robert Tagliaferri, who he'd worked with on a couple of other features, "just absolutely killed it. The shoot would not have happened without him. He is not only one of the most innately gifted focus pullers I've ever worked with, but also just a kind and supportive individual to have at your side for shooting a show like this."

Shore also employed a Panavision Panaflasher, "a new version of really old technology," he says. "In the '70s, you put a lightbox around the front of the lens or inside the film magazine, so you'd flash the film as it was running through the camera, and it was a big cumbersome thing. And about a year ago, Panavision came up with the Panaflasher 2.0, which is a 6 x 6 filter surrounded by LEDs, which are fully RGB controllable. So you put it in front of the lens and dial up the intensity and dial in the colour, and basically it lifts the shadows and you can contaminate shadows with a specific colour. So every scene we did, I'd just pop in there and mess with the Panaflasher, just do whatever we could to make the image have a less clean feeling."

"And I noticed in testing that by pumping light into the shadows, it actually increased the noise floor a little bit on the image, and I just liked the way it looked and felt so we stuck with it," he continues. "Again, it was not an easy tool to use, especially on a fast-paced shoot like this one, but the camera team and operators were very gracious in the way they let me just drape my arms all over them and dial the thing in and then walk away to the monitors."

Because *Anne* was also destined for Netflix, which had a 4K mandate, Shore had to select a camera that could capture 4K native, something he did with the help of a fellow CSC member. "I cannot send out enough thanks to Brendan Steacy [csc]. He was shooting a Netflix show that started prep a month before mine, so he went through the exact same thing. He had to test every 4K camera he could get his hands on. He tested the ALEXA, the Panasonic VariCam 3S, F65, F55 and a RED camera," Shore says. "By the time I started prep on *Anne*, I was leaving three weeks later to go to P.E.I. to shoot, and I just didn't have the luxury of time, and Brendan very graciously just gave me all of his tests. And even though we were doing our post at Technicolor, Deluxe – who was doing the post for Brendan's show – was like, 'Come in, we'll set you up with a suite, we'll sit you down with a colourist and you can look at all Brendan's tests.' I gleaned so much information, and it was such a generous gesture on his part to offer that all up and also to get his take and perspective on which cameras he thought would work well."

The VariCam ended up being the right fit for *Anne*, as it



Bobby Shore csc on the set of *Anne*

Courtesy of Bobby Shore csc



Main street in Millbrook, On., is dressed to look period appropriate for 1890s Charlottetown.

Courtesy of Bobby Shore csc

could accommodate the fast-moving show on which there was a lot of handheld shooting.

Associate member Andreas Evdemon operated A camera/Steadicam, while Eric Gerard operated B on the two-camera shoot. Shore says, "Andreas was a great collaborator, and consistently helped elevate the work we were striving to achieve. And I couldn't speak highly enough of Eric. This was his first narrative job ever as an operator, and he was extremely collaborative and brought a lot of good ideas to the table. And he had a good eye and knew how to frame things up, and he would just constantly offer up really great suggestions. We were always throwing him on the 150 mm or on the long end of a 25 – 250 mm and saying, 'Okay, go find something, get this and get this,' and he would just always come up with good stuff." Meanwhile, B camera IAC Dave McKane "was consistently the only focus puller I've worked with who would smile whenever I'd ask to shoot the 150 mm wide open. He nailed it on this show," Shore adds.

When it came to lighting, Shore adopted a natural approach.

Television now is probably more cinematic than a lot of the features that are made, especially when you have the right creative team behind it. And Moira and Miranda and Niki were just three extraordinarily talented, fierce individuals who had such a specific vision for the show. I think by virtue of that, we kind of inherently created a very interesting, original take on the show.”



Diana (Dalila Bela) and Anne (Amybeth McNulty).

“For exteriors, we almost never put up any lights, just negative fill and bounce or just shooting at the right time of day. For interior work, everything had to be naturalistic and motivated so it was all gigantic sources coming in through windows,” he says. “It really became about not lighting the actor but lighting the sets so the actor could inhabit the space.”

Production designer Jean-François Campeau and the art department “just killed it and did such an amazing job,” Shore says. “The way the sets were built, there were no wild walls, there were hard ceilings for everything, so we weren’t lighting from a grid at all. We were lighting our stage sets like we would a location. So it was all big soft sources coming in through windows. If we wanted direct sunlight, we’d bring in a hard source and all that, but the way it ended up working was if you wanted to see something, you’d stage it by the window and if [the actor] walked away from the window, they were going to get a bit dark and that’s just the way it went.”

Shore also made a conscious effort to mix HMI and tungsten lighting for the stage work. “Anytime you shoot on location, you’re never going to get the same quality of light everywhere. You’re going to get blue spill from the sky, and if it’s sunny, you’re going to get a warm bounce off the dirt ground,” he explains. “So I kept thinking, ‘How can we make the stage feel more realistic?’ And it was basically by creating these giant sky boxes outside of windows, usually 20 by 12 by 20 light grid and bleached muslin with M90 HMIs pushing through them, which would create a blue highlight on the

floor, and then we would key them with tungsten lights so there was always a mix of colour temperatures. And for some of the sets, we’d make sure the windows in the background were lit with HMIs but the windows in the foreground were lit with tungsten, so it created a pretty solid sense of colour depth and it felt more realistic.”

As *Anne* is a period piece, some scenes were lit entirely with candles or oil lamps, the DP says. “Even though the lenses were super old, a lot of them were really fast; they still opened to a 1.2 or a 1.3,” he recalls.

For Shore, the experience of making *Anne* drove home how much shooting for the small screen has evolved. “Television now is probably more cinematic than a lot of the features that are made, especially when you have the right creative team behind it. And Moira and Miranda and Niki were just three extraordinarily talented, fierce individuals who had such a specific vision for the show,” he says. “I think by virtue of that, we kind of inherently created a very interesting, and I think original take on the show.

“The crew deserves so much recognition for the hard work that they put into it,” he adds. “They just busted their ass day in, day out to make everything happen, humping gear through 3 feet of snow in minus 20-degree weather, in mud and rain for six months. It was definitely a challenge; people were really burned out by the end, but for the most part, people did it with a smile on their faces because they all believed in the project.” 🍷