



Marc Laliberté Else csc

What films or other works of art have made the biggest impression on you?

I found my interest in photography through following the works of Diane Arbus, Robert Frank and Sebastião Salgado. I have always had a great admiration for the sensibilities of the architect Tadao Ando and a keen interest in Frank Lloyd Wright. Films like *Star Wars* and *Indiana Jones* were a really big part of my childhood. Once I became interested in cinema, I leant toward the works of Godard and Truffaut, Coppola and Scorsese. Secretly I have a soft spot for the old epics like *Casablanca* and *Lawrence of Arabia*.

How did you get started in the business?

I got a summer job as an office PA on the TV show *Katts and Dog* as a way to

help pay for university. I had no idea this world of filmmaking existed before this, and I immediately fell in love with the camaraderie and creativity of set life. I knew right away that this was what I wanted to pursue as a career.

Who have been your mentors or teachers?

I learned a lot about hard work and discipline from my father, and that has stayed with me from the start. The first person who taught me under the trainee program was Mark Cyre, and he was a big influence. He was tough but fair. He taught me to respect the process and the craft of cinematography and to appreciate all the work that goes on behind the scenes.

What cinematographers inspire you?

Old school: Gordon Willis ASC, Haskell

Wexler ASC, Conrad Hall ASC. Middle school: Roger Deakins ASC, BSC (personal favourite), Janusz Kaminski ASC. New school: Greig Fraser ASC, ACS, Hoyte van Hoytema ASC, FSF, NSC, Ellen Kuras ASC, Dana Gonzales ASC.

Name some of your professional highlights.

Oddly, being denied a work permit from Local 600 in Los Angeles in the early 2000s because I had started working there too frequently. My subsequent classification as a “must join” felt like an acceptance of sorts and that I deserved to be there with all the other working cinematographers. Recently, my work on the TV show *American Gods*, starting with second unit and moving to main unit, has been a really great experience, but truthfully, I believe the best is yet to come.

What is one of your most memorable moments on set?

Watching Céline Dion move sand bags for us when we had a small crew whilst shooting a promo for her children’s charity is high on the list...

What do you like best about what you do?

The exchange of ideas and collaboration with creative, talented and driven people, coupled with the variety of situations this job throws at me keeps it from ever getting old.

What do you like least about what you do?

I guess at a push it would be the long hours, which can sometimes leave the crew feeling jaded (understandably).

What do you think has been the greatest invention (related to your craft)?

Tough one, there are so many, but I’ll go with wireless technology giving the camera so much freedom.

How can others follow your work?

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