

FEATURE



forget me

HOW PAUL CAMERON, ASC, BRINGS THE PAST
TO VIVID LIFE IN LISA JOY'S ROMANTIC
THRILLER, *REMINISCENCE*.

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“You’re going to a place and
time you’ve been before. All
you have to do to reach it is to
follow my voice.”

So says Hugh Jackman’s Nick Bannister, as he leads his subjects into a land of memory in Writer/Director Lisa Joy’s first feature film, *Reminiscence*. Joy, who, along with husband Jonathan Nolan is the co-creator of the Emmy-winning HBO series *Westworld* [ICG Magazine October 2016], leads audiences on a compelling trip down memory lane, with imagery visualized via a complex projection process.

Working again with *Westworld* partner Paul Cameron, ASC, Joy describes the film as “an analog futuristic romantic noir thriller.” Set in 2050, *Reminiscence* imagines a world in which global warming has caused sea levels to rise dangerously high, partially flooding cities like Miami, where most of the story takes place. Clients who visit Bannister’s office, set in an abandoned bank building, can submerge themselves in a tank. They’re connected to an apparatus known as a “Reminiscence Machine,” through which Bannister, helped

by his assistant, Watts (Thandiwe Newton), leads them on visits to favorite (or other) memories, all of which Bannister can see on a nearby circular screen.

Joining Cameron was Joy’s *Westworld* production family, including Production Designer Howard Cummings, A- Camera/Steadicam Operator Chris Haarhoff, SOC; B- Camera Operator Robert Campbell; and A- Camera 1st AC Joe Martinez. Cameron hired veteran L.A.-based Chief Lighting Technician Ian Kincaid, who worked with New Orleans-based Chief Lighting Technician Chip Carey and Los Angeles-based DIT Michael “Strawberry” Romano.

As with *Westworld*, the intent was to shoot on film. But the low light levels required for the *Reminiscence* Machine scenes (more about that later) meant shooting digitally, as was done for Season-3 L.A. nightscapes for *Westworld*, shot on Sony VENICE. “I’ve done a couple of movies on the VENICE,” Cameron notes. “And when I couldn’t shoot film for this project, it was my first choice. I love the color space Sony has in their sensor. It’s