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for *Paperhouse*, and which even with fast stops and other tricks would have been impossible for the camera to capture outdoors.

Southon, Rose, and Jackson brought the techniques they learned making *Paperhouse* to *Chicago Joe and the Showgirl*, which is the true story of a young couple on a violent crime spree in 1943. "With four hard years of war, poverty, and rationing, London was a pretty dismal place to be," Southon says. "Large areas had been burning for days, for years, and the whole place was just filthy and unkempt." Rather than the traditional "sing-song in the shelters" view of the blitz, the

filmmakers wanted to convey a factual sense of lawlessness, rampant promiscuity, and chaos.

"There were effectively no headlights on cars, because they were all cowed," the cinematographer says of the period. "Everybody put up blackout curtains so that bombers couldn't see them from the air. So here we were with a script which has this couple running around London at night, and apparently no light source at all."

Pinewood's D Stage was used for the *Chicago Joe* set, which included a street in West London's Hammersmith district. As on *Paperhouse*, a monochromatic cyc was constructed, contributing to the feel of "a very soft, low-level source". For night sequences, only a few space lights were hung at the top of the set. Southon shot these scenes with Kodak's new 5296 500 ASA film stock. "I found with the 96 that I could light very dimly, with a sepulchral sort of light, and yet still get enough stop to give me some bite into the image."

In addition, he recounts, "the set was continually being wet down while we were shooting," a process that brought out

vertical surfaces by providing "little kicks of light."

In general, Southon favors the detail-enhancing placement of small lights over blanket lighting. Economic considerations do play into this — it costs more money to keep a set ablaze with big rig lights. But he believes a sensitivity towards any set's surfaces and textures is the mark of a good lighting cameraman.

He also believes in the conservative use of such shooting tools as the Steadicam. "It's a very strong medicine to apply to a scene," he says. "You have to understand what it means for a camera to float through the air as opposed to move on rails or a dolly."

Southon did use Steadicam for *Queen of Hearts'* climactic scene, which follows the 12-year-old protagonist's point of view as he walks around in a delirium. "The world has slowly collapsed on that small boy," says the cinematographer. "And suddenly, everything is whirling, building to the point when he's going to faint, and the blood is slowly draining from his head. I think Steadicam has that feeling—it's got no definition to its move, everything loses its solidity."

*Queen of Hearts*, set in London's self-enclosed Italian Quarter, was mainly filmed at the Pump House Studios in Rotherhithe. Though the period is the 1950s, director Jon Amiel felt that the story, told through the eyes of an adult looking back, called for a timeless, slightly surreal quality. Southon, who looks for "a little seed" in each project to give him direction, found it in this film's pivotal cappuccino/espresso machine. "I told Jon, 'I want the look of the film to be the way that espresso feels when it hits the cup — rich and wonderfully glowing.'"

Southon, who has shot commercials, music videos, BBC documentaries, Channel 4 dramas, and a recent movie called *Spies, Inc.* on location in Sri Lanka, does not want to be limited to one vein of cinematography. But he admits that he is drawn to the world of studio-crafted fantasies, where an ingredient like espresso coffee can more easily provide the "emotional temperature" for his work.

"I suppose if I have one maxim for lighting a movie," he concludes, "it's that it's very important that you don't just think, 'How should it look?' You have to think, 'How would it feel?'"

■ Fantasy sequences for *Paperhouse* (above) were shot on Pinewood's vast E Stage. Production designer Gemma Jackson and DP Southon collaborated to create this fever-dream hallucination of an isolated house on a distorted landscape.

● Les scènes imaginaires de *Paperhouse* (ci-dessus) furent tournées sur l'immense scène D de Pinewood. La décoratrice Gemma Jackson et DP Southon ont collaboré à la création de cette hallucination fiévreuse d'une maison isolée située dans un paysage déformé.

▼ Fantasieszenen für *Paperhouse* (oben) wurden auf Pinewoods grosser E-Bühne aufgenommen. Ausstattungsdesigner Gemma Jackson und Kameramann Southon arbeiteten zusammen, um die fiebertraumartige Halluzination eines isolierten Hauses in einer verzerrten Landschaft zu schaffen.