



Most of Walker's lighting package is minimalist. He uses nothing over a 2K and shoots at a 2.8/4 split. Below: The set areas on *What About Joan?* change constantly. Sets shift between Joan's apartment, her boyfriend's apartment, school offices, classrooms, restaurants, etc.

the first time. But, within a day or two the light bulb came on and off we went to make a sitcom.

"Production designer Steven Lineweaver did the best he could to make the sets as camera and lighting friendly as possible," he continues. "Gary Baugh, a local production designer has taken over, and he too, tries to make it work. But, nothing is permanent. So, we are often at the rip-it-out-and-start-all-over-again stage when we go into a different show.

"The stage has a green bed boom microphone position running the full length of the stage, down stage of the set

line, which can also accommodate some of the fill positions, "although it is not really a true intended lighting point," Walker adds.

One of Walker's standard lighting tools is a series of "fomular" boxes, created for the show *Simon*. They help with the fill light and overhead bounce. The boxes can be created in any shape and depth, out of a light flame-proof material. They can be broken down and stacked in a corner. "They take up little space and weigh nothing," he explains. "If damaged, they are easily replaced. They are a perfect expendable that can do thousands of jobs.

"We can mount them, they can be lit with Fresnels, Pars, practically anything fired directly into the box surface at a determined distance.

"We have now adapted porcelain sockets mounted in the 'concave' surface

and tried silver tipped incandescents of various wattage. We discovered a wonderful 'overhead' unit that we now make in sizes from one-by-one-foot to four-by-four-foot and occasionally four-by-eight-foot sizes. I encourage people to experiment with this process."

On the show *Rude Awakening*, Walker created another tool that has proven to be quite helpful on this show. It is a camera light that doesn't put shadows on the walls. "We have a Panavision lens shade and a light the same size of the shade," he explains. "This has become what the operators call 'The Cusack Cameo Lite.'

"It adds life to the eyes and controls areas with limited floor space for cameras and lights.

"Originally made of foamcore, it is now made of light sheet metal," he adds. "The luminaries' dimensions mimic the dimensions of the Panavision matte box/with eyebrow.

"The source at the moment is a 200 watt Pepper adapted to accept the tapered box. Two diffusion slots allow control near the fresnel of the pepperlite and one about one inch from the front for a larger diffused surface. "It is effective to about 15 feet and rarely creates a back wall shadow."

Walker uses full Toughspun in the back-slot and Lee 188 in the front. "Looks great on Joan, who is very fair." It is mounted on the camera with the standard rod bracket. "The AC is supplied directly from the show's dimming control system, eliminating control at the camera — again, saving space."

Most of Walker's lighting equipment is minimalist. His package consists of traditional Fresnels, but nothing over a 2k. These are generally used for the "basic" lighting positions — sources through windows, etc. "In the sitcom world, generally you have to make do with the resources of the venue.

"Most budgets do not consider specialty fixtures or state-of-the-art fixtures, primarily because they don't exist in most rental houses. So, off we go to Home Depot!

"Film latitudes enable photographers to use less conventional equipment like decorator lights," he explains. "Plus, it is fun to see what you can invent. In sitcoms, the day of the 'big' fixture is waning. The new 'thing' is the variable degree Ellipsoidal Spot (Leko)."

Walker's favorite application involves the "poor man's process" or green/blue screen. "In this series and practically all

