

Although I was born in Pine Bluff, Arkansas I'm a Jersey kid, a product of New Jersey public schools (K-college). My interest in films was not particularly unusual, but with several of my classmates I did make my first two films ("The Tower of Dracula" and "Al Capone") at Tenafly High School. After graduating from Rutgers with a BA in Italian literature (don't ask) I snared a great job for a 21-year old as a tour manager taking American tourists around Western Europe for Globus Tours of Lugano, Switzerland. In between tourist seasons I lived in Rome. It was a great time to be there; Italian cinema was at its most popular & I managed to see as many films as possible.

Returning to the States after 2 years I decided to turn my growing interest in film from an avocation into a career. It was the late 60's and cinema-verite documentaries were flourishing in New York, so after driving a taxi for a brief stint I was able to land work with Bill Jersey, and then the Maysles, and later with Bob Drew, among others. It was all 16mm (color reversal at that) and I learned to do everything on-the-job: assistant cameraman, assistant editor, soundman, editor, and cameraman.

Along the way I was also making small films, producing, directing, shooting & editing (including negative cutting) by myself. Like many of my contemporaries my social and political perspectives were deeply affected by the times, and my films have tried to adhere to a philosophy of social responsibility. In fact, my very first production was a 30-second PSA ("A Tree") for a group called "Friends of Central Park."

My first job as a cameraman was for the BBC in New York. Then while shooting a series for WNET 13 I helped unionize the station, which enabled me to join Local 644 (IATSE). As a result I could work for CBS and other union venues. I ended up shooting many segments for "60 Minutes," also producing a piece on bank robberies (featuring Willie Sutton) with Mike Wallace as my correspondent. I continued shooting, editing & and producing for a variety of networks & corporations traveling across the country as well as in many different countries.

As much as I love the look and feel of film most documentaries have migrated to the less costly video. As a result I now shoot in one of several formats: 16mm or 35mm film (rarely these days), MiniDv or High Def. The challenges of the new economics of documentaries have taught me to be flexible, and to choose what best serves the project at hand.

In the last few years I have shot several long-form documentaries, 2 American Masters (Ella Fitzgerald and Clint Eastwood), an independent feature documentary (Pie in the Sky), and a segment for Scorsese's Blues series (Piano Blues , directed by Clint Eastwood).

What has probably been my most rewarding work experience has been shooting (and producing with director Mirra Bank) another independent feature documentary, Last Dance . It combines cinema-verite with performance shooting. Last Dance has generated rave reviews and was named by AMPAS as one of the Best Documentaries of 2002-03.

I consider myself very lucky; able to work in my chosen field of documentaries, able travel to interesting locations, and able to work with creative & fascinating people. I am filled with ideas... if only there were enough time, money and distribution.