

movies: *The Devil's Rejects* (Phil Parmet); The Universal classics of the 1930's; John Carpenter's *Halloween* and *The Thing* (both by Dean Cundy, ASC); *The Exorcist* (Owen Roizman, ASC); *Seven* (Darius Khondji, ASC); *Friday the 13th VI-Jason Lives* (Jon Kranhouse); and of course my personal favorite, the original *The Texas Chainsaw Massacre* (Daniel Pearl, ASC).

Some of my great cinematographers: Ellen Kuras, ASC; Vittorio Storarro, ASC; Daniel Pearl, ASC; Rodrigo Prieto, ASC; Dion Beebe, ASC; Greg Toland, ASC, Matthew Libatique, ASC. Janus Kaminski, ASC. My list is endless as they are great craftspeople in capturing light. ASC stands for *American Society of Cinematographers*.

3.) **Dave:** Many films claim to hearken a return to "old school horror," but the cinematography in **Alan Rowe Kelly's** *The Blood Shed* (especially the shots from and around the property) invoke memories of *The Texas Chainsaw Massacre*. Did you try for that effect or is that just the way it turned out?

**Bart:** *The Blood Shed* is a combination of "effect" and "the way it turned out." I am very much inspired by Daniel Pearl's work on TCM, but I of course as a DP I really wanted to add my own look and style into *The Blood Shed*. When I read the script it had that Chainsaw feel to it and Alan had stated this before hand, too. But as I read the script I felt *The Blood Shed* has much more of a twisted sense of humor, almost like a crazy carnival, but TCM is a much more serious movie with hidden dark humor to it. **As I photographed *The Blood Shed* I purposely created three distinct looks for it: using color temperature, certain lenses and of course the great acting, costumes and sets to work within.** It is over the top and that is how I saw best to film it. One look for the camera was for the Bullion family, the camera was always handheld or on a steadie-pod. It was never really static. I put Dutch angles to it and used a very wide lens to distort character expressions so I could create certain moods at times. This was important in conveying who these characters are, crazy backwoods folks. The Bullion family's lighting was always very warm in color temperature with a colorful palette and a soft look to it with lots of Christmas lights for the disturbing horror of what the family does.

The second look was the model agency, which to me was a grid-like structure always on tripod and very straight on like models on a