



The Road To Emmy, Part 6: Feedback From Directors and Cinematographers

Director Jarrold Earns Nomination For The Girl;

LOS ANGELES, September 06, 2013, Robert Goldrich --- This is a tale of two first-time primetime Emmy Award nominees: director Julian Jarrold, and DP John Pardue both nominated for *The Girl*, an HBO telefilm.

The Girl depicts the obsession of director Alfred Hitchcock (portrayed by Toby Jones) with actress Tippi Hedren (played by Sienna Miller). When his romantic overtures are rebuffed by Hedren, Hitchcock turns abusive and sadistic towards her during their collaborations on the movies *The Birds* and *Marnie*.

The Girl earned a total of six Emmy nominations: Jarrold for Outstanding Directing for a Miniseries, Movie or a Dramatic Special; Jones for Lead Actor in a Miniseries or Movie; Imelda Staunton (as Alma Hitchcock) for Supporting Actress; John Pardue for Cinematography; Philip Miller for Music Composition; and Diana Cilliers and Melissa Moritz for Costumes. (DP Pardue is profiled in 'The Road To Emmy', Part 6.)

Jarrold said being an Emmy nominee is "incredibly exciting. We made a small film that's received fantastic exposure and response."

Among the biggest challenges posed by *The Girl*, reflected Jarrold, were physically suspending disbelief for Jones' portrayal of Hitchcock and recreating the attack sequence in *The Birds*. On the former front, Jarrold described Jones as "a wonderful comedian and actor who transformed himself into Hitchcock. Toby spent a lot of time in makeup every morning. We didn't want a wax look, he had to be real and lifelike in character. Toby perfected the voice. He's quite a method actor. When he came out of makeup, he felt like Hitchcock and we felt like he was Hitchcock. It felt like we had two directors on set."

As for the other major challenge, Jarrold recalled, "I first read the script and saw 'Birds attack, fade to black.' I thought, 'How do you achieve that?' We ultimately went about it the same way Hitchcock did. We looked into CGI, puppets, mechanical birds, birds on wires before we realized real birds were the way to go--except unlike during when Hitchcock filmed *The Birds*, there are more restrictions today. Birds can only work for 20 minutes at a time. Then you have to take a break."

Jarrold gravitated towards Pardue to shoot *The Girl* even though they had not worked together before. The director noted that drawing him initially to the DP was his work on the feature film *Resistance*, a World War II period piece directed

by Amir Gupta. "It was a different film, not at all like the Hitchcock movie but there was a special beauty about John's cinematography on Resistance, about the way the camera moved," said Jarrold who recollected that he and Pardue had "a fantastic first meeting. I had done a lot of research on Hitchcock's look. John had too. He brought with him incredible technical knowledge. He chatted up the guy who owned the original Hitchcock camera used for The Birds. It's a system with two reels where one films background, the other the foreground and they're combined. John used the old lights, lighting the sequence like they did under the old studio system. John and I just jelled when we met and we went on to develop a good working relationship. We shared a passion about that period of Hitchcock films and recreating that atmosphere. Hitchcock was such a constantly interesting director cinematically and technically. This represented a fantastic treat for a director and a cinematographer to play around with."

As for Jarrold's next treat, at press time he had embarked on the BBC miniseries The Great Train Robbery.

The Girl

DP John Pardue too is a first-time Emmy nominee, gaining recognition in the Outstanding Cinematography For A Miniseries or Movie for The Girl (HBO), directed by Julian Jarrold. The telefilm dramatizes the obsession of director Alfred Hitchcock (portrayed by Toby Jones) with actress Tippi Hedren (Sienna Miller). When his romantic overtures are rebuffed by Hedren, Hitchcock's behavior turns abusive and sadistic during their collaborations on the movies The Birds and Marnie.

Pardue was immediately drawn to the project. "I read the script and the chance to recreate scenes from The Birds and Marnie [both shot by Robert Burks, ASC] was a dream come true--to be able to immerse yourself in Hitchcock cinematography." Pardue said he and Jarrold wanted to capture that style and flavor, a slightly Technicolor look, while also shooting the overall drama in the style and way they envisioned. "We had to shoot it all in 24 days so there was the logistical aspect of getting it all together. Making it work was having a great director who's very visual, to share that journey with him and getting the support of a remarkable team around you."

This marked the first time Pardue worked with Jarrold. The DP related that his prior lensing of the feature film Resistance, a 1940s World War II period piece directed by Amit Gupta, in part prompted Jarrold to gravitate to him to shoot The Girl.

Pardue went with a mix of 35mm film, deploying the ARRICAM Lite, and digital, using ARRI's Alexa camera, for The Girl. 35mm captured Hedren's screen test and the replicated scenes from Hitchcock's movies. The lion's share of The Girl, though, was lensed with the Alexa, with Pardue cognizant of shooting so that the film and digital scenes blended naturally.

Pardue took painstaking measures to recreate the Hitchcock look, studying photos from the sets of Marnie and The Birds as well as of course, those films

themselves, and utilizing vintage lights and lighting gear.

Being nominated for an Emmy "means a lot," particularly being part of such a stellar field, related Pardue who cited as an example *Behind The Candelabra* which was directed and shot by Steve Soderbergh. Pardue, who splits his time between the U.S. and U.K., plans to be in Los Angeles for the Emmy Awards ceremony. He said upon hearing he was nominated, he was both gratified and surprised. "At first I didn't believe it," he recalled. "I had forgotten that it had been entered in the competition."