

BRAD DILLON

CINEMATOGRAPHER

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REFERENCES

Most Wanted Pictures headed up by Bradley Dillon is a unique production company. With Bradley at the helm of your production, as Director/Cinematographer, you are in very good hands. The International awards that cover his walls are testament to not only the company itself but the reputation Bradley has garnered around the globe as a Director/Cinematographer. He is a man of immense integrity, credibility and filmmaking talent.

RON JOHANSON ACS

*National President
Australian Cinematographers Society
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president@austcine.org.au*

As a director I consider the choice of DoP to be one of the most important decisions I have to make, for this is the person to whom I entrust my vision of the film; the person responsible for turning months of planning into fantastic rushes. This is also the person, of course, with whom I will inevitably spend much time — working, travelling and socialising. Brad has become the cameraman I invariably pick-up the phone to first. He combines a fantastic eye with a keen sensitivity to the subject matter; his technical knowledge is extensive and his work ethic second to none. And, just as importantly, I know that a shoot with Brad will be a fun shoot, no matter what circumstance may throw at us.

Since I first worked with Brad, one of the most important decisions I have to make as a director has become one of the easiest.

ADRIAN MACFARLANE

*Freelance Producer/Director
Bristol, United Kingdom
www.adrianmac.com*

I've known Brad for quite some time now and I've come to the conclusion that having Brad on one of my projects ensures that whatever I am producing is going to look good ... Very good! Because Brad is a perfectionist with his craft and with every shot he captures it must be the best. I'm convinced B-roll simply does not exist with Mr. Dillon, but that's a good thing!

BURMAN LAM

*Executive Producer
Advertising Sales – Pan Regional
Fox International Channels
<http://www.foxtvasia.com/>*

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The first thing I was told about Brad, which at the time sounded like a hard sell to me, was that the camera was an extension of his arm! A week later, I quietly made the same surmise, while directing the dengue project TV commercials for the Singapore Government. Soon, we were side by side in Sri Lanka, climbing steep inclines, walking through waterfalls and pulling leeches off our legs while shooting the *Orange Electric* TV commercial, which not surprisingly, won him an international award, and also won recognition locally in Sri Lanka.

Brad Dillon is pretty much one of the best guys I've had by my side, and I say this with absolute ease. His energy, creativity and ability to work effortlessly with whatever he has at his disposal make him a terrific ally for a director. His positive outlook adds many layers to the possibilities on any project, as well as to the working atmosphere while shooting.

N. PADMAKUMAR

*National Creative Director
Rediffusion Young & Rubicam (Y&R), India*

Having worked with Brad over the last 10-years, what stands out for me is that he is a cameraman who understands how the different broadcasters think. And with Channel Branding playing such a pivotal part in TV shows today this kind of support is invaluable to both commissioning editors and production companies. But not only that, he always takes time to sit down with the producer and director before the shoot to get a thorough grasp of the story in order to deliver only the most meaningful and relevant materials — thus saving a lot of wasted time and effort in edit later (and moaning editors).

Brad is annoyingly charming with almost every talent you put in front of him — from impatient government officials to nervous TV first timers, and as such you pretty much get what you want from them every time!

CHRIS HUMPHREY

*Executive Producer
AETN All Asia Networks
<http://historyasia.com/home.html>*

When you're editing documentaries, one of two things happens. Either you're struggling to find that next shot because it isn't there, or you're struggling to find that next shot because you're spoiled for choice. With Brad's material, it's always the latter. Not only is each shot beautifully framed, but the coverage is so good there's almost an infinite number of ways to string a sequence together. I've had the privilege of working with Brad on a variety of different projects, and it's always a delight to edit a film where he is the eye behind the lens.

ROB TINWORTH

*ten:one LLC
Dual Emmy-nominated Editor
www.1021.tv*

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Having known Brad for over 10-years, one of his most admirable qualities is that his dedication to the craft has never waned. He 'gets involved' — taking an interest in the storytelling and pride in his gear. As a result he delivers great pictures ... he's a perfectionist in the nicest sense of the word.

MARK FRANCIS

*Vice President, Production & Development
Fox International Channels Asia*

Over the past 10-years, I've produced and directed around 10-hours of programming that Brad has shot. We've been in some ridiculous places and situations together and always managed to come out of them with a fine set of images and a long series of jokes (many of which should not be shared with those of a delicate sensibility!). From forming a chain gang to throw equipment onto a Tokyo bullet train to marshalling sacred cows on an Indian ashram, he is ready to take on any situation, both visually and practically.

Apart from his resolute, friendly and unflappable demeanour (which is enormously important in the more unpredictable parts of the world), his camerawork is excellent. Composition is fantastic, his sense of movement and colour first-class. He also has a good feel for the editing process, so you need never worry about having the coverage for a scene. At the same time he is open to suggestions, and takes on board what you say at first pass. He can also spring into action and fill in the gaps when my own creativity is having an off day.

I know that many international producers can be nervous about hiring 'local' crew. Let me give you an assurance: Brad will be better than anyone you send out: he knows his craft, and he knows the territory.

JONATHAN SCHÜTZ

*Freelance Producer/Director
Curly Lizard Films
9 Crouch Hall Road
London N8 8HT
www.curlylizard.com
jonathan@curlylizard.com*

Brad is among the best and most versatile photographers I have ever had the pleasure to work with — you will get great footage, lots of support as a director in the field, and you'll have fun! Our work on *Asia's Deadliest Snakes* contained great observations of people, super macro, and even specialist high-speed shots all done to a tremendously high standard.

JOHN RUTHVEN

*Freelance Producer/Director
BBC Blue Planet, Discovery Shark Week, National Geographic*

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Brad Dillon is my hero ... no, really.

I've worked with him all over Asia, on subjects as diverse as the cultures we operate in — and it has always been a winning experience for the whole production. A cameraman with a director's eye, he is constantly looking for the shot — not only the one that does the best job for the production, but also the one that gives him the most personal and professional satisfaction — the award-winning shot. He will deliver more than is adequate just to do the job, and for a producer/director, this quality is an absolute gift. He is fast, efficient, great with talent, a crewmember who knows the importance of the team. He is totally supportive of the director and always ready to contribute creative ideas. He's the hardest working guy I know, and it is simply a joy to work with him.

He can lift heavy things.

He can mix a mean gin and tonic.

I don't know if he can play the drums, but he probably can ...

MARILYN McFADYEN

*Freelance Producer/Director
Little Cracker Productions Ltd.
www.littlecracker.tv/*

Sort of cameraman you can send to a top of a mountain and tell to come back with some interesting stuff while you laze about by the pool. If you are able to pursue your interest in adventure sport, then the cameraman I recommend you speak to is Brad Dillon!

PETER HUTTON

*Senior Vice President, Fox International Channels & Fox Sports Media Group
(then Managing Director Trans World International (TWI) Asia)*

I've had the pleasure of a working relationship with Brad for over 10-years. We have filmed all over Asia, and the quality of what he produced is world class. He has a great eye, and is hugely versatile. Not insignificantly he also has great physical endurance — on some of the locations we have visited these things matter. Since then, as series producer on *Fatal Attractions*, I have asked him to shoot with other directors. That series relies on a very cinematic look, with highly sophisticated drama and documentary. There was no doubt in my mind that Brad could deliver the goods, and I'm delighted (but not at all surprised) to say that the quality of his work has led to significant recognition and major awards.

NIGEL LEVY

*Producer/Director Leviathan Filmshhhh
www.leviathan-films.co.uk*

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As the Creative Director for National Geographic it is my responsibility to come back with the most cinematic, award-winning shots that make the brand what it is. On a recent seven-day demanding shoot for a client of Nat Geo, I got that plus much, much more. Brad is the consmate professional that had me going back to my "How to direct" books. My client was so impressed by what we shot that the spots have now been put into every market in the region, the manager got promoted and we now have a huge account with them!!

Brad is very versatile! I had him shooting at night in a jungle, diving off Borneo's Sipadan Island and all the time dealing with a demanding shooting schedule that left us very little time for sleep. Needless to say he has become National Geographic's first choice when we are shooting in the region. Oh! He has great taste in music as well, which is very important when you are on the road for any length of time!

BILL McQUEEN

Creative Director, Lime Media

<http://www.limemedia.hk>

(then Creative & Regional Brand Director, National Geographic Channel Asia)

Brad and Most Wanted Pictures will always be the first port of call when we need a completely trustworthy and professional creative cinematographer and talent. Brad is excellent in his work, always providing more than what is required to be achieved with the most amazing visuals for your creative projects. Brad has worked on many documentary projects for Off The Fence. His excellent craft has helped us win awards at the New York Festival for best documentary, *Asia's Monarchies - Japan*, part a 5*1hr series for Channel News Asia and at the Asian Television Awards Best Current Affairs programme *Change Makers - Energy* part of a 3*1hr series for Discovery.

TONY CHOW

then Managing Director & Executive Producer

Off The Fence (Asia)

www.offthefence.com/

Brad is one of the most solid DOPs in the business. Technically sound, proactive and creative he delivers visuals that tell stories.

In studio or on location, his camera work is fluid and alive. Very pleasant to work with ... shame he is always booked up, well in advance!

DIMITRI KEVGAS

Creative Director

Asian Food Channel

<http://www.asianfoodchannel.com/>

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Brad's skills as a D.O.P. are technically perfect, as his rushes consistently attest. His composition and his timing are flawless, and he is a master at achieving stunning visuals under any condition. But what elevates him above the rest — and what keeps people coming back for more — is the fact that he cares more deeply and invests more of himself in each project than most of his colleagues. He goes above and beyond the call of duty to give each project more than was asked of him, and often, more than you ever imagined possible. He is wholeheartedly dedicated to his craft, which is more than a job to him; it is his calling and his passion, and that shows with every breathtaking shot he captures.

If Brad is shooting, I know that my visuals are guaranteed to be of exceptional quality. As a producer-director, I feel liberated not having to worry about the quality of my footage. It frees up valuable time and mind-space to tend to other matters that make the production even better. Having Brad on shoot is a tremendous support because with all of the uncertainties of production, having a D.O.P I know I can count on is priceless. I always place 100% of my trust in Brad on every shoot, and in the projects that I have been fortunate enough to work on with him, he has always exceeded my expectations.

Brad's skills go far beyond the technical. Having shot all over the world, he is extremely sensitive to cultural differences, and he navigates cultural and language gaps with ease and grace. His good humor and positive demeanor are always a benefit to the production, as he has a knack for making subjects comfortable in front of the camera. From politicians to farmers, children to cowboys, I can trust Brad to put the interviewees at ease, no matter where we are and who we are dealing with. His people skills, and his ability to establish a rapport with everyone, are a crucial part of what makes him such an all-round valuable asset to a production.

In the projects we have worked on together, I have seen him shooting while: chased by a bucking bull, assaulted by noxious fumes in a Manila garbage dump, perched on the hood of a moving car, winding through the ranks of ancient terra cotta warriors, crushed by crowds on a Tokyo rush hour train ... and these are certainly the tamer of the productions he has worked on. Time and again, I have been impressed by Brad's dedication to producing stunning pictures under any condition. His versatility and creativity in the face of unexpected situations has me convinced that even if all hell breaks loose, Brad will be there to shoot it — and it will no doubt look spectacular!

Brad's years of experience, his natural talent, his incredible work ethic, and his dedication to the craft make him a D.O.P. who is hard to surpass. As his consistent repeat clientele will attest, any production will be most fortunate to have him on board.

RISA OKAMOTO

Freelance Producer/Director/Writer

Risa.okamoto@gmail.com

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Brad Dillon is a very talented Director of Photography and we've particularly enjoyed collaborating with him on the Wildlife documentary series called *Extinctions*, for two episodes. (One episode about the *Tigers* that was shot in Indonesia and the other in Laos and Thailand for the *Elephants*).

Each of those films pointed up a wonderful image coupled with a great sense of sensitivity. In addition, Brad Dillon instilled a personal style that provided a real added value to these productions. We also have the honor to say that Brad received an award for his work on the *Tigers*.

Beyond his talents, it was a wonderful experience to work with Brad Dillon who integrated our teams with such intelligence and a pleasurable communication.

We were more than happy to collaborate with this talented Director of Photography and sincerely hope that our collaboration will be renewed soon.

FREDERIC LEPAGE

*Managing Director & Executive Producer/Writer
FL Concepts and Co
<http://www.flconcepts.com/>*

As a television reporter of 30-years, presenter, documentary writer and European correspondent for two Australian Television networks I have known and worked with some of the best cameramen and cinematographers in Australia and Europe. And without hesitation I can say that Brad Dillon, through his company Most Wanted Pictures is foremost amongst them. His flair, creativity, eye for a picture, speed, efficiency, and professionalism in any production, are a priceless asset.

If you're wanting the best, Most Wanted Pictures must be on your most wanted list.

MARK SULEAU

*Senior Producer, Network Ten Australia
<http://www.ten.com.au/>*

Brad and I were thrown in at the deep end when we were pitched in to the middle of the August 15th anniversary protests in Tokyo, a nasty, febrile shouting match between left and right. In sweltering heat and with a pushing, aggressive crowd, Brad stood firm and got the shots. From fabulous GVs to great looking interviews Brad gets the shots no matter how limited the time or the environment. He brought a huge amount to my production and is someone I would eagerly work with again.

JOSH WHITEHEAD

*Freelance Producer/Director
www.joshuawhitehead.co.uk*

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REFERENCES

I first worked with Brad on the *Taiwan GIO – Inspiring Taiwan* project. In one scene, we had to shoot the renowned marathon athlete, Kevin Lin, as he was running around the mountain tracks. Brad effortlessly got the shot, combining the skills of a cinematographer with the skills of a marathon runner! After such a fun shoot, I was excited to work with him again in Malaysia for the Malaysia Tourism Board. Once again, he demonstrated his great eye and amazing physical endurance as we travelled from islands to forest, climbed up mountains and dived deep into the sea capturing every moment on camera. I had a lot of fun on this job and was happy Brad was the DP as I have always trusted and admired his ability and perspective as a cinematographer. But more than that he is a great travel companion. Working with him transforms any hardship of the journey into a fun challenge. He shares my concerns as a director 100% and has guided me to great images. I'm looking forward to the next time we can climb a mountain with our camera gear together!

ANNIE TSO

*then Producer/Director – Creative & Ad Sales department
National Geographic Channel Asia*

I think Brad is that extremely rare versatile DOP. He is completely competent in filming both action sports and intimate people stories. He gives his Producer visuals that tell the story and move you.

MARCIA GOH

*then VP Programming
National Geographic Channel Asia*

I had the good fortune to work with Brad on a recent shoot for the series I produce — *Dangerous Encounters*, on National Geographic Wild. The shoot took us to without doubt the nastiest and most challenging place I have ever worked in — a bat and snake-filled cave on the Indonesian island of Flores. We'd been there before, so I knew what we were in for, but this was Brad's first visit. To get into the cave involves wading waist-deep through a soup of liquefied bat guano. Inside, it's hard to breathe because the bats use up all the oxygen. There is no place to set a camera down for battery changes, etc. and the humidity is a serious challenge. This time, our plan was to penetrate to the deepest part of the cave, and Brad committed to this without a single murmur. In absolutely appalling conditions — at the back of the cave, the guano soup turned into deep, sucking sh*t porridge, the bats were even more dense, and the oxygen was so low it kept setting off alarms on our O2 monitors — Brad managed not just to shoot, but to get the angles we needed to make a cut-table sequence. And just minutes before, Brad had set up a beautiful, naturally-lit interview with the show's host. His adaptability, eye for composition, and ability to deal with technical challenges set Brad apart. I heartily recommend him. Drop me a line for more input on what makes Brad a great DP.

SIMON BOYCE

*Series Producer
National Geographic Television
sboyce@ngs.org*

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Brad Dillon is an absolutely first rate DP and a gentleman of exceptional character. He is the person I would want on my team going into the most challenging shoots.

I worked with Brad on our 80-minute feature documentary, *A Hero's Journey* (aka *Where The Sun Rises*), shot in East Timor with former guerrilla leader and the country's first President, Xanana Gusmao. The production took us all over the then newly independent nation, across extremely difficult terrain: jungle; mountain peak; villages; sea. Post-conflict conditions were severely rough and at times dangerous. Crew and equipment all suffered physically and got a bit bashed up. Despite the lack of proper shelter, proper sustenance, constant fatigue and constant chaos, Brad churned out gorgeous footage that won a Gold Award for Cinematography from the Australian Cinematographers Society. *A Hero's Journey* went on to win multiple international awards and has been translated into eight languages and seen in more than 20 countries in theatres, TV, etc. We attribute the success of the film in large part to the compelling images produced by Brad.

Brad and I also worked together on a video for the Singapore Tourism Board. He has a gift for finding solutions even when shooting in drab and cramped spaces, creating pleasing images. Brad works very quickly with confidence, while always demanding the highest standards of himself.

I cannot overstate the quality of Brad's character, and how this contributes immeasurably to a production. Brad has an exceptional ability to connect with people, putting them at ease. He brings out the best in the people around him. He is able to exert authority or diffuse tension as situations arise, always amiably. Brad is an empathetic human being, and always supportive of his team members. In every situation he is calm, frightfully competent, efficient, meticulous, reliable. He is a man of integrity and humility. When I have felt tired or overwhelmed on production, I have drawn strength and encouragement from Brad's boundless positive energy. For all these reasons, Brad Dillon is my go-to DP. We are blessed and privileged to work with Brad.

GRACE PHAN

Executive Producer/Director

A Hero's Journey, the story of Xanana Gusmao, President of East Timor

Lux Lucis Productions

www.luxlucis.sg

Brad Dillon is a truly talented DP with an amazing eye and a passion for hard work and great storytelling. He's a pleasure to work with under any and all conditions. For reliable high-end equipment, production support and crewing anywhere in Asia, Most Wanted Pictures would absolutely be my first choice.

TOBY BEACH

Director

Tusker Television LLC (California)

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Brad Dillon is something rare to the Asia region — a committed professional with world-class ability. The reality of producing television here is that often, the ability of your technical crew is limited by their exposure, experience, or even their work ethic. This is simply a fact. Most bigger jobs bring in cameramen from overseas. While it may be sad that the regional lack of technical expertise actually gets built into budgets, with Brad that's not a problem — he brings a higher standard of expertise to every job and he brings it from next door.

Technically, he's great. Whether it's something as complicated as fixing a gear problem miles from your nearest engineer or as basic as using the right lens at the right moment, he's on top of it. More valuable than his impressive technical ability, he thinks like a producer. He thinks by segment, not by shot — he's always looking for that extra angle or move. I've worked with Brad on several multi-camera jobs and I can say that his reels are consistently worth at least two of any other's, expensive imports included. This is a product not just of experience or expertise — both of which Brad has in great supply — but of his commitment to craft and rare sense of professionalism. Not enough operators think of television as a process but Brad knows very well that the pictures are the foundation of what we do and he takes justifiable pride in delivering excellent creative material from any job, any weather.

All that and he still throws them down in the pub.

JAY CHEN

*then Creative Director
National Geographic Channel, Asia*

Without hesitation I strongly recommend hotels, resorts & unique travel experiences to partner with Most Wanted Pictures. Most Wanted is world class, the best choice hands down. The team is organised, flexible, and technically excellent; experts in capturing the right message, translating it artistically, and creating captivating content to showcase your assets in the best possible light.

CHRISTINE GALLE

*Heavens Portfolio
Managing Director
<http://www.heavensportfolio.com/>*

Brad is an exceptional, world-class lighting cameraman. I have been fortunate to work with Brad on several projects over the past few years. Often working in challenging circumstances Brad finds solutions, making the most visually out of every situation. His footage is always of the highest standard hence it is no surprise that he has received many awards for his outstanding cinematography. Always prepared to go that extra mile, his enthusiasm and professionalism make him one of the most sought after cinematographers in Asia.

MAY McFERRAN

*UK/Asia Freelance Producer/Director
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Thanks again for the good shoot. It truly was a wonderful experience working with you. My only regret is that I hadn't got you on the film earlier ... but there will be other opportunities I am sure.

MIRIAM CHANDY

Producer/Director – Robot Jockey (for National Geographic Channel, Asia)
<http://www.filamentpictures.co.in/>

Filming a camel race is not easy at the best of times and filming it in a 52 degree Celsius heat wave, with hundreds of ill-tempered camels and thousands of racing mad fans driving around a 11km race track has to be one of the craziest things you would attempt if you had one camera to do it. Luckily for us, the camera sat on Brad Dillon's shoulder. The same shoulders that carry Brad's astute mind and acute eyes — probably the most valuable organs in the documentary filmmaking world.

I had the privilege of working with Brad when I was just starting out as a filmmaker and that learning experience has stayed with me till this day. Watching him break chaos down into beautiful images was riveting for a doe-eyed newbie like me. Brad's indefatigable spirit and luminous heart makes him a joy to work with even in the darkest corners of the non-fiction universe.

ADITYA THAYI

Freelance Producer/Director – Associate Producer, Robot Jockey
aditya.thayi@gmail.com

I had the chance to work with Brad for a week in Bali, and I have to say that he is one of the most creative, professional, versatile cameramen I have ever encountered. As the week progressed, each day brought new challenges and I was always amazed to see him address each one with renewed vigor. We were shooting in a foreign land, in multiple languages — but somehow none of that was ever a problem. Brad has such a fantastic ability to adapt to his surrounding that he can make everyone on the shoot feel at home — I truly believe that he played a major role in the success of our production. Went we went to post on the project I was repeatedly pleased at his work — giving us extra coverage and fantastic compositions! As well as all that I also gained a friend, one who has been supportive and insightful over the last year. I am always thankful for the opportunity I had to work & become friends with a true professional and can say with immense conviction that I would recommend him for any production.

SUSAN DUMEYER

then Producer, Wesley Morris Entertainment. USA
www.wesleymorris.com/

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In the Discovery Series *Made in Taiwan*, I was Series Director on one of the most prestigious commissions to come out of Taiwan. Brad Dillon was my D.O.P on the series. The brief (3x1hrs) was to make an entertainment series, which would change the world's perception about Taiwan, as not just a manufacturer of cheap goods, but also one of the most thriving places on earth. The series dealt with the pride of Taiwan through its people, as established writers, poets, artists and creative performers gave their view of Taiwanese culture, arts, architecture and cuisine.

Working with Brad was a real pleasure as he not only visually contributed to the look and feel of the series with very aspiring photography but he also understood the brief and knew from the offset what would make this series stand out. It was a long, demanding shoot with months of travel to achieve the goals and not once did Brad lose sight of what was needed. His professionalism was admirable. This series required very high end production values and the use of high speed photography, time lapse, aerial rigs, mounts, jibs and cranes, all contributed to *Made in Taiwan* winning a Silver & Highly Commended for two episodes in the Best Cinematography: Documentary for Cinema & Television at the Australian Cinematographers Awards. This confirmed and recognised Brad's creativity and talent in his field as a cameraman. I would recommend Brad to any producer/director who is looking for a talented cameraman who really cares about his work.

NAVIN THAPAR

BAFTA-nominated freelance Director/Producer
<http://www.pbshowfolio.com/navinthapar>

As a grandmaster of the WingTsun kung fu system and an experienced director of kung fu movies and TV series, I would like to recommend Mr. Brad Dillon, the lighting director whom I met on the occasion when I gave an interview to Bang Productions about my experiences and my own idea on the kung fu movies I made for Shaw Brothers and other independent film companies since the 70's.

I was so exceedingly amazed by the excellent effects of the special lighting and framing for each scene during the interviews of mine and of my old friend Mr. Sek Kin, a very famous kung fu actor who played the role of "Mr. Hon" in one of Bruce Lee's movies.

After shooting I mentioned to Ms. Samanna Liu, the assistant producer of Bang Productions, that I had rarely seen such beautiful designs of each scene, which would normally be found only in the big movies. I soon learnt that all the ideas were those of Mr. Brad Dillon, the lighting director.

I am extremely impressed by Mr. Dillon's talent in the arts of lighting and framing which I believe are so far superior to his counterparts in TV film settings. As a matter of fact, I would be more than happy, given the chance, to use Mr. Dillon as my lighting director or Director of Photography in my shooting crew in the near future.

PROFESSOR LEUNG TING

Leung's Film and Video Productions, International WingTsun Association
iwtahk@hkbn.com

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I first met Brad in 1999 while working on a documentary series previewing the 2000 Sydney Olympic Games. I had been asked to go to Seoul to film with the Korean Tae-Kwon-Do team as they prepared for the Games. Like most directors I had wanted to use a cameraman with whom I had worked before, but budgetary constraints meant that I was unable to bring one from the UK.

It was therefore with some trepidation that I landed in South Korea to spend nearly a week with someone I had never worked with before. Would he be a good cameraman? Would I get along with him on a personal level? Would he provide the support that a director needs when operating a single camera operation, without a producer, in a foreign country? Would he be able to look after the audio requirements that have, unfortunately, become part and parcel of the camera operator's job in many cases?

Within an hour or so of meeting Brad in the hotel lobby in Seoul I felt infinitely more confident about the shoot. In the parlance of his fellow countrymen, he was definitely a 'good bloke'. On an organizational level the shoot was a shambles. We had essentially been told that everything had been arranged with the Korean Tae-Kwon-Do federation but when we turned up at their highly secure training camp they know nothing about us. Brad was instrumental in helping us to gain entry. He was as concerned as I was that we got what we wanted from the shoot. He certainly is not the sort of guy to stand around and say "What a mess. It's your job to sort it out."

The next question was whether his camera skills matched his personality. Well working with him was a joy. I barely had to make any suggestions as to how we should shoot the sequences. A brief discussion as to what we wanted to gain from the filming was followed by Brad getting stuck in. The best testament I can give to his material is that he is the favoured cameraman of every editor I work with. He covers all the basics, gives you options and comes up with more than his fair share of beautifully composed and crafted shots.

After that experience I was more than happy to obtain Brad's services for anything I was doing in Asia. As it happened I was asked to produce and direct a very large project in China soon afterwards. The *Mild Seven Outdoor Quest* is a four-day adventure race involving running, kayaking, climbing, abseiling, mountain biking and all sorts of other weird and wonderful events. We use more than 20 cameras of all sorts from Wescam to underwater cameras. As Director of Photography for the event Brad has been and absolutely key figure in making the event work. He has formulated the camera plans, organized the crew and briefed them on technical requirements, and somehow found time to shoot the best material out of any of them.

I am usually fairly reticent in recommending fellow professionals as I know it can come back to haunt you but I would have no hesitation in recommending Brad to just about anyone who wanted the best in the business.

TONY DAVIES

Freelance Executive Producer/Producer/Director, International Sports. WAM TV, UK / NZ
<http://tonydavies.tv/Welcome.html>

BRAD DILLON

CINEMATOGRAPHER

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REFERENCES

In years that I have known him, Brad Dillon has not only proven himself to be one of the most talented cinematographers in Asia but also a professional with a stellar reputation whose character and integrity is beyond reproach.

Brad Dillon's talent rests in a unique perspective in how he portrays the world he sees beyond the lens. His artistic vision is untiringly refreshing, emotive and compelling. Brad achieves this through his self-discipline and attention to detail as well as his passionate love for the craft of filmmaking.

We were incredibly pleased to see Brad received awards for his camera work on our recent series *Asian Enigma* which aired on Discovery Channel worldwide and which was recently nominated as Best Documentary in Asia. He also received a separate award for his cinematography work on a shorts series for National Geographic Asia entitled *Changing Hands*.

In addition to his talent, Brad has one of the most professional and amicable personalities I have ever come across in this industry. He is a true team player: hard working, cooperative and committed to excellence, in short, a joy to work with. Time after time, Brad has demonstrated unsurpassed loyalty and dedication both to his work and his clients.

I can think of no other director of photography that I would more highly recommend for production on a number of levels, notably documentary and commercial work. His astute eye, creative genius, and exemplary character has not only been a gift and blessing for our company but will, I am sure, serve to pave the way for his bright future.

KEIKO BANG

President, Bang Productions Limited
<http://www.youtube.com/user/bangsingapore>

I've worked with Brad on three wildlife documentaries and very much look forward to working together again on future productions, of any kind. Besides his obvious skills as a creative Director of Photography at times in hard filming conditions; tough light, a lack of time, & even covert undercover, I particularly appreciate his quick and deep understanding of the producers' artistic wishes. Brad Dillon's pictures are full of meaning; they tell the story by themselves, with every frame shot being a keeper.

ISABELLE HAN

French Documentary Producer
isabelle_han@hotmail.com

Just a note to say thanks for your considerable contributions to *Road to Sydney*. You probably had the two most difficult shoots in the whole series, but we were all very impressed with your work. And I for one will keep your email address on file for any future work in the Far East.

JAMIE BAKER

then Series Producer, Road to Sydney Olympics 2000
Trans World International (TWI) for International Olympic Committee (IOC)

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REFERENCES

With over a decade of story producing/field directing behind me I have worked with all sorts of teams and camos in all kinds of situations. I thought by this stage I had worked with the best, until I had the privilege of working with a fellow Aussie, Bradley Dillon.

We were shooting for Discovery Channel, (*Asian Enigma*, Bang Productions, 2001) in one of the world's most isolated and hostile environments, Laos, in monsoon season, amongst hill tribes, and unexploded ordinance. This could have been a recipe for disaster, but proved to be the most amazing shoot of my life. In these confronting conditions, Brad made my life easy. He was a key element to the success of the shoot.

Brad inspires a shoot with confidence all round — his professionalism and ability to be a team player, full of enthusiasm and excellent ideas made my job so much easier. He is also a brilliant director in his own right.

Brad is always looking for the best shot, reflections, logic of continuity, story line, anything to bring back the best pictures and yarn possible.

In fact, sometimes I had to close my eyes as Brad went for that great shot. Standing on the bumper bar of a moving ex-Russian Military vehicle, that was more like an angry elephant, shooting back through the cab, on the worst 'road' I have ever seen, comes to mind. Also, I remember Brad returning from doing a beautiful wide shot with water reflections, featuring the above-mentioned vehicle. Leaches had spontaneously descended upon him with invisible parachutes, through the trees. Not a problem!? Needless to say physical discomfort does not stop this man from getting a shot.

After exhausting days on the road, long hours and a distinct lack of food, Brad would still rally the team round the monitor to see what we had achieved in the day, and we'd all be in awe of the pictures, excited by what we had in the can.

Something else I love about Brad is his ability to communicate, and his caring chivalrous nature. With the unusual circumstance of having three girls in the team, he was always on the look out for us, making sure we were alright. He made us feel safe, and adding to that, I don't think any of us picked up anything heavy the whole shoot, Brad wouldn't let us.

Apart from being the best camo I have ever worked with, Brad is one of the best human beings I have ever been on a shoot with. I can't wait to work with him again and will push heaven and earth for the opportunity.

Back on the ground, looking through the tapes it was really hard to choose what to use. Everything was so wonderful — and full of memories of a shoot I'll never forget and how many laughs we had along the way.

DENISE BLAZEK

Story Producer/Field Director, Australia
dblazek6@bigpond.com

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REFERENCES

I have known Brad Dillon for about 15-years and had the pleasure of working closely with him in my role as a sports reporter and producer in Singapore in the 1990s. As a director of TV and film photography and lighting, they don't get any better than Brad Dillon.

When he started at Singapore Television 12, Brad was in his early 20s, but his experience and vision belied his youth and he quickly established himself as the Island Republic's finest camera operator. Brad shot and directed the highest quality news and feature stories on all the major local and international sports stars and events for top rating programs including *Sports Sunday* and *Sportscene*. His work was of such a high standard, his knowledge and skills were used to train and educate fellow colleagues on the finer points of the business.

Perhaps his standout effort though was the vision he shot and directed at the 1996 Atlanta Olympic Games for Singapore TV 12. As the channel's lone cameraman and with limited resources and budget, he shot amazing material throughout the Olympics and as a result won a highly sought-after cinematography award for a breath-taking feature story on the city's homeless. The pictures were so descriptive and inspiring; the story would have stood alone without a script and voice over. I was lucky to be there in Atlanta and as we churned out two-three stories a day under tight deadlines for Singapore television, it became clear; Brad was one-of-a-kind.

His desire, enthusiasm and common sense in pressure cooker situations was equally matched by his personable, calm and, most importantly, dependable nature. Brad's work has always been outstanding and he's earned the respect and friendship of all his colleagues over the years.

I wish him well in television and film for which he excels and I recommend him to any employer. Whatever the brief or task, you can rely on Brad Dillon to get the job done.

JASON OFFORD

*Senior Vice President, Production, Ten Sports, (TAJ TV LTD) Dubai, UAE
(then Network 10 Sports Producer/Reporter/Presenter. Sydney, Australia)*

I had the pleasure of working with Brad on a Discovery Channel documentary series that involved filming throughout several countries in Asia. Brad is a highly-skilled DOP with bundles of creative flair, an eye for detail, superb lighting ability and solid technical skills. Always prepared to go the extra mile, Brad has a way with people, both contributors and crew that makes him one of the nicest, as well as the most talented, cameramen I have ever worked with.

PETER DANIELL

*Producer/Director - Current Affairs BBC London
(then Freelance Producer/Director Asia)*

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REFERENCES

Brad has a never-say-die attitude, and is the solutions man! He thinks one step ahead and goes the second mile to get that perfect shot. And his big Aussie smile sure helps to remind you to have fun on the job. Brad did the camerawork and lights on *The Big Q*, winner of the Gold World Medal Youth Programs (7-12), New York Festivals 2000.

MELISSA ONG

*then Creative Director
Film Formations, Singapore*

I was asked to EP and direct a dramatised doco for Discovery out of Singapore, and travelled from Sydney with only a few days to crew and cast the production. The nominated DOP dropped out in favour of a lucrative Bollywood movie just before our shoot — luckily I heard about Brad from a mutual friend, and even more fortunately Brad was between jobs at the time.

Brad did a terrific job, especially given the short notice. He quickly got his head around the style I wanted, and from day one the rushes were great! We worked all hours and finished well on schedule. The photography was high-quality, relationships on location were wonderful, and everyone put in their best. The resulting doco, entitled *A Leg to Stand On*, was screened around Asia-Pacific in December 2001 in Discovery's prestigious "Crime Night" slot — to high acclaim.

Thanks, Brad, I'm really looking forward to the next one!!

ADRIAN HERRING

*Producer/Director
JOURNOCAM PRODUCTIONS Australia*

Having worked with many different operators in many, many different countries, in sometimes trying circumstances, I can genuinely say that Brad Dillon is right at the top of the tree. Always hard working, good humoured and with extreme natural talent, Brad is quite simply the name you want on your call sheet – live or documentary.

LAWRENCE DUFFY

*Managing Director Sportsbrand Media
(then Managing Director Endemol Sports)*

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REFERENCES

Brad Dillon joined the Production Department of TVQ Channel 10 Brisbane in 1988. He was in all studio production including live studio production, news and current affairs as well as the Outside Broadcast Unit. Within a seemingly short period of time he went from a graded cameraman to senior camera and floor manager, a testament to his obvious aptitude and application.

We had a need for a good intelligent trainee cameraman in news and current affairs, EFP and finally managed to talk him into moving to news late in 1990. Brad progressed through the assistant ranks with hard work and talent.

In a metropolitan newsroom of 50 people I don't think you could find one person who could say a bad word about our Brad. Not bad amongst all those cliques, egos and paranoia. The way work duties are structured at Ten with multi-skilling in place; it suffices to say that Brad Dillon is one of the crucial spokes in the Technical/Production Services department's wheel. He's first call on the list for OB work, senior news camera standard, great EFP technique and doubles on the studio floor as senior camera or Floor manager during the nightly news if he's not out on the road ... not a bad person to have on your team eh?

Apart from being a talent of the future, he's a top bloke from a close warm family to whom he gives a lot of his time.

I and other senior cameraman at Ten will take great pride in following his career path, which is bound to be a great one, knowing we've played some small part and also remembering Brad as a good friend. All the very best mate!

STEVE O'FERRALL

*then Chief Cine-cameraman and Technical Services supervisor
Network Ten Australia*

I had the experience of working with Brad Dillon for my overseas documentary series titled *Overseas Indians*. It was an exhausting and successful shoot and this should be attributed to Brad's hard work. He was very cooperative and being a painstaking worker, he paid attention to minute details. He is full of initiative and executed the location shoots promptly due to the very tight schedule we were working under. An amiable person, he is well liked by the crew as well as the people whom he met.

Brad's camerawork deserves special mention. His framing, exposure and composition is outstanding.

PREMA PON RAJOO

*then Executive Producer Tamil Programmes
Singapore Television Twelve*

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REFERENCES

Brad Dillon is an exceptional talent and a real pleasure to work with. I worked with him on a Discovery Series shot in India. He's always coming up with interesting ideas and creative ways to shoot, and never looks for the easy way out.

VIRGINIA WILLIAMS

President/Executive Producer

NEW VIEW FILMS

Washington, DC

see demo clips at: www.newviewfilms.tv

Brad Dillon has worked with IMG and TWI on a variety of events in Asia. He has a broad experience across the sporting spectrum. He is always reliable and great to work with - whether operating in difficult conditions to cover the four day, world class, *Mild Seven Outdoor Quest* adventure race in China or Tiger Woods' first golf exhibition match at Mission Hills, Shenzhen. We look forward to working with him in the future.

ROB JAMES

then International Vice President

IMG Asia

<http://www.imgworld.com/home.aspx>

I have worked with Brad Dillon as a producer on several projects, most recently the *Mild Seven Outdoor Quest* adventure race. He has an eye that always finds "the shot" that every producer wants. His material is a pleasure to work with.

STEVE MOORE

SNTV Asia Bureau Chief

<http://www.sntv.com/>

Mr. Dillon exhibited tremendous professional standards and positive attitude. The best visuals achieved in our programmes arguably came from his camera. The team also benefited from his creative inputs and his meticulousness. He put sterling work in for every session. Apart from considerable professional skills, we were grateful for his very positive attitude, his friendliness and social skills.

AMINAH OMAR

then Editor & Head Current Affairs

Singapore Television Twelve

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REFERENCES

Director of Photography, Brad Dillon, is one of the most highly-experienced traders of this art. We have seen and admired his work over the years.

HASS AMINIAN

*Director Business Development - Sportfive Asia
<http://www.sportfive.com/>
(then Executive Producer TWI Asia)*

The pictures from Brad's camera have always had that extra touch that sets him apart from the rest of the cameraman. He's a thinking cameraman, who plays an important role in the production and planning of shoots. Brad has proved to be someone with a high-level of initiative who works hard and produces exceptional work.

TERRENCE BOON

*then Executive Producer/Senior Manager
Sport Production Unit
Singapore Television Twelve*

Brad Dillon is a cameraman who looks for perfection and originality in every shot and brings enthusiasm, passion and professionalism to every project. It was my great pleasure to have worked with him.

BINDU MATHUR

*Freelance Producer/Director/Writer
Rio de Janeiro, Brazil*

Rhodri Evans spoke highly of your work before we hired you and having viewed your rushes I thought it was worth adding my feedback. The footage looks fantastic; you've done us a great job, thanks too for doing the extras like the stunning GV's of Phnom Penh in the evening. Great stuff!

DANNY PRIOR

*then Producer, Total Rugby (TWI)
International Rugby show for the IRB
<http://www.irb.com/totalrugby/>*