



Nancy Schreiber, ASC Chooses LitePanels

I discovered LitePanels when I was shooting *Flakes*, a feature directed by Michael Lehmann. The New Orleans locations were wonderful, but often small. So my gaffer Scott Davis and I were thrilled to have

a light with such a low profile that had its own snap-on battery. We could hide it behind furniture where other lights wouldn't fit. All without cables that would have been in the shot.

Now I'm using them like an old style Oble light on HBO's *fake* reality series, *The Comeback*. They plug right into the camera battery with very little weight, have a built in dimmer, and use so little power. Since we're supposed to be doing a reality show, we're shooting 360° in the documentary style and move a lot. That means lighting has to come from above, since using the floor would impede freedom of movement. LitePanels lets us work quickly in any given situation.

And they give us just the right eye light for our actors. We were in a downtown Los

Angeles hotel that was supposed to be New York. I was able to switch from tungsten to daylight and back to tungsten with just the change of a small laminated gel that took less than ten seconds. And when we needed a little more punch, all I had to do was pull a diffusion gel and we were ready.

LitePanels has quickly become a vital part of my lighting package, whether I'm shooting a big-budget feature on 35mm or a semi-reality show with digital cameras. I can't see ever doing another project without having at least one set handy.

