Interview The eyes of Ken Loach
Diego Quemada Diez
Barry Ackroyd

Diego: What does human cinema mean to you from a philosophical perspective?

Barry: I mean the reason you ask the question is because that's what I'm interested in, as you know, because we know each other for a long time. Yes, I think humanity and cinema go together really well and I think it's because capturing images and sounds and telling stories of people's lives is a fundamentally humanitarian process, and its one that is you know it continues from the spoken word and the storytelling and the sitting around the campfire and drawing pictures and creating art you know cinema is an art form. It's not always used as an art form, but for me, the essence of it is humanitarian, it's about watching the world and making it feel a believable, inspiring place as it is. I'd like to think that my work is aimed at that as a cinematographer, and in a way, I would say that the way I use the camera is built around doing that. The ways that you can use the camera can be very alienating or very spectacular or very impersonal, and there are other ways of using the camera, which are about embracing the subject, embracing the characters, embracing the story, and I think that's what I try to emphasize, which has led me to work with certain directors who agree with those kinds of views of the world.

Diego: What's the problem of spectacle for the sake of spectacle?

Barry: Nothing, nothing is wrong with it. It is part of you know kind of the expression, the human expression, I think what I'm trying to get at is there's a kind of a thing, let's call it the difference between the movies and cinema and then there's a trend that comes out of America particularly but not necessarily entirely, where you can build the spectacle and you use those kinds of Americanisms to say "that's awesome, that was fun". Those two things are not describing anything, they don't mean awesome, awesome is something way beyond, perfect is another word that is used a lot "that was perfect, that was awesome, that was fun". That's not describing that movie, did it have emotion? And spectacle for its own sake it's probably lacking the things that I would try to aim for, that I want to see in a film, that I'd like to put in a film. The great films are the ones that move you. Usually, I would say the main thing with that would be the theme of injustice as you know well, in your film and the work we did together, it's really always about injustice, it's deeply embedded in the script, it's in the story, it's in the telling of it, it's what we respond to as an audience, and the good filmmakers know how to bring that out but without spectacle, bring it out without violence and music, people like Ken Loach, bringing out those stories just purely by the interaction the camera and the subject and the story.

Diego: So, it is about telling meaningful stories that are useful, moving, but at the same time, where is the line between manipulation and between doing a function for society or the well-being of our collective?

Barry: Yeah, collectively and individually. I think some films will move people and not others. I think people kind of get the impression that this film changes the world, and it may have changed a political, it may change the law or added a law that was more sympathetic to someone. It may do something like that sometimes, but it doesn't change the world. We are only a reflection of what's going on in the world, and I think to aim for anything more than that would be arrogant. I think we

have to say that we are the mirror, I mean all art is merely a mirror of life. And the real beauty in the life you see every day, you see a child, you see life, and that's like cinema. Cinema can only capture that, it's the greatest art form, by the way, to capture experience because it increases the visual, the motion, the sound, the color, the texture. It plays with time and motion and can be altered and changed, it can be surreal, and it can be utterly real. It's just the greatest art form that we have, I think.

Diego: What should we call it human cinema, or how should we call it? I mean, what does it mean to make this kind of cinema from a technical standpoint? I think that could be very meaningful for a lot of people that maybe haven't thought about it. How do we bring down the philosophical idea of making films about human beings amid human beings from cinema methodology? What does it mean in terms of lenses?

My education in making films was documentaries, and one of the things you can say about documentaries is to not make them complicated with equipment and technique. You try to capture something, and the very best way of doing that is to put the camera in your hand, and look, listen and follow the subject. My first experience in making feature films is very low-budget films with someone, Ken Loach, who is famous for his social films. To capture that, he reduced everything down to four lenses, four prime lenses, one camera, a couple of points of observation, and a simple thing outside the circle observes of what's going on in front of you. A lot of his technique is to set up the situation so that it is like a real-life situation, and then to be very simple in observing it. Just to be the eyes and be there and watch what happens. It sounds simple but is not quite that simple. We use four lenses in the interiors, which we never shoot something wider than a 35mm film camera these days, would be 50 mm lens will be the widest shot, maybe the 35, if you are stuck inside a very narrow space, but that would be it, no wide-angle, nothing distorts you or makes the human being feel small or further away than they really are. And then the long lens will do that concentration, of, like if the two of us are talking, you get to look closer into the face.

I went on after working with Ken, back a little bit more to my documentaries, which is more hand-held, freer, and I put zooms on again, cause I love those zooms we use when we do documentaries, and I went back to 16 mm cameras because they're light and flexible and the zoom lenses are very holdable and then we introduce putting zoom into the subject. The way I would describe that is, we can stand in a room full of people, and we see a room full of people, but if someone shouts or screams, our minds eradicate the room and focus on the thing that caused us to do that. And your mind does that subconsciously or unconsciously, but if you are making a film, you are presenting the image, and in that way, my thought is to present the image by moving the lens, as you move your eye, is not tracking, is not chasing something, is not running around. I was told by Chris Menges, who has also worked with Ken Loach and is one of the greatest cinematographers, handholding isn't running around, handholding is being in the right place, and that's a really simple lesson, find the right place. And that comes from experience, the experience of making documentaries. I see the situation, I can see what's going to happen, I can predict what's going to happen. I´ll probably be wrong, but I'll be in the right place to know where to capture that image, and that will be and when you carry that lens. The tools that I think are the most important for making a film are the camera, the lens you use, the focus you use and your exposure, and all that built onto the lens. And with one hand you can manipulate all those things, as you film, you can pause, pool the zoom with one hand and you can pull focus. That's the trick, to play the camera

more like an instrument than as a tool or a weapon as it sometimes is considered. It is not to fire people, to shoot them, is there to capture them, and then enjoy them and be part of them.

Diego: Is it also that the camera is literally the human being observing that event?

Barry: Well, the person behind the camera is the important one. That's why the cinematographer who operates the camera, which is, let's face it, I think the majority of filmmakers, cinematographers, are not directors of photography in that term. I mean, you can sit in a tent watching the video monitors and then describe the lighting to someone and watch the lighting being built. It's really capturing being inside, being part of the subject and capturing it. That's what gives me satisfaction, not to be behind the camera would be a real, that wouldn't be a good day at work (laughs). Not to be looking through the camera, that be pretty disastrous.

Diego: I remember when we worked together. The camera is always literally at the eye level of the human being.

Barry: Yeah, that's pretty much the Ken Loach thing, is your observing from that position. You don't need to be higher or lower, it's pretty much what you would see. That means that if someone was to climb a ladder you would look up, and so on, you don't go up there and meet them, you don't go ahead of the story, you're always in the story. If someone sits down, you look down 45 degrees, and then you look up, you look up 60 degrees. This is very much Ken Loach, he is very classical, we had a few rules, but they were the rules. Whereas now, I mean, obviously, I've worked in films where there are multiple perspectives and multiple cameras, but I still like to keep... I kind of summon that control that I experience working with Ken Loach, I like to keep that discipline. Don't go on the wide lens cause it's easy to shoot in a wide lens, keep it in a long lens, keep it being intimate, listen, listen to what's being said, observe what's being done in front of you. It's not just, capturing something, you're embracing it, and you're reacting to it. And I think when you work with teams of people, on the camera, they may be four cameras when you get everybody doing the right thing, it is a fantastic, unspoken world. Humans are very good at understanding each other, sometimes we just switch that, we tune out from that, and I think what you have to do with a camera crew is to get everyone tuned in, to listen, to be quiet at the right moment, to concentrate, and understanding the subject and that again, from Ken Loach is really important, he would assess what's quiet, he'd never interfered, never cut the camera, you let the scene finish and then we would finish. We would not break the concentration of the actors or the crew. And that's the discipline that you don't see on film sets. I mean, and this is an example, he shoots his films from beginning to end completely sequential. And it is a very rare thing to do, you're making a film you're almost certainly moving from one scene to another, back to another scene, moving location, but you won't actually. And that interferes, as well in the Ken Loach rule of flat filmmaking, you know it does not have to be like that, but his technique is to do that.

Diego: So for the people that don't know what those rules are of filming. Not to put the camera where a human being would not be. What others?

Barry: It was always interesting, it was always relative to light as well, its how you get the better image, as well as where you would be standing, but one way it works almost, you know sometimes you rehearse a scene on someone's film and maybe it's just the actors, the director, the

cinematographer joins in, maybe a writer and producer as well, so there are a few people in the room where the actors' pace out what they're going to do, and that session goes on for a little while. And they say "Okay, so let's now bring the crew". And the crew comes in, and you may have now another 20 people coming, focus pullers, makeup, and wardrobe, everybody comes in, and they have to find somewhere to stand in this tiny little room, so they all go into corners and a little place where they can see everything because they don't know where everyone's going to go. And they find that spot, and that's where the camera would be. It stays outside the circle, and it has a position where you can see the whole scene. And then, by using the lenses correctly and the depth of field and focus you can follow that action around, and you can, like in a documentary, a single shot can tell a whole scene. I'm not saying that's how you make a feature film but sometimes you do, sometimes you don't. I believe that every frame I shoot is valuable, I concentrate on every frame, and I don't think "oh well, this is just going to get cut out of the film because it's boring", I think this might be the thing that makes the film better. Did that answer your question not really, about the human position? I think that the rules are, if you could keep it as simple as observation itself, yet capture the story and the emotion in a beautiful way, then you achieve cinematography. It's as simple as that, is not very, it's not about making bigger, a bigger splash, making it brighter, making it darker, if you capture it, the more real you can capture it, the better it would tell that story, I think.

Diego: Yes, and so there's a humbleness in that gaze.

Barry: Yeah, definitely, you have the privilege of being in this place. Back to documentaries again, I was really lucky, I was in a period of documentary filmmaking. I traveled to 50 countries before I'd ever shot a feature film. I traveled and seen, been around the world, and my conclusion was we're all the same, you can never understand what people say but you can put the camera on the right place if you're in China or Mexico or USA or London, human beings we have common traits and it's that you're looking for, one is the commonality, what we all do, and the other part is how different we all are as well, we also bring out differences to that common view of the world. Which convinces me that there would be a better world than there is today, we move forward, we progress, there's a lot of destruction going on in the world, there's a lot of bad things happening in the world, there's a lot of bad leaders, bad politicians, a handful of greedy people but the vast majority, our common interest is for a better, safer, peaceful welfare. A world where people have what they need and not feeling the greed of a handful of people. I believe that I believe we would move forward. The next generation coming out, are going to be the ones who hopefully this time achieve it. When I was in my twenties, I thought we would achieve it in my lifetime, but if it doesn't, we just think on the bigger scale, you know it's only decades away, it's not going to happen in the short term, it's going to happen sometime in the future but we would get there. I think humans are good enough to do that and save the planet or let the planet save us, whichever way you want to see that. Allow the planet to save itself.

Diego. So, the cinematographer as a traveler, as an observer of what happens in front and as a mirror at the same time. I wonder what are your influences from photographers to filmmakers, to painters?

Barry: Well, my background was art school, as well, before I ever started shooting films. It gave me kind of a view of the world because it really opened my eyes, you know, without having to travel you can travel the world in painting, sculpture, you know, music and dance, all those things

open your eyes, again that's one of the common aspects of humanity. We can listen to music in any language, anyplace, anytime, and you connect, same with film, same with art. So, I mean that it's a totally inspiring thing to know, certain individuals were inspiring because you could feel that they were talking to you personally. And Ken Loach's films is one of those things, a very famous, I think his greatest film is called "*Kes",* about a kid growing up in the north of England where I came from, in a school exactly like where I came from, and it really spoke to me. I was fortunate enough to work with Ken, but then. So, he is a great influence, the guy who shot his first films, Chris Menges, great cinematographer, the way he captured images was a big influence. Filmmakers today, I would say like Jacques Audiard, I just love the way he makes his films and observes life. And many Mexican filmmakers, who have a way of capturing things. The beautiful film that won the Oscar this year, "*Nomadland",* Chloé Zhao, that film is absolutely brilliant and follows always rules, it observes things always from a human perspective, and I think that's, it doesn't need any spectacle to tell a spectacular story when it's true. I'm always influenced by painting and sculpture, movement, dance, watching other documentary films, moving image, yeah, a lot of things like that. I have to write it all down one day, and catalog it.

Diego: Cause some of the things you say remind me of James Nachtwey or Robert Capa. Any photographers that inspired you?

Barry: I should have mentioned photography, of course. Because the history of photography and cinematography coincides and overlap because of the very thing of light exciting chemicals, basically. To capture an image whether it's moving or still, we have the same process. Still photograph has its power and its difference, it's a different kind of power but the war photography of Don McCullin saw an exhibition of his very recently. It doesn't have to be that action, although I shoot a lot of action-type films. The beauty of Sally Mann photography. There's a lot of great photography. I mean, If I was to choose a great day out for me would be to go to a gallery and look at a photographic exhibition. Hopefully, be surprised by it. Josef Koudelka is a great photographer who I met once, we were working on a documentary, his work is brilliant.

Diego: And as far as film, I remember you always talked about "Bicycles Thieves". How does Neorealism influence the way you film?

It's interesting cause I was talking with Ken recently and the things that really influenced that period, so it's post-war let's say, came out almost like a need to tell stories again. The Czechs and Hungarian films, this is a big influence on Ken because he recognized, he watched those, and he saw that real people were mixed with actors in a way that, again "*Nomadland",* Chloe Zao's film, does that. I watched the film last night, its real people and actors mixed again, and it's a brilliant combination of truth and storytelling. I think those influences, like in the *Firemen's ball*, that I remember seeing. The second part of my art college experience was fundamentally film, it was all film in fact, and we got to see lots of films, and this was back in the 1970s. So by the time you see the New Wave films and the Free Cinema, and Italian Neorealist and Hungarian films and back into the Russian films of Eisenstein and Dziga Vértov and those people, once you go back that far, and you've been brought up with those great American films in the 60s and 70s, you had a good understanding of what film itself was. Nowadays, it's been so exponentially, it's like an explosion of imagery and storytelling. It's quite confusing, it's really hard to just put your finger on what is great and what isn't, but if it inspires you in that moment and that time. Yeah, we have so much information, it must be pretty difficult for a younger generation to find that and to lock into it and say, "this is where I want to go, this is what I'm thinking". We are all being confused by everything around us,

we're being thrown news and Netflix and every kind of culture, images, everything, some are telling the truth, and some are not and we don't know when it's true and when it isn't anymore.

Diego: It's the longing for truth then, or how would you describe that, how do you we find truth in cinema or how do we find life in cinema?

Barry: I go back to what I said in the beginning, I think cinema is an art form of humanity and the truth is in humanity. We just have to keep looking really intently at it until we find the version of it. And that's when cinema really works, cinema works when it's on a human scale and it tells you stories usually of injustice or love or happiness and freedom, those things without them being complex ideas they're everyday ideas and they are in everyone's life. That beautiful film "*Capernaum*", a Lebanese film, that is such a beautiful film, it's full of hope. The film "*Kes",* if you picture the story of "*Kes",* the film that Ken Loach made there is no way that any producer would say "Oh that's a great idea, go make that film" because its full of tragedy but in that tragedy there's hope, you walk out of the cinema, having seen films like that, and you come back, it wasn't full of singing and dancing, explosions and technique, it was just simply a glimpse into a real-world and that gives me hope. It's hard to express that but I think that's what great cinema is. And it can come from anywhere in the world basically, it'll come from every place in the world because we have a commonality and I think humanity. Cinema is probably the best way of expressing that humanity that we found. Music, dance, art, photography, cinema, all those things. But cinema is the greatest in my mind. I should never say that really, but I say it all the time because I think the way it captures things... anyway it's the way I like it. I don't even mention books cause I don't read, I'm not really good at reading books, am I a bit dyslexic It makes it hard, I'm not even really good at reading films, to be honest, I will read scripts, and I think, that's a good idea that could work and I can see how I can do something with the camera, it might not be a good film in the end but sometimes I think "this film is not going to be any good at all" and it turns out to be great. So, it's just fortunate to be part of that process, I'm lucky to be part of it because it's the thing I love. And that´s all I've done in my life, ever since I left art school. I just worked doing what I do, and I'm 68 or 67? No, 67 (laughs), and I still feel like I felt when I woke up to go filming when I was 20. I just love it.

Diego: You've been sharing things about this methodology, going back specifically about the lenses, and the other sort of rules of this way of filming that obviously depend on who you collaborate with. But on the other hand, you always bring that style into the way you film. I can tell, even if I have not seen a film that you did, I can tell just by seeing it that you filmed it. It actually happened to me on the bus the other day, there was a film, and I was like, "Oh this is Barry filming". And it was. So, you always bring something very personal.

Barry: Well yeah, a signature is, I mean people talk about how, well cinematographers, a lot of people will say, get as many tricks as you can, learn how to do this kind of thing and that kind of shot and you can do a Scorsese film or a Ken Loach film. But it isn't like that, in my mind, that's definitely not the way to go. Maybe you have one trick, but you do that trick very well, and you practice it, you make it better. I've taken these basic ideas that I gain from having the privilege and the honor to work with someone like Ken Loach, and by observing other people's work and then bringing it and trying to make my work distinguished, and that you can see the difference, that is signature. Yeah, and the way it worked for me it's that, and it won't work the same for everybody,

to do all those things I've been talking about. Is to be so honest, have a camera, know that the best place for that camera to be is probably on your shoulder or maybe on a tripod, probably eye level, probably in a good place that you discover because you practice being in the right place and you observe and you work as a team of people who are all concentrating and it all comes together and the performance and the camera that comes together and you've done a long take of it and you're giving it to the editors and the director and they make a great film out of it. That's your signature, the technique I use is that, I said it early on, I'm in a room full of people, I walk in and I see a room full of people in my mind but what it's interesting in there is where the camera goes to, it doesn't have to chase or run after it, it doesn't have to track even into it, just be there and discover it with the zoom lens or a track or it could be the way that comes to the camera, the Ken Loach thing is the action comes to the camera, it gets bigger, as it goes away, it gets smaller, that's humanity. Just keep that in your mind. Anyway, I don't know, I wish I could synthesize what it is, just put it in a box and say this is it. It isn't that I think because I love humanity you got to respect it and it's a privilege to see it. Go back to the documentaries, you have the privilege to go around the world and see people's lives. I filmed the Queen of England, and I filmed peasants in Ecuador, and I've seen everything in between that as well. I'm not saying Ecuador is full of peasants, I'm saying I've seen the poorest people in the world, and I've seen the richest people in the world. I know which side I'd rather be on. I know people who would say we haven't got very much but here's some bread, here's some homemade alcohol and some pig fat and let's eat together. And then I know the rich don't do that, the queen doesn't do that. But real people do, real people just share.

Diego: How do you avoid judging what is in front of you?

Barry: Do you avoid judgment? I mean, you have to take a side, a part of taking a side is not using a camera as a weapon, to attack someone, you're using a weapon to capture. I've done documentaries with pretty evil people like Eugène Terre'Blanche, in South Africa, and it wasn't there to ridicule him or try to bring him down or whatever. We kept the camera running until they broke down in front of the camera, and it turned into a great film because of that. Now in a feature film, the bad guys, you don't look for a camera movement that would make them, you know is not that kind of drama, you're not trying to, you want the audience to come out with the conclusion, you're not there to make that conclusion for them. That's what good filmmaking does.

Diego:"I don´t throw bombs, I make films" -said Rainer Werner Fassbinder.

Barry:

Diego: Yes. That's very important. What were your feelings when you first saw "The Battle of Algiers" by Gillo Pontecorvo?

Barry: Yeah, I've never seen anything like that, I've never seen a film that was like that. And a film that can be made about a subject that was so horrific, yet we knew, was happening all over the world. The British were doing it in Northern Ireland, they were torturing people. The U.S., Britain, and allies have tortured, gone to Afghanistan and Iran, and the British in Africa have done all that continuously and still do. I think to watch people fight for the resistance to continue is so optimistic, that is such an optimistic thing, even in the midst of real horror, you see people continue to fight,

that's really totally inspiring. People fight against injustice, goes back to what I said, the greatest subject matter for a film, I think it is injustice. It's not the injustice itself, it's the fight against it that's important. And you just described this film you want to make, that's exactly that subject, it makes for that optimism that we need particularly now, we need a lot of optimism, we always have, but we need it now to resist. On the grounds of Greta Thunberg, when a 17-year-old can stand up against the president of the United States of America, Donald Trump, while he insults her and she fights back with humor and dignity, that's really uplifting, that speaks volumes, that just says power isn't what's going to win.

This battle, force and torture, and those images from "*The Battle of Algiers*", the victory comes from the fight against it and the struggle against inhumanity. That's what makes good filmmaking. It is a great film, it incorporated technique, believable technique, documentary style, real-life action, a mixture of actors and non-actors, and a true story that's told well, that's what made that a great film. Big influence in Paul Greengrass and Ken Loach as well, I think.

Diego: Yeah, and the dialectic structure that shows the point of view of the French paratroopers.

Barry: But that's how you do it, you learn that. I've worked with Paul Greengrass now several times, and the fundamental difference in his films is that they may be an American subject, Captain Phillips and four Somali, they call pirates, where Somalis capture the ship, and the camera never wavered between the judgment of these characters. Therefore, an American version of that film, could easily be "Somalis are all pirates", you won't even fully see them, they are just dark shadowy figures, and the heroes are those brave American men who fight back and finally get liberated. It's not that. The villains of the piece are actually the U.S. military who come in and slaughter those guys in the boat. They are the villains, the participants in the film, other than that, are equals and they were made equals. And we shot it like that, that was Paul's intent and my intent. It makes a different kind of film. And I've got a say those films are very hard to make, it is a lot of physical and mental energy that you have to put into it to make it work but it's definitely worth it.

Diego: What is your idea of collaboration with the director?

Barry: Yeah, that's the ideal thing, I've worked many times, and one of the things you said, some of the visuals that I make are very distinguishable and individual, have a signature and you can recognize it and you know, often people text me, "I was watching this film and I thought, god it's just like Barry and then the credits come up and it was you". That happens a lot, but also directors often say, "Okay, Barry, just do that thing you do", they call it "that thing". Ralph Fiennes said it in his film, Kathryn Bigelow said it, Ken Loach says it in a way "do that thing that you do". And I know what they're saying, I say "okay", and what I do for them is I put the camera on my shoulder, I know that I can trust the team, the collaboration with the team around me, the sound, if we needed a grip to guide you when you are handholding, the focus puller, the first AC and the second AC and everybody, the electrician you need that, everybody is with you, and I never see it because I'm always, like my frame is this just what I see through the lens, which is the perfect place to see, the best thing to see. But I can sense there's a world of people moving around me, behind you, and they are all part of that process of capturing the image, and the audience only sees what they're looking in their screen now. Imaging the screen that we're looking at, but with a dozen people working together to get you through the corridor, past the door. So, when they say "do that thing you do,

Barry" it's the thing that you can say that when the whole team, the whole crew, camera, lighting, everybody comes together. I like to think that when you leave a film and a film set, you may never see those people again, but you think about them, and I hope they think about you. I often get really nice remarks about, "it was a great film to work on". We made that, really, most guys who come in, and start doing things differently, and they're arrogant about it. I try not to be any of those things, I try not to be. I think it's, going back to why, why should a film be the better artwork than photography, the answer to that is because it made by a collective, and photograph is often made by one or two people, an individual. I think that you can actually have a collective spirit to make one dedicated idea work, shows that we can cooperate, we can work together, we can pull all our resources and all our skills, and put them together. I'm not a technical person, I'm not really a skillful person, I can say I don't read enough, I'm full of faults and all these things but if I can help bring a whole team together and work together and still make it look like it's a signature, it is not my signature, it is the signature of all of us all together, and that's why I still get up in the morning and do it every day I can. I love it.

Diego: What happens when you have to deal with someone difficult, being a crew member or actresses or producer, how do you deal with that?

Barry: Occasionally you'll have a blowout but no, I try to keep calm, and I try to maybe...I'm a very stubborn person, I think my wife will say that but the way I see it, we've all come here to create this thing, usually, cause I've been doing it long enough, I've been asked to do something that I know how to do it, and it's a bit... My name actually means oak tree, so I see myself as a tree, a big solid tree, lots of branches, but like a daylight switch, it moves a lot, it's not a single object, it's not frozen in time, it's a big object, it moves, and it can move a lot but its always going to come back to where it was. So I'm always thinking, well explore this part of the world, we'll be doing this well be doing that, I'll gain all this experience from doing it and its maybe not the film I thought we were going to make, but I'm learning stuff, I'm learning, just know that when that wind blows off when the wind folds, I'll be back in that place to keep all that information in one place again. So, I will not try and disrupt things, I try to make things, I like to show people, "if this isn't what you want, then we'll try something else" but if a director is looking for something completely different from what I can offer, I'll still try to show what I can offer, and I will still try to give what they want. But I don't know, sometimes I have pure frustration and exhaustion, and I've lost it but that's a weakness. If you leave set and start screaming at a producer, it's usually because they are not treating people right. But that's you know, it's a complicated business, cause it's a business, and it's an art. There are people's agendas that are directly conflicting with your agenda at times, and you can't breakthrough, you are just going to have to try and sway a little and come back the way you want it to be, hopefully, come back to the right place and be the right film. It's hard without giving examples but I can't give you examples.

Diego: Yeah, but a lot of what you describe in the way of filming seems to be like a dance or like a flow or water and I guess maybe is the same applies whenever there is a situation of conflict, you just have to try to flow with it, I don't know if I'm interpreting correctly

Barry: No no, it's right, you try, I mean, there would be any just to the wasting. It is like that, but it is an exhausting business, you do very long hours, it's hard, you're away from home a lot, you might be in very luxurious places, but you can be really stressed, but stress is not a good emotion, and you

have to try and keep that under control, and the way to do that is to get back with your crew, with the people that you know how to trust and they trust you. And then you find it kind of equal. It's just a great art form and a business as well. If you want to see it as a business, it's also great business. But the audience is who you're making the film for, you're making the film for an audience. And that's the great privilege, that people can sit there and be entertained, informed, educated in some way sometimes, moved, definitely.

Diego: That's amazing and thank you again, with all the films we've worked on together, I mean it was years ago but certainly "Land and freedom" stayed in my heart still to this day, before I made my own film. It was the experience that marked my life and my way of filming, La Jaula de Oro (The Golden Dream) would not exist without you and Ken.

Barry: And it's a great film, by the way. I mean I know it would have had more life now that there is streaming of films and stuff. *La Jaula de Oro (The Golden Dream)* in an era like this, it certainly would've been in the Oscars, it's that kind of film, that in this weird era now where we're searching for diversity everywhere. And I think it would've been one of those kinds of films that would have been that kind of success, but that purely because... I'm not saying the Oscars is the goal, it definitely is not a goal for anyone really, it is something that may coincidentally come by one day, but I think it was really good filmmaking, and that's the point. You won all those prices, you won more prices than anybody else ever, I think with that film, and you were traveling the world with it as well.

Diego: Yeah, but I want to thank you because a lot of the way we've filmed it was coming from the experience I had in "Land and Freedom". It was extraordinary, and the relationship you had with all the people around you, in front and behind the camera. The power that I saw coming alive from this simplicity and this humbleness of the observation of the events, of trying to forget that we are making a movie, just letting things happen in front of us and just to capture it and share that truth. Anyway, I just want to thank you from my heart Barry.