



photo: Ray Fisher

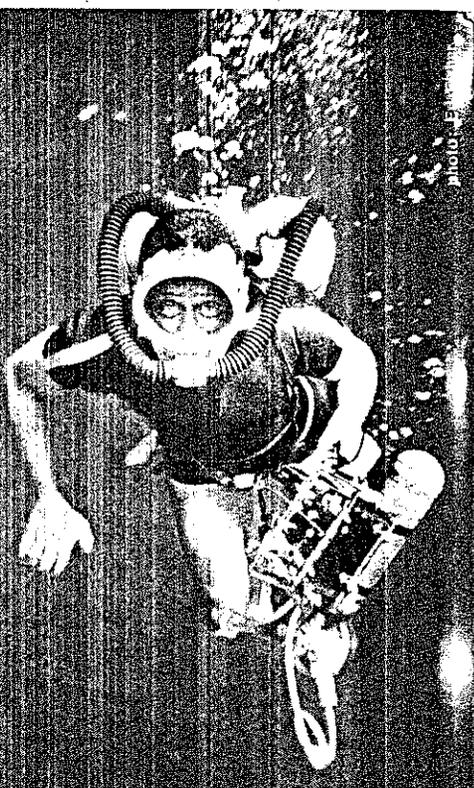


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Jerry Greenberg relaxes at home between assignments.

Photos completed, author heads for the surface to reload camera.

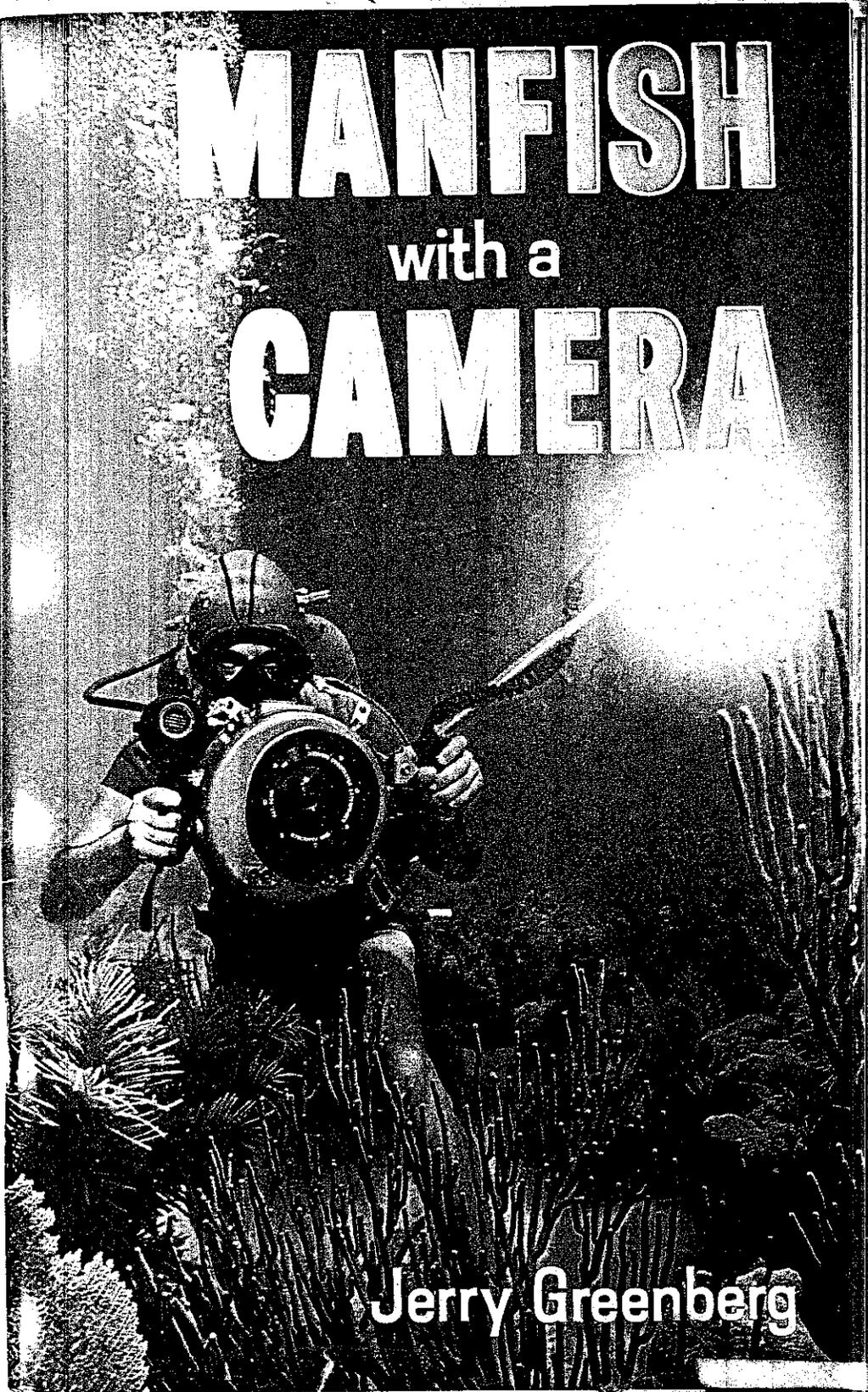
## MANFISH with a CAMERA

is a photo-biography of Jerry Greenberg, covering his first twenty years in underwater photography. During this time he filmed the efforts of divers in their quest for fish, treasure, and record-breaking depth and endurance dives. Other subjects for his camera have been marine tropicals, barracuda, dolphin and shark.

Jerry Greenberg is an internationally known authority on underwater photography. He has contributed to magazines such as National Geographic, LIFE, Paris Match, Sports Illustrated, Camera, Popular Photography, Realities, Stern, Reader's Digest and Skin Diver. In addition to photo-journalism, he specializes in hydro-dynamic photo surveys for the United States Navy.

PRICE \$2.00 in U.S.A.

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## UP CLOSE AND CANDID

TEXT AND PHOTOGRAPHY BY RICK FREHSEE

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That was nearly ten years ago and that was my introduction to Jerry Greenberg, one of the most successful, knowledgeable, and controversial underwater photographers in the business. The relationship, happily for me, has developed into friendship and mutual trust, with Jerry often acting as informal advisor, critic and confidant.

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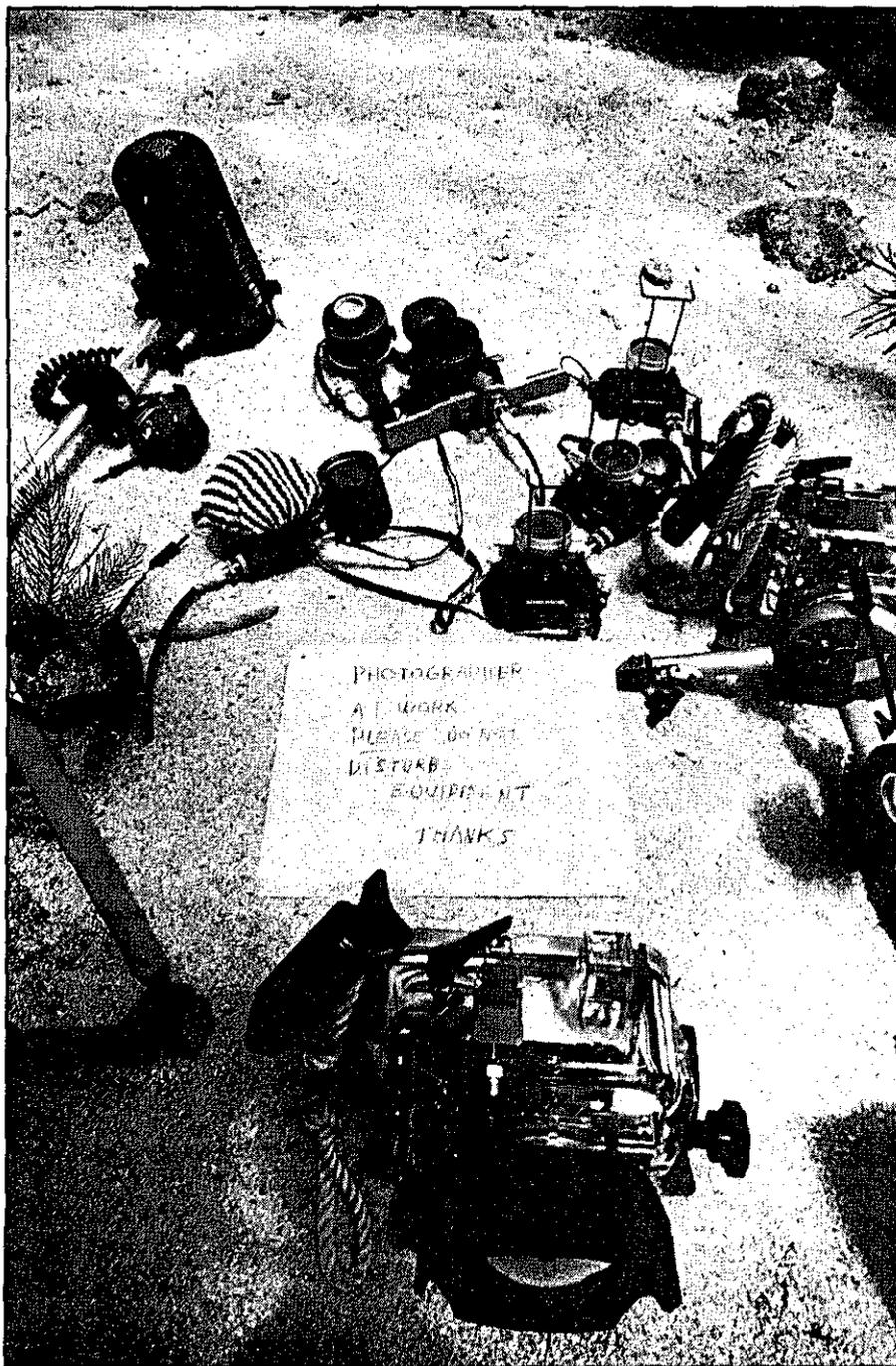
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**SKIN DIVER:** What kind of equipment do you recommend for the serious amateur?

**GREENBERG:** Whatever works. For some that might be a Nikonos with a 28mm or a 15mm lens. For others it might be an SLR with a wide-angle or a macro lens in a housing. It depends on what kind of pictures you want to take. No single camera or lens will do it all; you have to decide what kind of image you want.

**SKIN DIVER:** What do you think about

the quality of most of the underwater photographs published today?

**GREENBERG:** There are lots of good close-ups, fish and coral photographs. Anyone with a macro tube or a close-up lens is potentially a fair marine life photographer. There is very little good wide-angle work. Five to seven feet away you begin to lose color — that can be handled by proper technique. But from a creative standpoint there is a lack of compelling, story-telling pictures. There are a

lot of good underwater photographers today but not that many great ones.

**SKIN DIVER:** Are there some underwater photographers who in your opinion are doing good work?

**GREENBERG:** Paul Tzimoulis is a very good photographer and publisher but don't tell him I said that. Geri Murphy is showing real promise. Jack McKenney is a good all around photographer. Bill Curtsinger is very talented. Doug Faulkner is a real artist — very good on marine life — and David Doubilet is really doing some fine work now. And, don't forget Bates Littlehale. You'll do well for yourself, that is if you need the compliment. Just don't start believing your own press clippings.

**SKIN DIVER:** How's the number one son doing?

**GREENBERG:** Michael has been contributing to our projects as a photographer for some time now. He's become very good with the Rolleimarin and some of his fish portraits are as good as any of mine. He's equipment crazy though and he can't make up his mind whether to be a photographer or cinematographer. You've got to concentrate on one thing at a time or you won't do anything well. You can't serve two masters at one time.

**SKIN DIVER:** Are there any shortcuts that you can offer to budding young photographers?

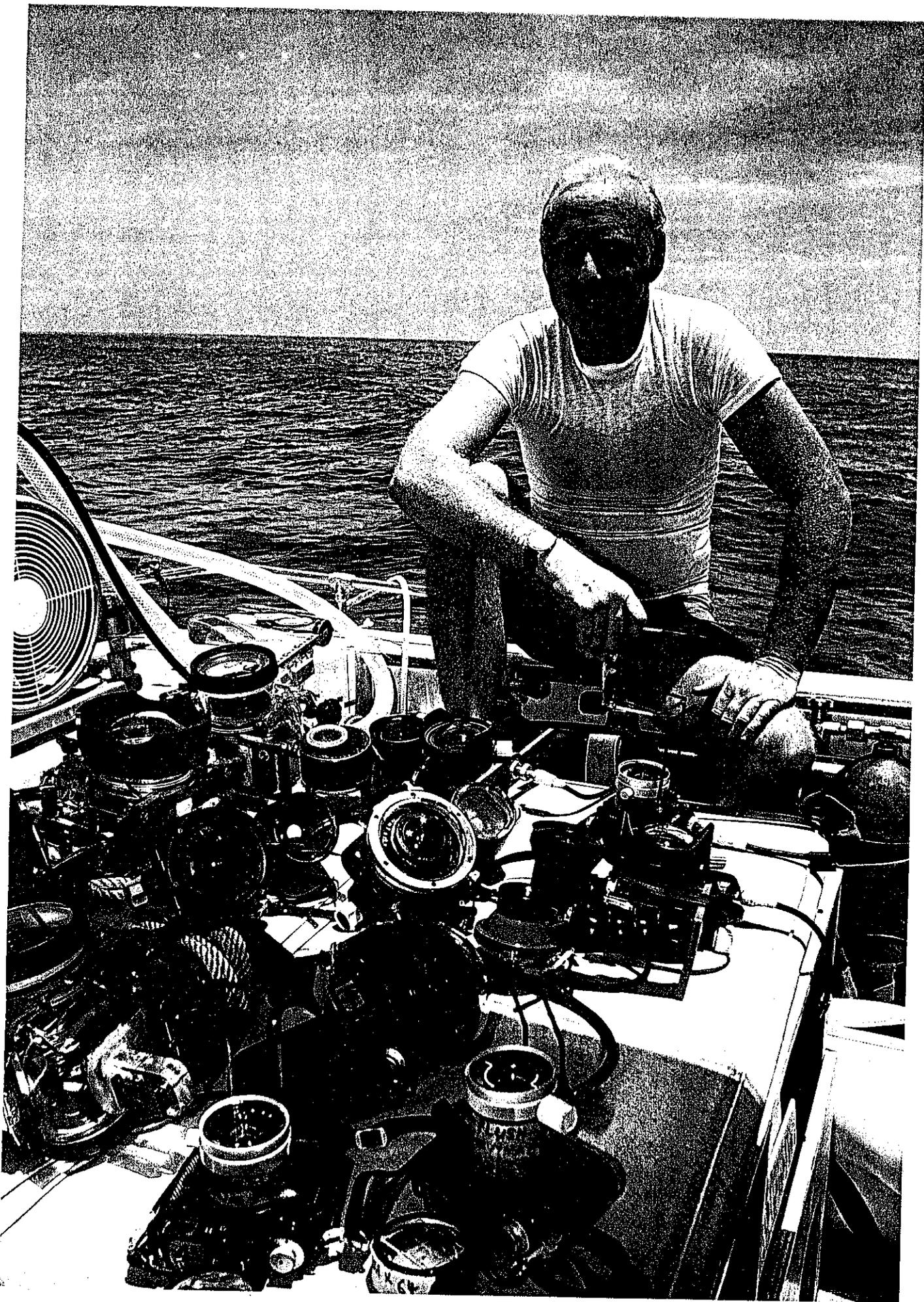
**GREENBERG:** There really aren't any shortcuts. It takes taste, talent, tenacity and a lot of good breaks. Good taste is necessary and most people just don't have it. They don't know how to edit. You have to be brutal. You've got to hate your stuff when it is time to edit and most photographers are in love with their stuff.

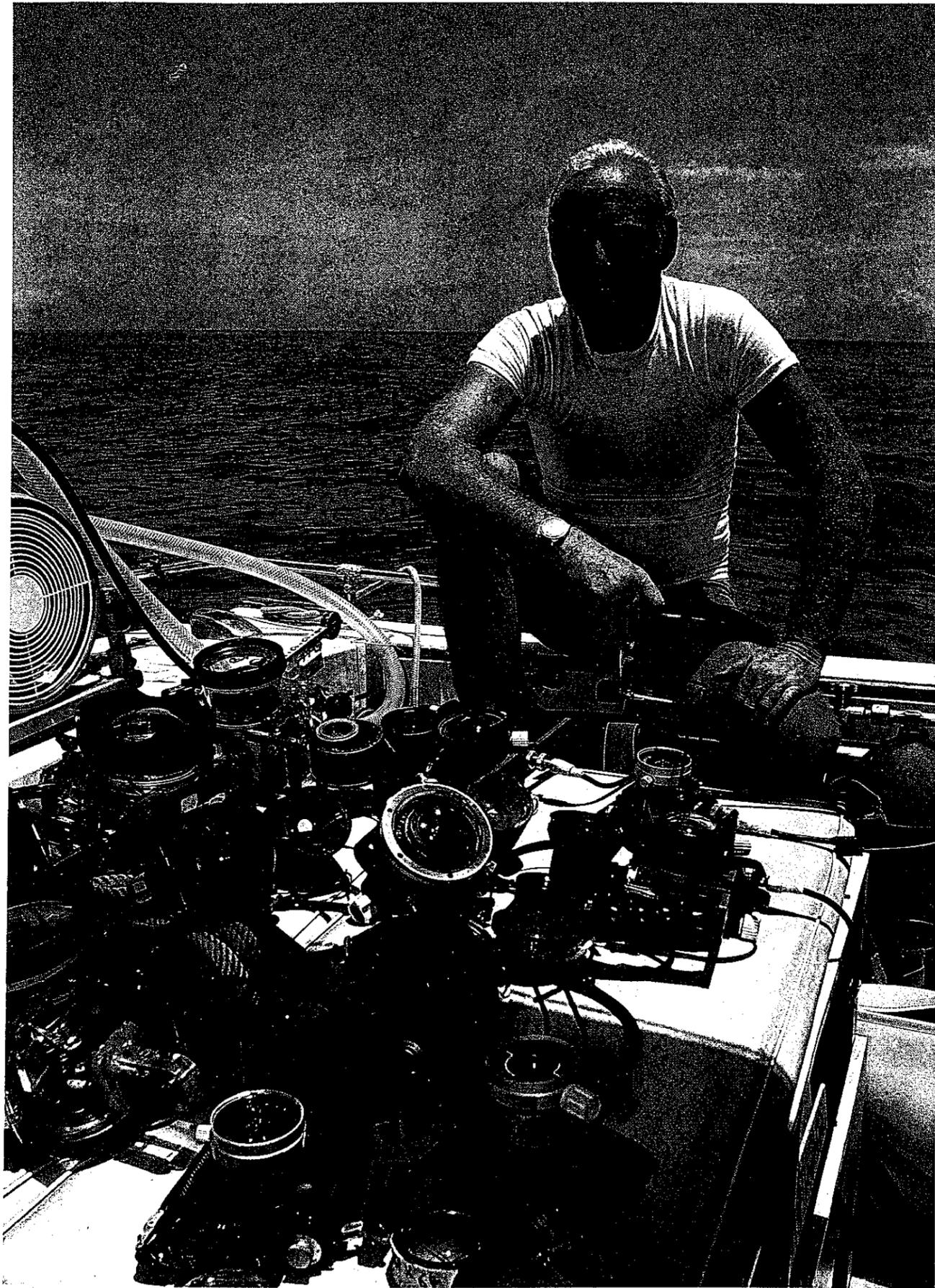
**SKIN DIVER:** How can you tell when you are becoming a good photographer?

**GREENBERG:** When you can get rid of your ego and evaluate honestly. After a while the pace is not so frantic. Over the years you begin to slow down, pay attention, and really see for the first time. Your head becomes an editing machine. You begin to know instinctively what will work and what won't. And you will know when you have it. You can feel it in your bones, see it in your mind's eye, know exactly what the camera is seeing and what it will look like on film.

**SKIN DIVER:** Is there anything else you would like to add?

**GREENBERG:** Just one thing. Leave me to my fishes and corals and go home and write a good article. And leave out everything that's not important or interesting. That's the one sin you cannot commit. Don't be boring. You can never, ever afford to bore your reader. It's the unpardonable sin. And (breaking into a smile) that kid, is the way it's done.





# JERRY GREENBERG UP CLOSE AND CANDID

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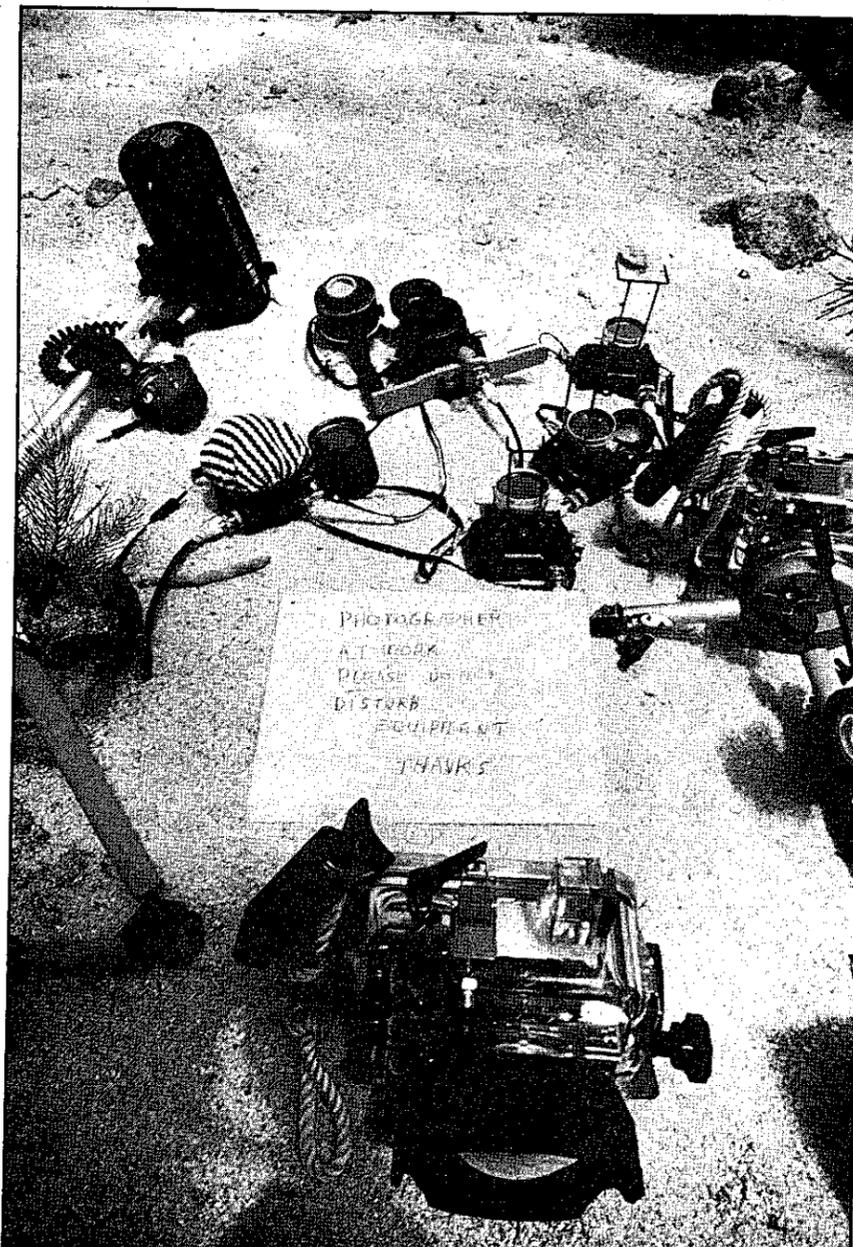
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nickel comes back.

**SKIN DIVER:** What kind of equipment do you recommend for the serious amateur?

**GREENBERG:** Whatever works. For some that might be a Nikonos with a 28mm or a 15mm lens. For others it might be an SLR with a wide-angle or a macro lens in a housing. It depends on what kind of pictures you want to take. No single camera or lens will do it all; you have to decide what kind of image you want.

**SKIN DIVER:** What do you think about

the quality of most of the underwater photographs published today?

**GREENBERG:** There are lots of good close-ups, fish and coral photographs. Anyone with a macro tube or a close-up lens is potentially a fair marine life photographer. There is very little good wide-angle work. Five to seven feet away you begin to lose color — that can be handled by proper technique. But from a creative standpoint there is a lack of compelling, story-telling pictures. There are a

lot of good underwater photographers today but not that many great ones.

**SKIN DIVER:** Are there some underwater photographers who in your opinion are doing good work?

**GREENBERG:** Paul Tzimoulis is a very good photographer and publisher but don't tell him I said that. Geri Murphy is showing real promise. Jack McKenney is a good all around photographer. Bill Curtsinger is very talented. Doug Faulkner is a real artist — very good on marine life — and David Doubilet is really doing some fine work now. And, don't forget Bates Littlehale. You'll do well for yourself, that is if you need the compliment. Just don't start believing your own press clippings.

**SKIN DIVER:** How's the number one son doing?

**GREENBERG:** Michael has been contributing to our projects as a photographer for some time now. He's become very good with the Rolleimarin and some of his fish portraits are as good as any of mine. He's equipment crazy though and he can't make up his mind whether to be a photographer or cinematographer. You've got to concentrate on one thing at a time or you won't do anything well. You can't serve two masters at one time.

**SKIN DIVER:** Are there any shortcuts that you can offer to budding young photographers?

**GREENBERG:** There really aren't any shortcuts. It takes taste, tenacity and a lot of good breaks. Good taste is necessary and most people just don't have it. They don't know how to edit. You have to be brutal. You've got to hate your stuff when it is time to edit and most photographers are in love with their stuff.

**SKIN DIVER:** How can you tell when you are becoming a good photographer?

**GREENBERG:** When you can get rid of your ego and evaluate honestly. After a while the pace is not so frantic. Over the years you begin to slow down, pay attention, and really see for the first time. Your head becomes an editing machine. You begin to know instinctively what will work and what won't. And you will know when you have it. You can feel it in your bones, see it in your mind's eye, know exactly what the camera is seeing and what it will look like on film.

**SKIN DIVER:** Is there anything else you would like to add?

**GREENBERG:** Just one thing. Leave me to my fishes and corals and go home and write a good article. And leave out everything that's not important or interesting. That's the one sin you cannot commit. Don't be boring. You can never, ever afford to bore your reader. It's the unpardonable sin. And (breaking into a smile) that kid, is the way it's done.