

# Jay Torta

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Starting as Truck Loader on “The Matrix”, my credits include 2nd Unit Director of Photography on Baz Luhrmann’s “Elvis”, and Camera Operator on George Miller’s “Furiosa”, please find references attached. For a personal reference please contact Mandy Walker ASC ACS at [mandydp@mac.com](mailto:mandydp@mac.com) or Steve Windon ACS ASC at [dpsteve@mac.com](mailto:dpsteve@mac.com)

## 2024

Play Dirty Amazon Studios, Servo Prods.  
A Camera Operator 2<sup>nd</sup> Unit, C Cam Ad Main Unit  
DPs Phillipe Rousselot AFC ASC Anastas N.Michos ASC GSC

## 2023

Mortal Kombat 2 Warner Bros. Feature  
B Camera Operator Main Unit  
Director Simon McQuoid, DP Steve Windon ACS ASC

Desert King Netflix. 2nd Unit Director of Photography,  
Director Kimble Rendall

The Fall Guy Universal, 87 North  
B Camera Operator Main Unit  
Director David Leitch, DP Jonathan Sela ASC

## 2022

Mad Max - Furiosa Warner Bros. /Kennedy Miller Mitchell  
Camera Operator Main Unit  
Director George Miller, DP Simon Duggan ACS ASC

The Twelve Warner Bros. Int. TV Prod./Foxtel  
A Camera Operator, DP Damian Wyvill ACS

## 2021

Wolf Like Me Made Up Stories/Peacock/Stan  
2<sup>nd</sup> Unit Director of Photography, B Cam Operator Main Unit  
Dir Abe Forsythe, DP Germain McMicking ACS

Thor - Love and Thunder Add 2<sup>nd</sup> Unit C Camera Operator  
Dir Jake Morrison, DP Brad Shield ACS ASC

Tangent Hollywood Professional Assoc.  
Director of Photography, ASC Award Winner, Dir Ruby Bell

## 2019 – 2021

Elvis Warner Bros. /Bazmark Films  
2<sup>nd</sup> Unit Director of Photography, B Cam Operator Main Unit  
Director Baz Luhrmann, DP Mandy Walker AM ASC ACS

## 2004-2019 1<sup>st</sup> AC

Over 16 years' experience working on thousands of local and international TVCs as 1stAC

## 2005-2017 1<sup>st</sup> AC

Lego Ninjago	A Cam 1 <sup>st</sup> AC, DP Simon Duggan ACS ASC, Dir Paul Currie
Alien: Covenant	A Cam 1 <sup>st</sup> AC 2U, DP Ross Emery ACS, Dir Luke Scott
Mad Max: Fury Road	Ad. 1 <sup>st</sup> AC P/Us, DP John Seale ACS ASC, Dir George Miller
Gods of Egypt	Ad. 1 <sup>st</sup> AC 2U DP Brad Shield ACS Dir Kimbal Rendall
The Wolverine	Ad. 1 <sup>st</sup> AC 2U DP Brad Shield ACS Dir David Leitch
X-Men: Wolverine	Ad. 1 <sup>st</sup> AC 2U DP Brad Shield ACS ASC Dir Peter MacDonald
The Pacific	C Cam 1 <sup>st</sup> AC DP Steve Windon ACS ASC Dir Tim Patten
Australia	B Cam 1 <sup>st</sup> AC DP Mandy Walker ACS ASC Dir Baz Luhrmann
West	A Cam 1 <sup>st</sup> AC DP Damian Wyvill ACS Dir Dan Krige

## 1996-2004 2<sup>nd</sup> AC

Natalie Wood	A Cam 2 <sup>nd</sup> AC, DP John Stokes ACS
Darkness Falls	A Cam 2 <sup>nd</sup> AC, DP Steve Windon ACS ASC
Matrix Reloaded/Revolution	Add. 2 <sup>nd</sup> AC, Main, 2U, VFX Units DP Bill Pope ASC
The Rage in Placid Lake	A Cam 2 <sup>nd</sup> AC, DP Ellery Ryan ACS
Dirty Deeds	B Cam 2 <sup>nd</sup> AC, DP Geoffrey Hall ACS
Kangaroo Jack	B Cam 2 <sup>nd</sup> AC, DP Peter Menzies Jr ACS
Star Wars – Attack of the Clones	Add. 2 <sup>nd</sup> AC Main Unit DP David Tattersall BSC A Cam 2 <sup>nd</sup> AC 2U, DP Brad Shield ACS
Bootmen	B Cam 2 <sup>nd</sup> AC, DP- Steve Mason ACS ASC
Moulin Rouge	C Cam Add. 2 <sup>nd</sup> AC, DP Don McAlpine ACS ASC
Mission: Impossible 2	2 <sup>nd</sup> AC, 2 <sup>nd</sup> Unit DP Gary Capo ASC
The Red Planet	Film Loader Main Unit, DP Peter Suschitzky ASC
The Matrix	Film Loader Main Unit, DP Bill Pope ASC

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References attached.

DR GEORGE MILLER AO

MB BS. HON DLitt UNSW. HON DFilm Griffith University. HON MA AFTRS.  
Chevalier of the Ordre des Arts des Lettres

3 April 2023

To whom it my concern

It's my good fortune to have made movies with some of the world's finest cinematographers.

This list includes the Australians, Johnny Seale, Dean Semler and Andrew Lesnie. Elsewhere, I've worked with Vilmos Zsigmond, Allen Daviau and John Toll. A glance at their credits include some of the most influential films of the last 50 years. As an index of their excellence, all have been multiple Oscar nominees and all except Allen, have won.

Hence I dare to claim a well-nourished instinct for what, beyond the technical, makes great camera people. They need to tick a lot of boxes, most of which are nuanced.

For me, Jay Torta ticks all of them comprehensively. He is made of the same stuff as the best of them.

We met on my most recent production FURIOSA - the prequel to MAD MAX: FURY ROAD.

First, Jay has a superb eye. He seems to find the optimal composition effortlessly.

This is, in part, because he's an effective communicator, always showing a clear understanding of, and adding value to, the direction given.

He is open to feedback and is always eager to grasp the organising ideas behind any scene or sequence.

Above all, I respect his demeanour - a gracious, positive collaborative spirit, always calm under pressure. This, of course, is particularly helpful to the actors.

Should it help, I would be really happy to amplify this enthusiasm for Jay 'Jedi' Torta by phone.

We can best arrange this via Rachael in my office. Feel free to contact Rachael on [rachael@kenmil.com.au](mailto:rachael@kenmil.com.au) and we can make a time to speak.

Sincerely,  
George Miller



Tuesday, September 28th, 2021

To Whom It May Concern:

Jay Torta has been an integral part of my camera team for 20 years, going all the way back to my 2001 film *Moulin Rouge!*. Most recently, Jay served as Second Unit Director of Photography on my current Elvis Presley project starring Tom Hanks and Austin Butler.

I can unequivocally recommend Jay as a Director of Photography. He is a terrific collaborator and leader. He has a magnificent eye, and I have no doubt a great career as a DP is ahead of him.

Best Regards,

Baz Luhrmann

A handwritten signature in blue ink, consisting of stylized, overlapping loops and lines that form the letters 'B' and 'L'.



20 September, 2021

To Whom It May Concern:

I am writing to attest to Jay Torta's impressive creative abilities, unfailing positive attitude, canny problem-solving and tireless work ethic.

I have worked with Jay on multiple occasions over fifteen years, most recently engaging him as the 2<sup>nd</sup> Unit Director of Photography on Baz Luhrmann's untitled Elvis film. As a producer on the film, I had particular oversight over 2<sup>nd</sup> Unit, working very closely with Jay throughout the shoot. Jay skilfully navigated a wide variety of material, from stunts and action to musical sequences and far-flung location work with main cast. Jay was equally at ease in complex, grip-heavy set-ups as he was with live musical performances requiring a more spontaneous, intuitive approach. The lighting requirements also varied greatly, from carefully matching looks set by Main Unit, to creating new and distinct environments. Given we were operating without a 2<sup>nd</sup> Unit Director, Jay could be counted on for thoughtful and confident creative leadership while always working assiduously to follow the direction set by both Baz and Main Unit DP, Mandy Walker.

I believe Baz, Mandy and my fellow producers share my great appreciation for Jay's contribution to the film and we would all jump at the opportunity to work with him again.

Best regards,

A handwritten signature in black ink, appearing to read 'Schuyler Weiss', with a long horizontal flourish extending to the right.

Schuyler Weiss

*Producer*

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