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An Award Winning Knight: Interview with Bert Dunk csc, asc

Spotlight on 1993 CSC AWARDS

Bert Dunk on the Fujicolor F-series.

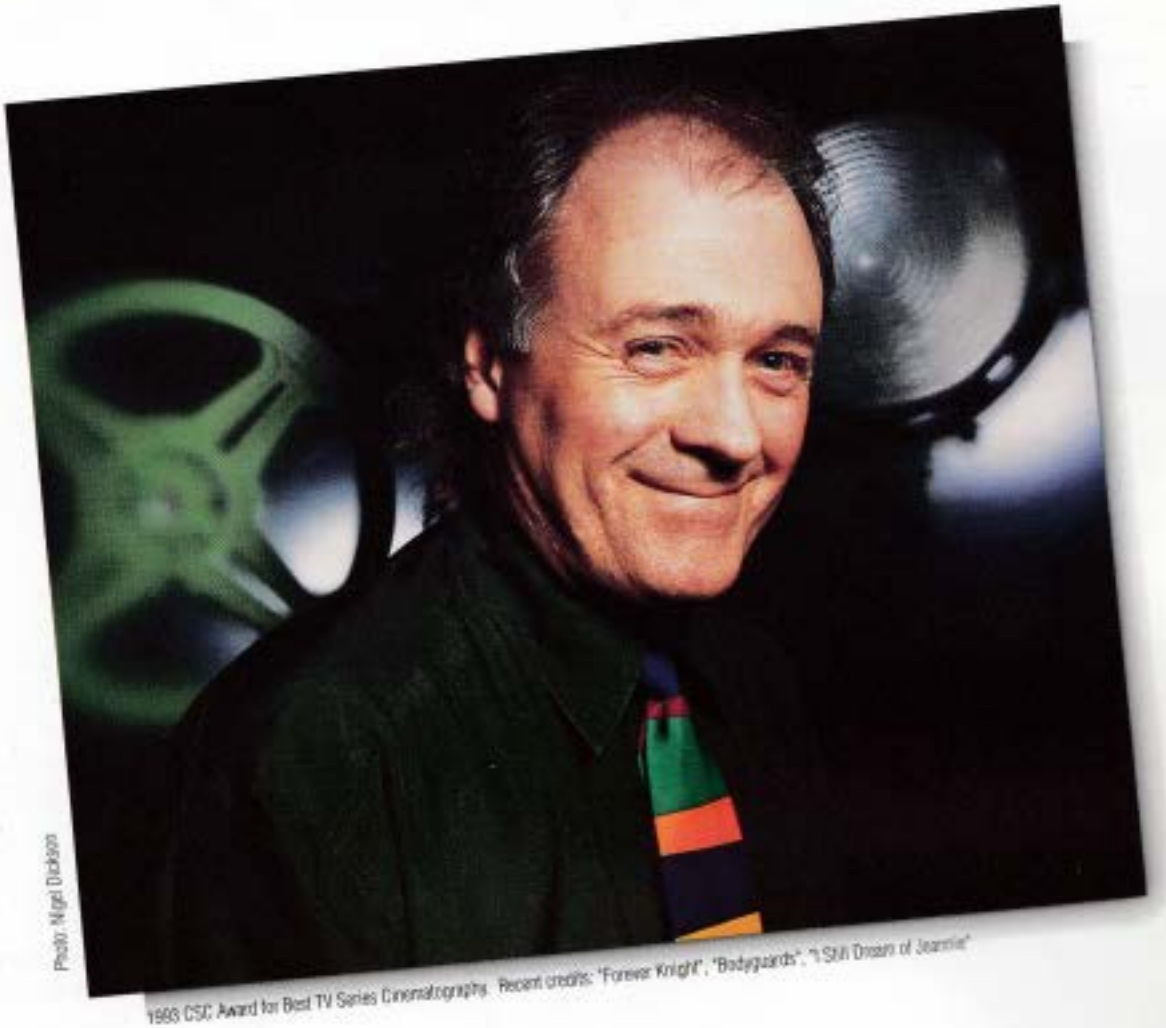

Photo: Nigel Dickson

1993 CSC Award for Best TV Series Cinematography. Recent credits: "Forever Knight", "Bodyguards", "I Still Dream of Jeannie"

Each time I start a new project, I read the script and then decide on the type of film stock that I feel is appropriate for the job. My decision is based on the number of night shots, exteriors, interiors, cast and the overall look that the director and I feel the picture should have.
Recently, I find myself using Fuji Film more and more because I like its black reproduction and the ability to differentiate the subtle differences amongst various hues of close proximity. The excellent fine grain structure of the film makes it my first choice for night work. It is also a terrific film for interiors on location and in the studio.

Bert Dunk A.S.C., C.S.C.

FUJIFILM

FUJICOLOR MOTION PICTURE FILM

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The Canadian Society of Cinematographers was founded in 1957 by a group of Toronto, Montreal and Ottawa cameramen. Since then over 780 cinematographers and persons in associated occupations have joined the organization.

Our members now represent the film and video community in all ten provinces. Our aim continues to be to promote and foster the cause of cinematography and the interests of the Canadian film and video community.

We facilitate the dissemination and exchange of technical information, and endeavour to advance the knowledge and status of our members within the industry. As an organization dedicated to furthering technical assistance, we maintain contact with nonpartisan groups in our industry, but have no political or union affiliation.

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Cover photo: Bill White presented with Bert Dunk csc, asc with award for Best Cinematography in a TV Series to Bert Dunk at the 1993 CSC Awards.

An Award Winning Knight: Interview with Bert Dunk csc, asc

At the CSC Awards on April 24th, 1993 at the King Edward Hotel in Toronto, Bert Dunk csc, asc received the CSC Award for Best Cinematography in a TV Series for Forever Knight: Dark Knight the Second Chapter; *shot in Toronto last year for Paragon Entertainment. In his over thirty years in the business, he has received many awards. He was the first Canadian Director of Photography to be awarded full membership in the American Society of Cinematographers in 1982, the year after he was awarded full membership in the CSC. Joan Hutton csc recently interviewed Bert Dunk.*

Hutton: *How did you get into the film business?*

Dunk: I was brought up in Weyburn, Saskatchewan where I developed an interest in movie making by watching Walt Disney's *Wonderful World of Disney*. In those days it was in black and white and every once in a while they would show how a movie was made, behind the scenes and that sparked my interest. Eventually I ended up going to New York City to study cinematography at a school called Germaine School Photography. I worked as an assistant in New York for a few years and then moved back to Canada around 1965.

Hutton: *Did you find it difficult coming back to Canada to work after working in the States?*

Dunk: Not really because it wasn't that busy in New York. As a matter of fact, I worked with Graeme Ferguson in New York City as an assistant cameraman; he used to do all kinds of documentaries. Just after I moved back to Canada, Graeme called me wanting to know if I would work on *Man in the Polar Regions*, a film for Expo 67 so I ended up spending six months working with Graeme on that which was great.

Hutton: *Was that your first experience in the Arctic?*

Dunk: Yes. We were there in the summer. I remember we were in Fairbanks, Alaska and we went for dinner about 10:30 at night and the sun was just going down. By the time we came out

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from dinner it was back up again. It had set for about an hour and a half! It was great fun. We had all kinds of different camera stuff that we were doing. For example, we were doing a shot where we had two Arris mounted on the nose of the plane flying right at an iceberg in the fiords. When we pulled up, we lost an engine and we had to throw the equipment out of the plane to keep from crashing. We were down for a week at a place called Mary River. The equipment was rented, but I can't remember whose. Karl Shur was the soundman and I remember throwing his Nagra out which was great fun! We hung on to the film and tapes and threw the Nagra out, threw out one of the Arriflexes. We were at the point where we were going to chuck the seats out if we could just to keep from going down. Dirt in one of the fuel lines had caused the engine to lose power. Had we lost it a bit earlier, we might have been in trouble.

It was a great trip though, all over the Arctic meeting these people. I remember doing this waterskiing sequence in Inuvik at 3:30 in the morning! A year later, in 1967 I ended up being the first assistant on the pilot of *It Takes a Thief* with Robert Wagner which was shot at Expo. The director of photography was Ralph Wolsey asc who'd shot all kinds of shows who later was one of my sponsors into the ASC. He won an Emmy for this show.

Hutton: *So you basically jumped right back into the film industry?*

Dunk: The problem was there wasn't a lot of work in New York, but there was the whole Vietnamese situation going on and I didn't particularly want to get drafted so I came back to Canada before that happened. When I came back here, there were maybe a half a dozen companies. Fritz was working, George Morita was working, Harry Lake had just changed from a gaffer to a cameraman, Sammy was shooting commercials and Herbie Alpert was also doing a few things.

Hutton: *Let's get to the bottom of the story about Bert Dunk the hot shot operator who came into town carrying his own wheels in a little case wearing white gloves to operate!*

Dunk: (laughing) Well that's not true at all, quite honestly. I started out as an assistant on *Tom Sawyer* for Hal Roach Productions. We had these BNC's that had been converted over to video. They were going to do one of these video projects where they have video taps to the camera. It was a reflex thing and they figured they were going to save time. The director, an old guy named James Neilson who didn't want to know anything about this, but I guess Mr. Glick had sold Universal on this system. Well, a day and a half into the shoot, when they realized it wasn't going to work, we ended up having to switch all the cameras back. They also changed cameramen. On Jake Jarrell, the gaffer's recommendation, I got my first operating break on one of the two cameras and from that beginning I got a job on *Police Surgeon* as camera operator. It was probably about that time that the white glove story came into being. Working outside in the cold weather I still wanted to have a total feel of the wheels, I felt that I had better control, preferably with nothing at all, but I ended up using white gloves. My sense of touch was still there and they kept my hands a little bit warm. But no, I didn't have my own wheels. I remember a fellow named Ray Kelgrin who might have had his own set of wheels. But no, I'm afraid not.

Hutton: *It's such a great story though. You were talking about your first big break as an operator, when did you get your first break as a DOP?*

Dunk: On *Police Surgeon*. I ended up working on that show for about three or four years. Harry Makin started out shooting the show and then Leon, I can't remember his last name, out of New York shot it for a while, and then Matt Tundo was made DOP on it. I operated for Leon and for Matt and towards the end of one season, Matt got tired or wasn't feeling well, whatever, I ended up taking over the last four or five shows and that was really my first break as a DOP on the series. So that was really the first series that I shot until just recently.

"I was having lunch and they came and dragged me out and said, 'Look, you've got to take over the show and finish it.'"

Hutton: *Did you feel that you were ready for it at that time?*

Dunk: Well, I'm not quite sure. It happened so fast. I was having lunch and they came and dragged me out and said, "Look, you've got to take over the show and finish it" and so I did. Peter Luxford csc, who had been my assistant, became my operator, then we had Rick

Maguire as an assistant and I think Brian Thomson came in for a day or so also. It's always a surprise when you have to take over, I don't think you really think about it, but we certainly got through it.

One of the things I didn't realize and I don't know if a lot of cameramen or operators realize it, is when you're getting a break like that, if you don't have a track record, the production company is at a great risk because they're not covered by insurance. The insurance won't cover them for probably about a week or so until you've proven in fact that you can do it. I can think of many times when you sit back and think, "I could do that, I'd love that break," but you don't really realize what other implications there are to it.

Hutton: *You have a reputation of being a technical person starting with the Dunk changing bag and then going from there. Do you want to discuss that a little bit?*

Dunk: In the early 70s when I was still an assistant, I just got tired of changing bags the way they were. I had bought this neat rain coat that folded up into itself and it was nice light material and it was from the rain coat that I got the idea. My first wife's mother was a seamstress and I got her into the production mode. She started making these things. I joined up with Don Hall and we formed a company called Cinetron and one of the things we designed was world's first digital exposure meter. We also did a slate that had a scotch lite front and everything and kicked back the light and some specially built batteries and all these different things. I guess my interests have always been technical. Of course, when you were an assistant in the earlier days, the cameras that we worked with like BNC's and also the NC's which were non-reflex, you had to be technically oriented just to keep them running. If you pulled the movement to oil or lubricate it you had to retime the shutter and everything else. Nowadays the Panaflex movement just pops out and pops back in, and there's no error introduced. On location you'd have to fix cameras and make them run. I always felt too, that the more you knew about your job and anybody else's job, whether it be the gaffer, the grip, the lab or whatever, then the better off you would be doing your own job because you knew what the others required and what was necessary. Nobody could "pull the wool" over your eyes. If you had a problem at the lab, you could speak their language and talk to them about it, you could often solve problems. I've seen camerapeople fired for things that were not their fault but they didn't know enough to defend themselves. I guess I became technically oriented from a survival point of view.

Once you understand the principles of how all these functions work, then you can take those principles and apply them. Knowing the limitations of the film or what the cameras can and can't do, allows you use them to your advantage. You can take the bad points and make them work for you if you recognize what they are. I think if you're going to be a good operator or a good DP the more technical background you have, the better off you are. It just makes you much more versatile later on.

"When you're doing a movie-of-the-week it's a snap decision, you talk and you do and then you sort of lock yourself up, and away you go. You've got to be fast on your feet."

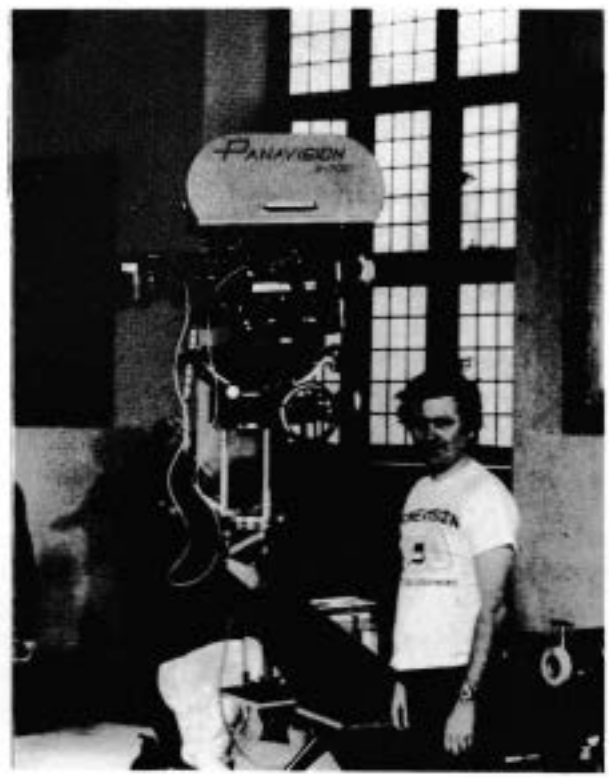
Hutton: *It gives you a stronger base. How would you say doing movies-of-the-week are different than feature films?*

Dunk: Prep time for one thing. On a tv movie, you're lucky if you get a couple of weeks; usually, it's a week's prep. You don't have a lot of input, often locations are pretty well picked before you get there, although you have a look at them, you don't have the input that you would have on a feature where you can have four to twelve weeks prep which if you're trying to give a picture a certain look and a style, the more time that you can put in, the better off the movie is going to be. It saves a lot of money later on because you can choose locations that work from a lighting point of view or you may go to these locations and say, "look we're spending a lot of time here maybe we would be better off building this in the studio because we can control where the sun's going to be, we don't have to worry about the guy next door with the lawnmower or chainsaw or whatever". In a tv movie situation, you read the script and you try to come up with a style that you think is appropriate and then try and make it look the best you can within the allotted amount of time which is anywhere from 18 to 24 days.

In features you have time and more resources available. You can sit down with the director and talk every day about it a little bit and then go away and think about it. When you're doing a movie-of-the-week it's a snap decision, you talk and you do and then you sort of lock yourself up, and away you go. You've got to be fast on your feet. That's where I think a technical background helps in the decisions you make along with the experience you've built up over the years.

Hutton: *How about style considerations? I ask this of every DOP I've interviewed. Do you have a conscious style or an unconscious style that you work in?*

Dunk: Possibly an unconscious style. I don't know. Like most great DP's, I think always try to adapt a style or a look to the particular film based on the story; one style isn't going to apply to everything. Usually I read the script



Opposite:
Bert Dunk operated for DOP Reg Morris csc on *Black Christmas* in the spring of 1974. *Black Christmas* was directed and produced by Bob Clark and starred Olivia Hussey, Keir Dullea, Margot Kidder and Andrea Martin.

a half a dozen times before talking to the director, and see if I come up with any strong ideas about how it should look and then between us develop what we feel is the style and the look. I try to have a different style, I don't know if style is the right word, but a different look.

***Hutton**: Style to me is unconscious.*

Dunk: Yes. I think you're right. Style maybe better describes the way you work. I don't think anybody wants to say, "Yes, I always put in smoke and I always put in backlight and ... "

***Hutton:** I think people do have unconscious style. There're places I prefer key lights and for example, I never put a front key. I hate the look of it. Some people really like the flattish, front key look and personally I don't.*

Dunk: I don't either. Sometimes you're forced into that kind of lighting depending on the actors with whom you're dealing. I try to keep the lighting true to the natural source where possible. Or sometimes you use a very broad brush, like in *Forever Knight* for it's stylistic and colours and all that; it doesn't necessarily have to be reality, it's the impression that you're getting across. But in some situations depending on the actresses, where you must do high front lighting or whatever to make them look good, you try to do it in such a way that it doesn't look obvious that that's what you're doing. Actually, I ran into that when I did a show with Barbara Eden called *I Still Dream of Genie*. We had a really wonderful make-up artist, Bob Ryan, not the same Bob Ryan the cameraman, but he and I worked very closely together to make Barbara look good and she's great. She does look good, but we had to take special care just into the eye area. We'd try and block the scenes so we'd make her look her best when she was into a medium close-up.

***Hutton:** When you do have a slightly aging actress who doesn't want to look slightly aging how do you handle it?*

Dunk: I do as much as I can with the lighting. Sometimes you use a little bit of filtration. Once in a while I'll use a black net behind the lens if you're getting in so tight, but I try to do as much of it as I can with the lighting and not necessarily soft light. A hard light sometimes can be even better. You have to look at the face and experiment. I try to do tests with the lead actress if I think there may be a problem. In Barbara's case, she had the right of refusal on the director of photography. So I had to go over to her house in Los Angeles, I was in LA at the time, having just finished working on some of the *Adams Family* visual effects scenes and was chatting with her. It gave me a great opportunity to study her face and we got along great and I got the job. I shot a test with her before we began principal photography and it gave me a little bit of an idea on how she reacted to film and to make-up. Like I said, Bob Ryan was a great help. We were the first in the world to shoot the new Fuji 8570 stock on that show and it was wonderful and she looked great. Actually she's sixty years old and you'd never know it. And a very nice person.

Bert Dunk operating on *Police Surgeon.*

***Hutton:** How about this new stock. Maybe you could just describe that a little bit.*

Dunk: I've used every stock going, pretty well. I haven't used Agfa yet. I've tested it and I haven't felt it would be the right stock for the show. I'm sure somewhere along the line I'll find something for it. I'll use Kodak or I'll use Fuji, those are the two main stocks that I use; it depends on the story or the situation. The pilot that I just finished shooting called *Bodyguards* with Kid'N'Play, two black actors, one has a very light complexion and the other very dark. I found Fuji to be an excellent stock; it brought up the warmth of their skin tones where I felt that Kodak doesn't quite do the same. I also did a show with Alfry Wooder called *The Child Saver* where I shot on Fuji. As a matter of fact, when we were starting to shoot *I Still Dream of Genie* I tested the new Fuji stock and I said, "I want to use this stuff, it's just wonderful, it's great." Bill Phillips, head of production called to say he'd had a bad experience with Fuji's earlier stock and would rather that I shot on Kodak. We agreed that I'd shoot the first day on Fuji, he'd fly up to Vancouver and have a look at the rushes and if he was not happy with the look of the Fuji, we'd switch to Kodak. Since then Fuji has gone to Columbia and there haven't been any objections over which stock to use. The colour, the subtleties between the various shades of red and oranges, it's just handled beautifully. In this show, she's running around in her costume and it's a costume party and just the subtle colour differences that this could handle, it was just gorgeous, plus it's very fine grained. In this last show that I just did, I also pull processed. Pull processing actually will reduce the grain and, also of course, if it lowers the speed, you can only pull 2/3 of a stop. To pull a full stop they would have to add rollers into the processing machine because it would have to spend more time in the bleach in the fixer because you are cranking through at a higher speed, it needs to be in there a little longer. That's the reason you can only go 2/3 of a stop. I guess somebody could build a special tank or add more rollers depending on the processor, but I never quite felt that was necessary.

***Hutton:** Do you normally pull the full 2/3?*

Dunk: Yes, because for a third of a stop it's not worth it. It let's me lower the ASA and then if I've done combinations of pulling 2/3s and then over-exposing by a stop, this gives me pretty well one film stock that I can use for the entire show and that's very handy and, like I say, the response to this stock is just incredible.

***Hutton:** What's the ASA of high speed Fuji?*

Dunk: It's 500 ASA. I rate it at 500, sometimes 400. But it is really, really good and I've been very pleased with it. Depending on the job,

the new Kodak 93 is also a very good looking stock. I'm still not crazy about their 96.

Hutton: *It's still a bit contrasty.*

Dunk: It just doesn't look as good as the Fuji in my opinion. So, that's why I stick with that. When we were doing the *Adams Family*, I did some visual effects on that, I did a lot of shots where we did rotoscoping with the hand, "Thing" running around and in that we used 48. It's rated at a 100, I believe. The visual effects supervisor, Alan Munro, insisted that we shoot everything on the slow speed Kodak. On top of that, we rated it at 80 ASA to give it a little more exposure. We did lots of blue screen work and it worked very, very well. You sure need the lights when you start playing around with that.

I've talked with Fuji and Kodak about making me a stock that has an ASA of 16 which would be wonderful for outside, then you don't have to load up the camera with all the filters and that up front because when you start adding filters, if they're not perfectly flagged, you start doing big wide shots and telephone lines start disappearing. Things happen!

Hutton: *Kodak's sort of gone halfway there with the new 45 stock. It's 50 ASA and it's daylight balanced.*

Dunk: In 1989, did a show called *Passion in Paradise* in Jamaica and again I used Fuji. I used 64 tungsten with an 85 which allowed me to bring down the exposure to 40 ASA, which was closer to where I wanted to be. Personally, I still would have rather been down around 16 ASA. I think they could come up with two stocks that allow you the full processing and latitude to go both ways a bit, because the problem occurs when you start shooting, you end up with four or five different stocks and it's crazy. By the end of the show, you're trying to use it up and you end up with miles of short ends if you're not careful. Also, the more stocks you have, the more room you're allowing for error; an assistant, in a hurry, loads the wrong stock. Actually, I had that happen to me. I was doing a show in Los Angeles for Aaron Spelling called *Rich Men, Single Women* and somehow the assistant got the wrong roll in the mag, but he told me. We checked out the takes and the first take wasn't a print, so we called up the lab and I had them re-wind. They broke off 100 ft. and ran it through the processing to see if it was necessary to push it a stop or not. We had a look at it and felt they could print it okay, so we were okay. But one thing I must say, at least the assistant had enough sense to be upfront about it and that's really what you want out of any assistant. If you make a mistake and we all do, be upfront about it because you can possibly still do something about it.

> "When you first start operating you're quite thrilled to be able to get them from A to B and then some continuity girl comes up to you and asks you 'at what point did he take his glasses off?' and you say 'what glasses?' you were just so happy to get them across the room and keep the mic out of shot."

Hutton: *What advice would you have for new operators that are just starting out operating? A lot of operators, especially if they haven't gone the traditional route of being a focus puller for six or seven years, they've been a focus-puller for a short period of time and they want to leap into operating?*

Dunk: The first thing I tell them is, don't leap! I think a good assistant who really wants to operate will be spending all their time bugging the operator, asking him "why are you doing this?" or "what's a good frame?" and just understanding how the shots get set up and also trying to understand continuity. All these things are important; they are part of the apprenticeship of becoming a director of photography in the film business. The film schools teach you the basics, but it's the "on the job" training, "on the floor" training where this stuff comes into play.

If you want to have some good clean fun take your television set and get a piece of tape and put a centre pair of cross-hairs on the tv screen and you can watch a whole lot of bad composition if you want because the crosshairs will be dead centre, people aren't being offset and composed properly, their positions determine the strength of the character in the scenes and all these things which are used to tell your story, all these things are developed over time. I watch probably fifteen films a

week if I can, just keeping up on what's going on. The problem occurs when you get working, you get a backlog of stuff, but I'm learning every day, grabbing pieces of good ideas. I remember when I first started operating, I don't think I slept for a month because you start dreaming every shot, you start reliving every shot. When you first start operating you're quite thrilled to be able to get them from A to B and then some continuity girl comes up to you and asks you "at what point did he take his glasses off?" and you say "what glasses?" you were just so happy to get them across the room and keep the mic out of shot. He could have no clothes on and you wouldn't have known the difference at that point because you're concentrating on what you're trying to do. When you're operating your eyes scan the frame in many different ways. I don't think there are any real short cuts to becoming a good operator. I think you really have to learn the process of filmmaking.

Hutton: *I remember the first stuff I operated on was "no budget".*

Dunk: Well, in my case I was very lucky with *Tom Sawyer*. I was a good assistant and I got a break at the right time. The director of photography, Fred Mandle, by the way, became my other sponsor in the ASC. He used to be Eric Stradling's operator, he used to operate for James Wong Howe, two of the finest cameramen going. Fred Mandle was very helpful to me when I made my break as an operator. He took the time to explain certain concepts to me about composition; about just the way of handling yourself; how to get through the first month or two of operating. Like I say, it's a pretty big step.

I remember doing a commercial where Harald Ortenberger was the assistant and he said he'd been thinking about becoming an operator and asked me what was involved. When I told him everything, he said later that I scared the daylights out of him and it took him another year before he got around to the idea of becoming an operator. Harald operated for me on *The Incubus* and now he's one of the top operators.

> "Our jobs are really there to help the director's vision get made and we're there to help him. The last thing you want to do is make him feel that you're trying to do his job or worse take it away."

Hutton: *When you're hiring an operator what do you look for?*

Dunk: Experience usually. I usually check what shows they've done and I want to screen their work, because to me the composition area is very important. I have feelings about framing and certain compositions that I like that I will ask that they do. The operator is the guardian of my taste as it were and he has to understand what it is that I'm looking for in a shot. Quite often if I'm going to start a project I'll make an operator and sometimes directors, watch four or five films that I feel are pertinent to the film we're doing. With the show I just finished, *Bodyguards*, we used some of the things that they used in *Raising Arizona*. We liked the techniques, so I made copies of different films and I had Bert Tougas, my operator, who is now DP on *Street Legal*, look at these techniques and then we talked about it. Everyday, when we were working, we were always trying to sneak these angles and framing techniques into what we were doing.

Bert had worked for me before on *Haunted by her Past* with Susan Lucci. He's a very good guy, very conscientious. Operating is a very difficult job, you've got to be careful how you communicate with the actors. One of the things that Bert did on the show that I got a real kick out of was the way he said to the director, "may I speak to the actor?" which I think sums up the job in that one statement. Our jobs are really there to help the director's vision get made and we're there to help him. The last thing you want to do is make him feel that you're trying to do his job or worse take it away. A very good operator is also a great diplomat.

Hutton: *How would you describe working in Hollywood as opposed to working in Canada. Is it very different?*

Dunk: I guess it is. It's very factory-ish, the closest thing you can compare it to is the CBC. You've got all these departments and there seems to be so much more of every category, depending of course what you're working on. If you're working on a big film, there're all kinds of crews, all kinds of very, very good people. Canadians don't really realize how well paid we are here. I've worked on different projects there and believe me, their wages are actually less than ours.

Hutton: *Really? One would assume they'd be more. That's always been the feeling.*

Dunk: Yes. That's what a lot of people try to tell you but that isn't necessarily true and it's very, very competitive there. There are so many people. I've seen budgets where they'll have directors of photography down for a feature for $3500 per week and they're doing those kinds of productions all the time. The rates aren't as high as everybody would like to think they are. Also, everybody's got an agent. I have an agent and I've had one for years down there. They're forever sending reels and finding out who the director is on a particular project and who is on that project so they can chase after that kind of material. Personally, I don't go around much banging on doors.

Hutton: *I'd love to have an agent up here. There just don't seem to be any good ones.*

Dunk: Cameramen are terrible salesmen, usually, and that's one of the reasons for having an agent.; to have somebody who goes out there and does your negotiating for you.

Hutton: *Do you find that you prefer working in Hollywood or in Canada or do you have a preference?*

Dunk: I don't really have a preference. California is nice, the weather's nice. It's a nice place to work, but you really wouldn't want to live there. I've got an apartment there, because if you're working there then it's better than staying in a hotel, plus it gives you a mailing address, but it's sure nice to be able to walk around Toronto or Vancouver or wherever and not worry about some guy driving by and shooting at you which is really depressing about the States in general. I was going to NAB but had to cancel because of a meeting with a director; but I listened to the news as they were waiting for the outcome of the Rodney King thing and heard they were sold out of ammunition two weeks prior. It's very scary.

Hutton: *How about the relationship with the timer?*

Dunk: I spend a great deal of my life, when I'm doing a film, with a timer or a colourist. Usually, I'm at the lab at six in the morning to look at what the night timer has done from the day before. Normally at the beginning of a production, say, if we were working at Film House, we'd start out by making sure that the projectors are correct by running an RP40, which is an SMPTE leader. Basically, it checks how steady the projector is, how good the lens is across, and also checks the focus across. On a feature, I normally have an optical house photograph approximately two to three thousand feet of an RP40 and on colour film, it's the magenta layer that's exposed only and that's normally spliced into our rushes after the countdown and before the first picture. It does the same thing as the rack leader because all those dimensions are there, but primarily besides being a rack leader, you can instantly tell if you're in focus in or out. Once you focus on this, the focus is locked at that position and then you can tell for the whole rushes if the assistant is on or off. Then we do the registration tests on the camera and check the colour temperature of the projector and then the timer and I will look at stuff on the screen. Usually, the theatre where you look at rushes is a different theatre than the one you're going to look at at six in the morning with the timer, so we'll check that both projectors are colour temperature matched and everything else matched.

Hutton: *Now would you do that? With a colour temperature meter?*

Dunk: We could check the projector with a colour temperature meter and we'd also check that it's got 16 foot lamberts, that the screen brightness is the same in both places so that we can sit down and evaluate our work properly. That's what you do at the start. Every day I go to rushes, then on to work and sit with the timer. I work with George Burtcher at Film House who comes in at midnight. He pretty well understands what I'm looking for, we've worked together a lot so there isn't a lot of discussion that's necessary. In the morning, we'll have a look and I'll say, "I think we've got a little yellow, cyan, maybe the density should be a little heavier." I always keep track of printer lights to make sure where I am exposing. I like to work up in the mid 30s, high 30s. When it comes to the answer print time, it's usually pretty straightforward because we've kept control over this from the beginning.

Hutton: *When I was first starting out, I remember going to rushes that would be so dark that you could barely see the image.*

Dunk: I've seen cameramen fired over stuff like that and this is why.

Hutton: *But it's the lab, it's not the cameraperson, it's always the lab.*

Dunk: But I couldn't understand that because obviously somebody isn't talking to somebody. I would personally have seen it before it ever got to the rushes stage. So, if there's a problem, perhaps the director and your eyes are different, then you've got to solve that right off the top, at least if you're going up there and displaying your work, you're responsible for it, you got hired for it and it's your taste we're talking about, nobody else's. If you're going to get fired for it, then at least get fired for what you believe in!

Hutton: *At least let it be your fault as well!*

Dunk: Exactly. If somebody says, I don't like your taste, that's fine, but at least it should be up there the way you want it. This is a very important issue. Some cameramen turn it over to the lab and that's the last they see of it and you're just asking for trouble because how are they supposed to know what you had in mind? They can tell you the middle of road, make the skin tones look fine or whatever but that might not be what you had in mind at all.

Hutton: *You may not have wanted the normal key to shadow ratio.*

Dunk: Exactly. My timers and colourists all get a copy of the script and any revisions. I insist that they read the script so that they know what they're talking about so that we're all talking about the same thing. When I was doing *Forever Knight*, for example, I was dealing with Chris Dover at the Dome. He knew the script as well as anybody which was really important because it affected the look of the show. His decisions were based on good information he had from the script, it wasn't just "well I think it should be this way". On *Forever Knight* I spent the first month at the Dome. I was working between 19 and 20 hours per day. We'd start at five in the evening and we'd wrap at six in the morning and then I'd be at the Dome at 1:30 and away we'd go again. But after a month we had everything just exactly where we wanted it; taste-wise, there was very little discrepancy. Chris also did *Bodyguards* for me and it was great because he understands the way I work. He's as important a part of the production as my first assistant.

Hutton: *There's nothing worse than a bad colourist.*

"You're working in a compressed grey scale area compared to film, and you're trying to make it look as rich and as colourful as you can, but you have to know where your limits are."

Dunk: The point is the cameraman really has to be on top of that. When I was working on *Adams Family*, at Deluxe, I would be there every morning at six o'clock with the timers, Paul Alcock and Ron Coch. Deluxe is now owned by Rank House that owns Film House. I would be there at six o'clock in the morning and then I'd go straight on to the studio, I think the call was around 7:30 and it was great. He was quite thrilled that I was there because there had been other people on the visual effects unit and nobody had bothered to take the time and so they'd gone through a lot of people. I only did a couple of months of it, but they really thought it helped and made a big difference. It's an area that anybody who's an up and coming cameraman, should spend the time in there because it's going to save you a lot of heartaches later, plus you're going to better understand what you're doing.

Hutton: *I found when I was first starting out it was invaluable because then I could see my mistakes.*

Dunk: Well not only mistakes, but you can also find out the latitude of the film, what you could do, what overexposure really means. Over exposure! You could overexposure like you wouldn't believe, because the film has such latitude you can print it down into range in most cases. Underexposure, you'll kill yourself with more than half a stop, but knowing how to use these things it's all part of what you do.

Now that we're dealing in the video mode with movies-of-the-week, the negative goes straight to tape, there is no such thing as screening rushes anymore. They used to give you a half inch machine and a crummy monitor and you're supposed to watch your stuff on that. Well, if you're going to do that, most people are going to get up and go shoot themselves because they're going to feel so depressed.

To me, it's critical that people see their work. On our cameratruck on *Forever Knight*, we had a Sony BVM1910, it's like a $10,000 Sony monitor with the autoprobe set up, rushes on Betacam SP and we used waveform vectorscope, the whole bit, so you could actually see what you were doing. That's the way we do it now.

When we started to get completed shows in Betacam SP, it made a major difference. Directors were just knocked out by how good the stuff looked and they were able to see what their work looked like. The camera truck became a gathering centre where people would watch rushes.

Producers want their shows to look wonderful, yet how can I possibly make the show look good, if I can't see and properly evaluate what's happening down at the Dome with the colourist, that he is fulfilling my wishes? You have to see it. It affects your lighting within the limited range of television. You're working in a compressed grey scale area compared to film, and you're trying to make it look as rich and as colourful as you can, but you have to know where your limits are. So to me, this is a very critical issue and it really has made a big difference. It's made a difference to the morale of the crew. On *Forever Knight*, they could see the finished

product, they loved it, they walked away feeling proud that it was something that they had worked on and that all their efforts were not being done in vain. How often have you worked on something and you worked really hard and it looked terrible and you lost enthusiasm? This was really a good morale booster.

Hutton: *Perhaps we could talk about the relationship with the art director.*

Dunk: On *Forever Knight*, they'd take me to locations and most locations were boring white and we're trying to make the series look stylish. If we were building this location as a set and if you treat it as such, you would not paint the walls white, so low and behold we were able to paint the walls a nice medium gray or colours that would work. The art director, Bill Beaton, kept that in mind and he allotted it in the budget and so we started painting houses, literally, we'd paint them and then paint them back, if they wanted to. Very seldom did they want to paint them back, by the way, because the colours were done with taste and style and it really made a difference. A little paint will go a long way.

Again, if I'm doing a picture or even if I'm doing a series, the more time I can get in "up front" with the production designer, art director the better we can make it look because we can talk about fixtures; lighting practicals; we can talk about room designs, leaving enough room for the camera. Most people when they go on a location survey, go into the room and if you took this room and you want to a have a little scene and so forth, for it to look the size that you and I see it right now, it has to be twice the size!

To me, a good production designer knows how to take advantage of the space and make it really work for you. Actually, when we were doing the *Adams Family*, the house in the *Adams Family* was wonderful. I walked through it with the production designer, Richard MacDonald and this set was built in such a way that no wall was flat. In other words, when you looked from the hallway down towards the study, there wasn't a straight wall in the place; they were all designed so you got layers and layers and layers. In a normal house, if it was this way, you wouldn't see what was over here. All of these things were designed.

A real production designer makes the most of his craft, understands the camera and what you can see. I've had guys that have designed beautiful sets that never meant anything to an audience.

Once you get into that frame and the visuals of what that frame's really composed of and also understanding what the story is and making the plot really work for you, that's what it's all about. I did *Murphy's Law* in Vancouver which was a pilot with George Segal. It was a 15 day shoot and I think I had 14 days prep on it. The production designer, Doug Higgins, and I worked together to make the loft, where a big part of the show took place, look really great. We ended up putting window boxes on the windows, we did all kinds of things, all designed with the camera in mind.

The best money you can spend, if you don't have a lot of money and you're making a little film, hire yourself a good production designer that can make "something out of nothing".

Hutton: *What would you consider your philosophy of working in film or your philosophy about being a DOP. Obviously you think a great deal about your job and how you're going to do it, you must have some sort of basic rules for yourself, you know, internal rules, like how you conduct your job, which basically, it's like a philosophy of life except it's more narrowed into your working life. For some people it's as simple as being honoured and doing a good job. Other people, I guess, get more philosophical about it.*

Dunk: I certainly try to do a good job. I try to keep to the story. I try to convey the writer's message the very best I can and you know we're in a storytelling medium and I try to get that story across the best I can, to the best of my ability. I also try to make the job enjoyable and fun. What the heck, if you're going to be there for that length of time you might as well have an enjoyable time during the shoot. I don't know if that's a philosophy or not.

Hutton: *What's up next for you?*

Dunk: Well I'm not quite sure. I'm waiting to hear the outcome on this pilot that called *Bodyguards*. If it goes, it will be a one hour prime time show for ABC that will be shot in Canada, in Toronto. Toronto for New York, once again. And also, *Forever Knight*, they haven't heard whether that's being picked up what the story on that is and that's certainly a possibility. I'm also talking to some people about a feature right now. ■

FLUXLITES - A New Way to Light?

by Lance Carlson

Fluxlite and Duolite by Balcar

A new lighting system which is making some serious inroads in television studios in Europe and England was recently demonstrated by Mr. Mardick Balli of Balcar, Paris at MPSL Group in Don Mills. Fluxlites are made by Balcar, a leading maker of professional electronic flash for the last forty years. They have been in use in Europe for a few years and are only now being introduced into North America. They seem to offer a number of advantages over conventional quartz or HMI lighting for small or large studio applications.

Fluxlites combine the efficiency and quality of a high frequency, high intensity fluorescence with a number of ingenious accessories providing a system which is quite versatile particularly as a source of shadowless light.

The basic unit is a square shaped reflecting light box about 40 x 40 cm (16") and 10 cm (4") deep. The patented optical design reflects forward most of the light from six 36W fluorescent lamps, putting out 7,200 Candelas. Each light has a set of reversible (silver and black) barndoors, a high frequency ballast/power pack (with dimmer optional), cord and yoke. The fluorescent tubes can be tungsten or daylight CRI 96 lamps and the yoke will accommodate standard 5/8" or 1-1/8" mounts.

The reversible barndoor flaps are placed around the lamp face and with the black sides facing the light they function much like regular light absorbing barndoors. When the silver sides face the light they can also be used to shape the light or with the supplied corner pieces the Fluxlite becomes a 60cm (24") reflector. In this configuration one would expect the polished reflectors to be creating shadows all over the place, however, this is not the case since the light is diffuse to begin with. Mr. Balli seemed to be more concerned with efficiency, than further diffusion of the light, but they do supply a dual purpose prismatic diffuser or one can of course utilize conventional spun, etc.

In terms of actual efficiency, compared to Halogen lights at 25 lumens per watt and HMI's at 80 lumens per watt, the Fluxlite provides 90 lumens per watt. A large advantage arises when the lights are dimmed, as they can be reduced 10% of full intensity without any change in colour temperature with a standard dimmer.

Another advantage is that "daylight" or "tungsten" bulbs can be employed with no loss due to filtration. As well they do not require a start-up or cool down period, operate virtually cool to the touch and generate no stroboscopic effect. Although they require six tubes, these tubes last 5,000 to 15,000 hours at a cost of $15 to $20 per lamp with no fragile filaments or glass parts. Apparently the big attraction in the warmer climates of southern Europe in addition to some of those mentioned above is the low heat generation which reduces air conditioning requirements and consequently power consumption and cost by a major factor, not to mention the comfort factor for performers.

Several Fluxlites placed around a subject will yield a shadowless light with a different quality than when boxes are placed overhead. The relatively large size of the Fluxlites facilitates banking them together to provide a form of window light which could be useful in film applications.

Among the control accessories are diffusers, colour filters and grid-spots. These interchangeable grid-spots operate a bit like a soft grid and do provide a form of spotting. It is not like focusing a fresnel but the light does stay even.

All in all these lights seem to offer several interesting advantages, particularly for television studio applications. Adapting them to film or location use, or getting lighting directors and DP's to endorse them in an major way will require some hands-on usage under practical working conditions and time will tell how many inroads they can make, but from this vantage point they certainly appear to offer some interesting possibilities.

The BALCAR FLUXLITES are distributed in Canada by Kingsway Film Equipment and I will arrange a demonstration for CSC members next season.

Corporate News ... Steve Duff promoted to Manager, Special Products at Osram Sylvania Ltd./Ltée.

Steve was formerly Photo Optical Representative for Osram Canada . Earlier this year, Osram purchased the Sylvania Lighting Division from GTE. Now operating as Osram Sylvania Ltd./Ltée, they have moved to 2001 Drew Road, Mississauga, Ontario L5S 1S4, telephone (416) 673-6171 and fax (416) 673-1069.

Spotlight on

THE 1993 CSC AWARDS

by Natalie Edwards

"What do you want to know about the winners?" we asked some of the CSC students attending the elegant CSC Awards Ceremony April 24. They replied: What started them in cinematography? Were others in their family in the business? Where did they learn the most: university, technical college, or as an apprentice? And the question-never-asked: what do they make, disguised as: Are they satisfied with what they earn?

The respectable old (just turned ninety) King Edward Hotel on King Street in Toronto was the site of the 1993 Awards. Here, where the linens are heavy, the silver impeccable and the waiters have better manners than almost anyone you know (at least anyone in the film business), some 250 guests sat down to the salad and soup courses, chatting like long lost cousins while Jim Mercer periodically called out ticket numbers and pressed CSC t-shirts, champagne and chocolates on the many lucky winners.

When CSC President Joan Hutton csc took over the microphone to introduce the evening, the tasty dinner was tucked away, the wine drunk and the clatter of coffee cups a genteel echo to the former hubbub.

"Thirty six years since its founding" she said, "the CSC has continued to grow and change" and noted that the CSC now has thirty-one sponsor members, with five added last year, as well as forty new members. Hutton thanked the sponsors, organizers Jim Mercer csc, Jennifer Hietala and Marianne Gracey, and restated the credo of the CSC: "that the **art** of cinematography remains at the heart of what we do."

Joan Hutton csc then presented the award for Best Industrial Cinematography to **Chris Triffo**, for *Tapestry of the Land: The Francophone Experience*. Triffo called it an "awesome honour" which he intended to happily share with his wife, son and 3 week old daughter, and this sentiment of appreciation was echoed by other winners all evening.

Among them was the winner of the award for Best Unique Cinematography, **Michael Ellis csc** with *All Soul's Night, Loreena McKennitt*, in which the unique singer and harpist was presented with subtlety and imagination.

Mike answered some of those student questions: He said his training was 80% to 90% on the job as an assistant in 1968-69 doing commercials, because of a lucky break getting work at TDF with Fritz Spiess csc and people like Laszlo George csc. He studied at Ryerson, he said, but never finished, and "never got any film training there in those two years anyhow."

Why did he choose cinematography? "I tried theatre" he said, modestly, "and was horrific as an actor." He considered going into meds; but in the end the arts appealed; he loved pictures: "I just went that way."

And was he paid well? "Oh yes. Absolutely. I'm freelance, have my own company and concentrate on documentaries, educational and commercial work. I direct and shoot now, but I'll never give up shooting. Never. Ever. I feel real pride when I see something I've shot on TV."

Above: President of Arri Canada, Joe Sunday and Suzanne Sunday

Below: (left) Two longstanding members - M. Jackson-Samuels csc and documentary nominee Roger Moride csc.
(right) Duncan MacFarlane csc, our hard-working treasurer, and Ghslaine MacFarlane.

Chris Triffo winner of Best Industrial with presenter Joan Hutton csc

Bill Hilson Award recipient Robert C. Crone with presenter Fritz Spiess csc

Andy Gibson was awarded Honorary Membership with Edith Gibson

Some well-known figures appeared in several roles during the evening. One was Fritz Spiess csc, the first recipient of the Bill Hilson Award, who presented it to **Robert C. Crone csc**, a popular member of the film community. Crone, who had given the award to Spiess twenty years ago, now received it from him, saying simply that, "there is nothing sweeter than having your friends honour you like this."

Later Crone presented the Roy Tash Award to **Robert Cleator** from CFRN Alberta for his on-the-spot news item *Gravel Truck*, news footage told with compelling immediacy. This Award was presented 21 years ago by none other than Pierre Elliot Trudeau!

In answer to our questions, Cleator said he studied at the North Alberta Institute of Technology but mostly learned on the job at CFRN. He loves news. "I seem to have a knack for telling a story with a camera," he modestly explained. Cleator was one of the few recipients who earns a salary, but like the others, considers himself very well paid. "Even more important," he says, "I'm given free rein."

An Honorary Membership Certificate was presented by CSC Treasurer Duncan MacFarlane csc to **Andy Gibson**, a long time friend of travelling cinematographers, whose apparent inability to detect surplus baggage at Air Canada has made many a project financially viable. Despite the challenge of Huntington's Chorea, Mr. Gibson, aided by Edith Gibson and their son, accepted the Award with the delighted, wicked grin of an accomplice.

An award is always an asset and the recipients of The Telefilm Canada Student Cinematography Award presented by Deborah Parks, Financial Analyst at Telefilm and CSC member, were certainly grateful. **David Greene** won $400 for *Elevator* (York University); **Chris Soos** won $200 for *Annex Bikie* (Ryerson) and **Francois Dagenais**, $100 for *The Case of Dany Lester* (Concordia University).

Chris Soos said he received his training in commercials as an observer, was influenced by Laszlo George csc, Fritz Spiess csc and

Deborah Parks, Financial Analyst, Telefilm Canada presented the Telefilm Canada Student Cinematography Awards to:

David Greene (1st Prize)

Chris Soos (2nd Prize)

Francois Dagenais (3rd Prize)

Doug Dales presented Best TV Drama Award to Rene Ohashi csc

Michael Boland csc (Best Documentary) & Mike Ellis csc (Best Unique Production)

George Morita csc presented Best Commercial Award to Rene Ohashi csc

Gabor Tarko csc, as well as Bob Schulz and his godfather Joseph Baranyi, but got his technical education in four years at Ryerson. He works freelance, is making a demo reel and aiming at commercials, which he considers "an excellent vehicle to develop and master my craft."

Other students present were those from the CSC's 1993 Camera Assistant Course, who stood nervously for a hand of applause from the pros as the course sponsors were earnestly thanked for letting the students "play with their equipment for nine full days."

Doug Dales, President of PS Production Services, presented the award for the Best TV Drama Cinematography to **Rene Ohashi csc** for *The Sound and the Silence* (Atlantis Films International). This was a tough category, with competition from Peter Benison csc's *Rapture* (TriStar/Paragon), Thomas Burstyn csc's *Liar Liar* (CBC) and Ian Elkin csc's *Curse of the Viking Grave* (Muddy River/ Atlantis). Ohashi also won the award for Best Commercial Cinematography presented by George Morita csc later in the evening, a category in which he was nominated twice.

Ohashi graduated from York University, working as a camera assistant on documentaries all through school and for the following year.

"I went the long route" he says, "news magazine shows, lots for TVO, half-hour dramas. A CFTA Award turned me to dramatic films, then I did MOWs and then series and features. Now I've switched gears and am doing commercials. I went the whole gamut. It's all a creative experience. You're always learning," he concluded.

Ohashi always drew and painted and was a still photographer, though now he rarely shoots stills. He's received frequent awards, but his main incentive is his own eagerness and curiosity.

"I always like to keep pushing forward" he says. The work itself is his reward. On top of that, however, he admits he is "very well paid."

"I wouldn't ever give this up," he adds. "And I do love features and will always do those."

Robert C. Crone with Roy Tash Award recipient Robert Cleator (CFRN)

Dr. Diane Fleming with Stan Clinton Award recipient Paul Wing (CJOH)

Kenneth Post csc presented Best Dramatic Short Award to Paul Sarossy csc

Colin Davis presented the Kodak New Century Award to George Morita csc

Bill White with Bert Dunk csc, asc recipient of Best TV Series Award

David Cheng presented the Fuji Award to Fritz Spiess csc

The Award for Best Dramatic Short Cinematography was presented for the first time this year. **Paul Sarossy csc** was nominated twice, for both *Montreal Stories* and *Petrograd*, his own production, and won with the latter. The third nominee was *Circle of Fear*, shot by Mitch Ness, the president of The Camera Guild.

Sarossy went to York University and was influenced by his father, who shot newsreels for CKVR Barrie.

"I'm not a very technical person," he confessed, "in fact I'm quite ignorant and rely on an excellent team of technicians. What I love is dealing with light. I enjoy what I do and it rewards me well."

No one was surprised that **Michael Boland csc** would win The Best Documentary Cinematography Award for his work on *Millennium: Tribal Wisdom & Modern World - Strange Relations*. In his thoughtful appreciation, however, he pointed out that he would like to share the award with fellow cinematographer Vic Sarin but since Vic let his CSC membership lapse, he wasn't eligible. (Take that as a warning, and keep up yours!) This team attitude is to be expected from an ex-hockey player who was a professional for seven years.

Boland said that after he got his U of T Economics degree and played hockey, he ended up in Australia without a job.

"I thought ASA meant aspirin," he says. "I loaded mags and carried tripods for three months, then they gave me my own camera." He now has accumulated two Gemini awards, a Silver Hugo and an Emmy nomination.

"I believe in the team concept," says Boland.

Competition was tense for the new award for Best TV Series Cinematography. It was presented to **Bert Dunk csc, asc** for an episode of *Forever Knight* titled *Dark Knight the Second Chapter*, and was produced by Paragon, which also had a *Beyond Reality* episode shot by Maris Jansons csc in competition. The third nominee was Manfred Guthe csc with an *Avonlea* episode from Sullivan Films.

Bert Dunk went from Weyburn Saskatchewan to New York City. What inspired him? Not family or friends, but of all things, a program on *The Wonderful World of Disney* which showed how a movie was made. He read American Cinematographer magazines, borrowed money from his mom and headed for New York. He took an eight month course at the Germaine School of Photography, which incidentally is still in business, and worked as an assistant cameraman in New York from 1961-65.

"You have to be able to do it all" he said, concerning technical ability with cameras.

And as for remuneration? "I'm freelance and well enough paid. I've never complained" said Dunk with a grin.

The final award of the evening went, as always, for The Best Theatrical Feature Cinematography, and was presented by David Cheng, Marketing Manager of Fuji. Curtis Petersen csc and Barry F. Peterson (no relation) were nominated respectively for *Talons of the Eagle* (Film One Productions) and *Mustard Bath* (9Y6S Films) but it was B.C. cinematographer **Robert McLachlan csc** who won for *Impolite* from B.C. Pictures. Unfortunately Rob wasn't present, but I can tell you that he is a modest, friendly fellow whose 10 minute short on peanut butter was one of my hottest items at the old Canadian Filmmakers' Distribution Centre in Vancouver over a decade ago.

Congratulations to all the winners, and to all those who received special awards. These were an important part of the evening, and included The Kodak New Century Award presented to **George Morita csc** for lifetime achievement ("an incredible honour" said Morita), the Stan Clinton Award received by **Paul Wing** for *The Last Hanging*, for CJOH TV Ottawa, and the Fuji Award to **Fritz Spiess csc.**

George Morita csc, Director/Cameraman and partner in the renowned and imminently successful Partners Film Company, is well known for his wizzardry in special photographic effects work.

Paul Wing said he was humbled by this prestigious award. He studied at the now defunct Film Program at Fanshawe Community College in the early seventies, and learned his trade at CHRO Ottawa, CFPL London and finally CJOH for 10 years. "I'm not a technical whiz," he said. "I like to work with shadows, they're half of photography."

A final word is saved for Fritz Spiess csc, a godfather figure in the industry, and one who was frequently mentioned as an inspiration or an aid by the winners. Spiess comes from a photographic tradition in his family since 1896, and certainly was influenced by his grandfather, father and brother. He adds, "I always liked the business."

Spiess calculates he's made over 3000 commercials since the early fifties when he emigrated to Canada. He started with Panda Photography and S.W. Caldwell, and has been DOP at Robert Lawrence, TDF, Schulz and Rawi-Sherman Films. The Canadian Television Commercials Festival has named an award after him, for furthering excellence in TV advertising.

The awards ceremony held a surprise for Spiess when David Cheng, Fuji Marketing Manager, presented him with the Fuji Award, designated to recognize those who have made extraordinary contributions to the CSC.

"I was very pleased that I succeeded in getting George Morita here to spring that surprise on him, and I was totally taken aback by getting that surprise myself" said Spiess after the ceremony, as the tables emptied, the dancers moved on to the floor, and the elegant waiters slipped quietly away.

Each year our Sponsors contributed tremendously to the success of the Awards Evening. This year was no exception. The Society is most grateful to them for their continued support. The champagne reception courtesy of **Kodak Canada Inc.**, dinner wines courtesy of **Film House** and **PS Production Services** and flowers provided by **Arri Canada Inc.** Our show reel would not be possible without the help of **Andy Hunter, Doug Morris** and **Nick Paulozza** of **The Image Group** for providing the on-line tape edit and **Chris Stone Audio Productions Ltd.** for supplying the music. A special thanks to **Bill Rhodes** and **Irene Jonaitis** of **MPI Productions** for dubbing. **Telefilm Canada** our new sponsor of the Student Cinematography Awards. **Fuji Photo Film Canada Inc.** for the liqueurs and coffee following the awards presentation. **Rosco Laboratories Ltd.** for providing the music and **Agfa** for sponsoring the Program for the awards evening. Thank you all very much.

Awards Evening photographed by:
Dan Daniels

Jim Mercer csc and Barbara Simon

Our Chairman Bows Out!

In this era of political correctness, it's easy to claim that one is a victim of some real or imagined conspiracy to excuse whatever inadequacy one demonstrates. Let me put a new twist on that by pleading that I have found myself, as chairman of our increasingly popular Awards Dinner, a victim of those who have conspired to make me look much better than I deserved!

About five years ago, when Bob Rouveroy csc relinquished the Presidency of the CSC and the functions of the executive were reorganized, I agreed to take on the work of Membership Chairman and to assist Jennifer Hietala with the awards dinner for a five year period. I specified this time limit for two reasons. First, I felt that work should be shared, over time, with other members. But more importantly, I observed that if executive served too long, the organization became perceived to represent their particular segment of the industry, be that a type of work, such as commercials or dramas, or a source of work such as the CBC or CTV.

After five years, I am still convinced that my plan was correct; not only for the reasons stated but because the dinner and judging of awards has grown to the point, where even with Jennifer's help, I cannot adequately cope with the membership duties and the awards work. I have slowly accumulated the multi-format screening facilities, computer, fax machine and cellular phone that facilitate membership work and organizing the judging, and I will continue to offer my help in that capacity a bit longer, but I would like the actual chairing of the dinner to be assumed by someone else with appropriate organizational skills.

Just as the evolving changes to our executive have resulted in a new look to our magazine cover and more active involvement by our sponsor members, I hope that a new face at the Awards will add more energy to this part of our activity. To remind us that the CSC is truly a joint venture of cinematographers and our sponsor members, perhaps we could coax one of our sponsor companies (who already make a very valuable financial contribution) to give us expertise at the podium.

In addition to expressing my gratitude to Jennifer for her enormous amount of work, please allow me to take this opportunity to thank all those who have helped with the judging over the last five years. It has been a pleasure for me and I thank you sincerely.

Jim Mercer csc
Awards Chairman

Saskatchewan Motion Picture Association Hosts Cinematography Workshop

The Saskatchewan Motion Picture Association presented a cinematographers workshop February 8-13 this year. The workshop was the first of its kind held in Regina, and proved to be valuable to all who participated.

The workshop consisted of lectures, as well as lots of hands-on experience. Different areas of production were covered during the lectures, such as "lighting as story telling", "the relationship between the camera and sound", "industrial cinematography", "various lighting systems", "responsibilities of the 1st and 2nd assistant".

The hands-on aspect of the workshop proved to be equally as exciting. Each of the participants chose a scene which ranged from an elevator interior to the lighting of a city block, and took charge of the crew as a D.P.

Many individuals and organizations contributed their time and resources helping this workshop become reality: Sask Trust, Saskfilm, Telefilm and Canada Employment and Immigration helped with their much appreciated financial support. AGFA Canada and Fuji provided the film stock, and in addition to film, AGFA's Steve Mayhew and Paul Bourque discussed their new line of stocks. Dave Harding of Gastown provided the processing and film to tape transfer. CKCK-TV provided the SRII package and Peter LaRocque of Production Services provided the dolly and the lighting/grip package. The realization of this workshop was made possible by the hard work of SMPIA, Rob Ramage and Ron Jacobs.

Chris Triffo

Carrot top Corner will return next month.

Camera Classifieds

FOR SALE: Mitchell MK II, 16 PRO Arri (factory) Super 16BL, Bolex RX5, EBM, 10mm 26 macro 75 macro switars or trade for Arri III, BLIII, BL IV. Call Greg Akouris at Grigor Productions (416) 604-4696.

FOR SALE: ACL Eclair 2x400' magazines, underwater housing with reflex viewing, battery pack, 10mm lens, Arri mount, Angenieux 12-5-75mm zoom lens, battery belt, 2 x cables, Arri tripod and head - $7,500; Arri 2C - 2x400' magazines, variable speed motor, 35mm flat bed motor, 18mm lens, Jordan Klien underwater housing, battery pack and charger - $7,000; ACL Eclair, 3x200' magazines, Angenieux 5.9 lens, underwater housing, battery pack - $4,500; Century 300mm lens (Arri mount) - $200; IDI Crystal Recorder - $200; Angenieux 25-250mm zoom lens plus accessories - $ 1,700. Interested inquiries, please contact Mako Films Ltd. at (416) 882-9600.

ARRIFLEX SRII, 3 mags, extension viewfinder, 2 batteries, battery charger, 2 carrying cases, Digitach II. For further information call Bernard Couture (514) 466-9451.

FOR SALE: 85mm Hi-Speed Zeiss Lens with Aaton mount $1,000; Nikon 80-200mm ED Zoom Lens f2.8 $800; Sony VA1-V NTSC Recorder Unit Adaptor $700; Noriyuki Model TS-10 Time-Code Reader Inserter $1,200; SQN-3 Microphone Mixer with Case $1,200. Call Jim Aquila csc at (416) 346-5786.

FOR SALE OR RENT: Many assorted Tiffen Filters: 138mm, 4-1/2", 3"x3", Series 9. Also 6, 6"x8" Lee graduated filters with filter-holder for Arriflex Production Matte-Box. For further information please call Fritz Spiess csc at (416) 225-5970.

Complete **BETACAM** Package. Complete **CP16** Package with 3 zooms. Complete **LIGHTING PACKAGE**. **BETA I OFFLINE EDIT SYSTEM.** All in mint condition. Best offer. Call David Ostriker csc (416) 923-1331.

CAMERAS WANTED: The Atlantic Filmmakers' Cooperative is looking to purchase an ARRI SR or AATON system. Call George Taylor at (902) 423-8833.

CAMERAS WANTED: Interested in purchasing a 16mm Filmo and/or 35mm Eyemo in working order, preferably with electric motor. Call David Woods (416) 778-8661.

FOR SALE: Sony GV-300 Video walkman, Sima charger, fresh batteries, hoodman, leather case - $1,000; Sachtler Studio 7x7 fluid head, legs, spreader and cases - $4,000; Sony PVW 2600 Betacam-SP player, serial port, very low hours, travel case, under warranty $10,000; JVC BRS-822U SVHS Editor/Recorder with SA-R22 time-code reader generator board, cables, very low hours, under warranty $6,000. The PVW-2600 and the BRS-822U with SA-R22 make an excellent off-line edit system. Please call David or Lisa at (416) 920-7979.

WANTED: 16mm or 35mm camera package. Call Zubin at (416) 789-2746 or (514) 272-7946.

FOR SALE: Custom-made leather cases. Ideal to help protect your meters, viewfinders, and lenses. Smart looking and durable. Call Lori at (416) 476-5047.

Business Classifieds

FOR RENT: Sony Betacam-SP Camera Package, $500/day with assistant. Includes: Camera - 700 Lines of Resolution, 62 dB S/N, Hyper Had Chip, Clear-Scan, Shuttered, and Fujinon Lens with Wide and Super-Wide Adaptor; Sachtler Fluid Head Tripod; Arri Fresnel Lighting Kit; Sony Monitor; Lavalier Mics; Batteries, Charger and AC Adaptor. Betacam-SP off-line suite and small studio also available. Call Lisa Bodnarchuk at (416) 920-7979.

"Business Classifieds" is for members who wish to advertise their services or equipment. There is a charge of $25 per insertion.

Members who have equipment to sell or are looking to purchase equipment may run an ad in the "Camera Classifieds" column at no charge.

For more information call (416) 271-4684 or fax (416) 271-7360.

"IF ONE PERSON IN THE AUDIENCE SAYS 'That was a beautifully shot film' I HAVEN'T DONE MY JOB".

RICHARD LEITERMAN IS ONE OF THOSE RARE INDIVIDUALS WHO HAS NOT BEEN TAINTED BY SUCCESS. ◇ HE IS NOT THE FLAMBOYANT GENIE AWARD WINNER YOU'D SOMEHOW EXPECT HIM TO BE. ◇ RATHER, HE IS AN ELOQUENT, UNDERSTATED MAN. ◇ MORE AT HOME TALKING ABOUT HIS LOVE FOR CINEMATOGRAPHY THAN ABOUT HIMSELF. ◇ HE SAYS TO BE TRULY SUCCESSFUL AT HIS CRAFT, NO ONE MUST NOTICE HIS WORK. ◇ "I'VE DONE MY JOB WHEN THE AUDIENCE IS NOT ASTOUNDED BY THE PHOTOGRAPHY, BUT IT IS OF SUCH A CALIBRE AND QUALITY, THAT IT PUTS THEM AT EASE. ◇ THEIR ATTENTION SHOULD NOT BE ON THE ATMOSPHERE I'VE CREATED FOR THEM, BUT ON THE STORY ITSELF." ◇ IT SEEMS SOMEWHAT IRONIC THEN, THAT THIS SELF-PROFESSED "INVISIBLE MAN" SHOULD WIN A GENIE AND COUNTLESS OTHER AWARDS. ◇ PULLING HIM RELUCTANTLY INTO THE LIMELIGHT. ◇ "ANY ACCOMPLISHMENT AWARD IS SOMETHING ONE SHOULD BE PROUD OF," HE EXPLAINS MODESTLY, "BUT IT SHOULDN'T BE THE FIRST THING YOU THINK ABOUT. THE MAIN THING IS TO PUT YOUR BEST INTO WHATEVER IS ON YOUR PLATE." ◇ THIS NOSE-TO-THE-GRINDSTONE PHILOSOPHY POPS UP OFTEN IN CONVERSATION WITH RICHARD LEITERMAN. ◇ HE IS A CINEMATOGRAPHER WITH AN UNWAVERING FOCUS.

ON WHAT A DIRECTOR EXPECTS • "Collaboration is a key word in my vocabulary," he states matter-of-factly. • His speech is also peppered with words like teamwork and mutual respect. • When asked what a director expects from a cinematographer, he says simply: • "The director has hired you because of your expertise in interpreting the page to the screen. • And although you both have input into the film as a whole, it is the cinematographer's expertise the director is counting on to give a particular mood or feeling to the scene." • ON COLOUR • "Colour is one of the things that concerns me the most. It is a tool to be used by the cinematographer," says the master craftsman. • "To create mood in a period piece for example, you can use beautiful, soft pastels. Applied in a Rembrandt-like way, they can lend a terrific lyrical tone to a picture." • ON WHAT'S UP NEXT • He ponders a moment before answering. • "I've been at it a long time," he reflects, "and someday I would dearly like to direct something of my own. • Until then, I will continue to be the best cinematographer I can be."

Kodak Eastman EXR Motion Picture Films

RICHARD LEITERMAN C.S.C.

Cinematographer and Eastman user for over twenty years.