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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 800 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 endeavor to advance the knowledge and status of our members within the industry. As an organization dedicated to furthering technical assistance, we maintain contact with non-partisan groups in our industry, but have no political or union affiliation.

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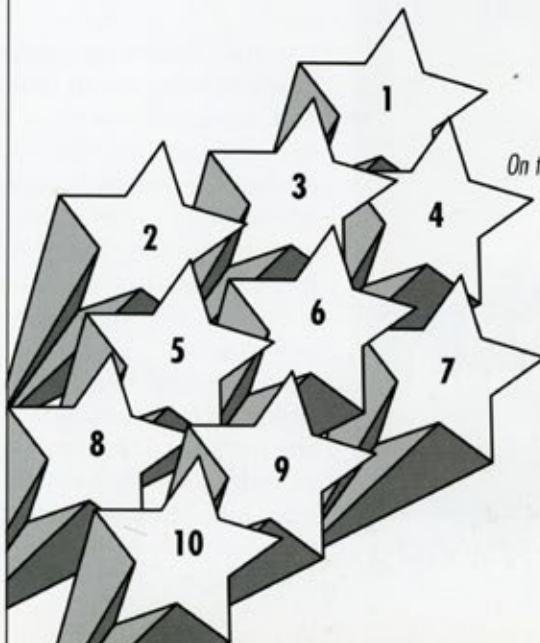
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7. André Pienaar csc
8. Ann Medina
9. Derek Rogers csc
10. Jeff Flowers & students

PRESIDENT'S REPORT

JOAN HUTTON csc



Honouring the Best of the Best

The CSC Awards Gala, our tribute to the achievements of our members, has come and gone for another year. It was bigger and better than ever, a truly wonderful way to validate the impressive work of Canadian cinematographers in world-class film and video productions. As we confidently approach The Year 2000, at a time when the Canadian film and television industry has never been healthier, we are proud to honour the past by celebrating the present and embracing the future. The CSC has never strayed from its original objective, "to promote and foster the art of cinematography in Canada," and that's why we were there on March 27, presenting awards to the best of the best.

There was a significant and touching addition to the program this year. The Fritz Spiess Award for Commercial Cinematography was inaugurated, and we were honoured

that Gunild Spiess was there to make the premier presentation in the name of her late husband, who died in March, 1998. Fritz, a Full Life Member who was one of the founders of the Society in 1957, shot over 3,000 commercials and was fondly dubbed the "dean of Canadian cinematographers."

While this award is dedicated to the memory of Fritz Spiess csc, we also salute all the founding members of 1957 who gave us a distinctive place to communicate, learn and grow as professionals. We were privileged to welcome some of those charter members at our 1999 celebration. They are active links between our past and future, and they, and many others who came later, helped build a Society that one of our past award winners, Barry Stone csc, once described as a somewhat maternal organization.

In a quote for the CSC membership brochure, Barry said: "In the ephemeral world of film, the CSC is a bit like your mum: always there to answer your questions, feed you new information, and pat you on the back from time to time."



Photo: John Narvali

THANKS, ANN: CSC Awards host Ann Medina.

We patted a lot of worthy people on the back this year. And there are many people to thank. My thanks to the executive, staff and volunteers for another great year, with special thanks to Awards Chair Susan Saranchuk for staging this year's wonderful show. We are grateful for the time and expertise of the awards juries, chaired so ably by Wilson Markle csc (HON), and we were delighted to have Ann Medina as our host. Ann has been executive producer of CBC-TV's *Newsmagazine*, senior foreign correspondent for *The Journal* and Beirut bureau chief for *The National* and *The Journal*. She has won an Emmy, she was one of the first residents at Norman Jewison's Canadian Film Centre, she was chair of the Academy of Canadian Cinema and Television for four years, and she currently hosts CBC Newsworld's documentary series *Rough Cuts* and History Television's *History on Film*.

We were honoured to have a broadcast journalist of her professional stature guide our proceedings. As Vice-President Richard Stringer csc said in officially winding up the awards night:

"Most cinematographers—myself include—are not accustomed to being out in front of the camera or a live audience. And, no matter how many interviews we shoot, we are in awe of the ease and wit with which professional broadcast journalists like Ann handle being in the public eye. The talent, as we affectionately call them, are sometimes mysteries to us, and we to them. But they like us for making them look good, and so it is a symbiotic relationship. Ann, thank you for your time, your talent and your energy. Most of all, thank you for making us look good."

A huge thanks goes, of course, to our corporate sponsors, whose generosity made this festive occasion possible. And last but not least, congratulations to all this year's winners and nominees. We are fortunate to have such talented and dedicated individuals as members of our Society. ●

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Happy 100th Anniversary,
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The presentation of the Kodak New Century Award has been one of the highlights of the CSC Awards program every year since 1987, Joan Hutton csc told the 1999 Awards gala. "But this year is extra special and we are proud to turn the tables on Kodak Canada, just this once."

The CSC president presented a special trophy to the film company's president and CEO, Ed Jurus, to mark the 100th anniversary of Kodak Canada.

"It is my privilege and pleasure this evening," she said, "to acknowledge the warm and wonderful association the CSC has had with Kodak Canada over many years, and which continues to grow in mutual respect. We congratulate Kodak Canada on the anniversary of its first 100 years, and as a token of gratitude and friendship, we would like to make this special pre-

sentation to everybody at Kodak Canada, and especially the superb team at Professional Motion Imaging."

Kodak Canada began with a small office in downtown Toronto at 41 Colborne Street in 1899, when George Eastman, Eastman Kodak's founder, sent John G. Palmer to evaluate Canada's fledgling photographic business. Convinced of the viability of the Canadian market, Palmer became the first president of Canadian Kodak Ltd., as the company was then known. Today, Kodak Canada employs over 1,600 Canadians producing consumer and commercial imaging products for sale both domestically and internationally. ●



CSC President Joan Hutton csc makes special presentation to President and CEO Ed Jurus of Kodak Canada to mark Kodak Canada's 100th anniversary.

Photo: John Narvali

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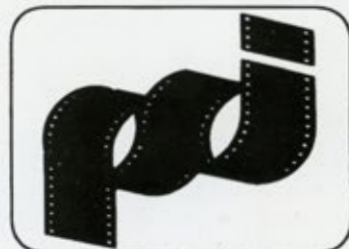
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Award For Best Theatrical Feature Cinematography
"Cube"



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1999 CSC Awards

'A CSC shooter takes a back seat to no one'

"This is always a special evening," president Joan Hutton csc said in her welcoming address to the 1999 CSC Awards Gala on March 27.

"It is a time to honour and celebrate the outstanding achievements of our fellow cinematographers, it is an opportunity to recognize and thank the individuals and companies who keep our industry at a world-class level, and it is an occasion to enjoy a fine dinner in the excellent company of old and new friends."

By Don Angus
Photos by John Narvali

The friends included broadcast journalist Ann Medina, who made a sparkling debut as host and kept the proceedings moving smoothly with wit and charm.

In her introduction, the CSC president recounted that Ann had won an Emmy, was one of the first residents at Norman Jewison's Canadian Film Centre, was chair of the Academy of Canadian Cinema and Television for four years, and was currently host of CBC Newsworld's documentary series *Rough Cuts* and History Television's *History on Film*.

"Ann, it's your show," Joan said, and it was. Her light and breezy style set a fun tone right off the top, starting with CTV newscaster Tom Clark's humorous adventures in searching for the nominees for the Roy Tash Award and followed by CBC-TV host Hana Gartner's hilarious cell-phone conversation with the winner of the Stan Clinton Award, CTV's Wendell Tenove, who was out of town on a news shoot.

"Wendell, where are you? Why aren't you here?"

The laughter was infectious. In presenting the Music Video Award, singer and songwriter Amy Sky said her introduction to cinematography was abrupt. Before shooting began on her first music video, she asked what her motivation was, and the DOP replied: "Motivation, schmotivation. Sweetheart, we're going to make you a babe."

Actor Liisa Repo-Martell (*The English Patient*), who presented TV Drama, regaled the audience with her terror of cinematographers and all things technical on set, including her inability to find her own light coupled with her propensity for finding everyone else's. And actor Graham



TV Drama: Paul Sarossy csc, presented by actor Liisa Repo-Martell



Camera Assistant Award of Merit: Colleen Norcross, presented by Richard Stringer csc



The Roy Tash Award: Bill Purchase (left), presented by Tom Clark, CTV



Music Video: Dylan MacLeod csc, presented by singer Amy Sky



Student Cinematography Awards: From left—David Johns, York; Christian Moreton, Ryerson; Colin Akoon, Ryerson, presented by Jeff Flowers of Panavision Canada, Vancouver

Greene (*Dances With Wolves*), who presented Theatrical Feature, clapped his hand over one eye and said: "There, that's better. When I see cinematographers they're usually behind the camera."

Joan Hutton said in her remarks that celebration of excellence "has been the primary focus of the past and it will continue to be as we venture into the new millennium.

"We are an important organization of film and video professionals whose artistic and technical expertise behind the camera rivals the best in the world. A CSC shooter takes a back seat to no one, although we concede there are a few good camerapersons in other parts of the world."

On that note, she added, "I'd like to take this opportunity to offer our congratulations and best wishes to the American Society of Cinematographers on its 80th anniversary this year, and to the British Society of Cinema-tographers on its 50th. We have learned much from the legendary professionals of both organizations."

The president concluded with thanks to the CSC executive, advisers and staff, especially administrator and awards chair Susan Saranchuk, "who threw this little party together."

She also extended thanks to the CSC's corporate sponsors, "whose generosity makes this festive evening possible, and to the members of the awards juries in Toronto and Vancouver for a tough job well done. Special mention goes to Wilson Markle for chairing the juries and for



Documentary: Joan Hutton csc, presented by TV



Industrial: Matthew R. Phillips (left), present



numerous other favours.

"Finally, congratulations to this year's nominees. We are proud to have the work of such talented and dedicated individuals grace our movie and television screens."

The 1999 Winners

Here, listed first and in bold type, are the winners in competitive categories, followed by other nominees in brackets:

THE ROY TASH AWARD FOR SPOT NEWS:

Bill Purchase, *Police Abuse*, CTV (Ross MacIntosh, *Swissair Grief*, CTV; Jim Moule, *Bragg Creek Fire*, CTV /CFCN; Brian O'Connell, *Swissair Grief*, CTV) Presented by Tom Clark, co-host *W-FIVE*

THE STAN CLINTON AWARD FOR NEWS ESSAY:

Wendell Tenove, *Weibo's War*, CTV (Patrick Bell, *Roots of Risk*, CBC Vancouver; Stephane Brisson, *Library*, CTV) Presented by Hana Gartner, host *The National Magazine*

INDUSTRIAL:

Matthew R. Phillips, *The Wave*, Acme Pictures. Presented by Robert Brooks csc

MUSIC VIDEO:

Dylan MacLeod csc, *Bootsy Collins: Do The Freak*, Hoodoo Films (Chris Soos csc, *Imogen Heap: Come Here Boy*, Black Dog/RSA; Chris Soos csc, *Sheryl Crow: Anything But Down*, Academy) Presented by Amy Sky, singer and songwriter

Robert Brooks csc

STUDENT CINEMATOGRAPHY:

Christian Moreton, *Strange Fruit*, Ryerson Polytechnic University (Colin Akoon, *Crime of the Century*, Ryerson Polytechnic University; David Johns, *Solombra*, York University) Awards and cash prizes presented by Jeff Flowers, Panavision Canada, Vancouver

DOCUMENTARY:

Joan Hutton csc, *Hitman Hart: Wrestling With Shadows*, High Road Productions (Rudolf Kovanic csc,

Baboon Tales, Tamarin Productions Inc.; Kirk Tougas, *A Place Called Chiapas*, Canada Wild Productions) Presented by Linden MacIntyre, host *the fifth estate*

CAMERA ASSISTANT

AWARD OF MERIT:

Colleen Norcross (Junichi Hosoi, Ted Overton, Christine Panowyk, Brent Robinson) Presented by Richard Stringer csc

DRAMATIC SHORT:

Barry Parrell csc, *Blind Man's Bluff*,



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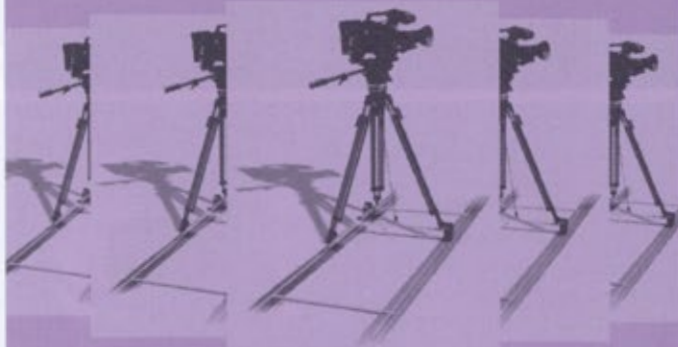
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Cosmic Flicks (Rene Ohashi csc, *Jerzy Has A Dream*, The Director's Film Company; Tony D. Wannamaker, *Amplifier*, Forerunner Films) Presented by Pat Whittingham, executive vice-president, Sony of Canada Ltd.

FRITZ SPIESS AWARD FOR
COMMERCIAL CINEMATOGRAPHY:
André Pienaar csc, CIBC: *Literacy*,
The Partners Film Co. (Douglas Koch
csc, Pall Mall: *Subway*, Otherworld
Films; Dylan MacLeod csc, Homeless
PSA: *Life's Grate*, Hula Popper
Productions) Presented by Gunild
Spiess

TV DRAMA:

Paul Sarossy csc, *Rocky Marciano*,
MGM Television (Jonathan Freeman,
Beauty, Screen Ventures 29; Ron
Orieux csc, *Love on the Land*, Sullivan
Films) Presented by Liisa Repo-Martell,
actor

TV SERIES:

Mirosław Baszak, *The Rescuers*:
"Malka", Paramount TV Company
(John Holosko csc, *Psi Factor*:
Chronicles of the Paranormal: "Solitary
Confinement", Alliance Atlantis; Steve
Danyluk csc, *Emily of New Moon*:
"Rivers of Babylon", Cinar and Salter
Street) Presented by Phyllis Yaffe, pre-
sident and CEO, Showcase Television
and History Television

THEATRICAL FEATURE:

Derek Rogers csc, *Cube*, Canadian
Feature Film Project (Douglas Koch
csc, *Last Night*, Rhombus Media Inc.;
Michael Storey csc, *Summer of
the Monkeys*, Edge Entertainment)
Presented by Graham Greene, actor

Special Awards and Presentations

THE BILL HILSON AWARD
(for outstanding service in the devel-
opment of the motion picture indus-
try in Canada): Maria Topalovich,
president of the Academy of
Canadian Cinema and Television.
Presented by Paul Hoffert, CulTech
Research Centre, York University

THE FUJI AWARD

(in recognition of extraordinary contributions to the CSC): Robert Rouveroy csc. Presented by Taylor Ogston, National Sales Manager, Fuji Photo Film Canada

THE KODAK NEW CENTURY AWARD

(for outstanding contribution to the art of cinematography): Bert Dunk csc asc. Presented by Colin Davis, Marketing Vice-President, Kodak Canada Professional Motion Imaging

SPECIAL CSC PRESENTATION TO KODAK CANADA

(on the occasion of Kodak Canada's 100th anniversary): Presented by CSC President Joan Hutton csc to Ed Juras, President and CEO of Kodak Canada

Short Subjects:

The Awards Gala attendance of 338 beat last year's record of 315, and awards chair Susan Saranchuk says the elegant Dominion Ballroom at the Toronto Sheraton Centre Hotel now is officially too small; she'll be looking for a bigger venue for the year 2000. . . . There were a record 135 entries in all competitive categories this year, up from the previous high of 123 in 1998. . . . Kodak Canada again provided the official stills photography, by professional John Narvali, and provided a display of past Kodak New Century Award winners, as well as pouring the reception champagne. . . . Panavision Canada, as usual, contributed the student cash prizes; Arri Canada sponsored the table and lapel floral creations from Toronto's Ribbons and Roses; Clairmont Camera donated the hors d'oeuvre; deluxe toronto, door prizes; Fuji Photo Film Canada, after-dinner liqueurs and more; PS Production Services, dessert; Precision Camera and Stage Vision, video display support; Rosco, musical entertainment; Soho Post and Graphics, show-tape production; William F. White, dinner wines and take-home gifts; and jury locations were provided by Dome Productions, Magnetic North, Medallion-PFA, and Rainmaker Digital Picture. . . . This year, many sponsors increased their generous donations, and it was the first time that sponsors contributed to the door prizes and to take-home gifts. ●

NOTICE

The Gemini Awards have received a record number of entries this year. There are now four categories for Photography, and nominating juries are being scheduled. Wilson Markle csc (Hon) is chairing the juries again this year and is inviting all CSC members and members of the Academy of Canadian Cinema and Television willing to participate in the Gemini Awards nomination process to contact him at Wilson@Markle.com or (416) 482-0942.

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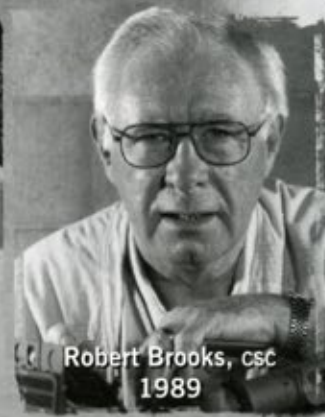
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Fritz Spiess, csc
1987



Mike Smith
1988



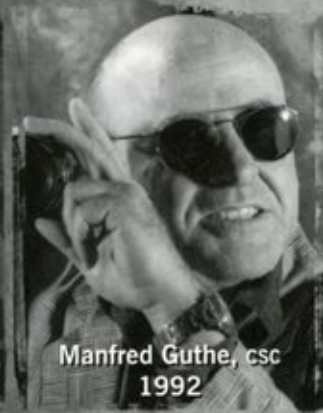
Robert Brooks, csc
1989



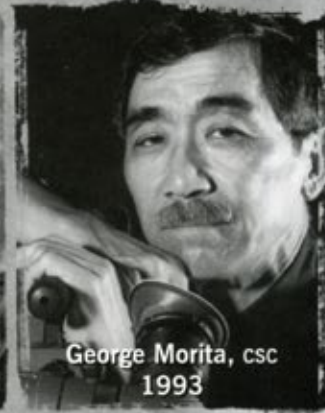
Bob Bocking, csc
1990



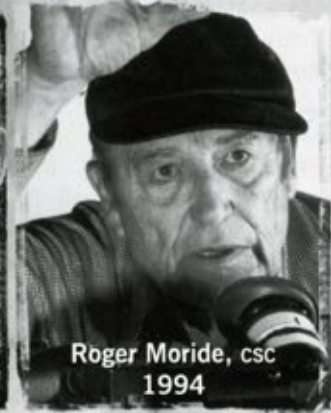
Kenneth Post, csc
1991



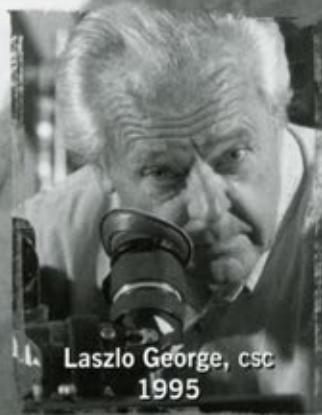
Manfred Guthe, csc
1992



George Morita, csc
1993



Roger Moride, csc
1994



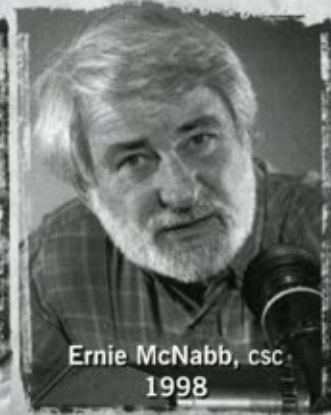
Laszlo George, csc
1995



Miklos Lente, csc
1996



Rene Ohashi, csc
1997



Ernie McNabb, csc
1998



Since the 1987 Canadian Society of Cinematographers Awards Gala, the Kodak New Century Award has been presented to individuals who have made an outstanding contribution to the art of cinematography.



Bert Dunk, csc, asc
1999 New Century Award Recipient



With a career spanning a quarter century, Bert has created a legacy of excellence that epitomizes those qualities most treasured in his profession. His versatile and creative approach to cinematography has earned him respect throughout the industry and placed him among the prestigious ranks of the Kodak New Century Award Gallery.

Kodak is a proud sponsor of the annual
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Awards Gala.



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The Kodak New Century Award

For outstanding contribution to the art of cinematography



Photo: John Narvali

Bert Dunk csc (left) receives the 1999 Kodak New Century Award from Colin Davis, marketing vice-president of Kodak Canada Professional Motion Imaging.

Bert Dunk csc asc, said presenter Colin Davis, marketing vice-president of Kodak Canada Professional Motion Imaging, "is an outstanding and versatile cinematographer whose credits include commercials, long-form narrative features, and television films of all genres, including adventure, comedy and drama. He has even earned credits as a special effects cameraman on *The Addams Family*."

Davis went on to recite a list of Bert's credits and awards, noting that the cinematographer has compiled more than 20 narrative film credits since 1981 and has earned seven nominations for CSC Awards, winning four times. He has also received two Gemini nominations for best cinematography in a TV series.

Bert began his career during the 1970s, when he worked as a camera operator on such Canadian films as the killer thriller *Black Christmas* and the action-filled *Breaking Point*, on which Marc Champion csc was DOP. He earned his first credit as a director of photography in 1979 on *The Courage of Kavik, the Wolf Dog*, which a *Daily Variety* reviewer praised for the spectacular beauty of the desolate locations in the Alaskan wilderness. Next came Jack London's *Klondike Fever* and Peter Carter's 1980

film *Highpoint*, starring Christopher Plummer and Richard Harris.

In 1982, Bert won the CSC Award for TV Drama for his work on the *Cagney and Lacey* television pilot and also earned a Theatrical Feature nomination for *The Incubus*. *Cagney and Lacey* was the first television movie to make the cover of *Ms. magazine*, and editor Gloria Steinheim called the show a big step forward for women, for television and for adventure.

He won the CSC Award for TV Drama again in 1983 for *Illusions*, and made it a hat trick with *The High Price of Passion* in 1987. His most recent CSC Award was in 1993, when he won the Best TV Series statuette for *Forever Knight*.

Other CSC nominations, both in the TV Drama category, were for *Perry Mason Returns* in 1986 and *The Child Saver* in 1989.

Bert has garnered awards for his television commercials at festivals in Toronto, New York and Chicago. His cinematography on *Forever Knight*, on which he began a three-year run in 1993, received Gemini nominations in 1993 and 1994.

In the last several years, Bert's television drama credits have included *At the End of the Day: The Sue Rodriguez Story*, *A Walton Easter*, *The Inspectors*, *Family of Cops III*, and many more. ●

The Fuji Award

In recognition of extraordinary contributions to the CSC

Robert Rouveroy csc, a naturalized Canadian now living in busy retirement in The Hague, Holland, was born Emile Leonardus van Rouveroy van Nieuwaal in Bandung, Indonesia, in 1927. With real-life adventures worthy of an action-packed movie script, the young van Rouveroy survived turbulent times in the Dutch East Indies, eventually establishing a camera career in Canada and a Citizen Kane-like regime at the CSC.

After time in a Japanese concentration camp on Sumatra, Robert, as he later became known to his many Canadian friends, was inducted into the Dutch Army in 1945 and, he recalls, "was issued a 35mm Bell & Howell Eyemo Spider with instructions to learn to operate it p.d.q. or else clean latrines.

"I didn't take long to master the thing, and after our armistice I freelanced for Fox Movietone, Polygoon and other newsreels. I shot several 'chop-chop' movies for Hong Kong producer Run Run Shaw, and stupidly joined an anti-government group opposing (Indonesian president) Sukarno."

With a price on his head, Robert escaped from Indonesia and made his way to The Netherlands, although sometime before that he managed to study sociology and political sciences at the University of Gadjah Mada, Indonesia. He was, however, "very unhappy in impoverished, tiny Holland" and decided to emigrate to Canada in 1956.

After a few years of jobs like night watchman, busboy and gas jockey, he joined CHAN-TV in Vancouver as a cameraman, and later moved to CBC Edmonton. He then came East to Toronto to work at CBC's *This Hour Has Seven Days*, "but Jim Mercer convinced me to go freelance. It was time. After eight years at CBC Edmonton, I had risen from \$5,000 to \$5,600. Freelancing at Expo '67 grossed me \$90,000."



Robert Rouveroy csc (left) receives the 1999 Fuji Award from Taylor Ogston, national sales manager, motion picture products, Fuji Photo Film Canada Inc.

Photo: John Narvali

Robert can spin countless tales about his freelance career. One of his soundmen turned out to be KGB colonel Rudi Hermann, and he developed a love-hate relationship with one of his favourite unforgettable characters, Janet Good, "who supplied me with all the gear I needed and gossip I managed, with difficulty, to keep under my hat." He signed a lucrative contract with CTV, and that's where he met his soundperson, Ingrid, later well known for her work in commercials and features. This year marks their 30th anniversary together.

In 1979, Robert joined the CSC as the public relations chair "because nobody else wanted it." His main concern was to get meeting information out to the fewer than 70 members at that time. "I found that the one-page flyer was inadequate, so I mucked about with typewritten columns, cut-and-pasted with drawings into sorry-looking newsletters. I started the CSC Directory in 1980 when I became president and that got us new members."

In 1984, he "fell in love with the first Apple Mac and strong-armed (treasurer) Roy Tash into releasing the money" to buy one. He followed up with ideas for more involvement by corporate sponsors, and "we soon grew to around 350 members."

As president, Robert says he trod on a few toes with "my benign authoritarian attitude." So he exchanged the presidency for the membership chair and continued to edit the *CSC News* and Directory. "And you know, I was quite happy doing just that. I had to concentrate on making a living, too."

Robert retired and returned to Holland about 10 years ago. Nowadays, he spends about eight hours a day on his updated Mac. "I e-mail daily with about 40 friends worldwide. I also clean, restore and repair old pictures for inclusion into books of diaries kept by Japanese camp inmates."

Robert Rouveroy, storyteller, has not forgotten his past. And the CSC has not forgotten Robert. ●

The Bill Hilson Award

For outstanding service in the development of the motion picture industry

Photo: John Narvali



Maria Topalovich, president of the Academy of Canadian Cinema and Television, receives the 1999 Bill Hilson Award from musician/scientist Paul Hoffert of York University.

Maria Topalovich, president and CEO of the Academy of Canadian Cinema and Television, is a driving force behind the Academy's ongoing success in recognizing and promoting the quality of home-grown moving images. Among her many accomplishments, she has diplomatically and even-handedly maintained an equality among all the

diverse disciplines of the film and television industry, cinematography included.

Maria has always had a personal and professional passion for the arts. A native of Toronto, she is a piano graduate of the Royal Conservatory of Music and has a Master of Music degree from the University of Toronto. From 1975 to 1977, she worked as a

program officer for the Ontario Arts Council and as an art officer for the Ontario Ministry of Citizenship and Culture. After serving as director of publicity for the Canadian Opera Company in 1977, Maria became an associate music critic for the *Toronto Star*, while freelancing for Teddy Records, Comus Music Theatre, Centre Stage and Fugue magazines.

Among her numerous credits, Maria has been the co-ordinator and research director for the National Task Force on Arts and Education in Canada, funded by the Ontario Conference of the Arts and the Ontario Institute of Studies in Education. In 1981, she became the publicity director for the Toronto Film Festival of Festivals, and then in 1984 joined MGM/UA Entertainment Company as unit publicist on *Youngblood*, a feature directed by Peter Markle and starring Rob Lowe and Patrick Swayze. DOP was Mark Irwin csc asc.

Starting out with the Academy as director of marketing and communications, Maria now executive produces the Genie, Gemini and Géméaux Awards, as well as overseeing the Academy's year-round educational, professional development and promotional services and programs, publications, information and research.

She is married to Peter Mortimer, an independent film and television producer. The Bill Hilson Award was presented to Maria by Paul Hoffert, a scientist, researcher, university professor, writer, composer, musician and director of the CulTech Collaborative Research Centre at York University. In 1969 he founded Lighthouse, a rock group that earned nine gold and platinum recordings. ●



The Fritz Spiess Award for Commercial Cinematography

A Legacy for Us to Share

There was a kind of electricity in the air when André Pienaar csc sasc accepted his award for best commercial cinematography from Gunild Spiess. The presentation inaugurated a distinguished new name which is synonymous with achievement, The Fritz Spiess Award for Commercial Cinematography, and André perfectly fits the mould.

Like Fritz, the South African shooter is a master of his craft. He won CSC honours for best dramatic short last year and has had previous nominations in the commercial and feature categories. His 1999 winner, a Partners Film Co. spot called *Literacy* for the Canadian Imperial Bank of Commerce, pays homage to the pioneering teacher/workers who took reading and writing to Canada's logging camps through Frontier College.

The other nominees this year were Douglas Koch csc, Pall Mall: *Subway*, Otherworld Films; and Dylan MacLeod csc, Homeless PSA: *Life's Grate*, Hula Popper Productions.

The Fritz Award, as someone has already nicknamed it, pays tribute to a man acclaimed as "the dean of Canadian cinematographers," and respected variously as an industry leader, a founding member of the CSC, and, most of all, as a great teacher and friend. He passed away over a year ago, but he will never be forgotten by the many whom he touched with his knowledge and grace.

As the presenter of the premier Fritz Spiess Award for Commercial Cinematography, the CSC welcomed the person who loved Fritz best and who is working to preserve the legacy that her husband left for us to share.

"At the memorial service for Fritz," Gunild Spiess said in her brief remarks, "my son mentioned that our family would love to hear from anybody who might have an idea about establishing an archive where



Photo: John Narvalli

André Pienaar csc sasc receives the inaugural Fritz Spiess Award for Commercial Cinematography from Gunild Spiess.

all of Fritz's films, files and tapes could be kept.

"Thanks to Bill White, we have established the Fritz Spiess Archive, which is now housed at William F. White Ltd. (in Toronto). This could eventually contribute to one significant component of a much bigger archive—and that would be an archive for Canadian cinematography.

"I have personally hired a film archivist, who has convinced everybody involved that it would be a shame not to preserve the beginning and the development of commercial cinematography, which is contained in Fritz's files and reels."

The Fritz Spiess Archive committee is currently preparing an information package for distribution throughout the Canadian film, television and advertising industries, inviting support to help preserve and man-

age the archival collection, to make it available to students and researchers, and to exhibit and publish the creative work of Fritz Spiess.

William F. White Ltd. is providing showcases as a long-term exhibition space in its main entrance lobby. A number of artefacts are already on display, but there is much more to do. For further information, call Gunild Spiess at (416) 225-5970 or CSC contact Don Angus at (416) 699-9149 or e-mail donangus@istar.ca

"This collection documents a neglected and ephemeral part of our moving image heritage," says consulting archivist Theresa Rowat. "Fritz Spiess was a meticulous archivist. He not only created, he collected, he organized, he documented. He left a systematic and unique record that spanned the formative decades of Canadian television advertising." ●

Theatrical Feature Cinematography Award

"Filmmaking is a magic show"

It has been a good spring for Derek Rogers csc. First, on March 27, he won the CSC Award for Best Theatrical Feature Cinematography, then last month he was upgraded from Associate to Full CSC Member. And he's pretty excited about his work on his latest Canadian feature, *Apartment Hunting*, which wrapped in April.

Apartment Hunting, a \$1-million independent that Rogers calls "a comedy noir," was his sixth feature "and every one looks entirely different, although I seem to do horror films and comedies." The Toronto DOP shot the still-to-be-released comedy *New Waterford Girls*, directed by Allan Moyle, on Nova Scotia's Cape Breton Island last October and November, and before that he surrealistically photographed Vincenzo Natali's nightmarish *Cube*.

It was for *Cube* that Rogers won his first CSC Award, presented by award-winning actor Graham Greene. The film, winner of Best First Canadian Feature Film at the Toronto International Film Festival and which also screened at the Sundance Film Festival, was produced with the backing of the Canadian Film Centre's Feature Film Project.



Derek Rogers csc (left) receives his CSC Award for Best Theatrical Feature Cinematography from actor Graham Greene.

Photo: John Narvold

Cube, said the *New York Times*, is "gripping . . . in the best *Twilight Zone* tradition," and horror king David Cronenberg called it "ruthlessly beautiful and compelling."

The film, now in video stores, tells the story of six strangers imprisoned in a seemingly endless series of inter-

connected rooms, each room a cube among thousands that make up one massive cube. The captives don't know why they have been placed there or by whom, but a mathematical formula holds the key to their escape, provided they can work together to survive a succession of fatal booby traps.

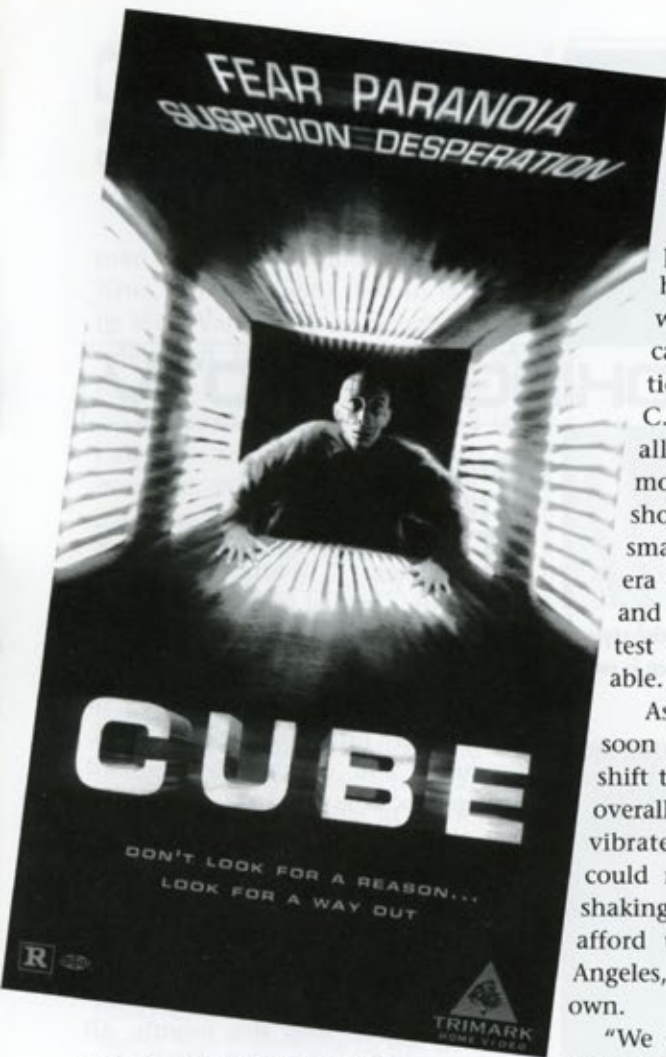
Mark Dillon, a Toronto freelance journalist, reviewed *Cube* for *American Cinematographer* (March/98) and interviewed Rogers, a Ryerson graduate who said his early experiences in shooting documentaries "taught me to assess real-life situations, set up and light fast, and be fluid with a hand-held camera." These were precisely the qualities that Vincenzo Natali was looking for when he was preparing a short film called *Elevated*, which turned out to be a 30-minute warmup for *Cube*.

The challenge of *Cube* was that Natali and Rogers had to make a visually diverse look for a film in which six characters journey through over 50 identical cubes. Rogers dissuaded the director from going with all white



Photo: Sophie Giraud

TRAPPED: Scene from *Cube*.



the red cubes then all the green cubes. We were constantly going back and forth with the different colours. . . a continuity nightmare.”

Rogers estimated that 85 per cent of the film was shot hand-held. The exceptions were the scenes that required camera lock-off for the addition of digital effects by C.O.R.E. Digital Pictures. To allow himself the greatest mobility in a restricted space, he shot with an Aaton 35-III, the smallest 35mm sync-sound camera which weighs 15-20 pounds and which passed a steadiness test that C.O.R.E. found acceptable.

As the characters in the film soon find, the cubes periodically shift their positions relative to the overall cube, causing the rooms to vibrate fiercely. The production could not find a suitable camera-shaking rig locally, and could not afford to bring one in from Los Angeles, so Rogers constructed his own.

“We wanted to create a rumble that was different from what you see in all the big action films, and the only way to do that was to create a unique rig.”

He borrowed a metal industrial-size vibrator used to shake garbage out of construction bins, mounted it under a plywood frame with rubber shocks, then placed the camera on top of the shocks. He used the more bulky Arri III camera for this effect, as the motion would have destroyed the tiny Aaton.

“The whole rig cost about \$30 to make, and I think we got a really good effect,” the DOP said.

“Filmmaking is a magic show. There’s always the right trick to come up with. You just have to figure it out. *Cube* is about six people in a gigantic puzzle trying to find their way out. The shooting of the film was very much a gigantic puzzle for us, with the cinematic bag of tricks offering the solution.”

Apartment Hunting, directed by Bill Robertson for producers Paul Barkin and Moira Holmes, is the first film

Rogers did not shoot hand-held. He put longer lenses—100, 200 and 300mm—on an Arri BL4, and “I went with funky, stylized lighting.

“One thing I learned from *Cube* is to always try different things. *Apartment Hunting* is a comedy, but we went with a very dramatic lighting style. I overexposed the Kodak 98 stock dramatically. Most comedy is high key lighting, but I went with what I call more of a low-key, subdued, dramatic lighting approach. I used a lot of Kino Flos, a lot of controlled bounce light. We were inspired by the Paul Sarossy style in Atom Egoyan’s films, but we wanted to add humour to it. Because it was a comedy we wanted to lighten it up a little bit, and used more colour saturation.

“Instead of going with the tradition that night lighting is always blue, I would create lighting that reflected the mood, the emotion of the characters. So I would have some night scenes that were very warm saturated, oranges and yellows, and then I would have other scenes that were totally saturated blue.

“I would call it comedy noir, a comedy with guts.” ●

PERSONAL

Norman C. Allin csc, one of the original associate members of the CSC, was in hospital in Mississauga, Ont., last month, and was glad to have a visit at the Trillium Health Centre from Bob Brooks csc and Jim Mercer csc. Norman said he would love to get cards and letters from CSC members and other friends, and directed correspondence to his home at:

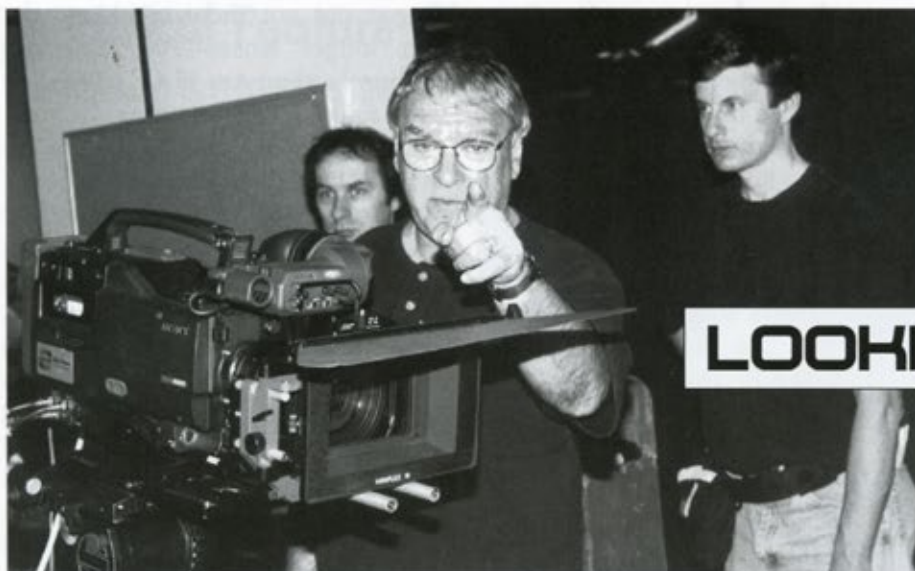
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cubes, expressing his concern they would be too similar.

“I pushed the idea of multiple colours, similar to a Rubik’s cube.”

With the main cube set standing in for 50, the filmmakers differentiated each with one of five colours—white, green, straw, red, and blue. The budget allowed for the construction of only 1 1/2 actual cubes—one full-standing set and a hatchway that offered a view of two other walls. The cube was constructed of white frosted Plexiglas walls decorated with black patterns and diagrams; in total, the structure measured 15’ x 15’, with a hatch on each of the six sides leading into another “cube.”

Rogers put coloured gels on big gel holders behind the Plexiglas walls. “We would start with the white cube, put in all these blue gel frames, and end up with a blue cube. We had to do that for all six sides of the cube, so changing them was a major undertaking, especially since Vincenzo wanted to shoot in chronological order, which meant we couldn’t shoot all



LOOKING AT HDTV

DON'T TAKE MY . . . : Harry Lake csc sets up Sim Video's Sony 700 HDCAM for a commercial-style still life during the CSC's widescreen film and video tests last month. Assistant Mark McLean is on the right.



LOOKS GOOD: Richard Stringer csc, producer/director of CSC's widescreen film and video tests, takes a light reading with camera crew Steve Tsushima (left), Ari Magder (with slate) and Michael Turcotte (right).



LET'S SEE: Paul Sarossy csc (centre), working on a dolly shot with the Sony 700 HDCAM, confers with video technician Charles Goldman (left) and CBC lighting director Brad Dickson during the CSC's widescreen film and video tests.

TESTING THE FUTURE OF FILM AND VIDEO

The camera department at William F. White was turned into a virtual film set on April 9 as DOPs, operators, video technicians and camera assistants descended on the Toronto shop for a series of widescreen film and video tests. Produced and directed by Richard Stringer csc, the day-long production was aimed at evaluating the different looks and applications of both film and video in the new world of HDTV.

The results of the various tests—simulating drama, commercial and documentary shoots—will be presented by the CSC later this month. All footage will be screened in HDTV format on widescreen high-definition monitors.

Cameras (and formats) included the Sony 700 HDTV camera (16:9) from Sim Video, an Arri SR3 configured for Super 16mm (framed for 16:9), and an Arri 535B set up for Super 35mm (framed for 16:9). The Arris were provided by William F. White and Arri Canada.

Volunteers included Harry Lake csc, Paul Sarossy csc, Lance Carlson, Ernie Kestler, CBC lighting director Brad Dickson, video technician Charles Goldman, first assistants Robin Bain and Steve Tsushima, and second assistants Brandon Cooper, Maciej Kulpa, Mark McLean, Patricia Meyer, Michael Turcotte and Ari Magder.

Osmond H. Borradaile

ANOTHER FILM LEGEND PASSES

DOP OSMOND H. BORRADAILE
DIES AT 100

Internationally renowned cameraman Osmond H. Borradaile (*CSC News*, November/98) died in hospital in West Vancouver on March 23. He celebrated his 100th birthday last July 17.

Borradaile, who was awarded the Order of Canada in 1982, lived his last years in West Vancouver with his daughter, Lilla, and son-in-law, Carl Petersen. He is survived by two other daughters and a son, eight grandchildren and three great grandchildren.

He was born in 1898 of pioneer parents on the Canadian Prairies. His father was an officer in the Royal Northwest Mounted Police, and his early childhood in Medicine Hat and Victoria led to his teens in California. He ultimately lived anywhere there was a film to be shot—Africa, India, Australia, France, Britain.

Bordie, as he became known, began his movie career sweeping floors in a Hollywood film lab before World War I. He went to war in 1915, hoping to become a flyer, but ended up in the trenches of France. Last December, France awarded him the Legion of Honour.

He returned to the Hollywood lab after WW1, and in 1919 transferred to the camera department. This was the Silent Era, and Bordie worked on films like de Mille's

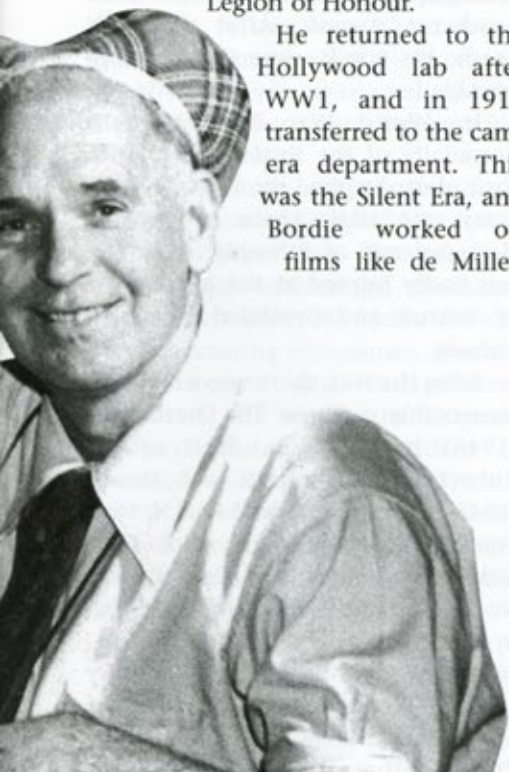


Photo: M. Jackson - Samuels CSC

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Bordie retired to a Chilliwack, B.C., dairy farm but did not entirely put down his camera (a WW2 Arriflex he found on the battlefield, serial number in the low hundreds). He shot exteriors for J. Arthur Rank's *The Trap* in 1957 and a film for the B.C. centennial called *Tall Country*. That was followed by another for Alberta's centennial entitled *West to the Mountains*, and he did a sensitive study of Roderick Haig Brown called *Country Magistrate*.

Last Dec. 1, legendary DOP Freddie Young bsc asc (*Lawrence of Arabia*) passed away in London at the age of 96 (*CSC News*, March/99).

NEW VP AT PANASONIC CANADA

Heads Broadcast & Television Group

Panasonic Canada Inc. has announced the appointment of Kimiya (Miz) Mizuguchi to the position of vice-president of its Broadcast & Television Systems Division. Mizuguchi succeeds Nick Mori, who has held the position for the last six years.

Mizuguchi brings 28 years of experience within the Matsushita organization to his new role. He will continue to work out of Panasonic Canada's Mississauga, Ont., headquarters, where he was most recently the general manager of the Communications and Information Systems Division.

As the new VP of Broadcast & Television, Mizuguchi assumes responsibilities for the sales of audio-visual technology, including Panasonic's DVCPRO video format, to broadcasting companies, production houses and independent producers. He reports to Tsuyoshi (Tomas) Murakami, President of Panasonic Canada.

Nick Mori leaves Panasonic Canada to become vice-president with Panasonic Broadcast & Digital Systems Co. in Los Angeles.



SONY NIGHT: Marketing manager Brian Young of Sony of Canada's Broadcast & Professional Group (left), with a DSR-200 DVCAM, and general manager Michael Spear of Videoscope, with a DSR-300 DVCAM, held a special pre-NAB show for CSC members at Videoscope's Toronto offices last month.



VANCOUVER SHOWCASE: Rosco Canada played host to CSC members at its Rosco Showcase 99 in Vancouver Feb. 26-27-28, which featured demonstrations of Rosco products, displays by Arri Canada, Clairmont Camera, PS Northern Lights, Panavision and William F. White, and workshops with leading CSC DOPs. Here, Rosco Canada president Tom Swartz (left) shares a light moment with (from left) Joel Ransom csc, David Geddes csc and Richard Leiterman csc.



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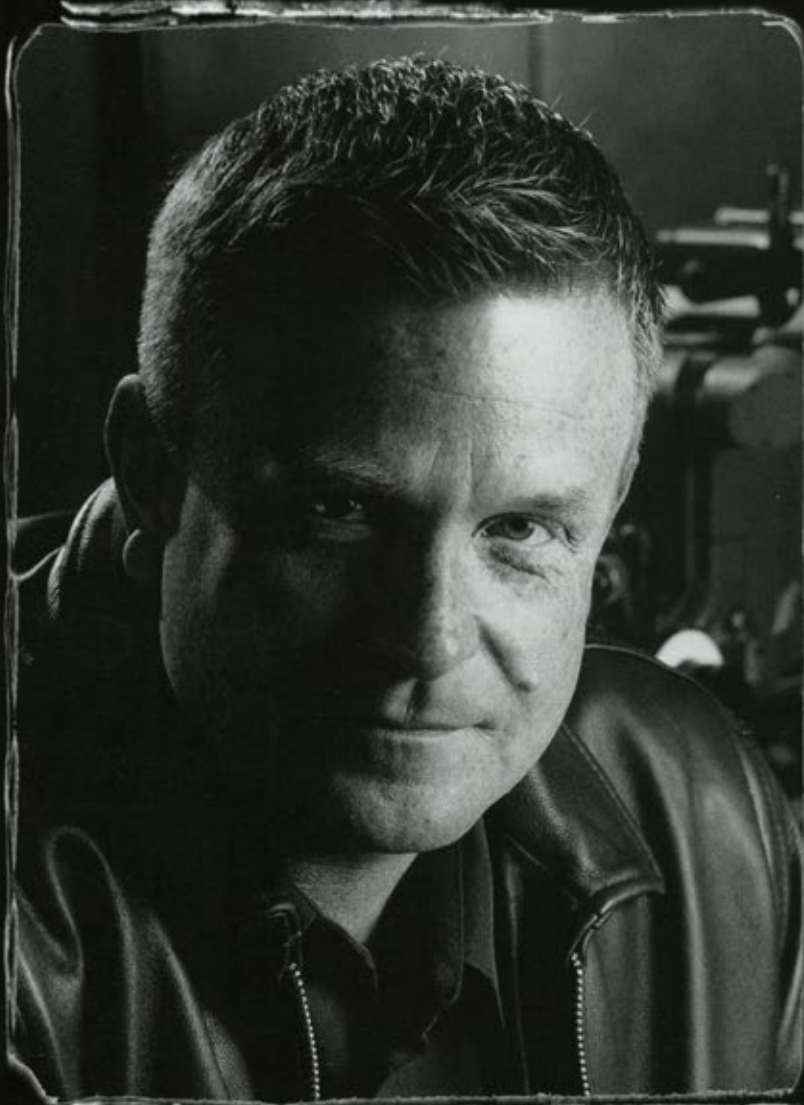
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ON FILM

Glen MacPherson, csc



"When I was coming up through the ranks, there were a lot of rules about how to get a proper exposure. Today, those rules have been thrown out the window. You have free reign to experiment and develop visual ideas. I feel like I've failed if I play it too safe. I like to take risks, but there's got to be a point to the story. *Regeneration* was probably the best script I ever read. I could see and feel the emotional rhythm, and I wanted to be part of it. I read the script, listened to the director's vision, and somehow I knew what to do. Cinematography can contribute as much to the audience's emotional ride as the writing or performances. Subtle changes in lighting and composition, lens choices and colors all affect the way the audience feels about the story and characters."

Glen MacPherson, CSC, has been nominated for a Genie Award for cinematography for *Regeneration*. The film was also nominated by BAFTA for the Alexander Korda Award for Best British Film. MacPherson's other credits include *Camouflage*, *The Real Howard Spitz*, *Wrongfully Accused*, *First Degree* and *Flinch*. His television credits include *Max Q*, *Doctor Who*, *Captains Courageous*, *Bye Bye Birdie*, and *Serving in Silence: The Margarethe Cammermeyer Story*.

Glen MacPherson



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