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2004 CSC Awards

AWARDS SPOTLIGHT:

John Walker csc
AND *Men of the Deeps*

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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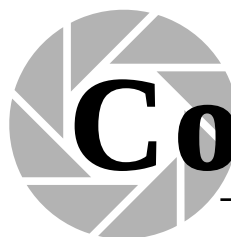
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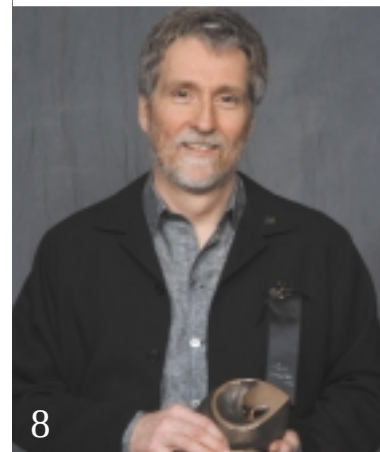
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president's report

Joan Hutton csc

2004 CSC AWARDS: Come Again Soon



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It's hard to believe that the 2004 CSC Awards Celebration has come and gone for another year. It's always a great event, with a special appeal for the behind-the-scenes professionals of the Canadian film and television industry. The CSC Awards Gala is one of the longest running "picture shows" in the country; the first awards were presented in 1961 at the Queen Elizabeth Hotel in Montreal. Since then, this festive occasion has been the highlight of the CSC year, when Society members, sponsors and industry friends put aside their labours for a few hours and come together to acknowledge the accomplishments of some of the most talented cinematographers in the country.

I've heard people say that the CSC throws the best awards party in town. It's certainly the best venue for people behind the camera to get dressed up, trade stories with folks we may only see once a year, and enjoy a chance to acknowledge superior cinematography — in our own house, so to speak. We don't have to share the awards spotlight with producers, directors, editors, sound mixers, and the rest of the motion picture world. While we love them all, and admit that we might not have jobs without them, this is our show — and we cherish it.

Congratulations to all of this year's winners and nominees for work that continues to meet new and exciting artistic and technical challenges and which constantly raises the bar of excellence. You are a distinguished

group within a profession of distinction. Thank you to all who submitted entries, even if a nomination eluded you this time. We appreciate that you care enough about the excellence of your work to enlist in this much anticipated competition. Your work helps the Society fulfil its most important mandate — to foster and promote the art of cinematography. Those members who serve on our selection jury will tell you how difficult it is to choose nominees and winners from such a wide range of talent.

I would like to give special acknowledgement to our corporate sponsors, without whom this annual event would not be possible. We have just come through a rough year, yet sponsor support has continued to be positive and generous. We have always been, and are especially so this year, grateful for the high esteem in which our industry partners and colleagues hold the CSC. The feeling is mutual. The future is challenging, but guided by the positive direction of our executive and membership, the CSC will pursue our goals with determination. My thanks to those hard-working executive members for their many efforts, and thanks also to the members of the awards juries for their time and expertise.

Special thanks is reserved for Susan Saranchuk, our Awards Chair, who once again worked long hours with dedication and taste to put together the Awards evening. ●



STUDENT: Stewart Aziz of Panavision Canada (left) presents the first-place plaque to Steven Deneault of Vancouver Film School (centre). Runners-up were Vinit Borrison of Sheridan College and Ian Lister of Southern Alberta Institute of Technology.



ROY TASH AWARD FOR SPOT NEWS: Keith Whelan of CBC *The National*, presented by veteran CTV newscaster Larry Stout (left), accepted by Don Purser csc.

The 2004 CSC Awards Gala

'accentuate the positive'

“It has been a tough year for the film and television industry in Canada, especially Ontario, but I’m not going to dwell on that,” President Joan Hutton csc declared as she opened the 2004 CSC Awards Gala on April 3. “Things *will* get better. Things *are* getting better.

“I want to accentuate the positive,” she emphasized. “And nothing is more positive than the cinematic glimpses of artistic and technical talent that we honour here tonight. If there is anything I could wish for this celebration that we are currently unable to accomplish, it would be to screen each and every one of these nominations in full, so all of you could appreciate what our jurors get to see. And also to appreciate how tough it is for the jurors to make decisions.”

Hutton said the Canadian Society of Cinematographers, now in its 47th year, is “proud to honour the talented CSC members whose work as outstanding visual artists have earned nominations from their jury of peers.”

She also noted the recognition that CSC cinematographers

By Don Angus
Photos by
Grant Martin and
Jennifer Gauthier

are winning both inside and outside of Canada for their world-class skills. “We extend our congratulations to Gregory Middleton csc for his 2004 Genie Award nomination, and to Luc Montpelier csc and Marc Gadoury csc for their 2003 Gemini Award wins.

Winners of 2003 Prix Gémeaux were Louis de Ernst and Ronald Plante csc, while at the 2004 ASC Awards in Los Angeles, Pierre Gill csc took home the prize for best telefilm on an American network channel.”

She added: “As well as honouring the remarkable accomplishments of our fellow cinematographers, we use this special occasion to recognize the individuals and companies who keep our industry and our Society creatively and commercially strong. The generosity of our sponsors makes this evening possible.”

She went on “to single out for special appreciation” the CSC executive, advisers and staff: Vice-President Richard Stringer csc, Treasurer Joe Sunday phd, Secretary Antonin Lhotsky, Membership Chair Phil Earnshaw csc, Education Chair Ernie



MUSIC VIDEO: Christopher Soos csc (not present), presented by singer/songwriter Kim Mitchell (left), accepted by Brendan Steacy.



STAN CLINTON AWARD FOR NEWS ESSAY: Keith Eidse of A Channel Manitoba (not present), presented by CBC Newsworld International anchor Helen Mann, accepted by Lowell Hall.



DOCUDRAMA: Douglas Munro csc (left), presented by the fifth estate host Bob McKeown.

Kestler, Publicity Chair Bob Brooks csc, Adviser Bob Boeking csc, Adviser Sammy Jackson-Samuels csc, Adviser Harry Lake csc, CSC Editor Don Angus, and “last, but certainly not least, our Administrator and Awards Chair Susan Saranchuk, who undertakes a thousand tasks and moves the occasional mountain to make these amazing parties happen.”

The president also thanked the members of the awards jury, with special mention to Jury Co-Chairs Bob Brooks csc and Jim Mercer csc. She wrapped with congratulations to this year's nominees and special honourees, and the introduction of host Martin Doyle, a versatile and funny actor who returned to the podium for the second straight year.

The 2004 CSC Awards Winners and Nominees

There were 11 categories in the 2004 cinematography competition, plus three special honourees:

The **Bill Hilson Award** was presented to **Michael Spencer** for outstanding service contributing to the development of the motion picture industry in Canada; the **Fuji Award** was received by **Phil Earnshaw csc** for outstanding service to the Canadian Society of Cinematographers; and the **Kodak New Century Award** went to **Paul Sarossy csc bsc**, for outstanding contribution to the art of cinematography.

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

DOCUMENTARY: John Walker csc, *Men of the Deep*
(Jay Ferguson, *Animals*; Michael Jorgensen, *Battle of the X-Planes*)

DOCUDRAMA: Douglas Munro csc, *On the Edge of Destruction: The Frank Slide Story*
(Michael Boland csc, *Mayday: Flying Blind*; Richard Stringer csc, *Angel of Death*)

STUDENT: Steven Deneault, Vancouver Film School, *White Grease Paint*

(Vinit Borrison, Sheridan College, *Stalker*; Ian Lister, Southern Alberta Institute of Technology, *The Ice Box*)

MUSIC VIDEO: Christopher Soos csc, Christina Aguilera *Fighter*

(Bernard Couture csc — Vanessa Mandito *Viens sur moi*; Marc Laliberté Else csc — Sean Paul *I'm Still In Love with You*)

ROY TASH AWARD FOR SPOT NEWS: Keith Whelan, *HMCS Montreal, CBC The National*

(Cheng-Hsian Chang, *Kelowna on Fire*, CTV Vancouver (CITV); James MacDonald, *Hurricane Isabel*, CTV)

STAN CLINTON AWARD FOR NEWS ESSAY:

Keith Eidse, *Manitoba Mushers, A Channel Manitoba*
(Randy Maahs, *Kayak School*, CJOH/CTV Ottawa; Paul Wing, *Death & Taxes*, CJOH/CTV Ottawa)

DRAMATIC SHORT: Yves Bélanger csc, *Wildflowers/Les fleurs sauvages*

(Michael Balfry csc, *Passageway*; Milan Podsedly csc, *Atwood Stories: Betty*)

TV SERIES: Ronald Plante csc, *Les Aventures Tumultueuses de Jack Carter*

(John Berrie csc, *Playmakers* “The Choice-Part 2”; Bert Dunk csc asc, *Street Time* “Born to Kill”)

TV DRAMA: Pierre Gill csc, *Hitler: The Rise of Evil*

(Rene Ohashi csc asc, *Shattered City*; Attila Szalay csc hsc, *Peacemakers* pilot)

FRITZ SPIESS COMMERCIAL: Barry Parrell csc, *Bacardi Rigo*
(James Gardner csc, Nissan *Chinook*; Barry Parrell csc, Volksbanken *100%*)

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DOCUMENTARY: John Walker csc, presented by producer Debbie Nightingale.



DRAMATIC SHORT: Yves Bélanger csc, presented by WIFT president Kate Hanley.



FRITZ SPIESS COMMERCIAL: Barry Parrell csc (not present), presented by actor Tim MacMenamin, accepted by agent Dora Sesler.

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THEATRICAL FEATURE: Robert McLachlan csc asc, Willard (Serge Ladouceur csc, *The Favorite Game*; Larry Lynn csc, *Histoire de Pen*)

In Appreciation

The 2004 CSC Awards celebration was made possible through generous patronage by:

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David J. Woods, door prizes, support and nominee gifts

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Four Seasons Aviation, door prize

Fuji Photo Film Canada, pre-dinner cocktails, after-dinner liqueurs, raffle/door prizes, nominee gifts and more

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Kodak Canada, reception champagne, photography by Narvali Digital Photography, raffle/door prizes, nominee gifts and jury host

The Lab in Toronto, support and awards sponsorship

Maxell Canada, for nominee and juror gifts

Panasonic Canada, support and door prizes

Panavision Canada, student prizes, nominee gifts, door prize and support

Precision Camera, dessert, nominee

gifts, support and production support
PS Production Services, nominee gifts and production support

Rosco Canada, entertainment throughout the evening

Sim Video, door prizes

Soho, production of the show tape

Sony of Canada, raffle/door prizes
Videoscope, production of show and door prizes

William F. White International, dinner wines, take-home gifts and nominee gifts

The Presenters

Presenting the **Roy Tash Award** was reporter and anchor **Larry Stout** of CTV News. Larry has been an award-winning journalist for more than 40 years, with experience in radio, television and print. He has covered top national and international stories for the CBC and, since 1989, the CTV network. He is currently a mentor and coach in a professional development and training program for CTV News and its affiliates, as well sitting in as occasional news anchor on Newsnet.

The **Stan Clinton Award** was presented by **Helen Mann**, the host of hourly newscasts and live events on CBC Newsworld. Helen came to Toronto in 2002 after four years in Edmonton, where she anchored CBC's local newscast. She has also been a guest anchor on The National, Saturday Report, Newsworld Morning and the national portion of Canada Now.

The award for **Music Video Cinematography** was presented by

entertainer **Kim Mitchell**, a Canadian rock 'n' roll legend whose music has soared to global popularity over an amazing career of nearly 30 years. The winner of three Juno Awards, Kim has turned out a string of gold and platinum albums, both with the group Max Webster and on his own. *Patio Lanterns* is only one of his many hits, but it's an all-time favourite.

Presenting the **Bill Hilson Award** was **Paul Gratton**, vice-president of the cable television channels Bravo, Space, and Drive-In Classics, and chair of the Academy of Canadian Cinema and Television.

Every year, for many years now, **Panavision Canada** presents awards and cash prizes to three student cinematographers nominated from among entries submitted by undergraduates at colleges and universities across the country. It is one of the many ways Panavision assists young filmmakers. Making the **Student Cinematography** presentation this year was **Stewart Aziz**, Eastern Canada vice-president of Panavision Canada.

Presenting the **Docudrama Award** was **Bob McKeown**, currently co-host of the CBC news magazine *the fifth estate*. He has won two Emmy Awards for news reporting, one of them for his work for CBS during the Persian Gulf War. He was also a correspondent for Dateline NBC. Back home, he has produced and directed several feature-length documentary films for CBC Television, and picked up two Gemini Awards.

The presenter of the **Documentary Award** was **Debbie Nightingale**. If you



TV DRAMA: Pierre Gill csc (left), presented by actor Cedric Smith.



TV SERIES: Ronald Plante csc (not present), presented and accepted by actor Siu Ta.



THEATRICAL FEATURE: Robert McLachlan csc, presented by director Patricia Rozema.

say Hot Docs, you have to say Nightingale. Debbie was founding executive director of Hot Docs and helped it grow into one of the world's leading documentary film festivals. For the last several years, her Nightingale company has produced numerous documentaries and features, including *Chicks with Sticks*, and has produced events for virtually every major film organization in the country. She has also co-produced the successful Canada at Cannes event during the Cannes Film Festival to promote doing business in Canada.

Presenting the **Kodak New Century Award** was **Kim Snyder**, country manager and vice-president of Kodak Canada Entertainment Imaging.

The **Dramatic Short Award** was presented by **Kate Hanley**, president of Women in Film and Television. With her education in law and experience as a senior media executive, Kate runs all WIFT operations, such as its year-round professional training programs, national research activities, and the annual Crystal Awards gala.

Presenting the **Fritz Spiess Award for Commercial Cinematography** was actor/ firefighter **Tim MacMenamin**. In everyday life, Tim is a Toronto firefighter and ambulance attendant, but he also has performed in numerous commercials and been cast in several films. For instance, he was killed by the late Charles Bronson in *Death Wish* and he beats up Robin Williams in *Death to Smoochy*.

The pleasant duty of presenting the **Fuji Award** went to **Graeme Parcher**, Sales Director of Motion Picture Products for Fuji Photo Film Canada.

Cedric Smith, presenter of the **TV Drama Award**, has entertained a whole generation of television viewers. One of Canada's finest and most prolific actors, Smith has transported us from Green Gables to Avonlea, from happy Christmas stories to the dreams of Goya, with miles of drama in between. British-born but Ontario raised, Cedric launched into show business as a folk singer with the Perth County Conspiracy. It is his acting, however, that has earned our lasting recognition and applause.

For the **TV Series Award**, Martin Doyle welcomed the talented **Siu Ta** as presenter. Siu, a drama graduate of the University of Toronto and George Brown Theatre School, is an emerging filmmaker and has just finished her first season on the new CBC series *This is Wonderland*. She plays Nancy Dao, an articling law student.

Presenting the **Theatrical Feature Award** was accomplished Canadian director **Patricia Rozema**. Patricia is best known for her acclaimed feature films *I've Heard the Mermaids Singing*, *White Room*, *When Night is Falling*, and *Mansfield Park*. Her credits on both features and her highly-lauded short films also include writing, producing and editing. Her work has resonated with film critics and audiences across Canada and around the world.

Short Ends

- Awards Chair Susan Saranchuk reported that 307 guests attended the Awards Gala at Toronto's Westin Prince Hotel, compared with 328 last year. She noted that the deletion this year of the Industrial and Camera Assistant categories may account for most of the decrease, allowing for three nominees in each category, award presenters, and their guests. The two categories were dropped because of the low number of entries in recent years. There were 141 entries in 11 competitive categories, up from 138 in 2003.

- In her opening remarks, Susan Saranchuk thanked the jurors for their time, knowledge and talent. The juries, co-chaired by Bob Brooks csc and Jim Mercer csc, included Robert Bocking csc, Damir Chytil csc, Arthur Cooper csc, Bert Dunk csc asc, Phil Earnshaw csc, Richard Fox, John Goldi csc, John Hodgson, George Hosek csc, Martin Julian csc, John Lesavage csc, Don Purser csc, Craig Mullins csc, Milan Podsedly csc, Branimir Ruzic csc. Ron Stannett csc, Andrew Watt csc, and Kit Whitmore csc. She also thanked Kodak Canada Entertainment Imaging for the use of their theatre at Toronto head office for viewing the entries.

- Vice-president Richard Stringer csc brought the evening to a close by thanking Martin Doyle, "our eloquent and witty host." He also thanked the presenters for "adding humour, class and style to our celebrations." ●

John Walker csc

THE DOCUMENTARY CINEMATOGRAPHY AWARD

*"When I look out at the world I
see it the way film sees it"*



John Walker csc

When John Walker csc isn't making a documentary film, his mind is pretty much occupied thinking up the next one. Some ideas, however, like his award-winning *Men of the Deeps*, take a long time to germinate.

Men of the Deeps, the story of the renowned Cape Breton coal miners choir by that name, earned Walker the Documentary Cinematography Award at the CSC Awards Gala last month, the latest honour for the acclaimed film

By Don Angus

and filmmaker. The show, which aired on CTV in December, 2003, opened the Hot Docs Festival in Toronto last year and took an honourable mention in the category of best Canadian documentary, short to mid-length. It also garnered another honourable mention at the Atlantic Film Festival in Halifax.

The 51:30-minute film — and it really is film — was produced by Picture Plant (Terry Greenlaw), John Walker Productions and the National Film

*'We lit a lot with just
the miners' headlamps'*

Board (Kent Martin). Walker, a strong proponent of film over video for documentaries, was the writer, director and director of photography, as well as a producer.

He told *CSC News* that he had been thinking about a film on Nova Scotia's Cape Breton miners ever since he had shot in the uranium mines at Elliot Lake, Ont., 30 years ago. "There were

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miners from all over the country," he recalled, "but it was the Cape Breton coal miners there who really struck me. We were underground for six weeks, and the Cape Bretoners kept me up every night with their stories. From that time I always wanted to do something about them."

Thus, when Kent Martin of the NFB mentioned the possibility of a project on the Men of the Deeps choir, Walker was already aware that the last coal mine in Cape Breton — the Prince colliery in Glace Bay, N.S. — was soon going to close down. "I realized if I didn't make this film now I would never make it."

For Walker, it was a natural fit. He is a native of Montreal who is based mainly in Toronto, but he has been a Nova Scotian at heart since his first trip there with his family when he was eight years old. He now has a home in LaHave on the province's South Shore where he spends two to six months a year. He has a keen eye for Nova Scotia's rugged beauty, including the craggy, ocean-view hills and lush, green valleys of Cape Breton Island, and an appreciation of its long and vivid history.

You get both in *Men of the Deeps*. Through the lens of Walker's Super 16mm Aaton camera, the film contrasts a land of astounding physical distinction with the often grim 300-year-old tale of Cape Breton coal and the people who have lived and died for it. Riding the storyline and the melodious soundtrack is the Men of the Deeps choir, 30 former miners who sing about their work and the many lives lost down in the pits. In their dark blue overalls, hardhats and headlamps, they have performed across Canada, the United States and abroad, including China.

Walker said principal photography for *Men of the Deeps* was in June, 2002, but underground scenes had to be shot before the Prince mine closed down on Dec. 15, 2001. That was actually before production funding had been secured, but "CTV was a big supporter of the project and they gave me some money to go up to Glace Bay for the shoot in the mine." It was just a few weeks before Prince closed, and Walker and focus puller Robin Bain were permitted



Photo: Dan Callis, courtesy of NFB

***Men of the Deeps*, the story of the Cape Breton coal miners choir by that name, earned John Walker the Documentary Cinematography Award at the 2004 CSC Awards.**

only one full day below the surface. “I really had to be organized.”

The next morning he was allowed to ride “the trip” — the string of open rail cars the miners ride to and from work — “to get some POV shots going down and coming back up. But that was it.”

Walker said he filmed the choir at the Savoy Theatre in Glace Bay, only a few miles from where coal was first mined on Cape Breton Island in the early 18th century. “The Savoy,” he said, “was built at the turn of the 20th century and it’s a big, beautiful theatre. Musicians from all over the world come there to play — it’s sort of sacred ground for music.” In the theatre, he shot with two cameras, the second operated by Russell Gienapp.

He said he filmed many of the outdoor “beauty shots” in this documentary, and others, while doing research — wearing both director and cinematographer hats — in the early phases of production. “I take my camera with me, with some Kodak 50 daylight stock; I take just one magazine, changing bag and my favourite lenses and a tripod, just a minimal kit, and I start shooting scenes for a sense of place.”

Down in the mine, Walker shot with Kodak Vision 500T, and a couple of rolls of 320 ASA. “We were on a tight budget,” he explained. “I had a couple of old rolls of 320 so I had to take those along, too. We had some battery-operated lights, which I had designed for shooting in the uranium mines, that we wanted to take down, but at the last minute they (mine management) wouldn’t allow us to take them.” In many places in the shaft, there were no practical lights, “so we lit a lot with just the miners’ headlamps.”

With high-speed primes and high-speed film stocks, he said, “you can shoot anything. You can get an image, but the biggest problem is focusing. It’s so dark through the viewfinder you can’t see a thing, so you usually have to get a flashlight or something to get the focus. Depending on how close the light was, generally we were working with no reading on the meter.”

Walker’s camera is a second-hand Aaton he bought in 1986 to replace his Eclair that was stolen. Then he bought a Cooke lens for it from Haskell Wexler asc, and he has had a set of high-speed

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primes for quite awhile. He never shoots anything but film.

"Film is in my blood," he said. "I started out with a passion for photography when I was about eight years old, and as a teenager my first summer job was mixing chemicals in a dark-room in Montreal. When I look out at the world I see it the way film sees it; film translates the world the way I see it. Video doesn't do it for me. I don't see the world the way a video camera sees the world.

"The other factor for me is that with my Super 16 camera and sharp, precise lenses, I'm producing high-definition imagery, so I can deliver high-definition programs at a much lower cost. Post-production is cheaper and then there are the camera rentals. So my productions do not cost any more than high definition; in fact, they probably cost less." He added, "If you want to make a blowup to a 35mm print, which often I do, right there you save \$50,000 or thereabouts."

Walker, who has credits on over 60 films, said he generates his own projects because "as a cinematographer you can get tired of sitting and waiting for the phone to ring." He must be doing something right. His awards include the 1997 Gemini (Donald Brittain) Award; the 1992 Gemini as best documentary director; the 1990 Genie Award for best feature documentary; the 1987 CSC Documentary Award; the 1986 Gemini for best photography, documentary program or series; the 1985 Yorkton Golden Sheaf Award for cinematography; and the 1983 CSC Documentary Award. Now the 2004 CSC Documentary Award joins his collection of honours.

Walker is the quintessential documentary filmmaker, but there is a unique footnote to his career. He was co-director and DOP on the Canadian theatrical feature *A Winter Tan*, which screened in 1987-88 to raves and controversy and was nominated for Genies as best picture and for direction. That was a long time ago, and it was Walker's only feature.

However, no door is closed. "One day I may do some drama," he said. "I probably will." ●

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Paul Sarossy csc bsc

THE KODAK NEW CENTURY AWARD

*For outstanding contribution to the
art of cinematography*

Thank you CSC for everything you do to inspire the pursuit of innovation and recognize excellence in motion imaging,” said Kim Snyder, country manager and vice-president of Kodak Canada Entertainment Imaging, as she presented the 2004 Kodak New Century Award to Paul Sarossy csc bsc. “Kodak is very honoured to be part of this annual celebration.” Ivan Sarossy csc accepted on his son’s behalf.

“The Kodak New Century Award was inaugurated 18 years ago,” Ms. Snyder continued.

“It is designed to recognize a cinematographer who has made extraordinary contributions to advancing the art of filmmaking. This is our way of saying thank you to an artist who has earned the admiration of his peers in the CSC.

“This year’s Kodak New Century Award recipient is Paul Sarossy. I don’t have to tell anyone in this audience that Paul is an extremely talented artist who is compiling an extraordinary body of work.

“Paul came to cinematography naturally. His father, Ivan, was a director of photography whose camera work ranged from newsreels to commercials in the early days of Canadian television. Paul originally went to film school with the intention of becoming a director, but very quickly had the opportunity to work as a cinematographer.

“He was the CSC

Paul hasn’t looked back, compiling more than 40 dramatic credits — and counting.

“His growing body of work ranges from television work such as *Marciano*, *The Man Who Saved Christmas*, *A Soldier’s Girl*, *Martha Inc.: The Story of Martha Stewart* and *The Incredible Mrs. Ritchie*, to features such as *Love and Human Remains*, *Exotica*, *The Sweet Hereafter*, *Felicia’s Journey*, *Duets*, *Affliction*, *Ararat*, *Perfect Pie*, *Head in the Clouds* and *The Snow Walker*.

“His ability to find unique and innovative ways to tell a story has garnered numerous international award nominations for him throughout his career, as well as earning CSC Awards for *Marciano*, *White Room* and *Exotica*. Paul has also won four Genie Awards for *Exotica*, *The Sweet Hereafter*, *Felicia’s Journey* and *Perfect Pie*.

“He is recognized by producers, directors and actors around the world as a valued collaborator on films and stories that are important to them. Paul has inspired countless young cinematographers to follow their dreams by the example of his work. He has made unique and incomparable contributions toward advancing this important global art form.

“Paul Sarossy truly represents the essence of what the Kodak New Century

*‘Unique and incomparable
contributions’*

Student Award recipient three times — winning first place in 1984 for *Frustration*, third place in 1986 for *Inkwell*, and second place in 1987 for *Passion & Gasoline*.

His first feature was *Revenge of the Radioactive Reporter*. Since then,

Award is all about, a relentless commitment to advancing the art and science of filmmaking. Congratulations, Paul. You have earned this distinction, but we are sure that the best is yet to come.”

(Ms. Snyder noted that Paul was shooting *The River King* on location in Halifax and was unable to attend the Awards Gala in person. She introduced a videotaped message from him.) ●



Photo: Navali Digital Photography

IVAN SAROSSY CSC accepts the 2004 Kodak New Century Award, on behalf of winner Paul Sarossy csc bsc, from Kim Snyder of Kodak Canada Entertainment Imaging.

Philip Earnshaw csc THE FUJI AWARD

In recognition of extraordinary contributions to the CSC

This year's recipient of the Fuji Award for outstanding service to the Canadian Society of Cinematographers is Phil Earnshaw csc," Graeme Parcher, director of sales for motion picture products at Fuji Photo Film Canada, announced to the 2004 CSC Awards Gala.

"Phil's career in cinematography spans more than 25 years," Parcher continued. "He began his career shooting news clips on film at Global TV immediately following his graduation from the film program at York University. His second break came some three years later in the form of a drama called *Ida Makes a Movie*. As it turned out, *Ida* was the pilot for the *Degrassi* series which ran for 99 episodes and was shot piecemeal over the course of the next decade.

"Between *Degrassi* episodes, Phil shot numerous documentaries and corporate films. Dubbed 'Mr. Canadian TV Series'

by the CSC's own Don Angus, Phil has racked up more than 160 hours of episodic television.

"TV series *Degrassi*, *Liberty Street*, *Traders* and *The Associates* have all been created with Phil's visual style. Along with these impressive credits have come some impressive awards. With a CSC Award, a Bessie Award, a Gemini nomination and no less than four CSC Award nominations, Phil has a proven track record as one of this country's most talented cinematographers.

"In recent years, Phil has developed his skill as a director, although we know his heart remains with cinematography. As if this weren't enough, Phil has dedicated himself for 10 years to the CSC, serving both as Treasurer and, most recently, as Membership Chair, proving his dedication to the art of cinematography goes well beyond capturing images." ●



Photo: Navali Digital Photography

PHIL EARNSHAW CSC (left) receives the 2004 Fuji Award from Graeme Parcher of Fuji Photo Film Canada.

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Michael Spencer

THE BILL HILSON AWARD

For outstanding service in the development of the motion picture industry

The 2004 Bill Hilson Award was presented to Michael Spencer by Paul Gratton, vice-president of Bravo and chair of the Academy of Canadian Cinema and Television. Mr. Spencer was instrumental in creating the Canadian Film Development Corp., which he headed as executive director from its establishment in 1968 through its first decade. The CFDC has been succeeded by Telefilm Canada.

Mr. Spencer's first film industry job was in 1940, shooting documentaries for Crawley Films in Ottawa. During World War II, he was one of the four original members of the Canadian Army's film and photo unit, filming troops in the U.K., Italy and Germany. After the war, he joined the National Film Board, where his vision of a federal agency to fund independent motion pictures was formed in the late 1950s. As the NFB's liaison between government departments and producers, he became involved in a dispute between Quebec filmmakers, who wanted to produce features through the NFB, and the Board's executive, which wanted to continue making documentaries.

Mr. Spencer had the idea of an agency other than the NFB which could be a catalyst for developing an entertainment-based film industry. He was convinced Canada could create a commercially viable feature film industry — making and distributing films, getting the money back and putting it into more films.

Transferred to Montreal from Ottawa in 1960 as the NFB's director of planning, Mr. Spencer set to work to make his vision a reality. He spent the next six years researching his plan of action and finally drew up the basic legislation which would become the Canadian Film Development Corporation Act. He

then set about trying to convince federal government officials of the validity of his scheme. He had the support of the entire filmmaking community.

The federal cabinet was uneasy at first, but eventually gave the fledgling CFDC a startup budget of \$10 million, double what Spencer had originally proposed.

"I remember Jim Grandy (a Finance official) — with the swift stroke of a pen — changing \$5 million to \$10 million

for the final report to cabinet," Spencer writes in the book *Hollywood North* that he recently co-authored with writer and communications consultant Suzan Ayscough.

Telefilm Canada, the offspring of the CFDC and an arm of the federal department of Canadian heritage, last year put about \$300 million of taxpayer money into Canadian film and TV production, an industry now worth about \$3 billion. ●



Photo: Narvali Digital Photography

MICHAEL SPENCER (right) receives the 2004 Bill Hilson Award from **Paul Gratton**, vice-president of Bravo and chair of the Academy of Canadian Cinema and Television.

James Grattan csc

1936-2004

The CSC sadly acknowledges the death in Montreal on April 5 of Full Life Member James Grattan csc, after a lengthy battle with heart disease. He was 67.

Mr. Grattan, born in Montreal on July 19, 1936, was a decorated Korean War veteran. He was a film and television cameraman since 1957, retiring about 15 years ago because of poor health. His daughter, Kelly Grattan, said he was proud to be a CSC member and was an avid reader of the *CSC News* up to and including his final days in hospital.

He passed away at the Ste-Anne-de-Bellevue Veterans Hospital. Funeral mass was at St. Patrick's Basilica on April 13, with interment at Notre Dame des Neiges Cemetery. Survivors include daughter Kelly, sister Beverley, brothers Kenneth and Brian, and grandchildren Alexa and Annika. A son, Jason, predeceased him.

The *CSC News* is working with Kelly Grattan and Ron Wegoda csc, a Montreal friend and colleague, on a tribute to Mr. Grattan, which we hope will appear in the June issue.

The CSC extends condolences to Mr. Grattan's family. ●

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Kodak New Century Award Dinner

"Admiration for the work done by great artists"

Kodak Canada Entertainment Imaging entertained CSC guests at the sixth (almost) annual Kodak New Century Award dinner in Toronto April 2 to celebrate the art of cinematography. Kim Snyder, country manager and vice-president of Kodak Canada EI, noted in her welcoming remarks that the dinner was in fact the fifth in the past six years; last year's dinner was cancelled because of the work commitments of guests of honour.

Ms. Snyder presented the 2003 Kodak New Century Award winner, Ron Orioux csc, with a framed photo portrait of himself, a copy of which will hang in the gallery of past winners

at Kodak Canada's Toronto head office. The 2002 recipient, Guy Dufaux csc, could not attend.

"I want to thank all of the officers and members of the Canadian Society of Cinematographers for their dedication to advancing this important form of artistic expression," Ms. Snyder told the gathering. "I also want to thank each of you for allowing Kodak to be a part of this celebration."

Kodak Canada has sponsored the New Century Award since 1986. "Our goal then and now is to simply show our admiration for the work done by great artists," said Ms. Snyder. "We are your biggest fans!

"We are here this evening to pay tribute to the authors of memorable and stirring images who have earned the admiration and respect of their peers during the past 18 years. The truth is that cinematographers don't typically receive the credit you deserve.

including *Les Fleurs sauvages*, *Le Declin de l'empire Americain*, *Un Zoo la nuit*, *Jesus of Montreal*, *Leolo*, *Le Polygraphe*, *Stardom* and *Les Invasions barbares* (*The Barbarian Invasions*).

"Ron Orioux," she said, "studied civil engineering at the University of British Columbia. He was an engineer for a mining company and began his career by shooting industrial films.

Ron ventured into news, films and documentaries, and subsequently compiled more than 50 narrative film credits. His body of work includes the miniseries and television movies *Night of the Hunter*, *Tourist Trap*, *Tuskegee Airmen*, *Children of the Dust* and *The First Circle*, as well as the features *Hounds of Notre Dame*, *War Bride* and *Booty Call*.

"Congratulations to all the New Century Award winners; and, again, congratulations to the CSC for everything that all of you do to inspire the quest for excellence."

Society president Joan Hutton csc

'You ... inspire the quest for excellence'

Your best work is generally transparent to the critics, and therefore to audiences. But you are the authors of the images that have stirred our souls. I believe that cinematographers are the storytellers of our times."

Ms. Snyder said the evening was especially dedicated to the recognition of Guy Dufaux and Ron Orioux. "They are two remarkably talented artists who have followed different paths to the same pinnacle of success."

She noted that Dufaux, born in Lille, France, studied fine arts in Montreal and began his career as a trainee electrician. He has subsequently compiled more than 50 documentary and narrative film credits,

responded with thanks. "The CSC is grateful for Kodak's sponsorship of the New Century Award, and for all of Kodak's support in virtually every activity and event the CSC produces.

"The Entertainment Imaging team may change a bit from time to time, but there are always familiar and friendly faces, and the close professional and personal rapport remains constant. We welcome vice-president Kim Snyder to our circle, and we extend our thanks for her interest and involvement in our Society.

"We hope and trust that the tradition of this dinner continues along with the ongoing CSC and Kodak liaison. We are counting on it. Finally, congratulations to all the winners of the Kodak New Century Award. Your contributions to the art of cinematography are inspirational." ●



RON ORIEUX CSC, the 2003 Kodak New Century Award winner, accepts a framed portrait of himself from Kim Snyder of Kodak Canada Entertainment Imaging.

CSC FULL AND LIFE MEMBERS

CSC FULL MEMBERS

Nicholas Allen-Woolfe csc
 Jim Aquila csc
 Eduardo Arregui csc
 Michael Balfry csc
 Christopher Ball csc
 John Banovich csc
 John Bartley csc asc
 Stan Barua csc
 Yves Bélanger csc
 Peter Benison csc
 Dean Bennett csc
 Barry Bergthorson csc
 John Berrie csc
 Thom Best csc
 Michel Bisson csc
 Cyrus Block csc
 Robert Bocking csc
 Ludek Bogner csc
 Michael Boland csc
 Raymond Brounstein csc
 Thomas Burstyn csc
 Barry Casson csc
 Eric Cayla csc
 Henry Chan csc
 Marc Charlebois csc
 Rodney Charters csc
 Bruce Chun csc
 Damir Chytil csc
 Richard Ciupka csc
 Arthur Cooper csc
 Walter Corbett csc
 Bernard Couture csc
 Richard Crudo csc asc
 Dean Cundey csc asc
 Francois Dagenais csc
 Steve Danyluk csc
 Louis de Ersted csc
 David De Volpi csc
 Kim Derko csc
 Jacques Desharnais csc
 Serge Desrosiers csc
 Jean-Yves Dion csc
 Mark Dobrescu csc
 Wes Doyle csc
 Guy Dufaux csc
 Albert Dunk csc asc
 Philip Earnshaw csc
 Ian Elkin csc
 Michael Ellis csc
 Carlos Esteves csc
 Nikos Evdemon csc
 Henri Fiks csc
 David Frazee csc
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 Laszlo George csc
 Len Gilday csc

Pierre Gill csc
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 Kenneth Hewlett csc
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 Mark Irwin csc asc
 Maris Jansons csc
 James Jeffrey csc
 Silvio Jesenkovic csc
 Daniel Jobin csc
 Pierre Jodoin csc
 Martin Julian csc
 Norayr Kasper csc
 Glen Keenan csc
 Ian Kerr csc
 Douglas Kiefer csc
 Jan Kiesser csc asc
 Alar Kivilo csc asc
 Douglas Koch csc
 Charles Konowal csc
 Rudi Kovanic csc
 Jim Kozmik csc
 Ken Krawczyk csc
 Les Krizsan csc
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 Jean-Claude Labrecque csc
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 Philip Linzey csc
 Walt Lloyd csc
 J.P. Locherer csc
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 Donald McCuaig csc
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 Michael McMurray csc
 Stephen McNutt csc
 Graeme Mears csc
 Simon Mestel csc
 Gregory Middleton csc
 Gordon Miller csc
 Robin Miller csc
 Paul Mitchnick csc
 Luc Montpellier csc
 George Morita csc
 David Moxness csc
 Craig Mullins csc
 Douglas Munro csc
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 Rene Ohashi csc asc
 Ron Orioux csc
 Harald Ortenburger csc
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 Barry Parrell csc
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 Robert Crone csc
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 Kelly Duncan csc dgc
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'Commercializing' the Sony XDCAM at Toronto 1

As one of the two commercial DOPs for Toronto 1's Creative Services department, I recently had the opportunity to lens the first commercial to be shot in Canada with Sony's new blue-violet laser optical disc camcorder called the XDCAM, specifically the PDW-530 model. Toronto 1 is the first Canadian broadcaster to switch from tape-based acquisition to the XDCAM.

Prepping for the commercial shoot — for Richard Killen and Associates

camera's resolution and colour reproduction. My interest primarily centred on the application of the camera in prolonged commercial production environments, its reliability in cinema vérité type shoots, and its application in post-production.

The XDCAM performed well in both studio and field environments. It was a cool, windy day when I shot the initial tests. Fortunately, the laser runs at something in the range of 4000

By Tony Wannamaker csc

of overheating; the re-writable disc was warm to the touch as well.

The PFD23 Professional disc has a recording limit of 45 minutes at the usual IMX recording speed of 50 mbps. In a manner of "run and gun," I took the camera through its paces. I wanted to know, if by chance, the laser could accidentally be tripped. The outcome was excellent; there were no apparent problems writing to disc.

The ability of the camera to generate thumbnails on request for sequence clips proved beneficial in the commercial environment. When we needed to screen footage, to ensure that we got the take, we easily enabled the thumbnail function and the clip bin was presented in the side panel monitor. It was simply a matter of selecting the clip and enabling the item for playback. I was delighted to know that when we resumed shooting I didn't have to worry that the tape was cued and that I might have introduced tape dropout. The newly recorded data is placed immediately on the blank portions of the disc. The thumbnail function will be particularly handy when looking for slate markers.

The post-production aspect of this camera system will mark other significant improvements in how we currently ingest data. No more tape! Therefore, we place the re-writable disc in the "VDR" to lift the proxy image for construction of an EDL list. Currently at Toronto 1, we are formulating protocols for ingesting data. The plan is to outfit all desktop computers with the Proxy software. Therefore, an operator can easily transfer proxy information — think of it as a ghost image — to your work station. From their work stations, operators can screen takes at leisure and without screening bay lineups in preparation for on-line editing.



TORONTO 1 DOP Tony Wannamaker csc: "The XDCAM performed well in both studio and field environments."

with Nick Appleton directing — I tested the camera in various field environments. I was confident of the XDCAM's picture quality because the PDW-530 uses the IMX image block. I have shot a number of commercials with the MSW-900 (IMX tape acquisition) and have been pleased with the

degrees and I could warm my fingers at the disc insert location. However, having noted the heat generation, I was concerned about prolonged use. On set, I had the camera running constantly over a period of eight hours. The disc insert location was warm to the touch, but there was no indication

Earlier, I argued that the image quality of the IMX is close to that of our HD 1080i camera. Currently, in Creative Services, we are considering the purchase of the Pull Down boards to allow us to shoot in 24P with the XD camera. The argument here is that 24P in the XD format, coupled with what we do to enrich the material to cinematic grade quality, would bode well for our commercial productions. Moreover, I tend to use the P+S Pro 35 Adapter on the IMX cameras; this allows access to 35mm primes.

Technically, the PDW-530 has 3 high sensitivity, low smear 2/3 inch Power Hole Accumulated Diode (Power HAD). The camera's CCDs have approximately one million picture elements. The unit is switchable between 16:9 and 4:3 aspect ratios. You can select interlaced scan mode or progressive scan mode. Also, with the optional Pull Down Board (CBK-FC01), you can shoot 24fps progressive scan, subjected to pull-down. The IMX block uses a 12-bit A/D converter to provide high image quality, and compression is governed by MPEG-2 with a 4-2-2 sampling. Lastly, the XDCAM is truly the marriage of AV and IT technologies. Operators can easily change the speed of recording to suit the needs of DV streaming. Changing the camera's recording speed from IMX/50mbps to DVCam/25mbps allows an operator to record DV video stream, or playback, by the rear access i.LINK.

In closing, it's exciting to be part of this new technological leap. The XD cameras offer practical advantages to both our Current Affairs and Creative Services departments and provide our production staff with an efficient means for work flow. My partner, John Grierson, and I are confident with this new medium and pleased with the initial feedback. In the future, we are looking forward to utilizing the 24P Pull Down board in the XDCAM to facilitate our cinematic commercial production look.

(Tony Wannamaker csc is currently a director of photography for Toronto 1, Creative Services department, and the lighting director for Toronto Today and Toronto Tonight.) ●

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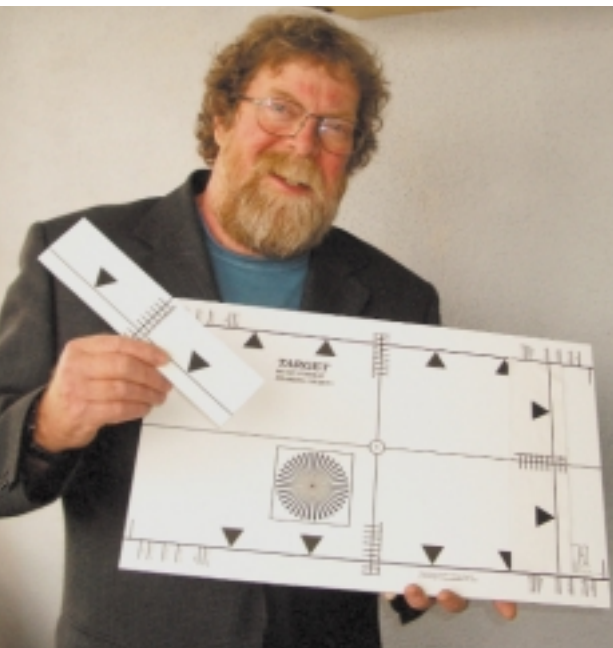
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IATSE 667 HONOURS REG MORRIS

Union Names Scholarship for Late DOP

The executive board of IATSE 667 has announced that one of its scholarships for film-related studies has been named the **Reginald Morris csc Scholarship** in honour of the late director of photography who died on Jan. 8 after a lengthy battle with Parkinson's Disease (see *CSC News*, March/2004).

The scholarship fund is a new program established in 2003, with application limited to the dependent children of IATSE 667 members. There are two scholarships of \$2,500 each, to be awarded for full-time, post-secondary or graduate studies in an academic program leading to a diploma or degree from a recognized college or university. The Reginald Morris csc Scholarship will be awarded for film/theatre/photography studies; the other will be awarded for studies in other disciplines.

"Reg was a long-standing member of IATSE Local 667 who willingly gave of his time as an executive board member and, most importantly, as a wonderful mentor to many of our members," the union said in a tribute at the time of his death.

FESTIVAL NOMS FOR TRIFFO DOC

Back to Everest from Partners in Motion

Chris Triffo csc, president of the Regina-based production company Partners in Motion, writes that his film *Back to Everest* received nominations for a Houston WorldFest Medal and a Canada Golden Sheaf Award in the category of biographical documentary. Directed by Triffo, *Back to Everest* aired on Global on April 17. It is the story of Canadian mountain climber Dave Rodney's second attempt, in 2001, to climb Mount Everest.

SONY WIRELESS CAMERA SYSTEM

Cable-free Diversity Reception for Live Events

Sony of Canada has unveiled a new wireless camera system that provides cable-free mobility for production crews covering live events or news. The system consists of two wireless camera transmitters (WLL-CA55 and WLL-CA50) that dock on to the back of compatible Sony cameras or camcorders, and a wireless camera receiver (WLL-RX55) equipped with a dual tuner, diversity switcher and MPEG-2 decoder so that the signal with the fewest errors of the two is selected.

The two transmitters both convert acquisition audio/video signals into MPEG-2 bit-streams for transmission over the 2.4 Ghz frequency band, allowing a wireless camera system to be set up easily without need for a licence.

...

ALSO FROM SONY...

Compact High-Definition POV Camera

Sony of Canada has introduced the new HDC-X300 compact high-definition camera, an ideal solution for broadcast and professional customers looking for an entry point into the world of high-definition.

The first Sony HD camera to use three new 1.5-megapixel, half-inch



Peter Wunstorff was DOP on the Warner Brothers/ABC pilot *Kat Plus 1* in Vancouver for 12 days in mid-March. The camera crew (from left): Rick Allen, Don Saari, Rob Duncan, Peter Wunstorff, Simon Jori, Dave Dubdin and Richard Sinclair.

CCDs, the HDC-X300 is designed for an array of applications, including point-of-view (POV) acquisition, large-screen projection, 24P cinematography and studio automation. The new camera's flexibility enables it to be mounted on a crane or in a helicopter, used as a studio sub-camera or weather camera, or installed in nearly any location within a venue such as stadiums, conference rooms or schools.

...

NEW CINEALTA HDCAM SR PORTABLE VTR and HD VTR Processor

Sony of Canada has expanded its CineAlta lineup with the additions of the SRW-1 high-definition (HD) digital field videotape recorder and the SRPC-1 HD digital processor. The CineAlta SRW-1 and SRPC-1 can be battery- or DC-powered and are designed as companions to Sony's high-definition HDC-F950 camera system. Connected by either a single fibre-optic cable or dual link co-ax, the portable SRW-1/SRPC-1 combination creates a fully portable, full-bandwidth 4:4:4 (RGB) real-time location image capturing system based on the HDCAM SR format.

"Directors and directors of photography need the same high-quality image recording capabilities in the field as they do on set," says Calvin Judges, marketing manager, content creation division, communication information solutions group, Sony of Canada Ltd. "These newest additions to the HDCAM SR line-up provide the portability and flexibility necessary to satisfy these requirements."

CHUM BUYS CRAIG STATIONS

Toronto-based CHUM Limited has signed a definitive agreement to purchase all shares of Craig Media for \$265 million. The deal, pending CRTC approval, establishes CHUM with conventional stations in Edmonton, Calgary and Winnipeg and gives the broadcaster a second local Toronto station, Toronto 1, in addition to its long-established Citytv. The deal also adds MTV Canada, MTV2 and TV Land digital specialty television channels to CHUM's burgeoning specialty properties. ●

CAMERA CLASSIFIEDS

FOR SALE: Sony 3-chip DSR PD-150 with all original accessories, manuals and box; 2 extra batteries (one of which is an NP-960 8-10 hour battery), and Century Precision zoom-through wide angle adapter. Flawless condition, purchased in September 2003 and used under 3 weeks. Contact (416) 993-0041

FOR SALE: Nikon Super Zoom system for Betacam - you can fill the frame with the moon or pan within a postage stamp, \$7,000; Sony SX999 miniature (pencil) camera with 3.5mm, 6mm and 12mm lenses, \$1,200; BVW25 Betacam record playback deck with Telcom time code display, Pelican and soft cases, and 110v power supply \$4,000; Two camera master lighting kit; Two 750W RifaLites with diffusers and egg crate grills, 2 Arri stands, 2 HD stands with lighting booms with counterweights, spare lamps, extra cables and case, \$2,000; Custom camera safe with electronic lock, for Durango or larger SUV, \$400; Nikon OS "V" underwater camera with 35mm f2.5 lens and SB-102 flash, complete with case, manuals and spare "O" rings, all in mint condition, \$1,500. Contact Jim Mercer, 416-932-3485 or jim.mercer@sympatico.ca

FOR SALE: Used equipment. Arri SR package, w/10-100 Zeiss, w/Arri Shade & Accs, 2 mags & case, \$15,000; Arri "S" package, VS motor, primes, cable, battery, 2,500; Panasonic DVX 100P DV Camera, w/standard accs., 3,400; Ang. 12-240, 12-120 Arri "B" mount, call for price; Ang. 5.9mm (Arri S), Ang. 10-150 (Éclair), Ang. 12-120 (CP), call for price; Century lenses, 25-250 zoom, 500mm w/ 2X, 230mm, 300mm, call for price; Bolex packages, Rex 3's, Rex 5's, EBM's, other Crystal motors, call for price; Filters and more used gear: Check our web site www.llsr.com; Phone: (604) 298-3224 Fax: (604) 298-2023; Looking for used film or video, email llapham@llsr.com

FOR SALE OR LEASE: Camera truck with custom-designed pro-built racking - 2002 GMC 3/4 ton 2500 cargo van in mint condition with only 5400KM (factory warranty); full alarm system - loaded luxury - 4.8 V8 automatic, air conditioning, power locks and win-

dows, captain's chairs, Clarion stereo with tape and CD changer. Buy or Lease. Call John Hodgson for more info about the excellent and flexible lease rate options available 905-828-0634

FOR SALE: Sony BVW-75 Betacam-SP Editor/Recorder. Completely overhauled at Precision Camera at a cost of over \$5,000. This machine looks brand new and has 0 hours. This deck, along with a Sony BVW-2015 HR Trinitron monitor (ex. cond.) and a bonus BVW-75 (for parts) can be yours for \$9,500. Many other items for sale. For further information, go to: www.fieldview.com/for-sale. Tel: (416) 920-7979 - Fieldview Motion Picture. Email: david@fieldview.com

FOR RENT: Pro 35 Adaptor with PL Mount and Nikon Mount. Call Henry Less at 416-678-5377

WANTED: Used Lighting: 2x 1K Ianiro red-head open-face, each complete with safety wire mesh, 4-way barn-door, full scrim set w/holder. 1x 650W Strand or Arri fresnel, complete with 4-way barn door, full scrim set w/holder. 1x 300W Strand or Arri fresnel, complete with 4-way barn door, full scrim set w/holder. Other items of interest: Speed Ring (for 1K Ianiro), Chimera w/fabric baffle, stands, clamps, etc. I'm open to alternative items from this list. Please call Andrew @ 416-535-1475 or email: watt@ca.inter.net

FOR SALE: From Leather Design Tech, leather items customized to the needs of the film industry; also nylon cordura, an inexpensive way to create and organize "on set" accessory bags, personal tool belts, camera tool pouches, labelled and slimmer cable pouches. Now making TV monitor covers for easier monitor viewing. For camera assistants, now making camera cart bags to hang off your carts, with labelling for great organization, approximately 18x18x6 inches, \$35-\$45 each; and smaller nylon cordura pouches to hold various cables to reduce the bulk in your "ditty bags," 3x4 inches, \$8.00. Think of something you need, we can design and create it together. Call to order: Lori 416-452-9247, 905-895-3807, llong@neptune.on.ca. Web site: www.leatherdesigntech.ca

Camera Classifieds is a FREE service to CSC members. If you have items you'd like to buy or sell, please fax your list to **(416) 699-8521** email editor@csc.ca



ACTION PRODUCTION NOTES & CSC CALENDAR

British Columbia, Prairies

BATTLESTAR GALACTICA (series); DOP: Stephen McNutt csc; 2nd-unit DOP: Henry Lebo csc; to Sept. 1, North Vancouver (HDTV).

CABLE BEACH (feature); DOP/Op: Roger Vernon csc; to May 17, Victoria.

THE COLT (MOW); B-Op: Michael Wale csc; to May 7, North Vancouver.

DEAD LIKE ME (series); DOP: Tony Westman csc; to July 27, Burnaby (HDTV).

THE DEAD ZONE (series); DOP: Michael Balfry csc; to May 11, Vancouver (HDTV).

DEVOUR (feature); DOP: Brian Pearson csc; Op/SC: Junichi Hosoi; May 3-June 7, Burnaby.

EARTHSEA (mini-series); DOP: Steve Danyluk csc; 1st: Larry Portmann; May 17-Aug. 4, North Vancouver.

EDISON (feature); DOP: Francis Kenny asc; Op: Neil Seale; to May 1, Vancouver.

FAMILY VALUES (MOW); DOP: David Greene csc; May 3-28, Calgary.

LITTLE HOUSE ON THE PRAIRIE (mini-series); Op/SC: Carey Toner; to June 11, Calgary.

THE MAGIC OF ORDINARY DAYS (MOW); DOP: Eric Van Haren Noman asc; Op: Keith Murphy; May 5-June 4, Calgary.

REEFER MADNESS (MOW); DOP: Jan Kiesser csc asc; B-Op: Brian Whittred csc; to June 8, Vancouver (HDTV).

ROBSON ARMS (series); Op: David Bercovici-Artieda; to May 5, Vancouver.

STARGATE ATLANTIS (series); 1st: Grizz Salzl; to Oct. 21, Burnaby (HDTV).

Ontario, Atlantic

ASSAULT ON PRECINCT 13 (feature); 2nd: Marcel Janisse; B-Op/SC: Andris Matiss; to June 18, Toronto.

CAKE (feature); DOP: Gregory Middleton csc; May 25-July 2, Toronto.

DEGRASSI (series); DOP: Gavin Smith csc; to Dec. 3, Toronto.

DOC (series); DOP: Barry Bergthorson csc; B-Op: Cudah Andarawewa; to June 25, Toronto (HDTV).

EVEL KNEIVEL (MOW); DOP: Ron Stannett csc; 1st: Jim Saysana; B-Op: Christopher Tamaro csc; B-1st: Peter Battistone; to May 29, Toronto (HDTV).

HUSTLE: THE PETE ROSE STORY (MOW); DOP: James Gardner csc; Op/SC: Rod Crombie; May 17-June 11, Toronto.

ICE PRINCESS (feature); B-Op: Perry Hoffman; B-1st: Jeremy Tabarrok; May 3-July 12; Toronto.

INSTANT STAR (series); DOP: Stephen Reizes csc; June 16-Dec. 3.

LIFE AND HARD TIMES OF GUY TERRIFICO (feature); DOP/Op: Adam Swica csc; to May 13, Toronto.

THE MAN (feature); Op: Mark Willis; to June 15, Toronto.

1-800-MISSING (series); DOP: David Herrington csc; Op/SC: Michael Fylyshtan; 1st: Philippe Champion; to Sept. 2, Toronto (HDTV).

RADIO FREE ROSCOE (series); DOP: George Hosek csc; to Sept. 2, Toronto (HDTV).

REGENESIS (series); DOPs: Nikos Evdemon csc, Michael Storey csc; Op: Brian Gedge; to July 28, Toronto.

RIVER KING (feature); DOP: Paul Sarossy csc bsc; to May 5, Halifax.

SUBURBAN MADNESS (MOW); DOP: Paul Sarossy csc bsc; May 17-June 11, Toronto.

SUE THOMAS F.B.EYE (series); DOP: Yuri Yakubiw csc; Op: J.P. Locherer csc; B-Op: Russ Goozee csc; to May 21, Toronto (HDTV).

TRUDEAU (mini-series); DOP: Marc Charlebois csc; Op: Christopher Ball csc; May 15-July 14, Halifax.

(Editor's note: Quebec production listings are no longer available from STCVQ.)

Schedule of Meetings and Events of Interest to CSC Members

TORONTO

Wed., June 2 — Sony of Canada presents its 2nd annual Sony Acquisition Event, with open displays and camera service clinic from 4 p.m., reception at 6 p.m., an NAB 04 review and What's New in Sony Acquisition Presentation at 7 p.m. Local dealers, rental houses and lens manufacturers will be on hand. Bring your Sony professional video camera along for a free inspection. Please RSVP to kathleen_holland@sony.ca. At Studio 99, Gretzky's Restaurant, 99 Blue Jays Way.