

CANADIAN CINEMATOGRAPHER

CANADIAN SOCIETY OF CINEMATOGRAPHERS

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CSC Awards Gala 2019

Kris Belchevski *The Weekend* • Justin Black *Terminally in Love*





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A publication of the Canadian Society of Cinematographers

FEATURES – VOLUME 11, NO. 2 MAY 2019

Fostering cinematography in Canada since 1957. The Canadian Society of Cinematographers was founded by a group of Toronto, Montreal and Ottawa cameramen. Since then over 800 cinematographers and persons in associated occupations have joined the organization.

The CSC provides tangible recognition of the common bonds that link film and digital professionals, from the aspiring student and camera assistant to the news veteran and senior director of photography.

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.

The CSC is a not-for-profit organization run by volunteer board members of the society. Thank you to our sponsors for their continued support.

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Credit: John Narvali

CSC Awards Gala 2019

By Guido Kondruss



Credit: James J. Robinson

New Wave: Kris Belchevski Gets Romantic in *The Weekend* By Fanen Chiahemen

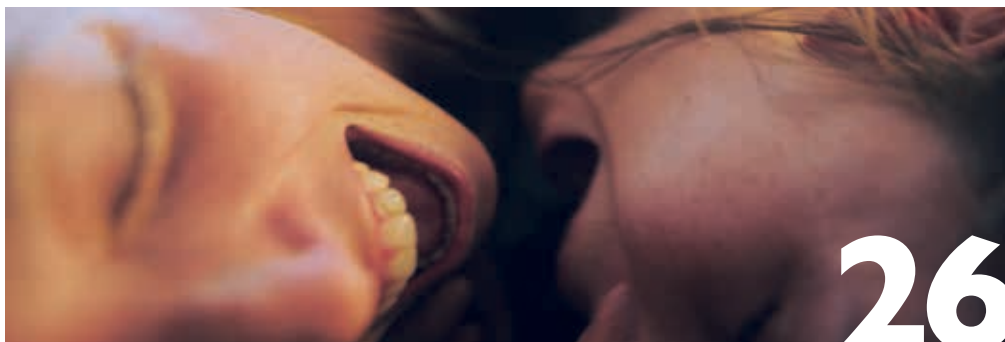


Image courtesy of Glass Eye Pictures

Love Sick: Justin Black Mines Heartbreak for *Terminally in Love*

By Fanen Chiahemen

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Cover Brendan Steacy csc

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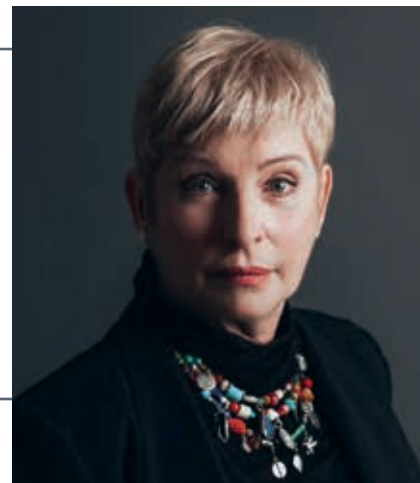
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FROM THE EDITOR-IN-CHIEF

Joan Hutton csc



If there is an award for award shows, then the CSC Annual Awards Gala would most certainly be in contention. It's a lofty boast on my part, being as involved with the CSC as I am, but it's not without merit. I've been to many award events during my career, and a substantial number fall into the trap of being long-winded affairs that seem to drain the life out of the party, to a point that some become endurance ordeals.

The CSC Awards has not been without its own foibles. Who can forget that year when the show script never arrived and the gala program became the evening's only guide for cues. That was one rudderless show that never managed to make it to port. Then there was the time the gala was mounted at the Royal Ontario Museum. It was a great setting, but it could not accommodate seating or a meal. The grave comments after that night by hungry people with sore feet gave us much to contemplate.

However, over the years through trial and error and listening to assessments, the gala has developed into a wonderfully pleasurable evening that seems to fly by in no time. It's a winning recipe built on two basic principles. First, we are there to honour cinematography and to celebrate with the winners and nominees. It is their evening after all. Just as importantly though – and specifically built into the evening – it's a time for a craft and an industry to socialize with each other.

The evening begins at 5:30 with champagne cocktails and hors d'oeuvres. Ninety minutes for attendees to meet, greet and be seen. The award presentations are split into two sections bookending a 45-minute break for dinner, conversation and laughter. After the awards, everyone congregates in the gallery hall for desserts, live music and of course much more schmoozing. Before you realize it, the clock has edged past midnight and the party is still going strong. It's a simple formula but used very effectively again for this year's gala.

There was an added bonus to the 2019 awards with the "After After Party," hosted by Keslow Camera at a nearby nightclub. By all accounts, it was jammed shoulder to shoulder with people from the awards who continued celebrating into the wee hours. Nicely done, Keslow, and a very nicely done to the 2019 CSC Awards crew. 🍷

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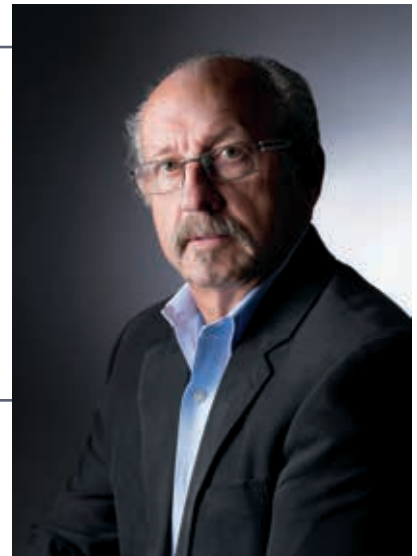
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FROM THE PRESIDENT

George A. Willis CSC, SASC



We always speak about the brand of the Society, and I am sure that by now we all understand what that means. Each and every time our logo is displayed, we are reminded of the value that it brings to the Society. Some will say it's just a logo, and while correct in that observation, the real value of our logo lies in the many ways that it speaks to who we are and what we do in the world of filmmaking and in the entertainment industry.

The recent 62nd CSC Awards was a perfect example of just how important it is to take every opportunity to display the CSC logo. It could be seen on the banners, on the large sign behind the podium, on the program and even on the giveaway gift at the conclusion of the evening. But in addition to the CSC logo, there was another design that seemed to be very clearly displayed. This too, was shown on banners, the photo backdrop and various other pieces of promotional items.

I am referring to the gold outline drawing that caught the attention of many guests, who were wondering what it was all about, as well as the significance thereof. The purpose of the design outline, which we refer to as a “wire frame” was something of a teaser because we had an announcement to make what would be a very important aspect of adding to the CSC brand. We did not want to give the game away (so to speak), and so we just hinted that something interesting was about to take place at the Awards that evening.

When the moment arrived for the reveal, it was very rewarding for us, and hopefully for the rest of the Society and guests as well, for it was something that we had been working on for close to two years. And it was really difficult to keep something secret for that amount of time.

The secret was the unveiling and presentation of the new Award, which we have named The Envisionist Award, at the Awards Gala, and it replaces the previous award, which was affectionately called the “Eyeball” Award. While we have cited many reasons for the new award and its design, we have paid homage to the origins of the Eyeball Award and incorporated it into the newly designed award.

Although the new award has now been announced and presented to the various winners at the Gala, we will release the details of the award as a feature article in the June issue of the magazine. This comprehensive article will detail the story of the award from start to finish, complete with many photographs and illustrations that will allow the reader to understand and hopefully appreciate the work that went into this initiative.

By all accounts, as well as by the feedback that we have received from so many people who attended the Awards, it would seem that the new design is a success, and that is exactly what we had hoped for. 🍷



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CSC Members Honored with CSA Awards

The CSC congratulates the following members for their 2019 Canadian Screen Award wins:

Ted Rogers Best Feature Length Documentary: Nicholas de Pencier csc
(*ANTHROPOCENE: The Human Epoch*)

Best Cinematography in a Feature Length Documentary: Nicholas de Pencier csc
(*ANTHROPOCENE: The Human Epoch*)

Best Photography, Comedy: Jim Westenbrink csc (*Letterkenny – “We Don’t Fight at Weddings”*)



IMAGO Becomes International Federation

IMAGO at its annual general assembly, which took place in Belgrade, Serbia, in March, approved the change of its name from European Federation to International Federation. The decision was made in light of the fact that many societies outside Europe have joined IMAGO in recent years. This is seen as an important step forward and continues the growth of IMAGO and its representation of all cinematographers universally.

Manitoba Government Doubles Tax Credit to \$31.5M

In March, Manitoba doubled its Film and Video Production Tax Credit budget allocation to \$31.5 million for 2019/20, from \$16 million in the current fiscal year. Earlier this year, the province announced that the credit, which was set to expire at the end of this year, would be made permanent.

According to a report in December by Manitoba Film and Music, which administers the credit, the province’s industry hit \$210 million, the best recorded production year.

Toronto Announces New Film Commissioner and Head of Entertainment Industries

Toronto recently appointed Marguerite Pigott as its new Film Commissioner and Director of Entertainment Industries. Pigott’s most recent responsibilities were as Vice-President of Outreach and Strategic Initiatives for the Canadian Media Producers Association, a position she held since 2014. Prior to joining the CMPA, Pigott held a number of senior industry positions, including with SuperChannel and Odeon Films (an Alliance Atlantis company). Since 2009, Pigott has been on the Board of Ontario Creates, formerly the Ontario Media Development Corporation.

ARRI Announces New ALEXA Mini, WVR-1s Video Receiver

ARRI in March unveiled its new ALEXA Mini LF camera, which combines the compact size and low weight of the popular ALEXA Mini with the large-format ALEXA LF sensor. The ALEXA Mini LF joins the existing system elements: the high-speed capable ALEXA LF camera, ARRI Signature Prime lenses, LPL lens mount, PL-to-LPL adapter, and Lens Data System LDS-2. The combined feature sets and form factors of ARRI’s two large-format cameras encompass all on-set requirements. The camera features three internal motorized FSND filters, 12 V power input, extra power outputs, a new Codex Compact Drive, and a new MVF-2 high-contrast HD viewfinder. ARRI also recently expanded its WVS product line with the ARRI WVR-1s, a compact and lightweight wireless video receiver. The ARRI Wireless Video Receiver WVR-1s is designed primarily to allow focus pullers and directors to remotely monitor footage as it is being captured. The first shipments of the new compact receiver WVR-1s are expected this month.



Credit: Courtesy of ARRI

RED Announces Availability of New RANGER Camera System



Credit: Courtesy of RED

RED DIGITAL CINEMA announced the availability of its new RED RANGER™ all-in-one camera system, designed to meet the needs of high-end productions, at select RED Authorized Rental Houses. RANGER includes the benefits of RED's cinematic full frame 8K sensor, MONSTRO, in an all-in-one camera system that includes three SDI outputs (two mirrored and one independent) allowing two different looks to be output simultaneously. RANGER is capable of handling heavy-duty power sources and features a larger fan for quieter and more efficient temperature management. It captures 8K REDCODE RAW up to 60 fps full format, as well as Apple ProRes or AVID DNxHR formats at 4K up to 30fps and 2K up to 120fps. It can simultaneously record REDCODE RAW plus Apple ProRes or AVID DNxHD or DNxHR at up to 300 MB/s write speeds. To enable a robust end-to-end colour management and post workflow, RED's enhanced image processing pipeline (IPP2) is also included in the system.

Deluxe Hires James Fraser as VP Sales for Toronto

Deluxe announced recently that James Fraser has joined the Deluxe Post Production sales team in Toronto in the role of Vice President, Sales. Fraser will be working alongside Christa Tazzeo Morson and be responsible for Feature, OTT and Television sales. Fraser has more than 20 years of experience in the film and television industry, most recently as Sales Executive at Technicolor. Prior to his career in post, James worked for 10 years as a production coordinator and production manager on more than 20 film and television projects including *Max Payne*, *The Time Traveler's Wife*, and *Lars and the Real Girl*. He is a graduate of Ryerson University's Radio and Television Arts program. 🍷



James Fraser

Credit: Courtesy of Deluxe

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They're fully adjustable – 100 to 0% dimming and 3200 to 5600K bi-colour temperature – and WiFi-controllable using an optional remote and free app. These Versatile LEDs are perfect for high-frame-rate shooting, and you never have to worry about getting them wet: they're rainproof, too.

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Credit: Greg Oliver



L to R: Colin Noel (camera assistant) and associate member Matt Irwin (DP) shooting the feature documentary *Chasing Whiskey* in Iceland.

Credit: Pete O'Hara



Associate member Tony Edgar using a travel-sized Freefly MōVI with a RED Dragon and vintage Kowa anamorphic lens while shooting for Tourism New Brunswick.

Credit: Tania Zuccanini



Associate member Kevin Rasmussen on the set of action crime thriller *Tainted* in Sault St. Marie. L to R: Amanda Street (costume designer), Matt Connors (stand-in), Rasmussen (DP) and Jacqueline Di Bacco (B-Camera 1st AC)

Credit: Lucas Joseph



Associate member Christina Ienna shooting a doc crime series in Joshua Tree, California.

Credit: Mitch Cappe



Associate member Kyle Chappell making 1DXii tweaks before liftoff while shooting Samsung First Look with Peter McKinnon.

Credit: Spring Morris



Associate Member Mat Barkley working with floral designer Lauren Alexandra Wilson on set of director Chris Brown's *Wild Grass*.

Associate member Daniel Everitt-Lock shooting a music video for Tim Hicks (*What a Song Should Do*) over the mezzanine of the Longboat Hall at the Great Hall in Toronto on RED Gemini and CP.2s.

Credit: Ryan Brough of Zeebrah Media





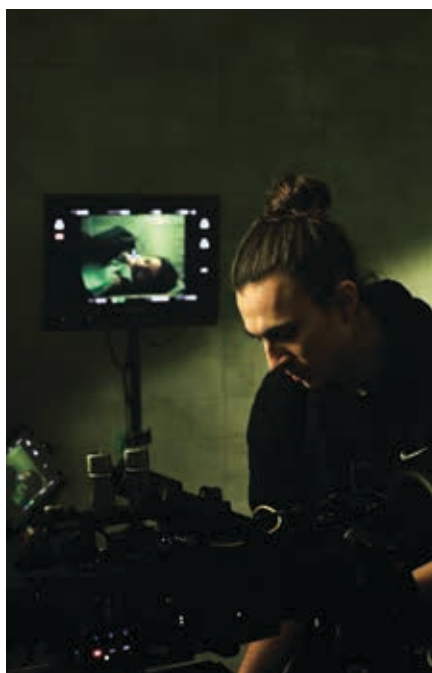
Associate member Tess Girard on the set with director Naomi Hocura and baby Miya while shooting the documentary *In Good Hands*.

Below: Associate member Dennis Grishnin shooting a music video for Smrtdeath (*Stranger*).



Credit: Andrew Harris

Right to left: Associate Member Justin Black on set as director/DP for a World Vision commercial with 1st AC Eric Schweiger and location sound recordist Marco Furguele.



Credit: Dan Wood



Pieter Stathis csc in Revelstoke, B.C., on the set of Hallmark's *Welcome to Christmas*. Camera crew from left to right: Marco Bossow (2nd AC), Steve Mieskalski (dolly grip), Jessica Lo (1st AC), Robin Miller (2nd AC), Leo Harim (A camera operator), Jason Kwan (DIT), Jill MacLauchlan (B camera operator) and Stathis (DP).

ACCEPTANCES / AWARDS / NOMINATIONS

Justin Black, ASSOCIATE MEMBER

(cinematographer and co-director) *Terminally in Love* (short film), winner: Best Short, Canadian Film Fest, Toronto, March 2019; accepted: Athens International Film + Video Festival, Athens, Ohio, April 8 to 14, 2019

Neil Cervin csc (DP) *Mech-X4* (children's TV series), nominated: Outstanding Cinematography, Daytime Emmy Awards, Los Angeles, May 3, 2019

Christina Ienna, ASSOCIATE MEMBER (producer, director and cinematographer) *Handmade Film* (short doc), accepted: Newport Beach Film Festival, April 25 to May 2, 2019

Brad Rushing csc (director of photography) *Planet* (short), winner: Remi Award, 52nd Annual WorldFest Houston, Houston, Texas, April 5 to 14, 2019; (director of photography) *Three Days in the Hole* (short) winner: Remi Award, 52nd Annual WorldFest Houston, Houston, Texas, April 5 to 14, 2019; accepted: 10th Annual NYC Independent Film Festival, New York, May 5 to 12, 2019; nominated: Best Short Film, Julien Dubuque International Film Festival, Dubuque, Iowa, April 24 to 28, 2019



Jonathon Cliff csc

What films or other works of art have made the biggest impression on you?

After seeing a 70 mm print of *Apocalypse Now* as a teenager, I decided to attend university just to try and understand it. *Days of Heaven* introduced me to the idea of transcendence through motion pictures. *Away with Words*, a film directed by Christopher Doyle, made me pursue the transition from stills photography to cinematography. *Once Upon a Time in the West* inspired the kind of awe which is very close to religious. *Jaws* made me afraid of the water. I think films have a massive impact on people's

lives. I am still trying to figure out how and why this is the case, and the more I learn, the more I have to find out.

How did you get started in the business?

Bumming around after graduating from university, I saw Antonioni's *Blow Up* at a friend's house one night. I was inspired a bit by the lifestyle but mostly by the idea that photography could reveal hidden stories in the world. I enrolled in a night class in photography the next day and was making a living as a photographer within a couple of years.

Who have been your mentors or teachers?

My biggest mentors and teachers are the peers I work with on a daily basis, but especially the members of

an organization called Redkamera. Tico Poulakakis CSC, Peter Sweeney, Barret Axford and Jim Teevan have taught me everything I know about being on a film set and how to honour that privilege.

What cinematographers inspire you?

Gordon Willis ASC for being a curmudgeon. Ed Lachman ASC for his mastery of the psychology of colour. Robert Elswit ASC for his range and elegance. Néstor Almendros for his adherence to naturalism. Harris Savides ASC for his courage. More recently, Bradford Young ASC for putting the truth in science fiction, and

Christian Sprenger for making TV cool.

Name some of your professional highlights

Talking to Brian De Palma about the '70s in a Chinese restaurant in Amman, Jordan, would rank pretty high. Being mobbed by young gay people after a screening of the doc *Small Town Gay Bar* in Utah also was unforgettable. They were incredibly grateful for my small role in helping to tell their stories.

What is one of your most memorable moments on set?

I was kicked out of Buckingham Palace while shooting a documentary for placing a camera on a very fancy-looking and ancient velvet chair. It was a steep lesson in protocol. And, yes, I have been kicked out of worse places. But never better.

What do you like best about what you do?

I have always recognized the connection between team sports and character. Filmmaking is the ultimate team sport. When people are able to drop their egos and, in humility, submit to a larger common cause, it is awe-inspiring.

What do you like least about what you do?

When people can't drop their egos and, in humility, submit to a larger common cause, it can be a bit tiresome.

What do you think has been the greatest invention (related to your craft)?

Recently, for sure it has been the emergence of LED lighting technology. Small, lightweight, dimmable, RGB wireless fixtures that use very little power are a game changer.

How can others follow your work?

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Photographer: Aimee Sprinks

In Laurel and Hardy's heyday in the 1930s, Cooke lenses were really the only lenses used in Hollywood, because of their speed. For *Stan and Ollie*, I had a full set of Cooke S4s. I particularly love the 35mm. For me, it's the Swiss Army knife of lenses.

The skin tones are always good. These lenses do so much of the heavy lifting — it made the dailies a joy to watch. We went into post with a lot of confidence because of the way the images looked in the rushes. It felt very close to being finished and the Cooke S4/i lenses had a lot to do with that.

Laurie Rose, BSC
Cinematographer, *Stan and Ollie*

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the 62nd CSC Annual Awards Gala

By Guido Kondruss – Photos by John Narvali

There was not one, but two stars that helped light up the night at the 62nd CSC Awards Gala held in downtown Toronto on Saturday March 23, 2019. The first was the evening's host, the divine Sheila McCarthy, a Canadian national treasure. An award-winning screen and stage actor, McCarthy regaled the packed house at the elegant Arcadian Court with stories from her career. However, it was McCarthy's take on what being on set means to her that struck a chord with the audience. "Are we not the luckiest people in the world or what?" McCarthy exclaimed. "I don't think I'm ever happier than when I'm on a set with all of you."

The second and most coveted star of the evening was dramatically unveiled for the first time on stage by CSC President George Willis CSC, SASC. What was hidden beneath a velvet covering was the brand-new CSC trophy, christened the "Envision-ist Award."

"One of the most important words in the vocabulary of the cinematographer," Willis said, "is envision; to visualize, to picture, to see in one's mind's eye or imagine as a future possibility. In

short, it's the ability of the cinematographer to envision their intended creative path."

Standing roughly 25 cm tall, the award designed by Willis and CSC Vice President Carlos Esteves CSC has an unintentional but ultimately fascinating feature. When grasped just above its base and held aloft, the splayed support columns form the "V" for victory sign. It's a rather fitting tribute to any winner of Canada's premier cinematography award.

One of the biggest victories of the night came from Brendan Steacy CSC. "I'm stunned," a disbelieving Steacy exclaimed. "Thank you, thank you so much!" Steacy was taking home the Theatrical Feature Cinematography Award, sponsored by Deluxe, for his outstanding work on the crime drama *Stockholm*, based on the Norrmalmstorg bank heist and hostage taking that spawned the term Stockholm Syndrome. "Starting this project, figuring out the approach, I remember saying to the director that I'll never win an award for it, but it is the right direction for the movie, so this [the award] feels a bit surreal," Steacy joked. Surreal or not, this award, which was presented by

producer Manny Danelon, can now be added to Steacy's four previous CSC wins and three nominations.

"Wow, thank you. I didn't write anything because I didn't want to jinx myself," an ecstatic Pierre Jodoin csc said. He won the TV Series Cinematography Award, sponsored by Technicolor, for his riveting visuals in *Damnation* "God's Body" about striking Iowa farmers during the Great Depression of the 1930s. Jodoin gave a big thank you to his girlfriend, to Panavision and to the wonderful people he worked with in Calgary for their support before thanking the audience with a salute and walking off the stage clutching his trophy. This is Jodoin's first CSC win with two previous nominations.

Taking to the stage as a CSC winner was also a new experience for Boris Mojsovski csc, even though he has seven previous nominations under his belt. Mojsovski was honoured with the TV Drama Cinematography Award, for his remarkable visuals in the superheroes production *Titans* "Pilot". The award was sponsored by SIM and presented by SIM Account Executive Jim Teevan. At the microphone, Mojsovski thanked his family, especially his wife who suggested he become a filmmaker, which seems to have worked out quite well. He gave gratitude to his crew, the producers and fellow cinematographers on the series David Greene csc, ASC and Brendan Steacy csc, with shout-outs to William F. White, Warner Brothers and DC Comics. In a heartfelt moment Mojsovski praised the evening and the honour. "This means so much to me. To be here is so important, and these are so important," he said, holding his award aloft. "Societies are so important, where people of like minds... come together to change things for the better. That's the CSC. Thank you!"

This year's recipient of the distinguished Masters Award "for outstanding contribution to the art of cinematography" was Nicolas Bolduc csc. One of Canada's top directors of photography, Bolduc has spent a career pushing the parameters of cinematography and setting new boundaries for others to follow. He has received many accolades domestically and internationally for his cinematic styles and ingenuity. Bolduc could not attend the Awards Gala because he's in the midst of shooting an American film but sent a wonderfully worded speech which was read by CSC board member Serge Desrosiers csc. In his note, Bolduc playfully protested that at age 46 he was too young to be honoured with the Masters Award and that he still had another 40 years of filmmaking ahead of him. Bolduc praised the directors with whom he had worked and their insane visions that he made his own. He also eloquently praised the CSC whose mission mirrors his own sentiments that the art of cinematography is alive and well. However, it was for his crews that Bolduc tipped his hat in respect. "I owe all my work to the crews that have trusted me and followed my lead," he wrote. "They are hard working and talented, and I have benefitted a great deal from their knowledge and their insight. The films are theirs as much as they are mine. I have learned everything from them in the last 25 years."

The software company SideFX was honoured this year with The Bill Hilson Award "for outstanding service contributing to the development of the motion picture industry." On stage to accept the award was SideFX co-founder, President and CEO Kim



Presenting

THE 62nd ANNUAL CSC AWARD WINNERS

THEATRICAL FEATURE CINEMATOGRAPHY *Sponsored by Deluxe*
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Mark Zibert *Right to Play "We Rise"*

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Peter Hadfield *Adidas Originals - Pharrell Williams x Hu Holi*

YOUTH PROGRAMMING, COMEDY, MULTI-CAMERA SITCOM CINEMATOGRAPHY
Cabot McNelly *Little Dog "Round 3"*

ROBERT BROOKS AWARD FOR DOCUMENTARY CINEMATOGRAPHY
Nicholas de Pencier csc *Anthropocene: The Human Epoch*

DOCUDRAMA CINEMATOGRAPHY
Bryce Zimmerman *Ha Ling Peak*

DRAMATIC SHORT CINEMATOGRAPHY *Sponsored by REDLAB*
Kristofer Bonnell *Stories We Tell Ourselves*

MUSIC VIDEO CINEMATOGRAPHY *Sponsored by Dazmo Camera*
Farhad Ghaderi *To You Alone* by Tom Rosenthal

LIFESTYLE/REALITY CINEMATOGRAPHY
Stephen Chung *Mister Tachyon "Can Mother Nature Heal Us"*

WEBEO CINEMATOGRAPHY
Goh Iromoto *The Wonder*

STUDENT CINEMATOGRAPHY *Sponsored by Panavision Canada*
Adam Madrzyk *Guion*, Ryerson University

SPECIAL HONOREES FOR 2019

THE MASTERS AWARD
Nicolas Bolduc csc
 For outstanding contribution to the art of cinematography.

THE BILL HILSON AWARD
SideFX
 For outstanding service contributing to the development of the motion picture industry in Canada.

THE PRESIDENT'S AWARD
Ernie Kestler
 For outstanding service to the Canadian Society of Cinematographers.

THE CAMERA ASSISTANT AWARD OF MERIT
Rudolf (Rudy) Mammitzsch
 For excellence and outstanding professionalism in the performance of the AC duties and responsibilities.



Brendan Steacy csc
THEATRICAL FEATURE CINEMATOGRAPHY
Sponsored by Deluxe



Pierre Jodoin csc
TV SERIES CINEMATOGRAPHY
Sponsored by Technicolor



Boris Mojsovski csc
TV DRAMA CINEMATOGRAPHY
Sponsored by Sim



Nicholas de Pencier csc
**ROBERT BROOKS AWARD FOR
 DOCUMENTARY CINEMATOGRAPHY**



Bryce Zimmerman
DOCUDRAMA CINEMATOGRAPHY



Farhad Ghaderi
MUSIC VIDEO CINEMATOGRAPHY
Sponsored by Dazmo Camera

Davidson. Through its Houdini technology, SideFX has provided VFX artists with tools to create realistic visual effects, profoundly transforming modern-day filmmaking. Davidson, in accepting the Hilson award for SideFX, told the audience that they have received many accolades in the past 30 years, including an Oscar and an Emmy, but this evening was particularly gratifying. “As a Canadian company, this award is really something very special,” Davidson said. “To be recognized by the Canadian Society of Cinematographers for contributing to the development of the motion picture industry in Canada, this is memorable indeed.” The Bill Hilson Award was presented by Joseph Sunday, the current Chair for the CSC Board of Directors.

A grinning Bryce Zimmerman quickly made his way to the podium to snatch up the Docudrama Cinematography Award for his breathtaking visuals in the film *Ha Ling Peak*, which deals with the politics of a place name and re-contextualizing the history of a mountaintop overlooking Canmore, Alberta. Zimmerman thanked the CSC for the award, and his crew and family for their support. He also acknowledged CBC production executives Sheila Peacock and Criss Hajek, Jump Studios and Keslow Camera for their help in making the film a success. This is Zimmerman’s first CSC Award.

Nicholas de Pencier csc says it was the most ambitious project

he’s ever undertaken and certainly one of the most meaningful. De Pencier is the 2019 winner of the Robert Brooks Award for Documentary Cinematography for his riveting visual story telling in *ANTHROPOCENE: The Human Epoch*, about humanity’s disturbing and massive reengineering of our planet Earth. De Pencier acknowledged the collaborative nature of the project, thanking his wife and producer Jennifer Baichwal, photographer Edward Burtynsky and fellow cinematographer Mike Reid for their labours and talent. He also thanked the team at Technicolor for giving the film’s look its spectacular edge. However, it was *ANTHROPOCENE*’s message that provided his inspiration. “I think none of us can do our best work unless we really believe in what we are filming, and certainly with the message of this film I had that gift,” de Pencier told the audience. “And I wish it [that gift] upon everyone in this room in all the work that they do.” This is de Pencier’s first CSC win with one previous nomination.

“Wow” was Cabot McNenly’s astonished reaction after receiving his award. “I literally wrote some names down on my phone in the Uber on the way here because I really didn’t expect this. Wow!” McNenly was taking home the Youth Programming, Comedy, Multi-Camera Sitcom Cinematography Award for his fantastic work on the comedy series *Little Dog* “Round 3” about a former boxer looking for redemption and a comeback in the ring



Mark Zibert
FRITZ SPIESS AWARD FOR COMMERCIAL CINEMATOGRAPHY
Sponsored by Whites Camera



Peter Hadfield
BRANDED /CORPORATE/EDUCATIONAL CONTENT CINEMATOGRAPHY



Cabot McNenly
YOUTH PROGRAMMING, COMEDY, MULTI-CAMERA SITCOM CINEMATOGRAPHY



Stephen Chung
LIFESTYLE/REALITY CINEMATOGRAPHY



Adam Madrzyk
STUDENT CINEMATOGRAPHY
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“

I think none of us can do our best work unless we really believe in what we are filming, and certainly with the message of this film I had that gift,” de Pencier told the audience. “And I wish it [that gift] upon everyone in this room in all the work that they do.”

– Nicholas de Pencier csc

despite influences by his dysfunctional family. McNenly told the audience that it is his daughter Daisy who keeps him inspired, but he also thanked many people on the production who allowed leeway for his artistic vision. “It was an amazing show to work on,” he said. “It really gave me a chance to play with the genre of comedy and bring a more dramatic element into it.”

“Thank you, CSC Awards Committee, for this prestigious award. It’s an incredible honour. I am beyond words,” an elated Ernie Kestler said upon receiving the 2019 President’s Award “for outstanding service to the Canadian Society of Cinematographer,” from Willis. Kestler has been a member of the CSC for an amazing 43 years, during which time he been an integral part of the Society’s educational initiatives. Even with four CSC decades under his belt, Kestler says he is ready for more. “I look forward to continuing to serve the CSC. Thank you again, this [award] really means a lot to me,” he said.

There were two notable achievements at the 2019 CSC Awards that warrant recognition. One is with Rudolf (Rudy) Mammitzsch, this year’s recipient of the Camera Assistant award of Merit “for excellence and outstanding professionalism in the performance of the AC duties and responsibilities.” This is the first time that a 2nd AC has been so honoured. “I’m very grateful and I’m thrilled to represent my profession here today,” said a humble

Mammitzsch, who has been practicing his craft for 27 years. “I dedicate this award to all the 2nd ACs, my brothers and sisters out there.” The award was presented by director of photography Michael McMurray csc.

The other notable first is with Adam Madrzyk from Ryerson University. He won the Student Cinematography Award for his film *Guion*, a short documentary about NASA astronaut Guion Stewart Bluford Jr., the first African American in space. The Student Award, sponsored by Panavision, was presented by Johanna Gravelle, Panavision’s national sales manager. “Wow! I’m honoured to be here,” a stunned Madrzyk said. After thanking Bluford Jr. for his story, Madrzyk gave a shout-out to the award sponsor. “I would like to thank Panavision for supporting young emerging cinematographers,” he said. Madrzyk was also nominated in the Branded/Corporate/Educational Content Cinematography category. This is the first time in the CSC Awards’ history that a student winner has also been nominated in a professional classification in the same year.

However, the director of photography who did win the Branded/Corporate/Educational Content Cinematography Award was a very pleased Peter Hadfield for his beautiful portraits in the branded content film *Adidas Originals - Pharrell Williams x Hu Holi*. After thanking the CSC for the honour and the

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CAPTURE TOMORROW





Rudolf (Rudy) Mammitzsch
THE CAMERA ASSISTANT AWARD OF MERIT



Ernie Kestler
THE PRESIDENT'S AWARD



SideFX
THE BILL HILSON AWARD

production companies behind the film, Hadfield said he received an ominous warning from a production member about tonight. "The director, Kevin Funk, told me, 'If you don't win, I'm never going to work with you again,'" Hadfield said. It seems now that Hadfield has a guaranteed gig or two awaiting him in the future. The award was presented by Chilo Fletcher, managing partner of the production house Someplace Nice, and this is Hadfield's first win with the CSC.

"Cool! Thank you! It is a huge honour to be up here tonight," was Mark Zibert's enthusiastic response to winning this year's Fritz Spiess Award for Commercial Cinematography, sponsored by Whites Camera. The recognition came because of Zibert's poignant yet exquisite visuals in the commercial *Right to Play* "We Rise" that highlights the daily atrocities endured by millions of children each day. "I'd like to thank Right to Play for their commitment to improving lives of disadvantaged children around the world," a gracious Zibert said. "Their projects are inspiring to say the least. It's really incredible work that they do." This is Zibert's first CSC win.

Kristofer Bonnell was the winner of the Dramatic Short Cinematography Award, sponsored by REDLAB, for his stellar work in the short film *Stories We Tell Ourselves*, about coping with loss after the end of a long-term relationship. Not being able to attend the Gala, Bonnell sent an acceptance note read by cinematographer and filmmaker Carolyn Wong. "Thank you to the CSC for this award and for continuing to recognize the work we put into everything we help create," Bonnell wrote. "This community is extremely special, and I am honoured to accept this award amongst so many talented individuals." This is Bonnell's first CSC Award with a previous nomination.

It was a first for Farhad Ghaderi being called to the CSC stage. He is this year's recipient of the Music Video Cinematography Award, sponsored by Dazmo Camera, for his captivating images put to the song *To You Alone*, performed by Tom Rosenthal. In his acceptance speech, a clearly pleased Ghaderi thanked several people, including his parents for their support, but he has special words for the video's songwriter. "I want to say thank you to Tom Rosenthal for wanting us to make something with his beautiful music," Ghaderi said. The Award was

presented by music video and film producer Jason Aita.

"This is fantastic to be here among all you fine artists and filmmakers," a very happy Stephen Chung said. He had been presented with the Life Style/Cinematography Award for his terrific work on the series *Mister Tachyon* "Can Mother Nature Heal Us" about an invisible man who wears a strange outfit travelling the world in search of new ideas to solve our planet's greatest challenges. The award was presented by executive producer Maria Pimentel from Firvalley Productions and is Chung's first CSC win. He has had one previous nomination.

The Webeo Cinematography Award went to Goh Iromoto for his beautiful visuals in his film *The Wonder*, a cinematic odyssey that examines the awe and wonderment of Kenya's wildlife and landscape. Iromoto was unable to attend the Gala, but his acceptance note was read by REDLAB senior colourist Jason Zukowski. "It was an amazing experience being able to capture incredible wonders that exist on this planet," Iromoto wrote. "This award is a true testament to the power of cinematography and filmmaking." This is Iromoto's second CSC award with four previous nominations.

The evening also saw the ceremonial induction of 10 freshly-minted full members into the CSC, who received their coveted "CSC" behind their names earlier in the year. The ceremony chores were handled by Award chairs Arthur Cooper CSC and Zoe Dirse CSC, who made this observation to the audience: "It should also be noted that three of the new full CSCs are women," Dirse said. "This is terrific for our profession, our industry, and for the CSC that has always stood for equality and inclusion, no matter who you are."


In closing the celebration, Estevez thanked the sponsors whose support makes the Gala possible. He also paid tribute to what the evening is all about. "I would like to offer my congratulations to tonight's winners and to all the nominees. Your work was magnificent," he said. "All of you are the pride of our industry and our craft. Well done!"

The 62nd CSC Annual Awards Gala was a sold-out affair with 342 industry insiders in attendance, with another estimated 914 viewers watching the livestream from as far away as Argentina and Australia. All in all, not bad for the best little awards show in Canada. 🍷

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New Wave:

Kris Belchevski

Gets Romantic in

The Weekend

The Weekend cast Y'lan Noel, Sasheer Zamata, Tone Bell and DeWanda Wise.

“

Stella does, like, two or three takes. I remember asking her, ‘How do you get through it so quick?’ And she goes, ‘It’s all in the casting. If I haven’t cast the right people, if they’re not nailing it by the third take, I’ve made a mistake.’



Director Stella Meghie

By Fanen Chiahemen

Photos by James J. Robinson

Cinematographer Kris Belchevski first collaborated with Toronto-born writer/director Stella Meghie on the 2016 Brooklyn-set comedy-drama *Jean of the Joneses*, featuring a multigenerational family of women at a crossroads. That film, which was shot in Toronto for New York, screened at the 2016 Toronto International Film Festival and went on to receive two Canadian Screen Award nominations, including one for Meghie’s screenplay.

Belchevski and Meghie returned to the festival last year with their second collaboration and Meghie’s third feature, the romantic comedy *The Weekend*. In the film, Zadie, a heartbroken but acerbic stand-up comic, played by former *Saturday Night Live* cast member Sasheer Zamata, decides to spend the weekend with her ex-boyfriend Bradford (Tone Bell) and his new girlfriend Margo (DeWanda Wise) at a countryside bed and breakfast. They are soon joined by another man, Aubrey (Y’lan Noel) – himself still nursing the wounds of a recent breakup – and it quickly becomes clear that the weekend will be anything but a relaxing getaway.

“I think what excited me most about the script was the characters,” Belchevski says. “I mean, there’s a sense of absurdity to the whole situation. It’s almost like a Woody Allen film.”

The Weekend was shot on location, mostly in Malibu, over just 13 days, which at first sounded daunting to Belchevski. “Stella called me about it and said we have this many days. Then she was like, ‘But don’t worry about it, I wrote it all mostly based on one location,’ which meant there were no unit moves. So she was being somewhat pragmatic with how she wrote the film. That gave us a fighting chance.”

Nature had other plans, though, and they weren’t prepared for what they found when they got to the persimmon orchard that’s a crucial setting for the film. “When we first saw the location, the persimmon trees all had leaves on them. It was beautiful, you could have put the camera anywhere and it would have looked good. But the night before we started shooting, all the leaves fell off. Maybe we found a couple with leaves, but the bulk of the orchard was bare,” Belchevski recalls, laughing.

Fortunately, they were saved through their rigorous scouting. “Stella and I were both like, ‘Let’s do a bit of hiking and find some good shots.’ We just kept walking, and we were able to find these really beautiful landscape shots. So that was really helpful,” he says.

Without the crew or the money for lighting, the location was also ideal for using bounces to light in the exteriors. “California is very consistent with the sun,” Belchevski notes. “We did have one day where it was a bit smoky from the fires that were nearby, but it was mostly bounced light. And then the nighttime stuff was obviously lit with small units. The inside stuff was usually lit with tungsten bulbs, ring lights, whatever made it seem natural and real.”

He and gaffer Steve Kagan also custom-built ring lights for certain interiors. “We grabbed a case of beer, some In-N-Out burgers and spent the day just building ring lights at the gaffer’s house and it was really great,” Belchevski recalls. “We’d use them in dinner scenes, anything in the living room. Basically, they were suspended above in 360-degree lighting, and then we wrapped them in muslin, usually bleached muslin, and it just kind of feels like a big source, but it doesn’t feel lit, it just feels more like it’s a unit in the room. It wasn’t something where I

could ask the production design team to install some specific light that I could maybe use as a practical just because we didn't have the money, so we just sort of took that approach."

While the look of *Jean of the Joneses* was more static, the structure of *The Weekend* called for much more movement. "I found that we really used zooms a lot [on *The Weekend*]. We used a lot of slow zooms and a lot of quick zooms for comedic effect," Belchevski says, recalling an early scene when Zadie surreptitiously watches the handsome stranger played by Noel get out of his car as he arrives at the ranch. "We just knew we were on the right path for zooms after we did the take and everyone started laughing. Just that little camera move added so much to the humour. It was really tongue in cheek; it was really nice."

Belchevski shot the film in 2K on the ALEXA classic, using two sets of Primos, one lightweight zoom and one heavy zoom. "Panavision in L.A. were very accommodating and really helped us out," he says. He operated the A camera and had a B camera on set, primarily for backup because of the distance to Panavision. "It would have been a three-hour roundtrip to get a camera, which would just blow your whole day," he points out. "I think one of the challenges of making the film was probably being in Malibu, being isolated, so if you needed something it was a thing. It wasn't coming in 30 minutes; it was coming in a few hours."

Belchevski crafted the film's rich autumnal colour palette on his custom LUT. "I very rarely use filters," he notes. "I don't think I used a single filter other than NDs. The LUT I have tends to be quite rich, not saturated, but rich texturally and in terms of the colours. For example, yellow, when you see it through this LUT, it doesn't feel saturated, but it's got that richness."

One of the passages in the script that most stood out to Belchevski featured the two couples walking and talking in the persimmon orchard. "I got excited about that, and Stella got excited about my excitement," he says. "I was just like, it would be cool if we did whip pans and just kind of keep it almost like jazz music. The camera's just going to go wherever it goes and that



Meghie with Bell, Wise, Zamata, Kym Whitley (who plays Zadie's mother) and Noel.



Meghie and Belchevski.

“

There's a sense of absurdity to the whole situation. It's almost like a Woody Allen film.

suits the chaotic nature of how these characters are all talking. They're having personal conversations, and it's all happening in this sort of jumpy, crazy weird time frame."

Thanks to the skills of Steadicam operator Sam Law, they were able to pull off the effect. "He was fantastic," Belchevski says. "This guy was walking backwards on 20-degree grades during the pan. It was incredible. Stella and I, we turned to each other and were like, 'Thank God.' It would have been a disaster if you had someone with 10 per cent less ability. I'm not even kidding. Because you're outside, you've got these grades, you've got twigs, you got rocks, you got holes you can put your feet in, and you'd see sometimes he'd step in a hole, but he'd hold the shot. You realize you're lucky if you're going in with a Steadicam person you don't know. He really saved our butts that day."

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It's a real focused force that she has. She knows what she wants. That's the best.

The other scene that intimidated them was a dinner scene in which all four leads sit around a table talking. “That scene scared Stella and I so much we planned it so well that we finished the day like three hours early,” the cinematographer recalls. “It was a lot of pages, a lot of dialogue, a lot nuances to the dialogue. It's one of those things if it doesn't gel, if the nuances don't come through, they can come across as awkward. But we planned out so well how we were going to photograph it, and we had such a good plan that we finished the day early.”

Shooting with Meghie a second time was “a delight,” Belchevski says, and the experience she has gained as a director clearly shines through. “Stella does, like, two or three takes. I remember asking her, ‘How do you get through it so quick?’ And she goes, ‘It's all in the casting. If I haven't cast the right people, if they're not nailing it by the third take, I've made a mistake,’” the cinematographer recalls. “So she was able to just get what she needed. There was that real confidence. She always had that confidence, but now it's confidence with experience. It's a real focused force that she has. I'm looking forward to the next one, actually, because it feels like it's getting better and better and better. She knows what she wants. That's the best.” 🍷

Zadie and Bradford take a walk.

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Love Sick: Justin Black Mines Heartbreak for *TERMINALLY IN LOVE*

How does your mind behave when it's fixated on heartbreak? What does it look like to enter a dream? How can we represent our wandering thoughts as a visual stream of consciousness? Those were some of the questions associate member Justin Black explored with writer/co-director Emily Jenkins when crafting *Terminally in Love*, a 17-minute first-person journey through the mind of Quinn (played by Jenkins), a young woman struggling to get over her ex-girlfriend Allie (played by Sharon Belle) as she slips from reality into a haze of marijuana smoke, heroic fantasies, wistful memories and cringe-worthy dreams.

Black conceived of the idea and developed the script with Emily as the writer, and they both shared directing duties, with Black also handling the photography of the film, which was POV from the beginning. To craft the look of the film, they

referenced a number of first-person narrative features, including Julian Schnabel's 2007 *The Diving Bell and the Butterfly* and Gaspar Noé's 2009 *Enter the Void*, but they also relied on personal research. "One of the major things we were trying to figure out was what does it look like when you daydream? And what does it look like when you go from one memory to another?" Black says. "We had never seen a film with as fluid a stream of consciousness as *Terminally in Love*, so we needed to determine how frequently we could enter memories or fantasies, what visual techniques would be used to enter them, and how to visually differentiate them from reality."

Following a three-day proof of concept shoot, principal photography on the film took place over seven consecutive days, followed by two days of pickups, and achieving the first-person photography called for some unconventional methods. The

By Fanen Chiahemen

Images courtesy of Glass Eye Pictures

L to R: Emily Jenkins as Quinn and Sharon Belle as Allie in *Terminally in Love*. Dir. Emily Jenkins & Justin Black.



technique primarily involved using three people to represent the main character – Jenkins as Quinn’s mind, Black as Quinn’s head, and body actor Maccie Paquette as Quinn’s body. Working with David Dvir at camera and equipment rental company 2D House, they devised a custom-built 60-pound POV rig consisting of an ALEXA Mini, outfitted with a 14 mm Master Prime lens, on a MōVI Pro gimbal, which Black controlled remotely via a Freefly MIMIC unit mounted to a helmet with a wireless video feed. In essence, the helmet worn by Black remotely controlled the MōVI worn by Paquette, meaning Black could control the camera’s position by moving his head. “So Emily was directing the pacing of the scene and [Paquette’s] performance by voicing Quinn’s thoughts over comms, and I was operating the MIMIC helmet,” Black explains. “It was a one-to-one correlation; I had a wireless video feed and an EVF eyepiece that was feeding the video from the camera, so I could look around and control it.

“There were many difficulties,” he reveals. “The MIMIC has a fairly limited range, so when [Paquette] was walking down the street, I couldn’t just stand in one position or I would lose connectivity after 40 feet or so. So I needed to be moving along with her, but I couldn’t be walking because my stepping motion was read by the MIMIC and it would bob up and down.” In the end, they came up with the idea of pushing Black behind Paquette in a wheelchair.

A number of scenes required additional custom-built rigs to maintain the POV aesthetic. For example, in a scene in which Quinn showers, shooting from her point of view required the production to remove and relocate the shower faucet, rig the camera with a bungee cord, and use a homemade metal framed shower curtain rig, as well as bag the camera for water protection. For a scene in which Quinn lies in a hammock smoking a joint, production designer Logan Greene devised what Black calls a “right-angle joint-smoking adapter” made from PVC plumbing components and used a syringe for the inhalation and exhalation of smoke. The flare effect of sunlight filtering through Quinn’s eyelashes whenever she looks towards the sun was captured optically by shooting light through “eyelashes” made from broom bristles shot over black, then combined as a luma plate with the POV footage.

The film also includes extensive digital simulation of human vision, much of which was achieved using Baselight software by colourist Clinton Homuth at Alter Ego, Black says. “There were some blinks in the film that were just a single frame cut to black – or actually to dark maroon, the colour of the inside of your eyelids – but when the character is slowly opening and closing her eyes, that was more of a built effect,” playing on the use of halation and defocusing, he explains. “As her eyes open, things would gradually come into focus, and they’ll start with more halation and then come into less halation to kind of demonstrate that your eyes are adjusting to this new light, or maybe they’re a bit teary. So it was a combination of my work in After Effects combined with [Homuth’s] work in Baselight integrated with the actual footage.”

The colour palette of the reality scenes “was pretty straightfor-



The crew prepares for an exterior POV shot on *Terminally in Love*. Left to right: production designer Logan Greene, body actor Maccie Paquette, sound supervisor Evan Jerred and co-director/DP Justin Black.

Left to right: co-director/DP Justin Black, co-director/actor Emily Jenkins.

“

We had never seen a film with as fluid a stream of consciousness as *Terminally in Love*, so we needed to determine how frequently we could enter memories or fantasies, what visual techniques would be used to enter them, and how to visually differentiate them from reality.”



A first person shot from *Terminally in Love*, with body actor Maccie Paquette, shot on a TTC streetcar rented by production.

ward in that it's based on human vision, so it was trying to just give it no look while bringing shadows and highlights into a range that simulates the eye's tendency to auto average values," Black says. "For the memory and fantasy scenes, we used some more filmic colour palettes with fewer tones. We really leaned on adding halation to make things glow, along with barrel distortion, edge defocusing and simulated lens aberrations, all added in post by Clinton using Baselight software. We initially tested Clairmont Camera's "Blink" filters (made of warped plexiglass) to achieve a similar effect, but applying it in post let us be more specific about which parts of frame to affect, while saving time during production and making our gimbal work possible."

Lenses used on the primary production included Master Primes (14 mm, 18 mm and 25 mm), as well as Richard Gale Optics (28 mm and 55 mm) for select memory and fantasy scenes, which allowed various aperture inserts to change the shape of the bokeh for a faux anamorphic effect, along with other more extreme shapes to achieve a painterly, impressionistic look when left fully out of focus, Black says. The ALEXA Mini with a 14 mm Master Prime was chosen for first-person image capture because "it was the only lens we tested at that focal length that didn't flare at night, and the shallow depth of field at T1.3 with such a wide field of view was really important to the look," he says. "In the time that's passed since principal photography, several full frame lens and camera options have been released that would have suited our approach, but at the time the Master Prime was our best available option despite its large physical size."

Shooting in a total of 18 locations around Toronto, Black says his lighting approach was heavily dependent on the location. "I went in with the idea that I wanted to use a lot of available light and minimal lighting so we could work quickly in a broad variety of locations," he says. "We opted to shoot the memories in third person because we found through conversations with people that many people experience them that way, and it helped the audience to access Quinn and feel what she's feeling by seeing her face. It also gave us more freedom to improvise

with our actors and camera blocking, in contrast to our very choreographed first-person work. So the memories were shot handheld with a 14 mm generally very close to the actors, mostly just with bounces and negative fill. Our daily lighting package had a 4x4 mirror for bouncing sunlight through windows, along with a Joker 1600, a SkyPanel and other LEDs, and some basic grip. For the dream sequences, which were shot in a sprawling abandoned school location in Hamilton, we brought in a separate gaffer and a larger crew and rented a lighting package specifically for that."

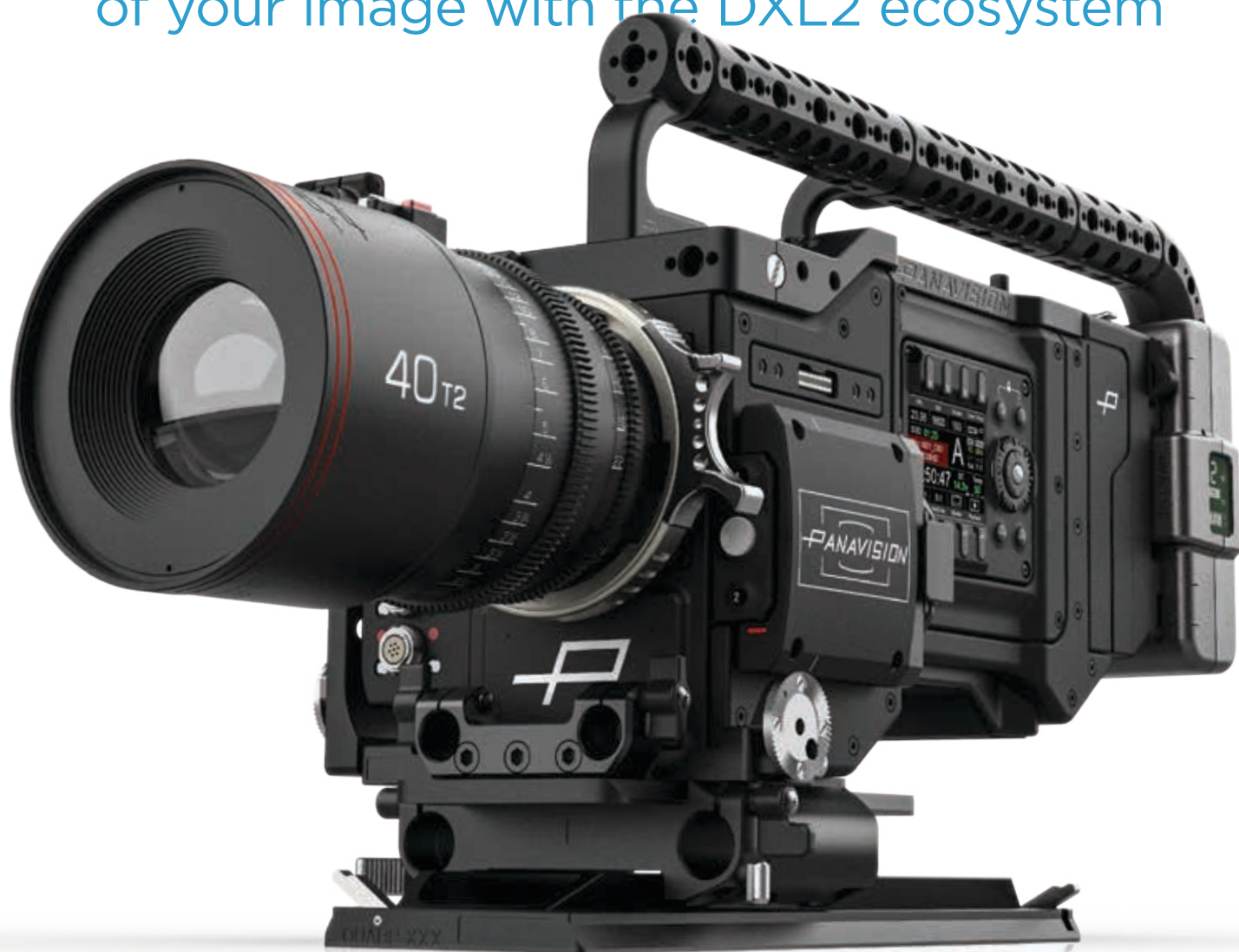
An innovative lighting technique was required to shoot a CG character named "Mee Moo," essentially a floating ball of light with dandelion antenna that appears in the dream sequences. It was shot using a ping pong ball wrapped in LED ribbon on a stick for realistic interactive lighting, Black explains. Compositing and 3D animation was handled by staff at PIXOMONDO, supervised by Edward Hanrahan.

The film was funded by Canada Council for the Arts, Ontario Arts Council and Toronto Arts Council, with additional support from the executive producers, and was made through the generous support of many in the industry, Black says. The camera was provided by associate member Matt Bendo, who was first AC and one of the executive producers on the film. The MōVI, POV rig and additional camera support was provided by 2D House, Richard Gale lenses were provided by cinematographers Bob Gundu and Gregory Bennett, while the lighting package and fixtures were mostly owned by crew members, with supplemental gear coming from William F. White and Charles Street Video.

"Our gaffer Douglas Cunningham brought out a lot of his personal equipment, and Dazmo gave us the 14 mm Master Prime," Black says. "It was difficult to find somebody who would give us just the one lens, so a huge thanks to them for helping us."

Terminally in Love is currently touring festivals internationally, most recently winning Best Short at the Canadian Film Festival in Toronto. A short behind the scenes video is available at terminallyinlove.com. Black and Jenkins are in early development on their first feature. 🍷

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Mission Accomplished with Terra 4K



Photos by Fernanda Pinto

Left: Othello Ubalde configuring the Terra 4K at Cinetx.

Above: Actors Roberto Esteves, Lucas Mailing and Luis R. Pinto during the shooting of the Astral Travel session.

A few months ago, I was approached by Jessie Deng, Cinetx's sales manager, asking if I would be interested in testing their new Terra 4K coming to market. So with my natural curiosity, I agreed.

Before I get into the hands-on review, here are some key features of the camera: it has a sub-S35 sensor with dual ISO 3200/800 and can record at 4K at 100fps in 10-bit Apple ProRes422HQ or 12-bit cDNG format. The body alone weighs in at 2.1 pounds, making it ideal for gimbal or drone work. According to Kinefinity, it has a dynamic range of 13+ stops. The camera can support PL, EF, Nikon and Sony E mount types via KineMount. The price of the basic package, which includes a 5" HD monitor, SideGrip, GripBat 45Wh package (two batteries and one charger), and a KineMAG 500GB SSD is \$5,499 USD.

For our test, we used the EF Sigma 18-35 mm T2 Cine Zoom and recorded using the cDNG codec at 3:1 compression to retain the most colour information as possible. In my review, I won't

I was brought on board to DP a short film, *Astral*, directed by Luis Pinto. The film, based on real dreams, tells the story of a young man hired by an international space program agency to use his astral travel abilities to reveal a secret alien agenda. The black and white film shows reality in a dreamlike style to the point where the waking meets the dream state. It's basically a science fiction film with a surrealist vision.

Discussed over pre-production meetings, Luis wanted to use mostly natural light and only augment what is there with minimal lighting fixtures and move the camera in such a way that it feels immersive, like the audience is an active participant in the scene. Since the final output would be in black and white, shooting clean blacks was essential. Due to delays in receiving the camera from Cinetx, we shot half the scenes using a RED Epic-X Mysterium. I was pleased to see that the Terra's cDNG images intercut well with the REDcode RAW R3D footage. The camera performed well in low light conditions. For

the entire night sequence, the camera was set to ISO 1250 and T2 on the lens with a Classic Soft 1/8 filter. No issues with interiors, as we had a good amount of light entering the room.

As with most first releases of cameras, there are some opportunities for improvement. The menu navigation using the scroll wheel took a little while to get used to. For example, ISO, frame rate, resolution, etc., were mapped to certain directions on the wheel and wasn't quite intuitive, like pressing left or right to cycle through the options in the menu across the top. We ran into another anomaly where the camera froze when navigating through the submenu, but I'm sure that'll be fixed in the next firmware release. If you ever need to have the camera serviced, it's nice to know that the camera doesn't have to leave Canada and you could just bring it to Cinetx to have a technician take a look.

Overall, I had a positive experience using it, and the images it produced were excellent. With tight timelines, a skeleton crew and challenging lighting conditions, I was able to successfully achieve the director's vision. If you need more information about this camera, you could contact Jessie Deng at jessie@cinetx.com. For the images the Terra 4K produces and at an attractive price point, I think it's definitely worth considering. 🍷

Othello Ubalde is an associate member.

ALTERED CARBON II (series)	DP Bernard Couture csc (alternating episodes)	to June 25	Surrey
ANNE WITH AN "E" III (series)	DP Catherine Lutes csc	to August 22	Toronto
BURDEN OF TRUTH III (series)	DP Thom Best csc	to October 24	Winnipeg
CARTER II (series)	DP Brett Van Dyke csc Camera Operator/Steadicam Colin Akoon	to July 7	North Bay
CONDOR II (series)	DP Jeremy Benning csc	to September 9	Toronto
EXCHANGE, THE (feature)	DP Jean-Philippe Bernier	to May 10	Nepean
FRANKIE DRAKE MYSTERIES III (series)	DP Stephen Reizes csc	to August 27	Toronto
GET SHORTY III (series)	DP Attila Szalay csc, ASC, HSC	to June 31	Burnaby
IMPULSE II (series)	DP David Greene csc, ASC & Marc Laliberté csc B Camera Operator Robert J. Barnett	to June 14	Etobicoke
KIM'S CONVENIENCE IV (series)	DP James Klopko csc Camera Operator Duraid Munajim	to July 26	Toronto
LET HIM GO (feature)	DP Guy Godfree csc	to May 16	Calgary
LOCKE & KEY (series)	DP Tico Poulakakis csc & Colin Hoult csc B Camera Operator Peter Sweeney	to June 19	Toronto
MAGNESIUM (series)	DP George Lajtai csc	to July 16	Toronto
MERCURY (cable TV series)	DP Craig Wroblewski csc	to November 15	Toronto
MOTHERLAND: FORT SALEM (series)	DP Michael Wale csc	to August 16	Vancouver
MYSTERY 101: MOVIE 2 – PLAYING DEAD (MOW)	DP Ron Stannett csc	to May 6	Vancouver
NIGHT RAIDERS (feature)	DP Daniel Grant	to June 27	
NURSES (series)	DP Thom Best csc 1 st Assistant Ciaran Copelin	to May 16	Mississauga
PERFECT HARMONY (MOW)	DP Pieter Stathis csc	to May 13	Burnaby
POCKET SQUARES VI (series)	DP David Makin csc	to June 28	Toronto
POSSESSOR (feature)	DP Karim Hussain csc Camera Operator Yoann Malnati	to May 12	Toronto
REX (series)	DP Stephen Reizes csc	to May 12	St. John's
SCHITT'S CREEK VI (series)	DP David Makin csc	to June 28	Toronto
SILENCING, THE (feature)	1 st Assistant Pierre Brannonier	to May 24	Sudbury
SPINNING OUT (series)	DP Mirosław Baszak Data Management Technician Marc Forand B Camera Operator & Second Unit DP Perry Hoffman	to May 15	Toronto
SUITS IX (series)	Camera Operator/Steadicam Michael Soos	to August 19	Toronto
SUPERGIRL IV (series)	DP Michael Storey csc B Camera Operator Justin Beattie	to May 16	Langley
TALLBOYZ (series)	DP Ben Lichty	to June 12	
TITANS II (series)	DP Boris Mojsovski csc (odd episodes) & Brendan Steacy csc (even episodes)	to September 18	Toronto
UTOPIA FALLS (series)	DP Samy Inayeh csc	to June 25	Etobicoke
VAN HELSING IV (series)	DP Gerald Packer csc C Camera Operator Christopher Oben	to June 20	Vancouver
WINDFALL (feature)	DP Ronald Richard	to July 5	Vancouver

MAY

6, CSC Annual General Meeting, Technicolor Toronto
 11, Stewart Aziz Memorial, South Pond Farms, Bethany, ON
 31-June 1, Cine Gear Expo, Los Angeles, cinegearexpo.com

JUNE

26-69, Cine Video Expo, Mexico, revistapantalla.com/expo

JULY

28-August 1, Siggraph, Los Angeles, s2019.siggraph.org

CSC Annual General Meeting

Monday, May 6, 2019 at 6:30PM

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Following the meeting we will have a light dinner and refreshments, courtesy of the good folks at Technicolor. Great opportunity to meet and chat with your fellow cinematographers! Hope to see you there, CSC member!



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