

CANADIAN CINEMATOGRAPHER

CANADIAN SOCIETY OF CINEMATOGRAPHERS

\$4 May 2014 www.csc.ca

A man with grey hair, wearing a grey suit jacket over a white shirt, is smiling and holding two large, dark, teardrop-shaped trophies with gold-colored interiors. The background is a dark, textured grey.

A Great Night for **Cinematography**

Daniel Grant csc *The Husband*
Michael Balfry csc *Evangeline*



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CANADIAN CINEMATOGRAPHER

A publication of the Canadian Society of Cinematographers

The Canadian Society of Cinematographers (CSC) 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.

The purpose of the CSC is to promote the art and craft of cinematography in Canada and to provide 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.

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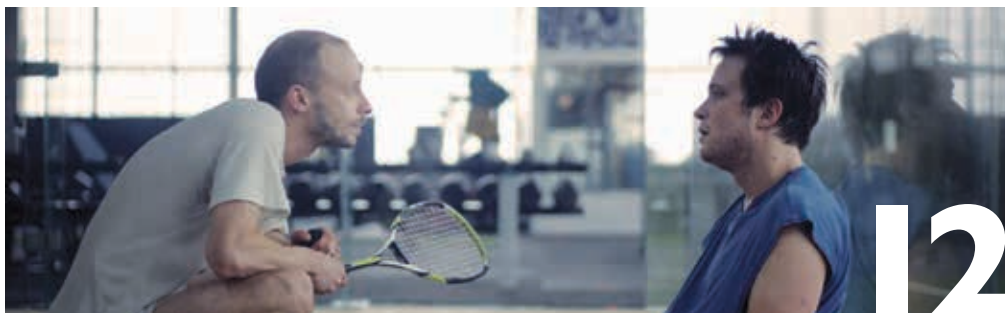
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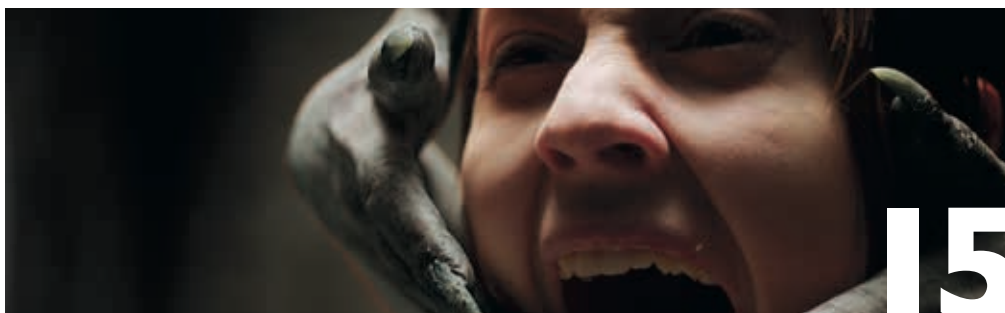


John Narvali

A Great Night for Cinematography *By Guido Kondruss*



Daniel Grant csc Puts *The Husband* in Focus *By Fanen Chiahemen*



Revenge Thriller: Michael Balfry csc on *Evangeline*

By Katja de Bock, Special to Canadian Cinematographer

COLUMNS & DEPARTMENTS

- 2 From the President
- 3 In the News
- 18 Remembering Oswald Norman Morris bsc
- 20 Annual General Meeting Reports
- 24 Tech Column
- 27 Camera Classified
- 28 Productions Notes / Calendar

Cover: Pierre Gill csc Photo: John Narvali

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EDITOR-IN-CHIEF

Joan Hutton csc

EDITOR EMERITUS

Donald Angus

EXECUTIVE DIRECTOR

Susan Saranchuk

admin@csc.ca

EDITOR

Fanen Chiahemien

editor@csc.ca

COPY EDITOR

Karen Longland

ART DIRECTION

Berkeley Stat House

WEBSITE

www.csc.ca

ADVERTISING SALES

Guido Kondruss

gkondruss@rogers.com

CSC OFFICE / MEMBERSHIP

131-3007 Kingston Road

Toronto, Canada M1M 1P1

Tel: 416-266-0591; Fax: 416-266-3996

Email: admin@csc.ca

CSC SUBSCRIPTION DEPT.

131-3007 Kingston Road

Toronto, Canada M1M 1P1

Tel: 416-266-0591; Fax: 416-266-3996

Email: subscription@csc.ca

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FROM THE PRESIDENT

Joan Hutton csc



It is with a touch of sadness that I'm penning my last column, a task that I've always relished and very much enjoyed. It's been an honour being allowed to have my thoughts and observations published in *Canadian Cinematographer*, and before that, *the CSC News*. It was a rare forum allowed to me that is not afforded to many others, and I am thankful.

The CSC membership voted and a new president has been chosen as head of the Society. I congratulate George Willis CSC, SASC on his win and wish him all best and much success steering the CSC. George is no stranger to the CSC executive having served on the board as a former vice president.

It was 22 years ago when the late Bob Brooks csc and the late Fritz Spiess csc asked me to assume the president's position of the Society. While honoured by the invitation, I was however in mid-career then, very busy and not sure whether I could afford the time needed for such a commitment. But I did accept and I did make the time because I wanted to make a difference, and under my leadership the CSC has progressed. Our membership and sponsor base have grown, and *Canadian Cinematographer* has expanded from a newsletter to a magazine in its own right.

I love what I do, and the CSC was the perfect vehicle to give back to a community and profession that had given me so much. I didn't expect to be its president for such a long time, but I kept going because the Society became my passion. Many times I was asked by potential members why they should join – what could the CSC do for them? I've always responded by saying that what you take from this volunteer organization depends on how much you put into it. The returns can be enormous in pride and accomplishment. At minimum, every CSC member benefits because our society is the institution of record for cinematography in Canada and the promoter of excellence in our craft. Our industry recognizes this and clients do take notice.

An organization is only as good as its people, and the CSC has the best. I would like to thank the executive board who have supported me in making the CSC a better organization and especially Susan Saranchuk, who, through her drive and tireless efforts, keeps the CSC vital and shipshape. I've had the opportunity of working alongside top people in our profession and industry through the years, individuals who have had the dedication to devote their time, energy and expertise into making the CSC all that it can be. It's been a privilege.

To the readers of *Canadian Cinematographer*: thank you!

Joan Hutton csc
Past President

Canadian Society of Cinematographers

Credit: Mark O'Neill



Reuben Denty shoots an experiment on *Never Ever Do This At Home*.

Member News

The science-based reality series *Never Ever Do This At Home*, shot by associate CSC member Reuben Denty, will be back for a second season on Discovery Canada starting this month. This season's show will be shot in a new house with a hunting cabin and a pond, giving the hosts a new arsenal of experiments and safety warnings to test, with more Phantom Flex High-Speed Digital Camera shots by Denty. Also, Michael Wale csc is currently shooting the third season of the sci-fi series *Continuum*.

Meanwhile, the feature film *Louis Cyr*, shot by Nicolas Bolduc csc, collected nine honours at the 2014 Jutra Awards in March, including the award for best film.

In other news, associate CSC member Andrew Scholotiuk and Dylan Pearce of 12pt Media were two of 10 finalists from around the world selected to be part of the Producers Lab in London as part of the 3D Creative Suite Summit hosted by the British Film Institute. The Creative Summit brings together the top creatives in 3D including the creative minds behind *Gravity*, *Avatar*, *U2 3D*, *Stalingrad*, *The Hobbit*, *Spiderman* and David Attenborough's *Enchanted Kingdom*. The Producer's Lab was designed to help experienced 2D producers and aid them through the process of 3D model including the technical challenges, creative implications and new marketing and distribution opportunities. 12pt Media is currently researching and evaluating 3D as part of its next feature length project *40 Below and Falling*.

Litepanels Offers New Sola 4 Traveler Kit

Litepanels earlier this year announced the release of its new

Sola 4 Traveler Kit™. Designed specifically to accommodate the needs of shooters and productions on the go, the Sola 4 Traveler Kit includes three Sola 4 LED Fresnel fixtures in a rugged, ergonomically designed, trolley-style hard case. Weighing 65 pounds (29.5 kilograms), the three fixtures included in the kit can be deployed for a traditional three-light set-up, and the kit's custom foam insert is expandable to allow for the addition of a classic Litepanels 1x1.

Hollywood Losing Location Shooting to Canada, Report Finds

Canada and other markets are absorbing film, television and visual effects work that has historically taken place in Los Angeles, according to a new report by FilmL.A., a Los Angeles-based film office. By FilmL.A. calculations, last year California ranked fourth behind Louisiana, Canada and the United Kingdom in total live-action feature projects, total related film jobs and total related production spending. The report specified that 15 years ago, California's share of the top 25 live-action films was 64 per cent. By 2013, California's share of the same had fallen to just 8 per cent. According to the report, Canada also has the largest proportion of movie budgets spent on location, with 70 per cent (or \$887 million) of the \$1.3 billion in combined movie budgets of the 15 films shot in Canada in 2013 spent locally. The study also found that without exception, California's most successful competitors for new feature film projects offer significant, uncapped film incentive programs.

Meanwhile, a report by the Ontario Media Development Corporation finds that total production activity in Ontario fell in 2013. According to the report, total production spending by local and foreign producers in 2013 was \$1.147 billion compared to \$1.276 billion the year before. The 2012 expenditures had been an increase from \$1.265 billion spent in 2011. Film and television production contributed \$1.15 billion to the provincial economy in 2013 – the third year in a row over the \$1 billion mark and a 71 per cent increase over the \$671.23 million the industry generated in 2008 (the lowest figure in the last 15 years), the report says.

Effects Studio Modus FX Announces Closing

Montreal-based visual effects and animation studio Modus FX announced recently that it was going out of business after six years in operation. Media reports said the company cited delays in a number of projects it had lined up. The closure brought about the layoff of some 100 people, reports said. The studio's film credits include *Now You See Me*, *This is The End*, *The Avengers*, and more recently, the remake *Robocop*. 🍌



A Great Night for Cinematog

By Guido Kondruss
Photos by John Narvali

THE 57TH ANNUAL CSC AWARDS GALA,



held at the Westin Harbour Castle in Toronto, was a sensational night for Canadian cinematography. The evening's wagon master was movie critic and author Richard Crouse, who brought his unique style and flare to the hosting duties. Crouse said that images on the screen have always captivated him and he went to the ancient Greeks for help in defining cinematography: "The word's Greek roots are Kinima, which means movement and graph which means writing," Crouse said. "I thought it was a lovely way of describing what you do. You write movement."

There were over 180 entries in this year's competition, with only a few being nominated for 15 awards. In her opening speech, President Joan Hutton csc underlined the importance of the night: "We will not find any better illustrations of visual storytelling than in the work of tonight's nominees. Their brilliance and artistry shines through in every clip."

The DP award is a bronze and copper composite sculpture that tips the scales just under a whopping 4kg. The evening's heavy lifter was Pierre Gill csc, who took two of the weighty awards home. His first win was in the TV Series category, sponsored by Technicolor Toronto, for his moody lighting on the period drama *Copper*. A nervous Gill said it was a difficult show to create, but he had tremendous help from his awesome Toronto crew.

Gill's second win of the night was in the Theatrical Feature category, sponsored by Deluxe. It was for his astonishing cinematography in *Upside Down*, where Gill shot two sets simultaneously to reflect mirror-image worlds. While he thanked many, Gill left his kindest praise for a fading art form. "I'm very

happy because I can thank Kodak and FUJI. I shot this on film. I shot the upper world in Kodak and the dirtier lower world in FUJI," Gill said to much audience laughter. "So I mixed both film stocks during the shooting. I can tell you there was a difference between the two. Trust me."

Film was also very much on the mind of Eric Cayla csc, recipient of The Kodak New Century Award for outstanding contribution to the art of cinematography. "With the growth and popularity of digital cameras, the use of film is getting very rare. The silver highlight technology and its sensitivity to light is unique," Cayla said in his acceptance speech. "I believe it has a singularity unlike any other medium. As cinematographers we can and should influence productions to use film if it lends to the story."

The evening also saw an old record smashed and a new one set by the same person. Sarorn Sim csc, for the fifth year in a row, won the Corporate/Educational Cinematography Award. This year it was for his poetic visuals in the Dow Chemical Company film *The Elemental Messenger*, which draws a connection between sustainable living and people. Sim, who was born in a Cambodian refugee camp, paid tribute to those who helped him realize his dream, in particular a legendary Canadian cinematographer. "My good friend whom I miss so very dearly, the great Richard Leiterman csc, who believed in me, and believed in me to the point where I couldn't stop believing in myself," an emotional Sim said.

For John Simonassi, the evening was history in the making. Simonassi won the CSC's first ever Webisode Cinematography Award, for his short film *It Can Wait*, about a love affair that sours with tragic consequences, yet has a humorous ending. A smiling Simonassi said he was honoured to receive the award and joked that hopefully his mother would now finally stop telling him to get a "real" job. Simonassi also said the tide is turning for Internet filmmakers. "We're at the paradigm shift, where TV and commercial people are starting to take us seriously – the web guys, the little kids, the guys that couldn't, they're starting to take notice, and this category itself is a great step in the right direction."

A man who has held a "real" job, and a very important one for many years, is Cyril Drabinsky, president and CEO of Deluxe Entertainment Services, who is this year's recipient of The Bill Hilson Award for outstanding service contributing to the motion picture industry in Canada. With old-school smarts, new technology savvy and a vision, Drabinsky transformed Deluxe from a photochemical lab into a modern file-based postproduction powerhouse. "The reality is that the digital revolution has pretty much overtaken our industry," Drabinsky said in his acceptance speech. "I am ever so gratified to tell you now that

raphy



Jeremy Benning csc,
Performance Cinematography



Mark Giles, Camera Assistant
Award of Merit



Joan Hutton csc
with Antonin Lhotsky csc



Kristoff Rochon, Lifestyle/
Reality Cinematography



Eric Cayla csc,
Kodak New Century Award



Jon Simonassi, Webisode
Cinematography



Kirk Neff, News Magazine
Cinematography

Deluxe has taken a lead position in this radical regime change and is helping the brightest and most forward thinking industry minds from around the world advance their creative visions in this new and exciting digital technology."

For the second year running, Kirk Neff picked up the News Magazine Cinematography Award, this year for his disturbing and graphic images in *16X9's* "Stolen Faces," about women who suffered horrible disfigurements from acid attacks. While he may have won the award, Neff said the honour was really meant for others. "As cameramen we sometimes penetrate unknown worlds. But nothing could have prepared me for the cinematic look into the eyes of the most barbaric form of violence against women," he said. "This award is dedicated to all those women who have the courage to stand up against abuse."

Jon Castell received the Roy Tash Award for Spot News Cinematography for his shooting of "Argentina's Pope" for CBC's *The National* about the 2013 South American tour of Pope Francis. "It's an honour to be nominated and to win the award," a happy Castell said. "I just want to thank everybody at the CBC who let me do these shows and these stories."

Peter Sziperling took home The Stan Clinton Award for News Essay Cinematography for his elegant visuals in the report "Hat Maker" for the CTV Ottawa show *Regional Contact*. "This is quite the honour, I'm really happy," a beaming Sziperling said after receiving the award. "The competition is pretty fierce out here. So this is amazing."

The Robert Brookes Award for Documentary Cinematography, sponsored by Vistek, was awarded to James Klopko for his stunning and innovative camera work on *Kaha:wi: The Circle of Life*, about choreographer Santee Smith and her interpretation of traditional Iroquois teachings through contemporary dance and song. "This project was really important to me because my sister was a dancer, and I used to go to all her shows when I was growing up," a reflective Klopko said upon accepting his award. "Some of her shows were televised, and as a little boy, I used to look at all the lights, stand and watch the cameraman shoot the show. It's great how this has come full circle and I became the guy behind the camera filming the dance show."

"Wow!" was the first word from an ecstatic Benjamin Lichty after being handed the best Docudrama Cinematography Award. He won for his riveting images in *Brainwashed: Covenant of Hate*, about family's involvement with a Christian cult. "This is such an honour, not only to be handed this, but to be in the room with all of you," Lichty said. "I'm new to the CSC community and I'm really proud to be a part of it. I want to thank you for this award and welcoming me. Having this sort of support is so meaningful."



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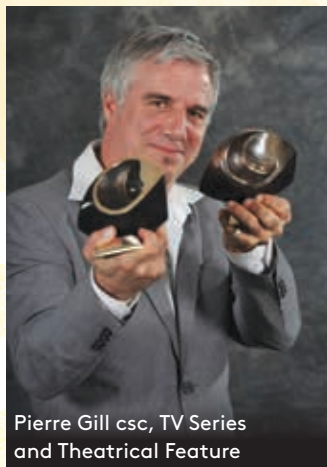
Antonin Lhotsky csc,
President's Award



Benjamin Lichty, DocuDrama
Cinematography



Rhonda Lockwood &
Eric Cayla csc



Pierre Gill csc, TV Series
and Theatrical Feature



Sarorn Sim csc, Corporate/
Educational Cinematography



Jon Castell, Roy Tash Award for
Spot News Cinematography



Cyril Drabinsky,
Bill Hilson Award



Peter Szperling, Stan Clinton
Award for News Essay
Cinematography

Bobby Shore csc snapped up the top honour in the Music Video Cinematography category, sponsored by PS Production Services, for the moody black-and-white look on the Majical Cloudz video “*Childhood’s End*.” Shore gave a big shout-out to John Lindsay for hooking him up with the project. He thanked his wife for always being there, the CSC for the award and he also shared some mischievous words for a member of his crew: “I would like to thank my gaffer for restraining himself from storming out on a fiery ridge and smashing lights in a blazing glory, which would have merited this award alone,” Shore deadpanned. “Finally, I would like to thank my gaffer for not burning down the city of Uxbridge.”

The Camera Assistant Award of Merit, for excellence and outstanding professionalism in the performance of the AC duties and responsibilities, went to Mark Giles. Known for his quiet precision and highly tuned skills, Giles is considered one of Canada’s top first ACs. Giles said he’s had a lot of help at work and from home. “I would like to thank my two seconds, Rudy Mammitzsch and Nicole Wiwchar, who keep our department the well-oiled machine that it is, and of course I’d like to thank my wife Christine, who makes sure I get all the right jobs.”

The Student Cinematography Award, sponsored by Panavision Canada, went to Henrique Wallau from the Vancouver Film School for his cinematography on the science fiction drama *Ave-line’s Window*. Wallau could not attend the gala, but forwarded a written note thanking the CSC for the recognition, and Panavision Canada for supporting new cinematographers.

“You know, when you show up and they put you at the furthest table at the back, you pretty well guarantee yourself that you are not going to win,” Kristoff Rochon said from the podium. That was one bad prediction, because Rochon picked up the top honours in the Lifestyle/Reality Cinematography category for his probing camera work in *Tessa and Scott: Life at the Arctic Edge*. The series follows Canada’s most famous ice dancers Tessa Virtue and Scott Moir through a season of training and competition, leading up to their silver medal win at the 2014 Sochi Olympics.

The award for best Performance Cinematography went to Jeremy Benning csc, who said he was honoured to be standing on stage in front of the gala audience. Benning won for his superb visual style that captures the graceful movements of a lone dancer in the film *Lost in Motion II*, which probes the dancer’s fantasy world as she performs on stage.

The Fritz Spiess Award for Commercial Cinematography, sponsored by Dazmo Digital, went to Kris Belchevski for his powerful images in the advertisement “Pedal” for Gears Bike Shop. Belchevski was unable to attend the gala since he was on

location in South America. Accepting the award on Belchevski's behalf was his agent Dora Sesler and her talented Sesler Agency crew.

The TV Drama Cinematography Award, sponsored by Sim Digital, was netted by Jon Joffin for capturing the high action of a world being engulfed by volcanic eruptions in the mini-series *Ring of Fire*. DP David Greene csc accepted the award for Joffin who was unable to attend.

"Wow, I just lost \$100 to Jeff, my friend in New York," exclaimed a surprised Guy Godfree, who apparently bet against himself. He was dead wrong. Godfree was presented with the Dramatic Short Cinematography Award, sponsored by Red-Lab, for his lush stylized shooting in the film *The Archivist*. Godfree said the award was totally unexpected, considering his fellow nominee. "It was a huge honour to be nominated with Daniel Grant [csc] in this category," Godfree said. "I admire his work, as well as his character." Grant was nominated twice in the same category.

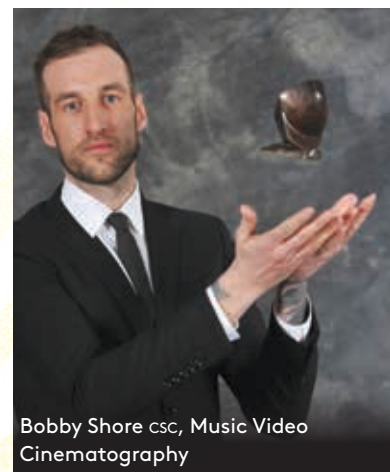
This year's recipient of the President's Award is Antonin Lhotsky csc, for outstanding service to the Canadian Society of Cinematographers. Lhotsky has been an ardent supporter of the CSC for 45 years and serves with distinction as the society's executive secretary. He was honoured by the award but said the CSC is very much a team effort. "I consider it a great privilege to be part of this group of dedicated and hardworking individuals," Lhotsky remarked. "It is truly inspiring to see the energy, dedication and time they contribute to make the CSC a dynamic and ever evolving society."

The CSC Awards have been honouring cinematographers and their exceptional work ever since it began 57 years ago. Its ideals then are just as true today and perhaps even more necessary. CSC Treasurer Joe Sunday summed up the significance of the Awards in his address to the gala audience: "Recognition, it's something most of us seem to want. In our professional work, we apply our own skills to deliver a vision that is right for the project. But we also hope that vision is recognized by somebody who would like to pay for our talents on future projects," Sunday said. "CSC membership does attract that positive attention, having the proven reputation for knowing when the story, situation and budget calls for an ALEXA or an F55 or a GoPro Hero or an iPhone. The same goes for lighting choices. There is no BS in good recognition. The CSC awards do establish that without a doubt. Each nominee tonight has earned our recognition that their work is extraordinarily good."

Crouse in his parting shot had these succinct words of advice for all cinematographers: "Remember to shoot straight and wear comfortable shoes." 🍷



James Klopko, Robert Brooks
Award for Documentary
Cinematography
Sponsored by Vistek



Bobby Shore csc, Music Video
Cinematography



Dora Sesler and the Sesler Company team collecting Kris Belchevski's
Fritz Spiess Award for Commercial Cinematography on his behalf.
Sponsored by Dazmo Digital



Guy Godfree, Dramatic
Short Cinematography
Sponsored by REDLAB digital



Carlos Esteves csc
with Cyril Drabinsky



Arthur Cooper csc
with Mark Giles



2014 CSC AWARDS WINNERS

THE ROY TASH AWARD FOR SPOT NEWS CINEMATOGRAPHY

Jon Castell *ARGENTINA'S POPE* The National – CBC

THE STAN CLINTON FOR NEWS ESSAY CINEMATOGRAPHY

Peter Sziperling *HAT MAKER* CTV Ottawa, "Regional Contact"

NEWS MAGAZINE CINEMATOGRAPHY

Kirk Neff *16:9* Global TV/Shaw Media "Stolen Faces"

LIFESTYLE/REALITY CINEMATOGRAPHY

Kristoff Rochon *TESSA & SCOTT* "Life at the Arctic Edge"

CORPORATE/EDUCATIONAL CINEMATOGRAPHY

Sarorn Ron Sim csc, Dow Chemical Company

THE ELEMENTAL MESSENGER

WEBISODE CINEMATOGRAPHY

Jon Simonassi *IT CAN WAIT*

STUDENT CINEMATOGRAPHY AWARD

Sponsored by **Panavision Canada**

Henrique Wallau *AVELINE'S WINDOW* Vancouver Film School

DOCUDRAMA CINEMATOGRAPHY

Benjamin Lichty *BRAINWASHED* "Covenant of Hate"

ROBERT BROOKS AWARD FOR DOCUMENTARY CINEMATOGRAPHY

Sponsored by **Vistek**

James Klopko *KAHA:WI : THE CYCLE OF LIFE*

MUSIC VIDEO CINEMATOGRAPHY

Bobby Shore csc, Majical Cloudz *CHILDHOOD'S END*

PERFORMANCE CINEMATOGRAPHY

Jeremy Benning csc *LOST IN MOTION II*

DRAMATIC SHORT CINEMATOGRAPHY

Sponsored by **REDLAB digital**

Guy Godfree *THE ARCHIVIST*

FRITZ SPIESS AWARD FOR COMMERCIAL CINEMATOGRAPHY

Sponsored by **Dazmo Digital**

Kris Belchevski, Gears Bike Shop *PEDAL*

TV DRAMA CINEMATOGRAPHY

Sponsored by **Sim Digital**

Jon Joffin *RING OF FIRE*

TV SERIES CINEMATOGRAPHY

Sponsored by **Technicolor Toronto**

Pierre Gill csc *COPPER* "Aileen Aroon"

THEATRICAL FEATURE CINEMATOGRAPHY

Sponsored by **Deluxe**

Pierre Gill csc *UPSIDE DOWN*

SPECIAL HONOUREES

THE PRESIDENT'S AWARD

Antonin Lhotsky csc

"For outstanding service to the Canadian Society of Cinematographers."

THE BILL HILSON AWARD

Cyril Drabinsky, Deluxe

"For outstanding service contributing to the development of the motion picture industry in Canada."

THE KODAK NEW CENTURY AWARD

Eric Cayla csc

"For outstanding contribution to the art of cinematography."

THE CAMERA ASSISTANT AWARD OF MERIT

Mark Giles

"For excellence and outstanding professionalism in the performance of the AC duties and responsibilities"

FROM THE AWARDS CHAIR

A big thank you to Ron Stannett csc for his work on the Awards Committee for the past two years. Ron has been an inspiration to us all and has put in many hours of work in the Awards Chair. Ron likes working out west, and he felt it was time to hand over the reins. I was asked by our president, Joan Hutton csc, to become the Awards Chair late in 2013. So I accepted, knowing that Susan Saranchuk was there to guide me through all the details and keep the show on track.

This year we had 180 entries in the various categories ranging from spot news to feature films. In the past the problem was viewing all the material on all the different formats that cinematographers entered their work on. John Hodgson serviced the society as the screening technician for 12 years and he has always arrived with an array of players and switchers to try and accommodate all the formats known to man out there. Different DVD players would render different looks of the very same disk. Even colour bars from different sources had different looks and densities. So after 10 years of sitting as a judge, I figured it was time to try some new tricks. We had to find a way of getting through the many kilometres of footage, or, in today's language, a mountain of data, in an efficient way. One screening tool. No switchers. Faster loading and more screening of the entries. The star of the show had to be the work submitted.

Sydney Kondruss "woman-ed" the computer, and the screenings ran without "dropping any pixels" along the way.

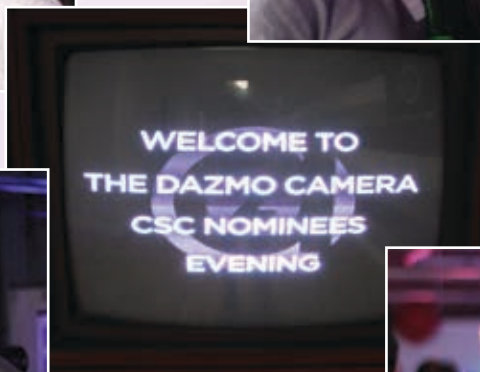
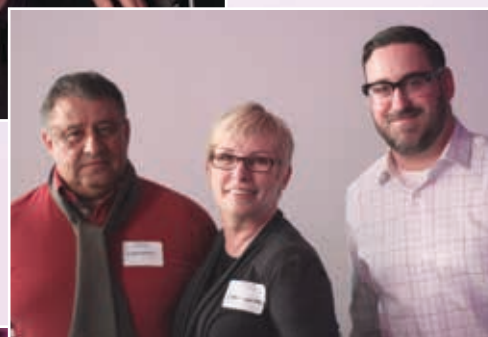
The digital age is not the future anymore. It has been here for more than 15 years now. We had to change from the old die-hard habits. So the 2014 awards entries were all submitted on various QuickTime file formats. This meant some pre-screening and loading of all the entries onto a single drive that we could screen from. Thanks to Bert Dunk csc, ASC and his commitment to our society, we got a tower and drive from Screen Industries Research and Training Centre. SIRT also generously donated the time and manpower to upload all the entries for us. Bert also got Sony to loan us a top-of-the-line 70-inch 4K screen for the week. John Berrie csc came with his fancy "chart generator" and software to calibrate the system for optimum screening. It felt good that we had a great chance of making the new changes work. I was hoping that it would set us on a new path for future awards duties, and it did. SIRT also served as our theatre for screening the features category with their 4K projector. Our clubhouse at William F. White was the venue for the rest of the categories screened. The other advantage of the QuickTime files was realized in the final edit of the clips for the awards gala. The transcoding of all the work was drastically cut from several days to a couple of hours. Again, we could not have done this without the generous help of RedLab where they supplied us with the edit suite and the services of Dave Oliver, the editor.

• see bottom page 26

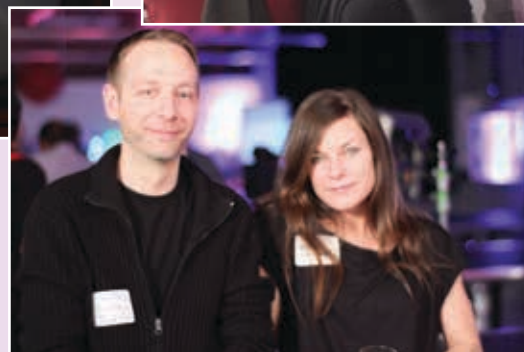
DAZMO CAMERA Pre-Awards Party

On Friday, March 21, Dazmo Camera held the first of what will hopefully become an annual pre-CSC Awards event. The CSC Nominees Night took place at Dazmo's brand new facility at 221 Norseman Street in Toronto the night before the awards gala. "We thought

this would be an excellent opportunity to open up our shop and invite the industry at large to meet the people of Dazmo Camera and recognize all the nominees of the 2014 CSC Awards," Dazmo General Manager Brandon Cooper said. 🍷



CSC members mingle with Dazmo staff and other industry folks.



Photos: Dazmo Camera



Daniel Grant csc

PUTS *The Husband*

IN FOCUS

H

enry Andreas is a down-on-his-luck Toronto husband whose teacher wife is serving time for sleeping with one of her 14-year-old students. Reeling from the public humiliation, the titular anti-hero of Bruce McDonald's dark comedy,

The Husband, tries to go about his daily life, dutifully visiting his wife in prison, while caring for their infant son. Slowly though, Henry's composure begins to unravel as he becomes increasingly obsessed with confronting both his wife and the boy with whom she strayed. The breakdown of the husband's emotional state is what drives the narrative and is mirrored in the very look of the film, according to director of photography Daniel Grant csc.

"At the beginning of the film he has this emotional distance, like a bubble that surrounds him where he's always at a distance from everyone else in his world, and we wanted the photography to reflect that," Grant explains. "And then as he becomes more obsessed with this 14-year-old boy, Colin, we wanted to see the photography evolve to reflect that emotional state. His world in some ways becomes more alive as he becomes more obsessed with this boy."

Grant says he achieved that effect through the combined elements of lenses, colour palette, lighting and camera movement. "For the first part of the story, we used wider lenses, which made Henry feel more isolated and to accentuate the distance between him and everything else in his world," the cinematographer says. "As the film goes on, the lenses get longer and longer and we almost wanted to evolve into the language of a thriller or a spy film as so much is about him observing and watching from afar. So as the lenses got longer you've got almost more of a voyeuristic feel. We played a lot with the idea of the slow zoom. That became a prominent visual motif. Any time Colin was in the film we would use

these slow zooms to create the feeling of Colin almost being a magnet that pulls Henry towards him."

Compositionally, McDonald and Grant also played on the theme of hunting. Henry, played by Maxwell McCabe-Lokos, is essentially a hunter with Colin in his crosshairs, getting closer to his target as time goes by. For the opening part of the narrative, in addition to wide frames, Grant used a slightly off-centre composition, with Henry often seen in the corner of the frame. "We were trying to place him in an awkward unbalanced frame. We would play with more headroom than usual," Grant says. "As it goes on and he becomes more hyper-focused on his goal, we used more centre framing. So any time he is searching for Colin he would always have the subject right in the centre of the frame in the crosshairs. Almost like a hunter or a sniper looking at his prey from afar."

Eventually, Henry becomes so focused on his goal – the boy – that he almost can't see anything else. That's when Grant reverted to using longer lenses. "With these longer lenses it helps to isolate just one element in the frame. So that's where the longer lenses worked to create that feeling," the cinematographer explains. He adds that they also played with camera movement to reflect Henry's emotional state. "The camera is almost always locked off in the first part of the film. And then as the film goes on we start to introduce more dynamic camera movement, especially in moments where Colin is involved. The first dolly movement is when Henry arrives at Colin's school to try to find him," he says.

When it came to subjective moments with Henry, Grant managed to achieve an almost dreamlike quality. "For those scenes we shot them on a Canon 5D DSLR and we shot them off the same lens – a cheap 50 mm pancake lens," he explains. "And I detached the lens and filmed with a gap between the lens and the camera, and then in my hand I had a flashlight

with a gel over it that would shine into the gap between the lens and the sensor. I would move the lens in such a way to vary that effect. So it was almost like a film rollout effect.”

Grant’s main tools on *The Husband* were the ARRI AL-EXA with Zeiss MKII Super Speed primes and long zooms, including the Canon Century 150 to 600, which he would sometimes use with a doubler for scenes where Henry is searching for Colin. “We wanted to use older lenses that would give a bit of a softer quality, and as the film goes on we would shoot more wide open to get a narrower depth of field and also introduce more flares and lens aberrations. When you shoot with the Zeiss Super Speeds wide open, they have a beautifully soft quality, and the overexposed elements in the frame tend to flare and glow in interesting ways,” Grant says. He adds that PS Productions, who provided the camera and lighting package “were incredibly accommodating” given the range of lenses the production required.

Grant’s lighting package consisted of mostly daylight HMIs and Kinos, usually through large silks, and he let the light bounce around to achieve a lower contrast in early scenes, and used negative fill to create more contrast later in the film. “Generally, I kept the lighting very simple,” he says. In later scenes, he tried to rely more on unusual practicals and make the light feel more uncontrolled. For example, in a scene late in the film, when Henry is arrested and is sitting in the back of a police car, the action is lit using police car lights that were used as props. “We set up a couple of cherry lights and used 4x4 mirrors to make it seem like there were more cop cars, and so that scene was lit almost entirely with just these cop car lights that give a very chaotic feel to it,” Grant explains. “And that’s where a camera like the ARRI ALEXA really shines because you have amazing low light capabilities. You can really push that camera.”

For daylight interiors of Henry’s house, Grant had production designer Andrew Berry put coloured curtains on all the windows. “I wanted to be able to control the light in a way that it would be coming in through one window at a time. And the coloured curtains allowed us to create a colour cast. We would use the different coloured curtains to create different moods,” Grant says.

Berry was also instrumental in facilitating an unusual lighting set-up for a scene in which Henry and his friend view an art installation at night. The installation involved a woman lying in a glass box, which Berry constructed. “We built 8-foot Kino tubes into the box, and that was the lighting for the scene,” Grant says. “The scene is meant to take place on Toronto Island, so there was really no motivation for artificial light. In general, for me if there is any way I can have the



Johnny Yong and Caitlin Cronenberg

Director Bruce McDonald and DP Daniel Grant csc.

source of the light in the frame, I try to find a way to do that because I find that it gives the light a sense of authenticity when you can actually see where it’s originating from.”

The Husband does in fact feature quite a few night scenes on the streets of Toronto, and Grant had to find a way to work with the sodium vapour streetlights. “There’s no way to match that perfectly, so a lot of times I would just try to isolate, take away all the light sources and find a way to film with just the sodium vapour and do my best just to control that light,” he says. “If you can’t light the whole street, the only way to make it feel authentic is just to work with what’s there. We actually had a couple of modified sodium vapour lights from PS that you could put in a regular film stand, and on a couple of occasions we used those to supplement the sodium vapour lights.”

The film also includes scenes in several iconic Toronto locations, such as the discount store Honest Ed’s and the Art Gallery of Ontario. In Honest Ed’s, where the crew shot during regular business hours, they were restricted to the barest number of crew members and were not allowed to bring



In Toronto bargain store Honest Ed's, where the crew shot during regular business hours, they were restricted to the barest number of crew members and were not allowed to bring much equipment into the store.

much equipment into the store. "My grips were improvising with whatever they had at hand, so they were using bags of flour for sandbags and levelling off the camera with soup cans," Grant recalls. "And we shot entirely in available light. It actually worked well for that part of the film because the look had to be this kind of very bland flat look."

The AGO staff, Grant notes, were "extremely accommodating," although the gallery imposed restrictions on how close the lights could be to the artwork. "In one sequence inside a gallery I used a pancake lantern just for some dialogue, and I think that was the only time we used lighting in there. We were able to turn off lights; it became more about taking light away than adding, and that's how we created dimension in the frame," Grant says.

Grant also credits his crew for being able to pull off some of the feats required to shoot the feature. "I had an amazing team, including gaffer Ryan Hernandez and key grip Miles Barnes, who both worked very hard to find creative ways to work with our limited resources," he says. "For one of my favourite shots, we wanted to dolly quickly through a very narrow doorway as Henry rushes down some stairs and pan to follow him down a hall. The dolly wouldn't fit so Miles quickly improvised a very unusual rig with grid pipe and ratchet straps that worked perfectly. And James Hellyer, my focus puller, did an amazing job as always."

The DP concludes that shooting *The Husband* was one of his most enjoyable filmmaking experiences, mostly because of the director's style. "Working with Bruce McDonald, he comes to set very prepared, but he loves to take advantage of the unexpected," Grant says. "For me that was a really thrill-



Cinematographer Daniel Grant csc.

ing challenge. We came up with ideas on set that when you're sitting around in the production office drawing diagrams you would never have thought of, and all the ideas really came from watching the actors run the scene in the space. That was what really informed our photographic decisions. I've never worked with a director that embraced that so readily." 🍷

Johnny Yong and Caitlin Cronenberg



Revenge Thriller: Michael Balfry csc on *EVANGELINE*

By Katja De Bock

Special to *Canadian Cinematographer*

In a dense forest by night a soft touch of yellow light from the nearby city shines between the black silhouettes of trees. A man dressed in white coveralls carries a woman and a spade. As he lays her on the ground, his glove-clad fingers gently caress her face, which is lit eerily blue. He unzips his coveralls, and as he enters her we slip into the woman's mind. She is imprisoned in a cellar-like purgatory, bound to a chair and bewitched by a faceless, grey-skinned creature with dark hair and long fingernails. Back in the forest, the woman awakes and with one fast gesture tears out the intestines of her attacker, before slitting his throat and disappearing into the woods.

This sequence is the central part of Vancouver director Karen Lam's sophomore film *Evangeline*, a low-budget revenge thriller that is making local headlines. The film tells the story of college student Evangeline who has the bad luck of meeting an enigmatic, violent fraternity leader. When he and his pals beat her up and leave her for dead in the woods, Evan-

geline finds herself trapped in a supernatural nightmare and starts a brutal quest to punish him, as well as the other violent men crossing her path.

Despite the fact that horror isn't his first genre choice, director of photography Michael Balfry csc, who also operated the camera on *Evangeline*, does enjoy a good scare. "Gratuitous violence, am I a fan of that? No, and I don't think anybody should be," Balfry says. "But being scared, yes."

When Lam, with whom he has a long working relationship, told him about her motivation to make a filmic statement about the tragedy of British Columbia's missing women, it got him curious about the project. The so-called Highway of Tears tragedy – a series of unsolved murders and disappearances along B.C.'s Highway 16 section between Prince George and Prince Rupert, and the Robert Pickton case, a Coquitlam, B.C., pig farmer who was convicted of murdering six women on his property – are on everybody's mind in the

province. It didn't take Lam long to convince Balfry a story with a female hero is worth telling.

Long before shooting, Lam came up with a look book showcasing her ideas for the story's moods and lighting. "That's a very handy thing the director and I worked with. It goes through the whole process. It'll create looks for the whole production," Balfry says. "The images were so striking; we didn't have to look at it very often afterwards again. We understood what we wanted."

The sentiment is shared by Lam. "Working with Michael Balfry feels effortless because we have such a similar aesthetic sensibility," she says. "I know him so well that I can just lean out from behind the monitor, give him a look, and he knows exactly what needs to get done. It's like telepathy, and I know it's so rare to have that sort of creative connection."

Producer Karen Wong says it was ideal that both Lam and Balfry worked so effectively together. "Eighty per cent of the shoot took place out on location at night in rain and wind, so it was fantastic to have the director and DP work quickly, harmoniously and decisively," she says. "It really kept the momentum of the shooting day going, and we were done our days in 12 hours or under."

Although Balfry is used to shooting on well-equipped unionized television sets, he gladly accepted the chance to shoot the independent feature. "It's exciting doing indie movies. It's extremely challenging. You can't pay your mortgage with it, but that's not why you do it," he says. So why did he? The creative freedom he received from Lam, as well as the opportunity to work hands-on as a camera operator were great advantages.

Balfry is a big fan of the ARRI ALEXA. "It's a filmmaker's camera – easy to operate and to handhold. The way it's rendering the interpretation of the skin tones is very pleasing," he notes. For lenses he used many prime Cookes and Cooke minis, which are great for handheld and are well-suited for low-budget productions.

Balfry says his main rule and daily challenge was to keep things simple. "Everything we did on set was so simple; we had no time to get fancy. It forces us to be creative, to make good choices quickly and to make the right choices the first time, because you don't have a chance to come back and fix it," he says.

In many scenes in which the film is told from Evangeline's altered state of mind, the images seem to shift in and out of focus. To evoke this effect, Balfry used the Lensbaby, which

enables DPs to bend, squeeze, tilt or rotate the lens. The standard Lensbaby has a slightly wide angle of view and a circular sweet spot of focus that falls off into blur around the edges. "What we do is we take the image, and you can move the lens around and it changes the focus, like in the purgatory," Balfry explains. "Karen was cautious at first, but when she saw the emotions it created in the purgatory, she fell in love with it for a specific reason. All tools should be used for a specific reason, not in a gratuitous manner."

While the scary grey arms touching Evangeline in the purgatory were in reality an actor standing behind her, the character's jerkiness in the scene was filmed with the in-camera effect of recording at six frames a second.

Creating visual tricks on set is a great thing to do, according to Balfry. "Our world is now all CG. If you can do something on set, something practical, it's just a fun challenge," he says.

The DP worked with gaffer Corey Jacques, who managed to obtain a great deal from the rental house Pacific Backlot. Jacques and his team lit the three-walled purgatory set using five blondes rigged in a five dice formation. "The five blondes were rigged above a 12 by 12 diffusion with Litetools to limit the light on the walls, which ended up having an almost vignette-like effect," he says. "We had the five blondes all on dimmers so we could control the amount of fall off that hit the walls. Then we came in with a Kino to give a bit of life to [actress Kat] de Lieva's eyes when we could."

The rape scene in the woods was shot in the winter when the nights start as early as 4 p.m. As with most movies on a micro budget, Balfry's crew had to be creative. "I can't have three cranes to backlight the forest. Also, I have no personnel to staff the lights. So you can't put them in the air; what do you do? You put them on the ground and add gels to them," Balfry says. "I figured the forest could be a big silhouette, a big unknown. Silhouettes are extremely scary; we don't know what's out there. The silhouettes, a bit of smoke, some yellow gel on the lights evoked an emotion, a sense of eeriness."

Jacques confirms there was neither the budget nor the space to bring condors to the forest. "So rather, we took out six SKs and a few blondes to fill in the gaps and put them on the ground evenly spaced out and pretty much lined the perimeter of the set and backlit the smoke," he says. "Then we used a Tweenie up close to give that extra kick on the two actors. We used Dirty Ice gel for our night stuff."

And then there are the "happy mistakes" that make a good film great. The blue light shining on Evangeline's face in the forest rape scene was accidental. The actor David Lewis wore





DP Michael Balfry csc.

David Feuilâtre



Balfry (with camera) on the set of *Evangeline*.

a headlamp, and the contrast of the blue lamplight with the yellow background looked right to Balfry.

Another prominent scene shows the film's main antagonist, fraternity leader Konner, torture a beggar in the cellar of what looks like an abandoned industrial building. Again, simplicity was the nature of the beast, says Balfry. "Once again, one big light source, silhouetted, in an old environment, a big factory. We tried to show as much of it as we could. It was sort of a crucifixion. We had no cranes, no dolly, except for a doorway dolly, a plank of wood on four wheels," he says.

Jacques adds that they didn't light the entire background. "For the crucifixion scene, we had two Mac 12s with dichroic lenses (daylight) in the direct background. And we lit the actors with an ARRI M18 Green 15 gel," he says.

Some scenes shot at the University of British Columbia needed to be lighted with practical ambient lighting only because UBC did not let the production plug in any lights. In the opening scene of the movie, a car in a white light moves towards the viewer. "Things like that, you think, 'How am I going to do this?'" Balfry says.

"Where do you put the light? So we put one light deep down the road behind the car; it's silhouetted with smoke and you have two headlights."

Balfry says he enjoyed his first time working with Jacques. "His experience was very much in the indie world," the cinematographer says. "He worked really well with his crew. He was instrumental in this production."

His first AC Austin Balfour is a colleague of many years. The two have worked together for five years on several projects. "[He's a] great focus puller with a great sense of humour," Balfry says.

Though his busy schedule did not allow Balfry to be involved in colour correction and postproduction, which included some special effects made in Bulgaria, he has a working relationship with colourist Gary Shaw and knew he could trust his talented colleague.

Generally, Balfry salutes the crew's enthusiasm. "You have the same vision as the director and hope people will be entertained. And apparently, people are being scared by this movie," he says, referring to the positive reviews. 🍅



Oswald Morris BSC at home in Fontmell Magna, U.K.

Remembering Oswald Norman Morris

OBE, DFC, AFC, BSC: 1915-2014

One of the inaugural members of the British Society of Cinematographers, Oswald Morris was enormously involved in the management of the Society over the years, notching up 22 years on the board between 1955 and 1969, and from 1984 to 1992 and acting as BSC president between 1960 and 1962.

An Oscar-winning cinematographer, Oswald Morris was one of the most outstanding directors of photography of the 20th century, making his reputation by expanding the parameters of colour cinematography.

Born in November 1915 in Hillingdon, Middlesex, England, Ossie was educated at nearby Bishopshalt School in Hillingdon. A dedicated film fan in his teenage years, he worked as a cinema projectionist in his school holidays, before entering

the industry in 1932 as a runner and clapper boy at Wembley Studios, a month short of his 17th birthday. He left the studio in the spring of 1933 to work at British International Pictures (B.I.P.) based at Elstree Studios, but after it was taken over by Fox, he soon returned to Wembley as a camera assistant.

By 1938 he had graduated to camera operator at Wembley Studios, but with the outbreak of World War II the following year, his career was curtailed and he enlisted into the Royal Air Force, serving as bomber pilot. His services earned him a Distinguished Flying Cross, flying missions over France and Germany before being transferred to transport planes.

After demobilization, Ossie joined Independent Producers at Pinewood Studios in January 1946 and was engaged as camera operator on three notable productions: *Green*

for *Danger*, *Launder* and *Gilliat's* comedy-thriller; *Captain Boycott*, a 1947 historical drama, again produced by *Launder* and *Gilliat*; and *Oliver Twist*, *David Lean's* stunning adaptation of the classic novel by *Charles Dickens*, photographed by *Guy Green*.

In 1949, *Ossie* gained his first screen credit as director of photography on *Golden Salamander*. After photographing half a dozen more pictures – including *Jacques Tourneur's Circle of Danger* and *Ronald Neame's The Card* (1952), as well as two in colour – *Ossie* was recruited as the cinematographer for *John Huston's* latest project *Moulin Rouge*. Notable in many respects, this film marked the beginning of a long and fruitful collaboration between the director and his cameraman and allowed *Ossie* the chance to really experiment with his technical work. *John Huston* had asked *Ossie* to render the colour scheme of the film to look “as if *Toulouse-Lautrec* had directed it.” Shooting in 3-strip Technicolor, *Ossie* asked the laboratory for a subdued palette rather than the mostly primary colours symptomatic of the process. Technicolor was reluctant to do this, so *Ossie* took to using fog filters and ambient smoke to achieve the effect he wanted.

On its release, *Moulin Rouge* became a favourite of Technicolor's inventor, *Dr. Herbert Kalmus*, and the British Society of Cinematographers awarded him its Best Cinematography Award.

Ossie always considered that he had two mentors during his long career. Firstly, the distinguished cinematographer, then producer, then director, *Ronald Neame* for whom he photographed six pictures. Secondly, the tremendously talented cinematographer, then director, *Guy Green* for whom he was camera operator on three pictures.

Throughout the '50s, he continued to experiment. With his work on *Moby Dick*, made at *Elstree* in 1955, he employed an extreme process combining desaturated colour images with a black and white image, which cleverly reduced the intensity of the colour and gave the film the texture of an old Victorian print. In addition to working with *John Huston* on *Moby Dick*, *Beat The Devil* and *Heaven Knows Mr. Allison*, he also served as cinematographer for *Rene Clement's Knave of Hearts*, *Carol Reed's The Key* and *Our Man in Havana* and *Tony Richardson's Look Back in Anger* and *The Entertainer* (1960).

Having thus established a reputation as one of the world's leading cinematographers, throughout the '60s *Oswald* was constantly in demand and indeed brought his talents to bear on many fine productions. They included: *The Guns of Navarone* (1961); *Lolita*, *Stanley Kubrick's* 1962 interpretation of the notorious *Nabokov* novel; *The Pumpkin Eater*, for which

Ossie received the 1964 British Academy Award; *The Hill*, the 1965 film directed by *Sidney Lumet* for which *Oswald* won another British Academy Award; *The Spy Who Came in From the Cold* (1966), which earned him his third consecutive BAFTA Award; *Oliver!*, the *Carol Reed* 1968 film musical for which *Ossie* won a first Oscar nomination for his colour photography; and *Goodbye Mr. Chips* (1969).

During the '70s, *Oswald Morris* photographed a string of major productions and indeed one of these, *Fiddler on the Roof*, filmed on location in Yugoslavia, earned him his American Academy Award in 1971. Between 1970 and 1978 he shot 11 pictures and in the process worked with such leading directors as *Joe Mankiewicz* on *Sleuth*, *John Huston* on *The Mackintosh Man* and *The Man Who Would Be King* and *Sidney Lumet* on *Equus* and *The Wiz*. After photographing two more pictures in 1980/81, *Ossie* gained his final credit with *The Dark Crystal*, having photographed 58 features.

In addition to his Oscar and three nominations, and three BAFTA Cinematography Awards, he was awarded a fellowship of BAFTA in 1997 and was honoured with the International Award by the American Society of Cinematographers in 2000 and the British Society of Cinematographers Lifetime Achievement Award in 2003; to add to his four BSC Cinematography Awards for *Fiddler*, *Taming of the Shrew*, *The Spy Who Came in From the Cold* and *Moulin Rouge*.

Ossie was named an Officer of the Order of the British Empire in 1998, for services to cinematography and the film industry. Along with his BAFTA Fellowship he was a Fellow of the Royal Photographic Society and the National Television School and an Honorary Fellow of The Arts Institute at Bournemouth and the British Kinematograph Sound and Television Society. In June 2009, the new building incorporating the theatre at the National Film School in Beaconsfield was named in his honour. He published his memoirs *Huston, We Have a Problem: A Kaleidoscope of Filmmaking Memories* in 2006 and is featured in the book *Conversations with Cinematographers* by *David A. Ellis*, published by Scarecrow Press.

Ossie passed away on March 17, 2014, at age 98. He leaves a son, *Roger*, and two daughters, *Christine* and *Gillian*. *Ossie* was the brother of *Reginald (Reggie) Morris* csc, a charter member of the CSC when it was founded in 1957. *Reggie* passed away at Rouge Valley Centenary Health Unit in Ontario in January 2004 at the age of 86. 🍷

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CSC Reports from the Annual General Meeting 2014 for the year 2013

PRESIDENT'S REPORT

Following our call for nominations this past year for elected positions on our Board of Directors with Office, an election was held, the results of which were announced by Election Chair Robert Bocking csc. I would like to express my thank you and appreciation to all the members of the Board of Directors for their continuing dedication, time and hard work on behalf of our Society. Our auditors for this year are Bob Bocking csc and John Hodgson. There was one notable change to our board of directors in 2013, with Bruno Philip csc becoming Director Ex-officio. Based in Montreal, Bruno has been a dynamic force in the Canadian film and television industry for almost 25 years. Besides his invaluable experience and perspectives, Bruno brings a much needed Quebec voice to the CSC executive.

Our magazine, *Canadian Cinematographer*, continues to flourish editorially. With one foot firmly planted in print and the other in the digital media, *Canadian Cinematographer* is the only industry magazine for film and television that is published and sold monthly at selected newsstands across Canada. The magazine is also published in its entirety on the CSC website. Everyone is well aware of the effects the digital age has had not only on our industry, but on others such as publishing. Some of the magazine's largest and sustaining advertisers, such as Kodak and FUJIFILM, have pulled back from advertising, precipitating a drop in *Canadian Cinematographer's* revenues. However, despite today's advertising challenges, the magazine remains viable as a publication and an important symbol of our organization and craft.

The 56th CSC Awards Gala at the Westin Harbour Castle in Toronto continues to be a success, garnering terrific attendance numbers as our top social event of the year. It was also the first time that a live link between the Awards Gala and a gala gathering in Vancouver was established, prompting thunderous applause at both venues. We will be repeating this live initiative at our 2014 Gala with the addition of the simultaneous party in Montreal. Of course, the entire Gala will be streamed live on the Internet for our global audience.

The CSC broke new ground in 2013 with the launch of the "Wisdom Lecture Series" that mines the wealth of knowledge and experience embodied by the CSC membership. Four well-attended events were held through the year. The CSC, also headed into uncharted educational territory with the first ever "Lighting Faces Workshop," which was filled to capacity.

In 2013, CSC members continued making cinematic waves at home and around the world. For example, at last year's Toronto International Film Festival, 16 films shot by members were screened, which included three Gala presentations. At the 1st Canadian Screen Awards, once again 16 CSC members received nominations, four going on to win in their categories. This includes the Best Achievement in Cinematography award for Nicholas Bolduc csc for *Rebelle* which also garnered an Academy Award nomination in the Foreign Language Film category. To all the CSC members who were nominees and award winners at film festivals and competitions last year, and there are far too many to be mentioned here, a sincere and heartfelt congratulations for your extraordinary work. You bring pride and esteem to our organization.

The CSC has been a non-voting associate member of IMAGO since 2008. IMAGO was established over 20 years ago as a European federation of cinematographer societies, but in recent years it has opened its doors admitting non-European societies as associate members. In a push to become a global umbrella organization, IMAGO has rewritten its statutes to admit non-European societies as full members. The ratification was to have taken place last fall, but that has been pushed back, with the historic vote now taking place at IMAGO's annual general assembly this April in Athens, Greece. The resolution is expected to pass, after which the CSC will petition for full membership. Currently, IMAGO encompasses 47 societies, representing 3,000 cinematographers worldwide. The CSC fully endorses IMAGO, whose goals and initiatives closely align with our Society's philosophies.

While there are regional inequities, our film and television industry in general seems to be doing very well. So well in fact, that the most recent figures available from economic reports released last year by the Media Production Association shows that production Canada reached a 10 year high of \$5.9 billion in 2012. It's an astonishing figure and there seems to be no reason why that trend did not continue through 2013. Hopefully the next batch of numbers will bear that out.

The CSC had a good year in 2013. Our finances steady, membership numbers are up and our sponsor base has grown with Codes Pro Media, Fusion Cine, and Miller Camera Support Equipment joining our organization. All of our sponsors, some of whom have been with us for decades, are to be commended for their support of the CSC, the future of cinematography, and our film and television industry.

The CSC continues to adapt to the changing demands of our industry and continues to be the organization of record for cinematography in Canada. We have remained relevant and we will continue to do so as our mandate to foster and promote the art of cinematography dictates.

Joan Hutton csc, President

VICE PRESIDENT'S REPORT

There were 15 events attended by CSC members that were either at sponsor locations or supported by our sponsors. There were also a total of seven pub nights in Toronto, Montreal and Vancouver. The following list shows these events by order of date: SIM Digital Toronto – Technology Showcase; CinequipWhite Inc. – February Freeze; Vistek – Western Canada Pro Video Tour, Calgary & Edmonton; Profusion – Trade Show and seminars by Vistek; DAX Certification Event held at SIRT Toronto; Whites Digital Client Appreciation BBQ and product display including LED presentation by Brad Dickson; Dog Days of Summer, BBQ with Sony; William F. White International Client Reception, TIFF; Holiday Celebration.

CSC Events – Screenings and Wisdom Lecture Series: Wisdom Lecture Series – George Willis csc, SASC

Cinematographers Series - *Buzkashi Boys & Howard* (24 attendees); Wisdom Lecture Series – High Frame Rate (presented by Bert Dunk csc, ASC and Allan Fernandes (40 attendees);

*Ron Stannett csc, Vice President
Carolyn Wong, Vice President*

EDUCATION REPORT

The CSC held a Lighting Workshop at William F. White on January 19 and 20, 2013.

The instructors were Carlos Esteves csc, Joan Hutton csc and Ernie Kestler. There were nine course participants from Ontario, and they included five CSC members and four non-members. The participants were: Spencer Birman, Mudasara Chawdhry, Carmelina Crocco, Janek Lowe, Dwayne Oud, Alan Ruth, Mark Sirju, John Sykora and Manish Yari.

The first Lighting Faces Workshop was held on April 20 to 21, 2013 at William F. White.

The instructors were Joan Hutton csc, Alwyn Kumst csc and

Carlos Esteves csc. There were 17 course participants from across Canada, including 13 CSC members and four non-members. The participants were Aaron Bernakevitch, Stan Bioksic, Jonathan Castell, Carmelina Crocco, Pouyan Fard, Francis Ferland, Andrew Forbes, Jamie Lewis, Janek Lowe, Andrew Oxley, Manish Raghunath, Rob Roy, Alan Ruth, James Sainthill, Mark Sirju, Adam Vet and Alex Williams.

Special thanks to ARRI Canada; Image Media Farm; Lee Filters Canada; Rosco Canada; SIM Digital; Bruce Dale – Manager, Education and Training at William F. White; Brandon Morin; Sam Wong; Ian McLaren and Sydney Kondruss. Extra special thanks to Susan Saranchuk for keeping it all on track.

The CSC Education Committee met four times in 2013. The Committee is comprised of Dylan Macleod csc, Ernie Kestler, Joan Hutton csc, Carlos Esteves csc, John Holosko csc, John Lindsay, Sydney Kondruss and Susan Saranchuk. The Committee designs and evaluates educational courses, workshops and activities for the CSC. It reports back to the CSC Executive. Planned for 2014 is a Lighting Workshop, a Faces Lighting Workshop and the Digital Camera Assistants' Course. Other possibilities are One-Day Camera Workshops, Testing Lenses for Digital Cameras, Acting with Lenses (Finding Your Light), and Breakfast Lectures.

All CSC members are welcome to attend our meetings and/or submit ideas for educational activities.

*Dylan Macleod csc and
Ernie Kestler, Education Co-chairs*

PUBLIC RELATIONS REPORT

I would like to extend my gratitude for the generous support from our corporate sponsors during 2013. At times, economics dictate the depth of sponsorship; the CSC has quality sponsors, and for that we're extremely thankful.

Along with our sponsors, the CSC has tremendous volunteers that donate their time and knowledge, making the Society better – to them a heartfelt thank you. An example of this is the CSC website. The site is going through fundamental changes. I'm pleased to report that a consensus on the overall look and feel has been reached and progress is being made. At the helm of these changes is Joseph Sunday PhD. Joseph has dedicated his time and knowledge in getting the site to its current status and beyond. This is no easy task, but more so when it's done by volunteers. On behalf of the Executive, I would like to express our deep appreciation and gratitude for his dedication and support.

It's important to always balance the activities of a nonprofit society such as the CSC with the outcome that we all expect. To me financial independence is the most pressing and time-sensitive issue that the Society faces. The acquisition of a club house (The Club House Fund) should not be a dream; it can be a reality. A CSC club house goes beyond just financial stability; it goes to the core of its destiny.

All of our members across this great nation are proud members. The Society needs the help from every single one of them, more now than ever. Our members and sponsors will be given the opportunity to donate towards reaching our goal of purchasing a storefront property. For this support, members who participate will be part of a distinguished club – the Club House Founders, their names inscribed on a prominent club house wall for all generations to see, a legacy for all.

My dear members, this plea for help is a significant one. We all know the difficulties, because we all live them ourselves day to day. However, for only the few this will be an insurmountable task but not for the many. When we contact you to participate, please reflect on the pride you felt when you were first made a member or when you were given your “csc” accreditation. Think of your legacy and the legacy of the Canadian Society of Cinematographers.

Whether or not you donate towards the Club House Fund, your actions will change the future of the Society. I just hope that, like me, your actions will help preserve the legacy of the only Canadian Cinematography Society we have.

*Carlos Esteves CSC,
Public Relations Chair*

TREASURER'S REPORT

For the CSC's fiscal year ending December 31, 2013, the Society managed to generate its third annual surplus in a row. In itself, this is encouraging. However, the actual annual surplus was a very modest \$6,644.86, significantly below the past two years of \$12,569.83 and \$11,943.24. This is not the direction in which our finances should be proceeding, and executive oversight must exercise caution and restraint to ensure that the Society has a healthy future. We do not want to return to the multiple years of deficits, when the very existence of the Society was in jeopardy.

Our exceptional staff and dedicated executive have concentrated their efforts to provide the services and activities that are valued by our members and our essential sponsors. The highlights of these services and activities this year are outlined in reports from other members of your executive. How to en-

hance actual value to members and sponsors for the future is regularly being evaluated, and ideas are always welcome. As Treasurer, I often express caution about initiatives that involve extra cost without a new revenue offset, but I ultimately make my decision based on total long-term benefits to the Society. Now, I will comment on some of this year's financial items.

Some of the reduction of this year's surplus is attributable to expanded activities being held in Montreal, Toronto and Vancouver. This improved regional presence is essential for the Society to be recognized by all members as their own national organization. Maintaining these events while reducing their costs is a continuing goal for the CSC executive. Member Michael Jari Davidson had spent much time on a new visual design for the CSC website, and then cinematography assignments compelled him to spend less time on the website. Even though the website would probably be a responsibility for the Public Relations Director, I did guide it through a large transition this past year, section by section, each step being pre-approved by the CSC executive. Graphic artists and website developers were employed at reasonable cost to deliver a structure for the future. Web traffic is up, especially for the publications area where digital editions are made online, and the awards area, where short clips are prevalent. It is intended to progress this web presence much more in the future, with other CSC volunteers to assist in the preparation of web-specific elements, while I oversee the structural aspects and coding for advanced functionality.

The CSC publication (*Canadian Cinematographer*) has a very expensive impact. Over the past few years, its editorial content and style has blossomed under the direction of its editor Fanen Chiahemen. However, like all print publications in recent years, advertising revenue has dramatically decreased (more than \$25,000 reduction between 2011 and 2013). At the same time, the non-editorial costs of production and distribution do increase. We must explore approaches to maintain the superlative content of this key ambassador for the CSC while reducing the Society's financial vulnerability to its printed form. A first proposal will be floated shortly in my motions for discussion and AGM voting.

According to the existing CSC bylaws, your Treasurer is also responsible for overseeing our bylaws. At the 2013 AGM, there was a comprehensive revision to our bylaws, to have our rules for “governance” reflect current practices and policies. That version has been on our new website since it was active. This year has required a formal election for some positions on the Board of Directors, and that made us realize that the Bylaws related to elections were hopelessly antiquated, having been drafted in an era prior to electronic

communications and processes. Consequently, a revision to those particular bylaws was drafted and discussed by the executive as well as by any members who were not on the current executive but who were nominated candidates for this election (since it was administratively crucial for the election this year to be conducted according to those revised bylaws). The bylaws revisions are being presented for ratification by a separate motion at this AGM.

As Treasurer, I am grateful for the large amount of time and expertise donated by the other executive and committee members. This list is too long to itemize in this report, but CSC praise is fitting for them all; our Society could not exist without their extensive volunteerism. The CSC's myriad programs and activities depend hugely on our Executive Officer Susan Saranchuk and the team that she coordinates. I hope our executive volunteers can coordinate our own responsibilities so that her team is not overstressed ever again. Additional thanks to Karen Longland for excellent accounting records that simplify the Treasurer's tasks.

Finally, there are some structural fee changes proposed in the following motions, as suggested by the executive board. I am convinced that the CSC will still remain the best value for any similar professional society.

*Joseph Sunday,
Treasurer*

MEMBERSHIP REPORT

The membership committee met twice in 2013 to review submissions of 20 applicants who wished to upgrade to full membership. Using the standards laid out in our bylaws and regulations, six new full members were approved by a two-thirds majority vote. Congratulations to the successful applicants:

Joshua Allen csc, Vince Arvidson csc, Daniel Grant csc, Chayse Irvin csc, Chris Mably csc and Sarorn Sim csc.

Thank you to those who volunteered their time and expertise to the membership committee last year: John Berrie csc, Zoe Dirse csc, Bert Dunk csc, ASC, Phil Earnshaw csc, Gregor Hagey csc, George Hosek csc, Joan Hutton csc, Alwyn Kumst csc, Antonin Lhotsky csc, Andre Pienaar csc, Ron Stannett csc, Brendan Steacy csc and John Tarver csc.

Going forward, as usual, any full members are encouraged and welcome to come sit on the membership committee to give their input and to help choose our new full members.

In 2013 our total membership rose again for the fifth year in a row, taking us to our highest membership count since 2002. We now have 521 members spread out across the country in

every province except Prince Edward Island, and in 16 countries other than Canada. We also have 33 sponsors.

We would like to thank the executive with whom it is a privilege to serve. A big thank you also Susan Saranchuk, Karen Longland and Sydney Kondruss for organizing and coordinating all the submissions and the meetings and for fielding all of the questions and queries of the applicants.

*Philip Earnshaw csc and Gregor Hagey csc,
Membership Co-Chairs*

AWARDS REPORT

The 2013 CSC Awards Night was held Saturday, March 23 in the Frontenac Ballroom at the Westin Harbour Castle Conference Centre in Toronto. The gala event was attended by 260 members, sponsors and friends. The evening commenced with an introduction by Co-Vice-President Carolyn Wong and CSC sponsor representatives presented the awards. For the second year, the gala was streamed on the Internet. IATSE Vancouver hosted an awards party during the gala which was webcast along with the Toronto gala location, enabling Vancouver to video-link to the Toronto gala.

The decisions regarding the awards are made by the Awards Committee consisting of Ronald Stannett csc, Chair; Robert Bocking csc; Albert Dunk csc, ASC; George Hosek csc; Joan Hutton csc; John Hodgson; Susan Saranchuk and Karen Longland. There were 179 entries in 2013. The juries were held in Toronto at the CSC Clubhouse, Technicolor and SIRT. The juries were chaired by Robert Bocking csc and Ron Stannett csc. Susan Saranchuk and Joan Hutton produced and edited the Awards Gala show tape with David Oliver at Soho Post and Graphics.

The following are the individuals recently elected to positions on the CSC Board of Directors:

President	George Willis csc, SASC
Membership Co-Chairs	Phil Earnshaw csc
	Alwyn Kumst csc
Education Co-Chairs	D. Gregor Hagey csc
	Dylan Macleod csc

The following individuals are reappointed by acclamation

Vice Presidents	Ron Stannett csc
	Carlos Esteves csc
Secretary	Antonin Lhotsky csc
Treasurer	Joseph Sunday PHD

The position of Public Relations Chair is currently unfilled.

FlyCam Swoops into Canada



Photos courtesy of Alan Lennox and FlyCam

Putting the audience in the heart of the action is a surefire way to engage their hearts and imaginations.

Getting those cameras close enough to the action without interfering with the event itself or endangering the audience or the camera operator has always been the challenge, and while helicopters, octocopters and cranes can be a solution, they bring a set of challenges of their own.

Seeking a safer, more practical solution, back in the mid-1990s Steadicam inventor and tech legend Garrett Brown and Pat Hally developed the FlyCam, a stabilized platform mounted on a closed loop wire system to track the action.

Working with them at the time was associate CSC member Alan Lennox of Toronto, who ironically had trained as a journalist before getting into broadcasting and then into the merry-go-round of film and broadcast industry jobs, both behind the camera and in the editing suite. “We had a non-compete clause for years, and so when the company was sold last year, it opened the door for us to start up FlyCam Canada under the umbrella of FlyCam USA, which is the parent company,” said Lennox.

Last September, FlyCam Canada announced a partnership with William F. White to stock and rig both models of the

FlyCam for events, commercials and feature film projects across Canada, giving cinematographers better access to the tool. “White has been great because I can’t do this all myself,” said Lennox, who still works as a Steadicam operator and sometimes as a DP.

While the FlyCam is ubiquitous at sporting events – all that freestyle skiing and boarding action in Sochi, for example – Lennox is also pushing the rig as a great tool for commercials and feature projects. “It’s been used a lot on car commercials, for example, and they just used it in New York, filming Liam Neeson in *Run All Night* (shot by cinematographer Martin Ruhe),” he said. “There’s a scene with a chase through typical Manhattan backyards, and they set up the FlyCam to do it all in one shot. There was no other way you can get that. Still, the bread and butter for the FlyCam is certainly sports and live entertainment.”



The FlyCam was also front and centre for the live broadcast of aerialist Nik Wallenda’s high-wire traverse of Niagara Falls in June 2012, and it’s a fixture at big events like the SuperBowl and the Oscars’ red carpet. The appeal is its simplicity. The FlyCam is a gimbal-stabilized platform in two configurations. There’s a two-point system in which the camera on a three-axis Libra head moves back and forth between two towers on a system of wires driven by a 208 volt, three-phase 30 amp motor on the ground and pulleys.

The four-point system is almost exactly the same except, as the description suggests, there are four points giving an X-Y axis and an A-B axis. “It’s 3D with the four-point system,” Lennox said, adding that because the system is so stable and controlled it’s possible to shoot with up to 85 mm glass, though most often it’s set up for wide shots. “You really want to be in the space and put the audience in that space.”

The distance between points can be 300 metres or more with the right rigging. The other limitation is height. Too low and the cables can get tangled on the ground. “You have to watch for the belly, the catenary, as we call it,” he said, describing the physics and geometric term referring to the curve a hanging cable assumes under its own weight when supported at two ends. Average height for the rigging is between 30 and 60 feet off the ground.

In the 20 years it has been in use, the FlyCam has a 100

• see top page 26

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• from page 24

per cent safety record, something Lennox is justifiably proud to slip into the conversation. It's an ideal device to use around large crowds and where you can't otherwise get an aerial shot with a real chopper or even an octocopter because of flight regulations and the risk.

"We were in Sochi and we turned down the opening ceremonies because our engineers felt it wasn't safe the way they wanted to set it up," he said.

The FlyCam can be operated both wirelessly or with a tethered fibre optics cable, according to Lennox. It can also run film cameras as it did in the *Run All Night* shot. A fibre optic cable option is usually preferred where there's no room for error or a missed shot and the unit uses a custom-made cable that is designed to take the stresses and loading inflicted on it when being yanked in different directions. "The cable also carries a lot more than just the image," he said. "There's a lot of information going to and from the Libra head as well."

There are some advantages to wireless, though. In RF mode they can track speeds of 100 mph over 3,827 ft. In tethered mode they're limited by the cable to 55 mph and about 1,000 ft. Acceleration is 0 – 60 mph (0 – 96.5 kh) in about 6.6 seconds, though most indoor shots rarely get past 25 mph over 300 to 750 feet. The pulley system and motor/receiver are set up on pop-up towers, truss (supported via guy wires) and/or existing structures on site such as catwalks, I-beams, ski lift towers, cranes or concrete columns. Set-up can take as little as 10 hours in accessible locations with few terrain issues.

The crew required ranges from three to five, higher for more complex demands and generally can ship in 30 cases weighing – at minimum – 1,400 pounds, making airfreight an option. 🍷

Ian Harvey is a veteran Toronto-based journalist who writes for a variety of publications and covers the technology sector. He welcomes feedback and eagerly solicits subject matter ideas at ian@pitbullmedia.ca.

• from page 10

Other societies do not screen the awards for judging like we do. The process takes place online. This has several advantages, but it is still not an ideal process. Streaming video allows for voting for yourself or your friends versus having a room full of cinematographers viewing the material on a better set-up than the average computer. It does mean that the physical location makes the "national" participation of the societies' members more difficult. Also, online streaming does not mean more participants. As a rule, only about 3 per cent of the membership will respond if prompted to participate. I would not want my fellow cinematographers to judge my feature film from their mobile devices either. Due to the number of members, and therefore access to jurors, it just makes sense to keep the judging process in Toronto. However, it is worth considering regional judging for some categories in the future. Getting more members involved would be the goal. Toronto is also where we find our major sponsors. Without their participation and generous donations, we could not do this.

Judging in itself is quite an experience. Sharing the time with other cinematographers can be very inspiring and it could also be very intimidating. In a room full of A-type personalities you have to find your own comfort zone. Your voice and your opinion matters. The CSC has guidelines for the criteria used in judging the material we view. Seeing our fellow cinematographers work, knowing the tight timelines and budget constraints that the entire industry is experiencing is

very rewarding. Ultimately, we judge cinematographers for their work and not their intent. We reward the achievement. The achievement varies in the different fields we work in. But the common element is always the execution. Execution will always reflect a cinematographer or camera person's talent, creativity, anticipation, opportunities seized or opportunities missed. Lighting and composition remain top-of-the-list regardless of the format you may capture on. Without lighting and exposure it is a radio play at best.

Lastly, I also need to thank Bob Bocking CSC. Bob's approval of the new process was vital. This is the time for involving young people and new ideas, but it also means supervision and guidance by our senior members and protecting the society and its tradition of seeking out excellence in our craft. On day five of judging, Mr. Bocking gave me his approval and the time and effort felt well earned. As you may see, all the names mentioned in this report reflect on how many people are involved in the awards process. Without their help we could not have achieved what we have. To the judges, thank you. To the entrants, a really big thank you. This is your society, and with your participation the sky is the limit. The brand of the CSC is its cinematographers, and I really enjoyed being a part of the process and seeing my peers work.

It is time to get ready for 58th Awards Gala in 2015.

Alwyn J. Kumst CSC

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Panasonic BT-S950P 16:9 / 4:3 SD Field Monitor for Sale (Excellent Condition) - **\$100.** Portabrace included Please contact Christian at (416) 459-4895 or email cbziel@gmail.com

VIDEO & AUDIO GEAR FOR SALE: (2) HVX-200 Panasonic P2 Camcorders **\$1,500** each; (1) DSR-1500 Sony DVCAM recorder, **\$1,500**; (1) Sony DSR-1 DVCAM dockable recorder **\$1,000**; (3) Sony PV3-3 Betacam recorders \$500 each; (3) Mitsubishi XL25U video projectors **\$500** each; (1) Mackie 1604VLZ audio mixer **\$500**; (1) Glidecam PRO2000 camera stabilizer **\$200**; (1) Glidecam DVPRO RIG camera stabilizer **\$300**; (1) Yamaha P2075 amplifier 75W stereo/150W mono **\$500**; (3) HVR-Z1U Sony HDV camcorders **\$1,000** each; (1) Sony DSR-300 DVCAM camcorder **\$1,500**; (1) For-A VPS-400D 8 input SDI switcher **\$2,700**; (2) Sony WRT822/VRR861 wireless transmitter/receiver - no mic - **\$750** each; (2) Sony BRC-300 remote control P/T/T cameras **\$1,990** each. Call Ted Mitchener at ZTV Broadcast Services 905-290-4430 or email ted@ztvbroadcast.com.

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CSC Member Production Notes

<i>Au secours de Béatrice</i> (series); DP Richard Ciupka csc; to September 26, Montreal
<i>Backstorm</i> (series); DP Stephen McNutt csc, asc; to October 14, North Vancouver
<i>Brooklyn</i> (feature); DP Yves Bélanger csc; to May 16, Montreal
<i>Cedar Cove II</i> (series); DP Kamal Derkaoui csc; to July 21, Burnaby
<i>Covert Affairs V</i> (series); DP Mike McMurray csc & Colin Hoult csc; First Assistant Mark Giles; to September 19, Toronto
<i>Final Exam</i> (feature); DP/Operator Russ Goozee csc; to May 5, Hamilton
<i>Forget and Forgive</i> (MOW); DP Daniel Villeneuve csc; to May 9, Montreal
<i>Haunting Hour IV</i> (series); DP Michael Balfry csc; to May 21, Maple Ridge
<i>Intruders</i> (series); DP Philip Linzey csc; to June 6, Burnaby
<i>Killing IV</i> (series); DP Gregory Middleton csc; to May 1, Burnaby
<i>Knockoff</i> (feature); DP Pierre Gill csc; May 13, Montreal
<i>The Listener V</i> (series); Trainee Marcio Bodnariuc; to May 16, Toronto
<i>Lost Girl V</i> (series); B Camera First Assistant Marcel Janisse; to August 17, Toronto
<i>Marine 4: Moving Target</i> (DVD); B Camera Operator Pieter Stathis csc; to May 9, North Vancouver
<i>October Gale</i> (feature); DP Jeremy Benning csc; to May 18, Mactier
<i>Rookie Blue V</i> (series); DP David Perrault csc; to October 1, Toronto
<i>Schitt's Creek</i> (series); DP Gerald Packer csc; to June 26, Toronto
<i>The Stanley Dynamic</i> (series); DP Mitchell Ness csc; Pedestal Operator Matt Phillips csc & Rod Crombie; to September 30, Toronto
<i>Suits V</i> (series); Camera Operator/Steadicam Michael Soos; B Camera Operator Peter Sweeney; to November 7, Toronto
<i>Toute la vérité V</i> (series); DP Marc Gadoury csc; to September 15, Montreal
<i>Yamasaka VI</i> (series); DP Daniel Vincelette csc; to December 12, Montreal

Calendar of Events

APRIL	24-May 4, Hot Docs, Toronto, hotdocs.ca	AUG	21-September 1, The Montreal World Film Festival, ffm-montreal.org
JUNE	8-11, Banff World Media Festival, banffmediafestival.com	SEPT	4-14, Toronto International Film Festival, tiff.net
	14-16, Toronto Animation Arts Festival International, taafi.com		



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