

CANADIAN CINEMATOGRAPHER

CANADIAN SOCIETY OF CINEMATOGRAPHERS

\$4 May 2015 www.csc.ca

The 58th CSC
Awards Gala

The Not-So-Terrible Twos

+
Rob McLachlan CSC, ASC *Ray Donovan*

Ray Dumas CSC on *The Slingshot*



ANDREW SORLIE
creative director/partner
Stature Films

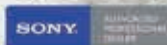
The **SONY PXW-FS7** advantage:
one man operation
cinematic
flexible
internal 4K on XQD media



We worked closely with Toronto based Stature Films to equip them with Sony's PXW-FS7 package. Look for their new feature film SOAR2015 using the PXW-FS7, and check out some additional FS7 footage on our website www.hdsource.ca

Supporting you

HD Source
www.hdsource.ca 905-890-6905



EMILY SORLIE
cinematographer/partner
Stature Films

Super 35mm 4K Exmor sensor
external 4K/2K raw recording*
E-mount lens support
up to 180 fps internal

...and it's budget friendly

*with XDCA-FS7

PXW-FS7 (shown with XDCA-FS7)





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.

CORPORATE SPONSORS

AC Lighting Inc.
All Axis Remote Camera Systems
Arri Canada Ltd.
Canon Canada Inc.
Clairmont Camera
Codes Pro Media
Dazmo Camera
Deluxe Toronto
FUJIFILM North America Corporation
FUJIFILM, Optical Devices Division
Fusion Cine
HD Source
Inspired Image Picture Company
Kino Flo
Kodak Canada Inc.
Lee Filters
Miller Camera Support Equipment
Mole-Richardson
Nikon Canada Inc.
PS Production Services
Panasonic Canada
Panavision Canada
REDLABdigital
Rosco Canada
S1 Studios Toronto
SIM Digital
Sony of Canada Ltd.
Technicolor
The Source Shop
Vistek Camera Ltd.
Whites Digital Sales & Service
William F. White International Inc.
ZGC Inc.
ZTV

FEATURES – VOLUME 7, NO. 2 MAY 2015



Credit: John Narvali

CSC Awards 2015 By Guido Kondruss



LA Confidential: Rob McLachlan csc, ASC Turns Up the Heat for *Ray Donovan* By Fanen Chiahemen



From Frustration to Fruition: The Slingshot Story By Ray Dumas csc

COLUMNS & DEPARTMENTS

- 2 From the President
- 4 In the News
- 5 Best & Worst Advice
- 20 Acting With the Camera Workshop
- 24 Tech Column
- 26 CSC Member Spotlight - Michael Wale csc
- 27 Classifieds
- 28 Productions Notes/Calendar

Cover: David Greene csc, TV Drama Cinematography (Sponsored by SIM Digital) and TV Series Cinematography (Sponsored by Technicolor Toronto) Photo by John Narvali

Canadian Cinematographer

May 2015 Vol. 7, No. 2

CSC BOARD MEMBERS

PRESIDENT

George Willis csc, sasc, gawillis@sympatico.ca

PAST PRESIDENT, ADVISOR

Joan Hutton csc, joanhuttondesign@gmail.com

VICE PRESIDENTS

Ron Stannett csc, ronstannett@sympatico.ca

Carlos Esteves csc, carlos@imagesound.ca

TREASURER

Joseph Sunday phd

JSunday1@CreativeAffinities.com

SECRETARY

Antonin Lhotsky csc, alhotsky@gmail.com

MEMBERSHIP CHAIR

Phil Earnshaw csc, philyn@sympatico.ca

EDUCATION CO-CHAIRS

D. Gregor Hagey csc, gregor@dghagey.com

Dylan Macleod csc, dmacleod@sympatico.ca

PUBLIC RELATIONS CHAIR

Bruce Marshall, brucemarshall@sympatico.ca

DIRECTORS EX-OFFICIO

Jeremy Benning csc, jbenning@me.com

Bruno Philip csc, bphilipcsc@gmail.com

Brendan Steacy csc, brendansteacy@gmail.com

Carolyn Wong, CarolynWong50@gmail.com

EDITOR-IN-CHIEF George Willis csc, sasc

EDITOR EMERITUS Donald Angus

EXECUTIVE OFFICER

Susan Saranchuk, admin@csc.ca

EDITOR Fanen Chiahemen, editor@csc.ca

COPY EDITOR Karen Longland

ART DIRECTION Berkeley Stat House

WEBSITE www.csc.ca

ADVERTISING SALES

Guido Kondruss, gkondruss@rogers.com

OFFICE / MEMBERSHIP / SUBSCRIPTIONS

131-3007 Kingston Road

Toronto, Canada M1M 1P1

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

Email: admin@csc.ca, subscription@csc.ca

Canadian Cinematographer makes every effort to ensure the accuracy of the information it publishes; however, it cannot be held responsible for any consequences arising from errors or omissions. The contents of this publication may not be reproduced in whole or in part without the express written consent of the publisher. The opinions expressed within the magazine are those of the authors and not necessarily of the publisher. Upon publication, *Canadian Cinematographer* acquires Canadian Serial Rights; copyright reverts to the writer after publication. *Canadian Cinematographer* is printed by Winnipeg Sun Commercial Print and is published 10 times a year. One-year subscriptions are available in Canada for \$40.00 for individuals and \$80.00 for institutions, including HST. In U.S. rates are \$45.00 and \$90.00 for institutions in U.S. funds. International subscriptions are \$50.00 for individuals and \$100.00 for institutions. Subscribe online at www.csc.ca.

ISSN 1918-8781 Canadian Mail Product Sales Agreement No. 40013776

**Return undeliverable Canadian addresses
131-3007 Kingston Road Toronto M1M 1P1**

FROM THE PRESIDENT

George A. Willis csc, sasc



Driving along and chatting with a friend about various film-related issues, our conversation touched on a very important aspect of the industry – equipment; more specifically, equipment rental.

The conversation was directed mainly to the disrespect that is often given to rental equipment and not necessarily only camera and lenses. Unfortunately, on many occasions I personally have witnessed the willful carelessness displayed by some crew members with regard to the manner in which the equipment has been (mis)handled, equipment that is under their care, and therefore technically their responsibility. I've seen dolly accessories literally thrown aside while working, lighting and grip stands tossed into trucks and, camera equipment subjected to unwarranted and unnecessary abuse.

On a personal note, I remembered a specific instance while working as a focus puller on a feature film. Our crew was challenged by some of the locations and conditions under which we filmed, especially the storm sequences where quite possibly an underwater housing might well have been more appropriate. However, over the many weeks of filming we always made sure that the equipment was properly handled, used in a professional manner and maintained to the very best of our ability. To this end, I had a worktable in my hotel room, and more often than not, I would perform more than basic cleaning of the camera and lenses after the day's shooting. But I considered this to be an extension of my job and took pride in doing it. And because of general wear while shooting, we even replaced the numbers on the lenses with the appropriate "chinagraph" colours.

At the completion of the movie, our camera crew took the time to ensure that even the interior of each case was spotless and that the equipment was in perfect condition and re-wrapped in the original packing and shipping material.

While travelling on another assignment a few weeks later, I paid a visit to the same rental company and was told that they had never had a camera package returned to them in such excellent condition. What greater compliment can be given to a camera department, and simply for doing our job.

This memory has always served me well, for I am constantly reminded that we as technicians are responsible for many thousands of dollars worth of equipment, which does not belong to us and therefore should be respected.

This notion of respect led our conversation to another specific aspect
see **President** page 28



I AM CINEMATIC



Realize your cinematic visions and create smooth, richly superior 1080/60p, full HD video footage with the full frame Nikon D810. The readout method of the image sensor has been optimised to deliver high-definition video with effectively minimised moiré and false colour. For cinematographers and camera operators, the D810 will ignite your creativity and become one of the most versatile and important tools in your arsenal. **Made for Generation Image.**

D810



nikon.ca

ARRI Announces New ALEXA SXT Cameras

A RRI in March announced its new ALEXA SXT (Super Xtended Technology) cameras. The cameras feature in-camera recording of ProRes 4K UHD (3840 x 2160 pixels) and ProRes 4K Cine (4096 x 2637 pixels). ALEXA SXT cameras keep the 3.4K ALEV III sensor of previous ALEXAs and add the electronics of ARRI's ALEXA 65 camera. Like their XT predecessors, ALEXA SXT cameras retain the Open Gate, 4:3 and 16:9 sensor modes, which can be recorded in ARRIRAW or ProRes. ALEXA SXT cameras also include three fully independent HD-SDI outputs, allowing, for instance, a Log C image to be used to show the director an image with live grading, a clean Rec 709 image to be fed to video village, and a Rec 709 image with status information overlays to be displayed on the camera's on-board monitor. The first ALEXA SXT cameras are planned for release around mid-2015; the full range will comprise ALEXA SXT EV, SXT Plus and SXT Studio models, replacing current ALEXA XT cameras (though the ALEXA Classic EV model will remain in the line-up). ALEXA XT cameras (except ALEXA XT M cameras).



Images: Courtesy of ARRI



Above: The ALEXA SXT Below: Master Anamorphic Flare Set

ARRI also announced new ARRI Master Anamorphic Flare Sets, accessories for the ARRI/ZEISS Master Anamorphic lens series. Each of the seven Master Anamorphic focal lengths has its own specific flare set, comprising easily replaceable front and rear glass elements that can be used individually or in combination to provide the lens with three additional looks. The front and rear glass elements that come with each flare set have a special lens coating that encourages flaring, ghosting and veiling glare. These image effects create a visual style that can be controlled or tweaked via the iris setting, as well as the positioning of lighting fixtures.

Canadian Production Sees Slight Boost in 2013/14

According to the latest figures released in March in *Profile 2014: An Economic Report on the Screen-Based Media Production Industry in Canada*, the Canadian film and television production industry showed an overall increase in production volume of 2.1% from 2012/13 to 2013/14 to \$5.86 billion. The three main screen-based production sectors – Canadian production (includes television and theatrical), foreign location and service production, and broadcaster in-house production – helped sustain 125,400 fulltime jobs in 2013/14, the report said. Foreign location and service production made the largest gains, up \$86 million or 4.9% last year, primarily due to a slightly weaker Canadian dollar and competitive tax credits and rebates. The Canadian TV subsector was the second largest contributor to overall industry growth in 2013/14. Production volume increased by \$60 million or 2.7% to \$2.29 billion—even though the number of television projects actually fell by 7.7%, namely because of the drop in miniseries and single television episodes and pilots. Canadian theatrical feature film production also made gains in 2013/14 up \$15.1 million or 4.2%. Broadcaster in-house production, by contrast, decreased overall by \$43 million or 3.1% to \$1.36 billion.

SIM Digital Atlantic Moves to New Location in Halifax

SIM Digital announced recently it has relocated its office in Halifax. The new location, on Thornhill Drive in Dartmouth, is in the same facility that houses its affiliate, PS Production Services, a supplier of lighting and grip equipment. The new SIM Digital Halifax features expanded client preparation and warehouse space. With film and television production growing rapidly in Canada's Maritime Provinces, SIM Digital had outgrown its original location. SIM Digital supplies motion picture, television, documentary and commercial productions operating in Nova Scotia, New Brunswick, Prince Edward's Island and Newfoundland. 🍷

THE GOOD, THE BAD & THE DOWNRIGHT UGLY

Advice comes in many different shades. When it's good, it can become a career-making credo, and when it's bad, well, we can only scratch our heads in bewilderment. *Canadian Cinematographer* asked full and associate members of the CSC the following question: "What was the best and the worst advice you ever received during your career?" This is part eight in the series.

PHILIPPE LAVALETTE csc

Based in Montreal, Philippe Lavalette csc is one of Canada's preeminent documentary and fiction DPs, known for his sensitive and eloquent visual style. Lavalette's innovative work has been nominated for many cinematography awards, including a CSC nomination in 2013 for his work in the feature *Inch'Allah*.



In the past, Lavalette has been honoured with two Geminis (Canadian Screen Awards), a Toronto Hot Docs' Best Cinematography Award and the Jack Naylor Award for Best Cinematography in a Feature from the Haïfa Film Festival.

BEST AND WORST ADVICE

It was in the '70s, I was a film student at the Louis Lumière school in Paris before the school became part of the Cité du Cinéma under the direction of Luc Besson (*The Fifth Element*, *The Big Blue*). There were three departments: cinematography, sound and photography. In addition to these subjects, we studied chemistry, optical physics, lighting, direction, working with actors, etc.

Our teacher was very dedicated and spent a lot of time trying to convince famous directors to come to class and talk about what it means to be a filmmaker and the day-to-day reality of the profession. He succeeded in bringing in Éric Rohmer, Claude Lelouch and even the elite of the *Nouvelle Vague*: Jean-Luc Godard!

It was Godard who gave us both the best and the worst advice. With an air of indifference, holding a cigarette Bogart-style, he mumbled, "What are you doing in school? Life is outside. Cinema is outside."

It was the worst advice because in fact we had learned a lot during the past three years at school. For example, we learned about psychological optics: how our eyes see colours and shapes and how the brain translates this data. We also learned about light, not only in terms of aesthetics, but we also studied optics. This theoretical knowledge was valuable and we would not have learned it outside the classroom.

But this was also the best advice from Godard. He was right, of course – cinema is outside, and if we have something to communicate, we will learn it from real life.

I have never forgotten Godard's words or his seminar. His advice was in keeping with his attitude. I expected provocative from Godard and I got it! He made us ask why we chose to make movies. Was it for entertainment or to improve the state of the world? Godard felt that film could be a tool for making the world a slightly better place. I agreed, and during my career I have tried to remain true to this vision.

En français :

Établi à Montréal, Philippe Lavalette csc est un directeur de la photographie reconnu au Canada pour son approche sensible et inventive, en fiction comme en documentaire. Le travail innovateur de Lavalette a été en nomination de nombreuses fois, incluant une mise en nomination CSC en 2013 pour les images d'«Inch'Allah». Lavalette a aussi reçu deux prix Géméaux, un prix «Best cinematography» aux Hot Docs de Toronto, le prix «Jack Naylor» pour «Best cinematography» au Festival de Haïfa pour le film «Mabul» et le «World best image» à Phoenix toujours pour «Inch'Allah».

see **Lavalette** page 23

58th CSC AWARDS GALA: THE NOT-SO-TERRIBLE TWOS



The 58th CSC Awards Gala, which honours the best in cinematography, took place March 28 at the Arcadian Court in Toronto before an audience of nearly 300 people. It was an elegant evening laced with humour, excitement and emotion. Interestingly, the number two seemed to figure prominently throughout the evening in several different ways. It was all good and not terrible at all. Just ask any one of the three double award winners.

Society President George Willis CSC, SASC threw the proceeding into high gear with a tribute to past president Joan Hutton csc for her exceptional work and devotion as the head of the CSC for an astounding 22 years. Note the double twos!

"We are dedicating the 58th Awards Gala to our past president, who has poured so much of her life into our organization for so many years," Willis said. "I think that everyone will agree that the extraordinary Joan Hutton is well deserving of this honour."

"Joan has been fantastic," agreed Nigel Walters BSC, president of IMAGO, the international umbrella organization governing cinematography societies from around the globe. "Anyone that can serve 22 years as president is amazing. I've done six and I'm really on my last legs." Walters, who is also vice-president of the British Society of Cinematographers, attended the Gala specifically to present Hutton with an award from IMAGO. It was a mounted Spectra light meter with the inscription, "In gratitude for vision and hope in uniting cinematographers everywhere." Hutton is a long-time supporter of IMAGO and is responsible for the CSC being one of the first non-European societies admitted to the organization as a full member.

Hutton was also the recipient of a second honour, the first ever CSC Special Service Award for her inspiring leadership over the years. It drew a standing ovation from the audience as she walked the stage to receive it. "This is the time where words really do fail me," said an elated Hutton, who is usually never at a loss for words. "Twenty-two years doesn't seem that long a time; it just went by, and wow! Thank you so much."

Another big double winner of the night was David Greene CSC. His first trip to the podium was to pick up the TV Drama Cinematography Award for his stunning visuals in the movie *The Trip to Bountiful*. Greene said that he couldn't have done it without his fantastic crew. "Working with these guys on this film was a great pleasure and this (the award *sic*) is a great reminder of that."

Right on the heels of the TV Drama Award, Greene was on stage once again, this time to accept the TV Series Cinematography award for his work on the sci-fi series *12 Monkeys*. This time Greene filled the room with praise for his fellow nominees. "It's very humbling to be considered in this category with such talented cinematographers," said the always reserved Greene. "I have so much respect for

By **GUIDO KONDRUSS**

Photos by **JOHN NARVALI**

all of you. Your work is beautiful and I thank you for being an inspiration to me.”

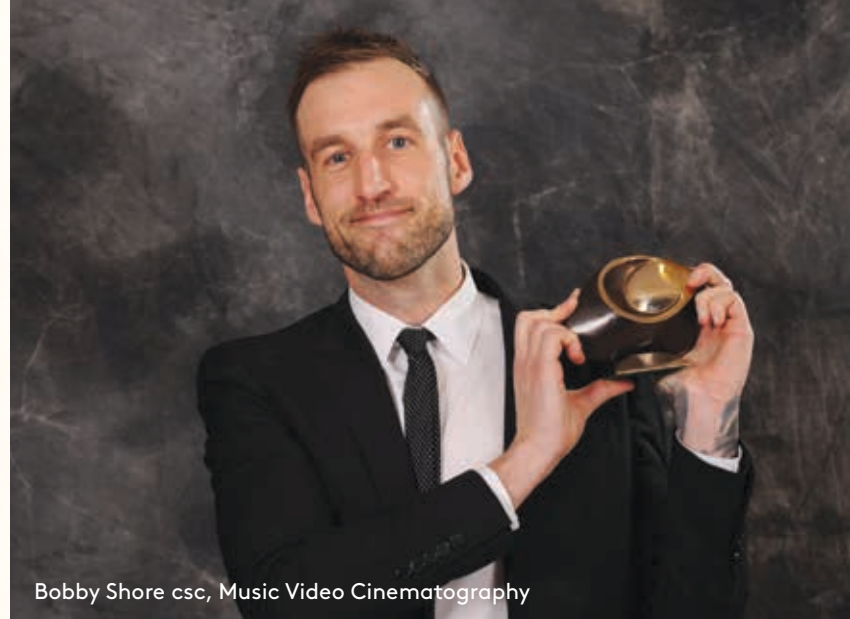
The next double winner was Robert Scarborough, who early in the evening took home the newly named Webeo for his cinematography on the web series *Whatever, Linda*. After thanking the series producer and his agent, Scarborough left the best appreciation for his mom and dad with a sigh of relief. “I’d like to thank my parents for not being angry when I said I’m not going to be a lawyer and that I’m going to make movies with my scholarship,” he said.

Later, Scarborough was given the nod a second time, winning the Branded Content Cinematography Award for his warm visuals in *Lost Weekend*, which he shot for the men’s clothing company *18 Waits*. By this time, Scarborough was very much caught up with the spirits of the Gala. “I drank way too much, thinking I was not going to win this,” said a much surprised and flushed Scarborough. “Thank you for this. It was better than I expected.”

The award for Best Docudrama Cinematography was shared by two directors of photography – D. Gregor Hagey csc and Stan Barua csc for their haunting images in *Close Encounters*, “Episode 107.” While Barua could not attend the Gala, Hagey, who is also the CSC Education Co-Chair, was on hand to pick up his “eyeball” award. After thanking the director of the project for her “passionate vision,” a beaming Hagey also gave credit to his producers. “I would like to thank the producers Marlo Miazga and Ann Marie Redmond, who both really pushed for the highest production values and really encouraged strong visuals for this project.”

Being the recipient of the newly named Masters Award is equivalent to being admitted into a very select group of DPs. Formerly known as the Kodak New Century Award, it is bestowed on a cinematographer who has consistently shown artistic excellence over the years. This year’s recipient was David Moxness csc, ASC, known for his ingenuity and inventive style of cinematography. In his emotionally charged acceptance speech, Moxness thanked all those he was fortunate enough to work and collaborate with during his career, as well as his family for their love and support. However, some of his most poignant words were directed towards the next generation of filmmakers: “Never be afraid to explore,” Moxness told them. “It’s through exploration that we grow, learn and advance our craft. Mistakes are just mistakes and happy accidents. That’s certainly been some of my best work. That’s the journey.”

It was a foregone conclusion that Sarorn Ron Sim csc would win the award for Best Corporate/Educational Cinematography – there were three nominated films, all of which were his. “After being told of my nominations, I emailed Karen at the CSC four times to confirm there wasn’t a typo in the announcement,” a grateful Sim said. “And four more times to confirm there were more than three entries in the category.



Bobby Shore csc, Music Video Cinematography



Daniel Grant csc, Dramatic Short Cinematography
Sponsored by REDLAB digital



David Moxness csc, ASC, Masters Award



D. Gregor Hagey csc, DocuDrama Cinematography
(award shared with Stan Barua csc)



James Gill, Student Cinematography Award



Jeff Maher, Fritz Spiess Award for
Commercial Cinematography Sponsored by Dazmo Camera

Thank you to the CSC for this award. I'm truly humbled and truly honoured." Sim won for his superb images in the film *Rainfall* made for the Dow Chemical Company and this is his record-setting sixth consecutive win in this category.

"Thank you, thank you so very much; it's such an honour," a beaming Van Royko said on stage right after receiving the Robert Brooks Award for Documentary Cinematography. Royko won for his mesmerizing and definitely wet visuals in the film *Monsoon* about flooding and havoc caused in India by the annual weather system. For him, it was an honour a long time coming. "It's the first thing that I've won since grade nine," said Royko, "as most improved rugby player."

For the first time, the Camera Assistant Award of Merit went competitive, with four ACs vying for the top honour. The winner was veteran AC Jim Teevan. Unfortunately, he couldn't attend the Gala because he was on location. Instead, Teevan sent an acceptance note, which was read by camera operator Peter Sweeney. "I regret not being able to be there in person," Teevan wrote. "However, I'm honoured to accept this award on behalf of all the hardworking focus pullers out there, and I would like to thank the CSC for recognizing us."

2015 is an important anniversary year for Technicolor. Since 1915, Technicolor has been a trailblazer and innovator within the film industry and is this year's recipient of The Bill Hilson Award for outstanding service contributing to the development of the motion picture industry in Canada. Accepting the award on behalf of Technicolor was Vice-President, Technicolor Canada Louis Major. "For over 100 years, Technicolor has worked with our industry partners to deliver richer, more stunning entertainment experiences on any screen," Major said. "We look forward to collaborating with you, the best of Canadian cinematography, for many more years to come. Thank you so much."

In the two news categories, both recipients were on assignment and could not attend the Gala. Their thank you letters were read by CSC Membership Chair Philip Earnshaw csc. Marc D'Amours won The Roy Tash Award for Spot News Cinematography for his heartbreaking images in the CTV News report *Acute Malnutrition Gnawing at Afghan Children*. D'Amours wrote, "The CSC's Roy Tash award is recognition that I was able to bring the story home (to the audience, sic) successfully through images, and that for me, being quite passionate about my profession, is the greatest honour."

Allan Leader csc will have his award for Best News Magazine Cinematography shipped to him as well. He won for his stunning visuals in the report *Lava Tubes*, which he shot for Discovery Channel. "As a freelance visual storyteller, it was amazing to be asked to travel to Hawaii to film a series of features in caves for *Daily Planet*," Leader wrote. "Thank you to the CSC for fostering excellence in our life's work."

Daniel Grant csc was grinning from ear to ear as he took to the stage to accept the Dramatic Short Cinematography

Award. "I was kind of convinced that I wouldn't have to come up here," an ecstatic Grant said. "I have huge admiration for the other nominees in this category, so for me it's a big honour just to be nominated. Thank you very much to everyone at the CSC." Grant was honoured for his brooding images in the mind-twisting short *Entangled*.

This year's recipient of The President's Award for outstanding service to the Canadian Society of Cinematographers is John Hodgson. A long time CSC volunteer and the past technical director for the CSC Award juries, Hodgson said that being honoured with this award is overwhelming. "I believe the CSC has given me much more than I have given them," a modest Hodgson said. "I've been privileged to be a part of the CSC and I'm grateful for the people that I have come to know and all that I have learnt from them."

"I'm not Mark Forester, I'm his wife," said Dana Blakolmer. "Mark is away on assignment just like the other two past winners (of this award, sic)." She was on stage to collect the Lifestyle/Reality Cinematography Award for her husband Mark Forester csc, who won for his terrific work on the "Stella Australis" episode from the *Mighty Ships* series. Blakolmer said that her husband thanks the CSC for this honour, as well as "Discovery Channel and Exploration Productions for giving him this opportunity and support to shoot these amazing adventures."

Bobby Shore csc wasn't quite ready when he was called to the stage to accept the Music Video Cinematography Award. "I didn't write a speech," a disbelieving Shore told the audience. "Because I didn't think I deserved to win this year, because the other two nominees were so good." But a talented Shore did win for his austere images in music video *Habitat* by the electronic music band Austra.

"It's a huge honour to be here amongst so many artists and actual legends," a nervous Jeff Maher said at the podium. He had just picked up the Fritz Spiess Award for Commercial Cinematography. "I want to express my admiration for my fellow nominees," he continued. "I'm a huge fan of all their work." Maher won for his stimulating camera work in *Parapan Am Games*, which highlights the athletes who will be competing in Toronto this August. Maher not only acknowledged all those who had a hand in making this commercial, he also thanked the athletes for their inspiration, his family and his former professors Antonin Lhotsky csc and the late Richard Leiterman csc.

The Theatrical Feature Cinematography Award went to Nicolas Bolduc csc, for his extraordinary work in the unsettling thriller *Enemy*. Bolduc was on location in Iqaluit and could not attend the Gala. Producer Niv Fichman, the award presenter and also the producer of *Enemy*, read Bolduc's acceptance speech. "*Enemy* was definitely a labour of love," Bolduc wrote. "Denis [Villeneuve, *Enemy* director,] likes to make images that are striking and that leave some mark,



Past President Joan Hutton csc was honoured with a special IMAGO award.



John Hodgson csc, President's Award



Technicolor President Louis Major (with award presenter Colin Davis on the right), Bill Hilson Award



Robert Scarborough, Webeo Cinematography and Branded Content Cinematography



Ron Sim csc, Corporate/Educational Cinematography



Van Royko, Robert Brooks Award for Documentary Cinematography

so I couldn't be more thrilled to shoot his film. Of course, thank you Niv Fichman who makes things like this happen. With a producer like that, you know you can make something different."

For a second year in a row, a companion CSC awards party was hosted in Vancouver by IATSE 669 at exactly the same time as the main Gala in Toronto. Vancouver was watching the proceedings via live streaming through the CSC website. When halfway through the evening, the Vancouver party was flashed onto the screens at the Toronto Gala, compliments of Skype, a loud and boisterous cheer erupted from the audience in appreciation.

The number two also loomed large for the Awards Gala host Richard Crouse, this being his second year as the show's ring master. Always funny and full of wit, Crouse added a nationalistic theme to his monologue that seemed to sum up the CSC Awards Gala and its meaning. Crouse took the audience on a time travel to illustrate how movies shaped not only his ideas and thoughts, but those of all Canadians. That the moving pictures shot by Canadian cinematographers are the true binder of our national consciousness. "Forget the railroad, forget the TransCanada Highway, the images that your colleagues and you create are what makes Canada and Canadians special and they are the things that really connect the country," Crouse said. "Those images are the very essence of who we are as a people and the creative promise of the industry we work in today."

Nicely put, Mr. Crouse.

2015 CSC AWARD WINNERS

SPECIAL HONOUREES

CSC SPECIAL SERVICE AWARD

Joan Hutton CSC

For 22 years as president of the Canadian Society of Cinematographers

THE PRESIDENT'S AWARD

John Hodgson

For outstanding service to the Canadian Society of Cinematographers.

THE BILL HILSON AWARD

Technicolor

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

THE MASTERS AWARD

David Moxness CSC, ASC

For outstanding contribution to the art of cinematography.

THE CAMERA ASSISTANT AWARD OF MERIT

Jim Teevan

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

STUDENT CINEMATOGRAPHY AWARD

Sponsored by Panavision Canada

James Gill, *One With the Devil*, University of British Columbia

CINEMATOGRAPHER AWARDS

THE ROY TASH FOR SPOT NEWS CINEMATOGRAPHY

Marc D'Amours, "Acute Malnutrition Gnawing at Afghan Children," CTV News

NEWS MAGAZINE CINEMATOGRAPHY

Allan Leader, *Lava Tubes*, Discovery Channel

CORPORATE/EDUCATIONAL CINEMATOGRAPHY

Sarorn "Ron" Sim CSC, Dow Chemical Company, "Rainfall"

LIFESTYLE/REALITY CINEMATOGRAPHY

Mark Foerster CSC, *Mighty Ships*, "Stella Australis," Discovery Channel

WEBCO CINEMATOGRAPHY

Robert Scarborough, *Whatever, Linda*, "Episode 106"

DIRECTOR OF PHOTOGRAPHY AWARDS

DOCUDRAMA CINEMATOGRAPHY

D. Gregor Hagey CSC & Stan Barua CSC, *Close Encounters*, "Episode 109"

ROBERT BROOKS AWARD FOR

DOCUMENTARY CINEMATOGRAPHY

Van Royko, *Monsoon*

MUSIC VIDEO CINEMATOGRAPHY

Bobby Shore CSC, *Austra*, "Habitat"

DRAMATIC SHORT CINEMATOGRAPHY

Sponsored by: REDLAB digital

Daniel Grant CSC, *Entangled*

FRITZ SPIESS AWARD FOR

COMMERCIAL CINEMATOGRAPHY

Sponsored by Dazmo Camera

Jeff Maher, *Parapan Am Games*

BRANDED CONTENT

CINEMATOGRAPHY

Robert Scarborough, *18 Waits*, "Lost Weekend"

TV DRAMA CINEMATOGRAPHY

Sponsored by SIM Digital

David Greene CSC, *The Trip to Bountiful*

TV SERIES CINEMATOGRAPHY

Sponsored by Technicolor Toronto

David Greene CSC, *12 Monkeys*, "Mentally Divergent"

THEATRICAL FEATURE

CINEMATOGRAPHY

Sponsored by Deluxe

Nicolas Bolduc CSC, *Enemy*

Anywhere you need us to be.



'Deluxe: On Location Streetside' delivers location services in a 15 ft. Mercedes Sprinter. We have the perfect solution to handle all of your on-site dailies requirements anywhere in North America; customizable for TV Series and Feature Films of all budgets. Let us save you time and money and provide you with greater creative flexibility. Offering an assortment of services from transcoding to dailies colour correction, **'Deluxe: On Location Streetside'** is unlike any other on location service system. We have created a true mobile studio that perfectly mirrors the equipment and calibration our artists work with in our brand new, state-of-the-art facility in Toronto's Liberty Village.

You provide the vision, the rest is by Deluxe.

- Camera Capture
- Data Management
- Display Calibration
- On-Location
- Engineering Support
- Remote Viewing
- Pre-Visualization
- Education & Training
- Colour Correction
- Dailies Deliverables

ONLOCATION



STREETSIDE

bydeluxetoronto.com • 901 King Street West, Suite 700 • 416-364-4321

LA Confidential

Rob McLachlan csc, asc

Turns Up the Heat for *RAY DONOVAN*

By **FANEN CHIAHEMEN**

When Showtime's *Ray Donovan* first aired two years ago, its pilot episode broke viewership records, earning the distinction of becoming the cable network's all-time biggest premiere. The crime drama series, centred on a fixer for the rich and famous, has a high-profile cast – Liev Schreiber, Jon Voight and Elliott Gould are some of its big-name stars – whose cachet, along with its sexy Los Angeles settings make *Ray Donovan* one of the hottest shows on television. Fresh off of a shoot that took him to Croatia, Northern Ireland and Spain for that other mega-hit show, *Game of Thrones*, Rob McLachlan csc, asc was enlisted as the principal DP on season three of *Ray Donovan*, which will be heating up screens this summer. *Canadian Cinematographer* caught up with him for a peek behind the lensing of the Golden Globe-winning show.

Canadian Cinematographer: One of *Ray Donovan's* distinct features is that it has a certain filmic quality to it. How would you describe the look?

Rob McLachlan csc, asc: I call it enhanced naturalism. We're going for a fairly clean urban noir feel, but I've tried to not be theatrical with lighting. When we think of film noir from the '40s and '50s, we think of fairly theatrical lighting, but we try to stay away from that as much as we can on *Ray Donovan*. And a lot of the time we're taking light away more than adding it, or we're putting it

in unlikely places.

We're also fairly consistent with the texture and tone. We use silhouette a lot; we aren't afraid to let things fall into darkness. I've always felt that when dialogue is played in silhouette it makes the audience listen more carefully. And we've got carte blanche to do that. I've never gotten a note saying, "I hated not seeing the guy's face when such and such was happening," which I've certainly had in the past. But Showtime wants a good-looking show and they want a sophisticated-looking show.

CC: What are some of the methods you use to craft the look of *Ray Donovan*?

RM: We are careful about lenses and composition. We try to create really interesting frames as much as we can and then let the action play within it. For instance, we shoot a lot with the camera down relatively low, we try to frame within frames and use framing devices – you know, windows within windows.

And what I really enjoy after a show like *Game of Thrones* – where we're using zooms much of the time and multiple cameras to cover the action so that you're never on the same focal length or the same lens – is that on *Ray Donovan* we try to keep the lens palette very simple. We tend not to use anything extremely wide or long. Generally we're between 27 or 32 mm and 75 mm.

And the other thing is I work very closely on set with my digital



Credit: Jim Riley

technician Tim Nagasawa – who’s really first rate – to work with the timing of images to pass along down the line. Part of the reason I do that is that I’m usually too busy or unavailable to do the final colour correction. So I try to get it as close to where I want to end up on set in the lookup tables that we’re applying, and Tim’s got a really good eye for it, and I think I do too, and we work the images as much as we can to try and create the right texture, contrast and tone.

CC: Los Angeles, where the show is set, is almost another character. How do you as a cinematographer treat the city?

RM: This show, more than any on TV right now, really showcases LA for LA. So we’re trying to give it its due and not get too crazy with close-ups when we’re doing the coverage. We’ve always tried to give each neighbourhood of LA a slightly different feel. For instance, Beverly Hills and Bel Air are very lush and green and manicured and landscaped,

and the colours pop a little bit more, and everything’s cleaner and fresher, whereas downtown and in the San Fernando Valley where the Jon Voight character lives now, things are a little more dusty and dry and hazy and polluted and not quite so pleasant.

CC: Can you talk about some of the differences between your approach to *Game of Thrones* – which is a fantasy – and a contemporary drama?

RM: Obviously, you can introduce more urban colour schemes in terms of the colour of the light. Our options are greater even though I still try to keep it as grounded and as source-based as I can. One of the things that’s happened in LA is a few years ago, you almost never saw anything other than sodium vapour lights. For instance, as you were flying into LA it was almost a wash of that yellow-gold sodium vapour street-light look, and what’s happened, almost overnight, is that much of the streetlights have been switched to very clean LED lights – and it’s a clean daylight

Cinematographer Rob McLachlan CSC, ASC.

Next page: Liev Schreiber as Ray Donovan, looking out over the city of Los Angeles.



source that does not have a lot of colour in it, which we've tried to accommodate because I always try and use what the location gives me and then enhance it or control it as much as possible. I think the most successful photography comes when you work with what you're given and what makes sense in the location. One of the things we found is that because we're out on the streets at night a lot, it's become very neutral and not that interesting, so I'll try to push a little bit more green and enhance the blues a little bit. Because the motif of the warm sodium vapour urban landscape is just not there in the background anymore. I use a lot of available light as well. I work with what the streets give us, sometimes if it's in an unattractive place, we'll cut it off the actors and add our own if we can.

CC: How do you handle the demands of shooting almost every episode on a fast-paced, one-hour show like *Ray Donovan*?

RM: I do what I've done for 20 years on episodics and that is I get the art department and my best boys and key people to go out and do the scouts and I also send my B camera operator, Joe Broderick, who's got a fair bit of DP experience, and he comes back with photos, and then I sit down with the director and talk through any special situations that we might run into.

The schedule is relatively tight. We

have 10 days to do an episode, but the problem is there are a massive number of scenes in these shows. It's one of the reasons they're so visually interesting – you're jumping all over the vast landscape of LA, and moving the company around and getting to all these locations takes a fair bit of time. And it means that once we get there, we've usually got to do a lot of work, and good work, as quickly as we can, and one of the things about working with actors of Liev Schreiber and Jon Voight's calibre and with such good writing is that nobody wants to come in and just bang it out. There's usually quite a bit of rehearsing on the actors' parts, which again is fantastic in the sense that it's more like a feature, but it also eats into the time left to put shots together. So I really have to be on the ball.

CC: Can you talk about your choice of camera and lens package?

RM: We're shooting with the basic ARRI ALEXA, the original version, the same one we've been using for years on *Game of Thrones*. And I use Cooke prime lenses, which I've used for years; they've got a nice warm feeling to them. I like the way the focus rolls in and rolls out, and they're quite pleasing on the actors. Apart from that, I use some filtration on the lens. Virtually all the time I'll have a Schneider Hollywood Black Magic on the lens. And then sometimes I'll add a glimmer glass on top of that just to make it a bit more pleasing cos-

metically. It's a fairly simple package; we don't carry any long zooms.

CC: What about your lighting gear?

RM: We're hardly using any hi-tech new LED stuff. Part of the reason is we're on the Sony lot and we have to use their gear. And a lot of it is old and traditional. I'm using Fresnel 20Ks and I've got a couple of Molebeam projectors in there just to make some nice sharp light shafts, which I like using. My favourite light of all is the ParaBeam by Dedo. They're octagon-shaped and they come in 5- and 7-foot diameters, and I think it's my all-time favourite light, or certainly my favourite one right now. I was introduced to it on *Game of Thrones* three years ago. It's basically a big soft light with a very low profile that one person can carry around on a stand. Sometimes it's a key for the close-ups. Probably three-quarters of the close-ups on the show are lit with that light fixture. It's a versatile light; you can put a tungsten bulb in it or you can change the HMI source, and it's very light and easy to move around. I wish I had a bunch of them.

CC: What's the best part about shooting a TV show in LA?

RD: I love shooting LA for LA. For years I shot in Vancouver and Toronto for New York, and Vancouver for everything but Vancouver. I think in my whole career I shot one movie there that was actually Vancouver. To get to shoot in LA and play LA for LA, and not only that, but really embrace the locations as much as we can, and to go to these iconic locations and also find new ways of seeing LA, that's my favourite part about it. We have three huge stages on the Sony lot, which was formally Columbia and before that MGM, and in our fight club set, for instance, the stairwell that supposedly leads down to the street from it actually goes down into the pit that was dug for the Wicked Witch of the West to sink into when she melted. So it's kind of exciting to work in a place with that kind of history and vibe. 🍷

glass
redefined.

No matter how much
camera technology
improves, your images
have been defined by
the limitations
of current lenses...
until now.



Introducing

PRIMO 70 SERIES

The Most Advanced Cinema Lenses
Ever Developed.



www.panavision.com

From Frustration to Fruition

A new camera support for handheld and three-axis brushless gimbals



Credit: John Edwards

In June of 2014, the Slingshot was introduced at CineGear Expo in Los Angeles. It has since made its way to the four corners of the globe and is providing filmmakers a new method of achieving unique shots. Notably it saw action on Gus Van Sant's upcoming feature *The Sea of Trees* (cinematographer Kasper Tuxen, camera Sam Nuttmann), and was used to great effect by Jeremy Benning csc and his A camera team on season one of SyFy's upcoming new series *The Expanse*, which recently finished shooting in Toronto. Like so many innovations, the Slingshot came about as a result of frustration.

Here is the story of its creation.

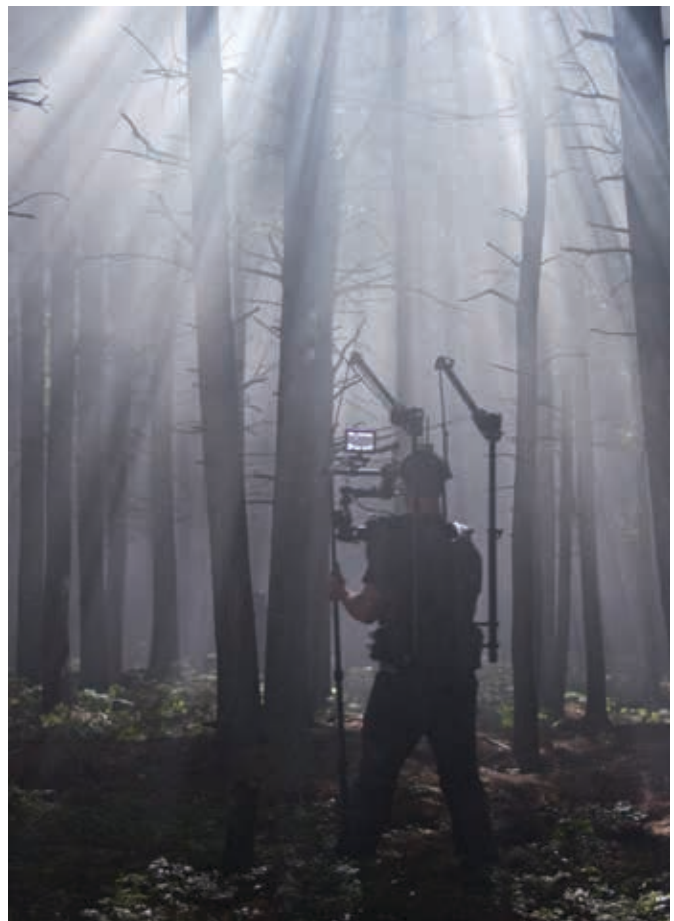
When the Freefly MoVI stabilized gimbal first came out, I became an early adopter along with my friend, director Eric Yealland. I've owned and operated Steadicams for coming on 20 years, and any opportunity to get smooth shots without slinging 80 lbs-plus on my back was intriguing. However, when I kitted the new gimbal with a RED EPIC plus accessories, I couldn't hold onto it for more than a few minutes before my arms gave out. With this limitation, it felt as though the gimbal rig was really no more than a gimmick destined for making the odd specialty shot. I expected to use it free of pain or limitation, so I immediately went to work to find a solution to this dilemma.

I already owned a state-of-the-art Walter Klassen FX Back mount carbon fibre Steadicam vest and the Klassen Suspender rig – a pole-mounted camera support similar to the Easy-rig. The natural assumption was that I could simply hook up the rig to the support and take the load off my arms. Problem is the gimbals are designed to stabilize every axis except vertical, as your arms do this. As soon as I took a step with the rig, all that high-amplitude vertical motion was transferred down the fixed line, and the entire rig dipped down violently. It was worse than no support at all.

The next step was to find a flexible support that could absorb the vertical motion. The Steadicam spring arm was an option, but at that point I'm thinking to myself, "Why not just fly a Steadicam?" I've used many bungee rigs in the past and knew that these would be far too springy. My wife had a set of new resistance bands that stretched more than anything I have ever seen and were virtually unbreakable. I quietly liberated them and attached them to the end of the Klassen Suspender pole at full extension in an upside-down V shape to assist with horizontal balancing. It immediately felt better. The camera and MoVI rig felt weightless and the entire load was evenly distributed to my back and hips thanks to the Klassen vest.

The Slingshot Story

By RAY DUMAS csc



Credit: Sam Nuttmann, Motion State



I took my first steps and experienced that ‘eureka’ moment. My body dipped up and down with my footfalls and the arm moved around jerkily, but the camera remained suspended in space. I broke into a jog – same thing. The elastic was absorbing all my vertical movement brilliantly. Before I knew it, I had been in the rig for over three hours, whereas my previous record holding the gimbal by hand was four minutes. To achieve smoothness, however, the elastic had to stretch high above me at full extension on the pole, and I soon realized I couldn’t make it through a standard door frame.

At this point I needed help and knew exactly where to go. Walter Klassen’s amazing FX and camera equipment shop in Toronto is famous in the industry for producing everything from the back mount Steadicam vest and other camera stabilizing gear, to custom weaponry for big budget blockbusters, and even animatronic animals.

Prototype in hand, I visited Walter and he was immediately taken by the concept. He put his resources and best people into the project development in an attempt to get something ready in time for CineGear. This included many rounds of brainstorming, R&D, prototyping and beta testing to see how far we could push the limits.

Walter designed a new version of his vest for the Slingshot. Twin arms were outfitted with a pulley system to house the support bands, maximizing their ability to absorb vertical movement while remaining compact. The end result is a lightweight, highly-adjustable, ergonomic system. The Slingshot not only provides the operator the stamina neces-

sary to do long multiple takes over the course of a full day (the original intent) but also a means to do shots that could not be done in any other way.

With its ability to go ultra-high and ultra-low, working with the Slingshot has been described a bit like a cross between a human Technocrane and a Russian arm. Walter has even perfected a three-axis classically-tuned set of wheels that work wirelessly with the gimbal. This gives full control to a second operator dedicated to finessing the shot. This technique was used on *The Expanse* with Jason Vieira on the Slingshot/MoVI combo and Angelo Colavecchia on wheels.

It also bears mentioning that the Slingshot can be used without a gimbal as a simple handheld support/stabilization device for very heavy camera set-ups to great effect, sort of like an Easyrig on steroids.

Often, when new technology comes out people tend to react as though it’s a replacement for something else. I have heard people say that gimbals are a clumsy attempt to replace Steadicams much in the same way I remember Steadicams were said to be a replacement for dollies so many years ago. I have never found this to be the case.

As we see time and time again in our industry, when new technologies emerge, creative people will always find a way to adapt them into exciting new and unique storytelling tools. Since the Slingshot has been released into the wild, I have been amazed by how professionals are already using it in ways I never even thought of. 🍷



Credit: Brent J Craig

Previous pages left: Sam Nuttmann from Motion State takes a gimbal to new heights for Microsoft in Seattle, Washington.

Previous pages right: Kaspar Tuxen, director of photography, wields the Slingshot on set the set of Gus Van Sant's new film *The Sea Of Trees*.

Opposite page: Guy Alexander from Heliguy frames a shot in Australia.

Above: Ray Dumas csc demonstrating the Slingshot's handheld capabilities for a *Degrassi* promo.

Below: Jason Vieira at Ripley's Aquarium in Toronto.



Credit: Jeremy Benning csc



D. Gregor Hagey csc with camera.

CSC's Acting With the Camera Workshop Focuses Attention on the Lens

Written and photographed by IAN HARVEY

They're rolling. Do you know where your lens is? Better yet, your light?

ACTRA Toronto members got a hands-on walk-through of their craft from the DP and camera department perspective at a CSC-sponsored event February 18 at the Ted Rogers School of Business in Toronto. The event was part of ACTRA Toronto's 2015 Winter Conference.

Led by director Phil Earnshaw csc, whose body of work includes both *Degrassi* series, *Traders*, *The Border* and *Being Erica*, the two-hour seminar focused on being camera savvy, as well as set etiquette, and was based on the full-day version of the CSC's Acting With Cameras workshop, which will take place July 11 this year.

"Remember, the camera department is your best friend on the set," said Earnshaw, who was joined by fellow DP D. Gregor Hagey csc. "The camera operator, the focus puller, cable puller, second camera assistant, even the guy on the dolly, are there to make you look good. That's their job."

The camera isn't just a piece of equipment around which

the actors' performance happens, the audience of some 200 people were told. It's an essential player on the same stage that demands interaction as much as any other character in the script or the setting itself.

Earnshaw ran through the basics, covering different focal lengths and how they frame the shot, being cognizant of your light, what the axis is and how the eye-line plays to the shot.

The first thing all actors have to realize is that the lens' focal length has an immediate impact on their performance because it dictates what they can and cannot do, he said. "If it's a wide shot, save the tears for later because the camera can't see them," he said. "If it's a long lens, small side-to-side movements are maybe okay – depending if it's a cowboy shot (three-quarters to the gun belt) or medium close or even close-up – but no back-and-forth movement because you may only have a quarter inch of depth of field, and you'll be out of focus."

Hitting the mark is a basic must for any actor, but as

Technical Solutions for Creative Minds



We're connecting you to the right solutions. Our family of companies is working together to help you work more efficiently. With the latest in 4K production tools, camera, lighting, grip and post workflow systems, we've hand-picked the most advanced technologies to get your project from set to screen.



www.simgroup.com

Atlanta • Beijing • Halifax • Los Angeles • Toronto • Vancouver



SIM Group
our family of companies





Earnshaw, left, watches workshop participants.

Earnshaw noted: “Use your muscle memory to know where the mark is; don’t walk into the shot looking at your feet! It may have worked for Spencer Tracy – who walked into a shot looking down and around – but you need to know where your mark is without looking.”

In shot blocking, Earnshaw said, it’s important for the actors to know where their eyes are going to focus because it will anchor the scene. “First, know where your lens is,” he said. “You have to see your lens on your camera because if you can’t see it, the camera can’t see you either. And make sure you can see the lens with two eyes not just one, which means you are really in the shot.”

That’s important, especially in crowd scenes, he said, because the actor must always interact with the camera and that clearly starts with being able to be in the shot not just partially obscured in the frame. Then, he said, decide where you’re going to look. Choose a fixed spot for continuity and keep coming back to it in subsequent takes and reaction shots. Depending on the camera angle and set-up, it should be either the left eye of the actor with whom the dialogue is taking place, or the right eye, or even a point at the camera. It’s something you can work out with the DP or camera operator quickly without taking up much time.

During blocking, it’s okay to ask questions about positioning, lighting, movement in and out of the frame and where and who to look at, he said, but any time you’re on set in front of the camera blocking or even shooting scenes, it’s never the time to strike up a conversation with the DP or director about the veracity of the script.

“It’s not the time to say, ‘I don’t think my character would say this like that,’” he warned. “Or to say you’re not sure about what the character is doing. The time for that is in the read-through, not during shot blocking. We don’t have time for it. We can maybe block seven shots in a day because it takes about 30 minutes for each shot blocking. That’s 210 minutes of work, which eats up a lot of the day.”

Time is of the essence on every set, Earnshaw said, adding that the pressures on productions are to get the footage quickly. He noted that when he first started on *Degrassi High*, the crew had six days to get the episode. Today, it’s two and a half days, and while technology has sped some things up, production schedules are much faster than they used to be.

To keep things moving, he advised, just be aware of what’s going on around you and get comfortable with it. Be respectful of the crew, your colleagues, and keep the noise down, he added.

“Be prepared, know your lines, know your cues, know your pick-ups,” he said, noting he’d worked with an actress who did her own stand-ins and came prepared in full wardrobe and makeup. “She did it because by the time we rolled she was so relaxed and comfortable with it and the crew.”

Again, continuity is important, so the actor has a responsibility to repeat the same actions with the same hands and body movements through each take, especially if there’s a plan to edit at a specific moment, such as when a coffee cup is raised to the lips.

“And take two steps in a walk-and-talk before you start talking, for example, because that gives the post editor space to work,” he advised. “Sarah Polley went from acting to directing and went into an editing suite in post for the first time and was amazed. She said: ‘I had no idea. I just saw what was on the screen when I was acting. I didn’t know it was one line from this take, one line from that take, all combined to give a great performance.’”

Even the seemingly simplest motion must be made with camera and lighting awareness on the actors’ part, Earnshaw said. “We had a young actor getting his first screen kiss and he was very excited,” he recalled. “Until he’d done it 20 times, remembering to hold his head this way and in the light and not move. It wasn’t what he expected.” 🍷

LE MEILLEUR CONSEIL ? LE PIRE CONSEIL ? C'EST LE MÊME!

Dans les années 70, j'étais étudiant à l'école Louis Lumière à Paris bien avant que cette école ne soit intégrée aujourd'hui à la Cité du cinéma dirigée par Luc Besson (le 5^{ème} élément, le Grand bleu). Nous avions trois départements : image, son et photographie au sein desquels nous pouvions étudier des matières aussi diverses que la chimie, la physique optique, l'éclairage, la réalisation ou la directions d'acteurs.

Un de nos professeurs était particulièrement dévoué et a passé beaucoup de temps à convaincre les «grands» réalisateurs de venir à l'école pour parler de leur pratique et de ce que signifie - au jour le jour - le métier de cinéaste.

Ce professeur a réussi à faire venir Éric Rohmer, Claude Lelouch et la plupart des signataires de la Nouvelle Vague incluant Jean-Luc Godard !

C'est ce même Godard qui nous a donné en une seule phrase le meilleur et le pire conseil. En affichant un certain détachement, son éternelle cigarette Bogart mais suspendue aux lèvres, il a murmuré : *«Qu'est-ce que vous faites ici ? Dans une école de cinéma ? Le cinéma, c'est dehors, c'est dans la rue»*.

C'était le pire conseil en ce sens que nous apprenions

beaucoup pendant ces trois années. Par exemple en optique physiologique, comment nos yeux voient les couleurs et les formes et comment notre cerveau les interprète. Nous apprenions aussi beaucoup sur la lumière, pas seulement en termes esthétiques mais aussi en termes optiques. Ces multiples connaissances théoriques étaient très précieuses et ne pouvaient être acquises ailleurs.

Mais Godard nous donnait aussi le meilleur conseil ! Il avait raison bien sûr. Le cinéma est dans la rue et si nous avons quelque chose à communiquer, nous devons l'apprendre de la vraie vie.

Je n'ai jamais oublié cette phrase marmonnée par Godard. Ses conseils correspondaient à sa réputation : j'attendais une parole provocante... Je l'ai eue ! Il questionnait en fait notre désir de faire des films. Sa question était majeure et résumait l'essentiel: sommes-nous là pour divertir où pour questionner le Monde ?

Godard voyait le cinéma comme un outil pour changer la société. Cette petite phrase a été une sorte de balise, un «garde-fou» qui m'a toujours servi d'appui. 🍷

72-BR, 2220 MIDLAND AVE.
TORONTO, ONTARIO, CANADA
M1P 3E6
416-900-3549



Camera Rental Services

Specialized in Cameras, Lights, Lenses, Image Stabilization systems and many more for rental
4000 Sq Ft Studio Space Available

416.900.3549

www.ccc.camera

Digital Cameras Go ACES with Improved Colour Management



While digital cameras have brought many advantages to cinematography, one of their drawbacks is that each manufacturer's technology sees light and colour differently. Well, help is on its way. For the last decade, the Academy of Motion Pictures Arts and Sciences in the United States has been working on the Academy Color Encoding System (ACES), a new standard in colour encoding that will level the playing field for all cameras.

It is a game changer. As the Academy notes, film and television producers face a huge challenge with digital: "On a typical production there might be three or four different digital cameras as well as a film camera in use, all recording to different devices and media using different data formats. During postproduction, especially on major motion pictures, multiple facilities may be engaged for editing, visual effects, mastering and other work. Digital image files arrive at these facilities in any of a dozen (or more!) formats and colour encoding schemes, often without essential metadata. At the end of the process, studio deliverables could range from large-screen film prints to mobile device encodings."

Clearly, this makes working with multiple camera set-ups a technical nightmare. While it can be done, it's a pain and just adds more time and uncertainty and, of course, cost. This standards gap is in part because digital advanced so quickly it didn't evolve in the same way as film. Before digital, it was either ARRI or Panavision and Kodak or Fuji and consistency was baked in.

At press time ACES was set to release this spring and seeks to be the industry standard for managing colour through capture through editing, VFX, mastering, presentation, archive and even future re-mastering.

The production benefits are immense. Upgrade your firmware and mix your ARRIs with your Sonys, your REDs with your Panasonics, GoPros and Blackmagics, Nikons and Canons. It's all the same from here on.

Better yet, it's a free, open-source system, which the Academy says can be applied to "almost any current or future workflow."

DPs like Karl Herrmann CSC in Vancouver are already excited, though he's going on conversations with those at the Academy about it as of yet. "My understanding is that we're talking about an enormously enlarged colour space," he said. "It's like a barn in the middle of a field. In the previous colour space, with all the codecs, this one is more cyan, this one is more red. What they've done is design a new system, sort of a common denominator codec which all the manufacturers have bought into so you have this huge tonal range. This is beyond where we'll ever go probably, and I never thought I'd say that."

Forget *Fifty Shades of Grey*. How about 100 shades of grey between absolute black and white? Some have compared this to the "Beta vs. VHS" war, but my source at the Academy, who spoke off the record because the official release hadn't gone out in time for this magazine's deadline, said that battle was more of a marketing struggle.

The Academy doesn't take the view

that one camera is better than another, merely that there should be a way to standardize the colour encoding language for consistency. "ACES is the replacement for the infrastructure we had with the film system," said my source, noting film was used for so long and grew in tandem with the industry it was able to evolve a set of standards and infrastructure that covered everything from the placement of the sprockets to light sensitivity. "As we moved from film to digital we lost our standard infrastructure."

Thus, he said, ACES 1.0, is the baseline from where all things can happen. This means files can be captured from different sources, archived and re-mastered, if warranted, as technology evolves in the same way audio recordings have been re-mastered and re-released over the years.

With manufacturers' financial support, this project is well advanced. The Academy recently released a DevPak (software developers package that allows third parties to create plug-ins and other tools) and hopes the platform will evolve over time with use and acceptance. It's also going to be front-end user friendly: "You won't need a degree in computer science, but there will be some learning involved," according to the source. Call me a geek, but ACES definitely has a ring about it: "One Ring to rule them all, One Ring to find them, One Ring to bring them all and in the darkness bind them." 🍷

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



The Cooke Look[®]

One Look. All Speeds

"I've loved the Cooke S4 lenses since shooting my first film. It's that special organic feel that Cooke lenses have always had; not so vintage to be uneasy and compromising, but not so tack perfect and orthodox that you end up looking 'standard.' And, they have a solid range of focal lengths to choose from. Today I insist on shooting with them. Now as before, it's that great Cooke Look."



– Alex Catalán, AEC, Director of Photography,
La Isla Mínima (Marshland)



NEW
Anamorphic/i | **T2.3**



MINI S4/i | **T2.8**

5/i | **T1.4**



S4/i | **T2.0**



CookeOpticsLimited

British Optical Innovation and Quality Since 1893.

cookeoptics.com

T: +44 (0)116 264 0700

Canada, South America, USA:

T: +1-973-335-4460



Michael Wale csc

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

While studying at university, I read Susan Sontag's *On Photography*, which made a lasting impression. The photography of Edward Curtis, Vivian Maier and Fred Herzog. The paintings of Edward Hopper and Eric Fischl. The work of Roger Deakins BSC, ASC and Bob Richardson ASC. These are among the many impressive and impressionable works I have had the pleasure of experiencing.

How did you get started in the business?

Growing up in Victoria, my father had a darkroom in the basement of our home. He taught me how to load a camera, process film and print on paper. Later, while studying drawing and photography at university, I volunteered on a student film and decided then to shift my direction by attending Ryerson University in Toronto to study film. I returned to Vancouver, where I shot shorts and music videos while working as a camera trainee. I worked hard and was fortunate to have the opportunities that have taken me where I am today. As a trainee, I met Pat Williams, who later hired me to shoot my first television series *SK8* for Nickelodeon. Pat hired me again several years later for the sci-fi series *Continuum* and continues to be a great source of support.

Who have been your mentors or teachers?

I've had the good fortune to have worked for and been mentored by several DPs. I was a trainee on *The X-Files* under

John Bartley CSC, ASC; an assistant under Bob Richardson ASC on *Snow Falling On Cedars*; and an operator with Jon Joffin ASC on various projects. By working as an assistant on commercials and television shows, I would watch the blocking and the lighting set-ups. Being on set was a tremendous opportunity to learn, as it still is today.

What cinematographers inspire you?

Roger Deakins BSC, ASC, Conrad Hall ASC, Bob Richardson ASC and Gordon Willis ASC.

Name some of your professional highlights.

Receiving an ASC nomination for *Smallville* and attending the nominees' dinner at the ASC Clubhouse with my wife Janice, while being congratulated by my peers in a celebratory and supportive environment.

What is one of your most memorable moments on set?

I've had many memorable moments working with great actors, directors and DPs. I have had the opportunity to visit beautiful locations and the privilege to work with some of the most talented crews in the industry while at the same time being in the company of great friends.

What do you like best about what you do?

The creative collaborative process of telling a story. I love the artistic, technical and social dynamic of a film set (not to mention the catered meals and free parking).

What do you like least about what you do?

The long hours and time spent away from my family.

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

Digital cinematography. I was fortunate to have been educated and trained in film and appreciate the benefits that a digital medium offers, although I feel it has come at some expense, namely in the structure and process that shooting with a film camera brought to set. I welcome the technology yet miss the discipline of a "film" set.

How can others follow your work?

www.michaelwale.com and www.ddatalent.com

Selected credits:

Smallville (WB/Fox); *Fringe* (Fox); *Almost Human* (Bad Robot/Fox); *Continuum* (Showcase/Syfy); *iZombie* (CW); *Mix* (ABC)

EQUIPMENT WANTED

Edmonton Film Cooperative wants your unused Arri 35 mm camera. Do you have film cameras languishing on a shelf? Give it a new life, give it to a film coop and we will give you a healthy tax credit. Have a 35BL, a 235, a 435 gathering dust because everyone is Red cam nuts? Have other great camera accessories? Let us know, let's make a deal. **Contact Andy @rentals@fava.ca and work a great deal.**

SHORT-TERM ACCOMMODATION FOR RENT

Visiting Vancouver for a shoot? One-bedroom condo in Kitsilano on English Bay with secure underground parking, \$350 per week. Contact: Peter Benison at **604-229-0861, 604-229-0861 or peter@peterbenison.com.**

EQUIPMENT FOR SALE

FOR SALE: Canon 7D body, Canon 60D body, Canon 14mm f/2.8L, Canon 70-200mm f/2.8L, Canon 17-55mm f/2.8, Canon 100mm Macro f/2.8L, 16GB CF card, 32GB CF card, Zacuto Z Finder Pro, iKan V8000 Monitor kit, Nikkor 20mm f/2.8 AI-S, Nikkor 28mm f/2 AI-S, Nikkor 35mm f/1.4 AI-S, Nikkor 50mm f/1.2 AI-S, Nikkor 85mm f/1.4 AI-S, Nikkor 105mm f/1.8 AI-S, Nikkor 200mm f/4 AI-S, Leica R 135mm f/2.8, (all Nikkor's come with 77mm step-up rings, zip gear and Redrock Canon EF adapters - excellent quality). Please email **gregor@dghagey.com** for pictures and prices.

FOR SALE : Preston Fl+Z (RF) remote follow focus package. Includes: MDR1, 2X DM1 motors(Jerry Hill style), Microforce zoom control, Iris controller, hand unit, speed booster (12v-24v)+ fast charger. Panavision, RED, Arri power cables/run cables. + brackets/ various lens gears/marking discs. ASKING \$9,000 for more info and a detailed spec list please contact: Greg Bishop (**647**) **405-8644, greg@biskupcine.com**

Cooke Speed Panchro 18mm 1.7/T2. "C" Mount, Nice condition. From United Kingdom #572079, asking \$1,800.00 Barry Casson csc Office: 250-721-2113 **bcasson@speackfilm.com**

Canon Wide angle Lens J11A X 4.5 B4 IRSD and Canon Servo Zoom Control ZSD-300 Value 27 000\$ Asking only 3 000\$ Elmo Suv-Cam SD ELSC5C and accessories New Value 1 200\$ Asking only 100\$, Anton Bauer UltraLight & UI Soft Box Asking only 150\$, Frezzi HMI Sun Gun & Frezzi Soft Box Value 1 700\$ Asking only 400\$, Porta Brace Rain Slicker for Pro Camcorder RS-55 like New Asking only 150\$, Script Boy Wireless T.C. System needs minor repair Asking only 100\$, Shure Mixer FP33 & Porta Brace audio mixer case Asking only 450\$, Sony Monitor SD PVM-14N1U new Asking only 50\$, 2 Camera Canon Dig Rebel 10Mp XT, Sigma 70-300 F4-5.6 Super C-AF, 4 Canon Batteries and accessories Asking only 550\$, Porta Brace monitor Case for Panasonic BT-LH910 like new Asking only 100\$ **andrepaul@me.com or call 514 831-8347**

Panasonic AJ-HDX900P 290 drum hours, \$7500.00 Canon KJ16ex7.7B IRSE lens, \$5000.00 Canon J11ex4.5B4 WRSD lens, \$4500.00 **Call Ian 416-725-5349 or idscott@rogers.com**

Asahi Pentax spotmeter(just serviced) 425.00 Minolta Colormeter III F 750.00 Spectra Professional IV 250.00 Spectra Professional IV A 300.00 Minolta SpotmeterF(need repair) 100.00 **Bernard Couture: p.bc@sympatico.ca; 514-486-2749**

Professional U/W housing from renowned world leader Amphibico.

2006 Sony HVR-A1U camera with 0.7x wide adapter and all accessories.

2006 AmphibicoEVO-Pro housing with .55x wide conversion and flat port. Rare model built in small quantity. Most camera functions accessible. About 60-70 dives. Complete overhaul and pressure tested by factory in 2010. 3.5" LCD Monitor, rebuilt in 2010. 2 compact Discovery 10W HID lamps by Amphibico with batteries and chargers. Spare o-ring for all. Soft and hard carry cases. All in good condition.

E-mail or call for photos and more information. 514-941-2555, daniel@dvdpc.ca

Transvideo Titan HD Transmitter and Re-ceiver kits. \$3000ea. 2 for \$5500. Similar in style and operation to the Boxx Meridian. 1- Angenieux 25-250 T3.9 Arri PL mount, std film gears on focus, zoom, and iris (32 pitch-mod 0.8), lens support and collar, shipping case included \$2900 1-Tamron 300mm F2.8 Arri bayonet mount with PL adapter, std film gear on focus (32 pitch-mod 0.8), 42mm filters: clear, 2 x 85, shipping case included \$900

Contact: stephen.reizes@gmail.com

Panasonic 3D Professional Full HD Video Camera (AG-3DA1)

The AG-3DA1 is the world's first professional, fully-integrated Full HD 3D camcorder that records to SD card media. The AG-3DA1 will democratize 3D production by giving professional videographers a more affordable, flexible, reliable and easier-to-use tool for capturing immersive content as well as providing a training tool for educators.

At less than 6.6 pounds, the AG-3DA1 is equipped with dual lenses and two full 1920 x 1080 2.07 megapixel 3-MOS imagers to record 1080/60i, 50i, 30p, 25p and 24p (native) and 720/60p and 50p in AVCHD.

Camera is very new. Includes Kata Carrying case, 4 batteries.

Asking price: \$17,500 (includes tax).

Will ship out of province.

To view photos/questions email frank@tgtvinc.com or call 416-916-9010.

Proline 17 inch Teleprompter

Included is both PC AND Mac versions for our industry leading Flip-Q teleprompter software. Flip-Q automatically "Flips" the secondary output on your laptop so both the operator and talent will see perfect reading left-right text. The ProLine 17 standard LCD panels are the lightest weight, lowest profile designs in their class. In addition, they offer both VGA and composite video inputs adaptable with any computer output or application. They also offer flexible power options including 100-240V AC or external 12v DC input.

Price includes Tripod attachments and Pelican carrying case.

Complete tool-less set-up.

Asking Price: \$2,000 (includes tax)

To view photos/questions email frank@tgtvinc.com or call 416-916-9010.

Sony PMW-F3 with S-log firmware. Low hours, Excellent condition. Kaiser top handle, 32GB high rate card. \$3500.00. Gemini 4:4:4 Solid State recorder now PRORes capable, with eSata and Thunderbolt readers, lots of accessories, case, 512GB and 3x 256GB solid state drives/ cards. Excellent condition. \$3000.00 IBE-Optics HDx35 PL to B4 adapter comes with power cable and soft case. Used on F3 and Alexa for superb results. \$3000.00. Willing to sell everything as a complete package for \$8500.00 **Available for everything. Contact John Banovich 604-726-5646 or JohnBanovich@gmail.com**

Nikkor AF-S VR 500mm F 4 IS ED Lens. Super rare and very hard to find!!! Serial # 204153 Perfect condition. Not a scratch on it!!! Only one year old. Included Hard Shell Case, Lens Hood, Lens Strap, Case strap. Come with Manfrotto Carbon Fiber tripod, Jobu head and Jobu Mounting Bracket. Asking price \$9000.00 **gandalf-merlyn@shaw.ca, 604.566.2235 (Residence), 604.889.9515 (Mobile)**

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 chbielz@gmail.com**

SERVICES

HD Source is well-known and respected for their excellent SERVICE department and truly skilled technicians. As an Authorized Sony Service Depot, HD Source professionally maintains, repairs, and performs crucial upgrades to a wide range of equipment, including HD and 4K. HD Source also proudly services Canon Cinema EOS products and Canon Broadcast lenses, and boasts an on-staff Canon-trained and experienced Lens Technician. HD Source understands how important each piece of equipment is, and will get it operating and back to you as quickly and as cost-effectively as possible.

Call Alnoor at 905-890-6905, email him at alnoor.remtulla@hdsources.ca, or drop by HD Source anytime at 1670 Enterprise Rd. (Dixie & 401).

HILL'S VIDEO PRODUCTIONS – BURLINGTON

Looking for a unique shooting control room? Rent our 32 ft. 1981 Bus complete with control room and audio. HDSDI fiber boxes for long runs. Great for keeping warm on those multi camera shoots.

www.hillsvideo.com Rob Hill – 905.335.1146

Need your reel updated? Looking for an editor? I am a CSC associate member who is also an editor with my own FCP suite. I am willing to trade my edit suite time in exchange for rental of your gear, or shooting advice, or both. **Please send email to miurabucho@gmail.com.**

Do you travel between Toronto and Hamilton for production every day? Need a place to: screen dailies, host your production office that's close to both? Hill's Production Services www.hillsvideo.com. We are a full Service Production Company with cameras and edit bays for making EPKs. Some grip gear, if you find yourself in the field, short of one or two items. Hill's also has office space and a mobile screening room. Located just off the QEW in Burlington. **Check us out 905-335-1146 Ask for Rob Hill.**

CAMERA CLASSIFIED IS A FREE SERVICE PROVIDED FOR CSC MEMBERS.

For all others, there is a one-time \$25 (plus GST) insertion fee. Your ad will appear here and on the CSC's website, www.csc.ca. If you have items you would like to buy, sell or rent, please email your information to **editor@csc.ca**.

Cedar Cove III (series); DP Kamal Derkaoui csc; B Camera Operator Pieter Stathis csc; to June 20, Burnaby

Continuum IV (series); Camera Operator Greg Fox; to May 22, North Vancouver

Damien (series); DP Luc Montpellier csc; to June 23, Toronto

Dark Matter (series); B Camera 1st Assistant Marcel Janisse; B Camera Operator Anton Van Rooyen; to May 15, Toronto

Defiance III (series); DP Thomas Burstyn CSC, FRSA, NZCS; to June 11, Toronto

Fargo II (series); DP Craig Wroblewski csc; to May 20, Calgary

Heroes Reborn (series); DP Glen Keenan csc (alternating episodes); Camera operator Perry Hoffman; Data Management Technician Marc Forand; to September 18, Toronto

Impastor (series); DP Neil Cervin csc; to May 19, Burnaby

The Layover (feature); DP Mark Irwin csc, ASC; to June 7, Burnaby

Jesse Stone 9 (TV movie); B Camera Operator Alastair Meux csc; to May 30, Dartmouth

King Dave (feature); DP Jérôme Sabourin csc; to July 6, Montreal

Les Pays d'en haut (series) DP Jérôme Sabourin csc; to July 10, Montreal

Lise watier, une vie à entreprendre (documentary); DP Serge Desrosiers csc, Montreal

Lizzie Borden Chronicles (series); DP François Dagenais csc; Halifax

Love of My Life (feature); DP Bruce G. Worrall; Camera Operator Paula Tymchuk; to May 8, Sault Ste-Marie

Max and Shred II (series); DP Bentley Miller; Pedestal Operator Matt Phillips csc (alternating); to June 26, Toronto

Music Room (series); DP Kim Derko csc; Camera Operator Brad Hruboska; to July 9, Toronto

My Big Fat Greek Wedding 2 (feature); Camera Operator/Steadicam Keith Murphy; to June 26, Toronto

Nouvelle adresse III (series); Richard Ciupka csc; to June 26, Montreal

Rogue III (series); DP Steve Cosens csc; to September 11, Toronto

Sold (web series); DP Pierre Jodoin csc; to August, Montreal

Schitt's Creek II (series); DP Gerald Packer csc; to July 2, Toronto

Sensitive Skin II (series); DP Douglas Koch; to June 30, Toronto

Shut In (series); DP Yves Bélanger csc; to April 24, Burnaby

Sold (series); DP Pierre Jodoin csc; Camera Operator Marc Charlebois csc; B Camera Operator Yoann Malnati; to August 8, Montreal

The Strain II (series); DP Colin Hoult csc (alternating episodes); trainee Alan Ruth; B Camera Operator J.P. Locherer; to April 29, Toronto

Suckers (MOW); DP Thomas Harting csc; to April 2, North Vancouver

Suits V (series); DP Alwyn Kumst csc; Camera Operator/Steadicam Michael Soos; B Camera Operator Peter Sweeney; to November 6, Toronto

Swept Under (MOW); DP Daniel Villeneuve csc; to May 15, Montreal

Terrific Trucks (series) DP Ben Lichty; to October 1, Toronto

Two Lovers and a Bear (feature); DP Nicolas Bolduc csc; to May 1, Montreal

CALENDAR OF EVENTS

MAY

11, Soirée Pub CSC Pub Night, 18h-21h, Le Cheval Blanc, 809 Ontario Est, Montreal

23, CSC DSLR Workshop, Toronto, csc.ca

23-May 5, Hot Docs, Toronto, hotdocs.ca

JUNE

6-7, CSC Lighting for Tabletop Workshop, Toronto, csc.ca

7-10, Banff Media World Festival, banffmediafestival.com

20, CSC Camera Movement Workshop, Toronto, csc.ca

JULY

11, CSC Acting With the Camera Workshop, Toronto, csc.ca

AUGUST

15, CSC Advanced Post Workflow Workshop, Toronto, csc.ca

27-September 5, Montreal World Film Festival, ffm-montreal.org

SEPTEMBER

10-20, Toronto International Film Festival, tiff.net

President from page 2

of equipment and whether some crew members really understand more than just the job that they do. A case in point: the geared head, although very robust in construction, once a camera is mounted on top of the head and the whole assembly is then mounted on a dolly, the worst possible situation is for the entire unit to be wheeled over rough terrain or over cables in a studio. In this case, does the dolly grip actually understand the camera operator's job and the finesse required

to operate a geared head, let alone the exacting mechanical alignment of the various components and therefore how important it is to protect it from any possible damage? Likewise, to move a geared head without first having removed the handles (to avoid possible damage) is potentially courting disaster, yet this happens on a regular basis, for it seems that there is little or no interest in taking the time to do it right.

All of this lack of respect for equipment begs the question: why? The answer is simple: it's not theirs! Let's change this! 🍷

Write to Us www.csc.ca
Connect online with the CSC

Canadian Cinematographer welcomes feedback, comments and questions about the magazine and its contents. Please send your letters to editor@csc.ca. Letters may be edited for clarity and space.



@csc_CDN

The family just got bigger. And smaller.



**Super-lightweight
carbon body**

Extending the
ALEXA camera range

**ALEXA sensor &
image quality**

For matching color
space & workflow

**Integrated lens motor
control & ND filters**

Perfect for gimbals &
multicopters

**Future-proof
technology**

With 4K UHD, HDR
and HFR recording

ALEXA MINI

ARRI ALEXA MINI. TRULY CINEMATIC.



www.arri.com/qr/csc/alexamini

ARRI 

SONY



Rigged & Ready

If you're a one-man or one-woman show, the Sony PXW-FS7 XDCAM is an absolute showstopper. Design-wise, it sports a host of innovative ergonomic features, including a built-in arm extension that adjusts to your physique and shooting posture. At the end of the arm extension, Sony has cleverly positioned a control grip that makes operating the FS7 a piece of cake.

Speaking of that delicious dessert – by combining lightweight with ultra-performance – the FS7 is very much like having your cake and eating it, too.

But let's not forget the main course! Equipped with its 4K Super 35mm Exmor CMOS sensor, the PXW-FS7 shoots jaw-dropping HD, full UHD, 4K up to 60p, and continuous 7.5x super slow-motion recording in Full HD up to 180 fps.

As for shooting formats, the FS7 has got the codecs covered with XAVC and MPEG-2HD 422. Plus, by adding the optional (XDCA-FS7) extension unit, you can shoot RAW output, Genlock and Time Code, and third-party codecs.

Furthermore, with its α -mount lens system, the FS7 is compatible with a wide variety of Sony E-mount and A-mount lenses. And can be adapted to accept virtually any type of Super 35 compatible lens from any manufacturer.

When you're ready to step up to a new level of HD and 4K recording, check out the rigged & ready FS7 at Vistek. It's everything you've been shooting for.

XDCAM **XAVC** **MPEG HD422** **Exmor** **4K**
CMOS Sensor

COMMERCIAL PRO VIDEO

Direct: 416-644-8010 • Fax: 416-644-8031 • Toll-Free Direct: 1-866-661-5257 • CommercialVideo@vistek.ca

PHOTO | VIDEO | DIGITAL | SALES | RENTALS | SERVICE

TORONTO | MISSISSAUGA | OTTAWA | CALGARY | EDMONTON

Vistek
The Visual Technology People

VISTEK.CA