

THE CANADIAN SOCIETY  
OF CINEMATOGRAPHERS

PRESENTS

THE  
57<sup>TH</sup>   
ANNUAL  
CSC AWARDS  
GALA

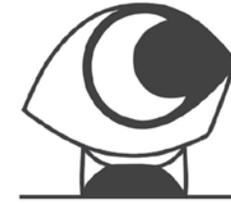
SATURDAY  
MARCH 22, 2014

The Frontenac Ballroom  
Westin Harbour Castle,  
Conference Centre

1 Harbour Square, North Side  
Toronto • Ontario • Canada

# THANK YOU

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## 57<sup>th</sup> CSC AWARDS



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# CANADIAN SOCIETY OF CINEMATOGRAPHERS

## CURRENT EXECUTIVE

President	Joan Hutton csc
Co-Vice-President	Ron Stannett csc Carlos Esteves csc
Secretary	Antonin Lhotsky csc
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Robert Bocking csc

## AWARDS COMMITTEE

Chair	Alwyn Kumst csc
Committee Members	Robert Bocking csc Albert Dunk csc, ASC John Hodgson George Hosek csc Joan Hutton csc

CSC Executive Officer Susan Saranchuk

## TONIGHT'S HOST

## AWARDS PRODUCTION

Director	Ian McLaren
Stage Manager	Sydney Kondruss
Camera Operators	Jordan De Biasi Richard Bacsa Carly Williams
Video Technician	John Ker
Switcher/Engineer	Oliver Weedon
Audio/Visual	Freeman Audio Visual
Show Reel, courtesy of	David Oliver, Editor, REDLAB digital

Volunteers: Susan Masterson, Jim Benson, Nancy Angevine-Sands, Melissa Longland, Kyle Stacey, Guido Kondruss, Graeme Kondruss, Sylvia Richmond.



**Richard Crouse, Film Critic,  
Author & TV Personality**

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## 57<sup>th</sup> CSC AWARDS PROGRAM PRESIDENT'S



**W**elcome to the 57<sup>th</sup> CSC Annual Awards Gala, where we celebrate the art of cinematography by honouring individuals who have shown outstanding excellence in their craft.

As new technology continues to test our metal as cinematographers by pushing new boundaries and opening new vistas, we continue to adapt to the new tools presented to us. Emmanuel Lubezki ASC and his work on the film “Gravity” certainly showed us where and how far cinematography can travel in the digital age.

Whether it is traditional live action or CGI based cinematography it doesn't particularly matter as long as the images on the screen have the same effect on the audience. It's all a matter of utilizing the tools that cinematographers have at their disposal to tell a story effectively, and that is not better illustrated than by the work of tonight's nominees. Their brilliance and artistry shines through in every clip tonight. I congratulate all of the nominees whose talent, versatility and vision honours our craft and exemplify the best in cinematography.

There is also a bit of CSC history being made tonight with the addition of a new awards category that signifies our ever changing industry. The “Webisode Cinematography” award will be presented for the first time to an individual who has skilfully and creatively applied the principals of cinematography to a project destined exclusively for the internet.

Choosing the nominees and winners for a competition such as the CSC Awards is no easy task. I would like to acknowledge and thank Alwyn J. Kumst csc who took the driver's seat as this year's Awards Chair. Alwyn streamlined the judging process by using new technology to not only speed-up the viewing procedure, but also make the judging even more equitable for all entrants. A terrific job Alwyn, well done! I would also like to thank

the awards committee, Bert Dunk csc, ASC, Robert Bocking csc, George Hosek csc and John Hodgson, for their hard work and dedication that contributed to this evening's celebration. A special thank you to all the jurors who took the time and made the effort to pick the best of the best that resulted in this year's nominees and winners.

For an event such as the 57<sup>th</sup> Awards Gala, there are always silent, but very important partners. For the CSC it's our sponsors. Without their generous and sustaining support, we would not be able to vigorously pursue our goal “to foster and promote the art of cinematography”. I thank all of our sponsors for their assistance, cooperation and collaboration. Together, we can continuously work towards building a healthy and vibrant film and television industry that benefits us all.

To everyone here this evening, thank you for attending the 57<sup>th</sup> Annual CSC Awards Gala and helping to celebrate the best in cinematography! Enjoy the evening!

*Joan Hutton csc*



5:30 pm  
**RECEPTION**

Cash bar

featuring *hors d'oeuvre* Sponsored by **Clairmont Camera**

**Champagne** Sponsored by **Sim Group**

7:30 pm  
**OPENING REMARKS**

Joan Hutton CSC, President

8:00 pm  
**DINNER & AWARD PRESENTATIONS**

Chardonnay, VQA, Peller Estates: white wine  
Cabernet Merlot, VQA Peller Estate: red wine

**Menu**

**Salad**

cooks town greens, crumbled goat's cheese,  
roasted grapes, bosc pear vinaigrette

★★★

**Entrée**

Fire roasted Ontario chicken mushroom & brie stuffing,  
butternut squash risotto, market vegetables, cabernet jus

**Vegetarian Entrée**

giant ricotta & spinach stuffed tortellini, seasonal vegetables,  
vine tomato stew, organic basil olive oil drizzle

★★★

**Dessert**

molten lemon and white chocolate cake with a citrus  
marmalade glaze, stewed berries, honey crisp

Coffee, Tea

10:30 pm

**Schmooze Hour**

Cash Bar

**Munchies** Sponsored by **PS Production Services**

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Congratulations to all 2014 CSC award nominees who’ve used Canon cameras:

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 Allan Leader csc  
 Sama Waham  
 Cabot McNenly  
 Benjamin Lichty  
 Sarah Thomas Moffat  
 Gregory Bennett  
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# THE 57<sup>TH</sup> ANNUAL CSC AWARDS GALA HONOUREES & NOMINEES



## CINEMATOGRAPHER AWARDS

### THE ROY TASH AWARD FOR SPOT NEWS CINEMATOGRAPHY

Jon Castell *ARGENTINA'S POPE* The National – CBC  
Andrew Lawson *FACES* CTV News  
John Mees *TACLOBAN: A CITY IN RUIN* CTV News

### THE STAN CLINTON FOR NEWS ESSAY CINEMATOGRAPHY

Allan Leader csc *NUTSHELLZ* Discovery Channel  
Allan Leader csc *CRYSTAL SKULLZ* Discovery Channel  
Peter Szperling *HAT MAKER* CTV Ottawa, “Regional Contact”

### NEWS MAGAZINE CINEMATOGRAPHY

Jon Castell *THE NATIONAL* – CBC “Faith in the Favelas”  
Kirk Neff 16:9 Global TV/Shaw Media “Bus Rape Outrage”  
Kirk Neff 16:9 Global TV/Shaw Media “Stolen Faces”

### LIFESTYLE/REALITY CINEMATOGRAPHY

Allan Leader csc *THE NATURE OF THINGS* “Survival of the Fabulous”  
Kristoff Rochon *TESSA & SCOTT* “Life at the Arctic Edge”

### WEBISODE CINEMATOGRAPHY

Benjamin Lichty *SAVING HOPE: LAST CALL* “No Heat, No Feelings”  
Scott McIntyre *HOW NOT 2 GUIDE 2 GETTING CLEAN & SOBER* “Eddie Gets Triggered”  
Jon Simonassi *IT CAN WAIT*

### CORPORATE/EDUCATIONAL CINEMATOGRAPHY

Gregory Bennett, Kokuho *NEW CROP*  
Jeremy Benning csc, Saudi Airlines *SAUDIA*  
Sarorn Ron Sim csc, Dow Chemical Company *THE ELEMENTAL MESSENGER*

### STUDENT CINEMATOGRAPHY AWARD

Sponsored by **Panavision Canada**

Christopher Lew *WALK THE MOON* Sheridan College  
Henrique Wallau *AVELINE'S WINDOW* Vancouver Film School  
Derek Wayne *I LOVE RHONDA* Humber College

### THE CAMERA ASSISTANT AWARD OF MERIT

*Mark Giles*

*“For excellence and outstanding professionalism in the performance of the AC duties and responsibilities”*

Based out of Toronto, Mark Giles has built his brilliant career as a top flight 1st AD by keeping the camera department running smoothly and flawlessly all the time, no matter when and where. Known for his near encyclopedic knowledge of cameras, Mark has the uncanny ability to keep failing equipment functioning until the last shot. The consummate professional, dubbed the “Camera Robot” by cinematographers, Mark is lauded for his quiet precision and highly tuned skills. The CSC is pleased to announce Mark Giles as this year’s recipient of The Camera Assistant Award of Merit.

THE  
**57**<sup>TH</sup>  
ANNUAL  
CSC AWARDS  
GALA



As proud sponsors of the CSC Awards, we're thrilled to lend our support and pay tribute to the works of all our friends and colleagues being honoured tonight.

Your creative vision inspires us and we are extremely proud to be in the company of such talented artists. Good luck to everyone and we look forward to helping you bring your future projects to the screen.

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## SPECIAL HONOUREES

### THE BILL HILSON AWARD

*Cyril Drabinsky, Deluxe*

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

It's difficult to foresee the future, but Cyril Drabinsky did exactly that and helped change the face of the film and television industry. Cyril began his career in Toronto with his feet firmly planted in film processing as head of Film House Laboratories before moving to Deluxe in Los Angeles, where he eventually became the company's CEO. During his tenure, Cyril led the Deluxe's crossover from photochemical processing to file-based digital technology that opened new doors and presented service opportunities to an industry grappling with change. Today, Deluxe stands at the forefront of our digital post production industry. The CSC is proud to name Cyril Drabinsky as this year's recipient of The Bill Hilson Award.

### THE KODAK NEW CENTURY AWARD

*Eric Cayla csc*

*"For outstanding contribution to the art of cinematography."*

Eric Cayla csc, began his cinematic career 44 years ago in Quebec as a documentary cinematographer. Since then he has rarely stopped working and has built an impressive filmography with 55 credits to his name spanning television, features and documentaries and is considered one of the top Directors of Photography in Canada. Eric is acclaimed for his use of minimal light to create strong statements and his exploration of colour has been likened to the nuances of a painter's brush stroke. Eric maintains that by telling a story within the frame through cinematic composition gives a scene its sense of rhythm. In recognition of his strong level of artistry combined with his deft skill as cinematographer, Eric Cayla csc is the 2014 recipient of the Kodak New Century Award.

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### IN MEMORIAM

*Presented by: Joseph Sunday phd*

## THE PRESIDENT'S AWARD

*Antonin Lhotsky csc*

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

An esteemed Director of Photography and a "Special Genie" winner for outstanding film achievement, Antonin Lhotsky csc has been a CSC member for the past 45 years. During this time he has been an ardent supporter of the CSC, most notably in recent years as the society's secretary on the executive board. Antonin's reserved demeanour masks a strong will and "can do" attitude that exemplifies resolve and reliability. No matter the task, Antonin is always ready and willing to work towards the betterment of the Society. The CSC is honoured to name Antonin Lhotsky csc as this year's recipient of the President's Award for his generous fortitude in giving back to his craft and cinematic community.

## DIRECTOR OF PHOTOGRAPHY AWARDS

### ROBERT BROOKS AWARD FOR DOCUMENTARY CINEMATOGRAPHY

Sponsored by **Vistek**

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

Allan Leader csc *UNCLAIMED*

Sama Waham *RAMP*

### DOCUDRAMA CINEMATOGRAPHY

Benjamin Lichty *BRAINWASHED* "Covenant of Hate"

Cabot McNenly *MURDER IN PARADISE* "Brazilian Knockout"

### MUSIC VIDEO CINEMATOGRAPHY

Pasha Patriki csc, Mariana's Trench *BY NOW*

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

Brett Van Dyke csc, Lindi Ortega *TIN STAR*

### PERFORMANCE CINEMATOGRAPHY

Jeremy Benning csc *LOST IN MOTION II*

Sarah Thomas Moffat *GLORIOUS*

Craig Wroblewski csc *SYNTHESIS*

## DRAMATIC SHORT CINEMATOGRAPHY

Sponsored by **REDLAB digital**

Guy Godfree *THE ARCHIVIST*

Daniel Grant csc *WAKENING*

Daniel Grant csc *A COMMON EXPERIENCE*

## FRITZ SPIESS AWARD FOR COMMERCIAL CINEMATOGRAPHY

Sponsored by **Dazmo Digital**

Kris Belchevski, Gears Bike Shop *PEDAL*

Dylan Macleod csc, Nike *LAST TEAM STANDING*

Robert Scarborough, 18 Waits *SHORE LEAVE*

## TV DRAMA CINEMATOGRAPHY

Sponsored by **Sim Digital**

Jeremy Benning csc *KILLING LINCOLN*

Samy Inayeh csc *ALIVE*

Jon Joffin *RING OF FIRE*

## TV SERIES CINEMATOGRAPHY

Sponsored by **Technicolor Toronto**

Pierre Gill csc *COPPER* "Aileen Aroon"

Gregory Middleton csc *THE KILLING* "Try"

Ousama Rawi csc, BSC *DRACULA* "A Whiff of Sulfur"

## THEATRICAL FEATURE CINEMATOGRAPHY

Sponsored by **Deluxe**

Pierre Gill csc *THE COLONY*

Pierre Gill csc *UPSIDE DOWN*

Jon Joffin *HAUNTER*

## CLOSING REMARKS

Alwyn Kumst csc, Awards Chair

## PAST RECIPIENTS

### THE KODAK NEW CENTURY AWARD

The Kodak New Century Award is presented to recognize persons who have made an outstanding contribution to the art of cinematography.

2013 Ron Stannett csc

2012 Ousama Rawi csc, BSC

2011 George Willis csc, SASC

2010 Vic Sarin csc

2009 Pierre Letarte csc

2008 Rodney Charters csc, ASC

2007 Pierre Gill csc

2006 Robert McLachlan csc, ASC

2005 Harry Makin csc

2004 Paul Sarossy csc, BSC, ASC

2003 Ron Orioux

2002 Guy Dufaux

2001 John Bartley csc, ASC

2000 Richard Leiterman csc

1999 Bert Dunk csc, ASC

1998 Ernest McNabb csc

1997 Rene Ohashi csc, ASC

1996 Miklos Lente csc

1995 Laszlo George csc

1994 Roger Moride csc

1993 George Morita csc

1992 Manfred Guthe csc

1991 Kenneth Post csc

1990 Robert Bocking csc

1989 Robert Brooks csc

1988 Mike Smith

1987 Fritz Spiess csc

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## THE BILL HILSON AWARD

The Bill Hilson Award is named after the man who generated and regulated the procedures for film quality control in the early days of CBC Television. This award is presented for outstanding service contributing to the development of the motion picture industry.

2013 Graeme Ferguson	1994 Bill White
2012 Denny Clairmont	1993 Robert C. Crone csc
2011 Rob Sim	1992 Fin Quinn
2010 Evertz Microsystems Ltd.	1991 Peter Edwards
2009 Frieder Hochheim	1990 Gerd Kurz
2008 Roger Racine csc	1989 Miklos Lente csc
2007 Helmut Cremer	1988 Patrick Spence-Thomas
2006 Ralph C. Ellis	1987 Fred Lemmin
2005 Stan Ford	1986 Neil Seale
2004 Michael Spencer	1985 IMAX
2003 Ivan Putora	1984 Edmond L. DeFay csc
2002 Wescam	1983 Janet G.M. Good
2001 Ed Higginson csc	1982 Robert Rouveroy csc
2000 Doug Dales	1980 Wilson Markle csc (Hon)
1999 Maria Topalovich	1979 Robert Bocking csc
1998 Austin & Joe Grimaldi	1978 Norman C. Allin csc
1997 Don Hall	1976 Robert Brooks csc
1996 Colin Davis	1974 Roy Tash csc
1995 Glen Ferrier	1973 Fritz Spiess csc

## THE PRESIDENT'S AWARD

The President's Award is presented to recognize persons who have made extraordinary contributions to the CSC.

2013 George Willis csc, SASC	2003 Gerd Kurz
2012 Paul Bronfman	2002 Joan Hutton csc
2011 Donald Angus	2001 Joseph Sunday phd
2010 David J. Woods	2000 Robert Brooks csc
2009 Nikos Evdemon csc <i>formerly the Fujifilm Award</i>	1999 Robert Rouveroy csc
2008 Robert Bocking csc	1998 Lance Carlson
2007 Richard Stringer csc	1997 Herbert Alpert csc, ASC
2006 Bill White	1996 Jim Mercer csc
2005 Susan Saranchuk	1995 Dr. Wally Gentleman csc
2004 Philip Earnshaw csc	1994 Kenneth Post csc
	1993 Fritz Spiess csc
	1992 M. Jackson-Samuels csc

## REMARKS FROM THE AWARDS CHAIR – 2014

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 join 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. Things would go whhhiir, click, gazooom and then of course all the judges would go, “the blacks are too black”, “the blacks are too light”. 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 ‘womaned’ the computer and the screenings ran without ‘dropping any pixels’ along the way.

When you ask people to volunteer their time to judge, you do not want to waste their time doing so.

The digital age is not the future any more. 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 SIRT. 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 screenings for the awards gala. The transcoding of all the work in the past 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.

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” vs having a room full of cinematographers viewing the material on a better setup than the average computer. It does mean that the physical location excludes the ‘national’ participation of the societies’ members. Also, online streaming does not mean more participants. As a rule, only about 3% 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 some of the regions to judge 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. Inspiring. Satisfying. 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 it’s tradition of seeking out excellence in our craft. On day 5 of judging Mr. Bocking gave me his approval and the time and efforts felt well earned. As you may see, all the names mentioned in this report reflects 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 58<sup>th</sup> Awards Gala in 2015.

*Alwyn Kumst csc  
Awards Chair*

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CSC AWARDS GALA AND CONGRATULATES THE  
2014 NOMINEES FOR STUDENT CINEMATOGRAPHY

Christopher Lew  
*Walk the Moon*  
Sheridan College

Henrique Wallau  
*Aveline’s Window*  
Vancouver Film School

Derek Wayne  
*I Love Rhonda*  
Humber College



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The CSC would like to thank S.I.R.T.  
for hosting the 2014 Juries theatrical  
features screenings.

For their time and effort spent in viewing and adjudicating this  
year's CSC Entries, the CSC thanks the following:

Peter Benison CSC  
Robert Bocking CSC  
John Berrie CSC  
Arthur Cooper CSC  
Zoe Dirse CSC  
Bert Dunk CSC, ASC  
Phil Earnshaw CSC  
Carlos Esteves CSC  
Mark Foerster CSC  
D. Gregor Hagey CSC  
George Hosek CSC  
Joan Hutton CSC  
Antonin Lhotsky CSC  
Luc Montpellier CSC  
Don Purser CSC  
Stephen Reizes CSC

**Awards Chair**  
Alwyn Kumst CSC

**CINÉPOOL'S**  
**25<sup>th</sup>**  
anniversary



We would like to thank all the D.O.P.'s  
who have worked with us over the last  
**25 YEARS** and give a very special  
congratulations to all the  
finalists!



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CONGRATULATIONS

Cyril  
Drabinsky

on receiving the Bill Hilson Award

We are honoured to celebrate all of tonight's  
nominees and winners.



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