

CANADIAN CINEMATOGRAPHER

CANADIAN SOCIETY OF CINEMATOGRAPHERS

\$4 June 2018 www.csc.ca

CSC Awards Gala 2018

Craig Wroblewski csc
TV Series Cinematography

Brendan Uegama csc *Riverdale*
Jeff Wheaton *Black Cop*



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CANADIAN CINEMATOGRAPHER

A publication of the Canadian Society of Cinematographers

FEATURES – VOLUME 10, NO. 3 JUNE 2018

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

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

We facilitate the dissemination and exchange of technical information and endeavor to advance the knowledge and status of our members within the industry. As an organization dedicated to furthering technical assistance, we maintain contact with non-partisan groups in our industry but have no political or union affiliation.

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Credit: Ray Harripaul

CSC Awards Gala *By Guido Kondruss*



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Riverdale: Brendan Uegama csc Brings Light To a Dark Town

By Fanen Chiahemen



Credit: Riley Smith

Black Cop: One-on-One with Jeff Wheaton *By Guy Godfree csc*

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Cover **Craig Wroblewski csc**

TV SERIES CINEMATOGRAPHY, *Sponsored by Technicolor* Credit: John Narvali

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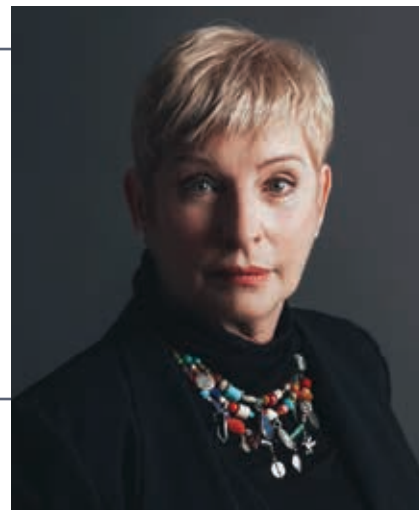
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FROM THE EDITOR-IN-CHIEF

Joan Hutton csc



Despite the slippery streets and sidewalks that were actually quite dangerous. Despite the heavy, wet slush that soaked through shoes. Despite the freezing ice rain that seemed to coat everything, the people did not stay away from this year's Awards Gala. I've been told that 2018 was a record-breaking year for attendance. The fact that 350 souls braved the atrocious weather on April 14 serves as a testimony to the importance of our awards and to the desire of people wanting to be a part of our CSC community celebrating cinematography. The evening certainly did not disappoint because it was a wonderful uplifting time. I've attended well over 30 CSC Awards Galas, and while each generated its own distinctive but intangible signature, this year's show seems to have reached a whole new level. All evening a unique buzz rippled through the air signalling that we were in the midst of something very special. It didn't matter if you were a guest, a producer, a sponsor, an agent, a family member or a friend, all of us for this one night were part of cinematography, no barriers, no boundaries, but much goodwill.

A huge part of the CSC Awards success rests squarely on the shoulders of this year's awards co-chairs, André Pienaar CSC, SASC and Samy Inayeh csc. Being awards chair is by no means a ceremonial role. It is a position that requires much time, diligence and hard work that begins several months ahead of the gala itself. It starts with the planning stages and moves through the awards juries with a myriad of tasks each step of the way before one can even think about party time. Both Samy and André are award-winning directors of photography with highly successful and busy careers, but still, through a sense of duty, they found the time to volunteer and give back to the craft they love and to their community. Although they had never been awards chairs, they took ownership of their new office, rolled up their sleeves, dug in and managed their tasks with great aplomb and purpose. A big thank you to Samy and André, and to the CSC administrative crew, Susan Saranchuk, Karen Longland and Sydney Kondruss for a job well done. 🍷

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ARRI's ARRISCAN XT Enters Race to Save Historical Archive Film

In April, ARRI announced its new digitizing system, the ARRISCAN XT, for digitizing and remastering old and often damaged and fragile film. Developed by ZEISS in cooperation with ARRI, the ARRISCAN XT's optics – with variable optical magnification – make sharpness-reducing digital resizing of scans unnecessary, even when scanning unusual frame dimensions or shrunk film material, and its scanning speed is up to 65 per cent faster than its predecessor. Badly damaged material can be worked on using a computerized intermitted frame-by-frame film transport system. The diffuse, high-power LED illumination of the ARRISCAN XT reduces the visibility of scratches and does not produce any heat, while the Wet Gate system uses a specially developed liquid to conceal scratches and dust. ARRI also announced the introduction of the Certified Pre-Owned Program in which selected pre-owned and refurbished camera systems of the ALEXA series are available for sale. Under the ARRI Approved Certified Pre-Owned Program, selected ALEXA Plus and ALEXA Classic EVs undergo thorough assessments, are given thorough overhauls, and are recalibrated. All components—starting with the sensor—are checked to confirm they are fully functioning, and that all systems work as they should. Any parts that require replacement are exchanged.



Credit: Courtesy of ARRI

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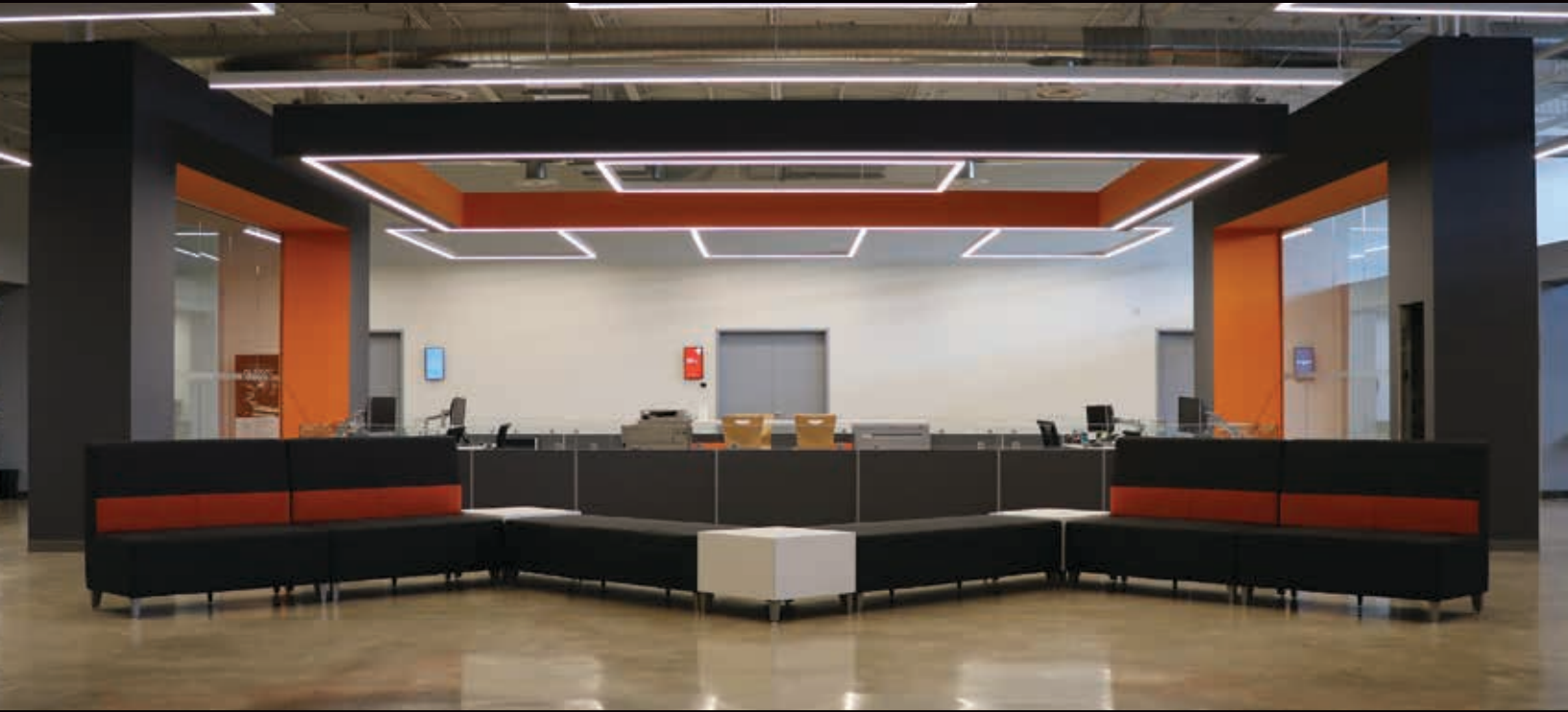
Corus Studios' Announces New Worldwide Sales for Original Content

In April, Corus Studios, a division of Corus Entertainment, expanded its global footprint with multiple new sales for its original lifestyle series. Sales highlights of new international deals secured include: *Backyard Builds* to Quebecor Media's CASA in Canada, and an undisclosed buyer for the Pan-Asian region; *Worst to First* for Digicast's Dove in Italy, NBCUniversal International Networks for Bravo New Zealand and an undisclosed buyer for the Pan-Asian region; *Masters of Flip* has been sold in 156 territories worldwide, with NBCUniversal International Networks picking up Season Three for Bravo New Zealand; *Cheer Squad* adds to its roster of sales with Bell Media's acquisition of the series for VRAK in Canada; *Home to Win* has signed new deals with Israel's Talit Communications for Season One and Two, and Quebecor Media's CASA in Canada has signed on for Season Two.

Eric Druker Joins A.C. Lighting Inc. as Film and Broadcast Specialist

A.C. Lighting Inc. recently announced that Eric Druker has joined the company as film and broadcast specialist. Reporting to Fred Mikeska, VP of Sales, Druker, who brings more than 25 years of experience selling professional lighting products in the film and broadcast industry, will be working with clients in the film and broadcast market segment to

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understand their specific needs and provide solutions. Druker gained his experience from companies including, Fluotec, Tiffen Company, and Lowel-light. He also has experience in production and rental houses.

Catherine Tait Announced as New President and CEO of CBC/Radio Canada

Minister of Canadian Heritage Mélanie Joly recently announced the appointment of Catherine Tait as the new president and CEO of CBC/Radio-Canada. In addition to her previous experience at Telefilm Canada and as Canada's Cultural Attaché to France, Tait was the chief operating officer of Salter Street Films, where she led the company's successful initial public offering. More recently, Tait founded iThentic, an online video content and distribution platform. She also serves as a

Board Director for both DHX Media and the Comweb Group. Tait has also been a leader in pushing the industry to achieve greater gender parity and to nurture the next generation of talent.

Acclaimed NFB Content Acquired by China's CCTV and Bilibili

The National Film Board in April announced it had signed two new deals with broadcasters and online providers in China, which will see acclaimed NFB animation and documentaries available on CCTV-10, the science and education channel of China Central Television, as well as the Bilibili web portal. More than 70 NFB titles are included, with the bulk of NFB works available online on Bilibili for a five-year period. The deal with CCTV-10 was arranged through the Hubu Media Group.



AFC Announces Registration for Charity Golf Tournament

Registration is now open for The AFC's Big Swing Charity Golf Tournament. The annual tournament brings together members of the entertainment industry for a day of golf in support of the work of The AFC – the lifeline for Canada's entertainment industry. This year's tournament, co-presented by The AFC and DGC Ontario, will take place on Monday, June 18 at the Lionhead Golf Club in Brampton. It will have an 8:00 a.m. shotgun start and end at approximately 4:00 p.m. Last year, the tournament raised a record \$112,190 for entertainment professionals facing crisis situations. More information is available at afchelps.ca/participate/big-swing

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Credit: Cory Eisenbraut

Associate member Christina Ienna (middle) with cast and crew during the shoot of Canadian Women's Foundation Roberta Bondar PSA.



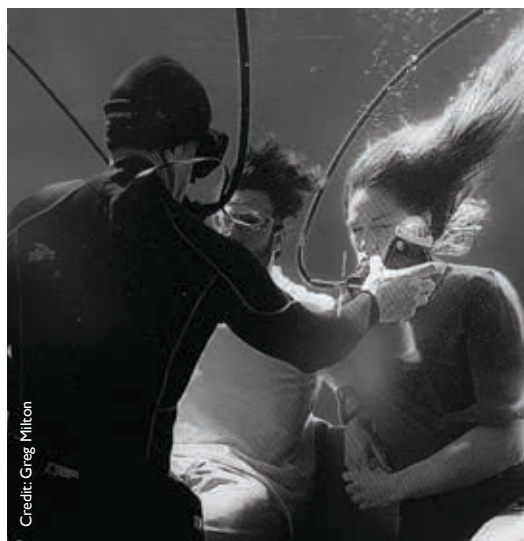
Credit: Sven Frenzel

DP Kim Derko csc with camera operator Jeff Horener on the set of the upcoming series *In Contempt*.



Credit: Brian Aichlmayr

Set Dresser Faolain Morell and DP Brad Rushing csc on the set of the feature film *Sanitatum*, releasing Oct/18.



Credit: Greg Milton

Ian Seabrook csc on a shoot for Telus.



Credit: Haley Scott

DP Stan Barua csc and dolly grip Chris Owsiany on the set of *Bucket of Blood* in Kankakee, IL.

ACCEPTANCES / AWARDS / NOMINATIONS /

Christina Ienna, ASSOCIATE MEMBER (Director, Cinematographer) *Handmade Film* (short doc), awarded top prize: Best of Showcase, WIFT Showcase, TIFF Lightbox, April 17, 2018, Toronto

Othello Ubalde, ASSOCIATE MEMBER (Cinematographer) *Premonitions of a Firing* (short), accepted, International Film Festival of South Asia, May 10-21, 2018, Toronto

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Danny Nowak csc

How did you get started in the business?

As a kid, I collected *Famous Monsters* horror magazines and started making my own 8 mm shorts like *Dr. Jekyll Meets the Wolfman*. When I was 16, I saw Roman Polanski's *The Tenant* and instantly became seduced by the possibilities of cinema. Eventually SFU film school invited me into their second-year class where I shot many of my colleagues' films. After several years of music videos, docs and shorts, I was lucky to fall in with North American Pictures and shot eight features with them before I was 35 years old.

Who have been your mentors or teachers?

My university teacher, experimental filmmaker Al Razutis, opened my mind to politics, counterculture and extreme art. Punk rock was the obvious result for me, and many values of that movement still resonate.

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

Baraka ('92), *The Haunting* ('63),

Delicatessen ('91), *Children of Men* ('06), *Last Tango in Paris* ('72), *Citizen Kane* ('41), *Eraserhead* ('77), and many more are listed on my website.

What cinematographers inspire you?

Darius Khondji ASC, Vittorio Storaro ASC, AIC, Gregg Toland ASC, Nicholas Musuraca ASC, John Alton ASC, Janusz Kamiński ASC, Conrad Hall ASC, Dariusz Wolski ASC, Emmanuel Lubezki ASC, AMC and so many more.

Name some of your professional highlights.

It was a joy to be shooting *Hard Core Logo* because the setting was so close to my heart; jumping from thrillers to romance to artsy to horror to comedy; travelling the world and GETTING PAID FOR IT.

What is one of your most memorable moments on set?

Once we had a lighting effect to start the scene right before a camera cue, and the director was rather far away, so I called the shot. I got to say, "Lights, camera, action!"

What do you like best about what you do?

I love meeting with new directors. So many I've worked with are brilliant storytellers and inspired humanitarians. I also love the time on set right after blocking the actors; all the departments scramble to work their magic, and soon the whole stage converges into a new universe that we all shaped.

What do you like least about what you do?

No doubt here – the crushing time pressure that every cinematographer has to deal with. Also, putting so much passion and energy into a genius shot only to have it edited out of the movie.

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

Well, the clear answer is the development of the digital sensor, but I'm also thankful for the advances in lighting during my career – HMIs, Kino-Flo, and more recently, LED units.

How can others follow your work?

My website is cinematography.film



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A Storm and a Great Awards Show

By GUIDO KONDRUSS

Winners Photos by JOHN NARVALI, Red Carpet Photos by RAY HARRIPAUL

It was a foreboding beginning to the 61st Annual CSC Awards Gala on April 14 of this year. An ice storm had side-swiped the Greater Toronto Area, making travel difficult at best and perilous at worst. Despite the weather, the show had to go on, and remarkably it became a banner year for the Awards. A record 352 industry insiders attended the Gala in downtown

sponsors, the CSC thanks you for supporting cinematographers and for being a part of cinematography. This is your night too,” he said.

The host for the evening was actor and comedy diva Kathryn Greenwood, who kept a smile on everyone’s face with her hilarious musings about cinematography and cinematographers.

“I have no idea what it is you actually do,” she quipped. “I do know you are the nicest, calmest, the most unflappable people on the set. So you’ve already won the Miss Congeniality of the film set awards, so congratulations! Now you can relax because all of you are already going home winners.”

The Miss Congeniality awards aside, one of the big wins of the evening went to Nicolas Bolduc csc. He snapped up the Theatrical Feature Cinematography Award for his outstanding work on the historical drama *Hochelaga, Terre des Âmes* (Land of Souls), about the founding of Montreal. Bolduc had every intention of attending the evening’s festivities, but found himself stuck inside an aircraft circling Toronto, unable to land because of the inclement weather that engulfed the city. However, Bolduc did manage to fire off a text to his friend and fellow DP Ronald Plante csc, who did make it to the awards and who was nominated in the same category for his film *Bon Cop Bad Cop 2*. Plante accepted the award for Bolduc and read his acceptance text.

“This award fills me with incredible gratitude and honour,” Bolduc wrote. “I would like to thank my wonderful crew Kenneth MacKenzie, Rémi Giroux, Eames Gagnon, Eric Bensoussan.” Bolduc went on to thank Roger Frappier, the producer of the film, for his passion, and François Girard, *Hochelaga’s* director, for his vision. The Theatrical Feature Cinematography Award was sponsored by Deluxe and was presented by producer Manny Danelon.

It was a very surprised Craig Wroblewski csc who made his way



Toronto to tip their hats to the art of cinematography in Canada.

CSC President George Willis csc, SASC kicked off the proceedings with two well-deserved tributes. The first was to the evening’s award nominees and their awe-inspiring craftsmanship. “Tonight’s work is submitted by cinematographers who are at the height of their game and already know that they are good, but want to find out how good,” Willis said.

Willis also acknowledged the importance of sponsorship, not only for the Awards but for the Society as a whole. “To our

to the stage to accept the TV Series Cinematography Award for his exceptional visuals in the dark comedy crime series *Fargo* (Episode: "Who Rules the Land of Denial?") "This is a bit shocking given the extreme quality of clips we just saw," a humbled Wroblewski said, receiving the award. "I just feel so fortunate to be able to do this for a living". Wroblewski said that working on *Fargo* was like being part of a big family and praised a long list of crew members and producers. "And lastly," Wroblewski continued, "I want to thank my mother and father for never making me get a real job." The TV Series Cinematography Award was sponsored by Technicolor.

In contrast, the acceptance speech from Brendan Steacy csc was much shorter. He won top honours in the TV Drama Cinematography category, sponsored by SIM, for his amazing work on the period drama *Alias Grace* "Part One". "The first time I was nominated (for a CSC Award), I was sent a letter telling me to prepare a speech, which I did, and I didn't win" Steacy joked as he searched for words. "So tonight I thought I would not prepare a speech, which now I'm realizing is a poorly considered decision." Steacy went on to thank producer Sarah Polley for making it all happen and his remarkable crew with a special shout-out to 1st AC Mark Cyre, whom Steacy said was "awesome."

"I really, really wasn't expecting this," a shocked but very happy Bobby Shore csc said. "There is some really good work in this category." Shore had just won the Fritz Spiess Award for Commercial Cinematography for his stunning work on the advertisement *Interac* "Life in Beeps." He thanked Panavision for their support and his special dinner guest – "I brought my mum. I really need to thank her for being so supportive and creating an amazing environment that allowed me to explore this amazing job that I get to do." The Fritz Spiess Award for Commercial Cinematography is sponsored by Whites Camera and was presented by Lexy Kavluk, partner and executive producer at Untitled Films.

One of the repeats of the night went to associate member Mark Bendo who received the Branded/Corporate/Educational Content Cinematography Award for a second year running. This year, it was for his rich and inspiring visuals in *Kombat Arts* "Legacy." "This is quite an honour to be nominated with the likes of Daniel Grant [csc], Goh Iromoto and Kris Belchevski, three cinematographers I truly, truly admire," a gracious Bendo said. He also acknowledged his crew and said he was grateful to the CSC community for fostering young cinematographers such as himself.

For Samy Inayeh csc, his trip to the podium was even more of a déjà vu moment. Not only was this his second year in a row winning the Youth Programming, Comedy, Multi-Camera Sitcom Cinematography Award for his skilled work, it was also for the same show, the eclectic series *Man Seeking Woman*. "I want say thank you, first and foremost, to Broadway Video and FXX who made a very cool show," Inayeh said. "I'm really pleased to be a part of it." The Award was sponsored by Vanguard Artistic Management and presented by Cineflix producer Suzanne Chapman and by Sam Linton, head of Original Content and



Presenting

THE 61ST ANNUAL CSC AWARD WINNERS

THEATRICAL FEATURE CINEMATOGRAPHY *Sponsored by Deluxe*
Nicolas Bolduc csc *Hochelaga, Terre des Âmes (Land of Souls)*

TV SERIES CINEMATOGRAPHY *Sponsored by Technicolor*
Craig Wroblewski csc *Fargo* "Who Rules the Land of Denial?"

TV DRAMA CINEMATOGRAPHY *Sponsored by Sim*
Brendan Steacy csc *Alias Grace* "Part One"

FRITZ SPIESS AWARD FOR COMMERCIAL CINEMATOGRAPHY
Sponsored by Whites Camera
Bobby Shore csc *Interac* "Life in Beeps"

BRANDED/CORPORATE/EDUCATIONAL CONTENT CINEMATOGRAPHY
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Samy Inayeh csc *Man Seeking Woman* "Dolphin"

ROBERT BROOKS AWARD FOR DOCUMENTARY CINEMATOGRAPHY
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Duraid Munajim *My Enemy, My Brother*

DOCUDRAMA CINEMATOGRAPHY
John Choi & Nicolina Lanni *The Eleven* "Motel Murder"

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Pierre Gill csc *The Killers* *Run for Cover*

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Todd M. Duym *Dawn*

EXPERIMENTAL/UNIQUE CINEMATOGRAPHY *Sponsored by Partos Co*
Athan Merrick *Uninterrupted*

TV MAGAZINE CINEMATOGRAPHY
Allan Leader csc *Treasure Hunters*

LIFESTYLE/REALITY CINEMATOGRAPHY
Sean Harvey *Dead Set on Life* "Born and Raised on the Boardwalk"

WEBEO CINEMATOGRAPHY
Stephen Reizes csc *Save Me* "Trauma Related to Sleepwalking"

STUDENT CINEMATOGRAPHY *Sponsored by Panavision Canada*
Alexandre Nour Desjardins *The Aviary* Concordia University

SPECIAL HONOREES FOR 2018

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John Walker csc
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SHAPE co-founders Mylène Girard and Charles Vallières
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THE PRESIDENT'S AWARD
Karen Longland
For outstanding service to the Canadian Society of Cinematographers

THE CAMERA ASSISTANT AWARD OF MERIT
Kevin Michael LeBlanc
For excellence and outstanding professionalism in the performance of the AC duties and responsibilities



Brendan Steacy csc

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Sean Harvey

LIFESTYLE/REALITY CINEMATOGRAPHY

vice president of Production for Blue Ant Media.

The slam dunk of the evening went to Allan Leader csc. His submissions claimed all three nominee spots in the TV Magazine Cinematography category. Needless to say, it was not much of a surprise when Leader won for his work on *Treasure Hunters*. Leader could not attend the night's festivities since he was filming in Tel Aviv. Presenter Edie Weiss, CEO of the Radke Film Group, read an acceptance note sent by Leader in which he spoke about his winning submission. "As a visual storyteller, it was amazing to be asked to tell the story of teams hunting for the elusive gemstone Korite deep underground in southern Alberta," Leader wrote. "It truly is a privilege to be Canadian and to craft compelling stories."

The Society's Vice President Carlos Esteves csc presented the prestigious Masters Award "for outstanding contribution to the art of cinematography" to John Walker csc. Considered one of Canada's finest documentary filmmakers, Walker's remarkable volume of work spans decades and stands as a testament to his lyrical sense of the visual. Walker thanked the CSC for the recognition, but he also used part of his time on stage to praise gender equity initiatives in documentary filmmaking. "The Canadian Society of Cinematographers is family, and family includes women," Walker said. "I want to thank [former CSC President] Joan Hutton csc for giving us vision and encouragement. We are beginning to get equity in this genre. The National Film Board

has now 50 per cent equity with women filmmakers, Telefilm Canada is working towards 50 per cent equity and the Hot Docs organization is 50 per cent women this year. A thank you goes out to all women."

"This was so unexpected," were a beaming Duraid Munajim's first words after learning that he was taking home the Robert Brooks Award for Documentary Cinematography, sponsored by Sony. Munajim, an associate member, won for his stunning and probing visuals in *My Enemy, My Brother* about two adversaries during the Iran-Iraq war of the 1980s and their quest for meaning 20 years later. "In this time and age of political turmoil, it's good to make documentaries where two enemies find hope and friendship with each other," Munajim told the audience.

The Docudrama Cinematography Award went to the DP team of John Choi and Nicolina Lanni for their riveting work on the episode "Motel Murder" on the crime series *The Eleven*, which centres on finding justice for eleven murdered teenage girls in Texas. The first to the microphone was an exuberant Lanni, who talked about their collaboration and acceptance. "We started this partnership in 2013, and it's been a hard road to get people to bring us on as a team, but we fought it out, and I can only say how grateful I am to everybody who has given us a chance," Lanni said. Choi thanked his family for their support and asked for changes in our industry. "Let's make a concerted effort toward who we are," he said. "Let's make that change towards



Duraid Munajim

ROBERT BROOKS AWARD FOR DOCUMENTARY
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John Walker csc

THE MASTERS AWARD



Karen Longland

THE PRESIDENT'S AWARD



Kevin Michael LeBlanc

THE CAMERA ASSISTANT AWARD OF MERIT

gender neutrality and ethnicity in our industry.”

The Society's Vice President for Quebec, Bruno Phillip csc, had the honour of presenting The Bill Hilson Award “for outstanding service contributing to the development of the motion picture industry in Canada” to SHAPE Camera Equipment and its co-founders Mylène Girard and Charles Vallières. The company's innovative designs and ergonomic equipment have made the professional lives of cinematographers, not only in Canada but around the world, easier and more efficient. Regrettably, the co-founders could not attend the gala, but thanked the CSC for the award and tribute in a taped video.

The hauntingly beautiful visuals in the film *Dawn* catapulted its DP and associate member Todd M. Duym into the winner's circle in the Dramatic Short Cinematography category. After thanking his family and crew, Duym spoke passionately about the movie and atom bomb tests of 1945. “This is a political film conceived in the landscapes of the New Mexico desert. In this quiet unassuming terrain, the big red button was pushed for the first time,” Duym said. “We have responsibilities as humans and artists to speak out against destruction and hate.” The Dramatic Short Cinematography Award is sponsored by REDLAB digital.

Pierre Gill csc is no stranger to the CSC Awards, having won the theatrical features and TV drama categories several times. This night, though, he laid claim to a new category by winning the Music Video Cinematography Award for his superb visuals

in *Run for Cover* by the rock band The Killers. The video amazingly has been watched nearly 10 million times on YouTube. Gill was on location and could not attend the awards but sent a video thanking the CSC and wishing everyone a good time. The Music Video Cinematography Award is sponsored by Dazmo Camera and was presented by award-winning producer Lauren Grant, head of Clique Pictures.

The Experimental/Unique Cinematography Award resurfaced once again at this year's Gala. The award only makes an appearance when films are submitted that defy established categories but embody exceptional and distinctive cinematography. There were four incredible submissions in this category, but it was Athan Merrick who won for his gigantic and breathtaking images in the art installation *Uninterrupted*, which were projected several stories high on the supports and the underside of an urban bridge in downtown Vancouver. “It was kind of a once-in-a-lifetime opportunity,” Merrick told the gala audience. “I want to thank the whole team behind it. This is a collaborative medium. Our images are nothing without everyone else and every other department. Cheers to everyone!”

Accomplished cinematographer David Makin csc had the distinction of presenting The Camera Assistant Award of Merit “for excellence and outstanding professionalism in the performance of the AC duties and responsibilities” to 1st AC Kevin Michael LeBlanc. Legendary for his attention to detail and for his infec-



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"I wanted to test the Sony Venice camera and various lenses, including the Cooke S7/i for IMAX and giant screen projects. For *Venice: La Serenissima*, we used the Cooke S7/i Full Frame lenses extensively. It became not just my favourite, but my first AC and camera operator's favourite lenses as well. Even in D.I. we all gravitated more to the images that were shot on Cooke.

For documentary style shooting, I want a look that can transport you into the realm of the surreal but still be rooted and full of depth and emotion. The S7/i lenses have a grand and immersive feel to them by virtue of the full frame format. We played around with the Cooke's shallow DOF shooting wide open—something I would not normally do on an IMAX film—but we wanted to get a sense of its character and it's really beautiful. In our portraits and shots on the canals you can see the texture and quality of the bokeh. The look was seductive.

We saw a really nice balance with the S7/i lenses especially shooting the canals with a lot of white marble and turquoise water. The feel of the Cooke fit my idea of Venice. The look feels vintage without being vintage; elegant and full of dimension; modern yet natural, like the eye sees as opposed to something more stylized and geometric. With the type of filming I do for IMAX and giant screens, like my current project, *Cuba*, I gravitate to what my eye sees naturally—the Cooke Look."

Peter Chang
Director, Cinematographer
Venice: La Serenissima and *Cuba*, documentaries
for IMAX and giant screens

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tious and energizing spirit, Leblanc thanked the CSC for the honour and Yuri Yakubiw csc for the award nomination.

Who better to present the President's Award "for outstanding service to the Canadian Society of Cinematographers," than Willis the Society's president. This year's recipient was Karen Longland, who has been a part of the CSC administration since 1999. Besides keeping the CSC's financial records shipshape, she has helped organize a myriad of the Society's committees and events. Longland is also an integral member of the editorial board of this magazine. "Thank you to George and the awards committee. Thank you all so much for this honour," an appreciative Longland said.

Stephen Reizes csc snapped up the Webeo Cinematography Award for his superb work in the episode "Trauma Related to Sleepwalking" for the comedy-drama web series *Save Me*. Unable to attend the awards, Reizes' wife Carolyn Wong accepted the honour and thanked the director, the producer and the crew of *Save Me* on her husband's behalf.

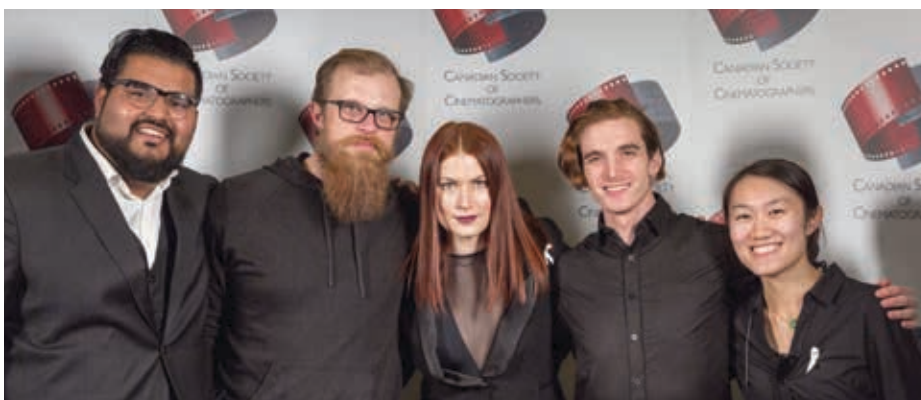
A stunned Sean Harvey shuffled from foot to foot and gazed admiringly at his newly acquired award. "I don't know what to say," he stammered. "This really means a lot to me. Thank you so much, everybody." Harvey had just lassoed the Lifestyle/Realty Cinematography award for his terrific work on the show *Dead Set on Life* for the episode "Born and Raised on the Boardwalk" about two former gangsters out to save Venice Beach, California, from gentrification.

"An enormous thank you to the crew for the collective belief in our crazy ideas," said a slightly astounded Alexandre Nour Desjardins of Concordia University. He had just won the Student Cinematography Award for his splendidly beautiful images in the dance film *The Aviary*. This category is sponsored by Panavision Canada, and the award was presented by long-time associate member and Panavision marketing representative John Lindsay. Desjardins also thanked his artistic collaborators and companies that support emerging cinematographers. "Lastly, I would like to thank the CSC for their hard work in building a strong cinematography community around social media, workshops and events like this. Thank you," he said.

There were 70 deserving nominations in this year's competitive categories. But only 15 exceptional cinematographers were honoured with awards from the 61st CSC Annual Awards Gala in 2018. 🍷



Nicolina Lanni and John Choi
DOCUDRAMA CINEMATOGRAPHY



1. Some of the Awards crew: (L to R) Calvin D'souza, Ian McLaren, Sydney Kondruss, Richard Ruffolo and Nicole Ng. **2.** George Willis csc, SASC and Carlos Esteves csc. **3.** (L to R) Amy Belling, Sarah Thomas Moffat and Catherine Lutes csc. **4.** Dazmo Camera's Cher Merlo, Robert Sharpe, Krista Dzialoszynski and Dina Maragos.

RIVERDALE

BRENDAN UEGAMA csc

BRINGS LIGHT TO A DARK TOWN

BY FANEN CHIAHEMEN




The teen drama series *Riverdale* – which premiered on Netflix Canada in January 2017 – takes its name from a fictional town that is home to a group of high school students drawn from the *Archie* comic book characters, including Archie Andrews, Betty Cooper, Veronica Lodge, Jughead Jones, Cheryl Blossom, Moose Mason and Kevin Keller. But unlike the wholesome comics, *Riverdale* explores the darkness lurking beneath the town's idyllic veneer. This alternate Archie universe, shot in Langley, B.C., features an unsolved murder, crime

cartels, illicit party drugs and teens dealing with mental illness.

After its 13-episode first season, a second season of 22 episodes began airing on Netflix last fall, with photography by Brendan Uegama csc (Stephen Jackson and David Lanzenberg shot Season One). “When I came on to Season Two, one of the things that I tried to do was bring a little more saturated colour and darkness into the picture,” Uegama says. “I was working with the director of the first episode, Rob Seidenglanz, and in prep, we were looking through one of our showrunner Roberto Aguirre-Sacasa’s comics that he created called *Afterlife with Archie* – basically, it’s *Archie* with zombies – so

we were looking through all the artwork, and some of the frames were really exaggerated – bright washes of colour through the rooms like reds and blues that made it really stand out from anything in the regular *Archie* comic book world, and from anything we’d seen in Season One of *Riverdale*. So we decided to find fun ways to introduce these types of colours. I came up with different ways of creating our night lighting, using cyans, which we used heavily, and more saturated colours in interiors as well.”

Working with a number of different directors throughout the season – including Gregg Araki, David Katzenberg, Kevin Rodney Sullivan, Julie Plec and



**“ONE OF THE THINGS THAT I TRIED TO DO
WAS BRING A LITTLE MORE SATURATED
COLOUR AND DARKNESS INTO THE PICTURE.”**

Jason Stone – Uegama indicates he was given creative freedom. “The only thing Roberto discussed with me was that he wanted to make sure we had atmosphere all the time, so we felt texture all the time. And I had used atmosphere on almost every other show I’ve done for the last little while. On *Van Helsing* we used atmosphere pretty much every scene, and the same with *The Romeo Section*,” the DP says. “The other thing he said was he wanted me to try and get really creative with the shots in a way that would make it stand apart, but he left it all up to us to bring whatever we thought was right to the table as far as lighting and camera work.”

To bring atmosphere into the scenes, Uegama and the SPFX department would fill up the sets with the atmosphere solution. “Once lit, it could be seen on camera and can create texture and/or shafts of light. It allows you to ‘see’ light if you wanted. Because it gives so much texture at times, often we did not need to use any softening filters,” he says.

Describing how he played with colour, Uegama says, “In the night look, we have created a moonlight look that’s very different from what I would have done on my previous shows. Most of the time, I try not to go this heavy in this rich of a colour palette, but in *Riverdale* we’ve introduced a heavy cyan look to our night,

so there’s kind of a greenish-blue tint to it. We use cyan 90 or sometimes even cyan 150, which is just a layer of cyan 90 plus 60, and it gives it a very saturated look. We’ll push it in overly dramatic ways, like when there’s shafts of heavy cyan moonlight coming into an interior of a room. The other thing we’ve done for night colour is use sodium lights. So if we’re outside or inside at night time, we’ll either push the cyan or play with a sodium light that pours into the room, which is a much richer, warmer colour of a light, and often we’ll blend the two together. It definitely has created that saturated look, and I love it, it’s fun.”

There are many locations on *Riverdale* –

“I’VE BEEN USING THE MŌVI FOR QUITE A WHILE NOW INSTEAD OF STEADICAM FOR THE LAST THREE SHOWS, AND I’VE JUST FOUND IT TO BE SO MUCH MORE VERSATILE AND I LOVE IT. I ABSOLUTELY LOVE THE ROCK STEADINESS THAT THE MŌVI GIVES US, THE PLACES WE CAN GET IT THAT WE COULDN’T DO ON A STEADICAM AS EASILY.”



from the high school to the kids’ homes to Pop’s Diner where the teens regularly hang out – and the production, which shoots eight main-unit day episodes, uses three stages at their studios, Uegama says. “The majority of our high school work takes place on a stage. Betty’s house and Veronica’s house, we spend a lot of time in, and that’s all on a stage, and Pop’s Diner and Archie’s house are all on a stage,” he says. “We spend, on average, five days per episode on the stage, and then we’re on the road for the other three. Some of our school work takes place on location like when we’re in the gym or the theatre, those places we’ll go to an actual practical school in Vancouver, but the majority of the hallway and classroom scenes are all on our stage. It allows us to be in three or four sets in a day, whereas if they were all

actually on location we’d never be able to do it on our schedule.”

Every stage set is pre-rigged for general lighting, he says. “There are lights always up there in the grids. Most of the lights we use in the ceiling are Kino Flo LED CELEBs, 201s and 401s, and then we also put a lot of tungsten lights up there like Fresnel lenses, juniors, babies, tweenies and that sort of thing that are rigged up in different corners as well,” the DP explains. “Every scene that we go into, I customize the setup for that shot. We try to make it a little more dramatic on a shot-by-shot basis than just turning everything on in the ceiling. But by having all of our lights up in our grid already ready to go, it helps make setups a lot quicker and saves us time. For each angle, we will turn on some specific lights in the ceiling and add

some on stands on the floor. At Veronica’s apartment and the school, we use some of those old Mole Beams that just create a huge shaft of light that is super punchy, direct and beautiful. They’re great, no other lights would give us that kind of beam.”

Pop’s Diner is the most dramatically-lit location on the show. “In our studio’s parking lot, they built a full practical set there in Season One. What the production designer did last season is fill the set with neons. There were red neon lights surrounding all the window frames and a big red ‘diner’ sign that was neon,” Uegama says. “And this year, when I started, we kept most of the neons but did change a couple into LEDs. Last season, some of the neons were causing a lot of sound issues and the cast had to ADR most of



Uegama on set with Lili Reinhart who plays Betty Cooper.



Uegama talks to Alvin Sanders (Pop Tate) in the Pop's Diner set.

the dialogue from Pop's. So our electrics team fixed them and changed some to LED, like the large red 'diner' sign. Now that it is LED, it's fully dimmable, which allows me to brighten it up to push more red into the room or to dim it down and make a rich red when looking directly at the sign. For the most part, the lighting approach, especially at night, is to use the neon vibe as the main atmospheric approach.

"There's a hero booth for the main core four characters, which has a blue diner sign above them. Broad brush strokes for night is we'll dim the practical pendant lights to a certain level that allows the camera to see the texture in them and to let the neon lights feel strong and noticed in the scene. From there we'll just add to that based on what's going on and what we want it to feel like," he continues. "So we've done scenes in there where Archie and Veronica are talking together, and we'll light them in a way that's more warm and romantic with tungsten lights to bathe them in, with blue neon, red neon and different colours surrounding them. And then other times when they're all in there and it's a little bit of a darker mood, I tend to let the neons do more

of the work or we add our own lights to look and feel like the neons. So it has a different vibe and it feels like it's not as romantic, so to speak."

Despite his streamlined lighting technique, the show's storylines still call for some complicated set-ups. Uegama recalls shooting a night-time chase scene, involving "drones, big wides and a long running sequence along a pier. The pier is this old wooden ferry terminal, and we had lifts in all directions and a helium balloon," he says. "Along the pier, there

were these old streetlights that were dead and hadn't worked in years, so we took out the glass cover and the pieces on the inside and put our own Pars in there so it would create these little pools of light. We had maybe 10 to 15 lamps to replace, plus a couple of 18Ks across the river and some 4Ks up on lifts, and just really surrounded the place with tons of lights. We shot one direction and then we'd turn off a bunch of lights behind us, and then when we'd turn the other way and turn them back on. That was probably one of the biggest setups as far as the vast area that we were covering and the amount of big lights we had to use."

The ALEXA XT is the main camera on *Riverdale*, provided by Keslow Camera, and Uegama also supplies his own ALEXA Mini, which they put on a MoVI Pro. The cameras are fitted with the Leica Summilux-C, which were also used on Season One. "I was an easy convert to them," Uegama says. "I'd used Leicas before and I absolutely loved them. So when I heard they did Season One with the Leicas, it was an easy decision to want to do a whole show on these lenses because they're beautiful and fast; they might be the nicest lenses I've ever used. "We don't carry zooms," he adds.

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K.J. Apa (Archie Andrews), Lili Reinhart (Betty Cooper), Camila Mendes (Veronica Lodge) and Cole Sprouse (Jughead Jones).
Below: Ashleigh Murray plays Josie McCoy.

**“MY OUTLOOK ON
EPISODIC WORK
AND WORKING WITH
DIFFERENT DIRECTORS
IS I WANT THE
DIRECTOR TO MAKE
THE SHOW HE OR
SHE WANTS TO DO.”**



“Every now and then we’ll rent one of them if there’s a shot in mind. We’ve grabbed Angénieux lenses every now and then, but very rarely.”

Steven Deneault, who operated the A camera, also operated the MōVI on *Riverdale*. “I’ve been using the MōVI for quite a while now instead of Steadicam for the last three shows, and I’ve just found it to be so much more versatile and I love it,” Uegama observes. “I absolutely love the rock steadiness that the MōVI gives us, the places we can get it that we couldn’t do on a Steadicam as easily. And Steve is a fantastic operator with it.”

Uegama also adjusts the look on set with

digital imaging technician Elmer Ventura. “I work with him on every setup,” the DP says. The settings change a little bit from scene to scene, and then we tweak most shots a little bit, maybe a little more contrast here and there, but we have a few set night and day looks for the most part.”

Despite the 22 episodes being shot by multiple directors, maintaining a consistent look on the show has not been particularly challenging, according to Uegama. “Directors come in not wanting to change the style or look,” he says. “I think one of the main goals for directors is to put their voice in there, yet within our world. I feel like they’re coming to me

with ideas and hoping that it’s not changing things too much and asking my opinion on it. So it’s been a very easy thing to maintain the style and look.

“My outlook on episodic work and working with different directors is I want the director to make the show he or she wants to do,” he continues. “I don’t want to be someone in there saying, ‘I don’t want to do it this way,’ or, ‘This isn’t our show,’ or anything like that. I want every director to have the stamp of their artistic voice in the show, and I want to support that and let them push me to do different things, as I hopefully push them in some ways as well to do different things.” 🍎



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BLACK COP

ONE-ON-ONE WITH JEFF WHEATON

BY GUY GODFREE csc

The feature film *Black Cop*, written and directed by actor-director Cory Bowles, is a political satire that explores the contentious theme of police race relations. In the film, a black police officer (played by Ronnie Rowe Jr.) is pushed to the edge after being racially profiled, taking out his frustrations on the community he's sworn to protect. *Black Cop* is a feature directorial debut for Bowles, who is best known for his role as Cory in *Trailer Park Boys*. Bowles had previously made several short films, six of them shot by associate member Jeff Wheaton. In 2015, Bowles and Wheaton made a short film version of *Black Cop* – shot entirely on body cam and dash cam – exploring the world through a black police officer's body cam. They then made a feature-length version of *Black Cop*, which premiered at last year's Toronto International Film Festival, screened at several festivals domestically and internationally, and won the John Dunning Discovery Award at the Canadian Screen Awards earlier this year. Wheaton sat down with Guy Godfree csc to discuss the making of the film.

Guy Godfree csc: You started with the short film, what was the next step? Why did it feel as though it needed to be a bigger story? Did you guys discover that there was more to unpack?

Jeff Wheaton: Cory set to writing a feature length script for *Black Cop* to apply for Telefilm's Micro-Budget program. There seemed to be something possible within the small amount of funding available, and we have always been able to adapt to the limitations presented to us. There was an expansion of ideas explored in the short film, and this also allowed Cory to look deeper into the social and political issues around policing and the black community, but with his unique eye for satire.

GG: Was there ever an idea to do the whole thing body cam?

JW: Once we saw the script, it was definitely not going in that direction. There are three different experiences we are observing in the feature. You're experiencing the police officer as himself in his city and environment. You're exploring a view through this body camera, experiencing the escalation of police tactics and

their repercussions. Then there are the Black Box sequences, a "theatrical" negative space which explore the multiple personalities of the Black Cop character. Cory really wanted to bring to the feature the black experience with the police that's going on in North America, but also, the complicated relationship of being a black police officer and his own community.

GG: Yeah. It's interesting to hear you talk about the multiple personalities and different chapters. You're not quite sure if he really is a cop at one point. You can see the movie unfold however you choose to view it. That all kind of ties us together with these, what you'd call, mixed media cameras; the GoPros, the planted cameras, the cell phones and then your main camera. What camera did you use for the show?

JW: We used the FS7 with a set of Zeiss Superspeeds. I am very comfortable with it as a handheld camera, which we were most of this film. And we preferred to use the S-Log on the monitors, knowing we would colour later.

GG: Was there a certain process you guys went through in terms of determining how those sections went for each camera?

JW: Part of the research for this was going through a lot of police altercation videos. Cory and I were sending a lot of these videos back and forth whenever something came out in the news or on YouTube. We were very much trying to immerse ourselves in those videos. And I think with each sequence we knew that whenever we're with *Black Cop*, Cory always wanted to stay very tight to him and confine him in those frames.

GG: It works out. It's a fascinatingly solitary movie. You're in a car, you're with *Black Cop* the whole time. You rarely break out, and I thought some of the really great ideas are when the shot choices are almost rejecting other people in the frames.

JW: Yeah, and that became this really exciting choice we discovered. Cory and I would have these conversations when reading the script and deciding that this is *Black Cop's* experience, it's from his perspective. And this can only be experienced if we stay



Actor Ronnie Rowe Jr. as *Black Cop*.

Credit for all photos: Riley Smith

with him, but always switch the perspective to the body cam with the acts of violence, that this is how we witness violence is through these types of cameras. Like the idea that these other cameras are how we experience real violence and not cinematic violence. So you start finding solutions within the limitations. Like this decision to omit, for the most part, white characters, from our main coverage, which was a conscious choice.

GG: What did you guys get into in terms of references or tests. What is it that you, in preparation, did in order to get up to speed and what did you take away from it that you found applied?

JW: There's a point as a DP when you're always putting yourself in the shoes of your director and seeing the world through their eyes and wanting to make sure you're shooting their movie, or at least, that's how I feel, that I need to get into their head space. So with Cory, especially with this story and with the type of world that we're exploring, this world of injustice that is happening through our justice systems towards people of colour, as a white person, a white cinematographer, that becomes a powerful place to put yourself and again, kind of a privilege to be asked to see.

GG: It's a humbling place as well.

JW: Exactly, and when preparing for that, I want to read things and immerse myself into that experience as best I can. So I was reading *Killing Rage* by social activist bell hooks, just to make sure I'm understanding exactly what it is that I'm shooting.

GG: All right, so what I think is a fascinating thing to talk about – and if you say nothing to this answer, you're lying, but I think

it's an interesting thing to talk about having now done the movie and looking back on it – there's got to be something you see and you think you would do differently?

JW: Mostly it's the car. There's a part of me that gets frustrated about the police car. Could I have shot outside of the car more? But to build a car rig was always going to eat more time out of our day, and I just couldn't risk taking more time than I could afford because the story comes first. If I'm eating up time as a cinematographer and forcing us into situations that are going to take away from our day [so] that we're not getting the most amount of content or performance time, then I feel like my process isn't right. But I do wish that I could have stepped outside of the police car a little more and made that car, the idea of the police car, more of a character.

GG: How did you guys feel as audiences started watching it? I know for me, I'm constantly rethinking, "Oh, I should have gone further. I should have pushed it harder. Why'd I do that? Maybe I should have done this less this way," you know? That kind of idea I think is very relatable for all of us.

JW: Definitely that the violent scenes were a question of how far do we go? What is it we are saying? Are we being aggressive enough or have we gone too far? It was a constant question of are we doing the right thing with this and how are people going to respond to it? We just never really knew until we played it at TIFF. When you're in an audience, and the black audience sees this movie very differently than a white audience, and the response is so visceral that it's exciting to experience. Cory has made a film for his community and that's what's exciting.



Rowe with cinematographer Jeff Wheaton and director Cory Bowles.



Bowles and Wheaton on set.



Cinematographer Jeff Wheaton.

GG: Did you have that experience where people pull something out of the visuals and remark on it, that you didn't even really consciously realize?

JW: It's at the end of the police profiling scene. Black Cop is standing behind a fence. It's a long shot – I think three minutes long – but it's simple. We let Ronnie play it how he felt. It's a moment people talk about the emotion within it. It's those moments where you feel like your instincts are connected to what you are witnessing. And then it transcends to the audience, and people talk about their connection to it, where you realize it's not just a photograph. You're witnessing something, and you're witnessing a performer give something of great weight and emotional power.

GG: Everybody always tries to assign a structure – Act One, Act Two, Act Three – and this movie has three parts to it, but it lacks this sort of conventional structure in terms of regular arcs, which makes it almost feel like a ... Not an art film, but in that direction of it being an art film, especially with the Black Box sequences. There's part performance piece with those Black Box scenes and statements, and then the mixed experience with it.

JW: I could be playful within the Black Box scenes. With these different variations of the Black Cop character, from the confessional, to the straight interview, the shuck and jive, and the hip-hop mic drop, I had a blank slate that I could interpret new lighting scenarios for. We were working with the William F. White Viral Van, so I tended to use the Arri Tungstens and a Pancake Light, always changing positions and intensities for each new Black Cop persona. But I was always wanting to make sure Ronnie was comfortable in that space. For me, that is most important, wanting to have a creative space that actors can work in. They can show up, their eye lines are clear, the set is quiet, and they're able to take risks. I think once the performers are comfortable, then it feels, as a cinematographer, you can take more risks because everybody trusts each other.

GG: This happens when I am shooting; I am always trying to create an environment for the actors and director that doesn't have the logistics of the movie set in the way. I feel if I can free them from marks and climbing around lighting stands, that there is more opportunity for them to concentrate on their work, rather than having mine in the way. I always tell actors that I will follow them, I'll make all of my adjustments to their choices, until of course I can't anymore, at which point we rely back to "stage directions." Your film has that opportunity built into it, performance freedom, because the cameras are absolutely planted and voyeuristic.

JW: I want to be an extension of the direction, to make sure there are clear lines of who is here for who and for what reason. It was one of those statements from a cinematographer, how he/she likes to step on the mark and look at what the actor is seeing. I think taking a step into that space and actually looking at the set from that actor's perspective, knowing that everything that is influencing them and the world they are creating is behind them. What they see are grip stands, lights, a camera crew and monitors. You start to really respect how much in their imagination they are working. 🍷

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Classe de maître

Pierre Gill csc

Master Class

“Comment je travaille avec la Varicam & LiveGrade sur le plateau.”

Le 29 mars, 2018, Mels3 Studio K, Montréal

Pour débiter, Pierre Gill csc a fait un retour sur sa carrière, puis expliqua le rôle et devoir d'un directeur de la photographie. Il mit l'emphasis sur son approche philosophique concernant le contrôle de la vision du DP qui commence du scénario à travers la préproduction, puis la production et bien sûr, la post-production. Par la suite il nous parla de l'évolution des outils à la disposition cinéastes afin d'introduire sa façon de travailler avec la Varicam conjointement avec LiveGrade sur le plateau.

Ensuite, Michael Fawcett de Panasonic présenta aux participants les différentes Varicam (LT, 25, Pure et HS) ainsi que la nouvelle Eva1. Il nous expliqua les différences entre les modèles, puis nous expliqua les avantages du double enregistrement (800 et 5000 ISO). Durant la pause, les participant purent « s'amuser » avec les caméras et accessoires.

La dernière partie de cette classe de maître fut un vrai régal. Pierre nous montra comment il travaille sur le plateau avec la Varicam et le LiveGrade. Bienvenue dans le monde du 5000 ISO! Sur le plateau très sombre, cinq bougies éclairaient Sabrina, le modèle. Nous pouvions à peine la voir de nos propres yeux. Seule une forme était visible. Mais sur les moniteurs, l'image de Sabina était claire, sans bruit dans les noirs. Puis

Pierre utilisa LiveGrade pour créer différents « looks ». Ces « looks » étaient ensuite enregistrés en format CDL pour la postproduction, permettant ainsi à ce que tous les intervenants soient sur la même page. Pierre recommença ensuite le même exercice mais dans le monde du 800 ISO, afin de montrer d'autres possibilités de la technique.

Pierre termina son exposé en expliquant que c'était sa façon de travailler et que les gens devraient trouver leur propre façon de travailler. A nouveau, il souligna que les directeurs de la photographie doivent contrôler leur vision et qu'ils doivent se battre afin de la conserver intacte.

Cette classe de maître a été organisée avec l'aide généreuse de **Panasonic Canada** et de **MELS STUDIOS ET POSTPRODUCTION**.

“How I work with the Varicam & LiveGrade on set.”

March 29, 2018, Mels3 Studio K, Montreal

To start, Pierre recapped his journey as a cinematographer and explained the role and purpose of a DP. He stressed his philosophical approach regarding the control of the cinematographer's vision from script through preproduction, production and, of course, postproduction. He talked about the evolution of the cinematographer's tools and introduced his way of working with the Varicam

using LiveGrade on set. Michael Fawcett from Panasonic showed participants the different Varicam models (LT, 25, Pure and HS) and the new Eva. He then explained the differences between the models and talked about the advantages of the dual recording (800 and 5000 ISO). During the break, people were able to play around with the cameras and accessories. Pierre then showed the way he was working on set using the Varicam and LiveGrade. We were first welcomed to the 5000 ISO world. On a very dark set, five candles were lighting Sabrina, the stand in. We could barely see with our own eyes. Only a shape was visible. On the monitors, Sabrina's image was clear, with no noise in the blacks. Pierre then used LiveGrade to create different looks. These looks were then recorded in CDL files for postproduction, allowing everybody to be on the same page. He repeated the same exercise, but in the 800 ISO world to show other possibilities of the technique. Pierre explained that it was his way of working and that people should find their own way of doing things. He stressed again that cinematographers should be in control of their vision and fight to keep their “world” intact.

This master class was organized with the generous assistance of **Panasonic Canada** and **MELS STUDIOS ET POSTPRODUCTION**.

– Recap by Bruno Philip csc

Pierre Gill csc teaches a Master Class at Mels3 Studio K in Montreal.



Credit: Maxime Forget and Wissam E. Salem

Saving Time AND Recovering Sanity



Credit: Bryanna Pollock

Having learned to value my time after a long day of shooting, decompressing is an integral part of keeping sharp, fresh and clear minded for consecutive days of shooting. Being tied to a laptop waiting for files to transfer is not the ideal way to spend your evening and can really impact your downtime.

As budgets shrink and we take on passion projects that require responsibilities to be shared, it helps to have any advantage that allows you to put energy into being creative. When the onus of data management is taken on, using a software package such as HEDGE has proven to be an essential tool in saving time and sanity.

I'm not going to directly compare software packages, so I'll just get to the point. For my needs, I now use HEDGE for data management. It has an extremely easy-to-use interface. Below is a list of the factors that make this software a useful tool for me.

Speed: I am able to transfer to two drives (master and backup) at the same speed at the same time. Using some other software, I've found that transferring to a second drive simultaneously doubles the time it will take. HEDGE does not. Yes. Wow. Major time-saver. This is thanks to

the brilliant Fast Lane engineering by the HEDGE team. Transfers maintain their fast speed regardless of how many drives are connected.

Data Verification: HEDGE does an XXH64 checksum verification. Sound like Greek? It just means it compares all the zeros and ones that make up the files on your card with the zeros and ones on the drive you just copied to. HEDGE creates a text file that confirms the files are verified. Accurate and reliable – you don't need to play back every file to verify they were copied correctly.

Often if the job of a DMT (data management technician) is passed on to producers or a non-dedicated DMT, they are using the simple drag-and-drop method through Finder or Explorer. However, there is no verification process to confirm that all the zeros and ones of those digital files are exact matches on all drives. That is where a checksum verification becomes essential.

Verification is also important in case the process ever fails, or someone comes back to you and says you made a mistake with the file transfer. All checksum verification files are also locally saved so that you can store it on your Google Drive or a trusted backup place. In the rare chance

that a file becomes corrupted, you can show them your checksum file and verify that you did due diligence and properly verified that file backup process.

These checksum files may also help if you ever had to make an insurance claim, though I would contact your production insurance provider to confirm that this would be valid.

User interface: As said, HEDGE has a very simple layout. Drag the source drive onto the left, the destination drives onto the right, and then click Add Transfer. It will auto-increment the folder names if needed and put a checksum file into the folder for each transfer. Nothing daunting about the layout.

Cost: HEDGE can be purchased from \$25-\$179 USD depending on your needs; a regular license for Mac or Windows is \$99. A 10-day fully working trial is available.

All in all, this simple software has given me back some free time to focus on being creative and not handcuffing me down to a computer while everyone else is out having dinner after wrap.

Justin Lovell is an associate member.
@Justin_Lovell

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BLETCHLEY CIRCLE, THE – SAN FRANCISCO	DP Kamal Derkaoui csc	to June 6	Maple Ridge
BLOOD AND TREASURE (TV series)	Camera Operator Alfonso Maiorana	to December 15	Montreal
BOYS, THE (series)	DP Jeremy Benning csc (odd episodes)	to September 25	Toronto
BURDEN OF TRUTH II (series)	DP Thom Best csc	to September 14	Winnipeg
CHILLING ADVENTURES OF SABRINA, THE (series)	DP Brendan Uegama csc	to December 5	Langley
FRANKIE DRAKE MYSTERIES II (series)	DP Stephen Reizes csc 1st Assistant Ciaran Copelin	to August 28	Etobicoke
GREEN HARVEST II (series)	DP Glen Keenan csc (odd) & Colin Hoult csc (even) B Camera Operator J.P. Locher csc	to November 8	Toronto
HOLLY HOBBY (series)	DP Mitchell Ness csc	to June 11	Toronto
JELLY BEAN (miniseries)	DP Dylan Macleod csc Camera Operator/ Steadicam Yoann Malnati	to June 22	Garson
KIM'S CONVENIENCE III (series)	DP Fraser Brown	to July 27	Toronto
MAGICIANS IV (series)	DP Corey Robson (alternating episodes)	to November 9	Vancouver
MURDOCH MYSTERIES XII	DP Yuri Yakubiw csc 1st Assistant Kevin Michael Leblanc	to November 6	Toronto
PRIVATE EYES III (series)	DP Pierre Jodoin csc & Eric Cayla csc (alternating episodes) 1st Assistant Pierre Brannonier B Camera Operator Brad Hruboska soc	to August 24	Scarborough
PURE II (series)	DP Jonathon Cliff csc	to July 27	Dartmouth
SALVATION II (series)	DP Thomas Burstyn csc, NZSC	to August 24	North Vancouver
SCHITT'S CREEK V (series)	DP Gerald Packer csc	to June 14	Toronto
SOMEBODY'S SOMEONE (MOW)	DP Samy Inayeh csc	to June 27	Manitoba
STREETS OF YESTERDAY (TV series)	DP David Greene csc, ASC (odd episodes) 2nd Unit DP Marc Laliberte Else csc	to August 31	Toronto
STRIKE! (feature)	DP Luc Montpellier csc	to July 2	Winnipeg
SUITS VIII (series)	Camera Operator/Steadicam Michael Soos	to November 16	Toronto
TAKE TWO (series)	Operator/Steadicam Greg Fox	to July 26	Burnaby
TIN STAR II (series)	DP Paul Sarossy csc, BSC, ASC	to August 14	Calgary
TITANS (series)	DP Boris Mojsovski csc Brendan Steacy csc	to June 15	
UMBRELLA ACADEMY, THE	(TV series) Craig Wroblewski csc B Camera Operator Peter Sweeney	to July 11	Etobicoke
UNSPEAKABLE (miniseries)	2nd Unit DP Brian Whittred csc	to June 29	Burnaby
WHEN CALLS THE HEART VI (series)	DP Michael Balfry csc	to November 16	Langley

JUNE

10-13, Banff Media World Festival, banffmediafestival.com
12-14, Cine Video Expo, Mexico, revistapantalla.com/expo

AUGUST

23-September 3, Montreal World Film Festival,
ffm-montreal.org

SEPTEMBER

6-16, Toronto International Film Festival, tiff.net

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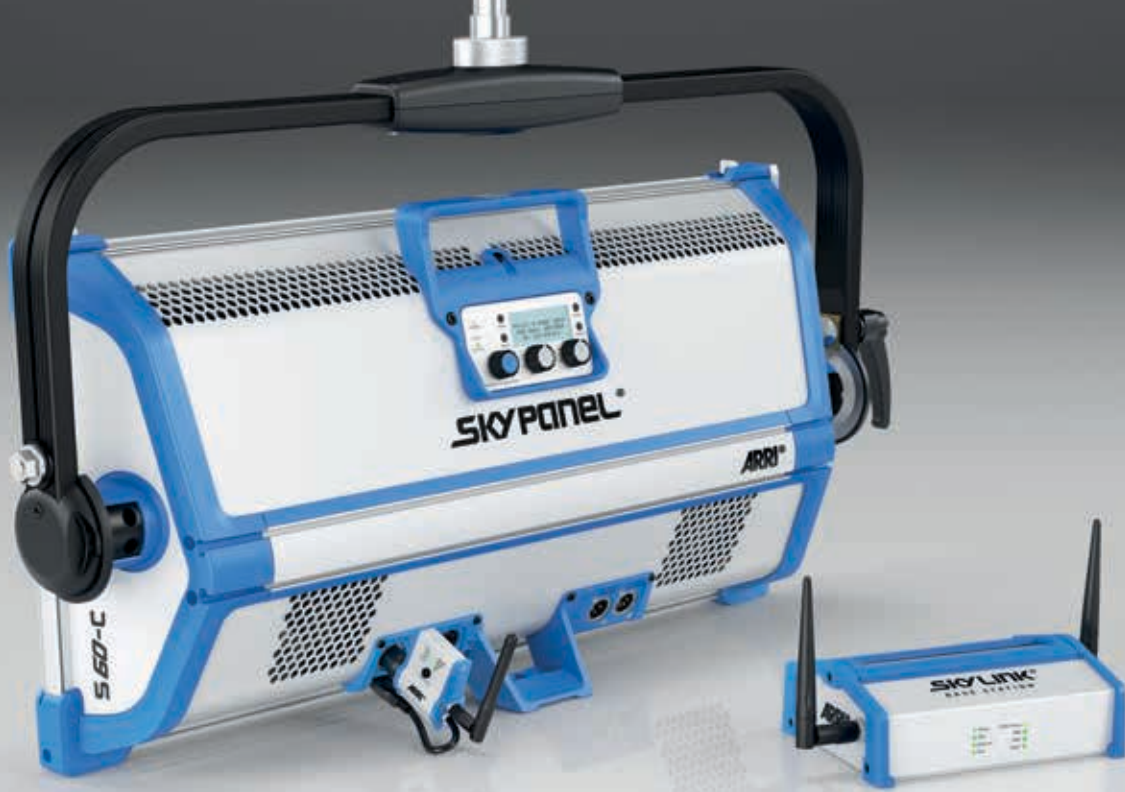
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