

CANADIAN CINEMATOGRAPHER

CANADIAN SOCIETY OF CINEMATOGRAPHERS

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CSC Awards Gala 2017

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A publication of the Canadian Society of Cinematographers

FEATURES – VOLUME 9, NO. 2 MAY 2017

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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.

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CSC Awards Gala 2017

By Ian Harvey



Courtesy of Warner Bros. Entertainment Inc.

In Frequency Kamal Derkaoui csc Defies Convention

By Fanen Chiahemen



Courtesy of Mongrel Media

Black Code: Nicholas de Pencier csc Cracks Big Data

By Fanen Chiahemen

COLUMNS & DEPARTMENTS

- 2 From the Editor-In-Chief
- 4 In the News
- 6 On Set
- 8 Spotlight: Geneviève Perron csc
- 30 Tech Column
- 32 Production Notes/Calendar

Cover Guy Godfree csc Theatrical Feature Cinematography, Sponsored by Deluxe

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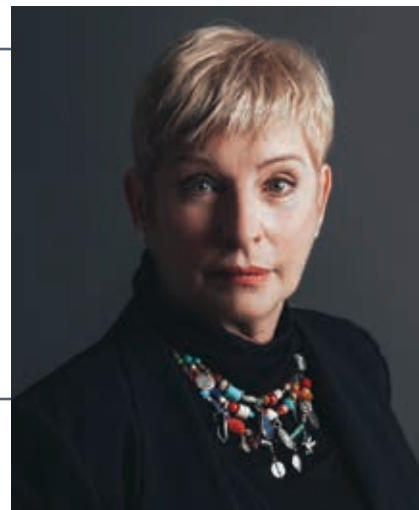
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FROM THE EDITOR-IN-CHIEF

Joan Hutton csc



If you haven't taken notice of the CSC's social media, you've been missing a wildly successful story. CSC's Instagram is clocking an eye-popping 12,100 followers and climbing with every post. It was a little over a year ago, that Jeremy Benning csc and CSC associate members Carolyn Wong and Eric Oh launched CSC Instagram, and their dedicated stewardship of the page is a huge reason for its success.

It was Eric, who first floated the notion of using CSC Instagram to showcase CSC cinematographers by letting them post their own pictures and video clips. A CSC director of photography is handed the keys to the CSC Instagram page and told to post whatever their heart desires. It can be visuals from current projects, past projects, on set, off set, rigs, cameras, gear, the crew, family, friends, or simply an inspirational photo. The sky is the limit it seems. In the beginning, each cinematographer posted for one month, but that was eventually changed two weeks, which made for a quicker pace between DPs.

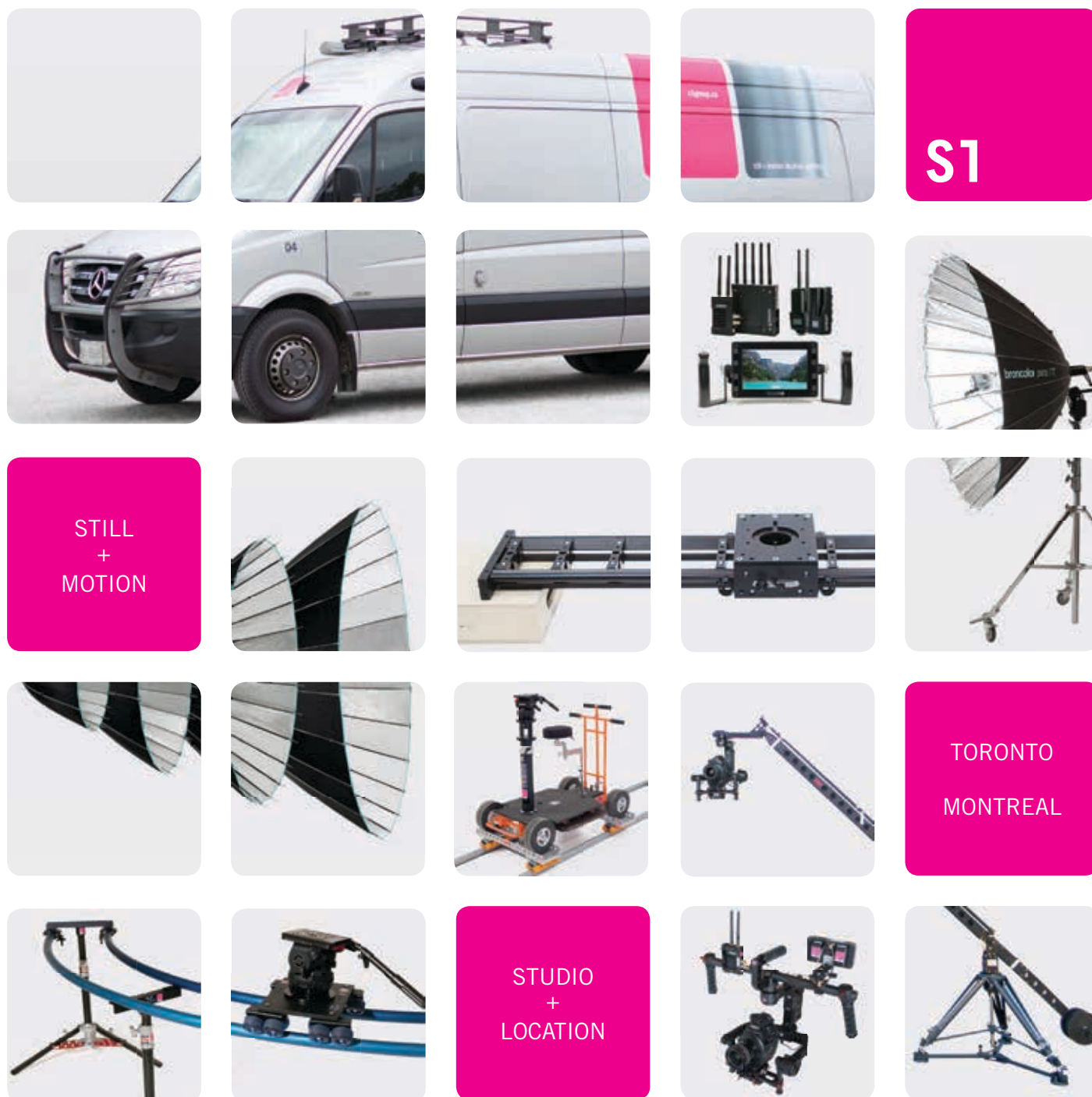
As for the followers of CSC Instagram, they are treated to front-row seats allowing them to observe and interact with the crème de la crème of Canadian cinematography. They get to see what these top DP's see at work or play, but perhaps more importantly it gives followers a glimpse into the personalities of these artists and what motivates them.

A huge round of applause is in order for the CSC cinematographers who committed to posting on CSC Instagram and then followed through with some of the most incredible photos and videos. The first DP to post was Karim Hussain csc in October 2015 and since then, 19 more cinematographers have been tossed the CSC Instagram keys for their spin on the page. By the time you read this column, another two CSC cinematographers will most likely have posted to CSC Instagram and the numbers will probably be lapping at 12,500 followers.

If you have never been to the CSC Instagram page, do take a look because you will not be disappointed. It's humorous, entertaining, engaging, but above all, it's fascinating and inspiring. A warning though, CSC Instagram is addictive, but delightfully so.

To Carolyn, Jeremy and Eric, a giant thank you for a job well done.

www.instagram.com/canadiancinematographer. 🍷



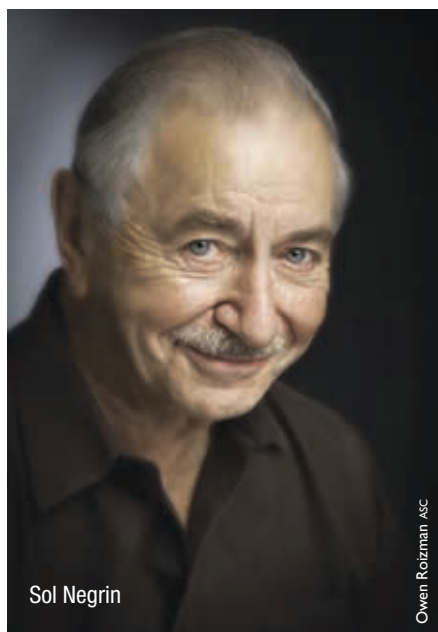
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Sol Negrin

Owen Roizman ASC

Multiple Emmy Nominee Sol Negrin ASC Dies at 88

Sol Negrin ASC, a New York-based cinematographer, died on March 20 at age 88. He was a five-time Emmy nominee, best known for his work on *Kojak* (1974-77) and *St. Elsewhere* (1982). Born in New York City, Negrin decided to pursue his love for photography in the movie industry, starting as a camera assistant from 1948 to 1960. Later, Negrin became a camera operator on mainstream television series, including *The Naked City*, *The Defenders*, *Car 54, Where Are You?* and *The Patty Duke Show*; as well as feature films ranging from *Frankenstein Meets the Spacemonster* to *Where's Poppa?* and

Across 110th Street. Negrin earned five Emmy nominations, three for episodes of the television series *Kojak* (1975, 1976, 1977), one for the television movie *The Last Tenant* (1978), and one for an episode of the series *Baker's Dozen* (1982). His cinematography in television commercials earned four CLIO Awards, including that iconic American Tourister campaign of the bouncing suitcase made during the early 1970s. He was twice president of the International Cinematographer's Guild Local 644. As a director of photography, Negrin's feature film credits include *The Concert for Bangladesh*, *Amazing Grace* (1974), *Proof of the Man* and *Parades*. He also contributed additional cinematography to many feature films, including *Crazy Joe*, *Superman* (1972), *Coming to America*, *King Kong* (1976), *Jaws 2* (1978), *A Forgotten Tune for the Flute* (1987) and *Robocop* (1981). He shared his wealth of experience and expertise with students and aspiring filmmakers through mentorships, seminars, demonstrations and speaking engagements. He taught Advanced Cinematography at New York University, The School of Visual Arts, and Five Towns College for more than a decade. He earned an honorary Doctorate of Fine Arts degree from Five Towns College in 2002. Negrin received the American Society of Cinematographers President's Award and was an active member of the International Cinematographers Guild (ICG). He leaves his wife of 16 years,

Betty (Paradisin) Negrin; his son, Michael Negrin, who is also a cinematographer, a daughter-in-law Cari Lutz, and granddaughters Sophia and Natasha. He is also survived by step children Bill Paradisin, Anne Marie Paradisin, Rich Paradisin, Vicky Paradisin, Shelley Paradisin (Jim Vignato), and step grand-children Catherine, Beth, James, Shane, Emma, Genevieve, Jimmy, Jake and Ryan. He was preceded in death by his first wife, Shirley, and his son, Robert Lloyd Negrin.

ARRI Rental Expands ALEXA 65 network to Canada



Courtesy of ARRI

Sarah Mather, operations manager, Vancouver

ARRI Rental recently announced it has enlarged its ALEXA 65 network with the opening of boutique offices in Vancouver, as well as Los Angeles. Sarah Mather, who has more than 16 years of experience on set, will oversee the Vancouver facility as operations manager. As a camera assistant, Mather worked on such movies as *The Revenant*, *Star Trek*, *Tomorrowland*, *Godzilla*, *Rise of the Planet of the Apes* and *The Bourne Legacy*. The ALEXA 65 system comprises a 65 mm digital cinema camera, a range of custom-designed lenses, as well as workflow tools. The upcoming

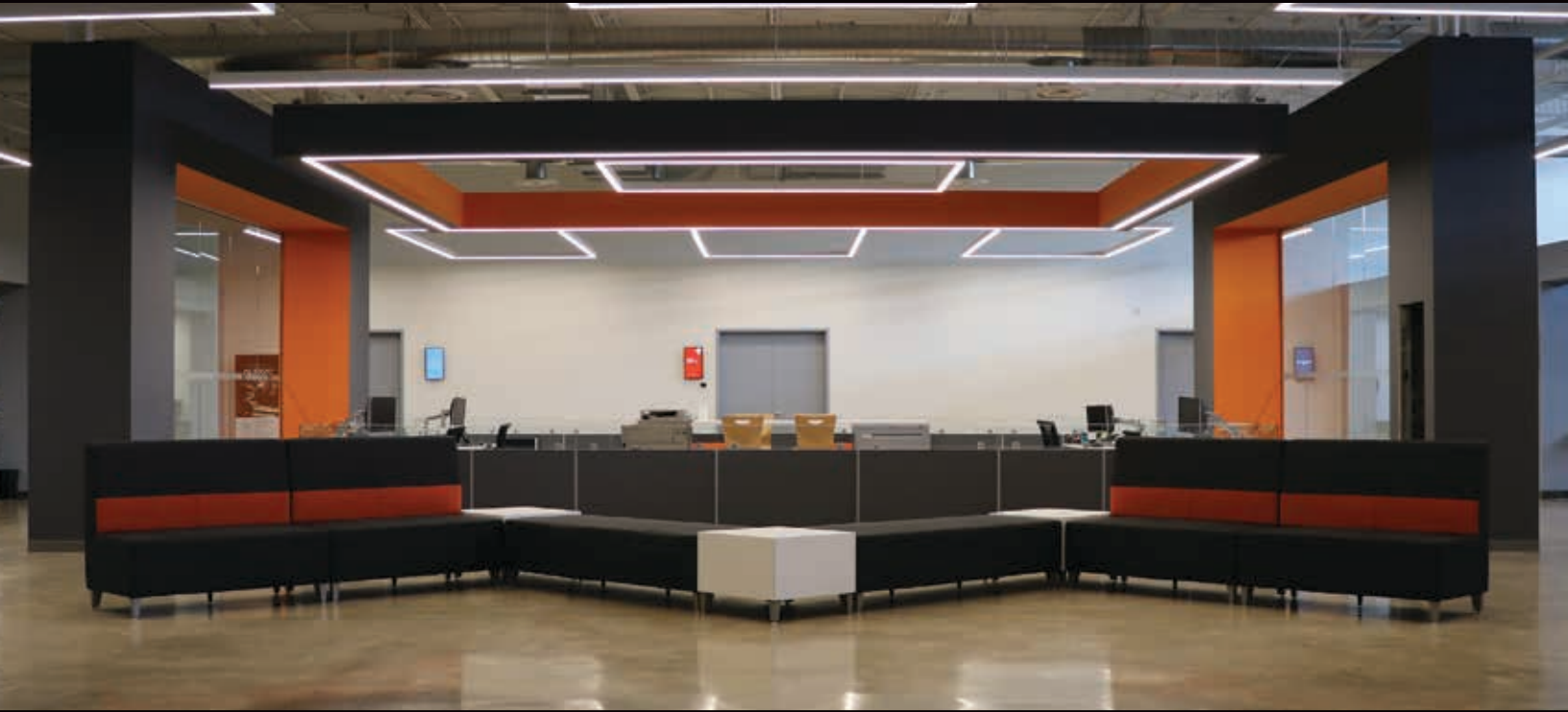
CORRECTIONS

In the "In the News" section of the March 2017 issue, an incorrect photo was used for Gerald Packer csc. The correct photo is featured here.

In the CSC Member Spotlight of the March 2017 issue, the Instagram handle for Carlos Esteves csc was listed incorrectly. The correct handle is @Dimage

Co-Creator Eugene Levy (left) and DP Gerald Packer csc on the set of *Schitt's Creek*.

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months will see further ARRI Rental lens initiatives, the company also announced.

PRG Granted Patent on GroundControl Followspot System

Production Resource Group (PRG), which provides entertainment and event technology solutions, announced in March that it has been issued a U.S. utility patent for the GroundControl Followspot System, which allows a followspot operator to remotely operate a high-output automated luminaire as a followspot from up to 2,000 feet away. With the GroundControl Followspot

System, the operator is on the ground so the physical footprint of the luminaire is significantly smaller than a conventional followspot. Because of this small footprint and low weight, followspots can be placed in a wide variety of positions. The GroundControl Followspot System consists of specially customized PRG luminaires, which include a built-in camera and can be flown or mounted in locations around a venue that would not normally accommodate a followspot. Introduced to the market in 2016, the technology has been integrated into TV productions such as *The Voice*, *MTV Awards* and *iHeart Music Awards*.

ACTRA Fraternal Benefit Society Increases Support of AFC with \$115,000 Donation

The AFC recently announced that ACTRA Fraternal Benefit Society (AFBS) renewed its annual support for The AFC with a contribution of \$115,000 to help entertainment professionals in crisis situations. AFBS' 2017 contribution reflects an increase of \$15,000 over its allocation for The AFC in 2016. AFBS, the only national insurance and investment provider that is owned by Canadian performers and screenwriters, has been a supporter of The AFC for more than two decades. 🍷

ON SET



Stuart Campbell on set shooting a commercial campaign in Bogota, Colombia.



Christina Ienna operating on *U-Turn*, a Tegan and Sara short film music video directed by Emma Higgins.

ACCEPTANCES / AWARDS / NOMINATIONS /

Jarrett Craig, AFFILIATE MEMBER (DP) *Heartland*, Season 10, Episode 9, "A Horse With No Rider," nominated for Best Cinematography, Drama over 30 minutes at 2017 Alberta Film and Television Awards, April 29, 2017, Edmonton

Ilias Adamis, ASSOCIATE MEMBER (Cinematographer) *The Last Resort* (documentary), screened at Hot Docs, April 28 and 29, 2017, Toronto

Nicholas de Pencier csc (DP, director) *Black Code* (documentary), screened at Human Rights Watch Film Festival, April 6, Toronto

Karim Hussain csc (DP) *Madame Hollywood* (web series), won Best Drama at Seattle Web Fest, March 2017, Toronto.

Catherine Lutes csc (DP, with additional cinematography by associate member Maya Bankovic) *Mermaids* (documentary), screened at Hot Docs, April 27 to May 7, 2017

Juan Montalvo, ASSOCIATE MEMBER (DP) *Fix and Release* (short film), accepted into Environmental Film Festival, March 2017, Washington D.C.



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Credit: Benoit Bureau

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

As a Quebec cinematographer, the films from the era of Cinéma direct (*Pour la suite du monde*, *Le chat dans le sac* and, later on, *Entre la mer et l'eau douce*) had a very strong effect on me and kind of built the foundation of my love for cinema.

Later on, I remember being amazed after seeing *In the Mood for Love*. The beauty of this film still inspires me in my craft today. I also have been very much impressed with films like *Buffalo '66* and *Gummo*. I think I get especially moved by films that are radical, that think outside the box.

How did you get started in the business?

After I graduated film school at UQAM (L'Université du Québec à Montréal), I started to be very active in a movement called Kino, which is a group of filmmakers shooting short films and projecting them at big festive nights. I made something like 20 short films with them, gathering with different directors, experimenting, and some of those films made with nothing ended up being quite good! Little by little, those directors got hired on the biggest projects and they brought me with them. And that was the beginning.

Who have been your mentors or teachers?

Michel Caron was my main cinematography teacher in

university, and he did a wonderful job encouraging me to work hard, shoot and improve my craft.

André Turpin – who took me in as a trainee just after I graduated – had a very strong impact on me. I was fresh out of school, very much impressed with the inner workings of a big set, and he just said to me: “Take this apple box, sit as close to the camera as you can and ask me all the questions that cross your mind.” I spent a few months with him doing exactly that, and I think what I learned there has a lot to do with the kind of cinematographer I became.

I also had the chance to attend the Budapest Cinematography Masterclass while I was in film school. Our teachers there were Vilmos Zsigmond ASC, HSC and John Schwartzman ASC, and they had a very strong effect on me too.

What cinematographers inspire you

The work of filmmaker Michel Brault is for me fundamental. The work and the philosophy of Christopher Doyle, especially in his collaborations with Wong Kar-wai, has also been a very important inspiration for me. I can also name André Turpin (especially in his collaboration with Xavier Dolan), Roger Deakins ASC, BSC and Reed Morano, who really inspires me with her astonishing work but also because of being a woman in this art craft.

Name some of your professional highlights.

The films *Camion* and *Gurov et Anna*, which I am particularly proud of. *De père en flic 2*, which is currently in postproduction. The TV series *Les beaux malaises* (first two seasons). *Bye 2016* and *Le théâtre des opérations*, for which I won a Gemini for Best Documentary Cinematography.

What is one of your most memorable moments on set?

The scene of the accident in the film *Camion*. We had to shoot a deadly accident, a tractor trailer loaded with lumber smashing a small car. It was a very low-budget film, and it was a complicated scene. The director wanted it in one single wide shot, so it was a one-shot deal because we could only afford one reinforced truck and one remote-controlled car. We practiced the camera movement and the synchronicity of the vehicles for half a day, and then we filmed the shot. It was a big, big rush of adrenaline because nobody could predict the path of the vehicles after the smash. It ended up being a great shot!

What do you like best about what you do?

Entering the mind of a director. Trying to put his words,

his wishes, into images. I see myself a lot as a translator. I translate ideas into images. I love that.

What do you like least about what you do?

The uncertainty of it. The fear of being forgotten, of ceasing to be the flavour of the month all of a sudden. A cinematographer is nothing if he has no project to film.

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

LED lighting is a very promising technology. As an ecologist, I can only salute the fact that lights are becoming more efficient so we need less power to run them, and less power means fewer generators powered by fuel. I only wish that the quality of light will follow eventually.

How can others follow your work?

I am not the best for keeping my reel and web site updated, but you can follow me on Vimeo: [vimeopro.com/user5909700/genevieve-perron-directrice-de-la-photographie](https://vimeo.com/user5909700/genevieve-perron-directrice-de-la-photographie)

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CSC Awards Gala

CSC LOOKS FORWARD AS WELL AS BACK





The CSC's 60th Awards Gala on April 1 was a spotlight moment for members past, present and future. A lively crowd gathered in the elegant space afforded by Arcadian Court at Bay Street and Queen Street West in Toronto to celebrate the best work of 2016 and to remember those whose work built the CSC into the "machine" it is today, as President George Willis CSC, SASC noted in his brief opening remarks.

The gala was a feature presentation in and of itself with multiple cameras and crisp audio, lush mood lighting and flawless production, with clear lines of sight across the room, and with smooth transitions from segment to segment.

Joined by those following the events via webcast, Willis paid tribute to the volunteers, sponsors and, of course, members whose dedication, passion and drive to grow their skills and share their knowledge makes the organization unique.

"What I love is that you guys here in this room want to share what you know," quipped the event's host, actor Patrick McKenna. "We just don't do that as actors. Maybe we should!"

One of the evening's many highlights was the presentation of the Theatrical Feature Cinematography Award to Guy Godfree csc for his work on *Maudie*. It's the quintessential Canadian story, set in Marshelltown, Nova Scotia, of Maud Lewis (played by Academy Award nominee Sally Hawkins), who triumphed over juvenile rheumatoid arthritis to become one of our most celebrated folk artists. Godfree's images capture the salt-aired flavour of the maritime location as much as the landscape and the ever-shifting light, and brings the magic to life.

"I am truly touched," Godfree acknowledged upon accepting the award to a standing ovation. "I can't do what I do without the people I work with; I don't want to do what I do without the people I work with. The CSC is family."

Moments earlier, David Greene CSC, ASC was presented with the CSC Masters Award ("for outstanding contribution to the art of cinematography") by actor Anna Silk, whom he knows well from their work on *Lost Girl*. Greene's first trip to the CSC podium came at the outset of his career when he won the CSC's Student Cinematography Award three years running. It's still an unbroken record. Since then, his work has garnered ever more intensive accolades. CSC Awards juries cited his images for the TV series *12 Monkeys* and

the film *Trip to Bountiful*. He's now won 11 CSC awards and been honoured by other industry organizations, including the American Society of Cinematographers.

"This is the second most important day of my life," Greene said of the award. "Second to being accepted as a member of the CSC. My career continues to flourish because my peers believe in me and allow me to keep working as an artist."

Picking up on an oft-repeated theme during the evening, Greene said cinematographers have a "duty to give back." It manifests as helping students, answering questions, offering guidance to ensure those now training can not only move ahead themselves but help move the Canadian sector ahead. As Awards Chair Alwyn Kumst csc noted in his program notes, collaboration, not competition, is what the CSC is all about. The 2016 Awards garnered 223 entries across all categories, Kumst noted, indicative of a healthy industry.

Earlier in the evening, the show kicked off with the TV Magazine Cinematography Award to world traveller Allan Leader csc for *Colonist Car* (Daily Planet – Discovery Channel). "My focus as a visual storyteller is on factual-based features," Leader said in an email exchange since work kept him from

"I can't do what I do without the people I work with; I don't want to do what I do without the people I work with. The CSC is family."
— Guy Godfree csc

By IAN HARVEY

Winners Photos by JOHN NARVALI



Gregory Middleton csc

TV SERIES CINEMATOGRAPHY Sponsored by Technicolor



Pasha Patriki csc

TV DRAMA CINEMATOGRAPHY Sponsored by Sim Group

the festivities. "It's my passion." *Colonist Car* is a six-minute story of one of two surviving rail passenger cars from a fleet that brought immigrants from the eastern seaports to settle in the west.

One of the evening's welcome surprises was the tie for the winner in the category of Student Cinematography Award with both York University's Robert Murdoch (*Moods Like Jazz*) and Sheridan College's Trish Young (*Dread*) being honoured. "This is one step closer to making my dream of working as a cinematographer come true," said Young, while Murdoch noted he was in awe "being in a room of a cinematographer heroes."

There was also recognition for those in that all-important role – the Camera Assistant Award of Merit. Montreal veteran assistant cameraman Eric Bensoussan was honoured for his "Zen-like quality" on the job and for his touches which go far beyond his deft skills as a focus puller since starting out in 1995 at Roger Corman Studios in Los Angeles.

Despite the hours, the short turnarounds, the sometimes difficult conditions, it's all worth it, Bensoussan said, because the spirit of the CSC is to teach one another to raise the bar across the board and, ultimately, make and tell more stories more beautifully. "We are all here driven by a passion for human stories," he said in his acceptance speech. "We take the story and put it in this little box and then magic happens."

It was an important night for television producer and journalist Guido Kondruss, who was this year's recipient of the President's Award "for outstanding service to the Canadian Society of Cinematographers."

"It's a bit overwhelming actually," an astounded Kondruss said after being introduced by Willis. "When I look at the people who have received this award in the past, I'm truly humbled to be taking a place beside them." Kondruss was lauded for his many undertakings with the CSC to further its goals, especially with *Canadian Cinematographer* magazine, the CSC Sponsorship Program and the CSC's social media initiatives.

"The CSC is a dynamic organization that is not afraid of the future and not afraid of change," Kondruss continued in his acceptance speech. "I feel privileged to be part of it."

Bobby Shore csc faced strong competition in being nominated for Music Video Cinematography – he was up against Liam Mitchell for a *Tribe Called Red*, but more challenging, against himself, being nominated in the category for two pieces of work. In the end, judges went for *Powerlines*, shot for Zoe Sky Jordan over Thugli's *Sic Em*. "I just want to mention this was shot for \$5,000 and the camera package was donated," Shore said happily.

As the man who put the Toronto International Film Festival on the map, Director and CEO Piers Handling hit the mark when he said if it wasn't for the festival's founders, Bill Marshal, Dusty Cohn and Hendrik Van der Kolk, there might

not be as robust a film industry in Canada today. He presented Van der Kolk with the Bill Hilson Award “for outstanding service contributing to the development of the motion picture industry in Canada.”

Earlier, Van der Kolk had said he was especially proud to be recognized by his peers. “I always find own peer acknowledgment profound and important,” he said later. “It’s not just stroking one’s ego, there is a genuineness to it which makes you proud. And I am proud.”

TIFF started as a crazy idea, he said: “We had some money because our business was doing well, but we went to the bank and borrowed \$125,000 just like that,” he said. “The bank guy thought it was a good idea and gave us the money. You could never do that today. If not for him, there might not have been a TIFF.”

Caribou Legs, about Brad Firth’s cross-Canada run to raise awareness of missing and murdered indigenous women, brought Stuart Campbell the Robert Brooks Award for Documentary Cinematography.

“I’d like to thank everyone who is on the credits,” Campbell said before launching into a list with personal callouts. “And if you can, please watch the doc and also look into the murdered and missing indigenous women inquiry because it’s important. And if you can, please spread the word because acknowledgement is an important first step.”

In the Youth Programming, Comedy, Multi-Camera Sitcom Cinematography category, Samy Inayeh csc won for the *Tinsel* episode on the TV series *Man Seeking Woman*, the story about a naïve romantic’s journey through the twisted world of dating in a search for love.

“I feel so privileged to be Canadian and working in film,” Inayeh said. “I am going to borrow and steal from all the great cinematographers in this room! Love you all!”

The camera always seems to love fast cars and beautiful women, and it was all on show for Matt Bendo’s 1.18-minute piece *Storm* featuring a Lamborghini Aventador SV LP750-4 sporting an Armytrix Titanium Exhaust for clients of YST Tuning Canada. His racy and powerful images brought him the Branded/Corporate/Educational Content Cinematography Award. “Last year I was a guest,” the grinning Bendo said. “Tonight, I am excited to be in the room, but to win is just unbelievable.”

Greg Bartels picked up the Lifestyle/Reality Cinematography Award for *The Potter*, which ran as part of the Handcrafted TV series for Telus. The six-minute episode introduces Linda Doherty, a highly-accomplished potter from Nicola Valley, B.C., “whose long and distinguished career in her field is an inspiration for any artist.” Though he wasn’t there in person, Bartels sent his thanks to his team, calling it an “amazing award.”

Christopher Lew won for Webeo Cinematography with *The Wall*, part of the *Of Walls & Mountains* film series focusing



Adam Marsden csc

FRITZ SPIESS AWARD FOR COMMERCIAL CINEMATOGRAPHY

Sponsored by Whites Camera



Matt Bendo

BRANDED/CORPORATE/EDUCATIONAL CINEMATOGRAPHY



Stuart Campbell

ROBERT BROOKS AWARD FOR DOCUMENTARY CINEMATOGRAPHY

Sponsored by Sony



Bobby Shore csc

MUSIC VIDEO CINEMATOGRAPHY *Sponsored by Dazmo*



Guy Godfree csc

THEATRICAL FEATURE CINEMATOGRAPHY *Sponsored by Deluxe*

on sports and athletics in a visual and abstract exploration of perseverance and the many walls we all face in our lives. Also unable to attend, Lew passed on his thanks to Clairmont Camera and SIM Group for their support among others. "I hope that we can continue to have the freedom to choose any medium that would best support our artistic expression," he wrote in remarks read by Clairmont's Stewart Aziz.

In the Dramatic Short Cinematography category, Todd

Duym won for *Rue*, a dark story about jealousy and revenge involving best friends and a teacher. (Duym was unable to attend and his award was also accepted by Aziz.)

The colours of Newfoundland are a national treasure, and it was appropriate that Newfoundland and Labrador Tourism's ad campaign put them front and centre in *Crayons*. The minute and a half of stunning moving images captures the essence of the Rock's love of the palette, negating any need for a hard sell. The commercial brought Adam Marsden csc the Fritz Speiss Award for Commercial Cinematography.

The quality of the work on show during the evening from start to finish was exemplary, prompting TV Drama Cinematography winter Pasha Patriki csc to note: "We've seen a lot of great work here tonight." His winning entry was *Gridlocked*, a feature film about a former SWAT leader and hard-partying movie star whose ride-along gets cut short by a team of mercenaries.

Finally, the hit TV series *Game of Thrones* provided Gregory Middleton csc with some great work opportunities and scored him the award for TV Series Cinematography. Though the series is based in Belfast, Northern Ireland, since Season One, it has shot in Malta, Iceland, Spain, Croatia and Morocco. Though Canadian locations aren't used, there's a definite maple leaf motif among those working on it, like Middleton who has been onboard since the outset. He noted the unique aspect of working on the show as a cinematographer is that the DP job is shared with many eyes and hands.

"There are many DPs and they collaborate before and after shooting," he said, noting that all share their setups,



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Photo by Gordon Segrove

"After testing many combinations of cameras and lenses and having to work on 4K for *The Crown*, we chose to use the Sony F55 and vintage Cooke Speed Panchros. It was always my intention to fight against the high resolution and ultra sharpness you get from the modern camera sensors and by using the Cooke Speed Panchros I achieved a very romantic, filmic look with an incredible range of latitude for beautiful highlights and detail on the shadows.

I have always enjoyed working closely with the production and costume designers. On *The Crown*, choosing a muted palette, lighting through big diffused sources and using the Speed Panchros helped me to achieve a nice period look. It's ironic that after achieving such high resolution from the camera sensors we had to go back to vintage lenses made for film cameras to get the beautiful warm feel I was looking for.

In spite of their age, the original Cooke Panchros match nicely with the Cooke zooms and even with the modern Cooke S4s.

I'm very pleased with the look I achieved on *The Crown* and much of that is due to the lens choice."

Adriano Goldman
Cinematographer, ASC, ABC
The Crown, TV series, Netflix



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Robert Murdoch and Trish Young

STUDENT CINEMATOGRAPHY *Sponsored by Panavision Canada*

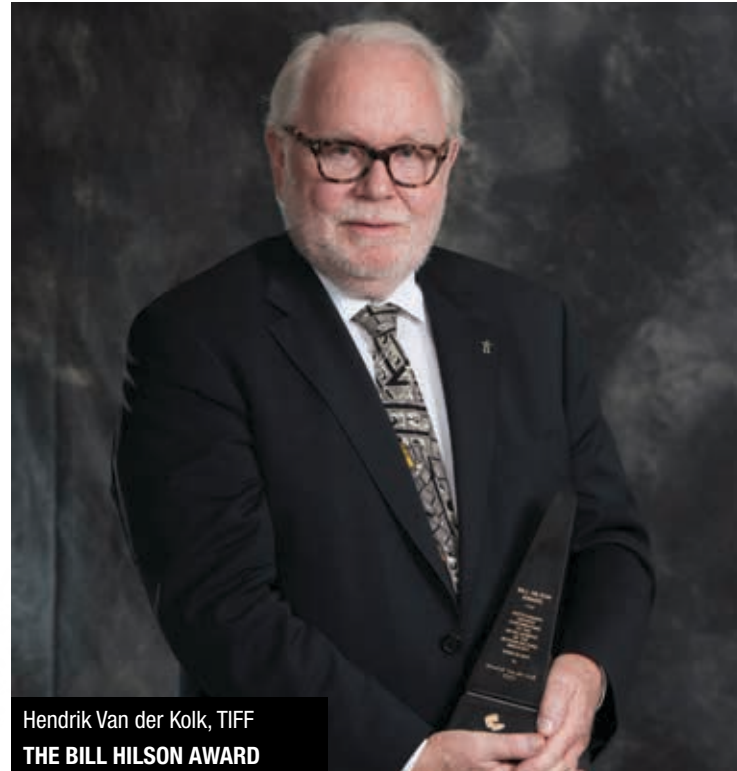
lighting and approach to get a consistency across the board. "It really is a collaboration."

Indeed, the organic and unscripted theme of the night was "collaboration," a word that kept cropping up and which truly reflects the CSC's mission statement of bringing together cinematographers to share, learn and grow their art.

Let's just say the sharing didn't end with the closing remarks, as the bar filled up quickly with attendees who shared laughs, stories and drinks. But we can't tell you any more about that because, as everyone knows, what happens at the bar, stays at the bar. 🍷



David Greene CSC, ASC
THE MASTERS AWARD



Hendrik Van der Kolk, TIFF
THE BILL HILSON AWARD



Guido Kondruss
THE PRESIDENT'S AWARD



Eric Bensoussan
THE CAMERA ASSISTANT AWARD OF MERIT



2017 ANNUAL CSC AWARD WINNERS

DIRECTOR OF PHOTOGRAPHY AWARDS

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TV SERIES CINEMATOGRAPHY

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Gregory Middleton CSC *GAME OF THRONES* "Home"

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Pasha Patriki CSC *GRIDLOCKED*

FRITZ SPIESS AWARD FOR COMMERCIAL CINEMATOGRAPHY

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Adam Marsden CSC *NEWFOUNDLAND AND LABRADOR TOURISM* "Crayons"

BRANDED/CORPORATE/EDUCATIONAL CINEMATOGRAPHY

Matt Bendo *LAMBORGHINI AVENTADOR / ARMYTRIX TITANIUM EXHAUST / YST TUNING CANADA* "Storm"

YOUTH PROGRAMMING, COMEDY, MULTI-CAMERA SITCOM CINEMATOGRAPHY

Samy Inayeh CSC *MAN SEEKING WOMAN* "Tinsel"

ROBERT BROOKS AWARD FOR DOCUMENTARY CINEMATOGRAPHY

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Stuart Campbell *CARIBOU LEGS*

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Bobby Shore CSC *ZOE SKY JORDAN* Power Lines

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Todd M. Duym *RUE*

CINEMATOGRAPHER AWARDS

TV MAGAZINE CINEMATOGRAPHY

Allan Leader CSC *COLONIST CAR DISCOVERY CHANNEL* - Daily Planet

LIFESTYLE/REALITY CINEMATOGRAPHY

Greg Bartels *HAND CRAFTED* "The Potter"

WEBEO CINEMATOGRAPHY

Christopher Lew *THE WALL*

STUDENT CINEMATOGRAPHY

Sponsored by **Panavision Canada**

Robert Murdoch *MOODS LIKE JAZZ* York University

Trish Young *DREAD* Sheridan College

THE CSC IS PLEASED TO PRESENT THE FOLLOWING SPECIAL HONOREES FOR 2017

THE MASTERS AWARD

David Greene CSC, ASC

"For outstanding contribution to the art of cinematography."

THE BILL HILSON AWARD

Hendrik Van der Kolk, TIFF

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

THE PRESIDENT'S AWARD

Guido Kondruss

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

THE CAMERA ASSISTANT AWARD OF MERIT

Eric Bensoussan

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

Letter to the CSC

I was recently presented with my official acceptance as a full member of the Canadian Society of Cinematographers at the 2017 CSC Awards. I am so honoured, grateful and excited to be recognized among such an esteemed group of peers.

As I was brought on stage, I was given the opportunity to speak about the importance of the acceptance of more female members into the CSC. I wasn't expecting to speak, and like all cinematographers, I am much more comfortable behind the camera than in the limelight. So I missed my opportunity and would like to address that here.

My hesitancy to speak off the cuff came mostly from the pressure to speak on behalf of my gender. I didn't get into this industry ever considering gender and maybe that's why I've been able to persevere. Had I known it was a different world out there for women doing this job, perhaps I would have been discouraged and never began. But when I started, I had a great group of cinematographers and technicians who saw me as a hard worker, someone who wanted to learn and to shoot, and who was passionate and thoughtful about the craft, and those people never blinked an eye at me being a woman. They taught me, pushed me, collaborated with me, and helped me out as they would any other member of the team.

There were many peers in the room at the awards that night, people who had been there for me and lent me a helping hand along the way, or who met me to talk shop, who had given me advice or listened to mine. That act of being treated as an equal, as a colleague, goes a long way. It's unfortunate that this behaviour needs to be praised, as it really should just be the norm, but as I have come to learn that isn't always the case.

So if I could go back and address that room, I would thank the Society for accepting me as a peer. I would say that I didn't get here by being a female cinematographer, I got here by being a cinematographer.

I would say that I have worked in the industry for over 13 years, and sometimes it has not been easy. I have learned to ignore the skeptical glances from across the table when I interview for a big-budget movie, the looks of shock and concern when I step on set on a commercial and it becomes clear that, yes, I am the DP. I have learned to ignore the unconscious bias that pervades this industry and is not always overt but feel like it is everywhere. I've tried to concentrate on the work, find the people who are likeminded, and make images I believe in.

I would say that I don't want to speak on behalf of female cinematographers, that it's not at all who I am, but I am moving out of my comfort zone in order to do so because I know it's important.

I would say that I am happy to see more women having a chance to share their voices and I know that more women will have the chance to share those voices as we all move forward. I am happy to see more women represented in our industry so the perception of what a cinematographer looks like might change, and if I can be a part of that I am proud to do so.

To all the people in that room, and to everyone in our industry, I would say that you can help by being an ally for all the women in our industry and in the upcoming generation of talented women by hiring them, pushing for them, teaching them, learning from them, helping them and not doubting them.

And finally, I would say don't take a "chance" on hiring a female cinematographer. We are not a risk, or a cause, or a roll of the dice, we are your peers and colleagues. I want to thank the CSC for recognizing me as such. It truly means a lot.

Catherine Lutes CSC



DP Kamal Derkaoui csc

Courtesy of Warner Bros. Entertainment Inc.

In **FREQUENCY** Kamal Derkaoui csc

DEFIES CONVENTION

By Fanen Chiahemen

The procedural series *Frequency*, which began airing on the CW last fall and is available on Netflix, is set in late 2016, where New York detective Raimy Sullivan (Peyton List) discovers the ability to communicate with her deceased father. Frank Sullivan was also a detective and was killed 20 years previously while working on an undercover sting. Via an old amateur radio that both Raimy – who is still living in her childhood home – and her father used to love, the adult Raimy discovers that the radio is able to transmit across time to Frank back in 1996. Their time-crossing communication serves not only as a means to try and save Frank's life and solve a decades-old murder mystery, but also a way to heal the complicated relationship between the father and daughter.

Michael C. Blundell shot the pilot for *Frequency*, which was adapted from the 2000 Gregory Hoblit film of the same name, while Kamal Derkaoui csc shot the remaining episodes. Despite being reconceived from the film, Derkaoui notes, Blundell and producers took an unconventional



Detective Frank Sullivan communicates across time with his daughter Raimy via an old amateur radio.

approach to shooting the pilot, capturing the essence of the show and giving Derkaoui something to build upon.

“It was so appropriate and it tells the story so beautifully,” Derkaoui says of the pilot’s look. “It’s very unusual, daring and contrasty. It’s not very flattering; it’s not like when you go on a set and you start lighting every single corner. When you do that, it just becomes very flat, but on the pilot I saw they did some very daring lighting and you would only see what they want you to see, and everything else just goes into dark. That’s so appropriate to the show, and it appeals to my way of seeing cinema and lighting. I like those moments and not having to light very bright and just playing with the shadows.



The stage built for exterior scenes on the house porch.

It gives you the liberty to actually use your tools. So the pilot basically was the bible for the show. I just studied every single frame, and because it was my style too, it was very easy for me to carry the look.”

The one stipulation Derkaoui did have about shooting the rest of the season was to outfit the ARRI ALEXA with Ultra Prime Lenses. “I like the Ultra Primes versus, let’s say, Master Primes or any other elaborate lenses because I tend not to shoot wide open all the time, and Master Primes offer a T-stop of 1.3, which I actually don’t use. I prefer 2.8 all the time; I call it the magic T-stop. The Ultra Primes, they offer a very beautiful image at that T-stop.”

A 25-year veteran of cinematography, Derkaoui says, “I have gone through all kinds of images and T-stops, and I settled at one point on the 2.8 because every time I use the 2.8 everything feels natural. The amount of softening in the background and foreground versus the subject feels just right, natural and beautiful and is not exaggerated, so it brings the image to a certain reality.”

Derkaoui employed a standard lighting package on *Frequency*, mostly using Kino Flo Celebs – for their softness and the way they wrap around the skin and render beautiful close-ups – and Lekos, most often used in live theatre “because they are very stocky and very precise,” he says. “So you could light a certain portion of your image without polluting the light on other parts of it, which makes it very precise, and I love those.”

Although the main locations of the show – Raimy’s house and the police station where she works – were shot in real locations for the pilot, when the series was picked up, the crew built the house and the precinct on a stage, and had several swing sets, including one for the garage where the ham radio is kept.

“So it was very interesting to have to duplicate and replicate the same lighting they did on the pilot, but on a stage,” Derkaoui explains. “That was the most important thing on my side, and that’s what I brought to the project, the ability to replicate all that light on the stage.”



Peyton List as protagonist Raimy Sullivan.



Mekhi Phifer (who plays Detective Satch Reyna) and Peyton List shoot a scene.

The crew built one stage for interior scenes and another for exteriors, including scenes on the porch, in the driveway, and the façade of the garage. Trying to make the exterior sets not look like they were shot on a stage, “was one of most interesting and exciting challenges throughout the season,” Derkaoui says. “I designed two huge lightboxes with tiny blue shifts to them which mimic the light naturally coming from blue sky. And then we had one light on a mist very high up in the air with a tiny orange shift to it with a tiny soft diffusion – not too soft, not too hard – just to mimic the sun. So it’s really a beautiful challenge, and I think we succeeded because anybody who would look at the footage, they can’t tell it was shot on a stage, and that was very rewarding.

“That’s why I really loved the approach on this show,” he continues. “Because we attempted as much as we could to make it look very natural and not too stagy. We didn’t want it to be elaborate, like everything is clean and beautiful. No, that wasn’t this show. This was pieces of life in natural light. So if a person goes a little bit away from a practical that is the source of the light and it goes naturally a bit darker, we keep it a bit darker and all I do is I use what I call a ‘369 light,’” the DP explains. “I just take 4Bank Kinos and I wrap one tube with an ND3 filter and one tube with an ND6 and one tube with an ND9, and I put a diffusion on the door, and, according to how much light I need, I switch either all the tubes on at once or each of them separately, so it gives you an almost endless combination of how much light you would want and need from it. So when an actor goes in a shaded area you just put that ‘369’ on the ground and you switch it on at maybe the lowest level and it just pops in the eye. It’s like a nice stop

“Trying to make the exterior sets not look like they were shot on a stage, “was one of most interesting and exciting challenges throughout the season,” Derkaoui says.



The soundstage where scenes of Raimy's home were shot.

in the eyes in all that darkness you're creating; it just becomes a natural thing, a wanted thing, and not a mistake.”

Although there are two separate years anchoring the story – 1996 and 2016 – Derkaoui says the two timeframes were lit more or less the same in the pilot so as not to spoil the reveal that Raimy talks to her father in the past. “Until the moment that timeline is revealed, they wanted to keep the audience thinking she’s talking to someone in the present time,” the DP explains. “And because of that, they didn’t want to give it away by making two different looks, so they kept the look almost the same, except for tiny differences mainly from the set design, set decoration, costume design, etcetera. But they wanted the light to be as subtle as possible. So that look was set already in the pilot and the producers loved it and loved the fact that it’s been approached that way, so that’s why we kept it that way throughout the season.

“So instead, for the flashbacks we decided to give the liberty to the editing. We decided to play with the look of the flashbacks in the timing session, so when we were timing and colouring the final locked episode we would apply those softening filters and cooling colours to those moments only.”

Another important element in creating the look for the show was the use of the B camera, Derkaoui says. “The B camera is very valuable tool on our show. I was lucky enough to have a very competent team, and they worked like the extension of my hand. They worked very beautifully together and we’d shoot the scene with the A camera and give the liberty to the B camera to find the moments. Most of the time I would talk to the B camera operator and to the focus puller and just tell them what kind of moment we need to tell the story,” he says. “Like, ‘In this moment she’s coming to break up with him, but the way she’s delivering it, first she’s talking about other things, like going out for dinner and meeting his parents. Well, that’s not going to happen because she’s breaking up

with him, so her mouth is saying one thing, but her eyes are saying something different.’ So I would tell them, ‘Okay, now you grab a long lens and give me that moment.’ So once they are aware of the moment we need, they go and find it. And they did find it so beautifully all the time.

“Even for a scene that was not handheld, we would shoot the whole scene with the A camera and give the B camera the liberty to go handheld and find those moments,” Derkaoui continues. “And then when you see the final scene edited you’d see the whole scene settled, settled, settled, and then all of a sudden it jumps for one shot, where it’s just a little shaky, just enough so you wouldn’t even know what happened, but you’d feel a certain discomfort at the right moment that just tells the story better.”

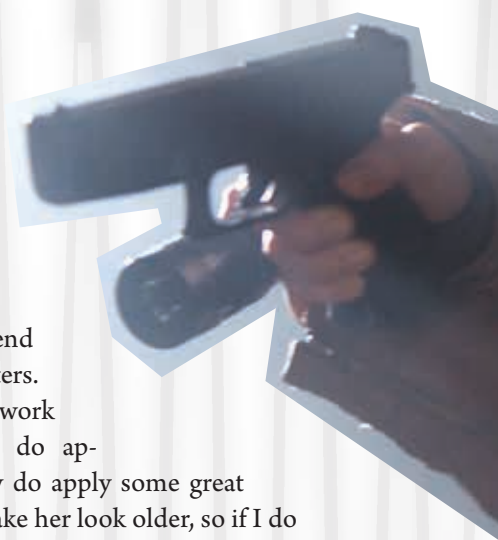
The show relies heavily on fast cuts, and by using multiple camera setups rather than doing multiple takes, the crew could give the editors even more footage to choose from, Derkaoui says. “So every time, we’d just change the camera position, the framing, making it either a little bit higher or a little bit lower, 3 feet this way or 4 feet that way, and it just gives the editors the possibilities.”

One of the most interesting aspects of *Frequency* is that because of the need to jump back and forth between 1996 and 2016, the actress who plays the lead, Peyton List, is the same age as the actress who plays her mother, Devin Kelley. So when the two actresses were in the same scene, once again, Derkaoui found himself taking a non-traditional approach to the way he shot them. “Had the actress [who plays the mother] been actually an older woman, what we do as DPs is we have filters that we apply to skin tones so you can soften them a bit,” he explains. “In this situation when you have two actors the same age and one of them has been prepped beautifully by the beauty department with makeup and hair, who did such a

“I really loved the approach on this show. We attempted as much as we could to make it look very natural and not too stagy. We didn’t want it to be elaborate, like everything is clean and beautiful. No, that wasn’t this show. This was pieces of life in natural light.”

beautiful job aging the older actress, I tend not to use those filters. I let that beautiful work show because they do apply prosthetics; they do apply some great stuff to age her to make her look older, so if I do what we usually do with older women to soften the look, then it will defeat the purpose. So I decided not to use those usual filters. I was actually trying to emphasize and enhance that gorgeous and beautiful job that the makeup artists and the hair designers did. So it’s a reverse process and it was really interesting.”

The opportunity that *Frequency* gave Derkaoui to stray from convention is what he says he loved most about shooting the series. “I love the fact that it gives you the liberty to experiment with new stuff,” he says. “Like every time the showrunner talks to me and he mentions how he liked this or that shot or this or that light effect, I find that it’s actually the one I talked with my team about, trying to find a different or unconventional feel. So when we achieve it and have positive feedback, it’s a beautiful feeling. When you try something new, something that might even seem like a mistake in other projects, and then you have positive feedback, it’s just rewarding. And I got that very often on this project, and that’s what makes it really special for me. It’s a beautiful thing when you wake up and you’re just so excited to go on set.” 🍷



Peyton List as Raimy Sullivan



Peyton List shoots a scene with Daniel Bonjour, who plays her fiancé.

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A scene from *Black Code*.



A Tibetan monk sitting outside in Dharamsala, India.

BLACK CØDE

The documentary *Black Code*, directed and shot by Nicholas de Pencier csc, is a film adaptation of the 2013 book of the same name by Ron Deibert, who leads the Citizen Lab at the University of Toronto's Munk School of Global Affairs. The Lab, established in 2001, explores cyberspace in the context of international security, and studies the impact of digital technology on human rights and individual liberties. The Lab's recent work includes analyzing data released by American whistleblower Edward Snowden and exposing Chinese hackers spying on citizens, governments and Tibetan dissidents. Both the book and the film examine how digital technology can be used as a tool to further democracy as well as an instrument of oppression. The film's protagonists include Tibetan exiles under Chinese surveillance in India, media activists using YouTube to expose police corruption in Brazil, and displaced Syrians tortured for anti-government Facebook posts. A one-man crew who travelled to some of the world's hotspots – including Pakistan; Dharamsala, India; and a Jordanian refugee camp

along Syria's border – De Pencier walks *Canadian Cinematographer* through the process of bringing *Black Code* to the screen.

***Canadian Cinematographer:* How did the idea to adapt *Black Code* into a documentary come about?**

Nicholas de Pencier csc: I extrapolated from my personal experience reading the book, which was, "Holy shit, I've learned so much that I was clueless about." And then I thought, "Well, if this is interesting to me and I'm intrigued to learn more, hopefully this will be revelatory for a viewing audience as well, and they'll want to come on this journey with me," and pretty soon after getting the rights and talking to Ron [Deibert] and agreeing that we could work on a film together based on the book, the Edward Snowden story broke, and the world kind of changed. And all of a sudden, something that to me had been kind of hidden and secret was a big, big topic of conversation. That didn't take the wind out of my sails, but I had to change course and I realized it's such



Director and DP Nicholas de Pencier csc

NICHOLAS DE PENCIER

CSC

Cracks Big Data

By Fanen Chiahemen

a fast-moving topic, where every week there's something new in the news cycle that has to do with hacking, with intelligence, with cyber espionage. It's a nuanced and complex topic, and I thought I would try and take it on in the film.

CC: What were your initial thoughts about how to make this subject matter visually interesting?

NP: So that was what I thought was going to be my biggest challenge – this is a really interesting book, but is this a lot of middle-aged, white male computer programmers sitting in front of computer screens talking? That's a pretty deadly idea for a movie. And one of first ideas of how it could jump out of that pitfall came when I was sitting in a meeting with Ron, and a few of his researchers knocked on the door to his office and he said, "Sorry to interrupt, I normally wouldn't do this, but these guys are off to Dharamsala [known as the home of the Tibetan government in exile]," and I realized there is a kind of field research element to what the Citizen Lab does that takes place in situations where these concepts are very

real and very dynamic and also probably cinematic. So if the monks in crimson robes in Dharamsala are having computer security problems with huge implications, that's really visually interesting and has some dynamism to it, so that's the kind of story I should be chasing. And I tried to do that in all the cases of the real-life, real-world stories, some of which came from the book and some of which came from my research.

CC: Can you talk about how you crafted a narrative for the film?

NP: That was what ended up being my biggest challenge as a cinematographer. The visual challenge and the dynamic filmmaking challenge is something that I warm to and love to take on and hopefully succeeded at, and what I wasn't ready for was what an oceanic pool of research possibilities there are. So I got into a year's worth of research, and it just kept going and going until I realized I have to find my way through a story that's going to have some internal coherence because this topic is just so massive, and it's being fed new



A scene from *Black Code*.

material all the time. And how do I decide what's going to be evergreen and what's going to be yesterday's news? What really will hold up as examples of the themes I'm trying to take up from Ron and the book and from my research? And that was my biggest challenge in the end – having to choose which themes and which stories to include in the inherent limitations of an hour-and-a-half documentary film. I went to a number of conferences and symposia with Ron and kept meeting people and realizing that it was great for casting. There are these places where all of the deep thinkers in the field get together and give presentations, and then from there I could choose stories. I met the Mídia NINJAs [the Brazil-based alternative media collective] in Berlin at a conference, and I realized what they were doing and what their story was. And I thought, “This fits perfectly.” They were talking about FIFA and how FIFA was going to be a real crucible for surveillance and manipulation of news in Brazil [during the 2014 World Cup tournament], so I ended up by filming them there. It was that kind of research leading to connections and story ideas that I did a lot of. And Ron was instrumental in helping me and guiding me and is really the voice of the film. He's a really deep thinker on all these things, and he's at the cutting edge of a lot of research that proves things that were previously hidden, so he's right there in the middle of this debate.

CC: How did you prepare for the shoots? Describe your process from prep to gear selection to shooting.

NP: It was different in every case, and new for me were a whole bunch of concerns around security. That's one thing that people talked a lot about in the conferences, and certainly working with the Citizen Lab, one of the central tenets of this whole space is encryption and privacy and anonymity online, especially in the journalistic sense. It's the protection of your data because your interviews could potentially incriminate someone if your laptop or your hard drives get confiscated at a border, and it's incumbent on you as a

journalist to keep first principles of “do no harm” and therefore protect and encrypt wherever possible your communications. So [to prepare] I had to get set up with full encryption on all of my communications. And then I also had to be very mindful about crossing borders and encrypting the actual interviews and data that in any way could be sensitive and pose a risk. So that was a very new process and way of thinking for me that was an interesting challenge, and also it fed back into the themes of the film, of course – so I wasn't just commenting, I was having to live it and learn it and go through it and realize it's actually kind of a pain and often very difficult to invoke some of these best practices. The technologies do exist, but they can be cumbersome and they can slow you down. And that, in a way, is one of the questions the film asks – how do we protect ourselves and how practical is it? So I was going through that parallel process in the making of the film. And then in terms of preparation, it really depended on where I was going. Some places were more sensitive than others and I had to have a very stripped-down kit where I really couldn't be mistaken for a journalist, and other places I would just kind of smooth it over and never ran into any problems. In Jordan, I had a journalist visa. I was filming Syrian refugees and Syrians in exile of which there are millions in Jordan. I was also able to film in Zaatari Refugee Camp. The main travel kit, where I could, was a stripped-down C300, and then where I had to be even less conspicuous it was a GH4. Pakistan was probably the most sensitive area. It was probably the most sensitive to media portrayal and I think the most restrictive for that kind of thing. I was told I would not get a journalist visa if I applied to do what I was going to do. So I used the GH4 in Pakistan. In other places, I mostly used the C300. It was my favourite small camera for quite a while before that, and so I knew it well and could work with it quickly. And when you break it down, it doesn't look that much more imposing to a customs officer than a DSLR, and you can just take a smaller Canon stills glass and that worked fine. And then the main camera for the North America shoots was the AMIRA. In the field, I didn't travel

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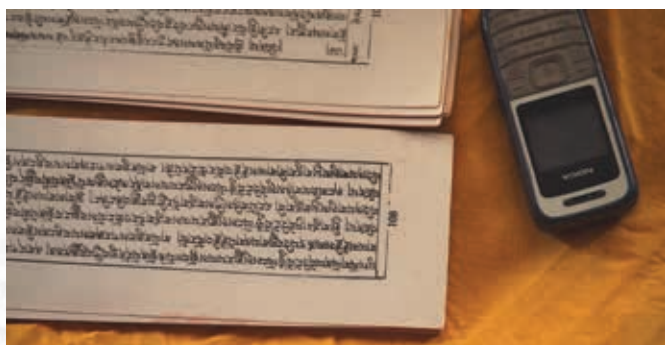
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Tibetan monk Golog Jigme describing his arrest.



Citizen Lab director Ronald Deibert.



Cell phone and Tibetan scrolls in a monastery in Dharamsala, India.

with lights or tripods so I would either go without, or source them locally when I could.

CC: Can you talk about getting access to some of the film's subjects?

NP: Obviously that sort of thing takes place in advance as there is quite a lot of the laying of the groundwork. I had to build in extra time in all the locations once I was on the ground to forge relationships to get that kind of access. I'm

certainly used to doing that in a career of travelling and shooting. It's often the lion's share of the work and it takes time, but I was able to get in all the places that I wanted to go. So in Jordan, I found a local journalist, who was Syrian, who was able to set up a number of stories and get me access to the refugee camp. The Tibetan exiles I met through the Citizen Lab. They have a longstanding relationship with some people who do computer work in that community in Dharamsala, so the Citizen Lab was able to vouch for me and the project, and I even met some of the members from that community at conferences and we started conversations that flowered into my time on the ground in Dharamsala, which was two and a half weeks.

CC: What was the editing process like on this film on which you did so much research?

NP: I partnered with an editor named Eric Pedicelli who had done a bunch of work with the Citizen Lab, so he was Citizen Lab-friendly and was already at a very accomplished level in terms of knowing a lot of players in the field and a lot of the issues. We edited on and off for a good eight, maybe even 10, months with some time off in between and shooting some more. Eric has a really great kinetic style, and I knew I wanted the form of the film to somewhat echo the themes of the film in terms of the multiplicity of voices and viewpoints and the almost infinite complexity of the Internet, so there's a lot of quick cutting, multiple frames and juxtaposing of things visually that I think is such a strong point of Eric's and gives a lot of energy to the film and also helps to solve that conundrum of making a film about the Internet. So we worked extremely hard, and the story was absolutely the hardest part, finding out what belonged and what didn't out of all the stuff that I'd shot. So it was written with us together in the editing, not at all with any kind of script beforehand and hence the long edit process.

CC: So after all that you learned, what do you hope is the impact of this film?

NP: It's not a how-to film. It doesn't talk to you about whether you should be using encryption, or how you should be thinking about using these things. It's really a film that's supposed to start a conversation and alert people to these themes as not being unreachably abstract. I think there are a lot of us who are in the northern, developed part of the world who say, "Well, this doesn't really concern me," but it's certainly something that has broader implications, especially around issues of democracy and human rights. So I think every viewer will bring whatever personal situation that they have to whatever they learn from this film, but I'm certainly hoping that it starts that conversation. 🍷

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At the heart of the image

NEW DRONE CAPACITY TAKES OFF

Late last year, the federal government introduced new rules governing the piloting of commercial drones – like those used in cinematography – and it has been a huge leap forward for the technology. With new regulations around commercial use – which includes professional video capture – there are clear directives around what is permissible, what is not and how and where drones can be flown.

From a cinema-graphic point of view, it means following those rules to the letter is part of due diligence and best practices, and will make producers and their insurance carriers sleep better at night. In short, it doesn't remove the risk, but it contains it as long as the rules are followed which then mitigates the liability.

With the commercial changes and new rules announced in March for hobbyists, it pushes fly-by-night cowboys out of the frame, though no self-respecting and honest production shooting in Canada would have risked using an unqualified pilot.

The rule changes have also prompted William F. White to ink an exclusive deal with Aerial Mob, a turnkey cinema-graphic drone supplier and operators out of Los Angeles with offices in New York, Atlanta and now Vancouver and Toronto. Aerial Mob also has a U.S. partnership with Panavision.

Rick Perotto, vice president, Business Development & Camera at WFW, says they wanted to partner with a known operator that is a presence in the industry. "We also needed someone with a

corporate vision so we can all take this to a higher level, and we couldn't find that locally," he says. "That's how we met Aerial Mob."

The deal, as Aerial Mob producer and business development officer Tony Carmean explains, will see their operations based out of WFW with two main offerings, a heavy-duty octo-copter drone capable of lifting 15 pounds, fitted with gimbals and able to carry an ARRI Mini aloft for about two minutes. There's also the DJI Inspire 2, with its on-board camera shooting up to 5.2K raw, with longer flight times and faster acceleration and speeds.

These units will also come with a regulation-compliant crew, including a licensed and qualified pilot, a skilled camera operator and a field producer who can also act as a line of sight spotter, which is also required by regulations.

The modern, non-military versions of these remote-controlled flying gizmos burst onto the scene as novelty toys less than a decade ago, though the concept of Unmanned Aerial Vehicles (UAV) and quadro-copters stretch back to the mid-1850s in one form or another.

However, it's the development of smart phones and tablet technology married to digital controllers and smaller, lighter on-board, high-resolution cameras relaying real-time images that really caused the concept to take off.

At first, the onboard cameras from pioneers like DJI and others were augmented with GoPros, but it wasn't long

before the drones got bigger, gained more motors and were hauling a hefty payload, enough to start hoisting cinema-quality cameras aloft. In the right hands, the results are spectacular and the quality unassailable.

"We're in the process of shipping inventory up to Toronto and Vancouver and we're hoping to be up and running in the spring," Carmean said when we caught up with him at WFW's February Freeze. "We're also lining up our crews for each location. We're struggling to keep up with demand; it really has taken off."

It's an opportunity for pro pilots like Christiaan Cloete of Flyingfish Productions in Toronto who is on the list for Aerial Mob. He has welcomed the regulatory changes, which set limits on flying near controlled airspace and keep the ceiling of the drone's flight to 400 feet while prohibiting auto-pilot functions and GPS-controlled flight. Also, commercial drones cannot be flown via tablet or smart phone controllers, and there must always be line of sight.

"I think Transport Canada will work with us on the rules; we'd like to get a little more range and then use a secondary spotter for line of sight," he says. "Right now, we operate at about 500 metres distance."

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.



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12 MONKEYS IV (series)	DP David Greene csc, ASC & Boris Mojsovski csc (alternating episodes)	to July 14	Toronto
CAMPBELL II (series)	DP Michael Balfry csc	to June 6	Burnaby
CONDOR (series)	DP Steve Cosens csc	to August 15	Toronto
CRAWFORD (series)	DP David Makin csc Camera Operator Perry Hoffmann B Camera Operator Brian Gedge B Camera 1st Assistant Kevin LeBlanc	to June 28	Etobicoke
DIRK GENTLY II	DP Samy Inayah csc & Stephen McNutt csc, ASC	to August	30 Burnaby
L'ÉCHAPPÉE II (series)	DP Marc Gadoury csc	to January 15, 2018	Montreal
FARGO III (series)	DP Craig Wroblewski csc	to May 2	Calgary
GHOST WARS (series)	DP Thomas Burstyn csc, NZCS	to September 8	Vancouver
GREEN HARVEST (series)	DP Colin Hoult csc (alternating episodes)	to October 6	Toronto
LEAD, THE (series)	DP David Perrault csc	to July 25	Mississauga
LES PAYS D'EN HAUT III (series)	DP : Jérôme Sabourin csc	to July 21	Montreal
LES SIMONES III (series)	DP Geneviève Perron csc	to June 3	Montreal
KILLJOYS III (series)	DP Bruce G. Worrall csc	to May 12	Toronto
MURDOCH MYSTERIES XI (series)	DP Yuri Yakubiw csc Camera Operator Brian Gedge 1st Assistant Kevin Michael Leblanc		Toronto
OLLIE AKA THE PREDATOR (feature)	2nd Unit DP Roger Vernon csc	to May 19	Burnaby
PEOPLE OF EARTH II (series)	DP Jonathon Cliff csc B Operator/Steadicam Duraid Munajim	to July 17	Mississauga
POTOMAC (series)	B Camera Operator Alfonso Maiorana	to May 17	Montreal
PRIVATE EYES II (series)	DP Christopher Ball csc & Pierre Jodoin csc (alternating episodes) 1st Assistant Pierre Brannconier B Camera Operator Brad Hruboska	to May 27	Scarborough
SALVATION (series)	B Camera Operator/Steadicam Peter Sweeney	to August 1	Toronto
SCHITT'S CREEK IV (series)	DP Gerald Packer csc	to June 18	Toronto
SHADOWHUNTERS II (series)	DP David Herrington csc & Mike McMurray csc (alternating episodes) Data Management Technician Marc Forand	to May 9	Mississauga
SIBERIA (feature)	Camera Operator Keith Murphy	to May 29	Winnipeg
SOMEWHERE BETWEEN (series)	DP Michael Wale csc (alternating episodes)	to June 15	North Vancouver
STAR FALLS (series)	DP Kim Derko csc 1st Assistant Lem Ristsoo B Camera Operator Paula Tymchuck	to August 4	North York
STOCKHOLM (feature)	DP Brendan Steacy csc	to May 19	Toronto
SUITS VII (series)	Camera Operator Michael Soos	to November 15	Toronto
THE WEDDING MARCH: JUNE WEDDING (MOW)	DP Ryan McMasters csc	to May 12	Burnaby
TOM CLANCY'S JACK RYAN (series)	B Camera Operator Alfonso Maiorana		Montreal
VAN HELSING II (series)	DP Brendan Uegama csc	to June 16	Vancouver
ZOO III (series)	DP François Dagenais csc	to June 16	North Vancouver

CALENDAR OF EVENTS

MAY

27-28, CSC Lighting Faces Workshop, Toronto, csc.ca

JUNE

10-11, CSC Tabletop Lighting Workshop, Toronto, csc.ca

JUNE

11-14, Banff Media World Festival, banffmediafestival.com

AUGUST

24-September 4, Montreal World Film Festival, ffm-montreal.org

SEPTEMBER

7-17, Toronto International Film Festival, tiff.net



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