

CANADIAN CINEMATOGRAPHER

CANADIAN SOCIETY OF CINEMATOGRAPHERS

\$4 May 2016
www.csc.ca

59TH

CSC Awards Gala

A Night of Standing Ovation



+

Adam Marsden csc *River*
Cabot McNenly O *Negative*





RENT **4K** YOUR WAY



EVERY PRODUCTION IS DIFFERENT

ZTV provides customized rental packages to better help you accomplish your vision. Let ZTV's **4K Cinematic Department** outfit your production with the latest gear from:

SOUND  **DEVICES** **Canon** **SONY**  **dedolight** 

RENT TODAY!



ZTV BROADCAST SERVICES INC.
PROFESSIONAL VIDEO EQUIPMENT RENTAL
ztvbroadcast.com 905 290 4430

also available for purchase at **HD Source** 416 890 6905
sales@hdsources.ca



CANADIAN CINEMATOGRAPHER

A publication of the Canadian Society of Cinematographers

FEATURES – VOLUME 8, NO. 2 MAY 2016

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.

CORPORATE SPONSORS

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



Credit: John Narvali

CSC Awards 2016 *By Guido Kondruss*



River: Adam Marsden csc Navigates a Film Shoot in Laos *By Fanen Chiahemen*



Credit: Sherrin Lee

O Negative: Framing Bloodlust in an Atmospheric Short *By Fanen Chiahemen*

COLUMNS & DEPARTMENTS

- 2 From the President
- 4 In the News
- 6 CSC Member Spotlight - Pierre Gill csc
- 13 CSC Award Winners
- 22 Tech Column
- 23 Classifieds
- 24 Production Notes/Calendar

Cover: Rene Ohashi csc, ASC, Theatrical Feature Cinematography SPONSORED BY DELUXE Credit: John Narvali

Canadian Cinematographer

May 2016 Vol. 8, No. 2

CSC BOARD MEMBERS

PRESIDENT

George Willis csc, sasc, gawillis@sympatico.ca

PAST PRESIDENT, ADVISOR

Joan Hutton csc, joanhuttondesign@gmail.com

VICE PRESIDENTS

Ron Stannett csc, ronstannett@sympatico.ca

Carlos Esteves csc, carlos@imagesound.ca

TREASURER

Joseph Sunday phd

JSunday1@CreativeAffinities.com

SECRETARY

Antonin Lhotsky csc, alhotsky@gmail.com

MEMBERSHIP CHAIR

Arthur Cooper csc, artfilm@sympatico.ca

Phil Earnshaw csc, philyn@sympatico.ca

EDUCATION CO-CHAIRS

Alwyn Kumst csc, alwynkumst@gmail.com

Luc Montpellier csc, luc@lucmontpellier.com

PUBLIC RELATIONS CHAIR

Bruce Marshall, brucemarshall@sympatico.ca

NON-DIRECTOR BOARD MANAGERS

Jeremy Benning csc, jbenning@me.com

Dylan Macleod csc, dmacleod@sympatico.ca

Bruno Philip csc, bphilipcsc@gmail.com

Carolyn Wong, CarolynWong50@gmail.com

EDITOR-IN-CHIEF George Willis csc, sasc

EDITOR EMERITUS Donald Angus

EXECUTIVE OFFICER

Susan Saranchuk, admin@csc.ca

EDITOR Fanen Chiahemen, editor@csc.ca

COPY EDITOR Karen Longland

ART DIRECTION Berkeley Stat House

WEBSITE www.csc.ca

ADVERTISING SALES

Guido Kondruss, gkondruss@rogers.com

OFFICE / MEMBERSHIP / SUBSCRIPTIONS

131-3007 Kingston Road

Toronto, Canada M1M 1P1

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

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

Canadian Cinematographer makes every effort to ensure the accuracy of the information it publishes; however, it cannot be held responsible for any consequences arising from errors or omissions. The contents of this publication may not be reproduced in whole or in part without the express written consent of the publisher. The opinions expressed within the magazine are those of the authors and not necessarily of the publisher. Upon publication, Canadian Cinematographer acquires Canadian Serial Rights; copyright reverts to the writer after publication.

Canadian Cinematographer is printed by Winnipeg Sun Commercial Print and is published 10 times a year. One-year subscriptions are available in Canada for \$40.00 for individuals and \$80.00 for institutions, including HST. In U.S. rates are \$45.00 and \$90.00 for institutions in U.S. funds. International subscriptions are \$50.00 for individuals and \$100.00 for institutions. Subscribe online at www.csc.ca.

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

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

FROM THE PRESIDENT

George A. Willis csc, sasc —



The annual CSC Awards Gala is always a high-water mark in the CSC's calendar. This year's event was no different. It was simply a spectacular and fun evening filled with camaraderie and good cheer. But the night, as always, belonged to the award winners and their finely crafted images. I would like to personally congratulate not only them, but also the nominees. These cinematographers represent the best in our industry and are an inspiration to all of us.

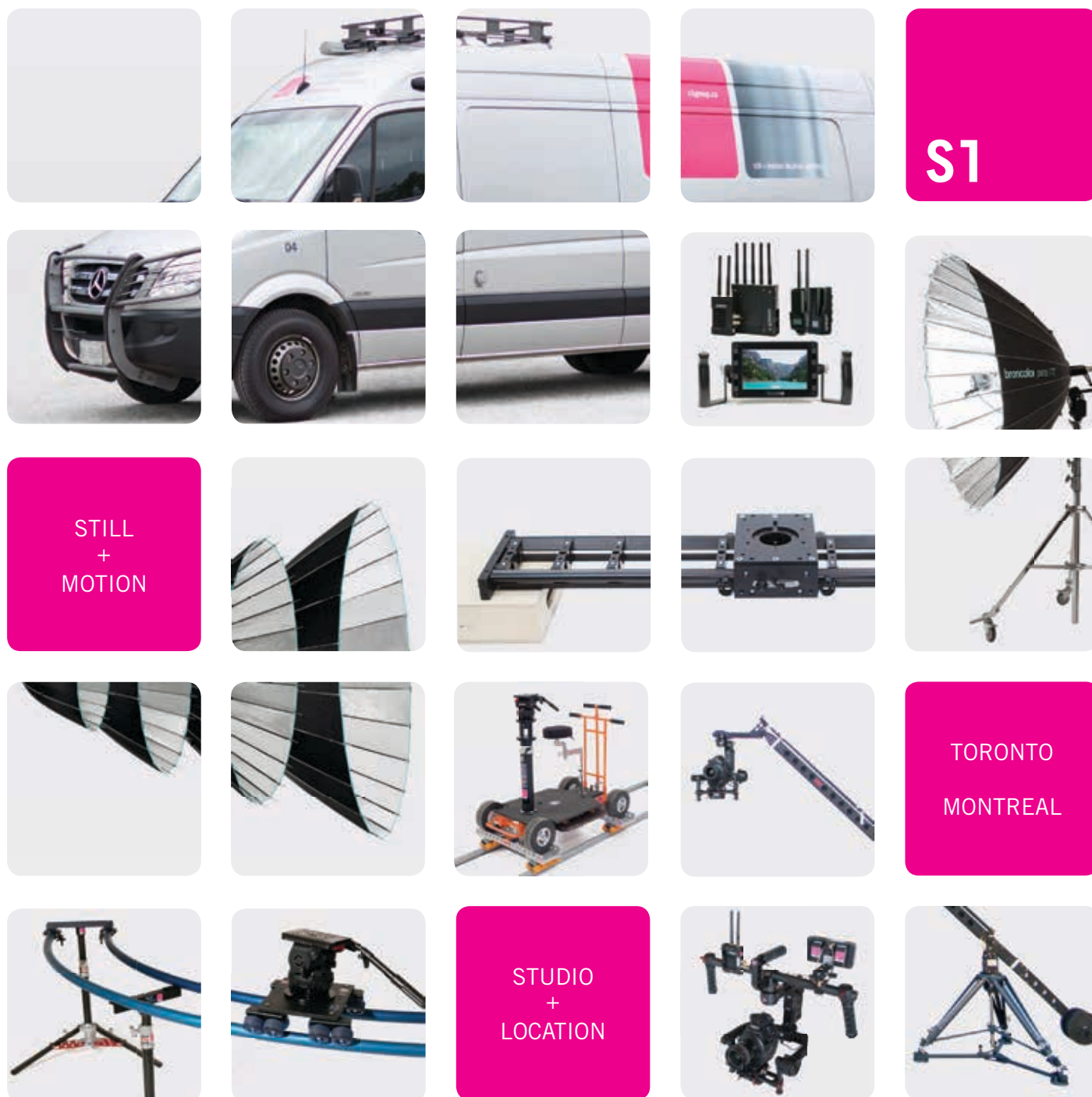


As you've undoubtedly noticed, there is a new CSC logo design with my column. It's to commemorate the Society's diamond anniversary and was first introduced at the end of the Awards Gala. I still find it remarkable that our Society started growing its roots at a backyard barbecue almost 60 years ago in 1957. All the CSC founders from that gathering have passed on, but I'm sure they would be very proud and delighted with what our Society has become. Though there were growing pains and setbacks through the years that would have folded many groups, it was the spirit of our membership and passion for our craft that kept the CSC moving forward. I see that same spirit very much alive and well with our membership today, who use their skill, time and ingenuity to keep the CSC ahead of the curve and the go-to professional organization for cinematography in Canada.

For instance, *Canadian Cinematographer* is doing very well and is being read by more people than ever. The print version is posted in its entirety each month on the CSC website and is attracting thousands of readers each issue. Articles from *Canadian Cinematographer* are now being reprinted regularly on the IMAGO website (imago.org).

On the social media side, the CSC Facebook page is full of lively conversation and information about cinematography. It has more than 5,000 members and is growing steadily each day. The CSC has also ventured into Instagram, where in a few short months it has attracted more than 3,000 followers. Each month, a director of photography is invited to take over the CSC Instagram to post pictures and information about their projects, life and their view of cinematography. The content is fascinating. Also, swing by the CSC website to check out CSC podcasts with cinematographers, such as 2016 Canadian Screen Awards winner D. Gregor Hagey csc, talk about the art and technology of moving pictures.

As much as the anniversary logo is a celebration of our history, it is also heralding a bright future and 60 more great years for the CSC. 🍷



S1 Group: Van Packages, Camera Support & Para Reflectors

With a full suite of still and motion services, we meet the specialty equipment and van services needs of smaller productions both in studio and on location. A range of van services for simple deliveries or more complex location packages is available, and our facilities are strategically located on the east side of downtown Toronto.

Our clients include: **ABC Disney, A&E, Alliance Atlantis Broadcasting, BBC America, Bell Media, CTV, Fox Searchlight, FX Channel, MTV Canada, NBC Universal, Paramount Pictures, SyFy Channel.**

LIGHTING & GRIP | CAMERA SUPPORT | VAN SERVICES | PRODUCTION RENTALS | EXPENDABLES

S1 Group 416.466.3024 bookings@s1group.ca www.s1group.ca



William F. White Announces Zsigmond Cinematography Scholarship

Paul Bronfman, chairman/CEO of Comweb Corp. and William F. White International Inc. (Whites), announced the William F. White/Vilmos Zsigmond Cinematography Scholarship at this year's CSC Awards. The scholarship is designed to provide a new generation of Canadian cinematographers with access to post-secondary hard skills training and development. It will award \$3,000.00 to the successful full-time post-secondary Canadian student who is currently enrolled in second, third or fourth year of studies at an accredited college or university cinematography program during the September 2016 – August 2017 academic year. It will not apply to other

film-based studies or first-year year students. Applicants will be adjudicated by a scholarship committee that will choose the successful candidate by taking into account academic achievement, extra-curricular activities and interests, community involvement and awards. Along with practical application requirements, including proof of enrollment and copies of the student's latest transcripts, an essay or review of any Vilmos Zsigmond film will also be required for submission. This essay could be a review on how the cinematography enhances the storytelling or it could focus on the technical aspects of the piece's photography, such as lighting techniques, camera angles and colouring. Famed cinematographer and Oscar winner Vilmos Zsigmond passed away on January 1 at the age of 85. A long-time business partner of

Whites since 1991, Zsigmond was one of the founders and owners of its affiliate, Sparks Camera and Lighting Ltd., a leading Budapest, Hungary-based provider of professional production equipment servicing western and eastern European content creators. Sparks was originally co-founded through Whites as a joint business venture with Zsigmond. The application deadline for the William F. White/Vilmos Zsigmond Cinematography Scholarship is June 30, 2016. The recipient will be announced on or around September 1.

Dan St. Amour to Retire from Whites

In other news, Bronfman recently announced that Dan St. Amour will be retiring after nearly 23 years of consecutive service to the company. St.



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

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



Instagram DP of the month:
David Moxness [@csc_asc](https://www.instagram.com/csc_asc) [@canadiancinematographer](https://www.instagram.com/canadiancinematographer)



@csc_CDN

Amour began his career with Whites Toronto in 1994 as a package truck driver, and in 2001 was named manager, Commercial, a position he held for nearly a decade. During that time, he helped establish a personal connection between the company and on-set production professionals, earning a reputation as the “go-to-guy” for Whites’ commercial clients. In 2011, St. Amour was named general manager, Whites Toronto, where he oversaw daily operations, and in 2013 he was promoted to the role of vice president, Commercial Production Services. His other achievements include the 2009 launch of Whites Interactive, an initiative that helped create an affordable, portable and efficient production vehicle. In 2013, St. Amour spearheaded the launch of Whites’ Mini-Mobile Package Truck, harnessing the latest in cutting-edge technology for mid-range shoots. St. Amour also helped Whites make its foray into Northern Ontario’s burgeoning production sector with



Dan St. Amour, vice president, Commercial Production Services, of William F. White.

the 2014 launch of Whites Sudbury where several notable productions have already been shot including the critically acclaimed feature *The Witch*, Crave TV’s first original series *Letterkenny* and *Cardinal*, an upcoming six-part series produced by Sienna Films and eOne Entertainment. That same year, St. Amour was responsible for the

successful test and launch of Whites’ new High-Speed Package Truck, revolutionizing the company’s fleet of commercial package trucks.

Pinewood Toronto Studios to Add More Purpose-Built Studio Facilities

Pinewood Toronto Studios recently announced it has exercised its option to lease additional land from its landlord, the Toronto Port Lands Company, to build a new 135,000-square-foot film and television support facility. This will complement its existing 300,000 - square-foot purpose-built studio campus on the Toronto waterfront. Toronto Port Lands Company and Pinewood Toronto Studios will enter into a long-term lease for an additional 1.75 acres of land for the development of space to support Toronto’s thriving film and television sector. Pinewood Toronto Studios plans to grow its facilities – doubling its current size – to 600,000 square feet. Toronto Port Lands Company has approved Pinewood Toronto Studios’ concept plan for this new investment and will work with Pinewood to prepare the lands for development. The facility will include four new flex/workshop spaces, production offices, structured parking and ancillary retail space. Less than three kilometres from the downtown core on Toronto’s eastern waterfront, Pinewood Toronto Studios currently sits on approximately 14 acres of land, with options to expand to 30 acres. Expansion plans include upgrades and improvements to Pinewood Toronto’s film and television studios, flexible spaces for media and innovation, and complementary uses, such as culture, green spaces, retail and hotel. Approvals of this new 135,000-square-foot purpose-built film and television support facility are anticipated in 2016 with occupancy by film clients targeted for 2018. 🍅



NEW! AND FLAMING HOT!

Introducing the FLAME – the World’s First 7" HDR 4K Recording Monitors

New from Atomos, the Shogun Flame and Ninja Flame allow you to view true-to-life vibrant colours and intense detail never before seen on a 7-inch recording monitor.

Now, there’s no need to constantly switch between Log and Rec709. The AtomHDR delivers up to 10 stops of dynamic range, providing an image that has richer colours and shows more details in highlights and shadows.

You can get your hands on these two red-hot HDR (high dynamic range) recorders at Vistek.

The Shogun Flame has connections for HDMI / SDI / XLR. The Ninja Flame has connections for HDMI. Both record and playback video to 4K/HD 10-bit ProRes/DNxHR.



TORONTO | MISSISSAUGA | OTTAWA
CALGARY | EDMONTON

VISTEK.CA

You Focus On The Shot

24 FPS

250 EI



180°

5600 K

We'll Focus On The Rest



Unparalleled Optics.
Optimized Camera Systems.
Inspired Engineering.
World Wide Service.

www.panavision.com

CSC MEMBER SPOTLIGHT

Pierre Gill csc

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

Sergio Leone movies, especially *Once Upon a Time in the West*. I was nine years old. It triggered something in my head.

How did you get started in the business?

Came out of Concordia University, I was young, 24 years old, and no one wanted to hire me. I then started my own production company (Kino Films) with director Erik Canuel and producer Marie-France Lemay. We shot many music videos and commercials that gave us a good reputation.

Who have been your best mentors or teachers?

My three teachers at Collège Brébeuf in Montreal. I was 19. They are the most important persons because they are the "stir up" of my talent. Later, Christian Duguay gave me confidence with more complex equipment like a Technocrane, Steadicam, etc. He is very strong technically. He got me ready for the big leagues.

What cinematographers inspire you?

Darius Khondji ASC. Because he shot *Se7en*, which is a very complex cinematography to achieve on film. Also *Delicatessen* and *City of Lost Children* were outstanding. Also Emmanuel Lubezki ASC, AMC. I've loved him for a long time; he's a true artist. He always tries something different.

What is one of your professional highlights?

Long ago, having Peter O'Toole ask me every time about the lens size: "What's the lens, Pieeeeeerrrrrrrrrrreeeeee?" "85 mm, sir!" He always knew the exact proportion of a lens, and then he would play in that frame! It was the first time I met a star.

What is one of your most memorable moments on set?

Having everyone wait for me to call, "Ready" for a nine-camera (film) setup to burn down a \$400,000 village set on *Joan of Arc* at dusk!

What do you like best about what you do?

The different experience each project gives.

What do you like least about what you do?

The incompetents.

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

The postproduction workflow. I have such a good time now in post because I start the final look while filming. Then I spend better quality time in post. The process of dailies and final postproduction was quite time-consuming a few years ago. It's not the greatest invention, but it's the quantity of different innovations that make post great.

How can others follow your work?

My website: pierre.gill.com.



The Cooke Look[®]

One Look. All Speeds



"For *Carol* I used the Cooke S4/i lenses alongside a set of older Speed Panchros and two Cooke zooms. I've always worked with Cooke lenses. Early on when Cooke was deciding to make the new S4s they asked a number of cinematographers why we were so enamoured of the old Cooke lenses — what made them special for us? It's because the early Cookes were made like portrait lenses. They have a slight fall-off in the flat field of the lens and create a certain contour and shape that is very pleasing to faces.

Cooke kept that look in their new lenses and it's wonderful for character-driven work. I knew that this story was going to take place in the emotions of the characters, and so Cooke lenses naturally lent themselves to this feeling of shape. They always feel like they have more depth, they're not clinical, and they enhance the imagery."

— Ed Lachman, ASC,
Cinematographer, *Carol*



S4/i T2.0



MINI S4/i T2.8



Anamorphic/i T2.3



5/i T1.4

CookeOpticsLimited

British Optical Innovation and Quality Since 1893.

cookeoptics.com

T: +44 (0)116 264 0700

Canada, South America, USA:

T: +1-973-335-4460

59TH CSC Awards Gala



This photo by: Raymond Harpaul

By **GUIDO KONDRUSS**

Winners Photos by **JOHN NARVALI**

There was a decidedly edgier buzz that rippled through this year's CSC Awards Gala on April 2 in downtown Toronto. This year's Gala host, Canadian Screen Award-winning actor Rick Roberts, performed a searing piece of performance art that set the spicy flavour for the awards show. "I really racked my brain," Roberts said. "What was something I could do that has never happened before in the 59 years of this award? And I thought it was this!"

Along with saxophone virtuoso Richard Underhill and brilliant modern dancer Sarah Porter, Roberts put together a spoken word performance of Christian Bale's infamous rant against a cinematographer who stepped into his sight line, breaking the star actor's concentration while shooting *Terminator Salvation*. It was a unique and artistic delivery by Roberts that had the nearly 300 people in the audience rolling with laughter and applauding vigorously.

Legendary producer Don Carmody was on double duty during the Gala, handing out two awards. The first was the CSC Masters Award, "for outstanding contribution to the art of cinematography," and it went to Glen MacPherson csc, asc. Carmody playfully quipped, "I first met Glen MacPherson in 1980 where he was the slowest clapper/loader I'd ever seen."

However, MacPherson's cinematography career is anything but slow. He is acknowledged as one of the top cinematographers in today's action cinema, with films like *Resident Evil: Retribution*, *The Final Destination* and *16 Blocks* under his belt. MacPherson is also noted for his innovative use of 3D to further the visual narrative of motion





Barrett Axford,
The Camera Assistant
Award of Merit



Benjamin Lichty,
Docudrama Cinematography



Jeff Flowers,
The Bill Hilson Award

pictures. A hearty standing ovation piped MacPherson to the stage where he acknowledged those who helped him through the years. "Thank you very much for this, it's truly an honour," a beaming MacPherson said. "I'm honoured to be a member of the CSC and I hope that somehow I can help some of the young cinematographers out there."

When Carmody read out the name of the winner for the Theatrical Feature Cinematography award, the audience erupted in loud cheers and another standing ovation. Rene Ohashi csc, ASC took home the award for his stellar work on the old-school Western *Forsaken*. Ohashi thanked Emmy-winning director and producer Jon Cassar for allowing him to shoot *Forsaken*, but he also offered gratitude to his crew. "I couldn't have made this film without a great crew," Ohashi said. "Notably my second unit DP JP Locherer, operator Mike Carella and my gaffer David Breeze."

A new Canadian cinematography scholarship came into being at this year's Gala when Paul Bronfman, CEO and chairman of William F. White and the Comweb Group, announced the launch of The William F. White/Vilmos Zsigmond Scholarship. Zsigmond (ASC, HSC), who passed away earlier this year, was one of the world's most renowned cinematographers and was a former business partner and a close friend of Bronfman. "Not only was he top master in his craft," an emotional Bronfman said. "He was a consummate gentleman always thinking of other people, and I'm going to miss him."

The \$3,000 scholarship will be awarded to a successful candidate who is a full-time post-secondary Canadian student, enrolled in second, third, or fourth year of studies at an accredited college or university cinematography program. The application deadline closing date for the September 2016 to August 2017 academic year is June 30, 2016.

Bronfman also presented the Fritz Spiess Award for Commercial Cinematography to Todd Duym for his striking images in *Lexus "The Choices You Make."* Duym was not able to attend the Gala having just become a proud father. Accepting the award was industry icon Denny Clairmont of Clairmont Camera. In a note read by Clairmont, Duym acknowledged and thanked the director and crew of the commercial, as well as the CSC for the honour. However, he left his best praise for his new family. "Thank you to my beautiful wife Michelle," Duym wrote, "for giving birth to a baby girl name Charlie at 10:06 pm on March 31st."

One school that could easily lay claim to The William F. White/Vilmos Zsigmond Scholarship is Oakville, Ontario's Sheridan College. Two students from Sheridan's Media Arts program and one from its Advanced TV & Film program swept all three nomination spots in the best Student Cinematography category. While all three films were brilliant, it was Diego Guijarro Alvarez who won the award for his cinematography on the student film *House of Glory*. "I'm pretty sure my parents are somewhere in Madrid in front of the computer right now looking at me making a fool of myself," said a jubilant Alvarez. "Thank you, CSC, for this amazing opportunity."

Though he couldn't attend the Gala, Pierre Gill csc said he would be watching the show online. Luck was on Gill's side because his viewing initiative paid a big bonus. He was honoured with the best TV Drama Cinematography award for his stunning work in the film *Casanova*. Andrew Lapierre, president, Dazmo Camera/Video MTL, accepted the award on Gill's behalf and read a thank you note from Gill praising the director of *Casanova*, his crew and all those who have supported him during his career. The award was presented by Jon Cassar.



Bobby Shore csc, Branded/Corporate/
Educational Cinematography & Music
Video Cinematography
Sponsored By: Dazmo Camera



Carlos Esteves csc,
The President's Award



Diego Guijarro Alvarez,
Student Cinematography Award
Sponsored By Panavision Canada

It seems that not only Alvarez's parents and Gill streamed the Gala, but 500 individual computers around the world logged into the celebration. Given that at least one person was watching at each computer, more people, for the first time, streamed the Gala than those who actually attended.

The traditional toast to the nominees was conducted this year by Nick Iannelli, senior vice-president, postproduction, Deluxe Toronto. Another of the Gala's traditions is the ceremonial bestowing of accreditation to new full CSC members. On stage to receive their initials and framed accreditations were Micha Dahan csc, Guy Godfree csc, James Klopko csc, Van Royko csc and John Minh Tran csc. (Newly accredited members Paul Steinberg csc and Sterling Bancroft csc were unable to attend the ceremony.)

One of the night's big winners was Bobby Shore csc who picked up two eyeball awards for his outstanding work. The first was presented by Canadian Screen Award-winning director Phillip Earnshaw csc in the Branded/Corporate/Educational Cinematography category for Shore's moody visuals in the film *DNS "Visions."* In his second trip to the podium, Shore snagged the best Music Video Cinematography award for his delightfully unnerving images in Lawrence Rothman's *Oz vs. Eden*. "Wow, I really didn't expect this," an ecstatic Shore said. "This was a dream directed by Floria Sigismondi, whose work I had been following since university. To get a call to work on this was phenomenal." The award was presented to Shore by Naveen Prasad, executive vice president & general manager of Elevation Pictures.

Another double win of the night, and a rare one at that, went to two cinematographers in the same category, but for different films. Cassar presented the best TV Series Cinematography award to David Greene csc for his stunning work on the series *12 Monkeys "Divine Move"* and to Robert McLachlan csc, ASC for his

equally stunning work on the series *Game of Thrones "The Dance of Dragons."* Greene found it amazing to be on stage celebrating the art of cinematography and noted the talent of his fellow nominees. "I want to congratulate all the nominees in this category because your work is beautiful," he said. "I'm a very proud Canadian tonight. Just looking at the screen and seeing the quality of work we are producing. It's inspiring."

Clairmont accepted the TV Series Cinematography award for McLachlan who was scouting locations in Nevada for the television series *Ray Donovan*. In a note read by Clairmont, McLachlan thanked the CSC for the honour, as well as the *Game of Thrones* producers, director and crews for their awesome and inspiring work.

There were plenty of whoops and hollers, plus a standing ovation when Bert Dunk csc, ASC presented The Bill Hilson Award, "for outstanding service to the development of the motion picture industry in Canada," to Jeff Flowers, vice president & director, Canadian Sales & Marketing, Panavision Canada. When the digital revolution hit the film and television industry, Flowers and Panavision helped many Canadian cinematographers and crews transition into the new production reality by giving them the digital tools to compete successfully on the international stage. Truly humbled to be receiving the award, Flowers said there is one more important reason for the evening's festivities. "The success of Canadian DPs around the world is unprecedented," Flowers said. "How about this for a list: Jonathan Freeman ASC, David Franco, Greg Middleton csc, John Bartley csc, ASC, David Geddes csc, ASC, Glen MacPherson csc, ASC, Joel Ransom, Paul Sarossy csc, ASC, BSC and Pierre Gill csc, just to name a few. Canadian cameramen are known around the world for what they bring to the story. I think on a night like



Van Royko csc,
Robert Brooks Award for
Documentary Cinematography



Goh Iromoto,
Webeo Cinematography



David Greene csc,
TV Series Cinematography (award shared
with Robert McLachlan csc, asc)
Sponsored By Technicolor

tonight, this is something worth celebrating and something to be proud of.”

The Robert Brooks Award for Documentary Cinematography and the Docudrama Cinematography award were presented by award-winning documentary producer Peter Gentile. The Brooks Award went to Van Royko csc for his poetry in motion on the documentary *KONĒLINE: our land beautiful*. A beaming Royko thanked the film’s director, producer and the entire production team for making *KONĒLINE* happen and for their support. Royko also gave special recognition to another cinematographer on the film. “My fellow DP Patrick McLaughlin shot what might be the nicest sequence of this film,” Royko said. “It’s five minutes of pure splendor, and I couldn’t be up here to accept this award without saying he did an amazing job.”

It was a slam dunk for Benjamin Lichty, whose two entries were the sole nominees in the Docudrama Cinematography category. He won for his chilling visuals in *Dangerous Persuasions* “*Escape from Jonestown*.” At the podium, Lichty said, “It’s rather intimidating seeing your work on a big screen like this, in a room full of peers. I’ve seen some amazing stuff up there, and wow! You guys are brilliant, and I’m honoured and humbled to be part of this crowd.”

Kris Belchevski won the best Dramatic Short Cinematography award for his haunting style in the avant-garde film *Dredger*. Belchevski could not attend the Gala because of a work commitment, so his agents, Dora Sesler and Karen Cohen, accepted the award on his behalf. In a written note, Belchevski thanked his crew and the director of the film.

“Oh, Jeez, it’s a lot more than I expected,” were Barrett Axford’s first words from the stage after being greeted by a standing ovation. He is this year’s recipient of the Camera Assistant Award of Merit, “for excellence and outstanding

professionalism in the performance of the AC duties and responsibilities,” presented by Ciaran Copelin, president of the International Cinematographers Guild, Eastern Canada, I.A.T.S.E. Local 667. Axford, a highly accomplished 1st AC and a gifted focus puller, has been lauded for adding a new layer to the cinematic narrative with his intuitive method of racking. Axford dedicated his award to his father, saying, “Dad always said do something you love and it will come easy; he was so right. I love you and this is for him.”

Presenting a trio of awards was Natasha Negovanlis, the star of the Canadian Screen Award-winning web series *Camilla*. The first award presented by Negovanlis was the best TV Magazine Cinematography award, which went to Ryan Knight for his riveting visuals in “*Under Fire*” 16X9, Global News. “I would like to thank my wife, my parents and my family for teaching me about hard work and how to follow my dreams,” said a very thrilled Knight.

The second presentation by Negovanlis, the Lifestyle/Reality Cinematography award, was won by Greg Bartels for his remarkable work on Hand Crafted “*The Surfboard Maker*.” Bartels was unable to attend the Gala but sent an acceptance speech in which he enthusiastically spoke of his craft. “When we are fortunate enough to be capturing stories and images you are truly passionate about, the camera just flows like an extension of your body,” Bartels wrote. “The resulting footage ends up with a certain magic to it that you just couldn’t force if you tried. Thank you for recognizing this in my work.”

For the Webeo Cinematography award, Negovalis called upon Goh Iromoto to collect his prize. Iromoto won for his beautiful and captivating images in his Internet short film *We Belong to It*. “It’s a great honour to win this award and I thank the CSC,” an elated Goh said from the podium. “It’s just an



Rene Ohashi CSC, ASC
Theatrical Feature Cinematography
Sponsored By Deluxe



Ryan Knight,
TV Magazine Cinematography



Glen MacPherson CSC, ASC
The Masters Award

honour to be in a room with some of the best talent in this country. I really appreciate this."

The Society's Co-Vice President Carlos Esteves CSC was named the 2016 recipient of The President's Award, "for outstanding service to the Canadian Society of Cinematographers." Presenting the award was Society President George Willis CSC, SASC, who said in his introduction that Esteves through his time, energy and unwavering commitment to the CSC, has taken those qualities to a new level. "If there is any one person that epitomizes the spirit and character of the CSC, it's Carlos," Willis said.

It was another loud boisterous standing ovation for Esteves as he stood at the podium. In his remarks, Esteves spoke about his dreams for the CSC and the need for volunteerism at the society. "Dreams have a way of becoming hope, and hope has a way of becoming a plan, and plans do have a habit of becoming reality," Esteves said. "I'm asking you to be dreamers and get involved and support this society. Fifty-nine years ago, a handful of our colleagues had dreams, and look at their legacy today. So ask yourselves, what will be your legacy?"

To close the 59th CSC Awards Gala, Willis removed a white cloth draped over an easel to reveal the official 60th CSC anniversary logo. "We start that countdown tonight," Willis said. "We return next year for the CSC 60th Anniversary Awards Gala to celebrate this momentous milestone in the incredible journey of our Society."

That celebration is only a short 11 months away. 🍷

2016 CSC AWARD WINNERS

DIRECTOR OF PHOTOGRAPHY AWARDS

THEATRICAL FEATURE CINEMATOGRAPHY

Sponsored by Deluxe

Rene Ohashi CSC, ASC *Forsaken*

TV SERIES CINEMATOGRAPHY

Sponsored by Technicolor

David Greene CSC *12 Monkeys* "Divine Move"

Robert McLachlan CSC, ASC

Game of Thrones "The Dance of Dragons"

TV DRAMA CINEMATOGRAPHY

Sponsored by: Sim Group

Pierre Gill CSC *Casanova*

FRITZ SPIESS AWARD FOR COMMERCIAL CINEMATOGRAPHY

Sponsored by: Wm. F. White International

Todd M. Duym *Lexus* "The Choices You Make"

BRANDED/CORPORATE/EDUCATIONAL CINEMATOGRAPHY

Bobby Shore CSC *DNS* "Visions"

MUSIC VIDEO CINEMATOGRAPHY

Sponsored by: Dazmo Camera

Bobby Shore CSC *Lawrence Rothman Oz Vs. Eden*

DRAMATIC SHORT CINEMATOGRAPHY

Sponsored by: REDLAB digital

Kris Belchevski *Dredger*

ROBERT BROOKS AWARD FOR DOCUMENTARY CINEMATOGRAPHY

Van Royko CSC *KONÉLINE: our land beautiful*

DOCUDRAMA CINEMATOGRAPHY

Benjamin Lichty *Dangerous Persuasions*

"Escape from Jonestown"

CINEMATOGRAPHER AWARDS

TV MAGAZINE CINEMATOGRAPHY

Ryan Knight *Under Fire 16x9* – Global News

LIFESTYLE/REALITY CINEMATOGRAPHY

WINNER: Greg Bartels *Hand Crafted*
"The Surfboard Maker"

WEBEO CINEMATOGRAPHY

Goh Iromoto *We Belong to It*

STUDENT CINEMATOGRAPHY AWARD

Sponsored by: Panavision Canada

Diego Guijarro Alvarez
Sheridan College, Media Arts

SPECIAL HONOUREES

THE MASTERS AWARD

"For outstanding contribution to the art of cinematography."

Glen MacPherson CSC, ASC

THE BILL HILSON AWARD

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

Jeff Flowers, Panavision Canada

THE PRESIDENT'S AWARD

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

Carlos Esteves CSC

THE CAMERA ASSISTANT AWARD OF MERIT

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

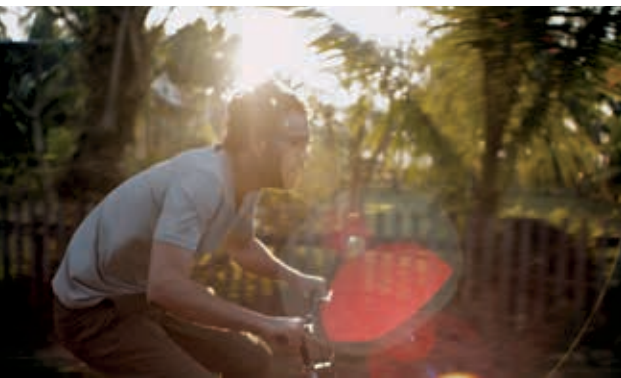
Barrett Axford

River

Adam Marsden csc

Navigates a Film Shoot in Laos

By **FANEN CHIAHEMEN**



A young American volunteer doctor finds himself on the run in *River* which tells the story of a good deed gone awry in the communist nation of Laos.

In the frenetic thriller *River*, John Lake (Rossif Sutherland), a young American doctor volunteering for an NGO in a village in southern Laos, witnesses a sexual assault one night on a beach and tries to intervene. Things go awry – the assailant, an Australian tourist, ends up dead, and the doctor, implicated in the tourist’s murder, becomes a fugitive in the communist nation.

The idea for the film came about several years ago, when Timmins, Ont.-born filmmaker Jamie Dagg was travelling through Southeast Asia and reflecting on some of life’s difficult themes. “I was obsessed with the idea of unintended consequences – a particular action intended for a positive purpose has a negative unintended outcome, and I was thinking about how it relates to the hundreds of decisions we make on a daily basis. How some particular choice can very quickly escalate into something catastrophic and spiral out of control,” he says. “I was also interested in the fact that as people, we all have the capacity for violence within us. I was looking at the perfect combination of how adverse factors and violence can surface in even the most placid of individuals.”

He began writing the narrative while he was in Laos, and the country seemed like the perfect setting for the story he had in mind.

“It had everything I needed from a

plot perspective for the mechanics of the story, including a river dividing two countries,” Dagg says. “There is no shortage of beautiful islands in Southeast Asia, whether it’s Thailand or Malaysia or Indonesia, but they’re very different from the islands of the Mekong River in Laos. The islands off the coast of Thailand have crystal clear waters and white sandy beaches, whereas the islands of the Mekong are very murky; there are no beaches, just mangroves, and it really contributes to the oppressive feeling that I think much better suits the narrative.”

River is credited as being the first North American feature film to shoot in Laos, and Dagg says the country lacked the infrastructure, rental houses and experienced crew members needed for the production. “While they have some people that make films there, they don’t have the expertise,” the director says. “It’s not like Thailand where they have a fully-functioning service industry. In Laos we knew we weren’t going to have access to cranes or a lot of the other toys that people use when making films. They did have a department of cinema there, but they were completely overwhelmed by us coming over.” In fact, according to Dagg, the Laotian authorities had to create an entirely new visa class to accommodate the length of the crew’s shoot.

However, rather than be dissuaded



by the lack of resources and services in Laos, the director embraced it. “The story itself is raw and visceral, and I like those limitations we had. I think it makes complete sense to have shot the way we shot it regardless that it was the only way we could have shot it because of the lack of infrastructure,” he says.

With the help of local producers from a well-connected company named Laos Art Media, *River* producers set about the process of getting the communist government on board with facilitating the film shoot, which required equipment and crew to be brought into the country.

“It was quite an extensive process. First you have to get permission and get the script vetted to make sure it’s not critical of the regime,” Dagg says. “Because the story is pretty apolitical in the sense that we’re not really criticizing the communist government or anything like that they were pretty supportive of it. Then you have to get permission to scout there and to shoot there.”

Perhaps the easiest part for Dagg was bringing DP and good friend Adam Marsden csc on board. “Adam has been one of my dearest friends for many years. He is so often more than just a DP to me; he is involved in whatever I’m writing from the very beginning, which is a great and rare relationship,” the director says.

When Dagg and Marsden discussed *River*, Dagg’s initial direction was that he “wanted it to feel very raw and visceral,” Marsden recalls. “This man is in this country struggling for his life, and [Dagg] wanted that reflected in the photography as well. So we needed to obviously embrace the environment while having very limited resources.”

Alejandro González Iñárritu’s 2006 feature *Babel* was an inspiration for the team. “That was a very different film. I love the operating and lighting; it’s very natural,” Dagg says.

Marsden spent three weeks in late 2014 (*River* was shot in January 2015)

with Dagg doing intensive location scouting. “Because the film is predominantly daylight dependent, it was extremely important for us to schedule our shots around the right times of day to ensure the best light in any given location,” the DP says. “We went through the script in its entirety to plot where we needed to be at the right times of day. By the time our first AD arrived in Laos, we already had the blueprint of our schedule.”

Marsden’s choice to shoot on the RED DRAGON was an obvious one due to the fact that “approximately 80 per cent of the film was shot handheld and with temperatures being between 30 and 40 degrees Celsius, we wanted to keep it as light as possible as to not kill our camera operators. The DRAGON was the lightest and most compact camera we could employ. We had two cameras running full time, manned by A camera operator Richie Moore and B camera operator Justin Beattie.



The crew employed many different camera platforms on the *River* shoot, Marsden says.



Both operators did a fantastic job and worked very closely together to execute often complex handheld sequences," Marsden says.

Post colour grading was done by Walt Biljan of REDLAB Digital. Having worked with Biljan for years, Marsden had confidence in the colourist who was an integral part of the final look of the film. "That being said, I feel strongly even in the digital medium to try and get as much on the sensor and in the metadata as possible so that the colourist has a solid starting point. I would always be balancing the camera to the general look of what the film should look like. I mean, obviously there would be some fine-tuning in final grade, but I was always balancing the camera for colour," Marsden says.

For lensing, Marsden chose to shoot with uncoated Zeiss Super Speeds. "We needed to go with a set of lenses that were quite fast so when we got into our

night scenes we didn't require a ton of light. As well we wanted to work with a lot of available light. We also opted for the uncoated Super Speeds because by removing the coating off the lenses, it gave us a hazy feeling which we felt helped convey a strong sense of the oppressive heat in Laos," he says.

Marsden and gaffer Adrian Mottram lit most of *River* with practical light sources augmented with Kino Flos often bulbed with cool white tubes, as well as small HMI, sodium vapour, Mercury Metal Halide and tungsten fixtures, which the crew brought in from Thailand. "Our approach was to try to keep it as natural as possible. We didn't want to pull the viewer out of the reality of the characters' situation. We didn't want to force too much light in; it was more about positioning our camera and actors in the right spots in relation to the existing light," the DP says. "It was a real pleasure working with

Adrian; he has a very intuitive sense of light and how it affects the tone of a film."

Scenes shot at a beachside bar feature a variety of different coloured lights, which Marsden noted was a common feature in the country due to the vast amount of insects. "We wanted to embrace what Laos is," he says. "There is such a multitude of different light sources and colour temperatures, and we needed to maintain that feeling. The lights existing in the bar had coloured bulbs. The coloured lights are used because they don't attract insects. They would use deep red and green lights because insects aren't attracted to those colour wavelengths, whereas if we were to use regular incandescent light bulbs that we would use in North America, the actors would be surrounded by the insects."

Ironically, in the film, insects can in fact be seen swarming the street lamps that

the production installed to illuminate the beachside pathways in night scenes, which Marsden says was not intentional. “Not having the resources of having film lighting, I took the approach aesthetically and practically of choosing to use lights that may be plausible. For example, when John is walking down the path outside the bar, we put up our own lights that would feel indigenous to the island. We ended up purchasing a large amount of fluorescent lights, sodium vapour lights and mercury vapour lights and installed them where needed. So the insects are a by-product in those instances,” he says.

One of the instances when Marsden lit artificially was in the pivotal scene on the beach, which he says posed one of the biggest challenges of the shoot. “We shot in a small area and had very little power resources,” he recalls. “That scene was to be motivated by moonlight, but unfortunately we couldn’t put anything in the sky to emulate the

direction the moonlight would have come from, so we had to light from the ground. We had limited places to light from because we were surrounded by water. It made it very difficult to make the light feel naturally motivated. Rossif did carry a flashlight in that scene, which was the one motivational light source we had, but it was augmented with 1.2K HMI Pars running off putt-putt generators.”

Aside from the technical difficulties, the crew also had to adjust to local customs and pervasive bureaucracy. A chase sequence shot in an open-air market over three days was shut down the second day by an inconvenienced local chief. The production finally got clearance again after government intervention.

“It’s a communist dictatorship; just by nature there is a lot of bureaucracy and there are minders with you at all times to make sure you’re not filming anything offensive and not straying from the script they’ve approved,” Dagg says.

Despite those challenges, he says shooting *River* in Laos the way they did was worth it. In fact, he says, “the chaos behind the scenes contributed to what we’ve got in front of the camera. It really helps. If everyone was relaxing with a beer, the film would not have been the way it was. Also you are shooting in a place where everything is very fresh and vibrant. People aren’t jaded; they are excited to work on it and help us.”

Marsden concurs, “Because it’s not a country that has been exposed to filmmaking, there was a lot of excitement about it, in terms of local vendors and homeowners and people being excited about a film being made there.”

Dagg was named the winner of the 2016 Canadian Screen Award for Best First Feature (formerly the Claude Jutra Award) for *River* by the Academy of Canadian Cinema & Television. The award recognizes an outstanding debut from a first-time filmmaker. 🍷

Silk™ 210

Pure, Soft White Light

Uncompromising Colour Quality
and Exceptional Output



Designed to meet the requirements of the most discerning filmmaker, the Silk series LED lighting system has been specifically developed for film and video applications that demand extremely colour-accurate, high quality light.

With TLCI, CRI and R9 metrics in the high 90’s, the Silk 210’s high-volume light output is capable of producing 2400 lux with colour temperatures ranging from 2800K – 6500K.

Rosco’s Silk 210 adds immense visual richness to any scene with an unparalleled soft texture. Let Silk bring your story to life.

rosco
www.rosco.com



O NEGATIVE

Framing Bloodlust in an Atmospheric Short

By FANEN CHIAHEMEN

Above: In the hotel room scene, McNenly says he shot with natural daylight coming in through the “dingy nicotine-stained curtains,” giving the scene a “dirty tobacco stain.” Opposite page top: Actress Alyx Melone and McCarthy in the final blood-bathed scene of *O Negative*. bottom: Cinematographer and associate CSC Cabot McNenly

As the title might imply, there is a lot of blood in *O Negative*, a 15-minute film that debuted in Short Cuts Programme 1 at the Toronto International Film Festival last September and is playing internationally throughout this year. The short portrays a man desperately trying to keep his lover alive by finding a way to feed her bizarre addiction. It opens with the man driving through a cold winter night looking for a place for his ailing female companion to rest. He picks up another woman at a bar, takes her back to a motel and ends the night with a bloody scene in the bathroom.

There is virtually no dialogue in the film, and whether the man’s lover is a vampire or just an unstable person with an outlandish fetish is never quite clear, but *O Negative* is distinctly atmospheric, and it was one of the films named Canada’s Top Ten Film Festival shorts for 2015 by TIFF and also recently nominated for a CSC Award.

According to cinematographer and associate CSC Cabot McNenly, *O Negative* writer/director Steven McCarthy, who also stars as the lead character, was influenced by independent European films shot with natural light and handheld camera movement. “He liked the idea of the characters falling into darkness,” McNenly says. “In one

particular film we looked at called *4 Months, 3 Weeks and 2 Days* by Romanian filmmaker Cristian Mungiu, there's a person walking through the night and there are about two minutes where you can't see anything. You can see a light off in the distance somewhere but nothing that's actually lighting the actor. With *O Negative*, I wanted to balance Steven's desire for darkness with my desire for exposure. So we made a real effort to find locations that had some existing light."

McNenly says he chose to shoot *O Negative* on the Sony A7s because of the camera's impressive native ISO of 3200. "We were shooting with next to no budget and in a lot of dark environments, so it was crucial we have a camera that reacts well to very low light," he says.

For instance, the opening scene was shot on a section of the Trans-Canada Highway in Thessalon, Ont., near Sault Ste. Marie, where there are long stretches of road with very few streetlights, so McNenly was able to capture the action by pumping the Sony's ISO up to 6400. "I'd seen a film going around online called *Moonlight*, which showcased the camera's capability in extremely low light, and it had been lit only by moonlight. They'd upped the ISO to 12,800 and it looked very clean," he says. "I didn't have to go that far. We were lucky enough to find about a 2-kilometre stretch with very dim street lights that we traversed back and forth about 20 times to get the scene.

"To take advantage of the Sony A7s' 14-stop dynamic range and 3200 native ISO, the camera must be set to picture profile 7, which by default uses the S-Log2 gamma and S-Gamut. This inherently gives the image a very desaturated look with washed-out blacks," McNenly continues. "It makes the image look almost monochromatic, so if you're working under sodium vapour street lights, you get a yellow brownish colour in the blacks as well as in the highlights. We ended up embracing that characteristic in the colour correction, which is especially evident in a day lit hotel room scene. We had only the natural daylight coming in through these dingy nicotine-stained curtains. The whole scene has a kind of dirty tobacco stain over it. Taking that concept into the bathroom, we used an old 1x1 Litepanel that I've had for 10 years. It's aged quite a bit and the LEDs have started to turn green, and I sort of embraced that too, so we have this greenish monochromatic look to the bathroom as well.

"I find that a lot of directors really fall in love with the RAW look that the camera is capturing and find it difficult to see the film with contrast and deeper colour saturation," he says. "It's totally understandable given they have spent so much time with that image in editing. AJ McLauchlin, our colourist at REDLAB Digital, did a really nice job of tempering my desire for deeper blacks and richer colour with Steven's desire for an overall bleak 'no look' look. I think sticking to what the picture profile naturally produced colour-wise really served the film well and gives it a very unique look and feel."



McNenly went into the *O Negative* shoot with just three lights – an LED 1x1 Litepanel, a 4x4 Kino and a 250-watt photo-flood tungsten bulb on a pigtail. All of the gear was provided by friends and colleagues for free or for a nominal rental fee. (The Sony was provided by CSC associate Duraïd Munajim whom McNenly got to know through the CSC Facebook page, which he says was "an invaluable tool in the process of figuring out how I was going to do this film with no money. My camera assistant, Matt Bendo, who was looking to cut his teeth as a focus puller, replied to my post there and was a huge asset to our small team," he says.) From friend and fellow CSC associate Ian Macmillan, McNenly rented a set of Rokinson lenses, which, with a stop of T1.5, was instrumental in the low-light situations the crew shot in. McNenly also had some of his own Nikon stills lenses that he used with a Nikon adaptor and some dioptres for "macro shots" in the film.

"Because the crew was so small, we wanted to keep things simple by really sticking to a single-source lighting plan," McNenly says. "My key grip/gaffer, James Castellani, was an eager young grip trainee that Steven met on a Northern shoot he was acting in called *The Steps*. He really wanted to join the team as a learning experience so I think it was cool for him to see what one light can do and learn that simple is almost always better."

In the bathroom scene, McNenly and McCarthy had talked about just using the bulb that was in the room, "but I wanted to create this sort of aura around the character of The Woman (played by Alyx Melone), and for her to be front-lit would be kind of boring, so I had James rig the LitePanel to the shower curtain rod and bounce it into the back wall of the bathtub,"



Credit: Sherren Lee



O Negative was shot primarily in low-light settings.

McNenly says. “It created this flare or halo effect around her, so when the main character walks into the bathroom, she’s looking up at him with these angelic eyes but then there’s the contrast of the horror she’s created in front of him, highlighted by backlit blood on a transparent shower curtain.”

In the motel room night scenes, McNenly used a 250-watt tungsten photoflood bulb on a pigtail, ran up the back of a practical lamp in the background. The scene was shot during the day so they blacked out the daylight coming in from outside. “We created a tent with some black fabric and a few pieces of wood that we found lying around the motel grounds. Then we snuck a tungsten Kino under it with some orange and green gel to create a sodium vapour-like glow on the curtains to mimic the colour we’d seen from the streetlights,” he says.

Although they had initially wanted to shoot *O Negative* handheld, McNenly found that the Sony A7s had rolling shutter “jello” issues, so he decided at the last minute to frame his shots more classically on sticks, which ended up working to the film’s advantage. “In the end I’m almost glad we did have that problem with the shutter because these very

controlled perspectives with vanishing points and parallel vertical lines really serve the film well,” he says, adding that he referenced the framing in the 2009 Yorgos Lanthimos film *Dogtooth*. “In that film they’ll set up a static frame with, for example, a couple sitting on a bed, and in mid-conversation one of them stands up, but they don’t move the camera; they let the conversation take place with one of the actors out of the frame. Although there is nothing that extreme in our film, we ended up embracing these very static frames early on and letting the actors perform in and out of those frames with very little camera movement. By contrast, the first bath scene in *O Negative* had a lot of macro stuff where I took advantage of a very shallow depth of field,” McNenly says. “This was an exception to our newly adopted no handheld rule as I would float the camera very close to the actors, find focus and then let them fall out of focus and in and out of frame. It’s a very tender scene that is starkly contrasted by the horror to come.”

The cinematographer notes that the toughest scene to shoot was the bathroom “bloodbath” scene at the film’s climax. “Anytime you’re shooting two actors in an intimate situation, you’re trying to make things as comfortable and as unobtrusive as possible,” he says. “Being that we had a very small crew, we were in good shape in that sense, but Alyx had never been on film before. So to keep her comfort level, we made it a closed set. I didn’t have my focus puller in the room at all. I was finding frames in a very tight space and also trying to get the scene shot as quickly as possible. We wanted there to be an authenticity and a sexiness to the scene but also a horror. I think the most authentic way to perform something like that is to get it right the first time, so it was important that we only did it once. I think that was the most challenging scene, and not so much in technical terms but from a sensitivity standpoint and making sure there was a comfort level there for the actors.”

McNenly continues, “There’s also a unique challenge in working with a director that also stars in the film. Steven is such a collaborative spirit and we very quickly developed a shorthand through extensive preparation and a trust that I would have his back in terms of performance.

“*O Negative* is a film born out of an artist’s desire to just create something,” the cinematographer muses. “I’ve been a part of a number of budget-challenged projects over the years but none that have embraced simplicity like this film has. Shooting *O Negative* only reinforced my feeling that the only limit to making a great film is the imagination. You can have an amazing camera and a truck full of lights, but sometimes having all of these resources at your disposal, you wind up overcomplicating things. Steven and I talked about embracing only what was available to us and really taking advantage of the character of the locations, which are beautiful and ugly. There’s a real honesty to that kind of filmmaking, and I’m very proud of the journey this film has taken.” 🍷

Colin Frederick John Davis

1946-2016

By GUIDO KONDRUSS



Colin Frederick John Davis was born in Guildford, England, but his destiny lay across the Atlantic Ocean in another country, where he married, raised a family and became a respected leader in the film industry. Colin immigrated to Canada in 1966 as a young man full of ambition, looking for opportunity. After arriving in Toronto, that opportunity came knocking. Upon hearing about an opening in a film lab from an acquaintance, Colin moved quickly, securing a position at Pathé-Deluxe as an optical technician. This was not only the beginning of a career, but the beginning of the love Colin developed for the entertainment industry that stretched 45 years.

Colin went on to join Film House as the technical director before moving on to Toronto's legendary Kodak Canada. It was there that he spent the next 27 years, rising in the ranks from a technical sales representative to

becoming vice-president & business manager, Entertainment Imaging for the famous film company.

Friends and colleagues alike always found Colin motivated and motivating, and his leadership talents inspired all who had the pleasure of working with him. Colin was generous with his vast understanding of imaging, processing and distribution. Whether one was an emerging filmmaker or a seasoned cinematographer, Colin always gave heartfelt advice demonstrating the depth of his loyalty through undivided attention. He faced challenges with enthusiasm, working persistently to capture the goals and visions of his clients.

Colin championed for the film and television community, and believed that innovation and technology were to be nurtured inside and out of the corporate walls. He belonged to a wide variety of industry associations and organizations throughout his career. Colin served on the Board of Managers for the Society of Motion Picture and Television Engineers (SMPTE) and chaired several of their conferences. In 2003, he was honoured with SMPTE's highest accolade, their Fellowship among engineers and executives. Colin also sat on the Board of Directors with the Motion Picture Foundation of Canada and with the Canadian Picture Pioneers, where he was awarded the Canadian Picture Pioneer Ancillary Award in 2002. Colin was an advisory council member for Humber College, as well as for Sheridan College, and the Canadian Film Centre. He was associated with the Canadian Film & Television Association, the Academy Of Canadian Cinema & Television, the National Screen Institute, and Toronto

Women in Film.

Throughout his career, Colin had a special fondness for cinematographers and was a longtime member of the Canadian Society of Cinematographers, where he garnered lifelong friendships. A dedicated member of the Society's many meetings and events, Colin tirelessly fostered the visions of cinematographers and celebrated CSC accomplishments. He was an ardent supporter through partnering and sponsorship of the CSC's initiatives, from workshops to its annual Awards Gala. Colin was also instrumental in creating the Kodak New Century Award "for outstanding contribution to the art of cinematography," which has been renamed the CSC Masters Award. In 1996, the CSC paid tribute to Colin for his industry initiatives by awarding him The Bill Hilson Award "for outstanding service contributing to the development of the motion picture industry in Canada."

Colin spent the remaining years of his career at Technicolor Canada as vice president, Film Services, before retiring to spend more time with his family and help raise his grandchildren. He was never far from the industry he loved and came out of retirement last year on behalf of the CSC to present The Bill Hilson Award to Technicolor on the 100th anniversary of the fabled company's founding.

Colin was a person who made a difference. Through his commitment, patience and determination, Colin helped forge the Canadian film and television industry into the thriving enterprise it is today.

Colin Frederick John Davis passed away peacefully on February 6, 2016, at the age of 70. 🍷

Credit: Courtesy of Technicolor

Turning the Lens on Cooke, Canon... And the Bolt

Cooke Focuses on Anamorphic

Everyone has their own brand, whether it's being an Apple fan or your choice of car maker or camera and lenses. There's more than aesthetics at play. Once you're familiar with the engineering, it makes operating the device or equipment second nature. Things perform as you expect them to because you've worked with them for so long your expectations are calibrated by experience.

With lenses, it's a two-way street; they give back to your brand, adding a specific look and character to the frame which become part of the DP's signature.

Making sure its fans get the look they want has prompted venerable lens maker Cooke Optics to launch a couple of new additions this year and brought one of those, the T2.6 to T22 65 mm macro anamorphic/i prime lens, to Toronto this past winter.

The macro feature gives a close-up 5.5 inches from the subject and the focal length offers an interesting perspective with the added bonus of wide-screen rendering. It has a close-up magnification ratio of 4:1:1.

Trevor Huys, newly minted director, technical services and operations of William F White's Whites Camera department, which launches in June, says they'll be carrying a line of Cookes along with other brands. "It's an interesting focal length, and of course it's anamorphic," Huys said. "I think this is more marketing-driven in that there are a couple of other 65 mm anamorphics which came out recently, but this is also a macro at 5.5 inches, which is one better than what's on the market, so we'll see how it gets used."

The 65 mm started shipping last fall along with 35 to 140 mm anamorphic

zoom launching this year. As 4K becomes standard and 8K looms, Cooke is also rolling out /i3 (/i Cubed), the latest version of its /i Technology meta-data system. The previous version, i/2 (iSquared), sent XYZ of the camera location to be captured. The newer version adds distortion mapping.

"This is not just a theoretical measurement of all lenses of a particular focal length, but of the specific lens in use," Cooke says in their materials. With it comes a distortion map specific to each lens (by serial number), along with an illumination map that will chart how the light falls off from the centre to the edges. The idea is to give the postproduction process more information and faster workflows.

For older lenses, the /i1 and /i2, there's a chip upgrade through Cooke available.

Canon Shoots the Lights Out

It was pretty impressive when the Nikon D5 announced an ISO of 3,280,000. So in the best spit of the arms race, Canon has gone one better with the Canon ME20F-SH.

The 19 micron pixels are huge on the 35 mm CMOS sensor and max out

lux and crank it up to 75 db gain, you have an image.

It takes EF Canon lenses and shoots at 23.98 fps to 59.94 fps, and the body weight is just 1.1 kilograms. Noise-wise it's said to be clean even at high ISO but there's little in the way of footage available, though it is starting to show up online.

It's part of a component system, so you'll need to match a viewer/recorder and the battery is also an external component.

It's an intriguing little box – and it is just that, a black box – but even Canon admits it has limited appeal for specialized uses and won't be an everyday camera. It captures at 1080 p, which takes it out of the running for most jobs, but it is ideal for security work, night work, wildlife documentaries and other low-light applications.

If this sounds like you, hold on. Supply will be limited, and Canon is being specific about who it will sell to, so get your name on the list. As of February, there was only one in Canada and the folks from Canon Canada managed to lock it down long enough to bring it to the William F. White February Freeze event. They were happy to get it back after some federal government folk had been playing with it for security applications, which raises all kinds of intriguing questions.

It's a Drone, It's a Crane, It's a Slider, It's a ... Wait, It's a Bolt

You have to see it to believe it, and the BOLT High-Speed Cinebot is worth seeing in action. The rig is in-house and ready to roll this season at William F. White, where it's the only one available in Canada. Marketing and Communications Director Lowell Schrieder says the industrial-sized see **Tech** page 24



ISO at 4.5 million. The bad news: it's US\$20,000. About \$30,000 plus in Canpesos.

Shoot in the dark? Sure. If you have 0.5

EQUIPMENT WANTED

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

SHORT-TERM ACCOMMODATION FOR RENT

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

EQUIPMENT FOR SALE

CANON 7D package with zoom Canon 18-135mm T3.5, CANON ZOOM 75-300mm T4, CANON Battery Grip BG-E7, SMALL HD DP-4 DSLR Monitor, SHAPE Kirk Nef DSLR cage, SHAPE Hot Shoe SONY EVF Mount "L" Bracket, THINK Tank Camera Bag, VELLO intervalometer, HAMA card reader, SanDisk 16g card, 2x Canon E6 batteries + charger, Assorted cables. Hardly used.
Asking \$1950 OBO. Contact: jacobernier@sympatico.ca

Full Set of MINT Classic Soft Filters.
4x5.6 glass camera filters in all the densities- 1/8, 1/4, 1/2, 1, 2. Perfect condition and all in pouches. Normally sells for \$360+CDN each. All five for \$ 1400 no tax/includes shipping within Canada. **danny@spitfirefilms.net 604.505.1615**

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

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

Panasonic AJ-HDX900P 290 drum hours, \$7500.00
Canon KJ16ex7.7B IRSE lens, \$5000.00
CanonJ11ex4.5B4 WRSD lens, \$4500.00
Call Ian 416-725-5349 or idscott@rogers.com

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

Professional U/W housing from renowned world leader Amphibico.2006 Sony HVR-A1U camera with 0.7x wide adapter and all accessories.
2006 AmphibicoEVO-Pro housing with .55x wide conversion and flat port. Rare model built in small quantity. Most camera functions accessible.About 60-70 dives. Complete overhaul and pressure tested by factory in 2010. 3.5" LCD Monitor, rebuilt in 2010. 2 compact Discovery 10W HID lamps by Amphibico with batteries and chargers. Spare o-ring for all. Soft and hard carry cases. All in good condition.

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

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

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

At less than 6.6 pounds, the AG-3DA1 is equipped with dual lenses and two full 1920 x 1080 2.07 megapixel 3-MOS imagers to record 1080/60i, 50i, 30p, 25p and 24p (native) and 720/60p and 50p in AVCHD.
Camera is very new. Includes Kata Carrying case, 4 batteries.
Asking price: \$17,500 (includes tax).
Will ship out of province.

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

Proline 17 inch Teleprompter
Included is both PC AND Mac versions for our industry leading Flip-Q teleprompter software. Flip-Q automatically "Flips" the secondary output on your laptop so both the operator and talent will see perfect reading left-right text. The ProLine 17 standard LCD panels are the lightest weight, lowest profile designs in their class. In addition, they offer both VGA and composite video inputs adaptable with any computer output or application. They also offer flexible power options including 100-240V AC or external 12v DC input. Price includes Tripod attachments and Pelican carrying case.
Complete tool-less set-up.
Asking Price: \$2,000 (includes tax)
To view photos/questions email frank@tgtvinc.com or call 416-916-9010.

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

Nikkor AF-S VR 500mm F 4 IS ED Lens. Super rare and very hard to find!!! Serial # 204153 Perfect condition. Not a scratch on it!!! Only one year old. Included Hard

Shell Case, Lens Hood, Lens Strap, Case strap. Come with Manfrotto Carbon Fiber tripod, Jobu head and Jobu Mounting Bracket. Asking price \$9000.00
gandalf-merlyn@shaw.ca, 604.566.2235 (Residence), 604.889.9515 (Mobile)

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

SERVICES

DRONEBOY - We provide safe, reliable and spectacular drone-based aerial cinematography throughout Canada. We have Transport Canada SFOCs in place for all regions, and a large fleet of set-ready drones, and experienced crews for all your camera flying needs. We are flying everything from the new Sony A7S2 to Red Dragon and the new Arri Mini.
www.DroneBoy.com | 1-866-783-7871

20% Off to all CSC members! Looking for a Green Screen Studio? Greensuite209 is owned and operated by a CSC member, and is now offering 20% off our regular studio and equipment rental rates for all CSC members! We are a 1750 sq. ft. green screen studio in South Etobicoke just south of William F Whites. We have a 11' X 29' X 14' Digicomp sloping green screen.
Check us out online at www.gs209.com and contact us for any further information! email: Booking@GS209.com.

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

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

HILL'S VIDEO PRODUCTIONS – BURLINGTON
Looking for a unique shooting control room? Rent our 32 ft. 1981 Bus complete with control room and audio. HDSDI fiber boxes for long runs. Great for keeping warm on those multi camera shoots.
www.hillsvideo.com Rob Hill – 905.335.1146

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



CAMERA CLASSIFIED IS A FREE SERVICE PROVIDED FOR CSC MEMBERS.

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

IUP (pilot); DP Richard Ciupka csc; to May 2, Montreal
A SERIES OF UNFORTUNATE EVENTS (series); DP Bernard Couture csc; to August 10, Vancouver
AFTER CAMELOT (miniseries); DP David Moxness csc, ASC; to June 29, Toronto
ART OF MORE (series); DP Pierre Jodoin csc; Camera Operator Alfonso Maiorana; to August 19, Montreal
BEYOND (series); DP Stephen McNutt csc, ASC; B Camera Operator/2nd Unit DP Brian Whittred csc; to July 14, Vancouver
BON COP BAD COP II (feature); DP Ronald Plante csc; to July 26, Montreal
ÇA SENT LA COUPE (feature); DP Ronald Plante csc; to May 11, Montreal
DEAD OF SUMMER (series); David Moxness csc, ASC; to August 4, Burnaby
DESIGNATED SURVIVOR (TV pilot); Camera Operator Keith Murphy; to October 21, Toronto
DOWNSIZING (feature); B Camera Operator & Second Unit DP François Dagenais csc; to July 11, Toronto
THE EXPANSE II (series); DP Jeremy Benning csc; to September 19, Toronto
EYE ON JULIET (feature); DP Christophe Collette csc; 1st Assistant Jacques Bernier; to July 27, Montreal
EYEWITNESS (series); DP David Greene csc; to August 8, Parry Sound
HATERS BACK OFF (series); DP Michael Balfry csc; to June 1, Vancouver
IMPASTOR II (series); DP Neil Cervin csc; to June 10, North Vancouver
LES PAYS D'EN HAUT II (series); DP Jérôme Sabourin csc; to August 18, Montreal
PROJECT MC2 (new media); DP Vincent De Paula; to June 16, Maple Ridge
SAVING HOPE V (series); DP David Perrault csc; 1st Assistant (alternating A & B) Pierre Branconnier; to October 31, Mississauga
SCHITT'S CREEK III (series); DP Gerald Packer csc; Trainee Sean Marjoram; to June 23, Etobicoke
SERIALIZED (MOW); DP Daniel Villeneuve csc; to May 13, Montreal
SHIRT (feature); DP Matthew Lloyd csc; to May 19, Burnaby
SHUT EYE (series); DP Pierre Gill csc; Camera Operator Ian Seabrook csc; to August 12, Surrey
SUITS VI (series); Camera Operator/Steadicam Michael Soos; B Camera Operator Peter Sweeney; to November 16, Toronto
THE SWAP (TV movie); DP David Malkin csc; Data Management Technician Marc Forand; B Camera 1st Assistant Jim Chirayouth Saysana; to May 20, Etobicoke
TIN STAR (series); DP Paul Sarossy csc, ASC, BSC; to June 18, Calgary
VAN HELSING (series); DP Brendan Uegama csc; to June 27, Vancouver
ZOO II (series); DP Craig Wroblewski csc; to July 8, North Vancouver

AWARDS / FESTIVALS / NOMINATIONS

Christopher Ball csc, (DP) *Ingrid and the Black Hole* (short) screening at Telefilm Canada's Not Short on Talent at Cannes, May 2016
Maya Bankovic, ASSOCIATE CSC, (DP) *Michael Shannon Michael Shannon John* (documentary feature); (DP) *The Prison in Twelve Landscapes* (documentary feature), Hot Docs Canadian International Film Festival, Toronto, May 2016
Reuben Denty, ASSOCIATE CSC, (DP) *Undercover High* (series), International Emmy Award nomination, April 2016
Karl Janisse, ASSOCIATE CSC, (DP) *Late Night Double Feature* (feature), San Francisco IndieFest, February 20, 2016; *The Hexecutioners* (feature), Glasgow FringeFest, February 26, 2016
Cabot McNelly, ASSOCIATE CSC, (DP) *O Negative* (short), TIFF Canada's Top Ten Film Festival shorts for 2015, at venues nationwide through May 2016
David Lam, ASSOCIATE CSC, (DP) *Sudden Master* (Web series), Best Action Adventure Vancouver Web Fest, March 2016
Allan Leader csc, (DP) *Grizzly*, *Fastest Women on Ice* and *Wrecking Crew* all won "Remis" at the 49th Annual Worldfest – Houston, April 2016
Boris Mojsovski csc, (DP) *Kidnap Capital* (feature) won Best Cinematography at Manchester International Film Festival, March 2016, ECU Paris Film Festival, Kansas City Film Festival, Newport Beach Film Festival, Palm Beach Film Festival, April 2016
Juan Montalvo, ASSOCIATE CSC, (DP) *Flung* (short) screening at Telefilm Canada's Not Short on Talent at Cannes, May 2016
Douglas Munro csc, (DP) *The Caravan Film* (feature documentary) Winner: Outdoor Adventure/Travel Nomination: Best Feature, Florida Movie Festival, Daytona Beach March 2016, Arizona International Film Festival, Tucson, April 2016
Ali Reggab csc, (DP) *Les Larmes de Satan* (feature), won best cinematography (Le prix de L'Image) for a Drama feature Film, Moroccan Annual National Film Festival, March 2016; (DP) *Les Feuilles Mortes* (feature) Vues D'Afrique International Film Festival (32e Festival International de Cinema Vues D'Afrique), Montreal, April 2016
Brad Rushing csc, (DP) *Pony* (short film), winner, Award Of Excellence for Best Short Film, Canada International Film Festival, Vancouver, April 2016

CALENDAR OF EVENTS

MAY

April 28-May 8, Hot Docs, Toronto, hotdocs.ca

JUNE

25-26, Banff Media World Festival, banffmediafestival.com

AUGUST

6-7, CSC Lighting for Tabletop Workshop, Toronto, csc.ca
 25-September 5, Montreal World Film Festival, ffm-montreal.org
 27-28, CSC Lighting Workshop, csc.ca

SEPTEMBER

8-18, Toronto International Film Festival, tiff.net

Tech from page 22

robot arm with feather touch programming is already creating a buzz.

The digitally-controlled unit literally goes from zero to 60 in less than a second and can be programmed through the Flair Motion Control software to repeat a series of set tasks.

It's stable, fast, sets up quickly and shoots static or mobile subjects (moving within a defined set of parameters). The range of camera motion is pretty astounding but its application at high frame rate capture is simply astounding. 🍷

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



Now with **5 YEAR**
warranty for new daylight
systems (head + ballast)*



M-SERIES

MORE LIGHT. LESS WORK



M8: 800 W Daylight
with Ballast EB 575/800



M18: 1.8 kW Daylight
with Ballast EB 1200/1800 HS



M40: 4/2.5 kW Daylight
with Ballast EB 2.5/4 HS



M90: 9/6 kW Daylight
with Ballast EB 6/9 HS



ARRIMAX: 18/12 kW Daylight
with Ballast EB 12/18 HS

* For more details visit
www.arri.com/goto/m-series

ARRI 



Phantom 4 Freedom

The new lighter, faster, more agile Phantom 4 is the most intelligent device DJI has launched to date. Utilizing a dual satellite positioning system, the Phantom 4 knows where it is, where you are, and flies exactly as you tell it to.

Simply tap the screen to fly in the direction you want. This latest Phantom even avoids obstacles in its path, all on its own.

It's so easy and fun to fly, you almost forget that this magnificent flying machine is an extraordinary imaging tool. The Phantom 4, with its 3-axis u-frame stabilization system and built-in 4K camera, allows you to create seamless tracking shots and unbelievable aerial footage.

Just imagine! While travelling up to 72 km/hr (45 mph) you can capture impressive 4K video at 30 fps, full HD 1080p video at up to 120 fps for crisp slow motion, as well as 12 megapixel photos.

You can see the new Phantom 4 – every filmmaker's new best friend – at Vistek. But hurry, they're flying off the shelves.

COMMERCIAL PRO VIDEO

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



The Visual Technology People