

CANADIAN CINEMATOGRAPHER

CANADIAN SOCIETY OF CINEMATOGRAPHERS

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A publication of the Canadian Society of Cinematographers

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

The purpose of the CSC is to promote the art and craft of cinematography in Canada. And to provide tangible recognition of the common bonds that link film and video professionals, from the aspiring student and camera assistant to the news veteran and senior director of photography.

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

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EDITOR-IN-CHIEF

Joan Hutton csc

CO-EDITOR-IN-CHIEF

George Willis csc, sasc

EDITOR EMERITUS

Donald Angus

EXECUTIVE DIRECTOR

Susan Saranchuk
admin@csc.ca

EDITOR

Wyndham Wise mfa
editor@csc.ca

ART DIRECTION

Berkeley Stat House

COPY EDITOR

Paul Townend

PROOFREADER

Karen Longland

STUDENT INTERNS

Robin Phillips
Jonathan Thomas

WEBSITE CONSULTANT

Nikos Evdemon csc
www.csc.ca

ADVERTISING SALES

Donald Angus
donangus@sympatico.ca

CSC OFFICE / MEMBERSHIP

131-3007 Kingston Road
Toronto, Canada M1M 1P1
Tel: 416-266-0591; Fax: 416-266-3996
Email: admin@csc.ca

CSC SUBSCRIPTION DEPT.

PO Box 181
283 Danforth Avenue
Toronto, Canada M4K 1N2
Email: editor@csc.ca

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FROM THE PRESIDENT



This year's Awards Gala was a glittering, stellar success, brimming with emotion, conviviality and loads of laughs. People are not kidding when they say, "this is the best little awards show in Canada." Not bad for an event that started as a backyard barbeque by a handful of cinematographers 50 years ago.

My congratulations goes out to all the recipients of CSC Awards and to all the nominees. However, I would like to pay a special tribute to all cinematographers who believe in their art form and have confidence in their abilities to submit their work into our competition.

I've been president of the CSC for 16 years now and during this time I calculate that the CSC has received well over 2,500 submissions for awards. So it's a bit of an understatement to say that judging for the CSC Awards is a daunting and difficult task.

So, how's it done? First of all, for the judging to begin, a quorum is needed. A minimum of five full CSC members are required to judge a category. There is no maximum, but usually there are 8-to-10 full CSC's on hand to be judges, with most ever being 14 for a single category.

Through the years, the CSC has developed its own unique style of judging, where jurists are asked to use a set criterion such as framing, lighting, composition etc., as well as draw from their own experience and knowledge in judging the cinematic skills on the screen. After all the films are screened in a category, the title of each film is read out and the jurists are polled as to whether that film is their first choice, second, third and so on. The films with the lower rankings are then dropped from competition and the process begins again with the remaining films. This is an intense process that promotes much discussion about the cinematography, but ultimately the majority chooses the winner and the nominees. Sometimes the winner and nominees are evident, but mostly it's a fight to the finish because of the high quality of the cinematography.

This system of judging is time consuming, taking a period of five days to evaluate all the submissions in each category. I would like to thank all the jurors who volunteered their time and expertise to the Awards. We owe you a great debt of gratitude.

I would also like to thank Deluxe for the use of its excellent facilities for all the jury screenings. The CSC is the only awards event in Canada that screens its features' category in 35 mm.

Thank you once again to all those who submitted their work this year, because without you there is no CSC Awards Gala. To all cinematographers everywhere, the 2011 CSC Awards Gala is only 11 months away. Good shooting. 🍷

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The Canadian Film Centre Adapts to the Future with Innovative Programs

By Micol Marotti



Ousama Rawi csc, bsc shooting *One Night*. Image courtesy of the CFC.

It was only four short years ago that I reported on the CSC's first collaboration with the Canadian Film Centre (CFC) when Slawko Klymkiw became the new executive director. The initiative – a workshop entitled The Language of Cinematography – sought to improve the director/DOP relationship between the Centre's growing number of filmmakers and emerging and established cinematographers. The workshop was led by a variety of CSC members, including Derek Rogers csc (*Resident Evil: Apocalypse*). After having completed a series of workshops, Rogers commended the program for helping to improve dialogue between filmmakers and cinematographers at the early stages of a project's development, for improving work flow, budgets and most importantly for providing a structure for continued communication when planning for multi-platform projects.

Although Klymkiw stills feels that these creative partnerships are the essential building blocks to the industry's continued success, he felt a shift in strategy was necessary to address the industry's challenging economic situation and the downturn in production that has studios and broadcasters opting for safer homegrown projects by established content providers. "When I first started, the CFC's focus was the creation of incubator-type programs to foster emerging talent whether it be directors, producers, actors or cinematographers, and we continue to provide those programs, but we also recognize that in our current economic climate we have a responsibility to create work opportunities for

our alumni and a sustainable financing structure for our future," says Klymkiw.

The way to create those work opportunities, according to Klymkiw, is by establishing a series of strategic partnerships with big-name studios and broadcasters and by leveraging the Centre's relationship with notable alumni to both bolster confidence in the CFC's new projects, and to hopefully act as a catalyst to renewed interest in all Canadian productions. In a few short months the CFC announced a plethora of partnerships and initiatives, including the Telefilm Features Comedy Lab – a collaboration between Telefilm, Just For Laughs and the Centre – that pairs Canadian comedy feature filmmakers with the likes of Eugene Levy, Ivan Reitman, Peter Saraf, Donald Petrie to mentor five new comedy projects destined for theatrical release; the CFC North-South Marketplace offers access to U.S. markets by leveraging the Centre's relationship with top studio executives to form an advisory board to advance the progress of CFC projects; and the NBC Universal Content Creator Program and the NBC Universal Multiplatform Matchmaking Program are stimulus programs to promote stronger ties between Canadian content providers and the U.S. broadcaster.

Then came the recent announcement that powerhouse distributor E1 will guarantee domestic and international distribution for the Centre's features; this, coupled with the CFC's



partnership with the Tribeca Film Institute's Tribeca All Access, ensures that CFC features are well positioned with potential funders. Klymkiw then announced the creation of an Actor's Conservatory – a five-month session chaired by another notable CFC alumni, 24's Keifer Sutherland, which aims to create a cross-collaborative, on-screen training program.

"I saw the CFC's incredible potential for building markets for our projects through this idea of mentor financing," says Klymkiw. "How it works is that we support our alumni by providing them with the necessary tools to hone their craft, but we also work to get them as much exposure as possible for their work. So, for instance, at the Tribeca Film Festival our Tribeca All Access program allows our best creative talent to meet the best investors for their projects. On the television side of things, NBC may pick up a pilot because of our Content Creator Program. When the CFC is credited by our alumni for providing these opportunities, then they will come back to the Centre with new investors and new opportunities."

Award-winning cinematographer Luc Montpellier csc (*Cairo Time*), the newly minted Cinematographer-in-Residence at the Centre, also believes in power of strong relationship building, especially when financing is tight. "I've noticed fewer independent films are being shot and certainly fewer international locations are being used in films. Despite tighter budgets, it's also a very exciting time to be in the industry because as filmmakers are forced to do more with less they are also pushing their creative boundaries. The ones that are more likely to succeed are the ones that have strong relationships with their crews and that collaborate with them to find interesting solutions when challenges arise on set. And that's what I hope to promote here at the CFC," says Montpellier.

For the past two-and-a-half years, Montpellier has been evolving the cinematography workshop to reflect meaningful trends in the industry. "The basic message of the workshop hasn't changed in that filmmakers are still looking for a structure or format they can use to communicate effectively their ideas with cinematographers, but in addition to that I've tried to add more practical elements to give the filmmakers a real sense of working on set with finite timelines." He created a three-day speed-shoot course. On the first day filmmakers have discussions about how to work collaboratively on set through the use of different case studies based on Montpellier's recent set experiences. At the end of the three days, Montpellier consults with each director for one hour to address their individual script needs and their pre-

production work and then the teams have a half day to shoot their project and stay within budget.

"It's challenging for sure, but what I found that this intensity promotes is a realization by filmmakers that there is no fixed way of doing things. Often I find with emerging directors is that they go through a system and they feel there is a pre-established way that a film production needs to unfold. This can be an isolating experience for them if they don't fit the model presented to them. When they are encouraged to explore new solutions, I find they produce riskier but more meaningful and honest work. Then the commercial success will follow," says Montpellier. "Content is still king and the way for our industry to emerge from this economic downturn is to share our experiences and insights with each other because the stronger we build our creative community, the stronger our industry becomes. I encourage fellow cinematographers to come into the CFC when they are the busiest because that's when they have fresh ideas and can provide valuable advice to emerging filmmakers."

Emmy, CSC and Gemini Award winner Ousama Rawi csc, bsc did just that and completed his first collaboration with the CFC on Shelagh Carter's short film *One Night* while on a short break from shooting *The Tudors*. "I was pleased to have the opportunity to work on a CFC project and give back to a community that has given me so much," says Rawi. "It was great to be challenged with a small budget and an even smaller, but super-keen crew of people. Learning to deal with limitations is crucial for filmmakers. Film schedules are coming down and people are not in a position to throw money at a problem anymore but instead are asked to find creative solutions to issues. With certain filmmakers this is the ideal situation that fosters some of their best work. I think that in Canada we have crews that are second to none and a group of budding filmmakers that is very hopeful for the future of our collective industry."

Klymkiw mirrors Rawi's optimism. "This is an exciting time in the industry. Our filmmakers are not captive of infrastructure and are embracing and developing new technology at a rapid rate, while developing content beyond our borders with international partners. My goal for the CFC is to build on these relationships, starting with forging stronger ties with industry partners like the CSC, broadcasters and Festivals, but also to foster more cross-border opportunities with growing markets like India and China, and cross-discipline opportunities with partners like the Just for Laughs, Cirque du Soleil and corporate consultants like MaRS. It's amazing what we can achieve together." 🍷

Pierre Gill CSC Wins Both Genie Award and Prix Jutra for *Polytechnique*

The 2009 Genie Award winners were announced in Toronto, April 12. The winner for best cinematography was Pierre Gill csc for *Polytechnique*. Nominees were Steve Cosens csc for *Nurse.Fighter.Boy*, Jonathan Freeman for *50 Dead Men Walking*, Ronald Plante csc for *Grande Ourse, la clé des possibles* and Allen Smith for *Les Doigts croches*. *Polytechnique* was named best



Pierre Gill csc

picture and Denis Villeneuve best director. The Prix Jutra winner, also Pierre Gill for *Polytechnique*, was announced March 28 in Montreal. Other nominees were Bernard Couture csc for *Cadavres* (Couture won the CSC Award for the same film), Ronald Plante csc for *Grande Ourse, la clé de possibles*, Daniel Jobin for *Je me souviens* and Sara Mishara for *La Donation*. Xavier Dolan's debut feature, *I Killed My Mother*, DOP Stéphanie Anne Weber Diron, was named best picture.

Bell Lightbox to Open in the Fall

After many delays and epic struggles to raise the necessary funding in a down economy, TIFF's brand new corporate headquarters, known as the Bell Lightbox, will be (partially) open for business in the fall. Officially launched in 2003 with a projected opening date of 2009, the Lightbox will be operational come September, although there is still some doubt that TIFF 2010 will come out of its new headquarters. It still resides in its long-time location at the corner of Yonge and Carlton streets and plans to move the

offices and The Film Reference Library, with its extensive archival holdings, are under wraps.

What's certain is that Tim Burton, a major gallery and in-cinema retrospective highlighting the eccentric genius behind *Alice in Wonderland* 3D, *Sweeney Todd* and *Edward Scissorhands*, organized by The Museum of Modern Art in New York City featuring more than 700 items, along with a full film retrospective, will be on display from November through to April 2011.

In addition, in January 2011 TIFF will launch the Rob Brooks Mary Pickford Collection, which will be housed in the Canadian Film Heritage Gallery. Brooks, a private collector, has donated approximately 1,900 items pertaining to silent cinema's greatest female star, Toronto-born Mary Pickford. The Film Reference Library will archive and make accessible the posters, lobby cards, photographs, fan magazines, personal items and promotional material. At the peak of her fame in the mid-1920s, Pickford's 'Little Mary' character rivalled Charlie Chaplin's 'Little Tramp' worldwide. She was also an astute businesswoman who founded Hollywood's first artist-run studio in 1919, United Artist, along with Chaplin, D.W. Griffith and her future husband, Douglas Fairbanks, silent cinema's first action hero.

2010 OMDC Film Fund Recipients

Earlier this year, the Ontario Media Development Corporation (OMDC) announced its 2010 Film Fund recipients, with financial contributions of up to \$25,000 for development projects and up to \$400,000 for production funding, on a last-in basis.

The dramatic film production recipients are producer Bill Marks and director George Hickenlooper for *A Whale in Montana*, Paul Barkin (p) and Jeff Renfoe (d) for *The Colony*, Jennifer Jonas (p) and Leonard Farlinger (d) for *I'm Yours*, David Gordian (p) and Joan Carr-Wiggin (d) for *If I Were You*, Marin Katz (p) and David Cronenberg (d) for *The Talking Cure*, and Christina Piovesan (p) and Larysa Kindracki (d) for *The Whistleblower*.

The dramatic film developments recipients are Sandra Cunningham (p) and Norman Jewison (d) for *High Alert*, Jennifer Kawaja (p/d) for *The Lizard Cage*, Mark Smith (p) and Vincenzo Natali (d) for *Permission*, Daniel Iron (p) and Aaron Woodley (d) for *Pig Tale*, and Susan Cavan (p) and Sarah Polley (d) for *Take This Waltz*. Cherilyn Hawrysh (p) and Velcrow Ripper (d) received documentary development funding for *Evolve Love: The Meaning IS Life*.

Carolle Brabant Is Named Telefilm Canada's New Executive Director

Carolle Brabant, an insider with 20 years of experience working with the federal-funding agency, was named executive director March 15, replacing the outgoing Wayne Clarkson. Brabant, who was most recently Telefilm's director of administration and corporate services, has a background in accounting and is a MBA graduate. She is the first female head of the agency since its inception in 1967.

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Canon Demonstrates the Canon XF305 and XF300 Professional Camcorders at NAB

Canon U.S.A., Inc., has announced the latest addition to its product line, the Canon XF305 and XF300 professional camcorders. Both new models employ an MPEG-2 4:2:2 50Mbps codec – Canon XF Codec – for capturing and recording native 1920 x 1080 video onto affordable, universally available Compact Flash (CF) cards. Uniting video, audio and metadata into a single file, the Canon XF305 and XF300 use an MXF (Material eXchange Format) File Wrapper, a widely supported open-source format, to maximize compatibility with existing industry infrastructure and non-linear editing (NLE) systems. Priced under \$8,000 (U.S.) per model, the Canon XF305 and XF300 are engineered for multiple production applications including broadcast news, documentary and independent filmmaking and event videography. Canon demonstrated the cameras at the 2010 National Association of Broadcasters Show in the Las Vegas (April 12-15).

The Canon XF305 and XF300 Professional Camcorders include a Genuine Canon 18x HD L-series lens providing documentary filmmakers and news camera operators with the focal-range versatility required in the field. Designed with input from professional users, each model includes three Canon developed and designed native 1920 x 1080 CMOS image sensors, and the new Canon

XF Codec for extreme color detail required for accurate chroma-keying, color-grading and compositing for digital filmmaking. For finer transitions in tone and color, 4:2:2 color sampling offers twice the color resolution of HDV and other 4:2:0 formats. In addition, Canon's XF305 model features industry-standard HD-SDI output, genlock, and SMPTE time code (in/out) terminals for multi-camera or 3-D productions. The cameras are scheduled to be available in late June.

Canadian Association of Broadcasters Folds

Thirteen private radio broadcasters founded the Canadian Association of Broadcasters (CAB) in 1926. It became the leading lobby voice for the private broadcasting industry, and is – make that was – one of Canada's longest-running trade organizations. It came to an abrupt end in February of this year, after 84 years representing Canadian broadcasters with a common voice. But no more.

Chairman Elmer Hildebrand said the organization has decided to close this June. Hildebrand has been trying since December to help the CAB find common ground between broadcasters and cable operators, who have been forcing increasingly different views on the industry. Cable companies like Rogers Communications and Shaw Communications hold television assets themselves – Citytv and Corus' specialty

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channels respectively – but they also have diverging views from local television giants CTV and Canwest.

After reviewing its strategy, the organization concluded that local television operators wouldn't be able to find a common ground with the cable companies. Both Canwest and CTV have been pushing for fee for carriage, a new charge for cable companies to carry over-the-air television signals, an approach that has created a major rift between the two sides.

For decades the CAB was a forum for broadcasters to resolve disputes and present a unified voice for the industry. But during the fee-for-carriage PR fight and subsequent hearings before the CRTC, the CAB played no meaningful role. In the past it was clear who the CAB was working for, and though its members would sometimes disagree they could usually work their problems out internally. But with the introduction and rapid growth of specialty television properties, many of which are owned by cable companies, the differences between members became intractable and the CAB virtually impotent.

"It had become obvious some time ago that the three sectors, television, radio and specialty [channels], all in the same room couldn't really sort out their priorities in a manner that the association could actually do their work," confirmed Hildebrand. He hopes to form a new organization that solely represents radio broadcasters. Industry reports have indicated that independent broadcasters like Channel Zero, Glassbox, APTN, OutTV and TV5 could form their own lobby group as well.

Source: *Canadian Press*

Technicolor Offers On-Set Services

Technicolor Toronto is now offering On-Set Services, specifically designed to close the gap between acquisition on-set and the post process. It is offering streamlined and integrated hardware solutions to ensure that projects have the look they deserve. Digital cinematography is rapidly changing the landscape of filmmaking, offering many new avenues for creative freedom. Technicolor Toronto encourages clients to embrace them by offering the tools and instruments to help achieve the creative vision on-set. To arrange a demonstration please contact Kyle Kurbegovich, supervisor of On-Set Services at 647-688-5235.

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THE 2010 CSC AWARDS GALA



The 2010 CSC Awards Gala host was Heather Allin, actor and president ACTRA – Toronto.

It was ladies night at this year's Awards Gala. Not only was the night honouring the best of the best in Canadian cinematography, it was also honouring the women who make film and television their profession. The evening's presenters, with one exception, were dynamic women with accomplished careers behind and in front of the camera. CSC President Joan Hutton csc stressed, in her opening remarks, the Society's continuing commitment to women in film. "This year we want to recognize the hard work and dedication of our female cinematographers. This year's stellar lineup of women presenters highlights our commitment to the strength and talent of women in our industry."

The hosting duties were conducted with elegance and style by the talented screen and stage actor Heather Allin, who is also the president of ACTRA Toronto and a board member of ACTRA National. Allin told the gala audience of 300 that she has always loved the movies as far back as she could remember. At the age

An Evening of Emotion, Elegance and Records

By Guido Kondruss

Photos by John Navali courtesy of Kodak Canada

of six, Allin made her grandparents "sit through *The Sound of Music* twice, back-to-back" because she was so mesmerized by the images and today feels that, "cinematography not only makes the film, it is often the film."

The only male presenter of the evening was CSC publicity chair Nikos Evdemon csc. Long before his brilliant career as DOP, Evdemon was a news cameraman for the CBC and was wounded by shrapnel from an exploding machine while filming in war-torn Cambodia in the early 1970s. It was only fitting that Evdemon presented the inaugural CSC Focus Award and the special CSC Combat Camera Award.

The awards committee, to acknowledge the work of an individual or group in producing an exceptional film, conceived the Focus Award. The first-ever presentation of this award went to actor and filmmaker James O'Regan for his exemplary and historically important documentary *Shooters*, which highlights the work of the courageous men and women of the Canadian (Army) Film and Photo Unit (CFPU) so long ago. It was their cameras that captured the heroic and brave contribution of Canadian soldiers during the Second World War.

In an evening full of highlights, the presentation of the special CSC Combat Camera Award, honouring the soldiers of the CFPU past and present, quickly became the most memorable. At 90 years of age, Sgt. Chuck Ross is one of a handful of surviving members from the Second World War unit. With his camera at his side, Ross was a part of D Day, shooting film of the Canadian push through France, the Netherlands and into Germany. As Ross rose from his seat with the help of a leopard print cane, members of today's military video and photo unit flanked him. As they slowly made their way to the stage, the entire gala audience rose to its feet in thunderous standing ovation. Once the clapping tapered away Ross said, "I accept this award on behalf of those who didn't come home and for those who are dying. There are



The President's Award, presented by Joan Hutton csc, CSC president, went to David J. Woods



Focus Award: James O'Regan for *Shooters*

just six of us left out of a group of 70. It's a great honour to carry out this tradition of recording history for today's generation."

Besides Ross and each of the surviving members of the CFPU receiving the CSC Combat Camera Award, a second, larger version, will go on display at the Department of National Defence Training Facility in Gatineau, Quebec. WO Carole Morissette and Sgt. Bruno Turcotte, two members of Canadian Forces Combat Camera, accepted that award. Both soldiers have completed tours of duty in Afghanistan.

A record 19 awards were handed out this year in 18 categories. The reason the numbers don't add up is because for the first time ever, there were double winners in a single category. Mathew R. Phillips csc and John Minh Tran both received the Robert Brooks Award for Documentary Cinematography. Phillips for his stark and intimate shooting in *A Cruel Wind Blows*, which highlights the shocking and brutal legacy left villagers in north eastern Kazakhstan in the wake of hundreds of nuclear tests by the Soviet Union during the Cold War; Tran for his expressive camerawork in *Waterlife*, a documentary that looks at the threats facing the Great Lakes, the largest body of fresh water in the world. Sadia Zaman, director of production at Vision TV and the executive director of Women in Film and Television – Toronto, presented the Robert Brooks Award for Documentary Cinematography.

A particularly poignant moment in the evening came during the presentation of the Stan Clinton Award for News Essay Cinematography. It went to Kirk Neff from Global TV for *A Single*

Rose, a stirring portrait about a young teen and his unique brand of poetry. On stage with Neff was the subject of his story, 13-year-old Mustafa Ahmed, whose expressive lyrics speak volumes about hope that shines through the harshness of growing up in Toronto's infamous Regent Park, one of the roughest neighbourhoods in Canada, "It's about the words, and I want people to hear my words, to see the beauty that comes out of Regent Park. I'm so glad that Kirk won this award and I congratulate him. I really honour him for everything he's done for me," Ahmed said.

Sarorn Sim was presented the Corporate/Educational Cinematography Award for his sensitive camera work on *The Jaipur Foot Story* about a successful program that makes artificial limbs for the poor of the world. Born stateless, to parents fleeing Khmer Rouge atrocities in Cambodia, Sim reminded everyone in his acceptance speech that desire and hope for a better future can be fulfilled. "I was born in a refugee camp on the Thailand/Cambodia border," he said. "I remember waking up every morning and watching the cinematographer shooting [the movie] *The Killing Fields* and I remember standing there, always wanting to be that man behind the lens. And today, I'm a proud Canadian. To stand here today to be recognized by the Canadian Society of Cinematographers, to actually be one [a cinematographer], is a dream come true." Filmmaker, cinematographer and CSC executive board member Carolyn Wong presented the Stan Clinton Award for News Essay Cinematography and the Corporate/Educational Cinematography Award.

The most wins of the evening was reserved for Nicolas Bolduc



Camera Assistant Award of Merit: Larry Portman with presenter Carolyn Wong, CSC executive



Corporate/Educational Cinematography Award: Sarorn Sim



Student Cinematography Award: Tyson Burger with Janis Leger, Panavision Canada



Combat Camera Award: Sgt. (Ret.) Chuck Ross with Nikos Evdemon csc, presenter



Stan Clinton Award: Kirk Neff with Mustafa Ahmed



Lifestyle/Reality Cinematography Award: Peter Rowe csc with Sadia Zaman, executive director of WIFT, presenter



Bill Hilson Award went to Evertz Microsystems Ltd. and was accepted by Allan Lamshead



TV Series Cinematography Award: David Greene csc



Kodak New Century Award: Vic Sarin csc and son Jaden with Patricia Mehrasa, Kodak Canada



Diane and David J. Woods



Sarah Moffat, CSC executive/presenter



Music Video Cinematography Award: Brendan Steacy csc



TV Drama Cinematography Award: Attila Szalay csc, hsc with Leslie Ann Coles, actor, filmmaker and presenter



Student Nominees: Sarah Blevins, York University, Tyson Burger, York, Stu Marks, York, Scott McIntyre, Sheridan College, and Bradley Stuckle, SAIT



Combat Camera Award: WO Carole Morissette, Nikos Evdemon csc, presenter, and Sgt. Bruno Turcotte. "I can't say enough how grateful I am for what this award represents. The hard work, the dangerous conditions, we the military work in and often enough not recognized for the sacrifice we made. It will always be a highlight in my career. On behalf of all military photographers, thank you." - WO Morissette



Robert Brooks Award for Documentary Cinematography: Matthew R. Phillips csc and John Minh Tran

2010 CSC AWARD WINNERS

The Roy Tash Award for Spot News Cinematography presented by Carolyn Wong, executive member of CSC, Jim Lenton for *Car Fire*, CHBC News, Kelowna

The Stan Clinton Award for News Essay Cinematography presented by Carolyn Wong, executive member of CSC, Kirk Neff for *A Single Rose*, 16:9 The Bigger Picture, Global

Camera Assistant Award of Merit presented by Carolyn Wong, executive member of CSC, Larry Portmann

Corporate/Educational Cinematography presented by Carolyn Wong, executive member of CSC, Sarorn Sim for *The Jaipur Foot Story*

Student Cinematography presented by Janis Leger, manger of human resources, Panavision Canada, Tyson Burger for *Our Future Is Bright*, York University

Lifestyle/Reality Cinematography presented by Sadia Zaman, executive director of WIFT, Peter Rowe csc, *Angry Planet: "Hurricane Triple Threat"*

Docudrama Cinematography sponsored by Sim Video and presented by Sadia Zaman, executive director of WIFT, Jeremy Benning csc for *Manson*

The Robert Brooks Award for Documentary Cinematography presented by Sadia Zaman, executive director of WIFT, Mathew R. Phillips csc for *A Cruel Wind Blows*; John Mint Tan for *Waterlife*

Music/Video/Performance Cinematography presented by Kim Derko csc, Bredan Steacy csc for Julian Plenti's "Game for Days"

Dramatic Short Cinematography presented by Kim Derko csc, Nicolas Bolduc csc for *Next Floor*

The Fritz Spiess Award for Commercial Cinematography presented by Kim Derko csc, Nicolas Bolduc csc for Air Canada: "Hong Kong"

TV Drama Cinematography presented by Leslie Ann Coles, founder/director Female Eye Film Festival, Attila Szalay csc for *Iron Road*

TV Series Cinematography, sponsored by Technicolor Toronto and presented by Leslie Ann Coles, founder/director Female Eye Film Festival, David Greene csc *Lost Girl: "Episode 7"*

Theatrical Feature Cinematography, sponsored by Deluxe and presented by Leslie Ann Coles, founder/director Female Eye Film Festival, Bernard Couture csc for *Cadavres*

SPECIAL HONOUREES AT 2010 CSC AWARDS

Bill Hilson Award: Evertz Microsystems, "for outstanding service contributing to the development of the motion picture industry in Canada," presented by Sarah Moffat, executive member of CSC

President's Award: David J. Woods, "for outstanding service to the Canadian Society of Cinematographers," presented by Joan Hutton csc

Kodak New Century Award: Vic Sarin csc, "for outstanding contribution to the art of cinematography," presented by Patricia Mehra, national operations manager, entertainment imaging, Kodak Canada

Focus Award: James O'Regan for *Shooters*. The CSC Focus Award acknowledges the work of an individual or group in producing an exceptional film that is recommended by the jury, presented by Nikos Evdemon csc

CSC Combat Camera Award: Canadian Army Film & Photo Unit. The CSC Combat Camera Award is a special, once-only presentation in honour and remembrance of the courageous cameramen of the Second World War, presented by Nikos Evdemon csc and accepted by Sgt. (Ret.) Chuck Ross, WO Carole Morrisette and Sgt. Bruno Turcott.

CSC Award winners not in attendance were Jeremy Benning csc, Nicolas Boduc csc and Bernard Couture csc.

csc, who picked up two awards. The first was the Fritz Spiess Award for Commercial Cinematography for Air Canada "Hong Kong" and the second was the Dramatic Short Cinematography Award for his superb work on the surrealistic short *Next Floor*. Both awards were presented by DOP and Gemini Award-winner Kim Derko csc.

This year's Bill Hilson Award for outstanding contributions and service to the motion picture and television industry was presented to Evertz Microsystems for its innovation and manufacture of information systems. Its products are a staple for broadcasters around the world and have helped technologically advanced films such as *Star Wars III* and *Avatar* become realities on the movie screen. Presenting the Bill Hilson Award was cinematographer and CSC executive member Sarah Moffat. Accepting for Evertz was their vice president of engineering, Alan Lambshead.

The 2010 Kodak New Century Award was presented by Kodak's National Operations Manager Patricia Mehra to DOP and director Vic Sarin csc, for his outstanding contribution to the art of cinematography. Sarin is known as one of Canada's most diverse and talented directors who uses his cinematography skills to produce vibrant visual tapestries in his films. His seven-year-old son Jaden, who assisted his father by holding the Kodak Award, accompanied Sarin on the stage. Sarin praised cinematography, telling the audience that it has been a magnificent boon to his life. "I don't know any other profession that offers you more experience in life than my profession of cinematographer," he said. "It opens new doors and each time you see different things, you travel, you meet people, what a wonderful journey, what a great trip and I'm so honored to be part of this group of people who tell stories through cameras."

David J. Woods's technical brilliance is only matched by his expansive generosity in sharing it with industry colleagues and especially with the CSC. Woods was this year's recipient of CSC President's Award, which recognizes an individual who has made extraordinary contributions to the Society. Woods built his company, David J. Woods Productions, into one of the leading specialty motion picture equipment rental and service houses in Canada. Woods has been an ardent supporter and sponsor of the CSC through the years, selflessly contributing countless hours of his time and expertise, plus equipment and facilities to the advancement of the Society through its educational programs and special events.

An ardent collector of vintage television sets, David J. Woods has a few hundred televisions stored in the nooks and crannies of his rental and service facility. There was poetic irony mixed with a helping of collective chagrin from the audience at the end of the Awards Gala when Woods won the raffle for a brand new 32-inch Sony Bravia Engine HD Flat-Panel LCD TV. We all hope he finds room for it. 📺

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GEOFF BOYLE BFKS

Talks About



By Lance Carlson, Associate Member

Noted British cinematographer Geoff Boyle BFKS was invited to lead the CSC's first 3D workshop, held in Toronto in February. While he was in town, CSC associate member Lance Carlson interviewed him for *Canadian Cinematographer*.

We all feel that we know Geoff Boyle BFKS from the Cinematographer's Membership List, but like most I had not met him in person. What surprised me was that this was his first visit to Canada. I was fortunate to find a relatively quiet hour to chat with him before the CSC 3D Workshop began.

Lance Carlson *What film made a strong impression on you as a youth?*

Geoff Boyle *Lawrence of Arabia.* Absolutely. When I saw it my reaction was, 'Wow, what the hell was that?'

LC *What cinematographers have impressed you most?*

GB I don't think there is just one. I love Doug Slocombe [DOP on the original three *Indiana Jones* films] and David Watkin [*Out of Africa* and *Moonstruck*]. I was lucky enough to work with David. Greg Toland – my god! Also I think Billy Williams's work was just wonderful [*On Golden Pond* and *Gandhi*]. I love his work.

LC *What films or works of art have particularly inspired you?*

GB The late [photographer] Bill Brandt's work, with out question, particularly his gritty images in the mining towns in the North of England. Very dynamic. Very stark. [Photographers] Larry Burrows and Richard Avedon are others that really got my attention. And then when I started to look at how films were shot, David Watkin was just so different from anyone else. I just gasped and said, 'How does he make it look like that?' It was moody but bright, if that makes any sense.

LC *What is the best professional advice you have been given?*

GB I've had lots but I think the most useful was from a gaffer, a long time ago. When I went from doing talking heads with *A Blond and three Redheads* to being offered a whole slew of sports stuff and my first assignment was to shoot four indoor tennis

courts. I turned to my gaffer, very experienced, and asked him, 'John, what the hell do I do?' And he replied, 'Geoff you do what you have always done but bigger.' That was absolutely the best advice I've ever had, because it removed the fear factor from how would you light this huge location. You just scale up the lights and aim for the look you have always tried to create. Even now those words go through my head, and I that's what I do. Do it bigger!

LC *What is your take on current image quality? Are we there yet in terms of lens quality, high-res sensors, capture media that DOPs will still soften, diffuse etc?*

GB No. Absolutely not. I look out a window and I want to be able to do that; to replace what I see there. So, we're a long way from perfect image resolution, dynamic range and so on. The NHK 8K television system has the potential to be real good. Engineers who don't really know what to do with it so far have shot the tests, but there is one shot they got of a field of sunflowers against a blue sky. Keep looking at it, and there is more and more detail. It's beautiful. There's confusion between image resolution and sharpness caused by edge enhancement, and I think very high resolution is wonderful but it doesn't have to be harsh.

LC *What about the art and craft of cinematography?*

GB Yes, a cinematographer is very much an artist, but also a craftsman. A cinematographer who says, 'I'm an artist and I don't have to know the technical background.' Well, that's BS. I mean the classic painters mixed their own paints, they stretched their own canvases; they knew the technology of their time inside out in order to create their images. So whether it's to mix paint to go on canvas or to know which setting to put on a Red, we have to master the technology.

LC *Did you choose 3D or did it choose you? Or was it a happy accident?*

GB It's actually one of those happy accidents. I'd been playing with 3D. I was shooting *Mutant Chronicles* with Thomas Jane, and he then read an article I wrote about the SI camera. It finished with a paragraph where I said this would be the ultimate camera for 3D because you would be able to move the camera in ways that 3D

hadn't be moved up to that point. Then Thom calls up and says, 'Hey, Geoff, do you fancy shooting something in 3D?' And that's when I created hell on earth for *Paradise FX* because I wanted a rig that would run two SIs but within a Steadicam AR rig. If you talk to Tim, one of the partners, I'm not one of his more popular persons. One of his quotes is: 'It was a simple job until Geoff Boyle got involved.'

LC *So do you feel 3D is really taking off?*

GB Very much so. I think in the past 3D has been appalling. We have a problem now in that most people with 3D experience have worked on large format IMAX or event-type 3D projects, which is not what we want. We want a story-telling tool. It's like if we were shooting sound for the first time. Everyone would be shouting, and if we were shooting colour for the first time everything would be saturated. We haven't learned yet to just back off and to use de-saturation as a tool but in terms of 3D. There weren't many 3D moments in *Avatar* and in reading the interviews with Vince Pace about the interocular that they used, it created a 3D environment that you became part of. The 3D moments in *Avatar* are relevant and part of the story.

LC *Where did get your 3D training or was it self-training?*

GB It was very much self-training, originally with stills. I would use a single camera and move it sideways at different interocular distances and I just experimented on landscapes around

where I live on the southwest coast. And I learned a lot in prep and I give a lot of credit to Ray Zone, a friend of Thom Jane. He was wonderful. He said Geoff, 'It's really simple. Just don't hurt people. Don't make their eyes do anything that will hurt them. Apart from that, it's all rubbish!' That was a revelation because I was getting all this, 'You can't have anything breaking the edge of frame, it will destroy the illusion.' And I said, you're watching a car chase, but the experts were obsessing about the edges of frame and dust and stuff rolling towards the camera. It's amazing! These are some of the things I will be talking about this weekend. The approach I'm recommending is very much only for drama and it could work for documentaries. But it wouldn't work for IMAX and it wouldn't work for event films. It's much, much simpler than people make it out to be. I'm going to get them all to do things that hurt, so they have reference points.

LC *What is the biggest hurdle with regard to utilizing more 3D in production?*

GB I think there are two hurdles. One is that people will still keep shooting the event-type films where things come flying out of the screen at you and I believe the 2D-to-3D conversions that are being planned are really going to put people off 3D. The problem when you do this is that you don't get 3D. You get cardboard cutouts with a foreground layer and a background layer. And that could kill 3D stone dead. That's not what 3D is. Three D should be a totally immersive experience. 🍎



Geoff Boyle. Photo by Joan Hutton csc

Making of a Freelance Cameraman

By Barry E. Springgay, Associate Member

I stood staring at the barren yet mystically beautiful landscape of monochromatic grey-brown against a cobalt blue sky. No, maybe not truly monochromatic if you looked closely. Every metre or two, a hint of the palest slim green leaves could be seen hiding in the gravelly soil. I found out later these were a hardy type of poppy whose seeds would blow in from around the world to settle on a composted polar bear dropping.

I walked a bit farther down this Arctic valley through some moraine to take a closer look at a crystal stream that sourced from a huge sheet of Aqua Velva-hued ice that meandered away into the distant horizon. Stark beauty gilded by huge silence, tickled by the occasional gurgle from the stream. It's hard not to drop into hyperbole trying to describe this scene.

The Discovery Channel producer calling me from the top of the plateau broke my trance. It's July, thank heaven and we're shooting a story about a deep-thinking rover for NASA's Mars Mission. We're about 30 kilometres from Base Camp, in the Haughton Crater on Devon Island, about 4,000-plus kilometres from Toronto and way beyond the Arctic Circle. She calls again. Our break from shooting on top of the world must be over.

As I crest the edge of the plateau, about 25 metres from the valley floor, the head of the Rover project is waiting for me. "Oh oh," I thought. We had been asked to be careful where we went, and to be very aware of leaving any sign of our visit behind. I had checked in advance if I could explore the area, so I wasn't sure what to expect. "You camera people sure never seem to sit still for long," he said. Naturally I took it as a compliment. Then looking down the side of the plateau, he continued, "That area there, where you were walking by the stream. Last year most of the valley floor was covered in sheet ice. The ice flow that feeds the stream has receded quite a bit here, just like everywhere else." Perhaps then he noticed the look on my face, like I was waiting for a scolding about watching where I went, because he said, "What I'm trying to say is, the footprints you made down there by the stream? They were probably the first footprints made by a human." He waited for a moment then said, "Ever!"

I looked at him, then back down at the valley. Besides obviously being awed by that fact, I thought for the hundredth time,

"What an amazing job I have. What privileges my chosen career has given me." I know many other camera people would echo the sentiment as they read this. On this particular trip, we had spent time in Iqaluit, Baffin Island, and on an archaeological dig 50 kilometres from this spot, where famous paleontologist Mary Dawson discovered the remains of a mini-rhinoceros. Preparing for the trek to the dig shoot, the producer and I had packed a simple lunch at base camp. As we sat on the hillock with the crew, nibbling our sandwiches, we caught each other's eyes and just smiled. Big smiles. "Look where we are!" It didn't need to be said out loud.

I've always been a cameraman. Back when I was a kid in Sault Ste. Marie, Ontario, I had to babysit my younger brother during the summer while my Mom worked. I pretty much ignored him of course, but made sure I was around to catch the CJIC-TV afternoon movie on our black-and-white 19-inch Emerson. I just naturally watched the camera moves; how they did high shots and low angles and moved the camera around and sometimes through things. At 12 years old, I'd seen *Citizen Kane* enough times to appreciate its production values way before I figured out the Rosebud thing. I didn't know what production values were; I just understood there was something amazing there and I wanted in.

To make a long story short, I saw a 'million' films, took a lot of pictures with my Russian Zenit 35 mm, studied film at York University, and got my first job at CFTO as a news cameraman after digging swimming pool holes for the summer. I was on my way. Someone actually *paying* me to shoot! I should mention here that after graduating from film school, there was no way I was going to work for a television station. I was going to shoot and produce documentaries about the world; probably that few would ever see. A summer of ditch digging and passing by the CFTO studios every day changed my outlook a bit. With an amazing amount of chutzpah I still find hard to imagine, I wrangled a job at CFTO News. My first professional footage was seen by hundreds of thousands of people, with a later story I shot going around the world. Maybe shooting for television wasn't so bad after all.

A few years of shooting film for CFTV News with a CP 16 taught me how to light quickly and respect the gear. Video has its



idiosyncrasies, but shooting film, light meter in hand, and judging colour temps by eye always kept me on edge. Exposures, remembering to change filters in the camera, low-light situations and always under time constraints, would I ever feel comfortable, like I'm sure the more experienced camera guys did after a shoot?

The term freelance originally described a knight that held no particular allegiance to a noble, and hired out his services as required, to those willing to pay on a daily or short-term basis. In my field, not much has changed to this day except we are seldom called "sir" unless addressed by a young PA, and we long ago traded in the lance for a camera. Some freelancers prefer to work on a series where there is at least a modicum of security, and a steady paycheque. These gigs still have their challenges, of course, from making a repetitive scenario interesting to dealing with talent that may or may not possess various levels of real talent.

I'm a freelance cameraman that has always loved the variety this career can bring. I've never been interested in series production. I've had an assignment where I was shooting a profile for CTV of the then prime minister at home and at work in Ottawa, and the next day was working on a PSA about a homeless man living in the alleys of downtown Toronto. I've tripped through Australia staying in five-star hotels shooting for Nortel when the cash flowed, to surviving a *W5* shoot staying in a motel room smelling of mold, with flies buzzing around the wooden garbage bin conveniently kept nearby.

Freelance jobs are endless in their variety, and one of the most enjoyable kinds of shooting I do, with a few exceptions, is working on behind the scenes or EPK on movie sets. I've

gone from a single-day shoot on a television movie, to being "embedded" (the producer's term), as promotional and BTS DP on Disney's *Camp Rock II* for 45 shooting days. Our crew of producer, camera assistant, soundman and myself would shoot the amazing dance routines documentary style, from heatstroke rehearsals in a Toronto studio to principal photography at the Camp Rock set in Northern Ontario. This was contrasted with nicely lit full-length interviews with all the cast and filmmakers. Disney knows promotion, and if truth be told, our footage will likely have more accumulated air time than the run time of the movie.

Working on movie sets, as I did almost right from the beginning of my freelance career, helped me realize two very important things that would influence my future as a cameraman. Perhaps first, was that despite my love of movies and production, I realized I was happy to be involved with the periphery and not the actual filmmaking. I had thought I would go from general camerawork to camera operating and hopefully eventual DOP on feature films. I soon realized it wasn't for me; however beautiful or amazing the final result, it took too long and was too repetitious to achieve. I loved the smaller crew and the challenge of creating shots that would say a lot with a little, with a limited time to do it in.

The other important influence of working on movies was watching and learning how the DOP lit the scenes, and how often less is more. Most DOPs and camera people are forever willing to explain technique to a willing listener. Here I was working on a movie lit by Jack Green asc, of *Unforgiven* fame, being shown by the master how to bend a piece of white cardboard into a parabola



"What an amazing job I have. What privileges my chosen career has given me." Barry Springgay Photos courtesy of the author.

so a light source bounced into it would just creep into the subjects eyes, looking ridiculously like there was no specific light source at all. I'm sure I never worked on a movie set where I didn't take away some bit of information to file away for a future shoot.

One of the many things I love about the freelance life is how, for short periods of time, we become intimately involved in people's lives. It's always amazed me what people will reveal on to a camera, and how truly the camera never blinks. I get to see a lot of things most people never get to see, from the inside and out of the Darlington Nuclear Plant to behind the scenes at the ROM, and from the boardrooms of corporate Canada to volunteer workers at the local food bank. I've travelled the world numerous times, with the crowning trip being a circumnavigation of the planet shooting for a bank, believe it or not.

Even the shoots I look forward to and enjoy can have an occasional negative turn though. Debbie Reynolds is one of those Hollywood icons that I grew up with and never dreamed of ever meeting as I watched her a hundred times in *Singin' in the Rain*. I had been shooting for *Entertainment Tonight* quite a bit, and had developed a lighting style, using a subtle eye light and chimera that generally pleased the fastidious actors. (I even had Milton Berl once ask to look through the viewfinder to check the frame.)

We had just finished a long TIFF shoot, and the gear was packed up. The producer answered her cell, and immediately said "grab the camera and your sun gun, Debbie Reynolds is headed to the airport but will give us five minutes in her hotel room. No time for lighting." She knew me well. I wasn't going to use a sun gun, but I had a two-light mini-chimera kit with at least a back-light that I could set up very quickly. You sometimes have to compromise in this business, but not to that extent, and certainly not for Debbie Reynolds.

The hotel room was small, and believe it or not, we had to set up with Reynolds sitting on one side of the bed, facing the camera across the other bed. The PR guy was looking at his watch and us and frowning at both. There was barely room to put up the chimera between the tripod and the bedside table. Just before we started, as the sound guy checked the mic, I asked if there was anything we could get her some water or whatever. "An eye light," she said. I lost about two inches in height. Recovering, I said that the chimera gave a beautiful soft light. "I know", she said. "What I'd like is an eye light." No point giving excuses. Feeling like a complete amateur, I said I didn't have one. "Fine," she said. "Let's do this then." It feels like it happened yesterday. I know now once you're there take the time within reason to do it right. It's the result that counts.

The psychology of the freelance life could probably fill a university study paper. When you have a good year, you argue against taking a break or vacation because you must make hay while the sun shines. When things are slow, you argue against taking a break or vacation because you have to be there in case someone calls. It's a real Catch-22, and as Yossarian said, "it's a pretty good one." All the more so because we have all had the experience of turning down work because we just committed money and family to being away exactly when that shoot was scheduled. The other thing that hurts the brain when you think about it too often doesn't have a name, but there are a number of four-letter adjectives that help describe it. It's that lean week with nothing booked but a Wednesday, and you get two or three other calls for that day, including a two-day shoot. All you can do is be thankful people are calling.

Going through an economic period like we are experiencing now can shake the foundations of the most confident believer in our unfettered freelance life style. Variety and quantity of calls shrink, and rates are pressured down. I was recently advised by one of my regular clients – a network – "this is the rate we're paying for HD; take it or leave it." A silver lining here is that usually a freelancer has a number of clients, from broadcast to corporate to documentary and commercial. So, if one area slows down, the others might still be doing okay. You have to keep this positive attitude if you are going to survive. We are always swinging in the wind, you might say. We never know if we'll be working tomorrow or not. But nowadays, who does?

Freelance life is like most others in a way, with highs and lows, but the highs can be pretty high and lows are seldom that bad. After all, there'll be another shoot tomorrow... I hope, anyway. 🍷

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Oxberry Computer Controlled Animation Stand. This stand is in excellent working condition. Our animation studio is closing, and we are in the process of selling our equipment. The stand is computer controlled by the famous Kuyper Control software driving stepper motors connected to different axis of the stand. Here is a list of what is driven: camera zoom in and out; table – north-south axis, east-west axis; rotation, 2 pegs (top and bottom); camera – focus, take-up drive for mag and shutter. The camera comes with interchangeable gates and can be used for 16 mm, super 16 or 35 mm. This kit comes also with 400ft –16-mm mag, 400ft – 35-mm mag, 1,000ft – 35-mm mag and 400ft bi-pack mag. The sidelights are 650 watts Red Heads with polarised filters. The lights are suspended on Manfrotto Pole Cats. The table's backlight is connected to a rheostat with a solar electric current regulator. This is a great stand for any independent filmmaker or small effect animation company. Sorry we cannot ship this item. It has to be picked up. Item is located close to Montreal. Price: **\$4,800.00**. Contact: Erik, Tel: 514-637-5077, Email: erikgo@videotron.ca.

16 – 35 mm Film Equipment for sale: Our animation studio is closing, and we are in the process of selling our equipment, here is a short list of items we have for sale: Densitometer McBeth Td903 for calculation of film density \$300, Split reel (16 and 35 mm) various sizes, Moviola Rewinds, 35mm Film synchroniser, Scan-O-scope converter lens system - Scope lens to "squeeze" and "unsqueeze" anamorphic **\$3500**, Tilt Plate for heavy cameras **\$800**, and more. Contact: Erik for complete listing, Tel: 514-637-5077, Email: erikgo@videotron.ca.

Sony BVW-400a Betacam SP Camcorder Camera used by professional cinematographer (one owner), never rented out. Comes complete with Fujinon A15x8BEVM-28 lens, Petroff matte box with 4x4 and 4x5.6 filter holders, remote zoom and focus control for lens, 6 Cadnica NP-1 batteries, Sony BC-1WD battery charger, Porta-Brace fitted cover w/ rain jacket (like new) and Sony factory hard shipping case and manuals. Lens and camera professionally maintained by factory technicians. Usage hours are: A – 1,918 hours; B – 1,489 hours; C – 4,286 hours. **\$10,000.00 obo**. Contact: Craig Wroblecki csc, 403-995-4202

Aaton XTR Super 16 pkg: including body, video relay optics, extension eyepiece, three magazines, Cooke 10.5-mm–60-mm S-16 zoom lens, Zeiss 9.5 prime lens, 4x4 matte box, 4x4 filters (85,85N6, polarizer, ND6, clear), follow focus and cases **\$22,000**; Nikon 50–300 -mm F4-5 E.D. lens w/ support, **\$1,000**; Kinoptik 9–8-mm 35-mm format lens c/w sunshade **\$1,400**. Contact stringercam@shaw.ca or mike@imagegearinc.com

New Video Camera Rain Covers. Custom rain covers for sale. New design that fits and protects most Sony PMW EX3, Canon XHHDV, Panasonic VX200 cameras with the viewfinder extending toward the rear of the camera. Price: **\$200.00**. Noiseless rain cover for the external camera microphone. Price: **\$30.00**. Onboard Monitor rain cover, camera assistants can see the focus during the shot. No more hassles in the rain! **\$60.00**. Custom Red One camera covers available upon request. Also can sew various types of heavy-duty material. Repairs and zipper replacement on equipment and ditty bags. Lori Longstaff: 416-452-9247; llong@rogers.com.

NEW PRICE – DVW700WS Digital Betacam with viewfinder and two widescreen zoom lenses. Canon J1 5x8 B4WRS SX12 and Fujinon 5.5-47. Very low hours on new heads. **\$8,000**, plus taxes. Contact: Michael Ellis: 416-233-6378.

Betacam SP Camera package. BVP550 Betacam SP camera with BVV5 recorder, complete with Fujinon 15x8 broadcast zoom lens, "Red Eye" wide-angle adapter, 6 IDX Li-Ion batteries, IDX quick charger with AC adapter, flight case, soft carry case, Sony monitor and 10 fresh Beta SP tapes (\$140 value). **\$2,500**. Call Christian: 416-459-4895.

Panasonic HPX500 (Canadian model with Canadian warranty) with the latest up dates. Low hours. Perfect condition. 2/3 CCD 1080/720 HD camera with 4 P2 card slots. Comes with Anton mount, all factory accessories (most have never been opened) & original box. Only camera body and EVF for sale – not lens, base plate or batteries. Photos available. 604-726-5646; JohnBanovich@gmail.com.

Betacam SP D30 camera, PVV3 Recorder Back, Fujinon 16X, 9-144 zoom lens, six batteries, charger, power supply and case, Sony PVM 80Q 7 1/2inch monitor and case. **\$3,500**. Contact: Joan Hutton: 416-693-9776.

FOR SALE

The Essential Guide to Canadian Film by Wyndham Wise . First published in 2001, this second edition of *The Essential Guide to Canadian Film* is now 1,510 entries, completely revised and updated, including 680 biographical notes with filmographies and 830 film reviews, with credits, of award-winning Canadian films. Also included are a complete list of winners at the Canadian Film Awards, Genies, Jutras, Oscars, TIFF and Cannes and a detailed chronology of Canadian film and television history. *The Essential Guide to Canadian Film* is an individually numbered, unique publication of encyclopedic proportions; a handsome reference text for film and television professionals, students and fans of Canadian film. Hardcover, 384 pages. **\$80.00 plus shipping** via Canada Post Express. To order, email editor@csc.ca.

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Production Notes

Covert Affairs (series); DOP Jamie Barbar; OP Colin Houtt csc; 1st assist. Gottfried Pflugbeil; to August 27, Toronto

Degrassi: The Next Generation X (series); DOP Alwyn Kumst csc; OP Brad Vos; to November 4, Toronto

Flashpoint III (series); DOP Stephen Reizes csc; OP Tony Guerin; to May 28, Toronto

Gerry Boulet (feature); DOP Yves Bélanger csc; to June 10, Montreal

The Haven (series); DOP Éric Cayla csc; to August 31, Toronto

John A: The Rivals (television movie); DOP Michael Storey csc; OP Andris Matiss; to May 6, Toronto

The Kennedys (miniseries); DOP David Moxness csc; OP Michael Carella to September 24, Toronto

Lost Girl (series); DOP David Greene csc; OP Dave Sheridan; to June 25, Toronto

Scaredycat (feature); DOP Pierre Jodoin csc; to June 11, Montreal

She's the Mayor (series); DOP Arthur Cooper csc; OP Rob Crombie; to May 31, Toronto

Tout la vérité (series); DOP Marc Charlebois csc; to June 9, Montreal

Upside Down (feature); DOP Pierre Gill csc; to June 1, Montreal

Wandering Eye (television movie); DOP Daniel Villeneuve csc; to May 21, Montreal

Warehouse 13 II (series); DOP Mike McMurray csc; OP David Towers; to August 5, Toronto

Calendar of Events

May

5–6, Toronto Documentary Forum, hotdocs.ca

15–16, CSC Lighting Workshop, held at William F. White International, 1030 Islington Avenue, Toronto, ON. For more information contact the CSC at 416-266-0591; registration forms available @ www.csc.ca

June

1–6, CFC Worldwide Short Film Festival, Toronto, worldwideshortfilmfest.com

2–6, Toronto Italian Film Festival, festivalfocus.org

13–6, nextMedia, Banff, AB & Banff World Television Film Festival, banff2010.com



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ONFILM

DAVID MOXNESS, csc



"As a boy, I saw film as an opportunity to explore and escape into my own world. In many ways, film has become a part of me. It offers the ability to create emotion and a feeling of escape. Film can be so complex, and yet so simple; it can be soft and subtle, or hard and dark. That versatility is important. On a recent episode of *Fringe*, we used an old adapted Mitchell camera in which the film actually wanders loose through the gate, creating a blurred image. We are using a camera from many years ago and combining it with the latest post technology for a modern television show with lots of production value. I think that's wonderful! You couldn't do that with some of the newer technologies. Film is also archival and very valuable to us as history. I can still go to my parents' basement and dig out the 8 mm movies I made as a kid, and they are going to be pretty much just as they were when we first shot them."

David Moxness, CSC was born in Jasper, Alberta, and raised in a small town in British Columbia. When he was still a teenager, a stop-motion film he made with friends won first prize at the British Columbia Student Film Festival. He studied theater and film at Brock University in St. Catharines, Ontario, and started as a production assistant at a commercial house. He became a gaffer for Rene Ohashi, ASC, CSC and eventually earned his first narrative credit as a director of photography on the television series *Earth: Final Conflict*. His credits include the feature film *Alien Trespass*, and the television productions *Witchblade*, *Veritas: The Quest*, *Tru Calling*, *Reunion*, *The Listener* and *Fringe*. He was nominated for a CSC Award for his work on the series *Kevin Hill* and *Smallville*, and a Gemini for his work on *Earth: Final Conflict*. He won an ASC Award for *Smallville* in 2006.

For an extended interview with David Moxness, visit www.kodak.com/go/onfilm.

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