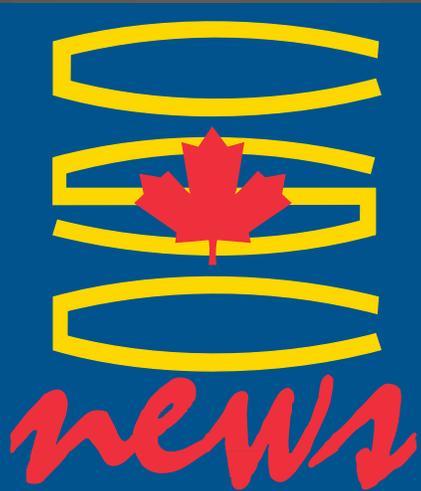


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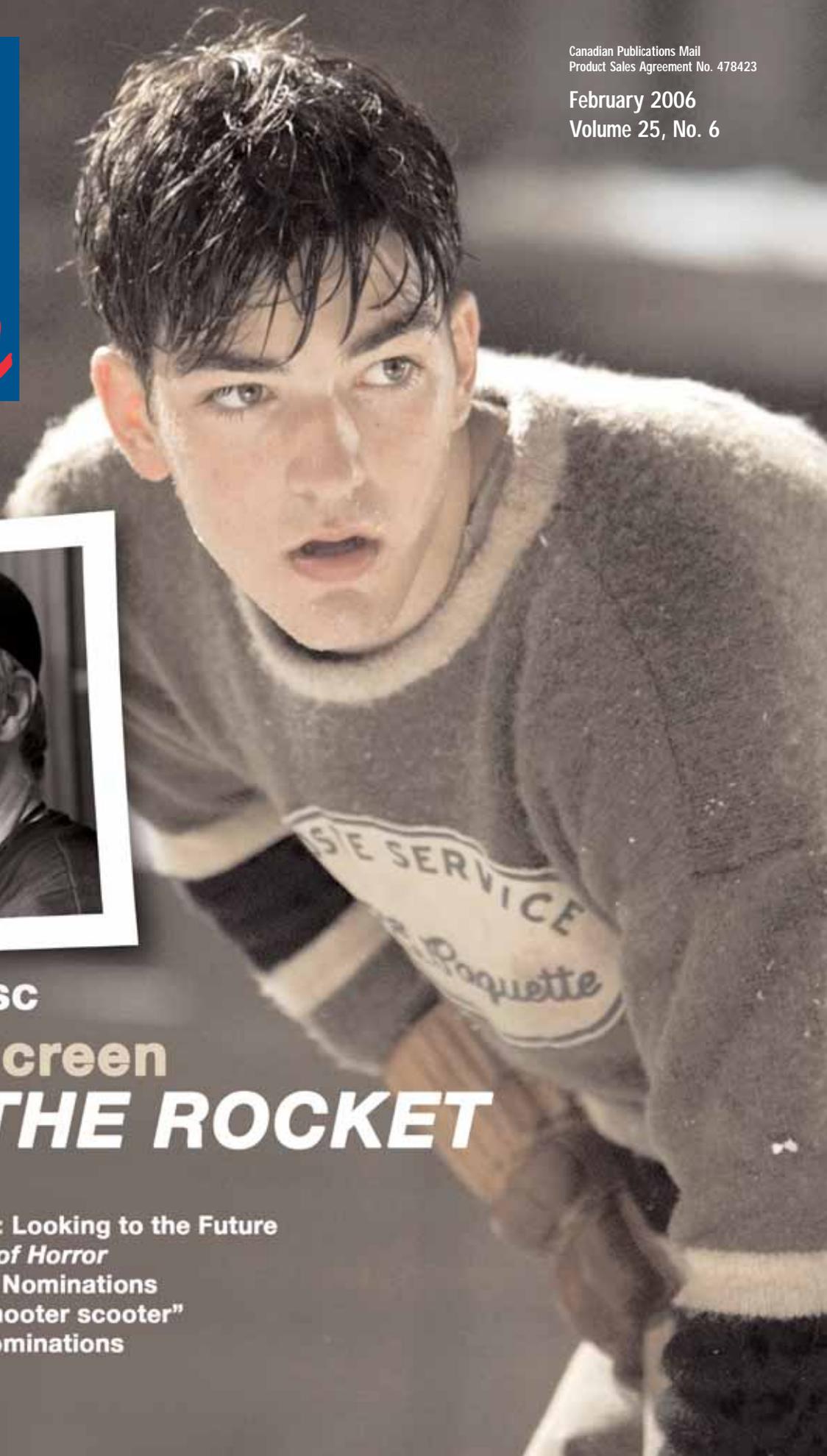
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Pierre Gill csc The Big Screen Story of **THE ROCKET**

ALSO IN THIS ISSUE:
PRESIDENT'S REPORT: Looking to the Future
ON CAMERA: *Masters of Horror*
AWARDS: ASC Awards Nominations
WHAT'S NEW?: The "shooter scooter"
NEWS CLIPS: Genie Nominations



147 EXT. WOODS - NIGHT

WIDE SHOT

THE MONK is walking through the woods on a dark night.
The lone source of light is the torch in the monk's hand.
It casts fitful shadows amongst the trees. A voice comes from the darkness.



VAMPIRE #1
You're in the wrong place at the wrong time little man.

3 vampires walk out from the trees surrounding THE MONK. He lifts the torch high, and turns in place. The vampires circle him, and he brandishes a cross in his other hand. The light dances off their bared fangs.

VAMPIRE #2
You'll have to do better than that, weakling.

MONK
If you insist.

- SLO MO
- CG

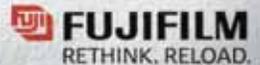
THE MONK throws the torch at the 3rd vampire, time slows and we follow the spinning torch as it hits the vampire and he bursts into flame. THE MONK drops his robe to reveal a harness covered in weapons. Throwing knives, crossbows, flasks of holy water, and stakes. He slides a pair of silver knuckles over his right hand.

MONK
It looks like the only thing you'll be feeding on tonight is my fist.



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Our members now represent the film and video community in all ten provinces. Our aim continues to be to promote and foster the cause of cinematography and the interests of the Canadian film and video community.

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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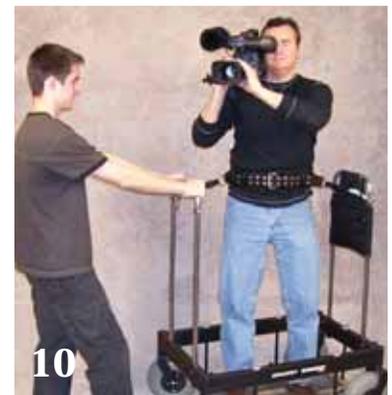
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COVER PHOTO: François Langlois-Vallières plays a young Maurice in the new Quebec feature film *Maurice Richard*. Photo courtesy of Alliance Atlantis Vivafilm

Visit: www.csc.ca

Looking to the Future

The National Apprenticeship Training program



Last month, the Academy of Canadian Cinema and Television asked the Society if we would publish an annual story in the *CSC News* on the experiences of the Kodak Canada cinematography apprentice in the National Apprenticeship Training Program (NATP), the Academy's longest-running and most successful professional development program.

We were pleased to be asked and even more delighted to accept, especially since the Academy feels publication in our magazine may help find placements for future apprentices - "always a challenge" - and bring a little more pro-

file to the program itself. The story will appear in a later issue.

Since 1986, the program has placed over 150 film and television graduates with established industry professionals. The NATP is designed to provide apprenticeship experience within a professional environment for students who have completed post-secondary film, television, communications or related studies. Its purpose is to expose talented students to the labour market, easing their career entry into the industry.

Karen Teoh of Montreal (Bachelor of Fine Arts degree in film production from

Concordia University last May) was the Kodak Canada cinematography apprentice for 2005.

The purpose of the NATP is to expose apprentices to the labour market and to ease their career entry into the industry. Comprised of leading industry professionals, an Academy NATP jury selects the top students in the country to receive paid training on professional productions.

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Pierre Gill csc Fires up *The Rocket*

New Quebec Film, *Maurice Richard*, Captures the Spirit of a Hero

'We wanted to make a period film that speaks to modern audiences'

Maurice "Rocket" Richard was more than a sports hero. He thrilled millions of hockey fans, especially those who cheer for the Montreal Canadiens, but to many Québécois he is the symbol of working-class French-Canadian pride. Richard embodied the underdog, fighting spirit of a society that felt disenfranchised and oppressed.

Authenticity was a high priority for director Charles Binamé and director of photography Pierre Gill csc when they were planning a visual strategy for a biopic about Richard. At the same time, they envisaged a visual poetry that went beyond a dry recitation of facts.

"We wanted to make a period film that speaks to modern audiences," says Gill. "Given the subject and the budget, some people might have chosen to play it safe, but we didn't hesitate to take chances when that was what it took to tell this story."

The feature, produced by Cinémaginaire Inc. for Alliance Atlantis, is titled *Maurice Richard* in Quebec and *The Rocket* in English-speaking provinces, where it arrives in a subtitled version on March 10. The film, starring the talented Quebec icon, Roy Dupuis, has been running in Quebec since late November. It had an \$8-million budget, which makes it one of the most ambitious ventures in Quebec film history.

By David Heuring

Richard's career mostly predated the television era. There are a few grainy clips of Richard in action, but the memories of his playing days mostly live on in the form of legend.

Two nights stand out in particular. The first was a night when Richard scored five goals and three assists for a then-National Hockey League record of eight points in a 9-1 win over the Detroit Red Wings. The second was a night in 1955 when Richard's fans rioted at the Montreal Forum. The melee was triggered when NHL president Clarence Campbell showed up at the Forum. Days earlier, Campbell had suspended Richard for the remainder of the season and the entire playoffs for punching an official during a game.

After a tear-gas bomb was thrown Campbell's way, the arena was evacuated and Campbell forfeited the game to Detroit. What ensued became known as the "Richard Riot." The violence spilled on to St. Catherine St. and some believe the riot sparked the Quebec nationalist movement.

Gill used contemporary techniques while shooting, but the images he rendered convey a film noir sensibility, including contrast and gradations of shadow that are reminiscent of classic black-and-white films. His images dovetailed with the period costumes and settings provided by



Maurice Richard (Roy Dupuis) is surrounded by the press after he was suspended by the NHL for the remainder of the season and the entire playoffs for punching an official during a game.



Maurice Richard (Roy Dupuis) and his bride Lucille (Julie LeBreton) pose outside the church after their wedding.

production designer Michel Proulx and costume designer Francesca Chamberland.

Binamé asked his collaborators to work with a muted colour palette, including some pastel hues, reddish browns and steel blues.

"I encouraged the production designer to be bold with darker paint colors," says Gill. "I told him to paint it black if he wanted but to make sure I could get a reflection. That allowed me to get a nice blend of color and light.

"The costumes also helped depict the period. For example, during the late 1940s and 1950s, most people wore hats, many with a brim that shaded their eyes. Often, I didn't add any fill for their eyes. When they look up, and their eyes are revealed at the right moment, it makes the scene even stronger.

"I also wanted dark images with lots of black," says Gill. "I lit the actors with side and top light, and sometimes I put a highlight on something in the deep background for depth. I wanted dark walls so that the faces come out first."

Gill encouraged Binamé and the producers to shoot in Super 35mm format using three-perf film coupled with timing in a digital intermediate (DI) suite. He notes that the three-perf format makes 25 per cent more efficient use of film without compromising image quality. Gill also points out that one advantage of DI is that it eliminates the need for an optical blowup to wide-screen format. The digital files he timed were recorded directly into four-perf 35mm colour intermediate in 2.4:1 aspect ratio.

Gill helped convince the producers that the three-perf, DI approach could save money in addition to gaining a creative edge. He was able to isolate elements of shots and alter light and darkness, contrast and colours in a fraction of the time it would have required on the set, and fine tune looks that suited the period and the emotional flow of the story.

"When we needed to do some CG work, part of that expense was eliminated, because we had already scanned and converted the film to digital format," he says. "This is a French-Canadian story, there are lots of subtitles. DI also made that more economical."

Gill adds that the actor who portrayed Richard in his youth played hockey with the wrong hand. They dressed him in a "backwards" jersey and "flopped" the images in DI. That illusion is transparent to the audience.

Gill used the Kodak Look Manager System (KLMS) to design and communicate his intentions for looks to his collaborators. The system consists of software, a digital still camera, and a high-quality printer. It allows filmmakers to shoot digital stills, load them into a personal computer, and manipulate them to emulate various film stocks, filters and post-production processes. Those finished images can then be printed or e-mailed to colleagues. Gill used KLMS on his own Mac G4 computer.

"During testing we mixed a lot of colours," he says. "I mixed a lot of different kinds of light, tungsten and daylight, and different types of cool whites, with or without correction. In one



Pierre Gill csc.

scene, we had a mixture that looked like a pizza. I shot stills with the Nikon D-70 digital still camera and loaded the images into KLMS. In order to achieve more contrast and grain, I chose to emulate the oldest film stock I could find, which was (Kodak VISION 500T) 5279 film, because it added contrast and grain to the images. I used the telecine feature of KLMS to subtly tweak the colours. When it looked right, I made a print. From the set, every day I would send about five prints to the lab.

"After a while, it became a very easy process," says Gill. "I could change three or four parameters and be very close to the final look. This way we could see dailies close to the way I wanted the film to look. After a couple weeks, I collected the photos into a leather album, and that became the bible for everyone on the set. The visual effects people, the art director, and even the music composer were glad to have a more accurate idea of what the film would look like.

"During color timing, our bible was also invaluable and saved lots of time and money. By the end, the lab was saying they wished everyone would use this method. KLMS was money well spent."

Almost the entire film was photographed on an ARRI 535 and Kodak VISION 500T 5279 film, with a few scenes filmed on Eastman EXR 200T 5293 film. Gill's choice of lenses was also crucial in creating the look he envisaged.

• see page 6

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Photo courtesy of Alliance Atlantis Vivafilm

It was the fiery eyes of Maurice Richard, played by Roy Dupuis in the Quebec biopic of the great Canadiens star, that intimidated opponents in the NHL, especially goaltenders.

• from page 5

“After testing, I decided to shoot the entire film with the oldest set of Cooke lenses I could find,” he says. “The lenses were from the 1950s, and had been modified by Clairmont Camera so that we could use modern follow-focus techniques. They are basically very old lenses in new casings. There is no coating, so there’s a more romantic look, and they flare like crazy. We were a little worried about the flare until one day in dailies, the lens flared and it really made the scene. After that we tried to include more flares. We mostly used the 25 and 32mm focal lengths, and sometimes 75mm.”

Roughly one-third of the scenes are hockey action. During an eight-day shoot, the Quebec City Coliseum stood in for the old Montreal Forum where Richard reigned. For authenticity, the art department replaced the modern Plexiglas boards with advertising-free wood.

“I lit the Coliseum with tungsten light, which was expensive,” says Gill. “With the help of my gaffer, René Guillard, I tried to cut corners elsewhere in order to keep the package there as large as I needed. The arena looks a lot like the old Forum, and the art department did an amazing job. We turned off all the house lights and used Par cans and space lights. Lighting on the rink was dirty and uneven with a big dark area behind the goal. That really helped the hockey scenes feel real.”

For six of the eight days, there were 150 extras to help create the illusion that the 15,000-seat arena was filled with fans. One day they were able to entice 2,000 locals into taking part.

Thousands of cardboard cutouts were also used to emulate fans.

Gill placed some 40 Par cans about 12 feet apart in a ring around the top of the arena. That added a sense of depth and also threw the empty seats into blackness.

“In old photos from that era, most of the crowd is unlit or in silhouette,” he says.

Gill used various techniques to capture kinetic footage on the ice. For shots with an edgy, intense feeling,

he sometimes set the shutter angle at 45 degrees. Some key plays were filmed in slow motion to emphasize the skill and grace of the players.

A golf cart rigged with winter tires and air suspension could travel full speed on the ice while carrying a Steadicam operator or Gill with a handheld camera. Gill asked Steadicam operator François Perrier to don skates, and captured lots of usable footage himself by skating with a handheld ARRI 235, a tiny 35mm film camera he asked the rental house to purchase especially for the shoot.

“I was literally jumping on the guys when they had a fight,” says Gill. “I was going crazy, yelling along with the players, while getting tight, intense shots with the ARRI 235 in my hands. With a 200-foot load I could get about two minutes of material.”

Gill only augmented the overhead light for shots of the coaches and players on the bench. In those cases, he usually used a 4K Mole Softlight and adjusted intensity by moving the fixture closer or farther away.

Stock footage plays an important role in establishing the period, including 1950s shots of tramways and cars and the exterior of the Forum. In some cases the stock footage helped communicate that the story takes place in winter, which was important because Gill and his crew made the film during the summer months.

“Some of these old shots were amazing,” he says. “We found some beautiful black-and-white 35mm shots and blended them seamlessly into the film by making our adjacent footage more grainy and drained of colour. We also

added a tiny bit of colour into stock shots during the DI. That way we could smoothly transition between our new footage and the stock film. At one point the director got so excited that he decided to composite an actor into one of these amazing stock shots at Hybrid Technologies in Montreal.

“I’ve been looking forward to this day - when we shoot on film and post in digital - for a long time,” says Gill. “When I was younger, I developed my own stills, and I was able to ‘dodge’ and use other techniques to control the final image. With conventional motion picture post-production, you can say ‘it’s a bit too blue,’ but that’s about it for control. Now you can really work on your image and use post as a very creative tool. On a smaller budget picture like this one, you have to move quickly. DI was the only way we could have given this picture the interesting look it required and still complete it in the time we had.”

Pierre Gill CSC won seven cinematography prizes at Collège Jean de Brébeuf from 1982 to 1984, and four more at Concordia University in Montreal from 1984 to 1987. He has compiled some 20 narrative credits for television and the cinema since the early 1990s, and has won CSC Awards for *Souvenirs intimes*, *Joan of Arc (TV)*, *Lost and Delirious*, *The Art of War* and *Hitler: The Rise of Evil (TV)*. He also won a Genie in 2002 for *Lost and Delirious*, a Géméau in 1997 for *Marguerite Volant*, and the American Society of Cinematographers Outstanding Achievement Award for *Hitler: The Rise of Evil* in 2004.

(David Heuring arrived in Hollywood in 1987 with a university background in English literature and international politics. After gaining some practical film production experience, he began writing for *American Cinematographer* magazine where he eventually served as editor for five years. Since 1995, Heuring has continued writing about cinematography, filmmaking and post-production for such industry trade publications as *American Cinematographer*, *International Cinematographer*, *Film & Video*, *Screen*, *Digital Cinematography* and *In Camera*, among others.) •

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Masters of Horror

The Art of Making Scary Things Look Good

'For a cinematographer it was like a dream come true . . . I got six radically different looking films'

By Don Angus

Triskaidekaphobia. Fear of the number 13. Attila Szalay csc hsc is not a superstitious man, so it mattered not a black cat's whisker to him that the unique cable series *Masters of Horror*, whose first season wrapped in Vancouver and Tokyo last fall, consisted of 13 one-hour movies of the macabre. It's the television audience who should beware; each of the 13 guest directors has a reputation for hair-raising storytelling.

Szalay was director of photography on six of the episodes, while Jon Joffin shot four and Brian Pearson csc two. The last episode was shot in Japan with a Japanese crew. The producers, said the Hungarian-born cinematographer, wanted completely different looks for each of the movies, and "that was the best part for me. Unlike other series, where there's a set style or look, each director brought his own ideas.

"For example, the first episode I did was with the Italian director, Dario Argento, sort of the Italian Hitchcock. He's done probably 20 movies over his career in Italy - all horror movies, with his most famous being *Suspiria* back in the '70s."

Argento wanted to make his episode, *Jenifer*, look like a comic book, Szalay said, because that's what the story was based on - a horror comic. "We had a copy of the comic book and we tried to emulate it in terms of the lighting, the contrast and even the framing. We actually had 19 frames from the comic book posted up on the set all the time."

The other "masters" were Lucky McKee, who directed *Sick Girl*, Don Coscarelli (*Incident on and off a Mountain Road*), Stuart Gordon (*Dreams in the Witch-House*), Tobe Hooper (*Dance of the Dead*), John Landis (*Deer Woman*), John



Attila Szalay csc hsc (left) is shown with director Dario Argento on the set of *Jenifer*, Argento's contribution to the 13 one-hour movies which make up the *Masters of Horror* cable-TV series.

McNaughton (*Haeckel's Tale*), Larry Cohen (*Pick Me Up*), Joe Dante (*Homecoming*), Mick Garris (*Chocolate*), William Malone (*Fair Haired Child*), John Carpenter (*Cigarette Burns*) and Takashi Miike (*Imprint*). Along with his work for Argento, Szalay shot the McKee, McNaughton, Dante, Garris and Carpenter movies.

Masters of Horror is produced by IDT Entertainment for the U.S. cable network Showtime and is shown in Canada on the Scream pay-TV channel. Szalay said he is pleased to have been asked back for the second season starting April 1.

"The original project wasn't intended for television at all," Szalay explained. "(Distributor) Anchor Bay is a large company that releases DVDs in the States, and the whole concept was to get 13 directors who had made their marks doing horror movies to each do a one-hour film unencumbered by commercials and also free of any kind of network or producer interference. They could do what they wanted."

Anchor Bay planned to release the

movies on DVD two at a time and as a complete box set. Each DVD would have a one-hour behind-the-scenes documentary as well. "But Showtime saw and liked the first couple and bought not only the first 13 shows but also ordered a second season." Anchor Bay gave Showtime a short play - "I think only two or three air dates each" - and this month started releasing them on DVD.

Szalay said the directors chose their own stories and in some cases wrote or co-wrote them. "The whole series was started by director Mick Garris (also an executive producer), who used to get together in Los Angeles with a group of friends - all horror

movie directors - and talk about their genre. One night they came up with an idea: 'Why don't we each do a short film and put them together as a compilation,' and that's how the series began."

Szalay said John Carpenter (*Halloween*, *Village of the Damned*) "wanted a very dark *X Files*-type of look. I'd done quite a bit of work on *The X Files* when it was still filming in Vancouver and he wanted that dark contrast for his episode, *Cigarette Burns*. His is probably the scariest and the most disturbing of the six episodes that I did. Joe Dante, who made *Gremlins* and *The Howling*, directed an extremely biting political satire called *Homecoming*, about soldier zombies - war dead coming back from their graves to vote out the current American administration because they think the war in Iraq is unjust."

Dante's work was shot in the style of the classic zombie movie, he said, "with the familiar dutched camera angles and green-blue look associated with the genre." The point is, the DOP empha-



Lucie Laurier in a scene from the *Masters of Horror* episode *Chocolate*, directed by Mick Garris.



DOP Attila Szalay csc hsc (left) and director Peter Winther stand tall in the Rockies near Calgary prepping an HD shoot called *Touch the Top of the World* for A&E. It's the true story of a blind mountain climber named Eric Weihenmeyer who climbed Mount Everest in 2002.



Actor Steven Webber fends off a Steadicam during filming of the *Masters of Horror* episode *Jenifer*, directed by Dario Argento.

sized, "the directors had a very precise vision and they weren't told by the producers or anyone else that it had to be uniform or it had to look a certain way. So for a cinematographer it was like a dream come true, because out of the six episodes that I shot I got six completely, radically different looking films."

It was a challenge, he said. "I like to use hard light and what I did between the different episodes was to change and vary the amount of fill light I was using, so the contrast would change - but beyond that you'll see that we used all kinds of different colour. The comic-book episode by Dario Argenta was very colourful. For example, instead of a traditional night interior I used sort of a sodium orange street light coming in instead of moonlight in the window, everything sort of bathed in this very orange light in all the night-time bedroom scenes."

Szalay's last episode was *Haeckel's Tale* for John McNaughton (*Henry: Portrait of a Serial Killer*). "It is a period piece set in

1860, so there were all sorts of torch lights and gas lamps, and it was all set to firelight. It worked out really well."

Masters of Horror was shot in 35mm three-perf on Fujifilm Eterna500 stock loaded in Arri 535B cameras with Cooke S4 lenses. Because the budgets were tight - about \$2 million per episode - Szalay said the producers asked him and Jon Joffin if they would use the less-expensive Fujifilm. He said that neither he nor Joffin had used Fujifilm before, but he found the Eterna500 to be "amazing in terms of the post-production process, in terms of how it handles the black and how it handles highlights."

He added that "I loved the Cooke S4 lenses. I've used them several times over the years and I think they're fantastic. They were completely well matched, but also the sharpness was incredible."

Szalay, 45, was born in Hungary, but moved to Calgary with his parents when he was six years old. He studied at Sheridan College in Oakville, Ont., in the late '70s and then worked in

Toronto until 1989 when he moved to Vancouver. He has been a full-time director of photography since 1996 after 10 years as a camera operator.

At the time of this interview in mid-January he was in Calgary prepping an HD shoot called *Touch the Top of the World* for A&E, directed by Peter Winther. It's the true story of a blind mountain climber named Eric Weihenmeyer who climbed Mount Everest in 2002. Szalay has twice been nominated for CSC Awards, and was granted membership in the Hungarian Society of Cinematographers in 1992 on the nominations of mentor Laszlo George csc hsc, Vilmos Zsigmond asc hsc and Laszlo Kovacs asc hsc.

His CSC colleague on *Masters of Horror*, Brian Pearson csc (episodes *The Fair Haired Child* and *Pick Me Up*), was in Vancouver working on the feature *The Butterfly Effect II*, scheduled to wrap Feb. 9. We'll catch up with Pearson, winner of the CSC TV Series Award in 2001 for *Dark Angel*, in a later story. •

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Dump that Shopping Cart or Wheelchair and Hop on the "shooter scooter," writes Peter Warren csc

'I decided there had to be a better way'



Ottawa-based cinematographer and inventor Peter Warren csc and his son, David, show the many and various ways that Warren's versatile "shooter scooter" can be used. And it all packs up in a compact case.

Many years ago when I was working at Citytv in Toronto, I was shooting a Crime Stoppers segment and wanted to get a shot of a bad guy being chased down a store aisle. I hopped in a shopping cart, threw caution to the wind and raced after the culprit. Many shopping carts and wheelchairs later I decided there had to be a better way.

Thus was born the "shooter scooter" - and, yes, the spelling is all lowercase. Creating something from scratch

in my basement, getting it manufactured and selling it worldwide is a long and arduous journey filled with highs and frustrating lows, not to mention the financial commitment. However, the shooter scooter has been very successful and can be found all over the world from California to Australia.

The shooter scooter allows every camera operator the ability to simply hop on and get that Steadicam-type shot. In corporate videos I've used it to track around boardroom tables; in

dramas I can follow actors down the street; in industrials I have flown around the shop floor getting exciting, dynamic tracking shots. If you attach the rickshaw handle you can go a little faster, tracking runners and joggers.

The shots you can get with the shooter scooter are limited only by your imagination. Steadicam operators can also use the shooter scooter to take care of the walking or running.

You can attach your tripod to the

CAMERA CLASSIFIEDS

FOR SALE or RENT: Arri IIC and Arri III cameras. Arri IIC camera body, Cinematography Crystal motor, Arri IIC conversion to PL mount, Arri IIC conversion to Nikon mount, Arri 400 magazine x 2, Arri 200 magazine x 3, Sony MP-1 batteries w/4-pin shoes, smart cable, Summa Powertop battery + charger, Pelican case; Arri III camera body, c/w dovetail, camera plate, 2-4p XLR, 1 - BNC, carrying handle, NTV G/G, BP-3, RHG, CCD c/w 12V cable, CEI base, Klydesdale camera case, Arri III 400 magazine x 4, Klydesdale case. Very good condition. Best offer. Contact Henry Less, 416-849-4875; e-mail henryless@rogers.co

FOR SALE: Sony BVW-D600 BetaSP camera; 3 lenses: Fujinon TV Zoom Pegasus III, 1:1.7/8.5 119mm, A14x8.5 Berm 28mm; Sony D600 - 01263 microphone unit; Tiffen 77mm Haze 2A filter; camera bag w/ strap; Porta-Brace jacket; 5 batteries included, Hours: A-1692. B-856. C-2884. \$18,000 Cdn. OBO. Contact Ian Cook/Ian Herring 604-531-2244 or iherring@parallaxfilm.co

FOR SALE: Equipment from the estate of the late Bob Brooks csc, including camera package of

Sony Betacam BVP70 camera with BVV5 SP back, Porta-A-Brace Run Case, Van Case and shipping trunk, \$2,900. Please contact Jim Mercer at 416-930-3485 or jim.mercer@sympatico.ca

FOR SALE: Freelance sound editing/music studio, originally cost over \$75,000; selling for \$12,500; entire package only; will be sold as is F.O.B. Toronto. For details, contact robert.bocking@sympatico.ca or 416-636-9587.

FOR SALE: Steadicam - Hollywood Lite, excellent condition, configured for Aaton; Bauer batteries, high-resolution LCD display. Supports 4 to 16 lb camera, comes with carrying case, \$2,800. IDX Delta 4 NP1 charger - charges four NP1 batteries at a time. Great condition. One NP1 Battery - still holds a good charge, \$100. Pictures available by email: hd24p@johnbanovich.net 604-726-5646

FOR SALE: Paillard Bolex H16 Reflex, excellent condition, recently checked; comes with Pizar 1:1.5 -F+25mm carrying case, instruction book, cable release. \$1,400 obo. Contact Marc Strange, 416-405-8583 or e-mail roark@rogers.com

FOR SALE: Cameraman's own Moviecam

Superamerica 35mm camera body w/short viewfinder, PL mount (1.85/TV ground glass); mount & body covers; transport case, and much more. For details, contact Barry Lank csc (204) 452-9422 or barry@lankbeach.com

TO SUBLET: Pied-a-Terre in Los Angeles. . . . Several of us 'out-of-towners' share a West Hollywood apartment and are looking for another partner. Quiet building with balcony facing sunny courtyard pool and hot tub. Furnished, fireplace, secure parking, phone, fax machine, voice mail, cable-TV, DSL internet . . . all ready to go at \$460 US/mo. We use it as a drop-in centre while on business in LA. Call Peter 416-698-4482 or peter@peterbenison.com

TO SUBLET: Montreal apartment, charming, fully furnished 2 1/2 (one bedroom) in the heart of Montreal's Plateau, close to downtown. All included: heat, phone, high speed internet. Perfect for DP, director or actor going to work temporarily in Montreal. Beautiful light, quiet, large balcony with view on the mountain. Weekly or monthly. Call Larry at 604 899 4234 or elarlyllynn@telus.net

Camera Classifieds is a FREE service to CSC members. If you have items you'd like to buy or sell, please e-mail your list to editor@csc.ca

frame to get a dolly shot. It is an awesome cart for hauling gear - the big pneumatic wheels will get you over any terrain. There is a shelf that transforms the shooter scooter into an ideal production cart. There will soon be a seat that will attach to one of the handles and finally the shooter scooter can convert to a full-track dolly by simply taking the big wheels off and putting the smaller dolly wheels on. The shooter scooter is a complete motion system.

Being a freelancer working out of my van, I have designed the shooter scooter to be completely portable. The wheels go on and off with the push of a button and stow into the frame, the handles pop out so that the whole thing can pack up quickly and easily into a small space. There is even a travel case so that you can take the shooter scooter on the road with you.

The shooter scooter can be found at www.vfgadgets.com. VFGadgets is a great company that promotes innovative production equipment made for film and TV. It can be purchased through them, and they also have a list of rental locations where you can take it out and kick the tires.

It has been quite a journey since the day I went down to my basement with an idea and banged out a prototype with some wood and wagon wheels. But all the sweat and frustration pays off when I realize that someone on the other side of the world is using something I created.

Peter Warren csc is an Ottawa-based cinematographer whose other inventions include the compact, easy-travelling "warrendolly" (CSC News, February/2002) and the "missing link" (CSC News, February / 1999), an articulated mounting device for lights, flags and reflectors. His recent shoots include *Licence to Grill* for the Food Network, a new series for HGTV called *The Junk Brothers* and he is currently working on another new series for the Food Network called *This Food, That Wine*.

(Editor's Note: Previously published CSC News articles may be found at www.csc.ca/news/archives.asp) •

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Kiesser, Winter Nominated for ASC Awards; CSCers Among 10 Shooters in Annual TV Competition Nominees in Feature Film Competition Also Announced



Jan Kiesser csc asc



Glen Winter csc

B.C.-based DOPs Jan Kiesser csc asc and Glen Winter csc are among 10 nominees chosen in the two television categories of the American

Society of Cinematographers' annual awards competition. The winners will be announced at the 20th annual ASC Outstanding Achievement Awards cele-

bration at the Hyatt Regency Century Plaza in Los Angeles on Feb. 26.

Vying for top honors in the TV movie/miniseries/pilot category are Kiesser for *Reefer Madness* (Showtime); Alan Caso asc for *Into the West*/"Wheel to the Stars" (TNT); Thomas A. Del Ruth asc for *Code Breakers* (ESPN); Robbie Greenberg asc for *Warm Springs* (HBO); and Bill Roe asc for *Faith of My Fathers* (A&E).

Nominees in the category for best single episode of a regular series include Winter for "Sacred"/*Smallville* (The WB); John Aronson for "Freefall"/*Without a Trace* (CBS); Nathan Hope for "Who Shot Sherlock?"/*CSI: Crime Scene Investigation* (CBS); Jeffrey Jur asc for "Los Moscos"/*Carnivale* (HBO); and John C. Newby asc for "Everything Old is You Again"/*Las Vegas* (NBC).

This is the 10th ASC Award nomination for Del Ruth, the seventh for Roe, fourth for Greenberg, third for Caso and Jur, and second for Aronson and Hope. Del Ruth has claimed top honours four times, Greenberg three times, and Jur and Roe twice each. Hope won last year for *CSI*. These are the first nominations for Kiesser, Winter and Newby.

"Sacred" was a very fun episode to shoot," Winter told *CSC News*. "It took place in China and it was a real adventure, complete with a quest for a lost treasure. It had a lot of very cinematic visual elements that director Brad Turner and I got to play with.

"I had to come up with a colour palate that gave the viewers a visual cue that we were outside of our typical *Smallville* environment. I leaned heavily towards a golden straw feel for both day and night scenes, using a combination of Lee 015 Deep Straw on my sun or moonlight edges, and Tiffen Gold 1, 2 and 3 filters on the lens. I think we were able to give it a pretty rich look.

"It was also fun to contrast this look

See inside for more information.

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with a very gritty cement and steel bar bunker location, where some of our regulars get tortured with electric cattle prods. We mixed cool whites with incandescent bulbs, which dimmed up and down as the voltage was fluctuated by the torturers. To top it all off, we had some pretty intricate wire work sequences where we got to see our heroes flying around a temple in a climactic sword duel.”

Winter said that “it was all great fantasy even beyond what we normally do, and I was very lucky to be given the opportunity to play with so many elements in a single episode. I feel incredibly flattered to be nominated for this award.”

Feature Film Nominations:

Beebe, Elswit, Lesnie, Pfister and Prieto

The ASC also announced the five nominees in the annual feature film competition. The nominees are Dion Beebe asc asc for *Memoirs of a Geisha*; Robert Elswit asc for *Good Night, and Good Luck*; Andrew Lesnie asc asc for *King Kong*; Wally Pfister asc for *Batman Begins*; and Rodrigo Prieto asc amc for *Brokeback Mountain*.

This is the third ASC Award nomination for Lesnie. The others were for *The Lord of the Rings: The Fellowship of the Ring* in 2002 and *The Lord of the Rings: The Return of the King* in 2004. Prieto was nominated for *Frida* in 2003. Beebe was nominated for *Collateral* last year. It's the first nomination for Pfister and Elswit.

Frederick Wiseman will receive an Award of Distinction from the American Society of Cinematographers at the annual ASC Awards celebration.

The Award of Distinction is a special tribute that has only been presented to a few individuals over the last 19 years. Past recipients include film critics Roger Ebert and Leonard Maltin, and historian Kevin Brownlow. Wiseman is only the second documentary filmmaker honoured by the ASC. Albert Maysles was feted in 1998.

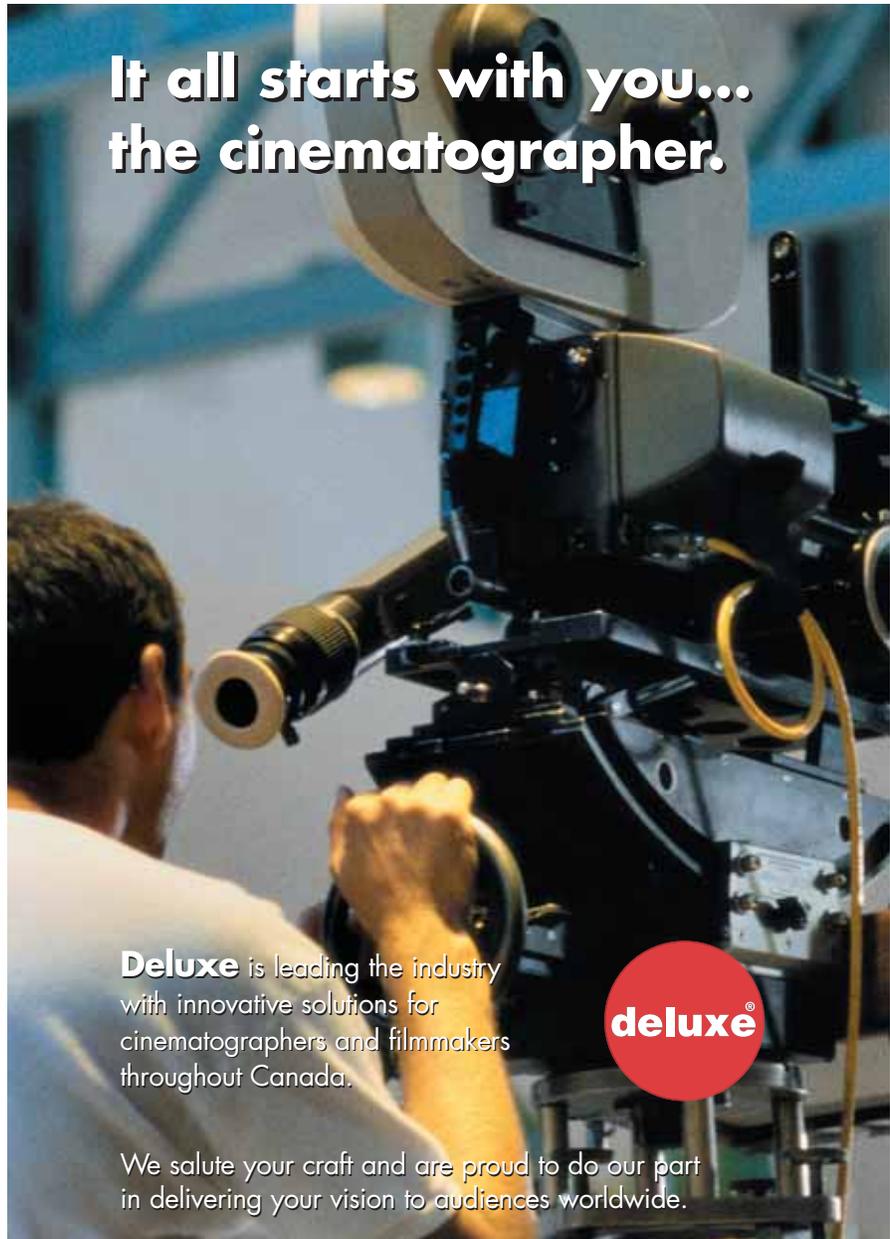
Wiseman has produced, directed and edited 35 long-form documentaries about such diverse institutions as a prison for the criminally insane, a public school, a police station, a race-track, military basic training, a meat packing plant, a clinic for low-income

patients, a ballet, a zoo, a library, public housing and the city of Aspen. His films have also explored such varied issues as domestic violence, and the lives of blind and deaf people.

He has received a Peabody Award and career achievement awards from the International Documentary Association, Human Rights Watch International Film Festival and DoubleTake Documentary Film Festival. He has also earned three Emmys along with a long list of additional accolades.

“I shoot everything on film, because it creates an illusion of depth, with more vibrant colors and subtle tones that speak to the audience on an emotional level,” Wiseman said.

Other special awards, reported earlier in the *CSC News*, are the Lifetime Achievement Award to Richard Kline asc; Board of Governors Award to Sydney Pollack; Presidents Award, Woody Omens asc; and the International Achievement Award, Gilbert Taylor bsc. •



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GENIE AWARD NOMINATIONS

Couture Among Cinematography Picks

Bernard Couture csc is among the five nominees vying for Achievement in Cinematography honours to be presented at the 26th annual Genie Awards in Toronto on March 13. Couture was nominated for his work on the Quebec feature *Le Survenant*. He was nominated for a Genie last year for *Le Dernier tunnel*.

The other cinematography nominees announced by the Academy of Canadian Cinema and Television were Pierre Mignot for *C.R.A.Z.Y.*; André Turpin, *Familia*; Balazs Bolygo, *It's All Gone Pete Tong*; and Giles Nuttgens, *Water*.

Jean-Marc Vallée's *C.R.A.Z.Y.* leads this year's group of top nominated films with 12 nominations, including Best Motion Picture, Achievement in Direction and Cinematography. Deepa Mehta's *Water* comes in second with nine nominations, including nods for Best Motion Picture, Achievement in Direction and Cinematography, while Michael Dowse's *It's All Gone Pete Tong* follows with eight nominations, including Cinematography. Luc Picard's *L'Audition* and Louise Archambault's *Familia*, shot by the nominated Turpin, come in with seven nominations each, and a five-way tie rounds out fifth place with Best Motion Picture nominee Michael McGowan's *Saint Ralph*, Atom Egoyan's *Where the Truth Lies*, Luc Dionne's *Aurore*, Gary Yates's *Seven Times Lucky* and Eric Canuel's *Le Survenant*, shot by Couture.

GARDNER WINS BESSIE

Bell Ad Takes TV Commercial Award

James Gardner csc was the 2005 winner of the Bessie Award for best commercial cinematography. The Best of Series Cinematography award, sponsored by Kodak Canada, was introduced in 1999. Gardner won for his work on "Anthem" for Bell Canada. The Bessies is an annual TV commercial competition organized by the Television Bureau of Canada in con-

junction with the Broadcast Executives Society. Entries are accepted from any individual or group engaged in creating or producing Canadian television commercials. As French-language commercials are honored at La Fête de la Pub, they are not included in The Bessies.

COOKE OPTICS EYES CONSUMER

Lenses for Consumer-Level Digital Camcorders

Cooke Optics, a leading manufacturer of optics and lenses for the motion picture industry, has announced the formation of an exploratory business unit to investigate partnership opportunities with leading consumer electronics companies, for the purpose of supplying Cooke-branded precision optics for consumer-level digital video camcorders. The announcement was made at the 2006 International Consumer Electronics Show in Las Vegas.

"This is an extraordinary opportunity to integrate the collective strengths of world leaders in their respective fields, to create an exciting and profitable product offering," said Les Zellan, chairman of Cooke Optics. "Studies tell us that today's consumers are highly attuned to quality; they recognize and reward companies that they perceive as providing a superior-quality product, and are willing to pay premium to attain it.

"We believe that when consumers look 'down the barrel' of a digital camcorder at the retail counter, and see the Cooke name on the lens of a camcorder from a known CE manufacturer, it will become a significant tipping point in their buying process."

Cooke Optics has sent preliminary feelers out to several of the "name" consumer electronics companies, and hopes to have a partnership deal in place by mid-year that will result in Cooke lenses being featured on consumer-level camcorders beginning with the 2007 model year.

MORE COOKE NEWS:

The Pixel Farm, Cooke Optics Announce Collaboration

The Pixel Farm, a U.K. company focused on innovation in the field of high-end digital post-production, and Cooke Optics Ltd., a manufacturer of precision lenses for the motion picture industry, have announced a collaboration in which The Pixel Farm will develop its renowned PFTrack software to work in conjunction with in-camera data acquired via Cooke's /i Technology.

This new technology will enable motion picture post-production professionals to save numerous hours - and significant amounts of money - in post. The Pixel Farm and Cooke are working together to develop tools that are designed to be used throughout the entire production process and thus help the production community to further enhance its post-production capabilities.

Les Zellan, chairman of Cooke Optics, said "Cooke developed our revolutionary /i Technology in response to the production community's need to streamline the production process and to better and more accurately interface with their post-production colleagues to achieve cost and labour savings, while ensuring enhanced quality control and greater creative freedom. Working with Pixel Farm will allow our /i Technology to better achieve this potential."

The Cooke S4/i system will work via a /i data link that will seamlessly and effortlessly record all camera and lens settings, including focal length, on a per-frame basis, all synced to time code. The information is recorded as meta data during filming and given to the facility, guaranteeing that the relevant lens data will be available and ensuring even more accurate calibration of shots in post. Initially, this will be available in PFTrack with plans to include the system in other PF products at a later date. •

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CSC FULL MEMBERS

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ACTION PRODUCTION NOTES & CSC CALENDAR

British Columbia, Prairies

BLACK CHRISTMAS (feature); DOP: Rob McLachlan csc asc; to March 24, Burnaby.

THE BUTTERFLY EFFECT 2 (feature); DOP: Brian Pearson csc; to Feb. 7, North Vancouver.

EVIDENCE (series); DOP: David Geddes csc; to Feb. 27, Burnaby.

HELLION/AKA WHISPER (reshoot); DOP: Danny Nowak csc; wrapped Jan. 25, Vancouver.

SMALLVILLE (series); DOP/2nd-unit DOP: Glen Winter csc (with Barry Donlevy); to April 29, Burnaby.

SUPERNATURAL (series); DOP: Serge Ladouceur csc; Op: James Wallace csc; to March 30, Burnaby.

TOUCH THE TOP OF THE WORLD (MOW); DOP: Attila Szalay csc hsc; B-Op/2nd-unit DOP: Brian Whittred csc; to Feb. 13, Calgary (HD).

WHISTLER (series); 2nd-unit B-2nd: Trevor Wiens; to April 16, Langley, B.C. (HD).

WIND CHILL (feature); OP/SC: Junichi Hosoi; to March 17, North Vancouver.

Ontario, Quebec, Atlantic

BLAZE (feature); DOP: Paul Sarossy csc bsc; Op: Mark Willis; to Feb. 18, Toronto.

GHOSTLY ENCOUNTERS (series); DOP/Op: Gavin Smith csc; to April 30, Toronto.

LANCE ET COMPTE (serie-video); DOP: Serge Desrosiers csc; au 16 mai, LaSalle, Que.

LIFE WITH DEREK (series); DOP: Milan Podsedly; to March 21, Toronto (HD).

MAN OF THE YEAR (feature); DOP: Dick Pope bsc; B-Op: Perry Hoffman; to Feb. 9, Toronto.

NATURALLY SADIE (series); DOP: Mitchell Ness; to Feb. 7, Toronto (HD).

OCTOBER 1970 (MOW); DOP: Marc Charlebois csc; Op: Christopher Ball csc; to Feb. 3, Halifax.

RENT-A-GOALIE (series); DOP: Stephen Reizes csc; to Feb. 14, Toronto (HD).

SHOOT EM UP (feature); Op: Keith Murphy; Feb. 13-May 8, Toronto.

THIS IS EMILY YEUNG (MOW); DOP: George Lajtai csc; to Feb. 24, Toronto (HD).

Schedule of Meetings and Events of Interest to CSC Members

VANCOUVER

Sat., March 11, noon-3 p.m. - CSC West invites members to a meeting at Clairmont Camera, 1225 East Keith Road, North Vancouver. Host Denny Clairmont will lead discussions on and demonstrations of various products, and Atomic 2 Lighting will present a lighting demo

TORONTO

March 11-12, 9 a.m.-5 p.m. - CSC Basic Lighting Workshop. Visit: www.csc.ca/education

Sat., April 8 - The 2006 CSC Awards Gala, at the Crowne Plaza Don Valley Hotel. Deadline for film/video submissions is Jan. 31. For information, contact Executive Director Susan Saranchuk at 416-266-0591 or admin@csc.ca

May 6-7, 9 a.m.-5 p.m. - CSC Intermediate Lighting Workshop. Visit: www.csc.ca/education

Check www.csc.ca for the latest information



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