



For the Film & Video Professional

Canadian Publications Mail  
Product Sales Agreement No. 478423

November 2001  
Volume 21, No. 3

## Jim Kozmik csc

**TAKES HD UNDERWATER**

### ALSO IN THIS ISSUE

LOOKING BACK: Dip-and-Dunk to Tape

ODD BUT TRUE: Outside the Frame

WHAT'S NEW?: New Kodak Intermediate Film

TECHNICALLY SPEAKING: Super 8

THE EDITOR'S DESK: Say "Cheese"







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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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#### CSC OFFICE

Canadian Society of Cinematographers

Administrator: Susan Saranchuk

3007 Kingston Road Suite 131

Toronto, Ontario M1M 1P1

Tel 416-266-0591 Fax 416-266-3996

email: admin@csc.ca

Editor: Donald Angus (416) 699-9149

email: editor@csc.ca

Editor-in-Chief: Joan Hutton csc

CSC NEWS is a publication of the Canadian Society of Cinematographers. CSC NEWS is printed in Toronto and is published ten times a year. Subscriptions are available for \$75.00 per year in Canada and \$95.00 per year outside the country. Canadian Publications Mail Product Sales Agreement No. 478423.

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COVER PHOTO: CSC affiliate Ted Overton dives to the wreck of the schooner Sweepstakes in Ontario's Georgian Bay. INSET: DOP Jim Kozmik csc.

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## SAY 'CHEESE'

### from the Editor's Desk

**R**ight from the start, one of my goals as editor has been to increase and improve the use of photos in the *CSC News* to illustrate profiles, production features, and reports on meetings, events and products. As a result, there are more photos than ever on the pages of the magazine, mainly because members, sponsors and production companies have been co-operative in providing pictures to enliven the written word. However, I am sure there are lots of good on-set photos being taken that are not finding their way to the magazine or the *CSC* website. Yes, we want to hear from members about their var-

ious projects, but we'd like to see you, too. So, please, while you're making moving pictures, take a moment to think stills and say "cheese."

Meanwhile, the digital revolution has had a distinct impact on the photographic content of the *CSC News*, and Kodak Canada, as usual, has been a major player. But let's back up a bit.

When I became editor in September, 1994, photo content was sparse, and I remember that film shot at *CSC* meetings by the then publicity chair was sent to Kodak's head office in north Toronto for free processing that took up to two weeks. The price was right, but that system played

havoc with deadlines. I started sending the publicity chair's and my own film out locally for faster processing, although now we had to pay for it. Later, Kodak, after catching me red-handed using a competitor's film in my old Nikon at a Kodak presentation, donated an Advantix camera to our cause.

Then, a couple of years ago, communications director Dave Butler of Kodak Entertainment Imaging "loaned" me a Kodak DC280 Zoom digital camera, and life was never the same. (He can have "the loaner" back if he can get past my alligator-filled moat.)

The camera came with a 46-image memory card and Adobe PhotoDeluxe Business Edition software for my computer, so I can upload, store and edit photos, and then transmit the chosen ones by e-mail to the magazine's layout artist and/or the *CSC* website provider. No film to buy or process. No scanning costs. And the camera, although a simple point-and-shoot model with few bells and whistles, captures reasonably good images under the right conditions. The DC280 is not a professional camera, and I am not a professional photographer, but it gets the job done quickly and economically.

The Adobe PhotoDeluxe Business Edition software has been a definite bonus. Not only can I adjust and crop my own photos, but the door has been opened to e-mail photos from many sources. It is changing our publishing dynamic; for example, all the photos in the October *CSC News*, including the cover, were obtained electronically except the snapshot for the Hot Docs story from Zoe Dirse.

Thanks, Kodak. It has taken us a while to acknowledge the contribution of your digital camera to the magazine's photographic evolution, but this Kodak moment is for you. And if you have a new digital camera you'd like us to try, well . . . I can chain up the alligators. ●

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## Kozmik csc Takes HD Underwater

Late Summer Project Shoots Sunken Wrecks in Georgian Bay

"The wrecks are non-renewable time capsules, which only video can preserve."



**UNDERWATER CREW:** Jim Kozmik csc and his team take a photo break on the dive boat at Tobermory. Front row from left: 2nd Sarah Moffat, DOP Kozmik, and 1st Ted Overton; back row from left: operator Aaron Szimanski, Steve Weir of *Diver* magazine, dive supervisor Scott Stitt, and HD technician Jasper Vrakking of David J. Woods Productions.

**T**he water is moving, the camera is bobbing, the current is running at two knots with a three-foot chop. Just another day in the marine world," said underwater cinematographer Jim Kozmik csc.

Kozmik, a muscular adventurer who works out of his home in Ajax, Ont., with his wife Lorna, was describing the start of his Sept. 7-15 shoot in the cold waters of Ontario's Georgian Bay just off

the picturesque town of Tobermory, some 200 miles north of Toronto.

**By Don Angus**

The area, part of Fathom Five National Marine Park, is renowned for sheltering over 20 "incredibly well-preserved" shipwrecks from the 19th and early 20th centuries. Kozmik's assignment was to photograph four specific wrecks for a Parks Canada documentary on Canada's marine heritage.

His camera was the new Sony HDW-F900 CineAlta from David J. Woods Productions Inc. in Toronto, which marked the first time he had taken a high-definition camcorder on an underwater shoot and, he figured, one of the first times anyone had dived with a CineAlta. "At least the first time in the Great Lakes," he reckoned.

"Originally," the director of photography said, "Parks Canada wanted to go with Beta SP, but Diane Woods talked them into the groundbreaking CineAlta. Diane, who is also a diver, was consultant and underwater HD assistant on this project." Kozmik operated the CineAlta underwater, shooting at 29.97 progressive, while the rest of the crew included Aaron Szimanski as the above-water camera operator, underwater 1st assistant Ted Overton, underwater 2nd Sarah Moffat, dive supervisor Scott Stitt, and HD technician Jasper Vrakking of David J. Woods.

Kozmik said another five days will be needed next June to complete his work on the documentary, which celebrates the 30th anniversary of Fathom Five National Marine Park, the first underwater park in Canada and still the only one in Ontario.

The four shipwrecks that Kozmik and his team photographed were the 119-foot schooner Sweepstakes, built in Burlington, Ont., in 1867, and submerged since 1885 in Big Tub Harbour; the 214-foot steamer W.L. Wetmore, built in Cleveland in 1871 and wrecked during a storm in November, 1901, off Russel Island; the 132-foot barque Arabia, built in Kingston, Ont., in 1853 and which



**HEAD ROOM:** Dive supervisor Scott Stitt in Georgian Bay.

foundered off Echo Island in October, 1884; and the 182-foot tanker Niagara II, built in England in 1930 and which was deliberately sunk in May, 1999, as a dive site. She lies close to shore just outside the park's boundaries.

Kozmik, who has been diving off Tobermory since he was 16, said the park's various underwater wrecks rest 10 to 180 feet below the surface of Georgian Bay. The Sweepstakes sits only 20 feet below the surface, the W.L. Wetmore is 25 feet down, the Arabia is at a depth of about 120 feet, and the Niagara II lies in about 90 feet of water.

• see page 6



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**TESTING:** Jim Kozmik csc and his daughter Cory take the Sony CineAlta HD camcorder for a pool test.

• from page 5

Not only do the wrecks exude a sense of history, he said, but they are "non-renewable time capsules, which only video can preserve before they decay and fall apart with time."

He is well qualified for the task. Besides being able to paper a wall with diving licences, diplomas and certificates, he has extensive education and training in conventional and underwater cinematography and has earned dozens of photographic awards and underwater credits in documentaries, commercials, sports shows and series such as *The Relic Hunter*, and feature films like Sylvester Stallone's *Driven*, Jackie Chan's *The Tuxedo*, and *Perfect Pie*, working with DOP Paul Sarossy csc bsc.

He said that "to date I have shot 228 underwater shows around the world, including 100 episodes of *Sport Diver TV* and *Undersea Explorer* on OLN and TSN." He has dived in all seven seas, logging a total of 6,000 dives and counting.

Kozmik — a black belt in Tae Kwon Do who has been a deep-sea and oil-rig diver, a police officer, SWAT team leader, intelligence officer, and undercover motorcycle gang operative — maintains a package of underwater lighting to go with his six-figures worth of scuba equipment, accessories and diving boats. He is also the Canadian representative, running out

of Panavision Canada, for Pace underwater camera gear, such as the new aluminum housing for the Sony HDW-F900 he used in Georgian Bay.

On the Fathom Five shoot, Kozmik used a pair of Fujinon lenses on the CineAlta camera, a 5.2mm-to-52mm zoom and a 7.5mm-to-150mm zoom. Among other gear were a Sony DSR-PD150 with underwater housing, a Sachtler tripod for the Pace housing, an O'Connor tripod, two HD monitors (nine-inch and 20-inch), a wave-form monitor, a variety of underwater and "topside" lights, underwater speaker systems, a Honda generator, 10 sets of scuba gear, and a 40-foot aluminum work boat. And that's just the meat of the list.

"It is always crazy when taking this type of equipment underwater," the DOP said, adding that "some of this heavy gear had to be lugged through rugged terrain for on-land shots of cliffs, caves and rattlesnakes. We also filmed park wardens, Cove and Flowerpot islands, and the Chi-Cheemaun ferry that runs between Tobermory and Manitoulin Island."

The CineAlta worked well in its new underwater environment, he said. The footage looked good and the HD camera posed no additional problems to those already inherent to underwater shooting. Diane Woods explained that at her suggestion, the Pace housing was fitted with a flat glass port rather than the dome port Kozmik was



used to shooting with. The reason, she said, was to make full use of the high-quality zoom lenses, focusing directly on the wrecks and wildlife instead of making allowances for the shape, refractions and imperfections of a domed glass.

The choice of the 29.97p setting, Woods said, was to achieve the highest quality video image by using the progressive format and a speed faster than 24p. The client does not plan to transfer to film but needed footage to be compatible with down-conversion to other formats. The progressive format also fulfilled Parks Canada's requirement to pull still images from the tape.

Kozmik said he was looking forward to the rest of the Fathom Five shoot in June, which will include footage on geological formations and petrified tree stumps as well as more work around shipwrecks. He said he understood the documentary may have a TV run on the Discovery Channel and that stills pulled from the video may be used in a Tobermory-area pavilion to be built at some time in the future.

In the meantime, he has "many other wreck documentaries in the works, with some wrecks as deep as 300 feet." ●

(Editor's note: Jim Kozmik sits on the underwater committee of IATSE 667, which, with the assistance of the Ontario ministry of labour, has produced a brochure and a Diving Code of Practice to assist productions in understanding provincial safety laws and standards pertaining to dive operations. IATSE 667 says: "It is not the intention of the underwater filming community to create undue stress, delays or increase costs. It is our mandate to follow the law and work under the directive of the ministry of labour. We hope that with the introduction of our publications and those already available that underwater production may become an integral part of the production, including pre-production planning. Many issues such as water safety and special equipment must be addressed in pre-production in order to eliminate problems and delays at location.")



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# ODD, BUT TRUE Stories from Outside the Frame

When Full Life Member Ken Davey csc of Winnipeg submitted his story "Dip-and-Dunk to Tape" for this issue (page 12), he added a note suggesting a *CSC News* column about "odd but true events that all cameramen experience on their assignments." He offered a tale of his own, about an encounter with former prime minister Lester Pearson nearly 40 years ago, and not long afterward Vancouver-based Associate Ian Kerr e-mailed a story on an unlikely but fortuitous happenstance during a shoot in the Arctic. We happily present both yarns here in what we hope will be the premiere of a regular *CSC News* feature. We're looking forward to your story — *odd but true*.

## SHEER FREAKINESS

By Ian Kerr

I was shooting a documentary project for (Japanese broadcaster) NHK a few years ago when we arrived in Pond Inlet on Baffin Island, NWT. The doc profiled the son of a famous Japanese actress as he experienced the wilds of Canada. Pond Inlet is a fairly remote Inuit community surrounded by incredible Arctic wilderness.

Being early summer, the ocean was still frozen for several kilometres offshore and we travelled the area astounded by its stark beauty. After shooting from camp at the floe edge for several days, we travelled to a distant glacier that pushed its way into the ocean.

The local guide led us to a small opening at the front of the massive tongue of ice and we walked into a huge ice cave. Impressive as it was, it wasn't until we pushed deeper into the cave that we understood the incredible beauty of this site. Through an opening we entered a smaller second chamber that took our breath away. The sloping walls were of a deep blue-green that reached up to a curved roof pierced by a thin twisting shaft that led to the surface of the glacier above. Weak rays of daylight filtered through this opening and bounced off a cone of light snow directly beneath. Lining the ceiling and curved walls were millions of tiny delicate crystals reflecting the soft light in the room.

We all agreed that we had to shoot a scene in this chamber, but I soon realized I had a problem. While the natural light was just enough to see by, it was not nearly enough to light our hero. Though we hadn't anticipated shooting any interiors on this project, I had brought a small 12V tungsten



**ICE CAVE:** "Through an opening we entered a smaller second chamber that took our breath away." (From left) Ian Kerr, camera; Peter Wong, sound; and Kaz Yagi, producer. The photograph is a four-second exposure.

light. The bad news was that I had left the diachronic filter with the rest of our gear at camp, six hours away. This being our only chance to shoot this incredible location, we began to attempt to find a way to cool the colour temperature of the lamp to match that of the cave.

We tried everything from bouncing the lamp off a blue jacket to shining it through a blue-tinted plastic bag — without success. After dismissing increasingly ridiculous solutions, I wracked my brains to find some way to correctly illuminate our hero in this unbelievable setting. Finally, in defeat, we reluctantly returned to the larger, brighter cavern and shot a short scene in the less-than-spectacular setting.

Disappointed, I decided to at least explore the smaller cavern before we returned to camp. Our guide pointed out a small melt-water tunnel in the ice just large enough to wriggle through. This tunnel, he explained, led up into the glacier and reconnected with the vertical shaft that lit the small chamber.

I squirmed through the dark tunnel until I gained another small chamber just before the shaft. As I pushed myself up against the ice I felt a slick surface under my glove. It was at least -20C in this section of the cave and I was surprised that melt water would be here. I flicked on my mini mag and stared at amazement.

Two sheets of CTB and another of a heavy green gel lay on the cavern floor in front of me. I will never forget the mixture of awe, gratitude and sheer freakiness I felt at that moment — crouched inside that ancient glacier, surrounded by tons of ice, looking at that coloured gel.

When I returned to the crew, holding the gel, no one would believe my story. I still think my good friend and sound mixer Pete Wong suspects I had the gel all the time. We put the CTB on our light and re-shot our scene in the smaller cave before returning to camp happy, if somewhat mystified.

I was informed later in Pond Inlet that a fairly large commercial crew had shot at the site several weeks before



our arrival and that the gel was likely misplaced by that crew. I later read in *CSC News* (December/1997) the accounts of a CSC Steadicam operator (Peter Rosenfeld) who worked on the show. I have always wanted to pass on my thanks to the mostly Canadian crew for their unintentional assistance.

Of course, in the end, NHK didn't use either cave scene!

## THAT LITTLE WHEEL

By Ken Davey csc

I was covering a news assignment for CBC-TV at Winnipeg airport in the mid-1960s, an interview with then Prime Minister Lester Pearson. I had a small blue-and-white van that contained all of my equipment and I had a permit from the airport to take it on the tarmac. We arranged to do the interview at the foot of the plane steps, while the newspaper and radio reporters were kept inside the terminal where they would get their interviews when the prime minister came in. My Auricon camera was mounted on a portable dolly I had made, along with the sound-recording amplifier and a 12-volt battery and 120-volt inverter — all of which I could push to the steps of the plane when it landed.

I had to control the sound volume and operate the camera at the same time. The CBC reporter quickly put his first question to Mr. Pearson as soon as he came down the stairs, after which the prime minister suddenly turned to me and said: "Isn't that little wheel on top (the take-up reel on the magazine) supposed to be turning?" The camera's battery clip had come off. The sound system had its own battery supply so I could hear their voices. I immediately apologized and asked him if he would please start over.

"Why not," he said, and we got our story.

Mr. Pearson and his entourage then walked to their limos and drove off. The prime minister's PR man explained to waiting reporters that the PM was late for his meeting and he would talk to them when he came back.

It didn't take me long to pack my van and get out of there. ●

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# Looking Back

## "Dip-and-Dunk to Tape"

*An Early Movie Maker Remembers*

"Movie maker: a person who filmed, scripted, edited, lit, directed, produced, sold, usually developed, projected, etc., his films, and always had another job or source of income to help pay for them."

**By Kenneth R. Davey csc**  
Full Life Member

This story is really part of the autobiography that I promised my granddaughters I would write. Eighty-six years, 1915-2001, through two world wars, the worst depression in history, the turbulent '50s and '60s, and unimaginable technological advances from 1970 to today. With little education (Grade 11) and no training, I am thankful that I was able to provide a decent lifestyle for my family in the motion picture industry.

It was back in November, 1998, that the *CSC News* published the story (*Man in Motion*) of my start and career as an early movie maker in Winnipeg, a story that kind of followed the evolution of the 16mm film business from 1932 to 1940. It included a description of my home-made lab for processing 16mm film, which was more or less nothing more than adapting the amateur photo-finishing system to take 100-foot rolls of both negative and positive 16mm film and adapting a

printer for it (dip and dunk). It ended with the filming of the 1940 Macdonald Brier curling championship in Winnipeg, after which the government of Canada appropriated all 16mm film for the war effort.

At the time, that spelled the end to my film career. During the war years, I had to dispose of all my equipment, and store my records and originals. (With the exception of some Winnipeg Blue Bombers football games, everything in storage was lost when the space was inundated in the 1950 floods. The football games from the 1940s are now in the Manitoba archives.)

To provide for my family, I joined a couple of artistic friends in opening a silk-screen printing and display company. We did pretty well and I soon found myself sole owner with a couple of employees. Later, I would fulfil my definition of a movie maker: a person who filmed, scripted, edited, lit, direct-

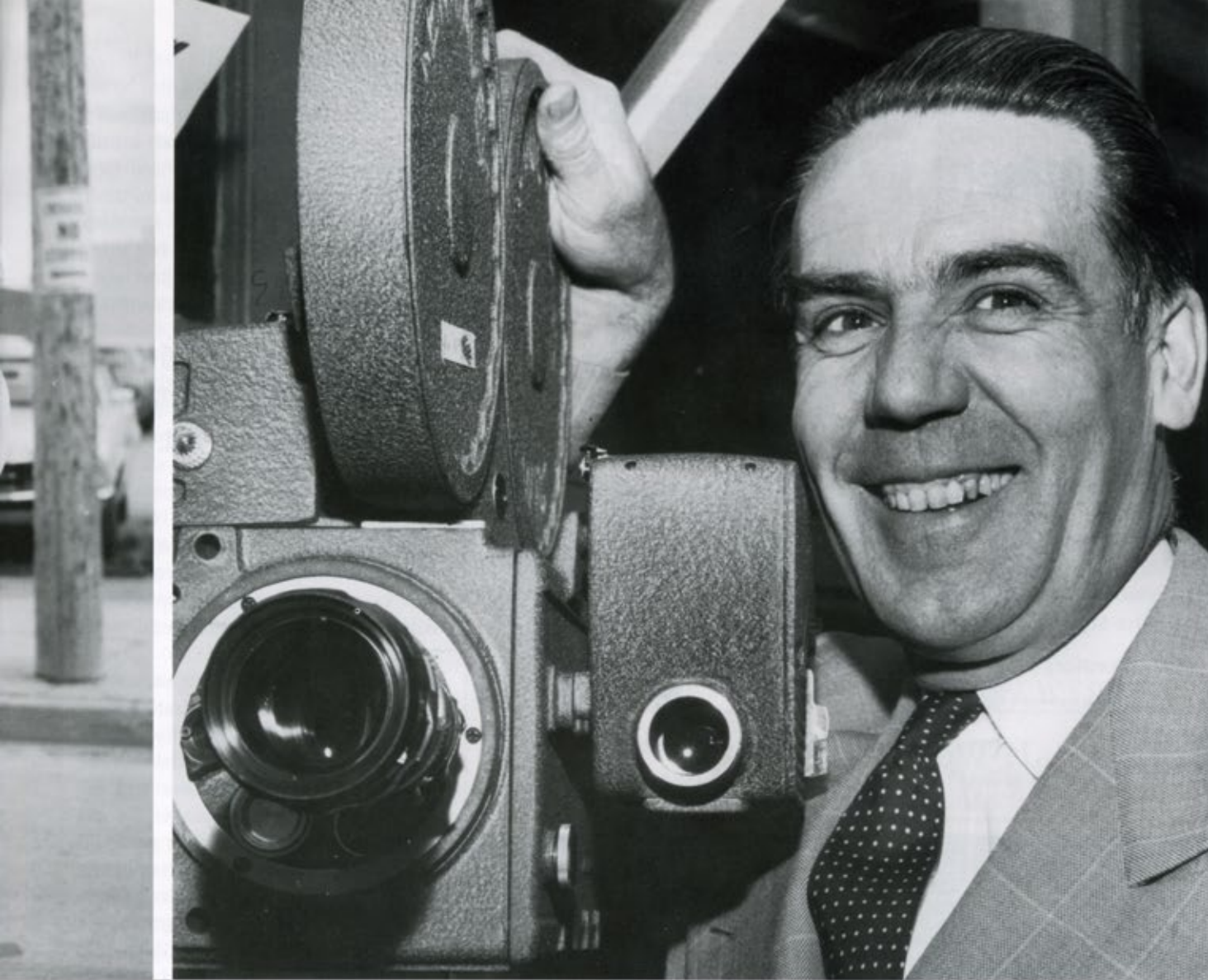
ed, produced, sold, usually developed, projected, etc., his films, and always had another job or source of income to help pay for them.

In 1947, the Winnipeg Blue Bombers football club asked if I would shoot coaching films again, and I couldn't say no. It was in my blood. I purchased a new camera just on the market – a Bolex, with three-lens turret, spring-wound motor, fade shutter and, best of all, I could add a motor drive, which I did later. At first, I filmed with the new Kodachrome colour, but since this required shipment to Kodak in Toronto for



**CHASING** on-the-street news in 1960, Ken Davey csc shot with his Bell & Howell, with Pan Cinor zoom.





**CIRCA 1958, Ken Davey csc posed proudly with his 16mm sound-on-film Auricon camera, which he used to shoot news for CBC-TV and the football games of the Winnipeg Blue Bombers. Davey was recently inducted into the Blue Bombers Hall of Fame.**

processing, the coaches soon convinced me to try to rebuild my "lab" and shoot in black and white.

By 1950 I did, using the same amateur photo-finishing system I had before the war. It was slightly modified in that I used rotating drums in light-proof troughs as opposed to the dunking racks and tanks. With all the new products appearing, I purchased a small continuous printer. This worked so well that in 1950 the Western Football League (Winnipeg, Regina and Calgary) asked me to do all three teams so that Winnipeg would not have an advantage. With only one game per week, I agreed. I travelled by car to

Regina, eight hours each way, and by plane to Calgary, an eight-hour flight before the game and an eight-hour flight back immediately following.

The timetable kept me hopping. When Edmonton and Vancouver came into the league, I was able to contract out to labs similar to my own that had started in both Edmonton and Vancouver. This arrangement was maintained until my retirement in the 1970s.

It was this camera and lab equipment I was using when I was approached by CBC-TV in Winnipeg to provide some promos, program intros, etc., prior to them going on the

air in 1952. They were primarily theatre people, not too technical, and they seemed satisfied with the results, but they never asked and I never invited anyone to see my "lab." I knew I had to do a lot of upgrading. Backed up by my display and silk-screen company and, with the availability of a lot of war surplus equipment, I installed Houston negative, positive and reversal automatic processors along with a 16mm telematic printer (similar to the B&H 'J' printer). It didn't take long to train one of my display company employees to help operate this equipment and we were in business.

• see page 13



# High Definition Equipment Rentals



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• from page 12

At the same time, I purchased a new Auricon 16mm, optical sound-track camera for news work and football, but magnetic-stripe sound soon replaced the optical area of the film. Everything was changing so fast that I cannot recall exact dates, but soon synchronized 1/4-inch tape recorders

**'The business was getting beyond the little movie maker; TV was changing too fast.'**

were introduced (Nagra, Sony, etc.), along with new cameras like the Arriflex. All of this brought on what I called the "magnasync" system; sound was transferred to 16mm sprocketed magnetic tape and then edited in sync with the edited picture.

While all this was going on, television was trying to find a satisfactory standard of operation, and I went to a few SMPTE meetings in the United States. The business was getting beyond the little movie maker; TV was changing too fast. Soon after going on air, CBC-TV Winnipeg started using local microwave transmissions; a small transmitting dish mounted on a van forwarded the picture signal in a straight sight line directly to a receiving dish at the station. The signal was then aired live or stored on tape (2-inch mag, later 1-inch), or recorded on a 16mm film system for later use. The system was great for sports, community events, or anything where the dishes were in a sight-line and stationary. Fortunately, this did not replace film for news, local production, etc., so it did not have a great impact on our lab.

It was in 1960 that CJAY-TV went on air in Winnipeg and we agreed to process their film footage. CBC did not object, and we did work for both stations until I retired about 15 years later. From 1960 to about 1965, I was able to produce some documentaries myself, until the CBC informed me that they were going to go to colour. The goal was to be fully operational in colour in time for the 1967 Pan-Am Games in Winnipeg.

I had no options but to educate

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myself fast. First a lot of reading, a couple of quick trips to Kodak in Toronto and also to the NFB lab in Montreal. Then I was fortunate to obtain a nearly new OMAC processor from a bankrupt 35mm amateur slide photo-finisher in Calgary. It was fully equipped with both 35mm and 16mm sprocket drives and the price was right. It processed Ektachrome and Ektachrome duplicating stock, which we could print with the help of a couple of good employees that I trained. We met the deadline and went colour from then on.

By now the TV industry had established its standards. The Japanese and Americans were developing new systems and equipment, including magnetic tape. I realized that a big change was coming which was beyond my capabilities and finances. As a result, when an investment group offered to buy me out, I took it, along with an agreement to stay for five years before I fully retired.

Back in 1960, I had hired a young man just out of high school to learn the business in the lab. His name was Wayne Sheldon, and when I sold in 1969 he was ready to gradually take over the operation. Through a couple of ownership changes, the business seemed to be fading and Wayne finally left and opened his own lab. He processed news for all three Winnipeg TV stations now on air. He filmed the Winnipeg football games and he freelanced camera assignments, which soon involved the new tape system. Wayne (a CSC associate member) grasped the opportunity and soon developed a market in renting cameras and equipment in the new format. Then it was into duplicating tapes, video editing, studio and sound rooms, until today he is equipped to handle any system, including digital computer productions. He operates under the name Mid Canada Production Services Inc. (Midcan).

As for this old movie maker: I never got rich but you can't put a price on my memories. ●

(Editor's note: Ken Davey csc, who started in the motion picture business 65 years ago, was recently inducted into the Winnipeg Blue Bombers Hall of Fame.)



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 Robert Crone csc  
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## Jake Astbury Puts the 'Super' into

# Super 8

(This story on a British cinematographer's passion for Super 8 is reprinted from the online version of Kodak Entertainment Imaging's *inCamera* magazine of October, 2001. Written before the terrorist attacks of Sept. 11, it contains a chillingly prescient description of a bomb scare in New York City.)

London-based cinematographer Jake Astbury followed his college tutors' advice.

"They told me that Super 8 was dead and that I should master all my work to high-band U-Matic. That was ten years ago," said Jake. "It was bad advice; and not true. Now I can't watch my degree work because of drop-out, poor tracking and lack of suitable players. Yet today the film and TV industry is using more and more Super 8.

"Today I master my films on Super 8, transfer to Digi-Beta and edit digitally without cutting the film. My Nalcom, Bauer Royal and Beaulieu cameras let me explore film pushed to its limits at an extremely low cost compared with 16mm and 35mm.

"I know my images will last; they are on film. But Super 8 is the perfect medium for creating ideas on film at a low cost.

"Stanley Kubrick filmed *Barry Lyndon* in natural light using 35mm cameras and fast lenses. This kind of cinematic exploration is beyond most independent filmmakers' budgets. But using Super 8 you can explore this area with remarkable results and low costs.

"The philosophy of Super 8 revolves around freedom. Super 8 cameras like the Beaulieu Image range have 6mm as the widest end of the zoom, which gives steadiness to documentary-style handheld work. This convenience gave me

some great urban footage while having coffee in New York.

"There was a bomb in the next-door basement, they said. The area was taped off and the coffee bar evacuated. Within moments I was grabbing dramatic footage of people panicking and the fire trucks, police, and bomb-disposal units arriving. I caught all that long before the press appeared — all because I always have a small Super 8 camera with me.

"The footage taken that evening landed me a Super 8 job filming *The Yellow Wallpaper*, a production based on the Victorian text. We shot quickly. Cartridge changes take seconds and you can switch stocks mid-roll. Focusing is fast; all cameras have auto-exposure; and they are quick to set up. Each Super 8 cartridge has a built-in pressure plate, so the usual time-consuming camera checks necessary after every 16mm and 35mm reel change are cut out.

"On a different shoot I used the 200 ASA tungsten colour negative stock for a one-shot backtrack involving hugely variable lighting.

"This shot pulled back through a broken kitchen window, with little space to spare, along a narrow hallway and down a winding stairwell. So I rated the stock as 400 ASA and shot without the Wratten 85B filter at 18fps for the extra light. Without the filter the image has a cold, blue wash to it. I didn't film this shot on

a set, but in a tiny flat in Shaftsbury Avenue (London).

"It's this creative freedom that doesn't involve post-production tricks and a lot of money that makes Super 8 the champion of demanding situations.

"On another shoot my materials cost alone was just under £300. Time wise, it was hours, instead of days.

"A final thought. Startling moments in history were captured on this gauge. John F. Kennedy's assassination was shot on an 8mm Bell & Howell clockwork camera. These frames haunt history with their power."

The Super 8 stocks: Kodachrome 40, Eastman Ektachrome 7240, Eastman Tri-X 7278, Eastman Plus-X 7276, Kodak Vision 200T 7274. ●

(Editor's note: *The Yellow Wallpaper* is a classic late-19th-century story by American author Charlotte Perkins Stetson Gilman, in which a new mother suffering from what we might today call "post-partum depression," is diagnosed with a nervous disorder. Instructed to abandon her intellectual life and avoid stimulating company, she sinks into a still-deeper depression invisible to her husband, who believes he knows what is best for her. Alone in the yellow-wallpapered nursery of a rented house, she descends into madness.)





## New Kodak Intermediate Film Renders Sharper Images

**K**odak has added a colour intermediate film to its family of Vision negative and print stocks. Kodak Vision Colour Intermediate Film (5242/7242) is designed to enhance the movie-going experience by more faithfully replicating the quality of images captured on the original negative. The new intermediate film is available in all popular formats on either an acetate or a more rugged Estar (2242/3242) base.

"We have tested this new intermediate film in real world applications at laboratories around the world since February of this year, and the response has been very enthusiastic," says Terry White, director of product marketing for Kodak's Entertainment Imaging division. "Many feature films that are currently released were made using this intermediate film. We expect it to quickly become the industry standard for both analogue and digital film mastering. It will replace our Eastman EXR colour intermediate stock, which earned an Oscar for technical and scientific achievement in 1995."

White says that advances in both emulsion science and manufacturing technology have enabled Kodak to develop a new intermediate film that renders sharper images without

compromising speed or creating grain. He says the new emulsion science includes advances in image couplers and patented two-electron sensitization technologies.

"This advance was necessary because today's Vision negative films are capturing more subtle details in tones and colours, and our modern print films are capable of recording those nuances in image information," says Diane Kestner, project manager for Kodak EI. "This new intermediate film provides a bridge for faithfully converting the images captured on the negative to print film."

Kestner says the new intermediate technology will also help to preserve the look of original negatives during the mastering of digital prints for

electronic projection and for duplicating copies for broadcast and cable TV and home video distribution. The Estar version of the new intermediate film features a patented non-remjet base with a process surviving anti-static layer that is similar to the base technology developed for Kodak Vision colour print film. Kestner notes that coupling use of the new Vision intermediate and print films on Estar bases results in the cleanest possible projected images. She points out that some labs prefer using an intermediate film with a more durable Estar base for longer print runs.

The new Kodak Vision colour intermediate films are available in the 35mm, 16mm, and 65mm formats on a stock turnover basis.







### ZGC Inc. Introduces P+S Technik Mini 35 Digital Adapter to U.S. and Canada

For the first time ever, a digital video camera can capture the same format, depth of field, focal length and angle of view as a 35mm film camera, reports ZGC Inc. of Mountain Lakes, N.J., in introducing the P+S Technik Mini 35 Digital Adapter to U.S. and Canadian markets. This new adapter allows videographers to attach any 35mm film lens with an Arri PL, Nikon or Panavision mount to their Canon XL-1 or new XL-1S digital video camera.

President Les Zellan of ZGC says: "This adapter is a real breakthrough because it allows digital videographers to create close to film quality images for a fraction of the price of using expensive film or HD cameras."

The P+S Technik Mini 35 Digital Adapter is designed for any kind of video production: TV spots, digital films, Internet media, and video-based presentations. Test footage, shot with a

Canon XL-1 mounted with the P+S Adapter and Canon 35mm and Zeiss 35mm motion picture lenses, can be seen at the ZGC website: [www.zgc.com](http://www.zgc.com).

Guy Genin, head technician for ZGC, explains that "the P+S Technik Mini 35 Digital Adapter creates a 35mm image on a ground glass located at the film plane of the lens. This image is then relayed through an optical system optimized for the Canon XL-1 or XL-1S and is rendered the same way it would be on 35mm film.

"The iris aperture of the film lens defines your depth of field, but the relay of the P+S Adapter also has its own iris, allowing you to control the amount of light coming through the system without affecting your depth of field. Because of this, you have real creative freedom that you wouldn't get with any standard camera setup."

For information on the P+S Technik Mini 35 Digital Adapter, contact Christine Brnic, head of DV sales for ZGC, at 973-335-4460. ●

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**FOR SALE:** Aaton magnetic DX S16mm 400' magazine; Optar 8mm S16 hi-speed, Arri B mount; Arri lightweight follow focus unit. E-mail: [K\\_@compuserve.com](mailto:K_@compuserve.com)

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## ACTION PRODUCTION NOTES & CSC CALENDAR

### British Columbia, Prairies

**ANDROMEDA** (series); B-Op & 2nd-unit DOP: James Wallace; to Dec. 21, Burnaby.

**THE CHRIS ISAAK SHOW** (series); DOP: Randal Platt csc; 2nd: Garth Longmore; to May 1, Vancouver.

**COLD SQUAD** (series); DOP: Stephen Reizes csc; to Nov. 5, Burnaby.

**DARK ANGEL** (series); DOP: David Geddes csc; to April 20, North Vancouver.

**GHOST.COM** (MOW); DOP: Ken Krawczyk csc; wrapped Oct. 16, Saskatoon.

**GLORY DAYS** (series); DOP: John Bartley csc asc; B-Op: Kelly Mason; B-1st: Gillian Stokvis-Hauer; to Feb. 26, Burnaby.

**I SPY** (feature); 2nd-unit DOP/Op: Jan Kiesser csc asc; Feb. 2, Vancouver.

**INCREDIBLE STORY STUDIOS** (series); DOP/Op: Mark Dobrescu csc; wrapped Oct. 7, Regina.

**JEREMIAH** (series); DOP: Henry Chan csc; to April 22, Burnaby.

**MYSTERIOUS WAYS** (series); Op: Kevin Hall; to Dec. 16, North Vancouver.

**PASADENA** (series); Op & 2nd-unit DOP: Neil Seale; 1st: Grizz Salzl; to Dec. 6, Vancouver.

**SMALLVILLE** (series); DOP: Attila Szalay csc; Op: Brad Creasser; B-Op/SC: Michael Davies; to Dec. 18, Burnaby.

**TAKEN** (series); DOP: Joel Ransom csc; B-Op: Ryan McMaster csc; May 31, North Vancouver.

**UNDERCOVER** (series); DOP: Tony Westman csc; Dec. 10, Vancouver.

**THE YOUNG PERSON'S GUIDE TO BECOMING A ROCK STAR** (series); DOP: Henry Lebo csc; B-2nd: Lecily Corbett; to Dec. 12, Burnaby.

### Ontario

**ACE LIGHTNING** (series); 1st: Lori Longstaff; to Nov. 23, Toronto.

**THE ASSOCIATES** (series); DOP: Phil Earnshaw csc; Op/SC: Rod Crombie; to Jan. 15, Toronto.

**BLUE MURDER** (series); DOP: James Jeffrey csc; Op: Glenn Warner; to Nov. 15, Mississauga.

**DOC II** (series); DOP: Barry Bergthorson csc; 2nd-unit DOP: Graeme Mears csc; to June 13, Toronto (HDTV).

**EARTH: FINAL CONFLICT** (series); DOP: Thomas Durnan; Op: Anton van

Rooyen; B-Op: Cudah Andarawewa; to Dec. 21, Toronto (HDTV).

**GUILT BY ASSOCIATION** (MOW); DOP: Nikos Evdemon csc; to Nov. 12, Toronto.

**HOLLYWOOD, HOLLYWOOD** (feature); DOP/Op: Douglas Koch csc; to Nov. 13, Toronto.

**LEAP YEARS** (series); DOP: David Perrault csc; to Nov. 13, Toronto.

**MARY HIGGINS CLARK MYSTERIES** (MOWs #1-6); DOP: Richard Wincenty csc; to Jan. 25, Toronto.

**MUTANT X** (series); DOP: Nikos Evdemon csc; to Feb. 25, Toronto.

**NERO WOLFE** (series); DOP: John Berrie csc; Op/SC: Andris Matiss; to April 5, Toronto.

**QUEER AS FOLK** (series); DOP: Thom Best csc; 2nd: Tony Oliver; B-2nd: Marcel Janisse to March 26, Toronto.

**THE RELIC HUNTER** (series); DOP: Alwyn Kumst csc; Op: Colin Hoult csc; 1st: Paula Tymchuk; to Nov. 6, Toronto.

**TOUCHING WILD HORSES** (MOW); DOP: Steve Danyluk csc; to Nov. 15, Toronto.

**TRACKER** (series); DOP: Milan Podsedly csc; Op: Mark Willis; 1st: Peter Battistone; 2nd-unit DOP: Raymond Brounstein csc; to Dec. 24, Toronto.

**THE TUXEDO** (feature); 2nd-unit DOP: Glen Keenan csc; 2nd-unit Op: Christopher Tammara csc; B-1st: Joseph Micomono; 2nd-unit B-1st: Andrew Medicky; to Dec. 15, Toronto.

**THE ZACK FILES** (series); DOP: Gerald Packer csc; to Dec. 4, Toronto.

### Quebec, Atlantic

**THE CASE OF THE WHITECHAPEL VAMPIRE**, DOP: Serge Ladouceur csc; Nov. 26 to Dec. 21, Lachine, Que.

**IL ETAIT DES FOIS**, DOP: Pierre Gill csc; to Nov. 23, Montreal.

**JEAN DUCEPPE**, DOP: Daniel Jobin csc; to Nov. 9, Montreal.

**KART RACER**, DOP: Thomas Burstyn csc; to Nov. 28, Lachine, Que.

**THE LAST CHAPTER (LE DERNIER CHAPITRE)**, DOP: Marc Charlebois csc; to Nov. 19, Montreal.

**NAPOLEON**, DOP: Guy Dufaux csc; wrapped Oct. 22, Montreal.

**SAVAGE MESSIAH**, DOP: Serge Ladouceur csc; to Nov. 21, Lachine, Que.

**TRUDEAU** (mini-series); DOP: Norayr Kasper csc; to Nov. 6, Dartmouth, N.S.

## Schedule of Meetings and Events of Interest to CSC Members

### TORONTO

**Wed., Nov. 21** — Cinequip Inc. presents Show Time! — featuring demonstrations of the Dedolight systems by Dedo Weigert, the new 50-200 system from O'Connor Engineering by Bob Low, the new focal shift lens system for film and video cameras by Rene Collins of Collinscraft, and the new Sennheiser wireless systems and Neumann microphones by Terry Crack of Cinequip. Open house from 2 p.m., formal presentations at 7 p.m. At the Oak Room of Inn on the Park. Info at (416) 467-7700.

**Sat.-Sun., Nov. 17-18, 9 a.m. - 5 p.m.**

— **CSC BASIC FILM CAMERA WORKSHOP**

An opportunity for aspiring film/video camerapersons and filmmakers to get basic instruction from experts on professional, state-of-the-art 16mm Aaton and Arriflex cameras. Instruction includes loading magazines and shooting tests, and the care, cleaning and set-up of cameras — including lenses, matte boxes, and filters. At PS Production Services, 80 Commissioners St. — \$225 CSC members, \$295 non-members

**Sat.-Sun., Nov. 24-25, 9 a.m. - 5 p.m.**

— **CSC BASIC LIGHTING WORKSHOP**

Participants handle and set up a variety of lighting fixtures and learn basic procedures and techniques for television, video and film-style lighting. At PS Production Services, 80 Commissioners St. — \$225 CSC members, \$295 non-members

**To register for workshop(s), please call, fax or e-mail:**

**The Canadian Society of Cinematographers**

131-3007 Kingston Rd., Toronto M1M 1P1

Tel: (416) 266-0591 Fax: (416) 266-3996 e-mail: admin@csc.ca

### VANCOUVER

**Nov. 21-28** — CSC affiliate Kelly Mason will be showing her latest photography in an exhibit entitled "Uprooted and Joined Together," at Sugar and Sugar Studio, 420 W. Pender St., Vancouver. Please join her for the opening party, Saturday night, Nov. 24, from 8 p.m. to 1 a.m.



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