

58th CSC AWARDS GALA: THE NOT-SO-TERRIBLE TWOS

The 58th CSC Awards Gala, which honours the best in cinematography, took place March 28 at the Arcadian Court in Toronto before an audience of nearly 300 people. It was an elegant evening laced with humour, excitement and emotion. Interestingly, the number two seemed to figure prominently throughout the evening in several different ways. It was all good and not terrible at all. Just ask any one of the three double award winners.

Society President George Willis CSC, SASC threw the proceeding into high gear with a tribute to past president Joan Hutton csc for her exceptional work and devotion as the head of the CSC for an astounding 22 years. Note the double twos!

“We are dedicating the 58th Awards Gala to our past president, who has poured so much of her life into our organization for so many years,” Willis said. “I think that everyone will agree that the extraordinary Joan Hutton is well deserving of this honour.”

“Joan has been fantastic,” agreed Nigel Walters BSC, president of IMAGO, the international umbrella organization governing cinematography societies from around the globe. “Anyone that can serve 22 years as president is amazing. I’ve done six and I’m really on my last legs.” Walters, who is also vice-president of the British Society of Cinematographers, attended the Gala specifically to present Hutton with an award from IMAGO. It was a mounted Spectra light meter with the inscription, “In gratitude for vision and hope in uniting cinematographers everywhere.” Hutton is a long-time supporter of IMAGO and is responsible for the CSC being one of the first non-European societies admitted to the organization as a full member.

Hutton was also the recipient of a second honour, the first ever CSC Special Service Award for her inspiring leadership over the years. It drew a standing ovation from the audience as she walked the stage to receive it. “This is the time where words really do fail me,” said an elated Hutton, who is usually never at a loss for words. “Twenty-two years doesn’t seem that long a time; it just went by, and wow! Thank you so much.”

Another big double winner of the night was David Greene csc. His first trip to the podium was to pick up the TV Drama Cinematography Award for his stunning visuals in the movie *The Trip to Bountiful*. Greene said that he couldn’t have done it without his fantastic crew. “Working with these guys on this film was a great pleasure and this (the award *sic*) is a great reminder of that.”

Right on the heels of the TV Drama Award, Greene was on stage once again, this time to accept the TV Series Cinematography award for his work on the sci-fi series *12 Monkeys*. This time Greene filled the room with praise for his fellow nominees. “It’s very humbling to be considered in this category with such talented cinematographers,” said the always reserved Greene. “I have so much respect for



By **GUIDO KONDRUSS**

Photos by **JOHN NARVALI**

all of you. Your work is beautiful and I thank you for being an inspiration to me.”

The next double winner was Robert Scarborough, who early in the evening took home the newly named Webeo for his cinematography on the web series *Whatever, Linda*. After thanking the series producer and his agent, Scarborough left the best appreciation for his mom and dad with a sigh of relief. “I’d like to thank my parents for not being angry when I said I’m not going to be a lawyer and that I’m going to make movies with my scholarship,” he said.

Later, Scarborough was given the nod a second time, winning the Branded Content Cinematography Award for his warm visuals in *Lost Weekend*, which he shot for the men’s clothing company *18 Waits*. By this time, Scarborough was very much caught up with the spirits of the Gala. “I drank way too much, thinking I was not going to win this,” said a much surprised and flushed Scarborough. “Thank you for this. It was better than I expected.”

The award for Best Docudrama Cinematography was shared by two directors of photography – D. Gregor Hagey csc and Stan Barua csc for their haunting images in *Close Encounters*, “Episode 107.” While Barua could not attend the Gala, Hagey, who is also the CSC Education Co-Chair, was on hand to pick up his “eyeball” award. After thanking the director of the project for her “passionate vision,” a beaming Hagey also gave credit to his producers. “I would like to thank the producers Marlo Miazga and Ann Marie Redmond, who both really pushed for the highest production values and really encouraged strong visuals for this project.”

Being the recipient of the newly named Masters Award is equivalent to being admitted into a very select group of DPs. Formerly known as the Kodak New Century Award, it is bestowed on a cinematographer who has consistently shown artistic excellence over the years. This year’s recipient was David Moxness csc, ASC, known for his ingenuity and inventive style of cinematography. In his emotionally charged acceptance speech, Moxness thanked all those he was fortunate enough to work and collaborate with during his career, as well as his family for their love and support. However, some of his most poignant words were directed towards the next generation of filmmakers: “Never be afraid to explore,” Moxness told them. “It’s through exploration that we grow, learn and advance our craft. Mistakes are just mistakes and happy accidents. That’s certainly been some of my best work. That’s the journey.”

It was a foregone conclusion that Sarorn Ron Sim csc would win the award for Best Corporate/Educational Cinematography – there were three nominated films, all of which were his. “After being told of my nominations, I emailed Karen at the CSC four times to confirm there wasn’t a typo in the announcement,” a grateful Sim said. “And four more times to confirm there were more than three entries in the category.



Bobby Shore csc, Music Video Cinematography



Daniel Grant csc, Dramatic Short Cinematography
Sponsored by REDLAB digital



David Moxness csc, ASC, Masters Award



D. Gregor Hagey csc, DocuDrama Cinematography
(award shared with Stan Barua csc)



James Gill, Student Cinematography Award



Jeff Maher, Fritz Spiess Award for
Commercial Cinematography Sponsored by Dazmo Camera

Thank you to the CSC for this award. I'm truly humbled and truly honoured." Sim won for his superb images in the film *Rainfall* made for the Dow Chemical Company and this is his record-setting sixth consecutive win in this category.

"Thank you, thank you so very much; it's such an honour," a beaming Van Royko said on stage right after receiving the Robert Brooks Award for Documentary Cinematography. Royko won for his mesmerizing and definitely wet visuals in the film *Monsoon* about flooding and havoc caused in India by the annual weather system. For him, it was an honour a long time coming. "It's the first thing that I've won since grade nine," said Royko, "as most improved rugby player."

For the first time, the Camera Assistant Award of Merit went competitive, with four ACs vying for the top honour. The winner was veteran AC Jim Teevan. Unfortunately, he couldn't attend the Gala because he was on location. Instead, Teevan sent an acceptance note, which was read by camera operator Peter Sweeney. "I regret not being able to be there in person," Teevan wrote. "However, I'm honoured to accept this award on behalf of all the hardworking focus pullers out there, and I would like to thank the CSC for recognizing us."

2015 is an important anniversary year for Technicolor. Since 1915, Technicolor has been a trailblazer and innovator within the film industry and is this year's recipient of The Bill Hilson Award for outstanding service contributing to the development of the motion picture industry in Canada. Accepting the award on behalf of Technicolor was Vice-President, Technicolor Canada Louis Major. "For over 100 years, Technicolor has worked with our industry partners to deliver richer, more stunning entertainment experiences on any screen," Major said. "We look forward to collaborating with you, the best of Canadian cinematography, for many more years to come. Thank you so much."

In the two news categories, both recipients were on assignment and could not attend the Gala. Their thank you letters were read by CSC Membership Chair Philip Earnshaw csc. Marc D'Amours won The Roy Tash Award for Spot News Cinematography for his heartbreaking images in the CTV News report *Acute Malnutrition Gnawing at Afghan Children*. D'Amours wrote, "The CSC's Roy Tash award is recognition that I was able to bring the story home (to the audience, sic) successfully through images, and that for me, being quite passionate about my profession, is the greatest honour."

Allan Leader csc will have his award for Best News Magazine Cinematography shipped to him as well. He won for his stunning visuals in the report *Lava Tubes*, which he shot for Discovery Channel. "As a freelance visual storyteller, it was amazing to be asked to travel to Hawaii to film a series of features in caves for *Daily Planet*," Leader wrote. "Thank you to the CSC for fostering excellence in our life's work."

Daniel Grant csc was grinning from ear to ear as he took to the stage to accept the Dramatic Short Cinematography

Award. "I was kind of convinced that I wouldn't have to come up here," an ecstatic Grant said. "I have huge admiration for the other nominees in this category, so for me it's a big honour just to be nominated. Thank you very much to everyone at the CSC." Grant was honoured for his brooding images in the mind-twisting short *Entangled*.

This year's recipient of The President's Award for outstanding service to the Canadian Society of Cinematographers is John Hodgson. A long time CSC volunteer and the past technical director for the CSC Award juries, Hodgson said that being honoured with this award is overwhelming. "I believe the CSC has given me much more than I have given them," a modest Hodgson said. "I've been privileged to be a part of the CSC and I'm grateful for the people that I have come to know and all that I have learnt from them."

"I'm not Mark Forester, I'm his wife," said Dana Blakolmer. "Mark is away on assignment just like the other two past winners (of this award, sic)." She was on stage to collect the Lifestyle/Reality Cinematography Award for her husband Mark Forester csc, who won for his terrific work on the "Stella Australis" episode from the *Mighty Ships* series. Blakolmer said that her husband thanks the CSC for this honour, as well as "Discovery Channel and Exploration Productions for giving him this opportunity and support to shoot these amazing adventures."

Bobby Shore csc wasn't quite ready when he was called to the stage to accept the Music Video Cinematography Award. "I didn't write a speech," a disbelieving Shore told the audience. "Because I didn't think I deserved to win this year, because the other two nominees were so good." But a talented Shore did win for his austere images in music video *Habitat* by the electronic music band Austra.

"It's a huge honour to be here amongst so many artists and actual legends," a nervous Jeff Maher said at the podium. He had just picked up the Fritz Spiess Award for Commercial Cinematography. "I want to express my admiration for my fellow nominees," he continued. "I'm a huge fan of all their work." Maher won for his stimulating camera work in *Parapan Am Games*, which highlights the athletes who will be competing in Toronto this August. Maher not only acknowledged all those who had a hand in making this commercial, he also thanked the athletes for their inspiration, his family and his former professors Antonin Lhotsky csc and the late Richard Leiterman csc.

The Theatrical Feature Cinematography Award went to Nicolas Bolduc csc, for his extraordinary work in the unsettling thriller *Enemy*. Bolduc was on location in Iqaluit and could not attend the Gala. Producer Niv Fichman, the award presenter and also the producer of *Enemy*, read Bolduc's acceptance speech. "*Enemy* was definitely a labour of love," Bolduc wrote. "Denis [Villeneuve, *Enemy* director,] likes to make images that are striking and that leave some mark,



Past President Joan Hutton csc was honoured with a special IMAGO award.



John Hodgson csc, President's Award



Technicolor President Louis Major (with award presenter Colin Davis on the right), Bill Hilson Award



Robert Scarborough, Webeo Cinematography and Branded Content Cinematography



Ron Sim csc, Corporate/Educational Cinematography



Van Royko, Robert Brooks Award for Documentary Cinematography

so I couldn't be more thrilled to shoot his film. Of course, thank you Niv Fichman who makes things like this happen. With a producer like that, you know you can make something different."

For a second year in a row, a companion CSC awards party was hosted in Vancouver by IATSE 669 at exactly the same time as the main Gala in Toronto. Vancouver was watching the proceedings via live streaming through the CSC website. When halfway through the evening, the Vancouver party was flashed onto the screens at the Toronto Gala, compliments of Skype, a loud and boisterous cheer erupted from the audience in appreciation.

The number two also loomed large for the Awards Gala host Richard Crouse, this being his second year as the show's ring master. Always funny and full of wit, Crouse added a nationalistic theme to his monologue that seemed to sum up the CSC Awards Gala and its meaning. Crouse took the audience on a time travel to illustrate how movies shaped not only his ideas and thoughts, but those of all Canadians. That the moving pictures shot by Canadian cinematographers are the true binder of our national consciousness. "Forget the railroad, forget the TransCanada Highway, the images that your colleagues and you create are what makes Canada and Canadians special and they are the things that really connect the country," Crouse said. "Those images are the very essence of who we are as a people and the creative promise of the industry we work in today."

Nicely put, Mr. Crouse.

2015 CSC AWARD WINNERS

SPECIAL HONOUREES

CSC SPECIAL SERVICE AWARD

Joan Hutton CSC

For 22 years as president of the Canadian Society of Cinematographers

THE PRESIDENT'S AWARD

John Hodgson

For outstanding service to the Canadian Society of Cinematographers.

THE BILL HILSON AWARD

Technicolor

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

THE MASTERS AWARD

David Moxness CSC, ASC

For outstanding contribution to the art of cinematography.

THE CAMERA ASSISTANT AWARD OF MERIT

Jim Teevan

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

STUDENT CINEMATOGRAPHY AWARD

Sponsored by Panavision Canada

James Gill, *One With the Devil*, University of British Columbia

CINEMATOGRAPHER AWARDS

THE ROY TASH FOR SPOT NEWS CINEMATOGRAPHY

Marc D'Amours, "Acute Malnutrition Gnawing at Afghan Children," CTV News

NEWS MAGAZINE CINEMATOGRAPHY

Allan Leader, *Lava Tubes*, Discovery Channel

CORPORATE/EDUCATIONAL CINEMATOGRAPHY

Sarorn "Ron" Sim CSC, Dow Chemical Company,

"Rainfall"

LIFESTYLE/REALITY CINEMATOGRAPHY

Mark Foerster CSC, *Mighty Ships*, "Stella Australis," Discovery Channel

WEBCO CINEMATOGRAPHY

Robert Scarborough, *Whatever, Linda*, "Episode 106"

DIRECTOR OF PHOTOGRAPHY AWARDS

DOCUDRAMA CINEMATOGRAPHY

D. Gregor Hagey CSC & Stan Barua CSC, *Close Encounters*, "Episode 109"

ROBERT BROOKS AWARD FOR

DOCUMENTARY CINEMATOGRAPHY

Van Royko, *Monsoon*

MUSIC VIDEO CINEMATOGRAPHY

Bobby Shore CSC, *Austra*, "Habitat"

DRAMATIC SHORT CINEMATOGRAPHY

Sponsored by: REDLAB digital

Daniel Grant CSC, *Entangled*

FRITZ SPIESS AWARD FOR

COMMERCIAL CINEMATOGRAPHY

Sponsored by Dazmo Camera

Jeff Maher, *Parapan Am Games*

BRANDED CONTENT

CINEMATOGRAPHY

Robert Scarborough, *18 Waits*, "Lost Weekend"

TV DRAMA CINEMATOGRAPHY

Sponsored by SIM Digital

David Greene CSC, *The Trip to Bountiful*

TV SERIES CINEMATOGRAPHY

Sponsored by Technicolor Toronto

David Greene CSC, *12 Monkeys*, "Mentally Divergent"

THEATRICAL FEATURE

CINEMATOGRAPHY

Sponsored by Deluxe

Nicolas Bolduc CSC, *Enemy*