

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

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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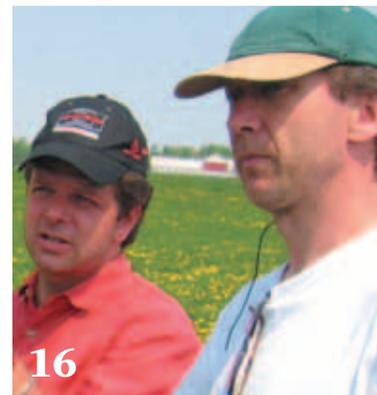
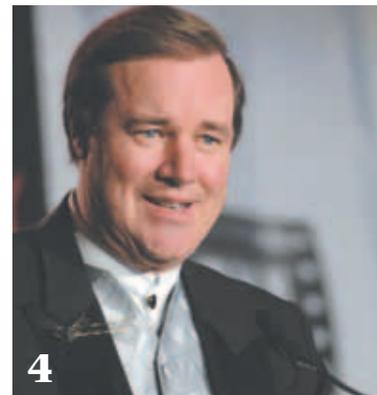
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Visit: www.csc.ca

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THE MAKING OF A WINNING DRAMATIC SHORT

When Colin Davis of Technicolor Creative Services opened the envelope and read the name of Serge Desrosiers csc as the winner of the 2005 CSC Award for Dramatic Short Cinematography, his old friend from Kodak Entertainment Imaging in Montreal, Gaston Bernier, came up to accept. Desrosiers, Bernier explained, was at home with his wife, who was expecting a baby any day, perhaps any minute.

As it turned out, baby Méo was born on April 15, a healthy boy of nine pounds. Perhaps a future CSC Award winner; certainly already photogenic.

The winning short, *Le Pont* (*The Bridge*) from Metafilms, was also something of a miracle of birth, Serge explained to *CSC News*. It was the first of a trilogy, and the Quebec director of photography (*Camping sauvage*) did the shoot as a “freebee.”

It all started when Guy Édoin, a first-time director, asked Desrosiers if he would be interested in working on his project, the story of a couple with a wheelchair-bound young girl who stop by a shallow river, where they struggle to commit a monstrous act. Set against a beautiful pastoral setting, *Le Pont* is a disturbing tale of immoral lust and its consequences. The 13-minute 35mm colour film premiered at the Toronto International Film Festival in Short Cuts Canada last fall.

Édoin sent Desrosiers the script, and “I accepted the offer since visually it looked really good. He also showed me some photographs of the covered bridge (in the title) and it looked really great.” The bridge is on the farm of the director's

parents near the city of St-Armand, Québec, not far from the U.S. border.

“Short films don't necessarily have a lot of money,” Desrosiers explained. “We paid the crew minimum wage for a four-day shoot and I had to invest my salary in the production since there were no money left to pay me.” Since he was committed to the project, the DOP decided to try to persuade “a couple of great companies to join me in this adventure.”

He said he called Phillippe Radin at Panavision Los Angeles “and told him that I had never shot anamorphic in my life, but I had this nice project in a beautiful old covered bridge location, and it would be a great place to use anamorphic lenses in 2:35 format. Since it is not easy on any productions in Québec to try to shoot 2:35, it was a real opportunity for me.

“Panavision jumped in the boat with me and shipped us all I needed in anamorphic lenses. I was thrilled when I saw they were also sending the 3:1 zoom (270-840mm Primo) lens. Wow, that lens is absolutely beautiful.”

Desrosiers then called Bernier at Kodak and told him the Panavision story. “When I said, ‘Imagine if we get

all of this great cinematographic equipment, we'll need a super film stock from Kodak,’ they jumped in as well and helped us on the footage. Since I really wanted to have a nice look, I shot 2,000 feet of film tests of bleach and non-bleach bypass, with different filters. We decided to go with 100-per-cent bleach by-pass with film stock 5274 and a Straw #2 filter only.” (See the results of the test at www.sdcam.ca/bleach).

“Michel Trudel from Locations Michel Trudel in Montréal helped us with the electric department, with Alex Amyot as gaffer, and Jeff Nichols, key grip, came with his truck. All of the crane shots were made from a homemade crane and a homemade remote head from Jeff Landry, which at 33 feet, with heavy anamorphic lenses, worked very well, and without any focus worries since 1st AC Jacques Bernier was on our team.”

Desrosiers said he is committed to shooting the other two-thirds of the trilogy, “and I personally hope that with the CSC Award I have won for this project, it will help in shooting the other two with the same equipment and support. Without them, this film would not have won the award.” •



Serge Desrosiers csc (left) and 1st AC Jacques Bernier on location for *Le Pont*, winner of the 2005 CSC Award for Dramatic Short Cinematography. That's the the 3:1 zoom (270-840mm Primo) lens on the camera.



Baby Méo Desrosiers