



With Genevieve Deloir from *THE CROWD INSIDE*



Makin with camera

PERSONALITY FOCUS

HARRY MAKIN C.S.C.

by Philip McPhedran

"Film is a unique art form. It is the only art form I know that is collective--no other art involves so many people to manufacture one product. Because it is open to so many different interpretations, everyone involved has to compromise to a certain degree. The other major difference between film and any other art form is that the cameraman has a dual role. He not only has to be a creative artist but also an expert technician".

In the last two years, Harry Makin has been a very busy man. In that time, the forty year old cinematographer has shot three feature length films, and a television series.

One of the features, "The Crowd Inside", has already been in and out of the theatres. It only ran for a very short time in Toronto and Montreal.

The other two features have not been released yet. Eric Till's, "A Fan's Notes", after quite a lengthy delay, is slated for distribution this summer. Harvey Hart's, "Mahoney's Estate", will probably be in the theatres this May.

If a person wants to get into film enough, he or she can. I think the schools trying to teach film are taking the wrong approach. They are not approaching film as a trade. Usually the courses are too academic, and the professors are out of touch with the industry. Ideally,

the course would consist of six months in class and six months of on-the-job training. The biggest obstacle to this, of course, is co-operation from our industry".

Makin was born and raised in Winnipeg. After school, he worked for the railroad, then for an advertising agency as a commercial artist. ". . . that didn't work out too well, mainly because I didn't have that much talent . . .". So when the agency opened up a photography department, Makin shifted to it.

Three years later, in 1959, Makin joined the CBC in Winnipeg. The television station had not been in operation for very long, so everybody had multi-job functions. It was here that he obtained a wide range of experience. He worked in the film processing laboratory, kine-recording, stills processing, film lighting and film sound.

After two years at these various jobs, Makin went into the film department as a newsreel cameraman.

"The first morning they said--Here's a camera, here's some film, go out and shoot some film. Everyone who ever worked there, started that way. And everybody had made some kind of mistake on the first day. They were all just waiting to see what mistake I would make. I was bound and determined not to make any. So I went out with the Bell and Howell, checked exposure, double-checked, and then shot all

the film. When I got back, I discovered I had shot all the footage at 16 frames".

Makin became restless after three years of shooting newsreels and documentaries. So when he received a phone call asking if he would be interested in helping set up a television network in West Africa, he accepted.

Four weeks later, Makin, his wife and two children, were on a plane to London, England, and from there to Ghana. The CBC loaned him to the External Affairs Department who in turn put him on loan to the Ghanaian government.

Everything had to be set up from scratch. In the first six months of his two year stay, Makin had no equipment available at all.

"We had no motion picture film. So, I got a few still cameras and sent everybody out to shoot stories and documentaries by storyboard. They would shoot wide and medium shots, and then sit there and edit them into the story. I was really cut off from the outside world."

When Makin returned to Canada, he came to CBC Toronto, and started shooting documentaries again. For the next few years he travelled around the world shooting footage for the CBC.

Makin shot the Quinten Durgens series, and part of the Actioneer. In the summer of 1968, he resigned

from the CBC and went freelance.

Manitou Productions approached him to film the "Adventures in Rainbow Country" on Manitoulin Island. Harry spent 8 months up north shooting twenty six shows. The series was well received in Canada but was far more successful in other countries. At one point, eighteen and a half million viewers were watching the show weekly in West Germany.

ETV then hired him to film the very popular educational series, Castle Zaremba. The show, in a dramatic format, attempted to teach a second language, English, to new Canadians.

"I think a lot of credit has to go to the CFDC for the increase in the number of feature films being made now. It would be a disaster if they stopped. Sure, there are criticisms, and people are picking on how it's done, and how it could be improved on, but the fact remains that we never had money before. We weren't making features, and now we are".

Makin then received a phone call from Al Waxman asking him to shoot "The Crowd Inside". He spent twelve weeks on the feature, and immediately went on to "A Fan's Notes". This feature has been held up for over a year because of problems with the distributor.

From there, Makin went on to shoot the pilot for Simon Locke M.D. And when the production was given the go-ahead, did another seventeen shows.

"The hardest thing to get used to on features, (as opposed to television) for me anyway, is that there are other factors equally as important as the picture . . . maybe the operating wasn't excellent on that shot, but the acting was . . .

each director wants a different thing from his cameraman. The role of the cameraman is to interpret what the director wants, as far as lighting and camera-work is concerned".

With no break in-between Makin went from the Simon Locke series onto Harvey Hart's "Mahoney's Estate". This feature presented a completely new technical problem. He had to try and get the "European effect". In other words, he had to try and ". . . knock back the National Geographic effect". To achieve this, the stock had to be pre-flashed before it was shot. Quite a bit of experimentation was done by both the labs and the crew. Results from the experiments included scratches, sparkling, and a mettling effect. Eventually, these problems were resolved, and the result will be on the screen in May.

"The role of the cinematographer is changing. It's not like the old days--people don't hire a cameraman because he delivers a certain kind of product all the time. Now, a cameraman has to, must be, more flexible . . . and the change has affected the roles of all those around the cameraman . . ."

In January, Makin shot another 8 Simon Locke shows to complete the series.

In April, Makin is scheduled to start shooting, "Introducing Suzy", a film written by and starring Mickey Rooney which will be shot by a Canadian crew in Canada.

"We should not set out to make a Canadian film solely . . . a film should not be plugged because it is a Canadian film--either it is a good or bad film, and it should be judged on those merits only. The Canadian film industry has come a hell of a long way in a very short time".



**Canada's
Only
Film
Bookshop**

**Cine
Books**

Largest
selection of current
cinema books in
the world
covers all subjects

CATALOGUE \$1.00

**692a
Yonge St.
Toronto 5**

964.6474



Shooting 35mm Arriflex for *THE CROWD INSIDE*

A STOCKSHOT LIBRARY

THAT ALWAYS NEEDS MORE FOOTAGE!

CAMERAMEN GOING ON AN ASSIGNMENT AT HOME OR ABROAD,
CONTACT US.

WE CAN USE YOUR SERVICES, TO PICK UP STOCK FOOTAGE.

WE BUY ORIGINAL COLOR OUTS – OLD BLACK AND WHITE ARCHIVAL
FOOTAGE OR WHAT YOU MAY HAVE THAT'S "HARD TO GET"

CALL THE LIBRARY TO DISCUSS OUR REQUIREMENTS.

JACK CHISHOLM
FILM PRODUCTIONS LIMITED
4 NEW STREET TORONTO
TELEPHONE: (416) 925-2281