

# C.S.C. ASSIGNMENTS

## On Location: U.S.S.R.

On January 1, 1974 world population was approximately 3,900,000,000 and this is expected to double in the next 30 to 35 years. This is the concern of three one hour specials on C.B.C. television this fall.

Filming for this series took place in Brazil, Canada, Egypt, Italy, Kenya, U.K., U.S.A., and U.S.S.R. In addition to having considerable visual impact much of the film highlights the dilemma of mankind in the faces of its people. Of a total of ten weeks in these countries, two were spent in Russia.

Since I had not previously been to Russia, I was looking forward to it with much anticipation. On our arrival in Moscow we were informed that all the film shooting for our shows would be done by a Russian cameraman who would be supplied by the Russian authorities. I, of course, did not feel happy about this news, however, after the initial disappointment, we agreed to a compromise by sharing the filming between us.

Four of us were from Canada and we were joined by another four officials from Moscow which included the interpreter and the cameraman. This number of eight did not stay at that but grew larger on arrival in the Republic of Georgia. At one point I can recall having as many as eighteen people in our convoy.



Kutub-Zade Ismet with Vic Sarin

Most of the shooting was done in the republic of Georgia (near the Turkish border and the Black Sea) and around Moscow. We were frequently told about the friendly and hospitable nature of the Georgian people, and during our stay we found this to be true. As guests of honour we attended several luncheons and banquets which lasted anywhere from two to six hours. Besides good food, the white wine of Georgia turned out to be our favourite. After seeing the amount of food on the tables one would never have thought that there is a shortage of food in the world.

Hockey is one of Russia's favourite sports, although not in the republic of Georgia and, to our surprise, the children and adults alike knew more about our teams than some of us, and Bobby Orr seems to have won their hearts.

It was a rare opportunity for my colleague, Russian film cameraman Kutub - Zade Ismet, and I to share and explore each other's feelings on work, techniques and various filming experiences. Forty-year-old Ismet has been a director of photography for fifteen years. During this period he has been director of photography on six one-hour film shows and on approximately 70 short films. Ismet earns about \$255 a month but he also earns a bonus of \$200 to \$700 for each film he shoots, depending upon the quality of work



Vic Sarin, Doug Lower, Dave Brown and Ron Neiley at one of the banquets

produced and the level of skill required to shoot that film. The selection and training for a cameraman in Russia begins at the high school level, when students who wish to make photography their career are put through a rigorous four and a half years of training on a college level. On graduating, they go directly to television and other associated film areas.

In Moscow television alone, there are about eighty cameramen and thirty assistant cameramen working. Unlike our system, Russian assistants do not gradually become cameramen and it is a rarity which can take up to twenty years, if it should occur.

Much of the material for T.V. is shot with a 35mm Russian built camera 'Drushba' while 16mm film is used extensively for news and sports programmes. German and French cameras are frequently used by the Russian cameramen and there is no mention of Super-8mm film for television at this time. There is a considerable amount of black and white film used together with colour, and both are manufactured in Russia. Although some shooting is done on Kodak (7242) film, this is for overseas use only.

Before leaving Russia I managed to view several films which were quite different from ours in style and treatment. The Russian films seem to be shot in a straight forward manner with little experimentation. Dolly shots are employed extensively, while there is minimal use of long lenses, and the quality of colour is lacking in sharpness and contrast.

Our tour concluded back in Moscow without the tinklings of vodka glasses but with an understanding and friendship of people whom I always thought were so far away. We got good footage for our show and as we said "Dosvidaniya" (Goodbye) to our friends, my mind was already thinking of a large glass of orange juice at our next stop - Texas, U.S.A.

- Vic Sarin

## Bob Crone behind camera again

Robert Crone CSC is seen here with son David loading camera and sound equipment into their twin-engine, 6 passenger



airplane at Vancouver Airport. They had a fabulous summer, shooting and flying from Victoria, B.C. to St. John's Nfld. Country Canada, This Land, Adrienne at Large and other film programs extended Crones travel pattern to include Hollywood, Boston New Mexico and points in between. David, who is learning sound and camera from his father was also employed as an assistant director at TDF Artists before returning to his Business Administration studies at the University of Western Ontario - where he is also president of the UWO Flying Club. □