



Portable 35mm Projection

The MP-30 Portable sound projector is now available with magnetic interlock, allowing 35mm rushes to be projected out of the studio or lab before composite prints are made. The machine is light and easily transportable, operates on 110 V. current, and will retail for about \$4000, in the U.S. Distributor is Alan Gordon Enterprises Inc., 5362 N. Cahuenga Blvd., North Hollywood, Cal.

The Memphis Crystal Ball

The MPL recorder, a newsletter from MPL laboratory in Memphis and Charlotte North Carolina, recently published its Jan-Feb issue entitled, "Prognosticating for 1975" They figure, you may be glad to know, that the U.S. side of this business will not disappear during this fiscal. According to their survey, producers are claiming that the "so-called recession had not hurt them in any way. Laboratory management people echo this."

These folks figure that more theatrical films will be made for TV than in the past. Commercial production will maintain its level. Some tape customers are changing back to film production. Educational cut-backs make production in that area look bleak. Government agencies are cutting the "film frill". Religious groups are cutting back on AV too, and getting into filmstrips and slide presentations as an economic cut-back. But on the bright side, medical films are growing faster than ever.

And that's the news from south of the border!

Harris Kirshenbaum

ROUGH CUT

Waves of paranoia, anguished moans buffeting my lair. Righteous letters to the editor, stick brandishings of withheld advertising to shut up that muck-raker. I must have hit several very sore spots indeed. Do you really want me to quit stirring the muck around to see what comes up? Funny enough, I receive a lot of letters lately from people with real and imagined beefs about the industry, but as you can imagine I'm very careful to check each one out as you can bet your sweet bippy I'm covering myself thoroughly. However, this issue will hold just a little dirt, as I have to work too in this town. So let's start:

Teaser

Good old KODAK. A little known mini-scandal came to light the other day. Our old standby, 7242, has been known to give grief to camera-owners and joy to camera-repairmen. Over the years, this stock has ground-down gates, damaged claws and gears, not consistently mind you, but now and then. It is one of those infuriating gremlins, an intermittent defect. Only since last fall has KODAK admitted that there was something wrong. It has to do with the wax or lubricant on the base side. Conservative estimates are that about 15 per cent of the stock, mostly 400' rolls, are thus afflicted. What happens is this: whatever there is on the base comes off and sticks on some part of the gate. It is gummy and it does not scratch. Yet. The film still flows freely. But put your camera down, in cold weather say, and when you start it up again it has become a very efficient glue. The film now sticks pretty well to the gate. The claw and the geartrain have to work overtime to pull the film through. If the film just stuck solid, the claw would tear the ratshit out of the film and you would at least know that something would be wrong. But no, the filmflow is normal and very soon the claw has a microscopic groove where the pull-down point is, the geartrain deteriorates and (with one Arri BL that I know of) you're shelling out 700-800 bucks for an overhaul.

Usually, one had some warning when yellow dust accumulated in the gate, most likely on the sprocket side. However it is not a case of a specific emulsion number that somehow went wrong, but it could happen in the middle of a batch. Occasional complaints were ignored or explained away, because no fault was found after

processing. However, the CBC quality control people are widely feared for their almost demonic devotion to perfection and they widened the search for the elusive glitch. It was found that the French KODAK people made their own rolls and they were blissfully unaware of the troubles we had over here. Unfortunately they sold quite happily all that they could make and they regretfully declined to supply the CBC.

When KODAK slowly became aware of the gripes they tried to do something about it. When CTV very loudly complained too, followed by other groups, they quickly changed their complacent attitude fostered by their near total monopoly. As of a short while ago they will gladly change your 7242 stock with new stock. What will happen to the disputed rolls is anybody's guess, but will they be thrown away? Or re-coated? Will they be worried by an invasion of GEVAERT? Will EDDIE HIGGINSON'S PFI lab's newly acquired GEVA Processors give KODAK a good run for its money with CTV? Tune in next month, same page, same magazine.

Stock Shots

At our last CSC meeting, our KODAK friends showed us their new stock, 7240. A very soft-spoken gentleman extolled the virtues of the new film, also called VNF. I must say, the testreel looked very nice, very sharp, even with pushing 2 stops. It was shot quasi-newsreel, with the abundant lights of a commercial set. But it had the required shake that a newscameraman is supposed to have. Puts my mind to a film, about 10 years ago, made for CBC, a sort of mini-drama that for reasons of authenticity was made in the "cinéma-verité" style, that is, with the ritualistic up and down shake of the inept newsreel. Nobody involved in that product ever thought of the fact that the newsreel guy will try his damndest not to shake. If he did, it was for a very good reason: he had just run the quarter mile to catch up with the event, or he was jostled by the crowd, or he had just come out of a bar smashed. Whatever the reason, it is NEVER a steady up and down shake. As a matter of fact I was told by the producer of that CBC masterpiece that he stood behind the cameraman to give him the appropriate goosing (geesing?) to ensure that newsreel look. But back to the VNF. Yes, fine grain structure, very nice shoulder into the blacks and, 14 years after the introduction of colour television, a proper colour temperature balance for the TV screen. The very important

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savings of 18 per cent in chemical cost and processing time, mentioned four times during the presentation, was not accompanied by the announcement of KODAK in the *Toronto Star* that as of April 26, their prices will go up by 6 per cent. Nor did any of the labs I contacted promise me an 18 per cent cut in lab costs. But such is life! And furthermore, do not be afraid that the new stock will quickly replace 7242. Plans are to carry them side by side for the foreseeable future. Anyway, it still is quite an improvement. Like: station WOR-TV in New York has fired all their filmcrews and replaced them with video news gathering crews. IATSE 644 is screaming bloody murder. Will similar steps be our lot soon?

Backtrack

Last issue I promised you some interviews I did with interesting people at the last SMPTE in November '74. But I'm told again by Mother (our esteemed editor) that space is of the essence so I'll drop them on the cuttingroom floor. Sorry guys.

W. CARSEN CO. LTD. is furious at me. Seems that I reported that LEE Filters were to be had from BILL WHITE CO. The reaming out was really not deserved as DAVID HOLMES of LEE Filters told me so himself at the SMPTE. But many things happen in a short time. So I owe CARSEN one and here goes. If something goes wrong on your ECLAIR or STELLA or BOLEX or whatever, call CHRIS RHODES or TONY KEELING. I wish I could give you their home numbers so you could bug them there. But even I don't have them. Anyway, they promise class A service, so let's find out.

And yes, LEE Filters are to be had from CARSEN.

Another bloody murder scream, this time from YORK University. Seems that they read in issue 18 my observation of a filmcrew on Yonge and Queen a while back. Sorry boys. I never said it was a YORK crew. There are other varsities around people city you know!

Answer Print

Small arguments at the last CSC meeting. About shooting film for the cinema screen and for television. We have all seen feature films and commercials go blooming when faces or objects are shown against a bald sky, or against a light background. The reason is quite simple. Video really doesn't give a damn about those pretty pictures you took. It is only interested in a black and white scale or, more

precisely, an electronic coding varying from no signal to 100 per cent signal. Very early in the game the CBC (those quality people again) made a simple rule of thumb. By all means include some white in the picture (100 per cent signal), but if you can, never more than say: 10 per cent. If you have to include sky, look for the important part of the picture, a face for instance. Be sure that you have more light reflected from that object than from the background, at least 1/2 stop or more. But again, not more than 3 stops difference between light and dark. You'll almost always get a good result. While higher contrast ratios will often reproduce nicely on a well set-up studio monitor, it'll go to ratshit on the (mostly) small adjusted home receiver. After some discussion at that meeting it was found that regretfully one has to satisfy the client first and foremost and he sees it on a perfectly adjusted projector/screen/monitor. At the same meeting the soft-spoken KODAK representative had no solutions to offer on the handling of daylight loads (100') of 7247. Please use very dim light or changing bag.

Leader

Preliminary findings on the performance of the SHOWCRON editing machine and the TGX "plastic" camera will become available in issue no. 20. JOCK BRANDEIS' expandable aluminum beam for the compleat gaffer has a very good sale in Europe. BUBBELITE on 349 West 48 Street, New York, N.Y. 10036 has a four pound soft lite (including stand and cable) that compares very favourably with the MOLEQUARTZ SUPER-SOFTLITE at 61 lbs. Has in fact nearly the same output at 8 feet. The kit with 2 complete heads, 2 stands, bulbs etc. is \$300 - f.o.b. N.Y. Not bad at all. Have to look into that one.

Enjoyed getting a letter from Edmonton, from DAVE SANDS. I haven't made up my mind yet if I'll answer him as he alternately damns and praises me. I think. But am not so sure. Dave is an old colleague of mine at the CBC in Edmonton. I am rather glad he has escaped the Stainless Steel Womb and is now successful in his new endeavours.

In the meantime, enjoy Spring and I wish you all lots of footage and a happy accountant.

See you.

Robert Rouveroy C.S.C.

BOLEX Pro-100 demonstrator sepomag, 12-120 lens, 3 new mags, sync alarm, remote cables, new case and many extras, new warranty. *Contact: Leo's Camera Supply Ltd., 1055 Granville Street, Vancouver, B.C. V6Z 1L4.*

ARRI 35, 3 lenses, 3 mags. Variable speed DC motor, AC motor, aluminum case, tripod mount w/ball, high hat, good shape. \$2,895. *Contact: Leo's Camera Supply Ltd., 1055 Granville Street, Vancouver, B.C. V6Z 1L4.*

Commission SALES PERSON: If you are presently selling 16mm films to school boards and public libraries - we need you! *Contact: Mitchell Woolrich, Viking Films Ltd., 525 Denison Street, Markham, Ontario L3R 1B8.*

NEED AN EDITOR? Canadian Film Editors Guild has a free service providing five people with the right qualifications the day you call: (416) 535-2167 *John Watson.*

ECLAIR NPR - mint condition, two magazines, battery belt, Biela motor, cords, cases, twin Arri combination bayonet and regular mounts, Imarac finder, TV ground-glass. *Contact: Greenberg-May Productions, 148 Virginia Street, Buffalo, New York (716) 856-5438.*

Pathe Professional Reflex 16mm Camera. Variable Shutter. Constant Speed 16 or 24 fps 24 volt motor. Angenieux 17-68 f 2.2 zoom. Turret Lock. All mint condition. \$2,000 Al Sugerman, West Lorne, Ontario, 519-768-1623.

Wanted . . . Nagra III in good condition. Will pay cash. Phone: Ross Redfern at (416) 531-6340 Evenings.