

CLASSIFIED

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.

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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.*

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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.

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