

**Mascelli's Cine Workbook**  
by Joseph V. Mascelli, ASC.

Filmmakers who could not have failed to increase their knowledge of cinematography and motion picture techniques on introduction to **The Five C's of Cinematography** by Joseph V. Mascelli, ASC can surely benefit themselves further by a study of the practicalities of cinematography concisely offered by **Mascelli's Cine Workbook**.

The Workbook is a vinyl encased jacket enclosing a wire-bound Text of one hundred and forty-one pages which, in the opinion of this reviewer, alone is worth the entire purchase price. With this an equal sized book entitled *Tools* is presented. This unfortunate title embraces a series of disc calculators, grey and colour scales, focus charts, nomograms, grids, etc. which are thoroughly useful devices that I would prefer to see bound with the appropriate descriptive section in the Text rather than the separate entity. With these devices is a short explanatory section on their use stated in an unmistakably clear way. The back of the plastic jacket is decorated with a miniature silent slate board and the back of the front cover has a clear plastic envelope containing lens tissues, ruler, orange stick and odd donations from advertisers who, to some unknown degree, appear to have sponsored the publication.

The degree of commercialisation is regrettable but it is kind to note that the major sponsors are those companies to whom we are indebted for major advances in film-making technology over the years. Such companies who have and are making significant contributions to the art and practice of cinematography are seen, companies like Panavision Inc., Arriflex Co., Rosco Laboratories, Samuelson Film Service Ltd., etc. It is useful to know names and addresses of such lively companies but advertising is better restricted to a comprehensive appendix of those companies most active and dedicated to the expansion and consolidation of the film industry.

An investment of \$15.00 in the purchase of this Workbook, is highly recommended to all students and practising cinematographers since it contains highly informative chapters on Exposure, Colour Balance, Laboratory Processing, etc. that, regrettably, is not common knowledge and it thus fulfills an urgent need.

While not replacing the ASC Handbook, **Mascelli's Cine Workbook** is nevertheless a rare contribution in its own right. Since the author is a front rank working cinematographer the data presented can be considered authentic and practical.

The Workbook is published by CINE GRAFIC PUBLICATIONS, P.O. Box 430, Hollywood, California 90028, U.S.A. Price: \$15.00 until September 15, 1973 and \$20.00 thereafter.

— Reviewed by Wally Gentleman,  
CSC, BSC, FRPS, MBKS.

*After a year of enforced idleness due to medical causes from which he has now completely recovered, Wally Gentleman, CSC was the victim of a freak accident that sent him back to hospital for a further month with extensive burns. He expects to make full recovery that will allow him to resume his professional and political activities in furtherance of Canadian film objectives as soon as practicable.*

**Principles of Cinematography** — a Handbook of Motion Picture Technology by Leslie J. Wheeler FRPS, FBKS — Fountain Press Limited, London. 400 pages, 166 illustrations

This book is useful for anyone working in the film industry as producer, director, camera or soundperson, or laboratory technician.

A good basic knowledge of the processes involved in motion picture production helps you make a better film, and avoid the many pitfalls from stock to release print. Film students, novice filmmakers or anyone trying to break in, please note: this book is a must — you need all the help you can get.

**Principles of Cinematography** not only gives detailed information but also allows more extensive reading through the journals and texts listed in its excellent bibliography. This feature is especially important for specialists working in the various aspects of filmmaking.

A friend was able to put this book to good use when his optical track arrived from the laboratory and betrayed an unacceptable noise level. It turned out that the track was underdeveloped, i.e. not being either black or white but having grey areas as well; thus causing the hiss.

Oddly enough, the book does mention the recent development of incorporating a Vidicon camera in the reflex optics of some film cameras and therefore enabling the cameraman and director to view each shot immediately afterwards on the video monitor. But it does omit the Techniscope format which uses a 2-claw pull down mechanism instead of the usual 4-claw to gain a widescreen format. (Some workers believe it is cheaper than Super 16.) It also fails to mention the IMAX format. Nevertheless, **Principles of Cinematography** is quite complete and very useful.

The following is a list of chapter headings:

1. General Principles
2. The Cinematograph Camera
3. Film Emulsions
4. Film Processing Equipment
5. General Quality Control in Film Processing
6. Sensitometry
7. Printing Motion Picture Film
8. The Reduction Printing Process
9. Special Effects and Editing Equipment
10. The Motion Picture Projector
11. The Addition of Sound to Films
12. Processing Photographic Sound Films
13. Photographic Sound Reproduction Bibliography Index

— Fraser McAninch  
Freelance Soundman

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