

ROUGH CUT

by Robert Rouveroy C.S.C.

Hurrah! There is light at the end of the tunnel, as Kissinger used to say. Gone for the moment are the paranoid days, when well known cameramen skulk through the CBC halls looking for a day's work here and there, skillfully evading each other's probing question. It's funny how we boast to each other about our good fortunes, our fantastic assignments, meanwhile concocting unheard of explanations to keep that damn bank manager subdued.

Let's face it. Not ever in the last 20 years has the job situation been so precarious for the freelance cameraman. Most of us will have to face the fact that our annual gain has taken a nose dive.

The best thing I can see in this situation is the probability that the guppies and magpies in our industry will be discouraged and will hopefully end up doing their thing somewhere else, preferably very far away from the film world.

First Cut

Talking about magpies and guppies, the unfair competition situation I reported on several issues ago, is still going strong. Listen to this: the University of Toronto has a video unit that prints rate cards for the industry. Sample: one day location taping is around \$900.00. The lowest quote from the industry is about \$2,500.00. No wonder CTV's **W5** has taped there a few times. Global TV, knowing a good thing when it sees one, uses the University of Windsor facilities on a regular basis. When confronted, a U. of W. spokesman claimed that government money was so tight that hardly any funds were available for the upkeep of their video equipment and that they are forced to offer their facilities to the outside world.

Prime Cut

So what happens? A company called Zodiac, from Detroit, now uses U. of

Toronto's "gimmick man", Robert Rouveroy C.S.C. is developing new cinema equipment to expand the possibilities open to modern cinematographers. He is the president of Robert Rouveroy Films Ltd. and shares ownership in a new company, Cinimage.

W. facilities for their shows. And not for educational shows either. Their commercial shows are distributed in the States. We now have a very interesting situation. First the video equipment is purchased with the usual exemptions like Federal and Provincial sales taxes, import duties and special educational licences, then they are staffed with government paid technicians and students. Then, to add insult to injury, rate cards are printed with prices wildly out of whack with normal industry fees. And to top it all off, commercials and shows are made for the American market. No wonder our fragile industry is hovering on the edge of bankruptcy. Sweet Jesus!

Stock Shots

More on all this in a future issue, if you are interested. Let me know will you? I feel rather lonely, as I have to make a living too in this industry. When you put yourself on the firing line you must expect to be shot at so it helps to have committed reinforcements.

A Wind

Good friends came back from Filmex '75 in England with a bunch of goodies. First, Bach-Auricon finally got their feet wet in the portable 16mm market. About time too, I think, but I'm afraid it is too little, too late. In sheer sophistication, let's say electronic wizardry, it belongs back in the stone age. The CP-16 was evidently well received at Filmex and should take over a large part of the European market, especially in the single-system mode. An unexpected fall-out of the worldwide recession makes the North American motion picture equipment very competitive indeed. Money-wise, all our gear is very attractive to the European market.

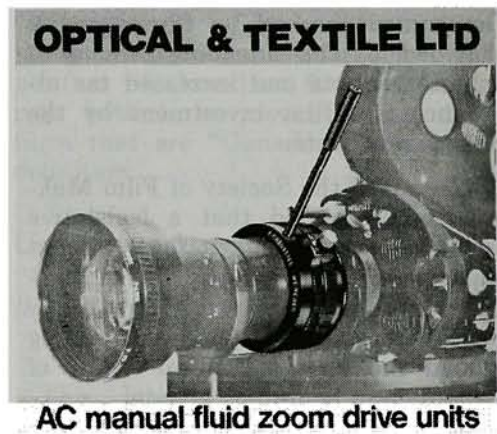
The Cine Voice 400 by Auricon does not show a reflex shutter. The motor by Soundrive mentions a "brushless" DC motor, commonly known to us all as a Hall Effect motor, developed by Siemens a long time ago. These motors, or variations thereof are used by nearly all the newer cameras and tape-recorders. The battery pack is still separate, and so is the amplifier. Yet, the Auricon movement is probably the finest I've ever seen and has been duplicated by the CP-16, Frez-

zolini, Yoder, and others. I would hazard the guess that the Cine Voice 400 will be quickly snapped up by the modifiers, because the price, as they say, is right.

So, in short time, you'll see this camera reflexed, electronized, clamp-on battered, ledded, microphonized, etceterated, until it will be just as christmassy as the CP-16, TGX 16, and all the other one-man-bands. And be the same price too. But it will have the original Bach-Auricon movement, and because of that, it will be a most welcome addition to our stable.

B Wind

From Optical & Textile Ltd. (would you believe that name? Maybe they market bikini's for wide-angle lenses!) comes a very interesting gimmick, what they call an "AC manual fluid



zoom drive unit". All of us have had trouble, at one time or the other, to make perfect, jerkfree zooms. So, in super critical work, we rely on motorized zoom drives. Trouble is, they often look too perfect, or too mechanical, if you wish.

Well, these Textile people have come up with a very rugged looking device that fluid-couples your hand-movement to the zoom mechanism. The idea was so simple and lucid that I promptly put down an order with Alex L. Clark Ltd, here in Toronto. Looks like a must, to me. It'll fit on all zoomlenses and will probably retail under \$300.00.

Answer Print

I expect to be critized on my efforts in this magazine. I've been wrong many times, the great gaffer in the sky knows,

and when it is pointed out to me where I went wrong I try to correct it and promise to behave.

Now I find myself accused of male chauvinist piggism on the basis that I once compared cameras and their characteristics with women's traits. This came to light in a mini-editorial in the magazine **Interlock**, an inplant effort of the women's section of the NFB. They referred to an issue no. 16 of **Cinema Canada**.

I quote:

"He (that's me) proclaimed about a Beaulieu camera: 'At first sight a very flimsy thing, almost feminine in appearance, but quickly proving itself a very tough broad... Of course there are bad points too, like any woman has.'"

It's true that women have been discriminated against for a very long time including in the film business. It is also true that comparing cameras to women might sound patently unfair, even if it was meant in a lighthearted manner. That is not M.C. Piggism, but at most, Pigletism! My experience is however that the truly professional woman filmmaker is not discriminated against, unless it is by her own peers. Example: at a recent Women's Film Festival at Ryerson a whole bunch of unadulterated gathering of bilge from cuttingroom floors was presented to us as the great works of Canadian women filmmakers, completely bypassing the films of Beryl Fox, or Susan Dexter, or Terry Thomas, or Mai Gardner, or Carol Armstrong who won an Emmy, and all the others we have in Canada alone. What about any mention at all of Leni Riefensthal who made documentaries in the thirties that would blow your head off.

Dear **Interlock**, if I have hurt your sensibilities I may remind you that the same happens to us. It was a woman soundrecorder, as a matter of fact the same woman who did the sound on **The Loud Family**, a PBS spectacular a few years ago, who christened the AKG D 900E, a very long, very black shotgun microphone, for very obvious reasons: "The Sammy Davis Jr."

Air-Print

My good friend Curt Clausen, of Edmonton, had a horrifying experience a few months ago. Upon finding that his Eclair ACL motor had given up the ghost, he repaired first class to

Toronto to have it fixed. As he is one of the fortunate free-lancers who work constantly and hasn't got a clue what the word "recession" means, he intended to have it repaired the same day, having to hurry back to fulfill many obligations. Alas, no such luck, as the insides of the motor were thoroughly burned out. But the representative of Eclair, W. Carsen et al. conspired to loan him a replacement motor while the original got repaired. And here the horror started.

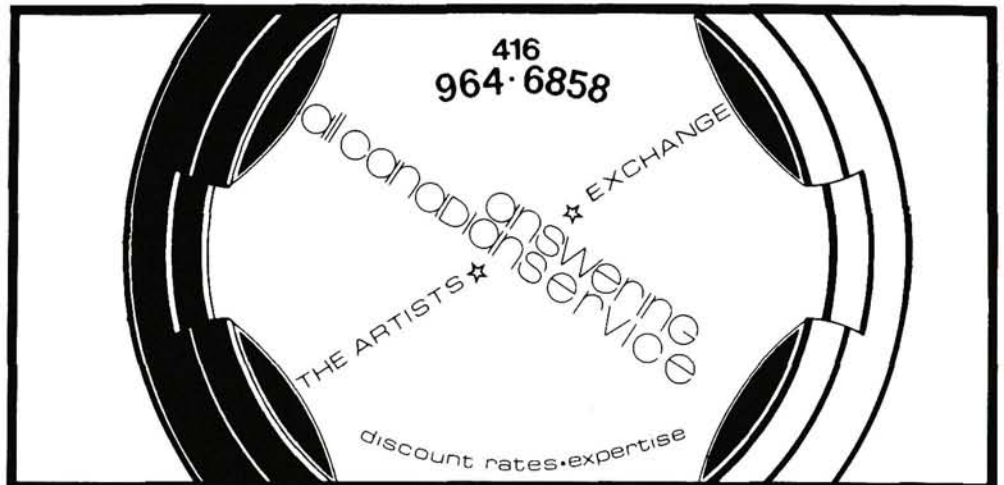
This replacement motor was of the beefed-up type, with all kinds of switches, like: multiple speeds and "24-25" frames. Well, our North-American system is rather simple: the switch lever points towards the desired action. Not so in the French system: the switch lever points towards the opposite action, *but* displays the right action with a red dot. Poor Curt, very busy, shot *five* programs over the space of a few weeks, with 25 fps. His assignments followed each other (lucky devil) so quickly that the first one just got synched-up when he completed the last one. Curt called me at midnight, anguished howls from 1500 miles away. Galloping, not creeping sync! □

For sale: Bolex EBM, Switar 100 POE, Switar 10mm Macro-Yvar 150 mm, crystal and pilotone control, 2-400' mags w/take-up motor, extra battery and case, carrying case for all, model C O'Connor fluid head mounted on Bolex legs. Contact: John Stearns (416) 862-0087, 924-8391.

For sale: Auricon Duncan conversion, 12-120 Angenieux, M-A 11 w/heads, Frezzolini powerpack, all in excellent condition. Box 46, 406 Jarvis Street, Toronto M4Y 2G6.

For sale: Eclair ACL 400' magazines, brand new, 30% off list. Fred Shelby, Box 94-165, Richmond, B.C. (604) 278-0787.

Former Editor/Publisher of Cinema Canada magazine with extensive university and film production background looking for media related position anywhere in Canada. Conscientious, alert, knowledgeable, willing to work hard for reasonable salary. Good references and resume on request. Co-founded this very publication and ran it for three years. Contact: George Csaba Koller, 6 Washington Ave No. 3, Toronto M5S 1L2 Ontario. (416) 924-6166.



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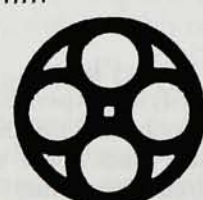
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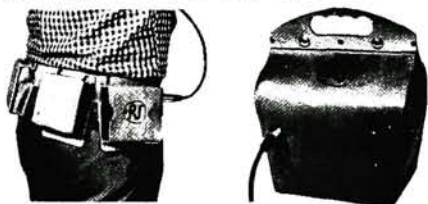
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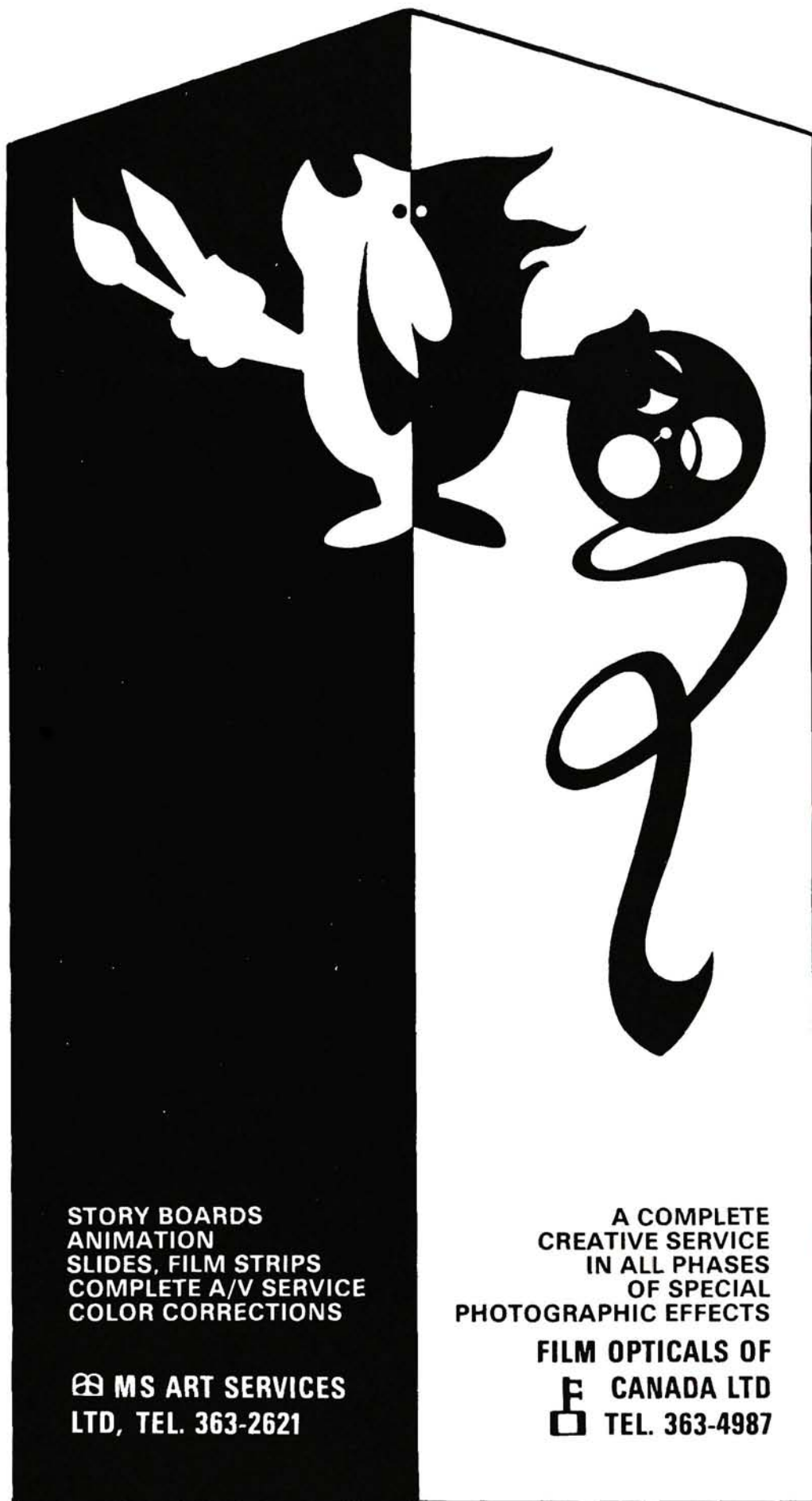
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