

TECH NEWS

New Zoom Lens From Angénieux

After having established a reputation for the finest 10 - 120mm zoom lens available for 16mm cinematography, Angénieux Corporation has announced a new item that should be of interest.

The new lens has a zoom range of 10mm to 150mm for a ratio of 15:1 and focuses down to a mere 80 cm (32") from the image plane while retaining zoom capability. This results in a field size that can be as small as 26 x 36mm (1" X 1 3/8"), while leaving a working distance of 60 cm (24") between the front lens and the object, for proper lighting and camera manipulation.

Angénieux has made several compromises in the overall operation of the lens in order to minimize size and weight. These will become standard operating procedure for the cameraman once they are recognized but should take some getting used to at the outset. When focussing between 80 cm and 1.5 m (32" and 5') only focal lengths above 40mm can be used, to avoid vignetting and portholing. Secondly, the lens should be used above T/8 when zoomed to the maximum of 150mm. And thirdly the maximum aperture reduces as the focal length increases, so at 10mm it is T/2.3, while at the 150mm focal length it becomes T/3.2. The aperture remains constant throughout the entire zoom range at T/3.2 or smaller iris openings.

In keeping with modern trends, this lens will be marked with "T" stops only, and of course, these are the only markings necessary for setting exposure.

Film House takes a stand on Colour Neg II

Film House Bulletin No. 1 dated October 30, 1974 backs up Kodak's statement that 7247 and 5247 (16mm and 35mm respectively) . . . "Colour negative II film represents an improvement in granularity and sharpness at the same exposure index as 7254-5254 . . ." but does note that *correct* exposure is the key to getting the best possible results from this original at all print stages including intermediates and printing masters.

The bulletin further states that "forced" processing should be avoided

in their opinion because of the "almost immediate adverse reaction noted in cyan shadows, magenta-red highlights, increased grain and contrast which appeared at the equivalent developing time to *one stop under or over* exposed."

It is recommended that in a situation of over or under exposure, *developing should be normal* and the required print be timed and graded accordingly.

The bulletin goes on to say that Film House recognizes that in order to achieve the optimum results from the new stock, tests are an absolute necessity, and that in order to provide a service to the profession and to promote and enhance photographic standards, they will accept and process exposure tests *free of charge* for the purpose of establishing mid-printer scale dailies.

In order to take advantage of this service, call Film House Technical Supervisor, Colin Davis, about developing and sensitometry, and David Herrington, Chief Timer, about densities and colour balance, regarding this most welcome service.

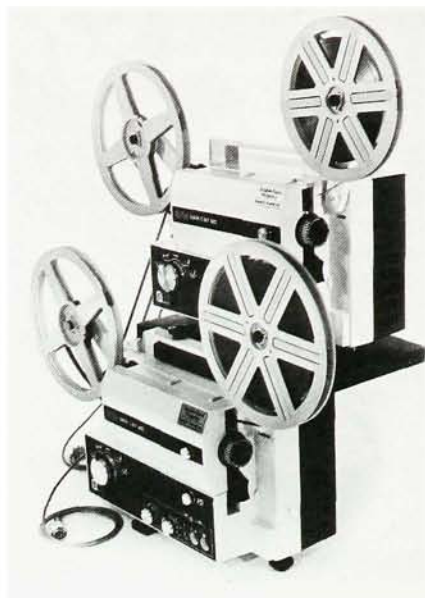
Film House, 22 Front Street West, Toronto (416) 363-4321.

Super 8 Double Band Projector

With the advent of Super 8 double system filmmaking in the last year or so, and its ever-increasing popularity among both amateurs and professionals, comes the demand for more sophisticated equipment to parallel the items available for those working in the larger gauges. Super 8 Sound in the U.S. is the major supplier of new devices, and the introduction of a Double Band Super 8 Projector for screening double system prints and sound tracks carries on their tradition.

The Double Band Projector consists of two mechanically connected Eumig S807 projectors which can run forward, reverse, or stop in perfect frame-for-frame sync interlock. A supporting table for one projector holds it above the other so all recording and transport controls are easily accessible from one side of the unit. This permits easy threading of the picture film and sound track. The two machines can also be easily separated and used individually.

Once running in sync, either projector can be in either playback or record mode, permitting sound transfers from fullcoat mag to mag edge stripe, or vice versa. The inching knob on one of the machines also serves as a clutch, allowing the projectors to run independently.



For more information, contact Super 8 Sound, 95 Harvey St., Cambridge, Mass. 02140 (617) 876-5876.

No More Claw Pulldown

One of the most interesting new items to appear at the SMPTE convention in November was the "Hollogon", an alternative to the intermittent movement. It basically applies the principle of the flatbed editor to projection, i.e. a multi-faceted prism revolves with the passage of the film, and no stop-start movement is required, while the system can be applied to all gauges of film from Super 8 to 70mm.

In addition to not being intermittent in motion, the system also has absolutely no flicker at any film speed. The transition from one film frame to the next is accomplished by successive fading in and fading out of images. This means there is no shutter at any speed. The projected light always adds up to a unity of 100 per cent.

For projection, the system eliminates film rattle, and vertical instability or image bounce. But probably the most important consideration comes in transferring film to video, since any video camera looking at a "Hollogon" projection system will see only what the eye sees, no black bars to interfere. Also the film can be moved in front of the video equipment at *any speed*, meaning a film for television could have a length of 55 to 65 minutes and still be presented during a tight television hour-long spot without cutting or filling, by merely changing the projector running speed. We should see developments in all areas, including cameras! See "Rough Cut" this issue.

We will be attempting to keep up

Super 8 everything

Name _____

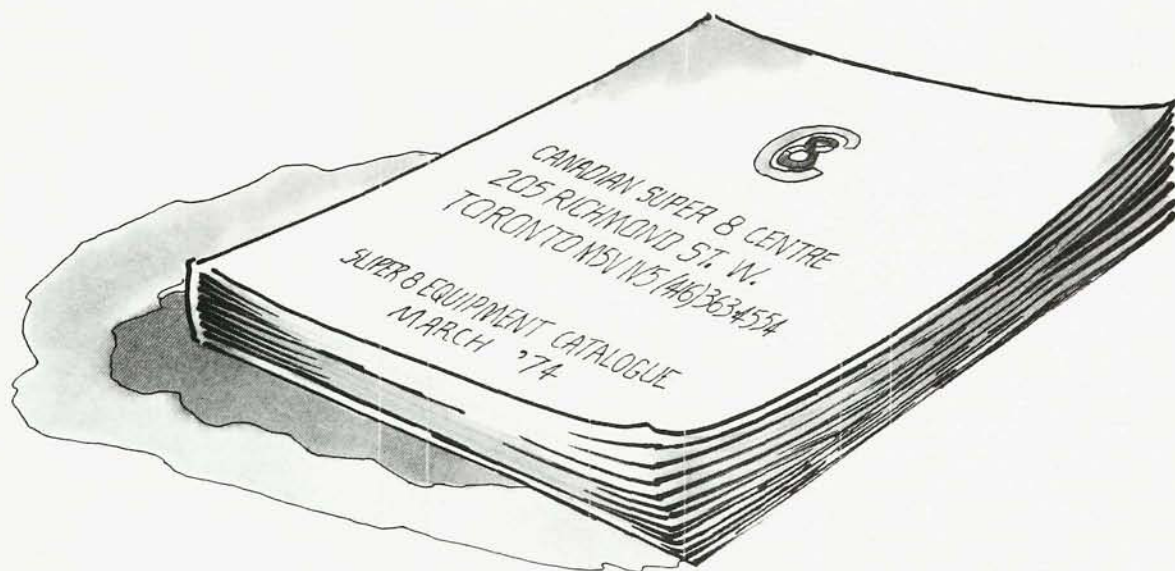
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Super 8 everything

we can answer
all your questions with
this free catalogue



The Canadian Super 8 Centre has the equipment to make your production professional from shooting to screening, and all the steps in between. We rent and sell cameras, sync systems, lights, editing and production equipment. Fill out the card opposite to learn just how professional Super 8 can be.

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with developments in this system which has been announced by *The Intercraft Corp.*, 225 Park Ave. S., New York, 10003. (212) 260-2150.

Kingsway Film Equipment to Distribute Frezzi

The newest 16mm single system camera from Frezzolini Electronics Inc., the Frezzi-Cordless Model LW-16 has scored a great hit at past photo shows at Photokina in Germany last September. In order to cope with the increased demand for sales, service and information regarding this camera, agencies have been established in both Canada and England. Our own agency is *Kingsway Film Equipment Ltd.*, Toronto and Vancouver, 821 Kipling Ave., Toronto, (416) 233-1103.

Communications Arts Inc. Gets Distribution by W. Carsen

W. Carsen Ltd. becomes official distributor for the Communication Arts line of Professional Motion Picture Camera Accessories including the Universal Crystal Sync Motor Control and the POM Crystal Speed Meter. Carsen will also be distributors of Haflexx Crystal Camera Motors for most popular professional cameras.

W. Carsen Co. Ltd., 31 Scarsdale Road, Don Mills, Ontario, M3B 2R2. (416) 444-1155.

Berkey Colortran distributed in Canada by Rutherford

The Berkey Colortran Lighting System including units for key, fill, punch, toning, spot, and special application lighting for film, television and theatrical purposes, lighting control equipment, and Berkey Colortran quartz iodine bulbs, are now available from Rutherford Photographic, 211 Laird Drive, Toronto, M4G 3W8. (416) 422-1340. The equipment will also be available through branch offices in Montreal, Vancouver and Ottawa.

Rutherford's 12th Annual Equipment Show will be held on April 2 and 3 at the Holiday Inn, 1250 Eglinton Ave. E., Don Mills, Ontario. The show will include camera, studio, and dark-room equipment for still photography, electronic and mechanical photo equipment for scientific and research agencies, and lighting and lighting control systems for television. Photo processing and audio visual items will also be featured. Contact Rutherford for pre-registration information.

New Edition of "Table Talk"

Motion Picture Laboratories, Inc. in Memphis, Tennessee carries on their publications programme aimed at bringing inside lab information to the producer through a very informative series of publications entitled MPL Table Talk. The current issue, No. 7, "What Happens to your Film at the Lab, part 2", covers the colour additive printing process from timing to the evaluation of the Trial Answer Print. Table Talk No. 7 and previous issues are available free, and are highly recommended even for those in the know, as a valuable reference source book.

Write *MPL Labs Inc.*, Box 1758, Memphis, Tennessee, 38101. The series of booklets is also available in quantity at no charge to teachers in the communications industry.

Harris Kirshenbaum

ROUGH CUT

Let me tell you what happened since the appearance of the December issue of CINEMA CANADA. Rumors are wont to be rife in our particular kaffeeklatsch and rumor had it I was charging forth, brandishing assorted weapons in the direction of Universities, Colleges and what-have-you. Just for once this rumor is mostly true. Information gathered around town and elsewhere points to a whole rash of incidents that will do damage to the fragile filmindustry around us if it is not stopped.

I wish I could stop it. However, it is up to you, reader and filmmaker, to do so. All I can do is write about it. So here is the

Fade In

For countless years EATON's had a Christmas Parade film made. It was done in-house, with free-lancers hired to do the shooting. In 1974, for assorted reasons, EATON's decided to farm the whole thing out. A bid was made, by the same company that furnished the free-lancers over the years. The bid was very low indeed, but it was only a one day, straight forward shoot and edit job. At the

very last moment the company was informed that their bid was rejected. All is fair in love, war and competition, but when the company found out that the winning bid was about half of theirs, they felt rather shirty.

Then it got out that the winners were two students from York University. No flap about that. We've all been beginners and we've all worked for nothing, just to get experience. But still, where did these maggies get their gear from? Quick check around town. No, nobody rented them gear. By this time word got around about York University lending them the gear, and the film industry got good and mad.

You see, most Universities offering film courses acquired their equipment with tax monies, and purchase said equipment tax exempt and duty free. Of course with the proviso that said equipment will never be used in the crass commercial world. The inevitable happened, the one inescapable fate of us all: death and taxes. The embryo Student company omitted to charge EATON's with the appropriate federal and provincial taxes. Now, everyone involved with the whole sorry mess is firmly held by the short hairs by the servants of the law.

The producer of the Parade film visited me, accompanied by the co-producer. During our talk, one thing became very clear: they had really no idea what they did wrong and why it was wrong. While we visited for more than four hours, I have the suspicion they left with the firm conviction they had done nothing wrong. One solace is that by next year, when they have left the University and are competing in that crass, cold business world of ours, they will be the first ones to cry bloody murder if they'll get bumped out of a job by a student with University supplied gear. Funny thing, one of the remarks made was that the "filmworld" should make a place for the graduating student. We "owe" it to them. Ah, to be young and trusting again! By the way, have you noticed that universities seem to turn out only directors and cameramen? I've never met a student whose burning ambition was to become a soundman, or all the hundreds of other jobspecs we have in the film-world.

Dissolve

The 116th SMPTE conference was held in Toronto in the week of November 10, 1974 and a good one it was. At the exhibit I met many old friends and made many new ones. One of these was GUNTER MELEE of