

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**

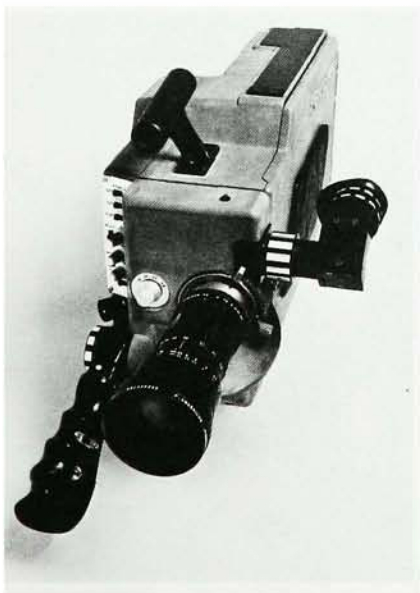
The 116th SMPTE conference was held in Toronto in the week of November 10, 1974 and a good one it was. At the exhibit I met many old friends and made many new ones. One of these was GUNTER MELEE of

TELEFILM in Oslo, Norway. One of the co-inventors of super 16, he travels widely and knows quite intimately what happened with the ECLAIR company. Next issue will include an interview we recorded.

### Crosscut

Before I get back to cameras, some glimpses for soundmen and gaffers: at the BRAUN booth, the new NAGRA IS-D. Looks like Kudelski is smarting from the Stellavox competition. With tape and batteries it weighs 10 lbs (Stellavox 8 lbs). One speed, no stereo, no pilotone, no phantom supply for condensor mikes. Wonder who'll buy it? Incidentally, if I seem to favour the Stellavox, it is based on a trouble-free experience of four years' exceptional performance at-30F. on the prairies to a 110F. with 85 per cent humidity in India with no service except for one cleaning and check in Holland and that was because it was free. For one reason or the other, Stellavox never took off on the North American Market. CARSEN & Co now have the agency and promise good service. However, the service man may be lonely, like the Maytag Washer man of advertising fame. CARSEN, by the way, also services and sells the ECLAIR ACL. For the soundman there is an absolutely wizard little microphone, the MINI-MIC, now handled by CINEQUIP. First shown at the Toronto SMPTE, I took it home for a test. It is very good indeed: smaller than the Sony EM-50 with a sound quality very close to the Sony. It has exceptionally little handling noise.

The latest issue of the S.M.P.T.E. journal arrived in the mail with repor-



tage of the November conference and it looks, at first sight, like a most thorough description of all the available goodies. Not so, however. For some dark reason, the hit of the show was completely overlooked: the GENERAL CAMERA CORP. new TGX-16mm was never mentioned. Let me fill you in. . . .

Have you ever in your dreams built a camera from scratch, incorporating all the goodies and gimmicks you've thought up and added to your own gear? Or even started on one, like I did several years ago. I utterly failed, simply because I didn't know enough. Imagine my surprise when I saw and handled this 9 pound plastic camera that was a dream-come-true. I accuse this s.o.b. DICK DI BONA of invasion of (dream) privacy and stealing all my ideas, and then improving on them. It might have happened twenty years ago when he and I were both shooting for FOX MOVIE TONE in the Far East. But that is another story. . . . I tried my damndest to find something that he had overlooked in the design and finally came up with an automatic drink dispenser for thirsty cameramen. He was crestfallen and promised to look into it.

All fun aside, this camera seems to be the only one I've seen that was cameraman designed, without the frills, protrusions, angles, contours and connectors so dearly beloved by the camera design biggies. And the price is right, under \$10,000 for a "loaded" outfit, including magnetic s.o.f., orientable view finder etc. Just think of film magazines for under hundred bucks! CINEVISION in Toronto is the dealer.

Don't run off and buy the first one - it will take time to catch the glitches that are invariably the plague of any new design. Wait a little while and stall your plans to buy a new camera until the first industry reports are in. (I'll fill you in later in the year.) However, if you want more info, write directly to GENERAL CAMERA at 471 Eleventh Ave., New York, N.Y. 10018 or call (212) 594-8700 and ask for LEO LUKOWSKY.

Other things I found at the conference but not mentioned in the JOURNAL are some clever Canadian inventions. First, PALLITE VIII by Photographic Analysis Ltd., of 8 Brian Cliff Drive, Don Mills Ontario, tel.: (416) 455-6410. The PALLITE is a variable light (from 600W to 2400W), specially designed for photo instrumentation. Like, when photographing at extremely high speed (1000 fps and higher) you need a tremendous amount of light to get an exposure.



Well, at 2 1/2 feet subject distance, you can count on 24,000 f/c. And because of the design, it is shadowless light with a subject temperature of less than 160 degrees, even after 10 minutes. A brilliant solution for very difficult assignments.

Of interest to gaffers is Jock Brandeis' expandable aluminum beam for hanging backlights in location rooms. It seems to be extremely well designed and sturdy and is available at CINEQUIP, 41 Scollard St., Toronto.

### A-Track

During my daily visit at the exhibition I ran into DAVID HOLMES of LEE FILTERS, Andover, Hampshire, England. He makes very high quality filters for color temperature correction. A most interesting man who had some pithy things to say about the state of the art of movie making. I interviewed him over a nice cold drink.

R. Dave, tell us about your background.

D. I've been a cameraman all my life, first in documentaries, later in features. I started up this business because I felt the industry needed a better supply of filters than was available. This was some time ago. I was working at the factory. . . .

R. That is Elstree studio, right?

D. Right, the APBC at Elstree.

R. Tell me, what's your attitude towards the increasing tendency of newer cameramen to let uncontrolled light go whoosh. Many films are now made where the windows in shot are not filtered with 85. If it goes blue, well, tough, blue is blue, your eye sees it and so does the film.

D. You're on my hobby horse. I deplore to see our art prostituted that way! It is immoral. I say that the technician that does that doesn't know his job - he is lazy. Cinematography is like painting. It should be done with

beauty.

R. For example, the one cameraman that really sticks in our mind is **FREDDY YOUNG**. His film is always perfect. It often has the luminosity of Rembrandt. Up to 1965 all Hollywood films were dead-on and perfect, everything was carefully filtered. But now you see more productions shot by cameramen who seem to be trying what they call "wider horizons" by shooting everything as it is. . . .

D. So nowadays they call it "cinema verité". What else is new? You have to realize that people like Freddy Young and others of his generation were cinematographers in black-and-white. They were brought up to illuminate, not to light-up. You had to grade the film. Your shadows were the difference between low light and high light. The care and love lavished on every tiny detail! With the new films and new lights, like quartz and metal halide and HSI and the fast lenses, maybe the art of cinematography is dying. Maybe the newest stock, 47, will bring that art back. While it is very sharp, it is also very contrasty, it's like Kodak has gone back a whole generation. Bless'm! Now we're coming out with the filters to cut down the contrast. Let me tell you something: and I'm now going all the way back to 5248. I was doing a picture in Greece and shot part of the film on the first batch we received. Then we switched over to 5241. So there I was in Greece, in July, and I had no combination filters. Lenses at that time were so bad that if you stopped down to f18 or 16 we had a nice blue spot. Anyway, we found that the best aperture was f8, so consequently I had to put on a polascreen, because we didn't have neutral density. Maybe that's why I'm in filters now. That's how it all happened, being frustrated.

R. Is there a future for the film cameraman?

D. It depends on what you perceive the cameraman to be. With the new electronic viewfinders, like the Aaton Beauviala camera, obviously the cameraman will become a technician in many respects, because the director will have a larger chunk of the responsibility. But there is the side of the cameraman that nobody will be able to take away from him. And that is the ability to "paint" the picture, bit by bit with lights and, I hope, filters. My filters!

Well, he was entitled to get that last line in. His filters are now for sale by **WILLIAM F. WHITE**. I hope he'll do well, firstly because his filters seem a

bit less expensive than his main competitor's and secondly, I tried his blue booster over my lights and the melting point seems to be quite a bit higher.

### Short Ends

I'd wished more room on these pages, but I'm told to keep it short, for many and varied reasons, mostly to do with the problems that all Canadian magazines have. That is, we're nearly broke. We could do with a great deal more advertising and that's up to you if you want this magazine to go on publishing.

Let me recap however, some of the highlights I heard at the SMPTE. **FRITZ SPIESS** csc had a very interesting paper on a three dimensional Test Chart for color films. New ideas in this field have been long overdue and the problems we've been having with the 47 stock surely point out a need for re-designing film stock. **KODAK**, are you really listening?

**MIKE LENTE** csc presented his **TRILENT** system. We've had an article on this system in Issue 16. Interest was very high and I hope it'll take off. Again we see that the Canadian Film industry has outstanding people with new ideas that need our backing. Hope that there is some sugardaddy out there who picks up and invests in these people. He could make a mint!

Maybe at a later time I'll come back with more goodies from the convention. I must say I was very impressed by the smooth running and outstanding organization of the Canadian hosts. In ten years we'll see them back here again.

### Scratches

More dirt and gossip: first, all about **SHERIDAN COLLEGE**. Yes, the same college that last year was involved with a **TRUE NORTH** segment for **O.E.C.A.**, using school equipment. But I'm assured this won't happen anymore, maybe because they've now felt the results from unfair competition. You see, at Sheridan they train a lot of animators and they have just been informed by the same **O.E.C.A.** (the Ontario Educational TV station) that 50 animation films are going to be made by **ZAGREB** films, in Yugoslavia. For the **O.E.C.A.** Oh, that hurt!

**GLENN LUDLOW** who is at **CONFEDERATION COLLEGE** in Thunder Bay made a film last year for **TRANS-AIR** with his students and with College-owned gear. Apparently it was a success, so Glenn made a trip around the country trying to drum up more business. However, he advertised too loud and a "concerned group of (film)-

spokesmen" are very busy trying to clip his wings and assorted family jewels through a brief to The Hon. Bill Davis.

At **MOHAWK College** in Hamilton an enterprising young magpie tried to rent out the College's newly acquired **CP16**. For \$15.00 a day. He was gently (I hope) reminded to walk the straight and narrow. The same thing happened a few years ago at **HUMBER College**.

A **CBC** spokeswoman has assured me that their habit of hiring filmcrews with all gear for a pittance, from **YORK University** and other colleges has ceased. If that is so, what director did I see a few weeks ago at the corner of Yonge and Queen with (you guessed it) a University crew?

### Answer Print

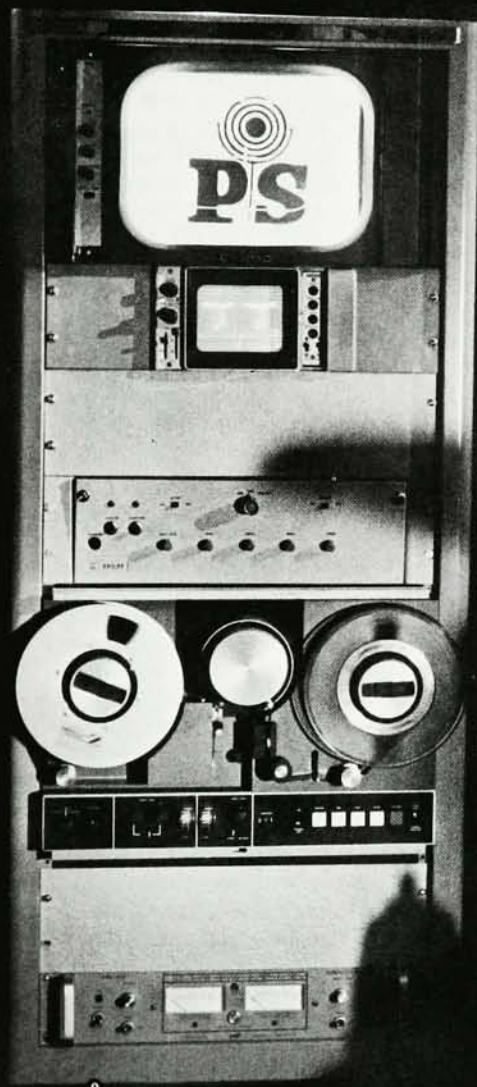
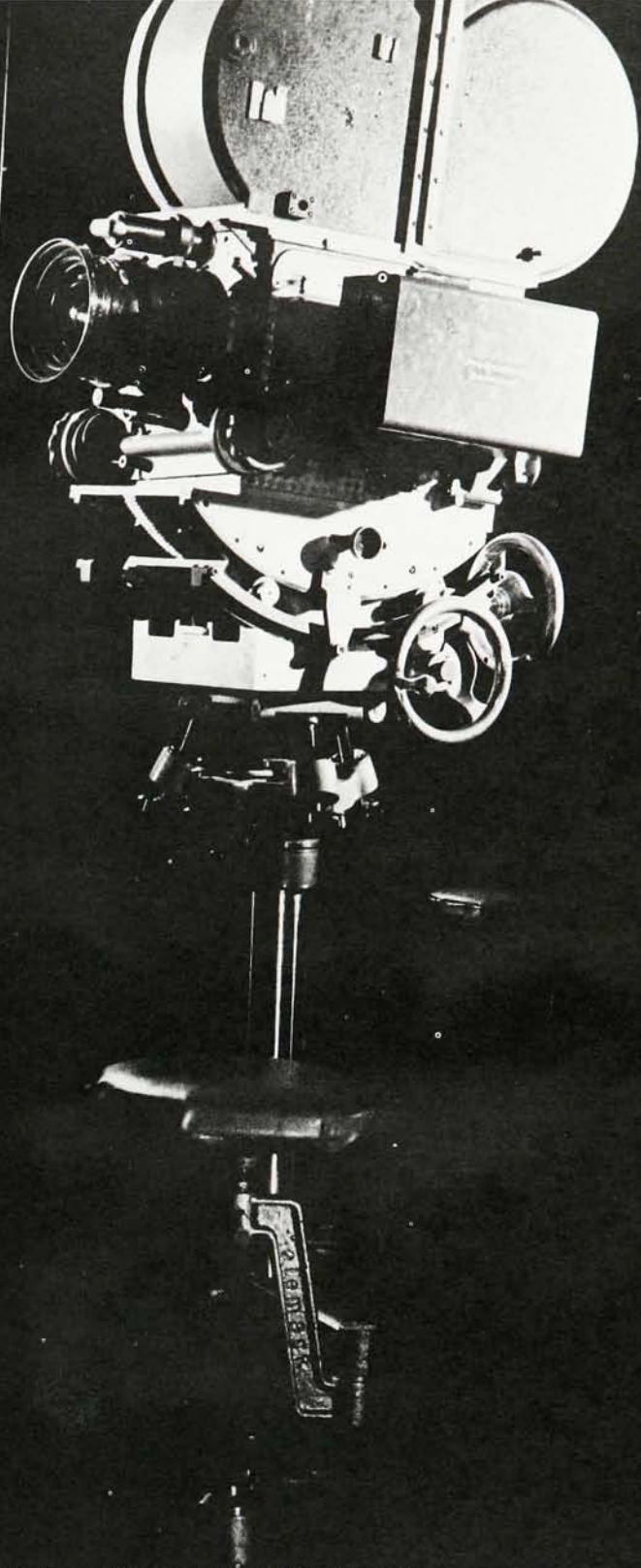
A very good tip this time from **BILL RHODES**. Seems he went to **P.E.I.** last fall to do some preliminary shooting on 7247. Be very careful when loading 100ft rolls in your camera! Light will penetrate up to 40 feet on the daylight loading spool, as Bill found out to his chagrin. Calls to Kodak Rochester brought no relief, they seem to be blissfully unaware of the problem. Their solution is to load and unload the film in a changing bag. Ever tried to load a Beaulieu that way? What the hell is a daylight spool for, anyway?

### Leader

To this day I've received only 22 completed questionnaires. While I have a rough idea of rates across the country, the sample is too small to get meaningful figures. So please get your **CINEMA CANADA NO. 17** out of the garbagebag, fill it in (it's on page 23) and send it to me. It will save us a pretty penny and help combat pollution. May you all have a good year and weak competition!

See you.

**Robert Rouveroy C.S.C.**



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