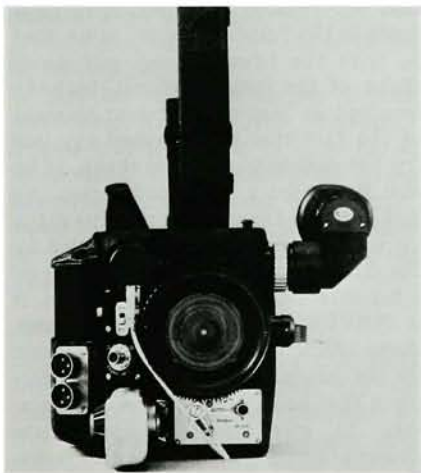


# TECH NEWS

## CP-16R Adds New Accessories

Cinema Products' Reflex 16mm Camera System seems to be growing every time we turn around, with some new addition making possible different kinds of shooting with the same basic rig. To start with, for those who've been living in the foothills of the Andes for the last year, the CP-16R is a lightweight, crystal control, reflex, single/double system camera, that lends itself very smoothly to the "one-man-band" type of shooting often prevalent in news gathering. Everything is part of the camera body including sound amplifier, battery pack, and reflex viewfinder. The two latest additions are an automatic (and semi-automatic) exposure system, and a Studio Rig package for those very demanding shoots.

The automatic exposure system is a through-the-lens, elliptical, centre-weighted silicon sensor, which uses a series of seven light emitting diodes (LED's) along the bottom of the viewfinder. These lights are a progression of ASA half-stops plus or minus, with the centre diode position indicating 'correct exposure'. A small, quiet servo-motor controls the iris in automatic mode. In semi-automatic mode, iris control is manual using the lights as a guide. In the third control mode, "Auto-View", the iris opens fully every time the camera motor stops.



The Studio Rig has been used in filming network TV specials and similar productions. The package consists of a riser block, matte box and rods, follow focus mechanism, and filters.

Noise from the camera is as low as 28 db from three feet in front, with film running. The J-4 Joy Stick Zoom Control also ties in to this package. For more information contact Alex L. Clark Ltd., 30 Dorchester Ave., Toronto. (416) 255-8594.



## Bealieu Super 8 Single System Sound Camera

Currently leading the field of Super 8 sound cameras, not only as the most sophisticated, but obviously as the most expensive, is the Bealieu 5008-S a very fine little machine indeed, encompassing all the excellent traits of previous Bealieu cameras plus single-system sound. The 'fast light' system of the XL super 8 cameras combined with an Angénieux quality lens and built in sync sound should make some of the old Super 8 ideas into reality.

These are the kind of machines that will produce the TV news film of next year, maybe even this year. For those short news items, where any station will gladly sacrifice its rigid quality standards in order to "get the story" in pictures, the Super 8 report must



become standard. After all, Super 8 film, exposed or should I say, under-exposed, with fluorescent light, will look just as good on the 25" (diagonal measurement) screen as 16mm. It will also be much cheaper to get.

The Canadian distributor is Anglo-photo, 160 Graveline St., Montréal. And if you want to see some of the accessories and ideas dreamed up for

this little goody by some other folks, then may we recommend a call to Peter Elliott at the Canadian Super 8 Centre, 205 Richmond St. W., Toronto.

## Flash

As some thirties radio commentator must have said, "... The news comes from the strangest places..." This item turned up in the British journal *New Scientist*, and if any of our readers have further details or have seen the results of this item, we would warmly welcome a subjective analysis.

British cameraman Gerry Turpin apparently noticed that the white bark of a silver birch tree was still white even when viewed through the green reflection in his window. The garden scene as a whole, though, had a greenish cast to it.

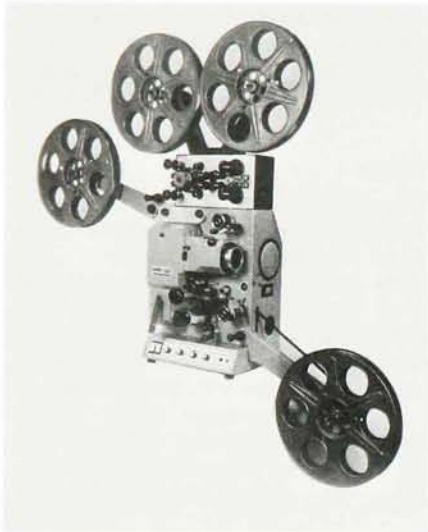
Filters commonly used in front of the lens to alter colour will change the mood of the scene and also destroy the true whites and skin tones. But by using the concept of reflected filtration, Turpin has overcome this problem and opened another door at the same time.

The gadget, consisting of a large lens hood incorporating a light source, a colour filter and a sheet of glass, and christened Colorflex, was used shooting *The Young Winston* to create colour overlays and period effects. The device can also be used for colour correction filtration.

But the second situation is even more interesting, since if the Colorflex is used without colour filters to give a white overlay, a new method of "flashing" to increase film speed results. But flashing has been found to be rather erratic at best, and lab timers are turning grey from some of the results. The Colorflex technique gave similar results in early experiments. But Turpin has found that if he uses the Colorflex to overlay a badly lit scene with a considerable amount of colour and then has this extra colour drained out by the lab, there will be no fogging of the film and a "staggering" increase in effective film speed results.

At the National Film Theatre, Turpin showed rushes of "grain-free" colour film shot indoors at night with illumination levels of down to one foot-candle. "Although the film was underexposed by a factor of five full stops, the scene had virtually perfect colour balance, definition and freedom from grain."

We await further news on this item, and anyone travelling over that way who would care to contact us about finding out more, please call *Cinema Canada*.



### Portable 35mm Projection

The MP-30 Portable sound projector is now available with magnetic interlock, allowing 35mm rushes to be projected out of the studio or lab before composite prints are made. The machine is light and easily transportable, operates on 110 V. current, and will retail for about \$4000, in the U.S. Distributor is Alan Gordon Enterprises Inc., 5362 N. Cahuenga Blvd., North Hollywood, Cal.

### The Memphis Crystal Ball

The MPL recorder, a newsletter from MPL laboratory in Memphis and Charlotte North Carolina, recently published its Jan-Feb issue entitled, "Prognosticating for 1975" They figure, you may be glad to know, that the U.S. side of this business will not disappear during this fiscal. According to their survey, producers are claiming that the "so-called recession had not hurt them in any way. Laboratory management people echo this."

These folks figure that more theatrical films will be made for TV than in the past. Commercial production will maintain its level. Some tape customers are changing back to film production. Educational cut-backs make production in that area look bleak. Government agencies are cutting the "film frill". Religious groups are cutting back on AV too, and getting into filmstrips and slide presentations as an economic cut-back. But on the bright side, medical films are growing faster than ever.

And that's the news from south of the border!

**Harris Kirshenbaum**

# ROUGH CUT

Waves of paranoia, anguished moans buffeting my lair. Righteous letters to the editor, stick brandishings of withheld advertising to shut up that muck-raker. I must have hit several very sore spots indeed. Do you really want me to quit stirring the muck around to see what comes up? Funny enough, I receive a lot of letters lately from people with real and imagined beefs about the industry, but as you can imagine I'm very careful to check each one out as you can bet your sweet bippy I'm covering myself thoroughly. However, this issue will hold just a little dirt, as I have to work too in this town. So let's start:

### Teaser

Good old KODAK. A little known mini-scandal came to light the other day. Our old standby, 7242, has been known to give grief to camera-owners and joy to camera-repairmen. Over the years, this stock has ground-down gates, damaged claws and gears, not consistently mind you, but now and then. It is one of those infuriating gremlins, an intermittent defect. Only since last fall has KODAK admitted that there was something wrong. It has to do with the wax or lubricant on the base side. Conservative estimates are that about 15 per cent of the stock, mostly 400' rolls, are thus afflicted. What happens is this: whatever there is on the base comes off and sticks on some part of the gate. It is gummy and it does not scratch. Yet. The film still flows freely. But put your camera down, in cold weather say, and when you start it up again it has become a very efficient glue. The film now sticks pretty well to the gate. The claw and the geartrain have to work overtime to pull the film through. If the film just stuck solid, the claw would tear the ratshit out of the film and you would at least know that something would be wrong. But no, the filmflow is normal and very soon the claw has a microscopic groove where the pull-down point is, the geartrain deteriorates and (with one Arri BL that I know of) you're shelling out 700-800 bucks for an overhaul.

Usually, one had some warning when yellow dust accumulated in the gate, most likely on the sprocket side. However it is not a case of a specific emulsion number that somehow went wrong, but it could happen in the middle of a batch. Occasional complaints were ignored or explained away, because no fault was found after

processing. However, the CBC quality control people are widely feared for their almost demonic devotion to perfection and they widened the search for the elusive glitch. It was found that the French KODAK people made their own rolls and they were blissfully unaware of the troubles we had over here. Unfortunately they sold quite happily all that they could make and they regretfully declined to supply the CBC.

When KODAK slowly became aware of the gripes they tried to do something about it. When CTV very loudly complained too, followed by other groups, they quickly changed their complacent attitude fostered by their near total monopoly. As of a short while ago they will gladly change your 7242 stock with new stock. What will happen to the disputed rolls is anybody's guess, but will they be thrown away? Or re-coated? Will they be worried by an invasion of GEVAERT? Will EDDIE HIGGINSON'S PFI lab's newly acquired GEVA Processors give KODAK a good run for its money with CTV? Tune in next month, same page, same magazine.

### Stock Shots

At our last CSC meeting, our KODAK friends showed us their new stock, 7240. A very soft-spoken gentleman extolled the virtues of the new film, also called VNF. I must say, the testreel looked very nice, very sharp, even with pushing 2 stops. It was shot quasi-newsreel, with the abundant lights of a commercial set. But it had the required shake that a newscameraman is supposed to have. Puts my mind to a film, about 10 years ago, made for CBC, a sort of mini-drama that for reasons of authenticity was made in the "cinéma-verité" style, that is, with the ritualistic up and down shake of the inept newsreel. Nobody involved in that product ever thought of the fact that the newsreel guy will try his damndest not to shake. If he did, it was for a very good reason: he had just run the quarter mile to catch up with the event, or he was jostled by the crowd, or he had just come out of a bar smashed. Whatever the reason, it is NEVER a steady up and down shake. As a matter of fact I was told by the producer of that CBC masterpiece that he stood behind the cameraman to give him the appropriate goosing (geeing?) to ensure that newsreel look. But back to the VNF. Yes, fine grain structure, very nice shoulder into the blacks and, 14 years after the introduction of colour television, a proper colour temperature balance for the TV screen. The very important