

## Harris Kirshenbaum

phonic system is perhaps the most fascinating. There aren't words to describe what goes on in the machine room when up to 28 35mm dubbings are running at 90 fpm, and they suddenly stop, reverse at 540 fpm, then roll forward again. The projector does the same thing, naturally. But if you can take a stroll into Studio B, where dialogue replacement goes on, you begin to see that things are certainly different here at Mirrophonic. First of all, those new tracks that are being recorded are not done to loops cut out of the slash print. Only the reel of film itself is taken in. Then it's put on to computer control, and the computer console beside the mixing board takes over. The operator dials in the footage, right down to the frame number. Then by manipulating the console, and hitting the start button, the film runs through the scene, rewinds at high speed, and starts again. If the performer is ready to record, he selects one of the three tracks on the 35mm mag, and as the film rolls, it shunts into record at the frame where the dialogue starts. The actor records it, the system shuttles back to the beginning and plays it back. If it's alright, the next scene is dialed in and they move on, or if they want to do it again, just push the button.

What does that mean to the filmmaker? Simply this — if it's necessary to replace dialogue on a film, it is not necessary to spend any of the time usually involved in making loops, lacing them up individually, matching them with the master track, breaking them down, and laying them into the original material. The reel that comes off the recorder when the dubbing session is over is ready to use as a dialogue track. This should result in a saving of at least 1/3 the time involved, and up to 2/3. As an example, currently dialogue for the film *Gabriele* is being replaced. This will *Ken Healey Ray (centre) and staff preparing tracks, in one of the Mirrophonic Editing Rooms.*



involve some 2/3 of the entire track, and will take no more than 10 days. This is the third feature film to get the Mirrophonic system work-over. **Only God Knows** and **Black Christmas** were the earlier two. In the last little while Robert Shaw was flown into town, picked up at the airport at 9A.M., taken right to the studio where he replaced dialogue on his entire film, and caught the 5 P.M. flight back to New York. If the actors are good enough, there is no reason why this can't happen on every film.

To see what the Mirrophonic gang can do, it's only necessary to have a look at **Black Christmas**. While we have no intention of using this column for a critique, it can be generally agreed upon that the most interesting part of that film is its technical resources. The manufactured sound effects and amazing quality of sound right through speak for themselves. And the quality of the pictures is as good as any. This is certainly thanks to the beautiful work of Reg Morris CSC, as D.O.P. on the shoot, but also the very fine lab work that went into the piece deserves its credit. A conversation with Findlay Quinn reveals that there was no CRI involved in the process. **Black Christmas** is a two-generation film, direct from 5247 to Interpos/Interneg and then to release prints. If you haven't seen it — you simply are not aware of the state of the art in motion picture production in Canada.

Bill O'Neill, Ken Healey Ray, and Nolan Roberts (recently imported from the post of chief of sound at Sheppardton Studios) are more than happy to discuss the available resources at Mirrophonic Sound. In case there is any doubt, the rates for work at Mirrophonic are competitive, and although the 16mm facility is not complete yet, it will be in a month or so with the addition of high speed reversible 16mm projector. Right now they have to make do with conventional 16mm facility. But they also have, right on the premises, a huge stock of FX cartridges that can fill most needs. When those run out, just turn the boys loose, and they'll make anything else you need.

You'll find Mirrophonic in a plain unmarked brown building at 409 King Street West, near Spadina in Toronto. (416) 869-1781. □

**For Sale:** Uher 1000 Pilot Model Recorder, crystal-sync control, with rechargeable batteries, AC Power Supply Battery Charger and leather case. Pilot system is compatible with Nagra. In like-new condition. \$800.00. Contact Paul Tayler, (416) 270-2264.

**STEENBECK EDITING ROOMS:** 16/35 available at lowest Toronto price. Also night-owl shift for bargain hunters. The Cutting Corner, 43 Britain Street, Toronto (416) 361-1664.

**EDITING:** Do you need an editor for your film — or an assistant editor? The Canadian Film Editors Guild can find you one. Contact John Watson at (416) 535-2167.

**FOR SALE:** Magnasync/Moviola portable 16mm Recorder/Dubber. Includes all electronics in 2 cases. Nearly new. (416) 863-1113.

**Producer interested in scripts for short (20-30 minute) fictional films.** Please write: Quarry Films, 154 Stuart Street, Kingston, Ontario K7L 2V8.

**Wanted:** Good, experienced cameraman, assistant cameraman, sound recordist; with left-wing political beliefs, interested in working on films about social issues. Write to Box 161, Cinema Canada, 6 Washington Ave., No. 3, Toronto

**FOR SALE:** Canon FT/QL 35mm still camera. Good condition. Also includes 28mm f/3.5, 50mm f/1.8, 135mm f/3.5. Write Box 162, Cinema Canada, 6 Washington Ave., No. 3, Toronto M5S 1L2.

*Mixing Board and Announce Booth in Studio A*

