

ROUGH CUT

by Robert Rouveroy C.S.C.

At the last annual meeting of the C.S.C. some members expressed the concern that readers might construe my monthly ramblings on the state of Canadian filmmakers as the official viewpoint of that institution. Rest assured, dear members, I swear before the Great Gaffer in the Sky that all my thoughts are my own and are offered as such. As a matter of fact, I haven't been able to discern said official viewpoint and I have no hope in hell of ever finding it, as it is well known that cameramen are very contrary people who couldn't agree on the time of day (unless it was payday).

The cameraman vacillates between two axioms:

1. I am the best cameraman in the world. JAMES WONG HOWE A.S.C. would do himself a favour to sit at my feet and learn.

2. I am a shit who knows ef all about shooting. One day they'll find out and I'll be back driving that cab.

Somewhere in between he practices his calling and hopes they'll never glom to it. He goes to movies, watches TV and steals ideas from other cameramen who really are in the same boat. He is (relatively) human and so swims in the mainstream of opinion on the alluded qualities of Academy Award winning colleagues.

Leader

It is with anguish that I break this syndrome and wager myself on the slippery road of criticism. It so happened that I went to be entertained at the cost of 3 1/2 bucks at the University theatre on Bloor Street. **Murder On The Orient Express** was done twice before and well indeed. The merits on acting and direction are rightfully in the realm of CLYDE GILMOUR and others, I will take their word for it that all awards were deserved. It is possible that Mr. Gilmour is present at a special screening for the press only and therefore is seeing a perfect pristine print handled with editor's gloves by a Prime Cut Projectionist with 40 years' experience and I.A.T.S.E. seniority, treaded on a gold-plated machine with an M.I.T. trained technologist at the soundcontrols in a two-foot thick plush screening room. And don't think this is a joke. This happens in Hollywood.

But I'd like to see his reaction on that average afternoon a few weeks ago in that movie den. About a minute run-in and run-out of every reel was heavily scratched. A full one third of the film had either water or oil marks right through the middle. Parts were projected out of focus with badly adjusted carbons or mall-adjusted Xenon arc, whatever it was. Shutterghost was so remarkable that I thought I had popcorn butter on my glasses. Only I don't eat popcorn. The side flutter was only curable with 222's and some Valium. The sound was for a considerable part unintelligible.

Hold it right there. At first I was tempted to blame the theatre, after all, in this day and age you'd only accept a brilliant soundtrack, what with the state-of-the-art-electronics we now have. But please, do you remember the mumble-mumble in the **Godfather**? What was going on here?

So let's look at the picture. This one was touted to be one of the five best photographed of the 1974-75 season. The ASC says so. GEOFFREY UNSWORTH BSC is indeed a hell of a fine DP and has done some mind-blowing things in the past. So how did he get his name on an epic that looks like it was shot through a bottle?

Titles

I'm sure it is not his fault. I can hear the following dialogue:

Dir: Hey man, let's do something different, dig? You seen that flick, uh, uh, whatzit, something with that stud GABLE, you know, something like WIND, uh, uh, like GONE IN THE WIND or something, like? —

GU: That's GONE WITH THE WIND, sir? —

Dir: Yeah, yeah, never mind, but that thirties look, see. —

GU: When did you see that, sir? —

Dir: Never you mind, but it was a gas, see, nice an' soft, a little grain, an' sort of out-of-focus, colours faded you know, bit greenish on the faces. You know, Real artsy-fartsy those guys in those days. Don't seem to get the same effects these days, you know? —

GU: But sir, that picture was shot on technicolour. Sure the colours are faded by now, but I saw the film years ago and it looked sharp to me, pretty good col-

our too, considering. —

Dir: Don't argue boy. I know what I saw and I know what I like. That there picture was nice and flat, soft and grainy, real 1930 shooting, you know. —

GU: But sir, we're shooting with Panavision now, and 5247, and . . . —

Dir: No shit? Too difficult for you, boy? —

GU: But, sir . . . —

Dir: An' by the way, let's save some bread. Never mind the 85 gels on the windows. —

GU: But . . . —

Dir: Save on a gaffer too. Nice documentary flare in the lens. Maybe some vaseline. I always wanted to use vaseline for something. Or butter. You seen what Marlon did with it in that TANGO film. Oh boy. But that's too expensive to use on a broad. Use it on the lens, you dummy. Or maybe we all could put our finger prints on the lens. A breakthrough, boy, never been done before. Mark my words. A Winner. Stay wid me boy, I'll get you to Hollywood.

GU: But, sir, I am in Hollywood, and furthermore. . . .

Dir: By the way, let's get that s.o.b. soundman out of the way. Who needs him anyway. 'Member Marlon in the GODFATHER? Nice mumble he had, really got the schlemiels on the edge of the seats to hear him. That's Art my boy, capital A, Art. Wish I'd thought of it first. Never mind, tell that motherlover soundman to keep distance, y'hear? Always holding up production. Wish we had the silent days again. Serves them right.

GU: But, but, sir, what about color-temperature and . . . —

Dir: Temperature, schlempture, don't bother me boy. Those train windows are green, right? So we get green on the faces. So what? Realism, boy, get with it! Whatsamatter with you? Art, boy, Art. Think big. But shoot small. I got a real train to shoot in. Saves on studio time.

GU: But what about true perspective? The lens sees much less than the eye, we have to be able to back off to get that perspective. . . . —

Dir: You annoy me boy! Just throw some documentary style shots, you

know, low angle on the wheels etcetera, etcetera, like YUL would say, like a modern FLAHERTY. Don't you know? Jazz it up a little, baby! Use natural lights, anything. Don't put too much light on the keisters, specially when the windows are in the shots. So the windowlight goes whoosh, so much the better, saves us from putting detail outside. Saves on travelling mattes too! You know what those summabitches so-called experts ask nowadays for doing mattes?

GU: No sir, but if we don't use them we'll only get silhouettes in front of the windows and another thing . . . —

Dir: Now Mr. Unsworth. Are you with us or not? There is this paragraph in your contract that states plainly . . . —

GU: Yes sir. As you wish, sir. Sir. —

Fade In

I wasn't there with a radio mike, naturally, but if these were the approximate circumstances, GEOFFREY UNSWORTH, BSC did a bang-up job, considering.

I'm sort of queasy about remarking on the filmquality of colleagues. After all, only critics by profession can safely do that without making a total ass of themselves. So I brought up the subject of this particular film to the attention of other cameramen in this here town, and they sort of agree with me, off the record naturally. This is quite understandable, because all cameramen can take any amount of criticism on their own work, so long as it is unqualified praise. My proclivity in sticking my neck out will therefore be most probably rewarded with having it chopped off. The hell with it. I did not enjoy the movie because I was painfully aware of the zig-zagging camera work and of the printquality associated with the Tuktoyaktuk Society of Cinematographers.

To restate the observation: a movie has only achieved its objective, if the viewer is totally unaware of the presence of the camera, and is absorbed in the amalgam of all the talents involved.

Maybe that is why some of the 1930 movies on late-night TV are so often superior to the blockbusters of today.

Crosscut

And of course, the projectionist standards have to be there to be part of that amalgam. The standards in that Bloor Street dive were so atrocious that a later-in-the-week visit to CINECITY for the film *Hearts and Minds* came as a revelation. Here was a film, shot mostly or all on 16mm, blown up impeccably to 35mm, projected with tender loving care. Photographed by RICHARD

PEARCE (I saw his credit also on *Marjoe*) it was documentary shooting at its very best. The sound, recorded as usual under very trying circumstances, was virtually flawless. And this observation brings me to the main course of this month's menu.

Background Track

Most cameramen I know have little interest in the problems their soundman faces from day to day. Firstly because of a total lack of knowledge of the most basic electronic circuits, including those involved in the running of their cameras, secondly because deep in their hearts the cameraman is absolutely convinced that sound is still a latecomer, more bother than it is worth. It is seldom seen that a cameraman takes the trouble to light around the mike shadows, especially in the documentary trade. It is much easier to force the soundman to back off and pick up with a directional mike. The generally low esteem that soundmen are held in is shown in the lack of a magazine solely interested in their problems, or an organization like the A.S.C., B.S.C., or C.S.C.

With the advent of light, portable sound equipment, like the NAGRA and the STELLAVOX, and the new directional mikes and other goodies, the authority of the soundman on the set has deteriorated to a new low. The time when sound was king, was in the 30's and 40's. That was the time, at least in the beginning, when the cameraman was locked into a hot box, camera and all, to ensure quiet on the set. The track was recorded on a separate 35mm film, quite costly, and the carbon microphones, never more than three feet from the actor's mouth were hidden in vases, decolletés, hats, and other strange places. The mixer pots, wirewound, cradled and spat, the soundman was often nearly electrocuted. He had to be built like a Sherman tank to shove around his gear. He was absolute king, and often a dictator. But even now, a film like *THE MUMMY*, from 1932, an early Karloff epic (sound was 3 years old) can stand up very well against the crap that goes for sound in *THE GODFATHER* and others. While clearly lacking in highs, it had perfectly natural sound and a great degree of intelligibility.

Track A

When I was a newsreel cameraman in the early fifties we had to go out with a three-ton truck to do a newsclip. The soundgear, built in the truck, tipped the scales at 1 1/2 tons. I kid you not. A generator supplied the power for both the camera and soundcamera. Looked just like a camera, but without a lens.

Sync was maintained with selsyn or mother-slave motors and took about 50 feet to get on speed. It was just like the way video is done now. The cameraman, two assistants, clapper-loader and reporter-director at the scene, or on top of the truck, a mother-son heavy Mitchell or Wall camera, the soundman and his assistant laying out thumb-thick cables, absolutely huge RCA ribbon mikes and often even an early carbon mike, and the driver kept an eye on the generator and the beer. If you see some of those early newsreels it's a gods wonder we ever got something on the screen.

While my soundman in those times had to have a full electrician's background, I was often asked to lend a hand with the numerous problems. I was a radio amateur (PK4BR) in those days, and quite handy with the soldering iron, and between us two we kept the down time very low. Down time was when the stuff packed up again. "Normal" down time was 40%. We kept it down to 10%. The Big Brother of the company got interested and for a couple of years I was put in charge of the Sound Services at PERSARI Studios Indonesia. And I developed a great respect for the soundman that has kept me aware of their problems to this day. I was able to make several improvements on sound recording equipment, like a noise reduction limiter used on the Gaumont-Kalee optical recorder. Up to three years ago I saw such a recorder still in use at PATHÉ BELLEVUE. Wonder if they still can get parts?

I was stupid enough not to get a patent on a sound advance recorder I developed at the CBC in Edmonton. But that is another story.

When RANGER made the taperecorder compatible with sync sound film recording, the status of the soundman went down rather quickly. I got back into film pronto and have been there ever since. The early tape recorders were still in the 50 to 100 lb range, and ran on 30 in./sec., but the ability to quickly check the quality of the track diminished the soundman's status. Don't forget that before that time it was as much a gamble to get a soundtrack as it was to get a picture, i.e. you had to wait until it was developed and printed. In some cases the salary of the soundman was equal to and in special cases, more than the cameraman. This changed practically overnight.

Track B

The real breakthrough came with the NAGRA III. The few portable taperecorders before that were cumbersome affairs, like the E.M.I. that had a clockwork. You had to wind it up, I believe, every four minutes. But in '57

the transistor made its appearance and shortly after that, the first NAGRA. Mr. Kudelski received an Academy Award for it.

It was well deserved indeed, but it is probably little known that ANTON KUDELSKI at first intended to make a portable recorder for missionaries to bring the Lord's message to the heathen. It ended up in Hollywood instead. The Lord moves in mysterious ways.

Better microphones were soon developed and the Electrovoice 642 stuck its long nose into Public affairs. RCA had a miscarriage with an organ pipe affair, the Sennheiser shaver got introduced and after that, within the last few years, it's a toss-up between AKG and Sennheiser, with the occasional Neuman around for the connoisseurs. Sony with its ECM 50 took the 11b lavaliers of various makes from the neck of the interviewees and the radio-mikes lost their unreliability. STELLAVOX finally reduced the poundage to absurdity and now we're getting ready to receive a 4lb Nakamichi cassette recorder with 30-20,000 Hz response with Dolby thrown in for good measure. No doubt the radiomike will soon be reduced to a microdot carelessly hidden in the tache beauté of the heroine or the left nostril of the bad guy.

Track C

Now all this would lead you to believe that sound would be flawlessly recorded. Right?

Wrong.

All these advances have only attracted many fly-by-nights who are convinced in their peanut brains that really, in their NAGRA's and what have you, tiny Japanese or German gentlemen are madly running around doing their thing. If a cable develops a short, that's game over.

Truth is, that with the super-sophisticated choice of condenser microphones it becomes really harder to get good sound. When in the olden days you might have insensitive mikes and very little choice, locations got blanketed off and considerable time and talent was expended to keep the actor within the prescribed 3 or 4 feet. Multiple mike set-ups with elaborate pot turning kept the levels more or less constant. Result: clear sound with super intelligibility. Now, stick in a super cardioid in the general direction and get all the garbage too. Let the transfer person sift it all out with his filters, cut-off, kexep, or other goodies. Like, when a V.I.P. was recorded out in the garden, somewhere in Ottawa, the soundtrack was so over-powered with assorted traffic noises that the TV network saw cause to en-

force a New Rule: all interviewees now shall have neck mikes. Back to square one. Now one of these days a smart soundman will pack a suitcase of blankets to his next location.

Mix

It is sad, sometimes, to get assigned to a good story, with the right director, the generous budget, the congenial crew, to meet the eager look of incompetence on the face of the soundman. The queer thing is that the director usually doesn't give a damn about sound. Often the cameraman is too full of his own importance to give the soundman sufficient time to set up, and even denies him the right to alter the shooting conditions to improve ambience and quality. Look, for instance, at a recent CBC segment shot in the Far East. Lovely pictures, well thought out sequences, something any cameraman can be proud of. The sound was overwhelmingly muddy, uneven, cluttered, and managed to downgrade the total impression of the segment.

With our modern equipment this is inexcusable. The cameraman has at least the excuse that he won't know the outcome of his efforts until the film is back to homebase and developed. It is well known that we often suffer from a malady diagnosed as a mild case of the runs, until homebase grudgingly allows that we haven't effed it up totally. Only then do we have the courage to submit our wildly exaggerated swindle sheets.

The ability of the soundman to instantly check his oeuvre and the certainty that nobody really cares, allows him to blithely go his merry way collecting his ill-gotten gains. The fact that he is completely unspoiled by failure somehow enhances his work probabilities.

But then, our lives are often made sweet by contrast when working with an AVERY, or FRENCH, or SPENCETHOMAS, or McCARTHY or the many others who recognize good sound as a matter of course. Would they just multiply and ease our burdens.

Optical Track

It is my intention to, now and then, include little known shortcuts in sound-problems. Some of them are old tricks, but just as valid now as in times gone by. Like: make your own noise cancelling mike by mounting two identical dynamic omnidirectional mikes next to each other, wiring them out of phase with a modified Y-cord and having the reporter talk close to only one of them. You'll be able to get clean sound in a riot. Be the first one on your block. . . .

Break up unwanted soundreflections

in a rectangular room or hall with 4x8 sheets of foam plastic judiciously placed at the acoustical nodes easily found with your 815. You'll be surprised what you can do with 40 dollars' worth. Cure most cases of sibilance with offerings of chewing gum, the increased flow of saliva subdues it. Do not, damn it, get your tapes warm, like in a car on a summer day, it increases print-through. Do not wipe the recordinghead with your fingers, skinacid will quickly degrade your highs. When wiring a condenser microphone, do connect the shield to the recorder casing, do not connect it to the mike casing. That could cause RF problems. Want to hear more? Let me know.

Papered Sections

Abject apologies are offered to assuage the harm I might have done some of my readers. Inept reporting on my part has caused BRAUN of CANADA to cast the beady eye on me. A few issues back, I stated that BRAUN was sued by a disgruntled cameraman who did not agree with the trade policies concerning the importation of ARRIFLEX cameras and I stated also that he had won. This information was given to me by four highly respected cameramen. I neglected to question the disgruntléé (is that ok, Mother?), and later found out that it was completely erroneous.

The second matter that BRAUN was very unhappy with, was my reporting on the NAGRA-IS. However, the information I released was given to me by the NAGRA representative from Switzerland at the November SMPTE exhibition in TORONTO. As a matter of fact, HARRY NUTTALL was also present at that occasion. I reported that the IS had no pilotone and no phantom supply for condenser microphones.

Happens that on April 24, 1975 at the BRAUN exhibition, two months after I wrote that, the NAGRA-IS pops up, this time complete with pilotone, two speeds, and a selection of input modules to accept any microphone made. Of course it is now much more desirable for the filmmaker. But I reject the notion that I should foresee the future developments of existing equipment.

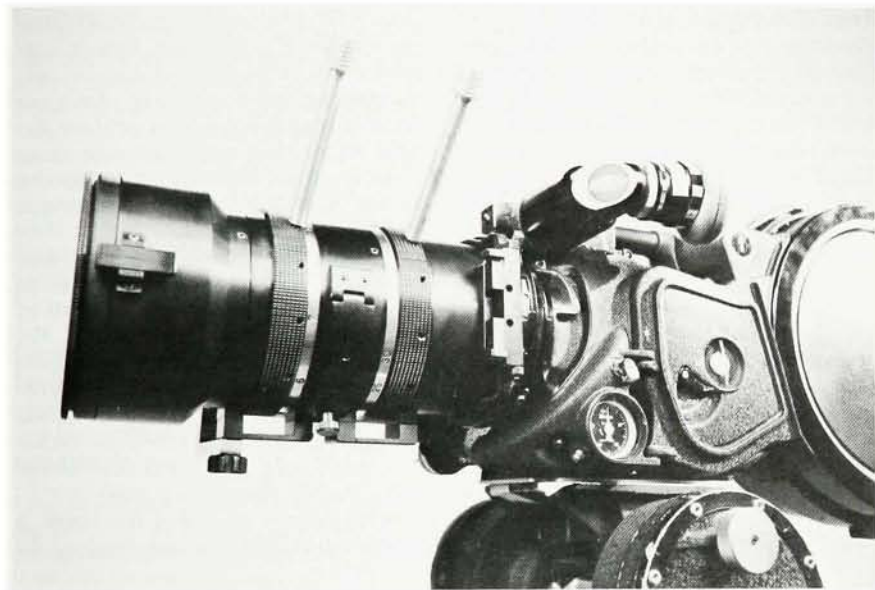
KODAK had no intrinsic beefs on my gripes last issue. Only that they are seriously considering buying the filmbase used by the French KODAK people for manufacturing 7242. By the way, I was officially admonished not to speak about 7242, if at all, but of KODAK EKTACHROME TYPE EF 7242. So there, I did.

A very serious apology indeed to GLEN LUDLOW, of Confederation College in Thunder Bay. The allegations I made came from a letter, sent by some CFTA

members, to Premier BILL DAVIS. I subsequently found out it was so much hogwash. I hear that GLEN got an undeserved bawling out. It teaches me to be doubly careful. I find that information seemingly coming from the horse's mouth often emanates from the other end.

Answer Print

Seems that MIKE LENTE C.S.C. got together with GERD KURZ to solve a problem that the ARRIFLEX people did not foresee with their 35BL. Seems that ARRI was not very interested in making a blimp for the 25-250mm zoom lens, and have at the moment no plans to design one. So now the afore mentioned gentlemen have a runaway success with the 35BL ZOOM BLIMP, entirely



manufactured in Toronto. Mike reports 5 sales and considerable interest from producers in Hollywood, Tokyo and London. A further refinement is a blimp for the 6 to one zoomlens and will be available in Mid-July. And plans are underway to make other zoom lens blimps. More information from MIKE LENTE FILMS Ltd., 79 Laurentide Drive, Toronto, M3A 3E2, (416) 445-2442.

GERD KURZ represents a line of BDB filters, made of optically flat plastic, at a considerable saving. They can be ordered through JACK FROST Ltd., 335 Horner Ave., Toronto. And he is also working on a 16mm camera with a very novel movement indeed. Wish I could tell you more right now, but my lips are sealed. If successful, it promises to be an inexpensive endeavor, and with the cost of replacement gear rapidly going out of sight (have you priced an

ECLAIR or ARRI lately?) it will be more than welcome.

Credits

No letters of note this time. However, JOCK BRANDEIS, on location in Moncton for CUPE, seems to have had problems with the KODAK EKTA-CHROME TYPE EF 7242 gremlin. Proper applications of generous doses of nose-grease on the gate of his Eclair permitted him to complete the assignment without a hitch. Maybe I should go into the business of supplying nose-grease in half-ounce jars and become a millionaire? No kidding. The shooting slump dating from last fall has many cameramen trying all kinds of schemes and lying to their friendly neighbourhood bank manager. But it seems to be

letting up slightly so again. I wish you a good shoot and no overdrafts.

Fine Cut

Thanks to whoever had the inclination to answer the questionnaire on wages. The response was not very great, about 5% of the cameramen in Canada. Yet a pattern can be seen, rather patchy in spots. I did expressly ask you-all not to include your name, but many felt so highly about the subject matter that they enclosed litanies of grief and allegations. Having a drawerfull of dynamite did not appeal to me, so I disposed of it all, using a genuine second-hand Watergate shredder.

Fees are highly divergent, as can be expected. Cameramen will sell themselves to anyone for any price, at any time, subject to the law of supply and demand. The only employers who

show some signs of consistency are CBC, CTV, and ETV, and of course the Unions, be it IATSE, NABET, CUPE.

The CBC has 3 designations for cameramen, class A, B and C. I'm talking about staff cameramen now, not free-lancers.

The classifications are roughly: News cameramen, Documentary cameramen, and Drama, or Production cameramen. Salaries are respectively: about \$13,000/yr, \$14,000/yr, and \$16,000/yr. This varies of course with years of experience etc. That doesn't look like much, but there is a catch. The Union, CUPE in this instance, has signed a contract that clearly designates working hours and conditions. While the normal working week varies from 35 to 40 hrs, the cameraman often doubles his income with overtime, double time on weekends and other penalties. Let's say that the cameraman doubles his gross income. This does not mean doubling his working hours, which increase is more like 1-1/2 times. So for about 50 or 60 hrs a week, he's doing ok. Remember, he does not have to supply so much as a lens tissue.

Free-lancers are not singularly blessed. Their workday is 9 hours, *excluding* meal periods. That means that very seldom is overtime booked. No extra pay for weekends either. However, his payscale is accordingly higher and he will get rental fees for his gear. And here is an area of concern.

The difference on the daily rate between, say, 1967 and 1975, is about 23%. The rental fees are still approximately the same, while the cost of equipment has for the most part increased more than 100%. So the accepted way to make a fair buck is to take much more equipment to the assignment than needed, yea verily, to charge for nonexistent equipment not taken on the shoot. This of course has built in problems: assignments can be lucrative, depending on the particular outfit at the CBC one works for. It also may cause the problems of kick-backs, such as occurred in 1967. That situation got a bit out of hand, and was subsequently solved with a fair amount of shuffling and head-chopping.

A "normal" package consists of a blimped camera (usually Arri BL or Eclair), silent camera (a misnomer if you hear the asthmatic croakings of an Arri S, Beaulieu, Bolex, B&H or what have you), tripod, head, shoulderpod, lights etc. Some cameramen will charge separate for changing bags, lightmeters, extension cables, and a non-existent "back-up" camera. Anyway, in Toronto, the free-lance fee with CBC in the documentary group can vary bet-

ween \$200 to \$400 a day, with deals going on like 5 days for 7, or 20 days for a month. Everything is negotiable. If you think I'm vague, you're right, but the information I have to base this on is pretty vague and ambiguous too. Let it suffice to say that the average gross income of a moderately successful cameraman is about \$30 to 35,000/year.

The replacement cost of all his gear would now be \$20,000. In 1967 this was about \$9,000. His insurance has climbed in the same time from \$150 to over \$900/yr. Never mind all the other expenses.

That same moderately successful cameraman was grossing about \$24,000/year in 1967.

Back to staff cameramen again. The last year I personally was staff at CBC Edmonton I was paid \$7,800/yr for a 50 hr week. Because of a clause in my contract pro-rating the weekly hours over a 13 week period, nobody ever had overtime. If there was some overtime, one would get time off. In the slack period. One of my colleagues at the same level now grosses with overtime around 22,000 bucks a year. He was smart and stayed there. Jeez, am I getting jealous!

The big change started in 1967, just after I left there. The IATSE union was ousted by CUPE in a referendum and promptly exerted the right amount of clout. The IATSE union in Toronto is part of the New York or Eastcoast local, no. 644. They supply the bulk of feature and commercial cameramen, and negotiated fees by contract are around the \$125/day mark. But here is a strange anomalie. The employers of

IA 644 cameramen usually do not want to pay that fee, because they fear that such low fees do not guarantee them the best cameramen. Therefore, daily fees might vary from around \$255/day to whatever gutzpah the cameraman has. Fees of over \$1,200/day are not uncommon, in the States. Rumor has one such fortunate man quibbling with the IRS over the proper taxes on a quarter of a million dollars in one year!

The NABET union set regular daily rates at \$100/day, but I am not familiar with many cameramen in that outfit. No questionnaires came in from that direction.

CTV is a considerably smaller outfit. Most of its brass came from the CBC and because they like the usually high standards at the CBC, they are prepared to pay close to the same fees. They do not have staff cameramen and everything is on contract. This year they are prepared to negotiate between \$27 and \$33,000/year for a cameraman with all equipment, and are aiming to settle for a 10% increase over last year. There is no overtime to quibble about and because of far fewer layers of authority between the cameraman and the top brass, they are reachable in matters of time off.

Where the greatest difference is found, is in their attitude on the matter of expenses. At the CBC, the regulations are quite explicit and voluminous. Out of town time at Edmonton was at one point calculated from the moment the wheels of the plane left the ground, till touchdown. It became a game to outwit the accountants with the swindlesheets. A \$3 discrepancy in my

hotel bill in 1966 nearly cost me my job and I still wonder at the colossal gall of a co-worker who regularly had his girlfriend accompany him around Europe as excess baggage. But that's another story. Let us remark that CTV has the utmost patience and understanding with their workers and probably has found that they have been rewarded with a greater deal of honesty. After all, there isn't any fun in it anymore if you are trusted. Furthermore, the brass at CTV, having worked at CBC, know every trick anyway.

ETV varies wildly across Canada, with OECA in Ontario paying the best. CBS, NBC and ABC have nearly identical contracts with IATSE 644 and their staff cameramen are generally one-third to one-half higher in gross annual income. Strangely enough, the gear package is rather less quality than the Canadian crews have, usually consisting of super-annuated Auricon configurations or the newer American made cameras. It is very seldom that one sees a BL or Eclair with those guys. And yet they are less expensive in the States than here. Makes you think, right?

Some of the questions were not answered, and a few jokers claimed to have made fortunes, with all kinds of outlandish schemes. Very funny. Yet sometimes I think of a pretty good cameraman who, in 1968 or thereabouts, quit his well-paying job at one of the networks, because he rather wanted to become a pig farmer. Never failed to be an amusing story.

With the prices of hog meat now, I wonder who got the last laugh. □

	Maritimes	Quebec	Ontario	Prairies	West Coast
Freelance w/package					
average day	\$150	200	275	180	200
gross/year	\$16,000	26,000	29,000	19,000	21,000
Staff					
news	\$10,000	13,000	14,000	12,000	14,000
documentary	insuff.data	17,000	18,000	17,000	17,000
drama	insuff.data	22,000	24,000	20,000	insuff.data
Commercial, Features	no data	30,000	33,000	no data	insuff.data
Camera rental					
BL, Eclair/day	\$60	75	90	no data	insuff.data
% Increase 1970-74	30%	32%	23%	35%	25%
Average days/year	250	200	175	no data	200
F/L,s.o.f./day	\$70	100	110	70	80
per diem	\$12.50	15	15-20	20-25	15
mileage	\$.12	.15	.15-.20	.10	.10

The SMPTE Conference & Equipment Exhibit

Century Plaza Hotel, Los Angeles

September 28-October 3, 1975

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There's no better place to find the latest in film-making equipment than at the SMPTE Exhibit. Representatives from most major manufacturers and suppliers of professional equipment will be on hand to show you their equipment, let you handle it, and of course, answer all your questions. You'll find cameras, lenses, editing tables, splicers, sound recorders, tripods, lighting equipment, microphones, animation stands, projectors, and printers and processors. Everything that's needed to make movies. Everything. All under one roof. There'll also be lots of television equipment, from lightweight video cameras to video-tape recorders. A nice thing about the exhibit is that it's absolutely free. Just fill out the coupon below and send it to us and we'll mail you your free pass.

Come to the SMPTE Conference Technical Sessions if you want to hear about the latest developments and innovations in motion pictures and television.

Every day for five days Conference week, the SMPTE holds technical sessions on new developments in motion-picture and television technology. There will be a wide range of subjects, with presentations touching on every corner of film and TV technology. A sampling of subjects to be considered is Film and Television Production, News Gathering for Television, Laboratory Practices, Television, Lighting, Sound Recording, Theater and Projection Practices, to mention a few. Each session begins with a short film of interest to film and television professionals.

"Mini-Conference" covering all Conference subjects will be among highlights of SMPTE meeting.

Two-evening sessions have been set aside as a "Mini-Conference" where all the subjects of the Conference as a whole will be discussed by leading professionals in the fields, like Sid Solow, John Frayne, and Ralph Wuerker. The "Mini-Conference" is for the benefit of students, technicians and beginning film-makers and television people who can benefit from general coverage of Conference subjects.

Partial List of Exhibitors (as of May 22, 1975)

Angenieux Corp. of America	F&B/Ceco Industries	Magna-Tech Electronic Co.
Arriflex Co. of America	Frezzolini Electronics Inc.	Metro/Kalvar, Inc.
Astrovision Div. of Continental Camera Systems, Inc.	Frigidheat Industries	Mitchell Camera Co.
Belden Communications	General Camera	Mole-Richardson Co.
Bell & Howell Co.	General Electric	Multi-Track Magnetics
Berkey Colortran Inc.	General Enterprises	Nagra Magnetic Recorders
Birns & Sawyer, Inc.	Alan Gordon Enterprises Inc.	O'Connor Engineering
Canon U.S.A.	GTE Sylvania	Optical Radiation
Capitol Magnetic Products	Hazeltine	Paillard, Inc.
Carter Equipment Co., Inc.	Hervic Corp.	Pako Corp.
Christy's Editorial Film Supply	Hollophon Optical Systems Corp.	Peterson Enterprises
Cinema Products Corp.	Hollywood Film Co.	Photo Research
Cinema Research - Research Products Inc.	Image Devices Inc.	Plastic Reel Corp.
CMX Systems	Instrumentation Marketing Corp.	PSC Technology Inc.
Datatron	International Video Corp.	Quad-Eight
Dolby Laboratories Inc.	KEM Editing Systems, Inc.	RCA
Victor Duncan	LaVezzi Machine Works	Research Technology, Inc.
Eastman Kodak Co.	L-W International	Showchron America Corp.
E-Cam Company	Magnasync/Moviola Corp.	Super 8 Sound, Inc.
		Technology Inc.
		Teise Engineering, Inc.

Added Attraction: A "Hands-on" Motion-Picture Equipment Demonstration at 20th Century Fox Studios.

A hands-on motion-picture equipment demonstration session in which noted cinematographers, lighting, and sound experts will show how movies are made, is set for the last day of the Conference, Friday, Oct. 3. The event, which is being planned and organized by the Professional Motion Picture Equipment Association (PMPEA), will give film-makers the chance to see and participate in a hands-on demonstration of the newest film-making equipment under actual production conditions on a real Hollywood soundstage. The session will be held on the soundstage of the 20th Century Fox Studios, which is directly behind the Century Plaza Hotel.

Jack Valenti will be guest speaker at the SMPTE Get-Together Luncheon.

MPAA President Jack Valenti will be the guest speaker at the SMPTE Get-Together Luncheon on Monday noon, Sept. 29. The luncheon will also feature the presentation of SMPTE annual awards which recognizes outstanding achievements to the motion-picture and television industries and service to the SMPTE. All member and nonmember weekly registrants and member and nonmember Monday registrants for the Conference will receive a free ticket to the luncheon, courtesy of Agfa-Gevaert.

For your free exhibit pass, further information on the Conference, and registration forms, mail the coupon today.

SMPTE Headquarters
P.O. Box 476, Scarsdale, N.Y. 10583



- Send me a free pass to the SMPTE Equipment Exhibit.
- Send me information on the technical program, and registration forms.
- I won't be able to attend the Conference, but I'd like to read about it. Please put me on your list to receive a free report.

Name _____

Title _____

Company _____

Address _____

City _____ State _____ Zip _____

- While you're at it, send me information on the SMPTE and how to become a member.