

# Fellini's Not Bad, Bergman's Okay, but how about me?

interviewed by Kiss/Koller  
edited by MICHELLE MOSES

Photo: Baltazár/Koller



"In Canada there's a kind of gloomy inferiority complex protected by a veneer of arrogance, which is really a self-destructive thing," proclaims the second cousin to Lester Pearson, the Mike Marshall of Canadian movies, who's himself a *Paperback Hero* of sorts. Will he ever overcome the Rick Dillon in himself? *Only God Knows*, and maybe Peter Pearson.

## Paperback Hero

Produced by John F. Bassett and James Margellos for Agincourt Productions, this 35mm, 93 minute colour feature was directed by Peter Pearson, written by Barry Pearson and Les Rose, and stars Keir Dullea, Elizabeth Ashley, John Beck, Dayle Haddon, and Franz Russell. Director of Photography was Don Wilder CSC, and the film was edited by Kirk Jones, the sound recorded by Jim McCarthy, and the music composed by Ron Collier. Canadian distribution: Alliance Film Distributors, foreign sales: Astral Communications Ltd.

TORONTO DAILY STAR/Tues Oct 9:

**"PAPERBACK HERO SHOWS SIGNS OF MAKING IT AT BOX OFFICE** Peter Pearson's movie *Paperback Hero*, which opens tomorrow at the New Yorker, may be the best attempt yet at an English-Canadian feature film."

**PEARSON:** Making movies is a great growing up process because its like putting your hands out in front of you and walking. It really is a process of feeling your way out of the darkness.

VARIETY/Wed Oct 10:

"Chances are very bright for *"Paperback Hero"*, a Canadian feature which deals with a small-town hero who struts like the town marshall for effect but whose vitality is linked to that of a scruffy hockey team."

**Pearson:** Let me give you a short anecdote. About a year and a half ago I had really gone belly up. I had no money and no hope, no interest in making money, nothing. I wanted to do something else. So I decided to get out of here. I hopped on a plane, went to Spain and sat in a cafe for about a month and a half. Bassett was in a similar kind of mood. Before I went to Spain Bassett offered me the picture and I said no, I don't want to do it, I don't want to make movies, I'm not interested. So I passed on it and afterwards Peter Carter was offered the movie.

When I got to Spain I wrote Bassett a letter and said if anything should happen that he needed me again to do that movie, I'd be delighted to do it because, "that movie is really about you and me Bassett. It's really about guys that were brought up to believe that they were stars." . . . Bassett had. I was second cousin to Lester Pearson and all that kind of bullshit. I went to U.D.S., an exclusive private school. Both Bassett and I had a bit of that tin god mentality and we're also a couple of guys who aren't above going into confrontation scenes even when we're wrong. Rather than back down we'll try to shoot it out.

**CINEMA CANADA:** But you ended up doing the film.

**Pearson:** It was just one of those curious coincidences. I was going from Spain to Singapore and had to pass through Toronto for some personal business on the day that Peter Carter got sick and couldn't do the movie. That's the only reason I did it.

GLOBE AND MAIL/Tues Oct 16:

## HERO: CANADIAN OBSESSION WITH LOSERS

**Les Rose/Barry Pearson Introduction to script:** The essence of the film concerns itself with Rick's personal struggle against his impending obsolescence, his desire to preserve his present identity, which is reflected back to him by his buddies and his broads. Together they have created a mythology which eventually destroys Rick. This mythology is best personified in the classic western with its lone gunfighter hero, one man against all comers. But inevitably, the one man must eventually lose . . . and today it's not difficult to take on all comers . . . it's impossible.

**Pearson:** There is an obsolete mythology, the conditioning we bring up our kids to, that they can be great or that they can be stars. That whole thing of glory and grandeur; that was critical. In the film are two people reaching toward a kind of understanding of each other. The whole Elizabeth (Ashley) subplot was about two people who really had been conditioned to the male-female roles and wanted to break out. They were working very hard to break the whole cliché of marriage and kids

and settling down and they didn't know what that was but they knew that that obviously wasn't good enough.

Loretta (Ashley), Rick (Dullea) and Burdock (Robertson) went to school together, they'd known each other since they were five or six, you know. It's not as if they were new. They'd been able to move into their mid-thirties by saying "I'm not going to buy that bullshit. Going to try something else, another way of living, try another way of dealing with each other as human beings." And that was a very difficult subplot to pull off because we didn't have a lot of time. We only had four or five scenes to explore all that.

Then there was the whole thing about work, the mythology of work, what work was and again the Dillon character groping for something he didn't understand. He knew he didn't want to be a caretaker in Saskatoon, man; I mean, that would have been the pits, you know. Who wants to do that? And at the same time he was reaching for another definition of survival or whatever and it was great that he wasn't a hippie; it was great that he wasn't a longhair; it was great that he wasn't a weirdo. As a matter of fact Rose and I talked about precisely that theme; why we put hippies in the bar was to set him off against that.

Then there was the thing about law and order. One of the reasons I played George Robertson the cop as a nice guy was as a symbol of order. There has to be rational order for any group of people to survive. I didn't want him to be a heavy. I didn't want Rick to be a lawbreaker, a guy who goes around killing cops because they're evil.

**CINEMA CANADA:** How did you decide on the casting?

**Pearson:** The actors were great . . . just a word about Bassett okay? Best producer I've ever worked for. I've worked for most of the producers at CBC and most of them at the Film Board. . . . Bassett just doesn't know how good he is.

There was a real problem at first with Keir Dullea. Dullea was known as a kind of stoic Space Odyssey, *David and Lisa* constipated sort, and so everybody thought we were crazy getting him. But he worked, just beautifully! The same with Ashley who'd only been known as a chic upper class (*Carpetbaggers*, *Ship of Fools*) very icy kind of dame. But Bassett has an incredible spine, a kind of upper class spine. In many ways I couldn't buy a loaf of bread in this town and he went with me. Continually during the picture he was feeding me suggestions and ideas. In many ways Bassett was more like crew, I never regarded him as a boss. When it came to editing, by contract I had ten weeks to get the first cut and four to get the second. He gave me my ten weeks and never asked to see anything until I was ready.

**CINEMA CANADA:** Have you spoken to him recently?

**Pearson:** I'm having dinner with him tonight.

**CINEMA CANADA:** Why did he say to the *Star* that he didn't like the film?

**Pearson:** I don't know. I'll ask him.

**CINEMA CANADA:** Does he want to continue making films?

**Pearson:** I don't know, I just don't. We haven't talked for the last month or so. If I was offered a chance at buying a hockey team I guess I'd like to do that.

**CINEMA CANADA:** There were some really great scenes in the film. The shower scene for example, was beautiful.

**Pearson:** It was Elizabeth who conceived that and it was so great. Let me say a few words about that scene. Ashley had never done a nude scene, not even a bare back shot. So when she was cast, the scene was changed. When we got going on the film, about a week into shooting, Ashley came to me and said that in the draft I had sent to her, there was a shower scene. I explained why it had been changed, but she thought the scene could be fantastic. So she pulled out her old version of the script and reworked it. I told her it would be a tough scene for her but she knew where she wanted to go with it and com-



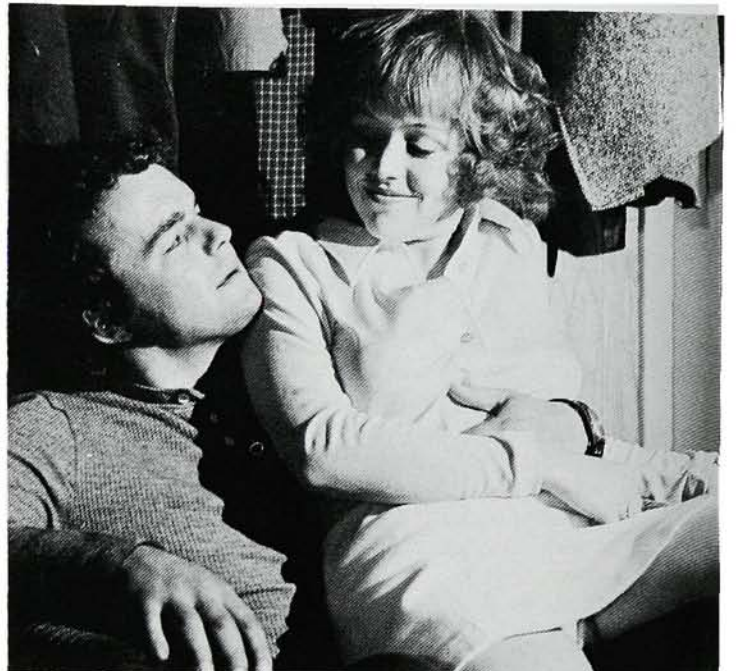
*Keir Dullea as Marshall Rick Dillon*



*Rick and Loretta (Elizabeth Ashley)*



*The hockey team in action, and after a game*



pletely choreographed the whole thing. We rehearsed it every night for a week and then the night before we were going to shoot the scene the three of us went over to the shower and went through the ordeal of getting clothes off. We thought it would be an enormously uptight process for all of us but it completely turned around because we'd done so much work on that scene that it was easy. The two of them would just sit there between takes waiting and relaxing and just letting the water fall on them. It was a regular steambath. We went with the idea that we'd get it all banged off in two hours but what happened was that those two actors were so fastidious that we were there for nine hours. It was amazing to see those two working it out, going through patiently, changing it, developing it. Elizabeth was formerly a dancer. It was amazing to see her use her body; she has remarkable control.

In contrast there was Keir who couldn't jump over a two foot fence. I mean he has no physical coordination whatsoever but what Keir had was that kind of instant look, the little reaction, gesture and he'd keep going and going and pouring it out. It was a fantastic cast to work with because they were willing to give and give and give. Keir regularly worked 20 hours a day. He'd handle difficult things like the PR in Delisle. If there was a tense situation in town Keir would go and solve

the problem. There was never any separation between cast and crew. We were always referring to Keir as the third AD because when he wasn't in the middle of a shot he'd be down blocking traffic or checking wardrobe or whatever. And Wilder of course will get into everything; I mean, he'll change the make-up, the set, the scripts, the action, the dialogue, the reading of the lines, everything. Wilder really just likes to muck in there and that was encouraged a lot. So as a result everybody else would start to do it and it was all done kind of graciously. It wasn't as though it was a madhouse because it all filtered through the director but it was done in a kind of gracious way.

**CINEMA CANADA:** How did you shoot the hockey sequence?

**Pearson:** Well, both Wilder and I just got on skates and went with the play. Handholding. That's Wilder at his very best. Let me say a few words about Wilder, okay, because there's a whole generation of guys that allowed the movie industry to exist the way it does today. I mean, all the young Turks, Shebib and Kaczender, Hart and myself and all of us owe an enormous debt to the guys who are now in their late forties, early fifties; the David Barstows, John Howes, Don Wilders and Donald Brittons, Julian Biggs who is now dead, the Grant

McLeans and Clarke Depratos . . . all those guys who in the mid and late fifties determined that there was going to be a film industry come hell or high water.

Those guys fought like bastards. They marched on Ottawa, they did all and you've got to realize eh, what was going on in this country in the mid fifties. Wilder was part of that group. He made a film years ago called **The Hanging** which is absolutely exquisite. What am I leading up to . . . oh yeah . . . the thing that Wilder and I absolutely agreed upon was that the way to really make a film work is to get right into the action and allow the person sitting in the audience to feel the emotion of the character. That was the critical thing. We didn't know if it was going to work but at least it would give some idea of how exciting it is to be out on the ice surface at the moment it's all going on. Even now, at age 36, I go out on Sunday night and play hockey. Hell, my knees are all gone and I don't have any more teeth. But Shebib quarterback a goddamned football team at 35 and he weighs 299 pounds! There's a thrill about that experience and Wilder over and over again was able to find his way in, to taking a shot of the emotion of the experience, not of the action necessarily because the action really isn't important alone. Anybody can show a cowboy riding across a field. But how does it feel to be on that horse, on those skates?

*CINEMA CANADA*: So you actually got on skates.

**Pearson**: Oh yeah, we were both on skates and when he was going backwards he got one of the players to pull him so he was being pulled backwards at the speed of the rushing players. I mean, he's still a spring chicken as far as his body goes. That's the sort of thing that makes a difference.

*CINEMA CANADA*: What kind of camera did you use?

**Pearson**: We just used a little Arri newsreel camera. There were a couple of times he got checked and the camera went up in the air and the whole thing.

*CINEMA CANADA*: You managed to get some great action sequences. . . .

**Pearson**: The ride through the field for example was somewhat like the hockey experience. When we were shooting the close-ups of Dayle (Haddon) I was driving and Donnie was lying in my lap. We went roaring across the field and in fact what we did was set the car on fire. A bunch of city boys in the prairies right, and of course all the straw that's hanging out in the field catches under the car so that when we stop, the car being very hot, bursts into flames. Here I am, big director, telling everyone to get back and telling Wilder to keep the camera running in case we can use it for something. Then suddenly some guy appears who lives there and says to drive it around in the dirt field to put it out. He says it happens to them all the time.

*CINEMA CANADA*: You used many of the local people as extras.

**Pearson**: Most of the people other than our stars were locals and I could have used more of them. They were all great. The father was a university professor, the hippie at the bar was another professor at university and the big guy who starts the fight is an American draft dodger and former football player.

*CINEMA CANADA*: The last scene in the film is a classic. And the last shot with the Pioneer sign . . .

**Pearson**: Can you imagine my walking out on location and seeing that sign? At that moment I had goose pimples up and down my spine and we knew exactly how we wanted to do it.

*CINEMA CANADA*: It justifies the whole film.

**Pearson**: Did you catch the little man walking down the street and slowing down and then coming in for a dead stop?

*CINEMA CANADA*: Also the reaction shots of the townspeople.

**Pearson**: They were just standing around watching the scene and another cameraman went out and took shots of them.

*Introduction to the script: Last of the Big Guns* (Paperback's working title) is a film about obsolescence. The obsolescence not only of a town or a man, but of an entire way of life. The big city has rendered towns like Souris Bend (Delisle) redundant and impotent. Television and technology in the seventies have taken heroes like Rick Dillon and turned them into nostalgia jokes.

**Pearson**: As far as I was concerned there were two endings written to the script. One he lives, and one he dies. The latter was the ending that got into the movie. The other one was . . . "okay Burdock, you win" . . . and he walks toward Burdock with his hands up in a kind of total surrender to the society and the system. But I knew that if I was there I would have shot. Screw it! I would have taken my chances because it's not really a question of him showing those sons-of-bitches but a question of him being consistent with what he believes. To have him crumble is really a **Five Easy Pieces** ending.

*CINEMA CANADA*: At that point he had so little to lose.

**Pearson**: Absolutely. And even in death he's fulfilled because being shot down in a town of 800 he knows instinctively will give him immortality.

**In the scene before, Joanna says . . . "in five years nobody will remember you." He says, "wrong, man. They're gonna remember me as long as this town is on the map. . . ." and he's right in a kind of gut visceral way that has nothing to do with intellect.**

The great thing about the Dillon character is that he reacts from the gut from the very first frame, nothing was ever intellectually worked out. He never questioned his position. He was a good man, and for me, working through the film, he never hurt anybody.

**He was dealing with a world that was too complex for him, and a society which is too crowded for him as it is for all of us. How do I love one woman and be friends with another; how do I work out my own ambitions and at the same time find time to be considerate of others; how do I deal with people who are trying to push me around?**

We no longer look at the Catholic Missal and say . . . "right, in this situation do this."

**All Dillon does is react from the gut at all times.**

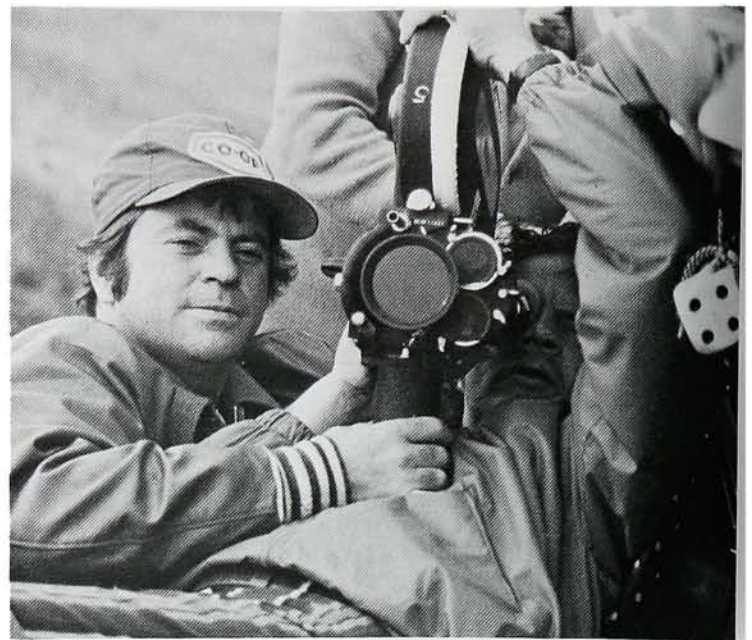
*CINEMA CANADA*: A small town over-the-hill hockey player goes down with style to preserve his personal mythology. This is the concept behind **PAPERBACK HERO**. Unfortunately it is not enough for the central character to be a small town hockey player with heroic aspirations, he is also made into a throwback of the American West. He calls himself 'Marshall Dillon' and acts out the role of a gunfighter. This borrowed bit of Americana with all its inherent clichés of cowboy movies gives the film its contrived and false moments. Making Dillon a 'gunfighter' is a clever enough device to further the myth-making process central to the theme, and it also gives the plot a straightforwardness that makes the film enjoyable to watch – however it still seems an easy way out to what could have been a more original and challenging film.

The direction and cinematography are fine, the characters interesting, the locations real and beautiful. The music, based on Gordon Lightfoot's song, is at times extremely appropriate – the song itself for example, and at other times merely melodramatic. Everything else about the film (which is a lot) is well controlled, positive, and fine.

*Peter Bryant*



John Bassett and Jim Margellos — producers; with actor



Pearson and Director of Photography Don Wilder

Peter Pearson started his directing career in 1965 on CBC's "This Hour Has Seven Days." His excellent portrait of a family on the skids in rural north Ontario, **The Best Damn Fiddler from Calabogie to Kaladar**, won him an unprecedented eight Etrogs at the 1968 Canadian film awards. In 1971 he made **Seasons in the Mind**, with Michael Milne, an IMAX production for Ontario Place. **Paperback Hero**, his first feature film, led to Pearson presently directing **Only God Knows**, for producer Larry Dane, a story of clergymen from the three major faiths who decide to rob the Mafia of some of its illgotten gain.

**Pearson:** I'm sort of the Mike Marshall of Canadian movies. I took over from Al Waxman on my current film (**Only God Knows**) and of course Peter Carter on **Paperback Hero**. Mike Marshall is the relief pitcher for the Montreal Expos who always comes in and saves the Expo's baseball games. However, I don't know that I save the movies.

Film has never been something glorious to me. I started out as a newspaper reporter and then kind of shuffled into TV. I was a story editor on a show called *Toronto File* and doing most of the work.

First time I ever saw a movie camera in my life I was directing some show for CBC: first time I ever saw a Moviola I was supervising editing. Movies were never part of my culture when I was a young kid. Maybe **Batman** and those Saturday afternoon serials, but not like Shebib, I never dreamed of becoming a movie director. What do I know about some 1933 Singapore Sling movie? I never had that same kind of input for movies.

**CINEMA CANADA:** Where did you go to film school?

**Pearson:** I went to Centro Sperimentale di Cinematografia in Rome. And again, that was a great confrontation. I went to Paris after being let go by the CBC because they wouldn't make me a producer. There I was told that I spoke French well enough to go to film school there but that I didn't have a full enough appreciation of the French culture so I'd have to go to the Sorbonne for a year. I told them to screw off; I wasn't going to do that to appreciate French culture. So I thought I'd take a shot at the Italian school. Now I didn't speak a word of Italian. So I roared down to Rome and got all the gin on the school and then spent the summer in Perugia which is a little town halfway between Florence and Rome and deliberately learned 100 words a day for three months. My calculation was that people only normally speak 5000 words of their language, so I thought: Right. I've got three months. Maybe at 100 words a day I can learn 5000. Anyway, in order to get into the school, among other things you had to take a two and a half hour oral examination on general culture.

It was a gamble. But there were six positions open to foreigners in the directors course and I figured how many guys would fit the qualifications and how many would be stupid enough to try to get into a school with such difficult entry requirements? You had to

have a university degree, have worked on film, have a screenplay in your own language plus a ten page thesis in Italian on some contemporary director.

**CINEMA CANADA:** Who did you choose for your thesis?

**Pearson:** Billy Wilder. First you submitted the written stuff and then you did the oral. I went to Rome to submit the written stuff and there were 46 guys applying for the six positions. I thought I'd never make it . . . I'd get nervous and have a hard time speaking Italian. I was okay when I was drunk or hooting and howling . . . but I went off to London and applied to the London School of Film Technique which was a grungy little place in those days, way out in the south end.

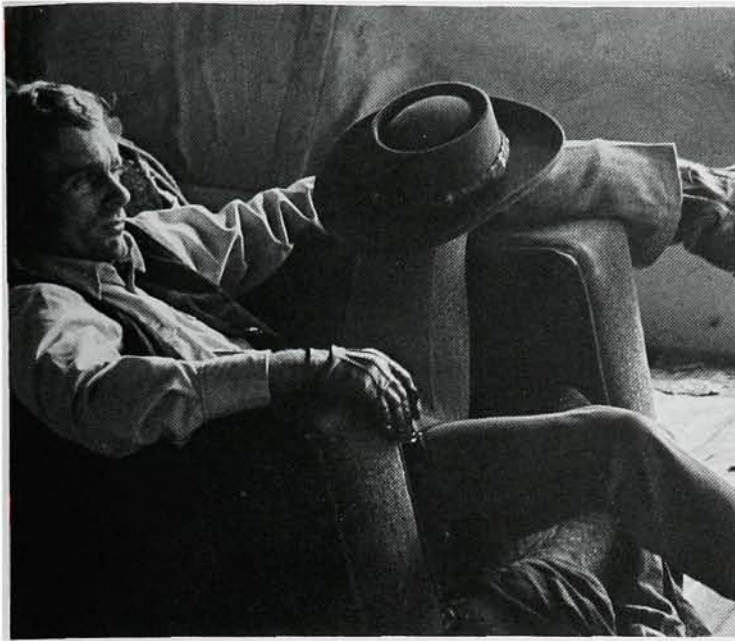
**CINEMA CANADA:** When was this?

**Pearson:** This was '63. I refused to pay my tuition, saying my bursary was coming from the Canada Council. I had no bursary. I was paying it all out of my pocket. Then I got a wire from Rome saying I'd been admitted to the orals and again, the Rick Dillon in me, I said screw the London School of Film Technique, I'd sooner take my chances on missing in Rome than hang around, so I went down and got in.

**CINEMA CANADA:** Did the school experience change your attitude to film making?

**Pearson:** The thing that was really important about the Centro was it taught me everything that one needs to know about lenses, film stock, optics, and moviolas, about all of the incredible technological hardware that you need to make a film. One of the things that you see over and over, especially in Canada, is guys who don't know how to use the hardware and are frightened by it. You have to know the difference between a 25mm or 250mm and a 50mm lens. The hardware is there to service us, we're not here to service it. That year and a half I spent in Rome was incredibly important to me for that reason first of all. Secondly, we were so saturated with movies and conditioned to pick them apart that by the end it didn't seem to me that Antonioni was such a fucking god. We picked his bones pretty well and sure, he makes great films but there an attitude developed that allowed me to leave saying yeah, Fellini's not bad, Bergman's okay, but how about me? That of course is a fatuous position. But it at least gave me a kind of irreverence towards first the hardware and second, the other people in the business.

In Canada there's a kind of gloomy inferiority complex protected by a veneer of arrogance which is really a self-destructive thing. We're continually threatened . . . but there's still a lot of reverence for any third rate cub director who drifts into this country because he has done an orange juice commercial in Nevada. And none of us will stand up and say, "Get the hell out. We're not doing orange juice commercials here."



*Rick and Joanne (Dayle Haddon)*

**CINEMA CANADA:** Were there marshalls in Canada or was that an American influence?

**Pearson:** The whole scene that takes place in the bar with the beer was originally set in a movie theatre. What Rose was trying to get at in the screenplay was the connection between his life-style and the love he had for cowboy movies. But because it was so close to **The Last Picture Show** I asked him to change it. Bogdanovich had fooled around with those ideas before and so we skipped it. We kept the Marshall Dillon, those that get it get it, those that don't, to hell with them. That whole business was played down a lot.

**CINEMA CANADA:** How would you describe your technique of direction?

**Pearson:** I work in a very passive way a lot of the time. I really like people to feed me stuff. In many ways a film isn't a monolith, there are diverse realities within. The only kind of homogeneity is the director having control of the technology and making sure the actors do the same thing all the time. That outlook makes it very complex because in fact those elements are introduced by very different people who can cause all kinds of subtle changes.

**CINEMA CANADA:** Have you ever been criticized for this approach?

**Pearson:** For me, critics have always been irrelevant in movies because I've found movies to be a Rorschach test. The great fantasy about movies is that they exist. They don't. It's a little cannon holding a lot of spools of plastic when in fact there's nothing up there on the screen. At least with sculpture you can touch it, feel it; you can see it but when you go up and touch the movie it's not there. It's just flashing lights. That's what movies really are and so for some critic to sit down and analyse my movie; please feel free, but it's not a criticism. ALL it is is how he reacts to my Rorschach test.

Now some people devise different forms of evocation. For Martin Knel man to say that this is a good movie or a bad movie is entirely irrelevant, because he is really just writing about how he reacts to certain flashing images. We know by reading Kne lman's reviews that he is a kind of token liberal who espouses good causes and is into art with a capital A. And Clyde Gilmour is a pedant who reads detective stories at night or whatever. They're not really telling us anything about the movie at all but about themselves.

What fascinates me about movies is that you're never really playing to an audience. It's a one to one relationship between the film and the spectator who is sitting in the theatre at that

particular time. There are no good movies or bad movies. Each of us brings his or her particular sensibility to that seat in the theatre and it's too complex for me to say that I control that. So, I don't get upset one way or the other about criticism. I pass, because I figure he is trying to tell me something about himself; he's not trying to tell me anything about myself.

**CINEMA CANADA:** How would you react to a psychological analysis of your films?

**Pearson:** I once had one session with a psychiatrist and he was doing a lot of verbal analysing so I said, okay man, let me draw a film frame for you. At that point I was doing a film at Ontario Place which was a 12 track 70mm stereo thing. I said, if one twenty-fourth of a second represents one frame of a movie and in this picture I have determined not only the lens, the framing of the person in the frame, the lighting, the angles, etc but also what the man is saying at that particular instant and how he is saying it, what the word is, its intonation and the level at which I'm playing it, the background sound and the music and sound effects. Perceive that, man, and understand that it changes every one twenty-fourth of a second.

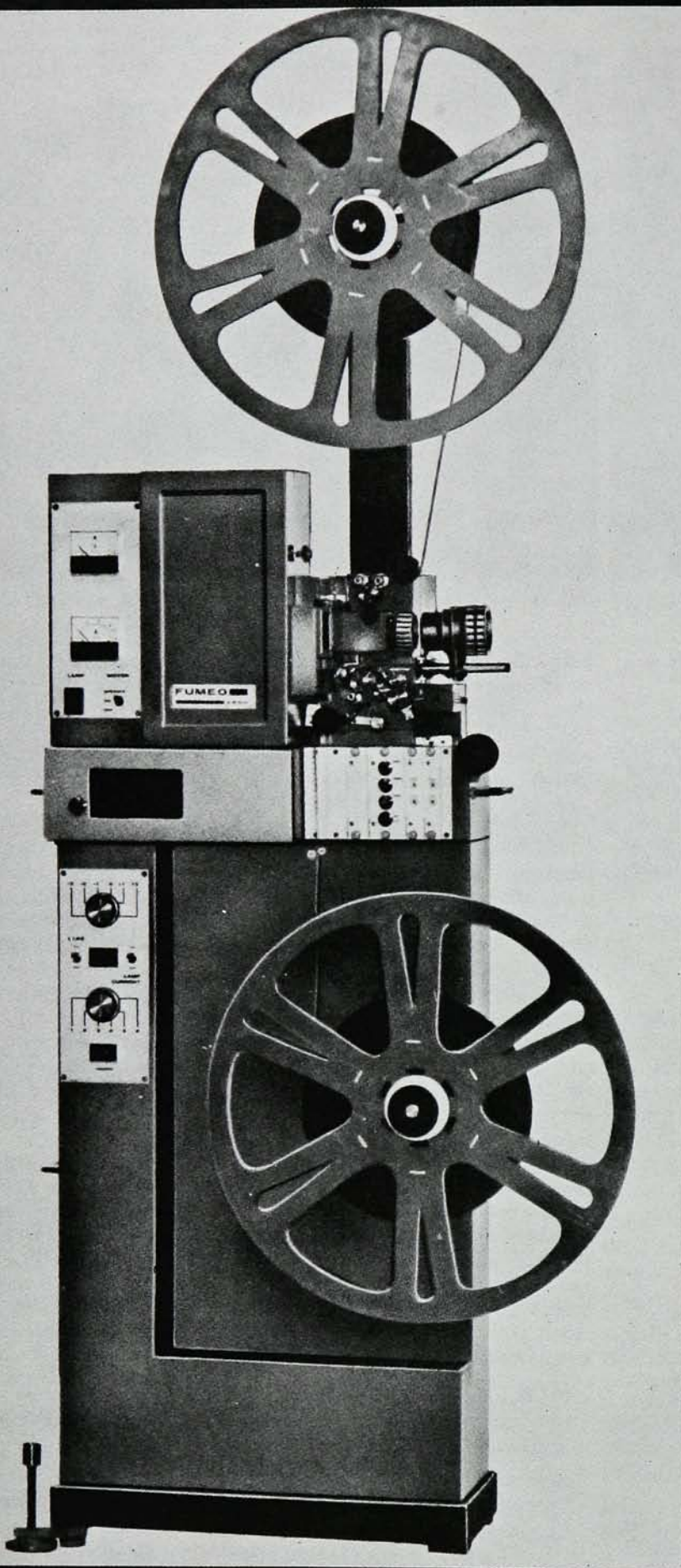
I've probably seen **Paperback Hero** 40 or 50 times and I still see stuff in there myself that I've never seen before. The whole process is a microcosm of modern society. It requires so many people to make a film, so much technology, so many different attitudes and so much input that for somebody to analyse it and say, "This movie is about the decline and fall of a small prairie town." . . . Wait a second! That's not what the movie is about at all! It may be partly about that but it's also about so many other things.

**CINEMA CANADA:** So your approach to a film subject would be that it is a thing of infinite possibility. A completely open approach.

**Pearson:** I acknowledge the process.

I would prefer to be 19 when I play hockey but I'm stuck with having been born in 1938, thus I have to react as a 35 year old white Anglo Saxon Protestant Canadian, five foot seven with freckles or whatever. I'm stuck with that. It can't change, no way I can get it to go any other way and try as hard as I might I can't possibly understand what it is to be, for example, a 19 year old South American girl. But I can imagine what it's like and I can ask her what she thinks and how she feels and then I can try to be helpful as I can in recording her image of herself.

**There's the magic of film and that's a really exciting thing. •**



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As for noisy camera movement problems, you've got to "not hear" the CP-16/A to believe how quietly it runs. Our sound tests show approximately 31 dB at 3 feet. But the real

sound test is your professional ear, and the actual quality of the sound recording.

Out-of-sync problems? Our CP-16/A is crystal-controlled to the extremely critical tolerances required by cordless double system recording, with a frame rate accuracy of  $\pm 15$  parts per million over a temperature range of 0-140° F. And if something should go wrong, the easily visible out-of-sync warning lamp, located at the front of the camera, will instantly light up.

As for magazine capacity, the CP-16/A accepts standard 400-ft. and 1200-ft. Mitchell-type magazines, and we even designed a special locking stud so that magazines can be easily and instantly snapped on and off the camera.

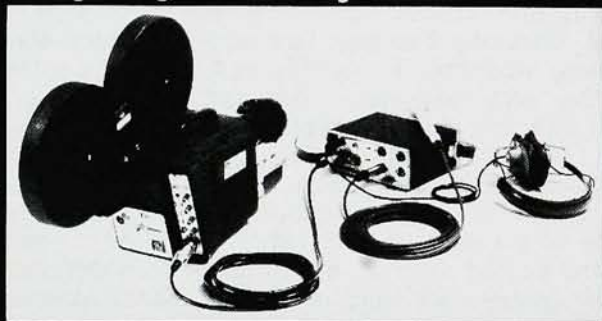
Then there is the power supply problem. There are no lost shots with our rechargeable plug-in Nicad battery pack. It snaps instantly in and out of the camera body, and drives from 3200 to 4000 feet of film on a single charge. That's a lot of footage from a little battery pack which weighs a mere sixteen ounces. It is so compact—a spare, fully charged battery pack will slip easily into your shirt pocket. And it also powers the CP-16/A sound system.

Lately, more and more TV-newsfilm and documentary cameramen have had to "go it alone," with the responsibility of capturing both picture and sound. Designed and engineered from an overall total systems approach, our CP-16/A with Crystasound makes it seem almost easy.

The Crystasound amplifier is part of the camera, and it is powered from the same battery pack. Switchable, variable compression Automatic Gain Control let's you concentrate on filming the event. The headphone monitoring channel automatically switches from live mike to playback when the camera is turned on. We've even provided a special line feed to a tape recorder for those instances where the cameraman is recording simultaneously for TV and radio. The built-in amplifier has two microphone inputs and one line input,

all with independent volume control. Other features include automatic bias level, with no adjustment required, preview switch, VU meter, and low power consumption.

Our Crystasound recording system features a special record and playback head, encapsulated in the same module to guarantee absolute alignment for its entire life.



Should you need an auxiliary mixer, our Crystasound auxiliary mixer features: four channels of mike input, one channel of

line input, and one condenser mike channel. It also features individual and master volume controls as well as switchable AGC.

For the TV-newsfilm cameraman, the name of the game is lightweight, extremely mobile and reliable equipment, so that he can capture the spontaneous *live* feel of a news event as it happens. We are confident that the CP-16/A provides just that.

With no backaches.

# Alex L. Clark Limited



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