

TECHNICAL NEWS

Quinn Announces New Service

When Kodak announced that reversal colour print (Kodachrome) type 7387 was being removed from the market, we were left with no satisfactory method of reproducing optical sound in print form on reversal stock. Quinn Laboratories, in Toronto, went about designing and building the necessary equipment to produce black and white optical track on 7389 stock.

Jean Latremouille, Lab Manager at Quinn, reports they have been running this system for approximately one month under normal operating conditions. As a result of this run-in, they are completely satisfied that they have a quality product to offer the industry and thereby fill the gap created by Rochester's termination of 7387.

Because of the peculiarities of the 7389 sound process, a very precise negative track is essential. Satisfactory cross-mod cancellation can only be obtained by having the correct optical negative track density. If you have subject material which has already been printed on 7387 stock you will not be able to use the same sound negative for 7389 printing. Quinn Labs are offering a price reduction on replacement of the old sound negative for materials which you intend to have printed there on 7389 stock.

Rutherford Photo Show

Jerry Blitstein, Anglophoto's technical consultant, is shown explaining the Beaulieu "News 16" camera to Kathy Wing, Cinema Canada's publicity/promotion director, at the 10th Annual Professional Photographic and Audio Visual Equipment Show. This event, held early in March, was sponsored by Rutherford Photo Limited of Toronto.



Pro-Jr. Magnesium Fluid Head

F&B/Ceco announces the availability of their new Pro-Jr. Magnesium Fluid Head. Now made of super light-weight magnesium this fluid head which weighs only seven pounds can accommodate cameras weighing up to 30 pounds. Manufactured with a special leakproof fluid which guarantees efficient operation in temperatures ranging from 20 degrees below zero through 120 degrees above.

The weight of the camera is balanced by an adjustable 3/8 inch camera lock screw. It is equipped with a bubble level,



pan and tilt lock and release knobs, left or right hand adjustable pan-tilt handle and quick-levelling ball and cavity system with base lock release knob. The price is \$565 and may be ordered from SOS Photo-Cine-Optics Inc., 7051 Santa Monica Blvd., Hollywood, California 90038 or 315 W. 43rd Street, New York, New York 10036.

Production Services opens in Toronto

Betting a lot on the continuous growth of our motion picture business are Doug Dales and Brian Greenspan. They have formed an equipment rental company called Production Services, located in Toronto. The firm will specialize in renting camera, sound, lighting and grip equipment to feature film producers throughout Canada.

Their catalogue features a three camera set-up engineered by Cinema Products of Hollywood. This system – which has been designed to cut production time in half – consists of three complete, perfectly matched Mitchell BNC/SPR cameras, each with a reflex video finder. In addition to the instant replay capability

of video, this sophisticated system allows for complete remote control of focus, zoom and f/stop from within a self-powered, air-conditioned monitor van or anywhere, via portable remote monitors.

A copy of this catalogue can be obtained by writing Production Services at 690 Coxwell Avenue, Toronto M4M 3B2 or calling (416) 461-7007.

Cameraman's Remote Start/Slate

Worth knowing about (and please mention Cinema Canada if you make further inquiries) is the Cameraman's Remote Start/Slate announced by the Cody Company of Boston, Mass. A short range, high reliability, remote control device consisting of a miniature transmitter, for attachment to hand-held, noiseless, professional motion picture cameras, and a subminiature receiver to be mounted on a sound recorder. These types of cameras and recorders achieve speed control through the use of quartz crystal stabilized servo motor drives.

Starting the camera transmits signals to the receiver, which starts the sound recorder and marks the starting point co-incident with the leading frames of usable picture, facilitating the synchronization of film and sound track.

Logic circuits are incorporated in the receiver to prevent recorder shutoff in the event of momentary signal dropout due to interference or RF null points.

The Start/Slate has a usable range greater than 100 yards, transmitting in the VHF band between television channels 4 and 5. Five channels are available and customers may specify which channel they wish to operate. Purchasers may exchange for alternate frequencies up to 90 days after sale. System pricing varies with different cameras and recorders, ranging from \$510 to \$650. Contact the Stuart R. Cody Co., 24 Dane Street, Somerville, Mass. 02143.

Hagemeyer's New Programmer

A new, compact, portable system has been developed in Canada, for custom programming your slide or film-strip presentations with your own pre-recorded message. This system enables you to add audio to your slide or film-strip presentations, automatically changing your

slides as programmed by you. It can be used with pre-programmed cassettes, i.e. cassettes recorded professionally in a sound studio and pre-cued. For cueing automatic slide changes to a pre-recorded master sound track on cassette, i.e. cueing by you to a professional sound track. The unit has been especially designed to be compatible with the Kodak Carousel slide projectors but it can be easily adapted for use with all other projectors that have remote control features. The cost is about \$150 for the total package which includes the recorder, programmer, connecting coil cable and the remote control cable. Contact *Hagemeyer (Canada) Limited, 18 Banigan Drive, Toronto.*

Automax Displacement Mag

A new 200 foot Displacement Magazine, manufactured by Automax Industries, originally designed for Automax cameras, its standard Mitchell mount permits use on many other 35mm cameras. It is lighter in weight and 25% smaller than conventional mags, and is ideal for use where a magazine as small as possible is required, yet still holds 200 feet of film.



As the film unwinds from the feed spindle, space is provided for film build-up on the take-up spindle for nearly twice as much film as in a magazine using standard daylight loading spools. Gate rollers provide for a light trap permitting magazine attachment to camera for daylight threading. It has a manual type footage counter which indicates remaining footage. For more information contact: *Instrumentation Marketing Corp., 820 South Mariposa Street, Burbank, California 91056.*

USFC Summer Workshops

The third UFSC Summer Institute on Film and Photography has been scheduled for June 17 through July 6 at Hampshire College in Amherst, Massachusetts. The Summer Institute offers an intensive film curriculum providing concentrated exposure to various aspects of film, video and photography. The program includes both workshops and seminars.

The curriculum is designed to include a broad selection of courses, with individual students concentrating on a single course but able to sample from the entire range of subjects offered. In addition to the workshops and seminars, evening programs will bring additional guest artists and lecturers into the program to show their work and speak on specific topics.

A sampling of some of the three-week workshops include: Animation, Screenwriting, Design, Video (taught by Ed Emshwiller), Anthropological Films and an interesting production course taught by Ricky Leacock and John Terry using the revolutionary, new Super-8 synchronous sound system developed at MIT (see *Cinema Canada* No. 5). For a catalogue or additional information on this Summer Institute, write to *Terry Kemper, University Film Study Centre, Box 275, Cambridge, Mass. 02138.*

SOS Catalogue

Worth getting, and worth the five dollars, (refundable on the first order over fifty dollars) is the 1973 edition of the SOS Book of Motion Picture, TV and AV Equipment. The 300 page illustrated book contains facts and prices on just about everything from Mitchell BNC's (Hollywood, does that really stand for brand new camera?) to the latest Super-8 equipment, plus projectors, editors, lights, booms, books and so on.

BASIC KNOWLEDGE EVERY CAMERAMAN SHOULD KNOW ABOUT ZOOM LENSES

Since the early days in cinematography, there has been a desire for variable magnification on the optical system. Until several years ago, this was done by means of interchangeable prime lenses and a variable magnification was, and is, in some cases, done by moving the camera towards the object, and at the same time pulling focus in sync with

the movement of the camera. This kind of focusing requires some skill and knowledge, and even then it can be quite difficult. From the creative point of view, a dollyshot looks more natural because the camera makes the same move to see the object in detail as a person would do to read a billboard. You can't move the billboard but you can go closer to read it. Maybe there are some moving billboards around, but still you would have to pull focus. With a zoom lens, you pull the object towards the camera. In some cases this is just what you want, but in general it looks strange to the viewer.

The zoom lens finally hit the market, and was the instrument the cinematographer had been waiting for for a long time. On the early models, you had to correct the focus during the zoom, the optical quality was poor, and a lot of mechanical problems seemed impossible to solve.

The industry was working very hard, and today's zoom lenses reach — in some cases — prime lens quality. Like the Angenieux 20-120. You can use it as a variable prime lens, and that is a proven fact in the motion picture industry. In the beginning of the zoom era, every photographer wanted to get at least some zoom effects in his picture. This has cooled down, and the zoom lens is not a gimmick anymore, but is a very helpful tool for the cameraman by means of using the lens as a compact set of prime lenses that save production time.

Today's professionals are aware of the facts, and the lens found its real destination as a lens with continuous variable focal length where the zoom effect plays a secondary role.

There are many different designs on the market, but the basic idea has at least two linear adjustable elements. One element changes the focal length, and the second element maintains the sharpness of the picture during the move. The positioning of the elements is done by many ways: such as control slots, cams, servo systems etc. But they still serve one purpose, changing the magnification and at the same time holding focus.

This has to be done very precisely, and creates some headaches for the manufacturer. The tolerances have to be kept at a minimum, and very expensive precision instruments are used to manufacture these parts. The quality control process is a very expensive fac-