

ROUGH CUT

This particular corner of your *Cinema Canada* magazine was started because many of my colleagues cried in their after-work beers about the dearth of information slanted particularly to their point of view. Magazines such as this one exist primarily from the monies derived from advertising. Therefore, much, or all of the "new products" literature is derived from company handouts, and in their view all such products are the newest, the best, and absolutely essential for the cameraman to update his ability to pay that second mortgage. I have no quarrel with trying to make much more money than I am now, but I resent the fact that since the inception of this series of articles, some people have tried to use me to expound the particularly fine properties of product "A" over product "B". All of us working stiffs in this profession have gone on "freebies" of one kind or another and it's great fun indeed. CBS "Sixty Minutes" had a very nice item on this problem several months ago and not much can be added to their exposé, but please rest assured that I will try to keep as white as the driven snow. Unless some one offers me that cool half a million??

Fade-In

Over the (too many) years that I have been in this racket, rumours have been drifting around on the so-called unfair practices of Braun Canada vide the importation of Arris. Horror stories about the Canadian customs agents acting like a far-flung network of private dicks confiscating Arriflex cameras left and right from unsuspecting and pure-in-thought cameramen. People sued and people incarcerated and generally lost their shirts because of the black machinations of that villain called Braun. Of course, every time I found such a badly done-by individual he had imported an Arri to make a fast buck, so I couldn't find much charity in my heart for him. But rumours do persist and so, several months ago, while trying to hoodwink Canadian customs in passing a ten buck item I had illegally imported (yes, I lost the game and had to pay various duties and penalties and I won't ever, ever do it again, cross my heart and fingers) I fell into a conversation with the chief customs honcho, trying to pump him on

the Braun situation. Like Sergeant Schultz of Hogan's Heroes he knew *nothing, nothing* about it, and after sufficient hemming and hawing referred me to some other authority. In Ottawa. My curiosity being incurable, I invested some long distance calls in pursuit of the nitty-gritty. I encountered much distrust and unwillingness to impart any information. Somehow one gets the feeling that any query addressed to those who govern us (with the exception of "how are you?" and the current state of the weather) seems to imbue the cloak of "restricted", "classified", or at worst, "secret". What it all boils down to is: mind your own business, or don't upset the apple cart.

Dissolve

And back to Braun. So, armed with what little misinformation I had, to the horse's mouth. Who else but Steve Cook took me in to see Bert Simmonds, and an earfull I did get. And here is the gem, as given to me by both of them. In essence: Since a very long time ago, when Braun acquired the Arri dealership, their target has been a service reputation second to none. To accomplish this, quite a few Arri servicemen were imported from Germany, among others Theo Egelseder, Hans Gahr, Wolfgang Riegl. And from Arri of America: Harold Ortenburger. Locally, Ronald Niecke (the power pack guy) from Carveth. And others. And some of them, seeing gold in them thar Canajan hills, defected and did their own thing, like all good immigrants do after a while. To keep them working, Braun keeps on hand a *half million bucks* worth of spare parts. That figure blew me a little, as I hope to God all the Arriflexes in Canada don't need that many spare parts in case they need repairs. That would somehow negate the Arri claim of being the best camera ever made. I might even submit that there are not 2 million bucks worth of Arris in the whole of Canada. But, so be it. The service is indeed extremely good. About once a year my camera goes in and comes out perfect. It's a goal that other camera importers might well envy and try to duplicate. In some cases I could mention, there is simply *no* service. At all. One has to send the camera back to the country of origin. For 500 bucks in crisp new bills given to me in a

deserted country lane, I'll describe to you in code the names of these other mothers. That might pay for my doctor bills.

Close-Up

What really astonished me was a comparison of prices for Arri products in the US and Canada. Contrary to all (mis)information it is a good deal cheaper to purchase a BL here than in the U.S. Here are a few examples.

Canada (duty, tax out)

1972: BL \$5400.00 (with motor, power cord, matte box)

1974: BL \$6684.00 (with motor, power cord, matte box)

United States (normal user's price)

1972: BL: \$ 7295.00 (*without* motor cord and matte box)

1974: BL: \$10710.00 (*without* motor cord and matte box)

That motor by the way was \$535.00 extra in 1972 and is now \$795.00. In the case of the Arri-S, the following figures:

US 1972: \$2896.00

Canada 1972: \$2741.00

US 1974: \$4410.00

Canada 1974: \$3443.00

You see, after Braun got their protection against unfair competition in 1968 under section 51 of the Trade Marks Act, stories were rife of alleged rip-offs on the suffering cameramen. Everybody claimed to know that the same cameras were much cheaper in the States. This is, and was not so. Of course, it *is* much cheaper to buy direct from the manufacturer or in Europe from any reputable dealer. And nothing in the Trade Marks Act prohibits anybody from doing just that. Listen to this:

"All of the articles listed in this memorandum may be imported, for other than commercial purposes, by individuals as personal effects or baggage (e.g. under items 70310-1) or as personal gifts, without reference to this prohibition."

Therefore, if you really wish to purchase your camera in Europe, for your own use, go right ahead. But don't expect to be able to come into Canada with two or three in your luggage and sell them for a nice tidy profit, without Braun coming down on you like a ton of bricks.

The pros and cons of the Trade

Marks Act are beyond me. In my own bailiwick I would like to be able to smite down those among us who insist in undercutting each other. Come to think of it, I've done it myself when that famous second mortgage was staring me in the face. Unhappily, all is not fair in love, war and pursuit of the almighty buck. So I am ambivalent in the Braun case. I wish them peace and prosperity and an inexpensive SR, if and when the bugs have been eradicated. Anyway it all could be a moot point. As of this date, rumours have it that Braun might lose their preferred status in the very near future. Somebody sued them and won.

Reverse Cut

And back again to the Super 8 controversy. Just as you think you've said it all, a surprise is sprung. Beaulieu have brought out the last of their line, a sound-on-film Super 8. At around \$2200.00 it gets to be somewhat removed from the amateur market so one should give some attention to it. The 5008S has been unveiled and by all accounts seems to be a candidate for some serious rethinking in the newsrooms. However, it is still not blimped and the thought of 12 Super 8's all buzzing along during a politician's interview is a fact to consider. For all I know at this moment some super whiz kid has already designed a sound Barney to overcome that small point. (*Yup. Super 8 Sound, States-side.*—Ed) Surely the technical wizardry all packed in this small camera puts the 16mm camera to shame. How come most of us still have to struggle with large cases, shitty connectors (again) and turn-of-the-century technology? You haven't lived until you miss that important announcement while struggling to reload a CP/16 or Auricon. Or whipped an 85 filter on or off while following a VIP through the door. All kinds of little things that stand in the way between the cameraman and the subject. Those little things have been solved very admirably by the Beaulieu people. Why not by Eclair, or Arri, or the others? Is it really so difficult?

And of course, I can think up my own arguments against it. Look for yourself. In Toronto there are about 10,000 doctors, 10,000 lawyers, 10,000

of what have you, and probably about 50,000 film amateurs. If there are more than 200 cameramen in this city I'll be surprised. Whereof maybe 75 earn more than \$20,000 a year, or maybe 10 over \$40,000. The rest drive a cab in their off days. Where is that market that could justify the enormous expense of a truly great camera? I've seen it time and time again with those among us who invent the practical things that we in the film world need. For instance Bert Dunk, who invented the best and most practical changing bag ever seen. How many can you sell before the market is saturated? Or the many attempts at editing tables in Toronto. It's enough to make a grown man cry. But happily for us, every once in a while some one tries again and again and maybe... one day...

Gear

It has been rightfully pointed out to me that I made a boo-boo when I reported that the CP/16 was a converted Auricon. Let's say rather that it looks uncannily like an Auricon. So now I'm told that the original patents of the Bach people have lapsed and the CP people have latched onto the design specs. With minor and major changes it's still what it is: a modified Auricon movement with some nifty improvements. Still staying is the convoluted path the film has to take over all the sprockets, rollers, etc. It still takes several minutes, if lucky, to change magazines. How inappropriate that Kodak has solved that problem for the amateur with the sound-on-film design for Super 8. Scaling it up to 16mm cannot be that great a problem. And while we're at it, CP, why not an elapsed footage counter in the viewfinder, or somewhere close to it? The camera is designed for the one-man Christmas tree operation, but the sound controls are on the back, out of reach. Yoder must have thought so too, and he put a volume control in the handgrip. We see ultimately, even in the CP/16, a line of thinking removed from the camera bloke who has to operate it in the field. It seems that in the amateur field, much thought is given to the operator and his convenience while the designers in the 16 and 35mm fields are convinced that the poor idjit cameraman

has an extra eye somehow on a stalk behind his head and assorted pseudopods waving about. But all those cameras look good! Very yummy, handsome, and professional. After all, if we were to make all that gear too easy to operate, everyone would be a cameraman and how would we make a living then? This point was seriously discussed at a union meeting in New York! For Christ's sake, when will it ever dawn on us that it is still the nut behind the camera that makes the movie, not the nuts in it!

Dissolve

After the debacle of the Canadian Film Awards last year, no plans have been made for this year's awards. The C.S.C. have therefore resurrected their award to honor those among us that we feel deserve recognition in our profession. However, it is admittedly reserved only for C.S.C. members and no attempt is made to encompass the accomplishments of the entire Canadian film world. No attempt is made to judge the finished film. Frankly, we would feel incompetent to do so, as the impact of the film would rely heavily upon editing, directing and, of course, the amount of money involved in the budget. This is (of course) very difficult in the case of features and commercials, but in documentaries far more responsibility is borne by the cameraman. In this particular medium the cameraman has the opportunity to see and record happenings that the director (and editor) will only see in the editing room.

The judges, chosen from C.S.C. members, have to sit down and wade through miles of film and try to recognize among the contributions of the director, the editor, the soundman and all the other people involved in the production, the handling of the camera: the composition, the rightness of the shot, the use of light — be it daylight or tungsten — to paint the mood of the sequence.

Having been invited to sit with the panel of judges on documentaries, it sure was an eye-opener. We received an ample cross-section of films from the members and, I'm happy to report, these entries were of a high quality indeed. It was rather difficult to make up our collective mind, but at the end

of a very trying day we unanimously selected the entry of Norm Keziere, called *Mirror of the Sun* as the best example of the contribution of the cameraman. Our second choice was a film by Yuri Spilny, called *Italo*. One of the judging points was innovation, which is really a different way of describing budget difficulties. In this case, the use of light, both natural and tungsten, was . . . exemplary in its simplicity. Our best wishes on his future efforts.

Scratches

I have been known as a shit disturber for a long time now, and since I started to vocalize through *Cinema Canada* more and more tid-bits of dirt come floating my way. I have to step very carefully around some of it, because after all I have to make a living in this town. But here are some interesting items, checked out with care. Very funny though, the more you disturb said shit, the more seems to turn up! It all started with a letter from Don Ryder, president of the McMaster Film Board in Hamilton. He sent out a form letter regarding a recently purchased Steenbeck editor, available through him for a very soft rental price. He made the mistake of including several film production houses in his mailing list. And predictably, they blew their collective tops. It seems that it was originally understood this would be unfair competition as it was assumed that this gear was purchased with tax money. I was able to ascertain that this was not so, that said gear was purchased with a producers license however, and is presently located on the University premises. In any case, it is unfair competition to those among us who have to make a living and who pay taxes supporting such Universities. Happy to say that Mr. Ryder promised Bruce Sabsay to cease and desist such practices and sent out a follow-up form letter to customers to that effect. But poking around produced other cans of worms. Like; the CBC sometimes hires film crews for very small fees indeed, fees that would barely cover the basic rental fees of the equipment used. So, who are the magicians who can shoot film for peanuts? Well, students from Ryerson and York

University, using equipment belonging to those bodies. Let's just examine this situation. The CBC, whose sole existence is based on tax monies you and I have to fork up, is hiring students with our tax money, who use equipment bought with our tax money. When queried, the CBC spokesperson, insisting on staying unnamed, dismissed the whole thing with: "Oh, they need the experience, and you guys need the competition."

Well, yes, competition is good for us, but this type of competition is a bit much. You see, at this moment there are 72 assorted colleges and universities in Canada alone, offering film, television and other communications courses. That means that every year several thousand hopeful youngsters are let loose on our very small industry. Every sorry one of them out-Ingmar Bergmann each other. If they can make it under their own power, in the open market, fine. Based on the observation that very few good journalists come out of a journalism school (name one, if you can) we don't have too much to worry about, but when we are forced to subsidize them to compete against us, we get pissed off.

How to put a stop to it? Hard to say. Maybe it would help if in future issues we would name the persons involved, the programs, the airdates. If you out there have a better idea, let me know, will you?

Answer Print

Just one this time, from a good friend in Detroit (What is *Cinema Canada* doing there?) (*We do get around.*—Ed) with an interesting tip. This is for those of us lamebrains who sometimes forget light meters at home. It happened to me once, once, so there! It seems that if you shoot in bright sunlight, the reciprocal of the ASA rating is equal to the exposure at f/16. Or to simplify: put a one over the ASA and expose at f/16. Don't believe me? OK, let's try. 7252 at ASA 25, with 85 filter ASA 16. The exposure is 1/16 at f/16. Or 1/32 at f/11. Or 1/64 at f/8. So at 1/50, roughly between f/8 and f/11. Spot-on. One stop less for side light, two stops less for back light. And one stop more for snow. Wish I'd known that a few years ago

when it happened to me.

Another one, from A. Makosinski in Fredericton, N.B. He was the first to write about the BEAULIEU parts I had, so I'm sending them forthwith. Sorry guys, first come first served!

Dear Mr. Rouveroy;

I very much enjoy your "Rough Cut" in Cinema Canada. That section is worth the price of the magazine alone. In the last issue especially the comments on the 16mm Beaulieu really hit home. I too owned this camera for some time, and have made several prize-winning films. Then the urge took me to make it "silent", and I took the thing apart trying to replace some of the gears by nylon counterparts. Needless to say the experiment was a total failure, on top of which I lost some small parts and the photocell system was damaged.

Your adventures with the Beaulieu mention how you wound up with a box of parts. Well, I am willing to buy them from you and rework my camera. I should mention that I work as an electronic technician, but I am greatly involved in filmmaking, having this year received a considerable grant from the Arts Council to make a film. Doing any kind of filmwork is a hell of an experience down here in New Brunswick, especially from the point of view of equipment and services.

Should you be willing to part with the parts and send them on an adventure to the heart of New Brunswick wilderness, let me know their price.

Yours sincerely,

A. Makosinski

Extro

The following questionnaire is to gather information on free-lance rates across the country. It will be treated in a completely confidential manner. Such information is highly beneficial to us all, so please return it as soon as possible. Meaningful correlation of data can become available in the early spring.

Meanwhile, join the CSC.

See you.

QUESTIONNAIRE

QUESTIONNAIRE

Please fill in and return in a plain, unmarked envelope to:

Rough Cut, c/o Cinema Canada, No. 3 - 6 Washington Avenue, Toronto M5S 1L2

In what province are you located? _____

Are you: a Freelancer _____ Staff _____ Make your own films _____

You work mostly for: CBC _____ CTV _____ ETV _____ Other _____

If freelancing, how many days a year do you average? _____

What are your busiest months? _____

Is your yearly income (without gear rental): under \$10,000 _____

under 15,000 _____

under 20,000 _____

under 25,000 _____

more _____

What is your daily fee: Without gear _____ With gear _____ Single System _____

What do you get paid for your gear: Arri BL _____

Arri S _____

Eclair NPR _____

Eclair ACL _____

Auricon _____

CP 16 _____

Other _____

What do you get paid for your gear package (silent, double system camera, tripod, lights package, etc.): Per day _____ Per week _____

What do you get paid for your sound-on-film package: Per day _____

Per week _____

You rent yourself out with double system for: Per day _____ Per week _____

Yourself with single system: Per day _____ Per week _____

Your per diem without hotel: _____

Your per diem with hotel: _____

Using your own car, what do you get for mileage: _____

Do you charge overtime: Yes _____ No _____

Is there much difference between the TV networks in their payscale? _____

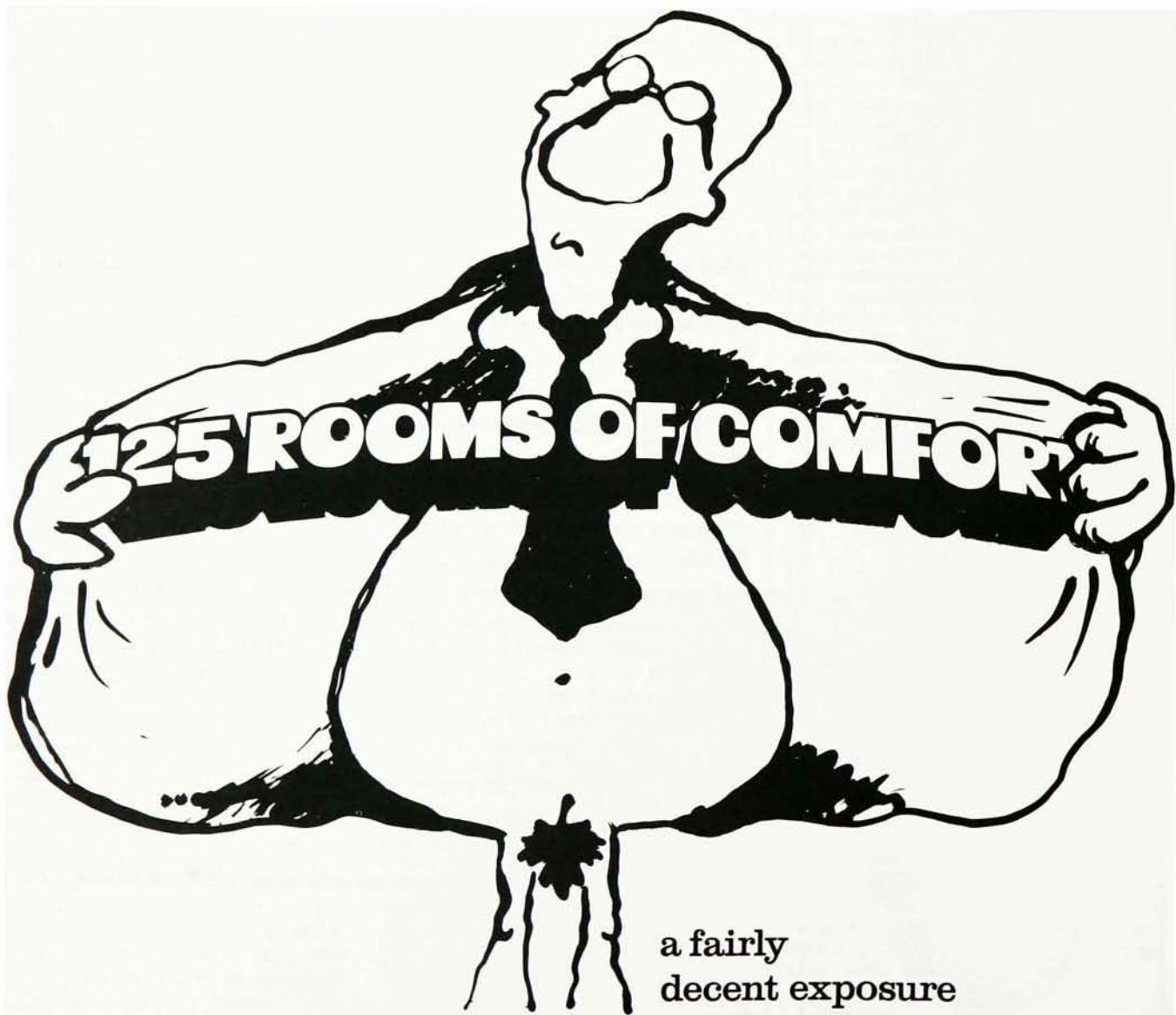
In view of the rising cost of living and the sharply increased price of gear - what percentage increase do you find fair compared to: 1968 _____

1970 _____

1973 _____

Any other observations? _____

N.B.: Deadline for returning this questionnaire is December 20th, 1974. Results will be published in the February/March issue.



a fairly
decent exposure

Eumig, pioneers in the development of 8mm/Super 8 sound projectors have set a new standard in high fidelity sound reproduction . . . constant quality performance. Eumig's new sound projectors, the 800 Series, are the fulfillment of more than fifty years of experience in projection design.

The result is a particularly favourable performance / price relationship with a range of models to match your particular Super 8 or Dual 8 projection needs. Eumig design innovations will give you pictures that are infinitely sharper and brighter, plus rich full-fidelity living sound.

The Sound Side of

eumig

MARK-S-810 D

Dual 8 SOUND projector



EUMIG MARK S 810D — an all round, Dual 8 Sound Projector specially aimed at simple, reliable use without limiting its versatility. It can play back and record sound on all 8mm or Super 8 magnetic striped films; an obvious advantage as many 8mm films can be resurrected with the addition of sound.

Features include: VARIO EUPRONET fl.3, 15-30mm zoom lens /pre-heated 12V, 100W Dichroic reflector Tungsten Halogen Lamp /manual Sound-on-Sound recording /fully automatic threading with 600 ft. capacity /adjusts automatically to the Standard Sound Separation 18 fps for Super 8 or 56 fps for Standard 8 /monitoring through incorporated speaker with adjustable volume /new convenient control lights, Red for recording, Amber for Sound-on-Sound recording.

MARK S 810D LUX — all the features of the 810D but comes with the super sharp, highly corrected, fl. 0, 18 to 28mm zoom lens.

MARK S 807 — for Super 8 films only — fl. 6, 17-30mm VARIO EUPRONET lens /12V 75W Dichroic reflector Tungsten Halogen lamp, preheated for longer life /manual Sound-on-Sound recording /fully automatic threading with 600 ft. capacity.

In U.S.A. Write:
EUMIG (U.S.A.) Inc.,
Lake Success Business Park,
225 Community Drive,
Great Neck, N.Y. 11020.

Full details available by writing:

W. CARSEN CO. LTD.
31 SCARSDALE ROAD • DON MILLS • ONTARIO • CANADA M3B 2R2