

ROUGH CUT

by Robert Rouveroy C.S.C.

The upper echelon of this magazine, changed in composition during the summer months and presently residing in Montreal, has decreed that yours truly will henceforth be limited to these two pages you are (hopefully) reading. It also asked me to watch my language. It is hoped this magazine will appear in school libraries and it is felt that teachers might object to their pupils enlarging their vocabulary. A hasty trip through some Shakespeare, **Canterbury Tales** and **Beowulf** culled some fine five letter words, but what the heck. The Women's Lib Movement, perturbed by the contemporary "person" usage as in "soundperson" or "cameraperson" has tentatively proposed the contraction of "woman" and "man", so we may be comfortable with "soundwam" or "camerawam", or plural "wem". Not bad, after the disastrous proposal to contract "she", "he", and "it", although it is quite accurate in describing some filmpersons that I meet in my travels and is, to tell the truth, sometimes applied to me, judging by some letters I receive. Sorry dear echelon, just this once?

Leader

Speaking about the **Canterbury Tales**, I've got a good one for you. Seems that a Toronto based film production house called House of Canterbury just completed a microbudget feature called **Franz**. Most commendable, it seems, seeing that feature production in Canada at this moment is practically non-existent. So, a quick run-around in Union and non-U circles, rental houses etcetera, failed to turn up any lead to how it was done. It could have been in Super 8, or super 4, or what have you. But no! Our good friends of York University have again leaped into the breach and supplied Paul Aspland and John Sweeney of aforementioned film production house with equipment and technical personnel. So here we are again, sitting on our behinds, fighting off our friendly neighbourhood bank manager while subsidizing with our tax monies those

micromini features we are asked to view at three-and-a-half bucks.

D'you really want a good cry? Let me quote Paul Aspland from an interview in **Motion**, Vol. 4, No. 3, page 10. "*The day after we finished principal photography, we received a letter from the Canadian Film Development Corporation, saying that they would be unable to give us financial assistance, because the film would be impossible to shoot.*" The CFDC was concerned about the film's extremely low budget, and about the actors *and the crew* (italics mine).

So now York U., has taken over some of the functions of the CFDC. Maybe soon all the Universities should pool their gear and resources and with the unpaid help of 4th-year students revive our near-extinct feature film industry. Then the CBC and CTV could be serviced too. The Toronto Transit Commission could be forced to supply free student transportation for the local shows, Air Canada and CP Air for the international epics. Youth hostels around the world would provide subsidized accommodation for the film crews. Opportunities for Youth grants could supply gopher services. And so on. Only problem remaining would be

what the 4th-year student would do when he graduates. Well, that's easy. He'll join us old fogeys, sitting on our behinds.

But hark, justice prevails sometimes. Remember those two magpies from York U. who clobbered an established film production company here in Toronto last December with a mini-budget tender on Eaton's Santa Claus Parade, using York's equipment and technicians? They have now gone legit at 100 Richmond St. East in Toronto with their Cinemax company and are busily appeasing (you guessed it) their frndly nghbrhd bnkmngr. By and large still unrepentant (give it time); they acknowledge that it is difficult to meet the assorted payroll. And really, I do wish them a very prosperous future.

Dissolve

Every cameraman or soundman who owns his own gear has in many ways modified, adapted, cut off, changed, revised and rebuilt various parts to suit his unique purposes. Those among us who know approximately what they're doing end up with a better gadget than can be purchased.

In issue no. 21 of Cinema Canada the last few paragraphs of Rough Cut were inadvertently omitted, rendering the story about Curt Clausen's experience with a replacement Eclair unintelligible. This "echelon" offers apologies to the author, and reprints the conclusion of that story.

This replacement motor was of the beefed-up type, with all kinds of switches, like: multiple speeds and "24-25" frames. Well, our North-American system is rather simple: the switch lever points towards the desired action. Not so in the French system: the switch lever points towards the opposite action, but displays the right action with a red dot. Poor Curt, very busy, shot five programs over the space of a few weeks, with 25 fps. His assignments followed each other (lucky devil) so quickly that the first one just got synched-up when he completed the last one. Curt called me at midnight, anguished howls from 1500 miles away. Galloping, not creeping sync!

At that distance I didn't have a clue what had happened, but after calming down Curt, who was contemplating jumping out of his penthouse, we eliminated several probable causes, until it dawned on us to discuss the switch positions. I woke up Heinz Ungerman of just fame, who quickly resolved the problem. The tape was re-transferred by Heinz, using the appropriate electronic devices, on the 25 fps ratio, and everyone had cause to be happy.

The moral of this true story is: never to trust the obvious, check everything out thoroughly, never look a gift-horse in the mouth unless you intend to look also at the other end.

In the meantime, I intend to collect the nice dinner Curt promised me, if and when our paths cross.

Toronto's "gimmick man", Robert Rouveroy C. S. C. is president of Robert Rouveroy Films Ltd. and shares ownership in Cinimage.

It is a pity that such knowledge is not often shared. From time to time, I would be pleased to publish such gimmicks, so by all means write me care of **Cinema Canada**.

The soundman has particular problems with the inadequacy of his gear, be it Nagra or Stellavox. While most situations in the field are handled with the Sennheiser 815 or 414 shotgun mikes, he has to cope with demands to mike people individually in situations of high ambient noise levels. So, with multiple microphone set-ups, he has to use a mixer. And there is the rub. Most mixers are extremely expensive, sometimes as expensive as the recorder, as is the case with the Stellavox Mixer. The documentary soundman has a multiple mike set-up maybe four or five times a year. So he usually owns or rents a Nagra 3-type mixer, sometimes heavily modified to take A-B powered mikes. He will often have troubles with RF interference, mismatch, adapter plugs, hum levels and he usually ends up with a bad track.

So he trundles off to electronic wizards here in Toronto who might be very much at home with cassette recorders, hi-fi's and TV repairs, but who really haven't a clue what a professional soundtrack should sound like.

A good electronics man is very hard to find and when he is found, the soundman will guard his whereabouts with his dear life. Not having that compulsion, it is with great pleasure I'd like to introduce you to Reg Auclair, hiding his light on the fourth floor of the CBC building on 795 Bay St in Toronto.

In his spare time he manufactures a small mixer that will take any kind of microphone, be it A-B powering, Phantom, or straight dynamic. Every channel on his mixer is a variable gain amplifier that differs from ordinary gain pots (volume controls to you) in its ability to decrease the amount of distortion to negligible factors. In other words, the best possible amplifier has a rated distortion and inter modulation and inherent noise residue that does not vary when the volume control is opened or closed. Therefore, while all these inherent faults are not apparent when the volume control is normally open, they are noticed when the control is closed. For instance, when only one control on a four-channel mixer is open, the three closed ones still add their distortions to a degree to the composite signal.

With a variable gain amplifier these distortions ride with the volume control to the point of extinction with a closed control.

I hope I was able to make it clear to you in laymen's terms, but anyway, it is a very clever way to have a very good mixer that I have not seen before in this configuration. I don't doubt that this particular system is used in very expensive mixers or amplifiers, but the best news is that it will not cost you an arm and a leg. Reg Auclair will make the mixer to your specifications, with your type of plugs, either Cannon or Preh, for around 120 bucks per channel. The cheapest five-channel mixer available is around \$1,200.

Reg is also the man to see if you wish to get rid of that stupid battery-pack that comes with the Sony ECM 50. That is, if your recorder has A-B or Phantom powering.

Stockshots

Again all those myths around Kodak negative film, the incomparable 5247 and 7247. Yes, it is true that dust and scratches show more on negative, because they show up white, but a good cameraman does not get dust or scratches on his film. Period. There is no excuse. Yes, it's true that the film is softer than 52 or 42. No, it is not true that you have to be more careful handling this stock. You should be just as careful with 52 and 42 or with any filmstock, yes it's true that you can push 47 a stop, if you care to live with increased grain. No, it's not true 47 is more contrasty, it is the printstock 7381 that is at fault. Better print on Gevaert 985. And wait for the new Kodak print stock, designated S something at the moment. Yes it's true that print-downs from 5247 to 16mm look contrasty, especially with commercials, but that is more the fault of the commercial maker who insists on a print that will please the client in the screening room, rather than making a print that will look fine on video. But the contrast is not in the negative. Truth is that this negative is by far the best film we ever had to work with. In Europe, the BBC and the Dutch NTS uses the negative and reverses polarity during the transfer on tape, resulting in a quality as good as live video. Why can't we do it here? Because we use the NTSC system of colour transmission, compared to PAL in Europe. Not compatible. And yes, it is

true that you have to be very careful when loading 100 ft 7247 daylight spools. Very nasty lightflashes deep into the roll.

Credits

For those of you who take super 8 as seriously as I do, it would be a good experience to drop into the National Video Center of New York, next time you're there. They transfer super 8 to 2" videotape with the help of (get this) wet gate and scratch suppressor, a specially built projector and a Dubner computer color corrector and image enhancement. You will *not*, I repeat *not* see the difference between 16 and super 8, after transfer to video. Scares you, eh?

I remember that time in 1958, when I came to Canada and had to shoot in 16mm. I felt somewhat funny, with that mickey-mouse Auricon and all that sub-standard gage spaghetti. It took me a while to make the adjustment and I came to love the smaller cameras, the smaller crews, the greater freedom in shooting.

Just the other day, a good friend of mine (a very well known cameraman) proclaimed: "I'd rather drive a cab than be seen on the street with a Super 8 camera in my hand!"

Given a little time, he will get his wish. □

Equipment News

(continued from p. 11)

ras, is priced at \$3850.00. The price includes factory installation of relay optics and bayonet locking device.

For further information, write to Camera Products Corporation, 2037 Granville Ave., Los Angeles, California 90025.

Colortran Lighting and Production Equipment

Rutherford's is the exclusive distributor in Canada for Colortran lighting, production and control equipment. Two lighting units of special interest are: Mini-Pro Kit, weighing 29 lbs., designed for studio and location lighting, used by television news crews and photographers; Pro-Kit IV, featuring 4 lights, two minibroads and two minipros. Both kits come with light weight rugged metal case. Available from Rutherford Photographic, 221 Laird Drive, Toronto, Ont. M4G 3W8. □

Pierre Berton HOLLYWOOD'S CANADA

The ★★★★★
Americanization
of Our ★★★★★
National Image

Published
by McClelland
and Stewart Ltd.

How Hollywood has shaped our nation in the image of the American fantasy, turning our history topsy-turvy for seven decades. An explosive, funny, often tragic history as definitive and enjoyable as Berton's **The National Dream** and **The Last Spike**.

Contest

Send answers to McClelland and Stewart, 25 Hollinger Road, Toronto 16, Ont. Prize of free books for 1st-12 correct answers.

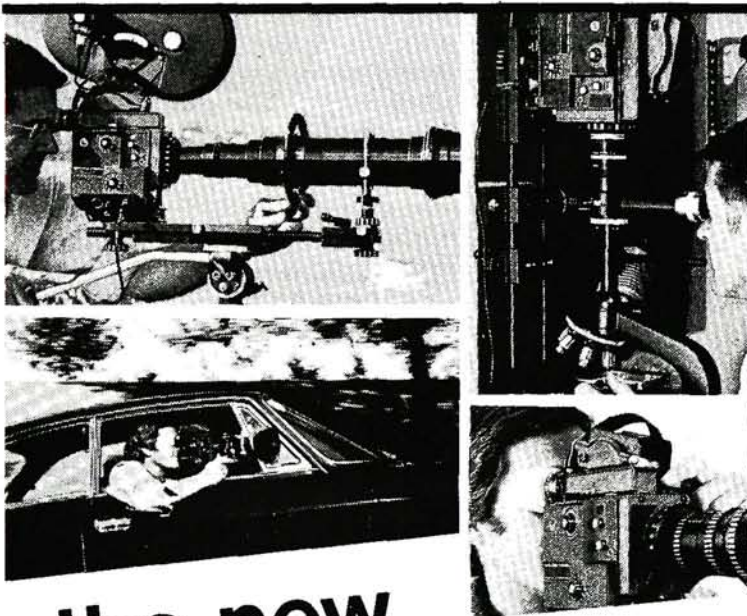
TRIVIA QUIZ

1. How many versions of **Rose Marie** has Hollywood made?
2. How often has the Calgary Stampede provided the background for a Hollywood movie?
3. How many movies has Hollywood made about the Mounties? Ten? Twenty-five? Fifty? One hundred? More than one hundred?
4. In what part of the Canadian North was Mae West's **Klondike Annie** set?
5. In what part of Canada was the movie **Saskatchewan** set?
6. What was Hollywood's favourite name for French Canadian and half-breed villains?
7. Which of these famous Hollywood directors made motion pictures with Canadian themes: D.W. Griffith, John Ford, King Vidor, Raoul Walsh, William Wyler, Cecil B. DeMille, Alfred Hitchcock, Mervyn LeRoy?

Cine Books

692A YONGE ST.
TORONTO, CANADA
M4Y 2A6
PHONE 964-6474

Available now
\$13.95
AT CINE BOOKS



the new
BOLEX H16EL
For Professionals

with TTL meter,
ultrasensitive to light changes and shock-resistant

For complete Professional catalogue, write

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

MIRAK

Film Services

EDGE CODING SPECIALISTS - 16 & 35 MM

Film editors, at last you can enjoy the luxury of our same day edge coding services. Easy - read numbers with our revolutionary new yellow ink at competitive rates.

56THE ESPLANADE · ROOM 214 · PHONE 368-0400
(Next to the old Spaghetti Factory)