

16mm Film 'Achievements



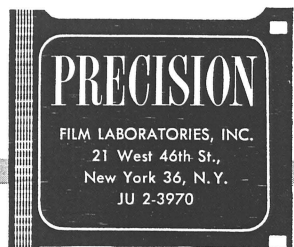
"The Look of Things"

It is a truism that the most perfect printing and projection in the world cannot make up for uninteresting subject matter in a film. But the opposite also holds true. The finer the subject, the more it deserves—and needs—perfect laboratory duplication to set it forth.

This is why we feel that the finest combination of every factor won for the notable 16mm film subject THE LOOK OF THINGS the first prize in the Public Relations Category of the recent Cleveland Film Festival. The competition was keen, but this winner was outstanding. Every producer, every film man and, indeed, every individual with an interest in viewing a superior motion picture should make it his business to see this film. The producer would be pleased to arrange for screenings through inquiries directed to us.

Precision Film Laboratories doffs its hat to this unusual example of a fine industrial 16mm color and sound production.

Precision Film Laboratories—a division of J. A. Maurer, Inc., has 16 years of specialization in the 16mm field, consistently meets the latest demands for higher quality and speed.



Unless you do your filming according to this pattern—think about the editing as you shoot—you won't have the material to use at the editing table. A horse race shot entirely from one position on the track is scarcely exciting on the screen. But filmed and edited as outlined above, it becomes an exciting, professional-like bit of film entertainment.

Perhaps in summarizing we should point up further the great importance of planning the editing along with the photography of a picture. This is very important for the movie amateur; the professional cinematographer doesn't have to follow this technique, because another person—the film editor—puts the film together; the cinematographer has a preplanned script to follow, which was worked out carefully with the editing of the picture in mind.

So remember this if you want your films to have the compelling interest, the professional flair that you admire in theatre films. END.

FILM SPLICING

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The film is clamped to the splicer base in the usual way except that a banking edge is required in order to obtain perfect alignment control throughout the splicing cycle. The clamps, therefore, incorporate a pair of film followers (Fig. 3) which push the film to the banking side of the clamp prior to its being closed.

After the film is indexed and clamped, it is then cut, and the clamp still holding the film is swung through a 180° arc into the heat-sealing position. The same cutting blade is used to cut both pieces of film. As the second clamp is rotated to the heat-sealing position, the edge of the film to be heat-treated is coated with the plasticizer (Fig. 3).

At this point it should be noted that one of the major splicing technique changes is that the film is clamped with the emulsion side facing down and the cellulose side up. Of course, when the film is pivoted over a 180° arc to the heat-sealing position, the emulsion is facing up and the pressure applied to the emulsion surface. The heat is then applied to the cellulose side (Fig. 2).

Different problems are presented by 16mm and 35mm films during the heat cycle. The frameline of a 16mm picture is on line with the sprocket hole, which fills up completely during the heat cycle. With 35mm film, there is also the tendency of the acetate to flow into the four sprocket holes adjacent to the point of weld. To prevent this flow, ears have been added to the heater platten (Fig. 4)

KINEVOX Synchronous Magnetic Recording Equipment

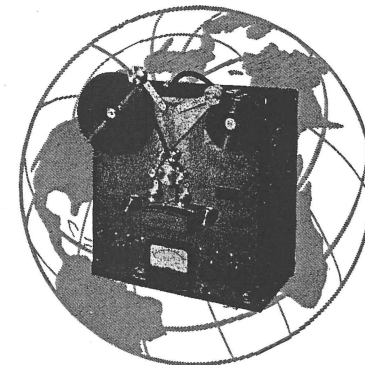
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which are the same size and shape as the sprocket holes in the film, and which extend above the platten 0.006 inch. (These occupy the four sprocket holes of the film and thus prevent the flow of acetate into them.—Ed.)

The acetate, besides flowing sideways, would also flow along the line of heat and out each end were it not restrained by edge-flow plates (Fig. 4) which rest against the banking edge of the film.

When splicing magnetic film, the stationary and movable knife blades are replaced with those made of non-magnetic materials (Fig 5). The same procedure is then followed for splicing magnetic film as that used for picture film. One of the advantages of splicing magnetic film over motion picture film is that the oxide coating of the former does not tend to roll back the few thousandths of an inch which is characteristic with motion picture film.

When the splicer is to be used entirely for 16mm magnetic film, it is advisable to change the location of the film index pins to permit splice to be located between sprocket holes rather than through them. This eliminates the reperforming process.

A magnetic film having no modulation was spliced every 20 feet and then recorded without first erasing or demagnetizing the film. No audible noises

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