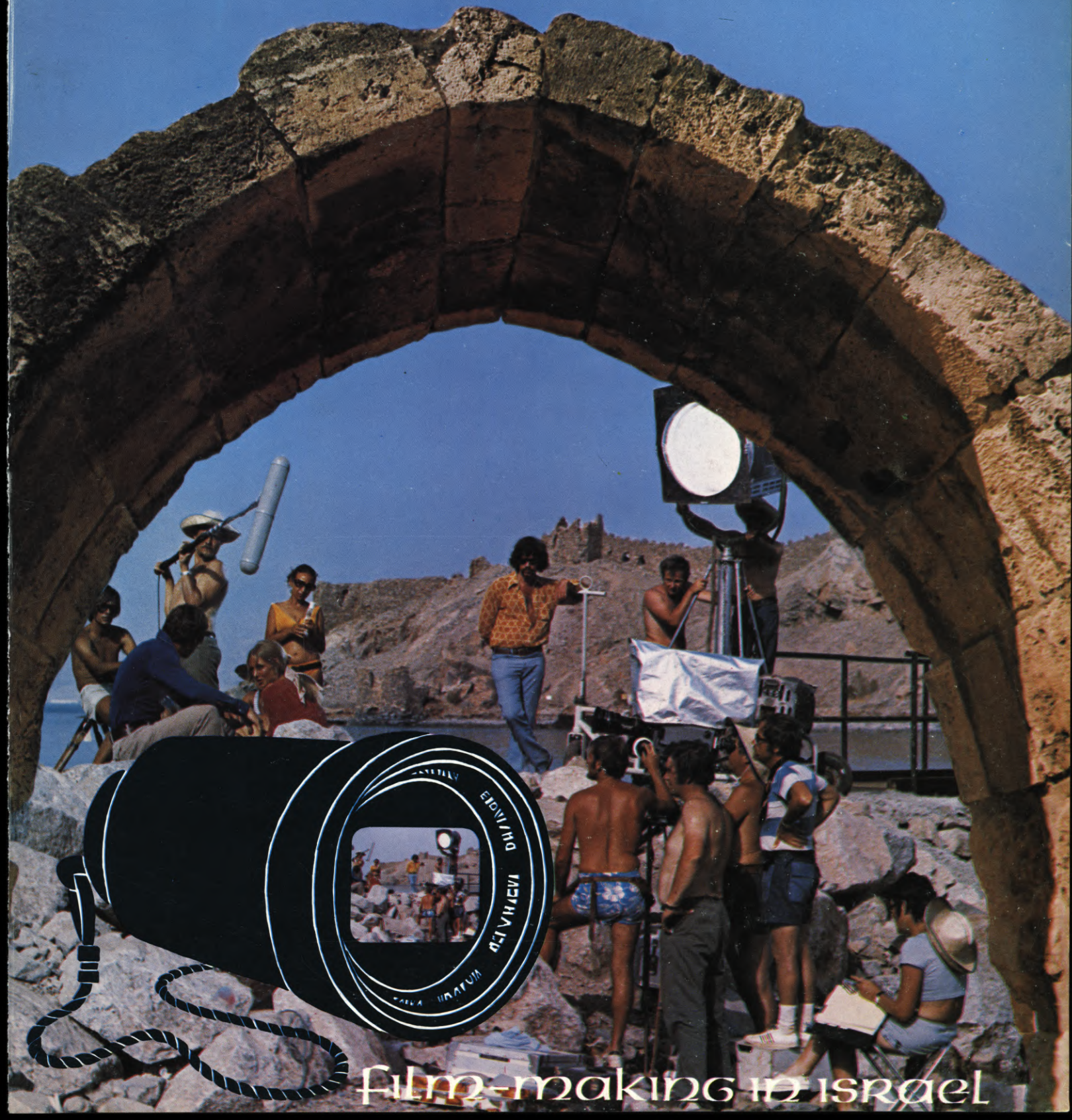


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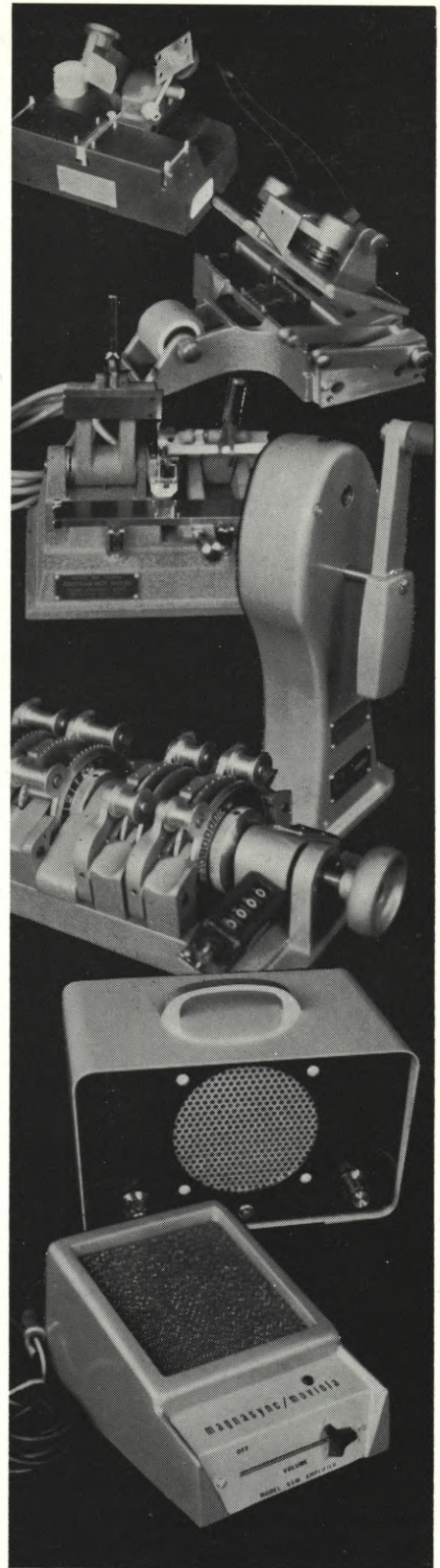
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• **FEATURE ARTICLES**

- 1222 Film-making in Israel
- 1226 Filming "HIS LAND" in the Original Locations
- 1234 Photographing the Israel Sequences for "PORTNOY'S COMPLAINT"
- 1236 Why We Chose Israel
- 1242 From Grip-electrician to Movie Actor—and Back
- 1244 Israel: A New Film Frontier
- 1250 "WHISPER MY NAME"—An American Feature, Made in Israel
- 1254 Interfilm in Israel
- 1260 Why Make Films in Israel?
- 1268 An Israeli Film Student on the Hollywood Scene

• **DEPARTMENTS**

- 1202 What's New
- 1212 Cinema Workshop
- 1280 The Bookshelf
- 1288 Questions and Answers
- 1294 1971 AMERICAN CINEMATOGRAPHER Index

ON THE COVER: At the Israeli port of Eilat on the Red Sea, American director James F. Collier (in flowered shorts) and Director of Photography Paul Lohmann (behind Panavision camera) work with an Israeli crew in the filming of exterior location scenes for "WHISPER MY NAME". In the background can be seen Coral Island, crowned by the ruins of one of Saladin's fortresses. Cover design and collage by PERRI & SMITH. Photography by FRANK RAYMOND.

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Milliken 16mm Hi-Speed camera DBM4, 16mm x 200', 28V DC, 400 fps, excellent condition	\$ 750.00
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Bell & Howell 70E Filmo 100' load but adapted for magazine and motor. Old model, runs good	\$ 75.00

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Mitchell Magnesium 400', new	\$ 145.00
B&H 400' NEW	\$ 135.00
Cine Special 100'	\$ 125.00
Cine Special 200'	\$ 325.00
Eclair Camerette 400'	\$ 245.00
Maurer 05 400'	\$ 155.00

35mm Magazines	
Arriflex 400'	\$ 100.00
B&H 400' fiber	\$ 19.50
B&H 400' metal	\$ 55.00
B&H 400' bipack	\$ 145.00
B&H 1000'	\$ 95.00
Eclair Camerette 400'	\$ 245.00
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Heavy duty tripod heads	\$ 30.00
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Paramount Studio Crane. Mdl. 111. Similar to Mdl. 11. Overall length 31'. Some parts missing	\$ 400.00
Akeley Gear Head	\$ 125.00
Pro-Jr. all metal Baby Tripod	\$ 23.00
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Maurer O-5 Blimp	\$ 985.00
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25mm Schneider f/2	\$ 125.00
50mm Schneider f/2	\$ 125.00
16mm Rodenstock	\$ 99.00
25mm Rodenstock	\$ 99.00
50mm Rodenstock	\$ 99.00
100mm Cooke	\$ 250.00
800mm Astro with cradle and case	\$ 550.00
640mm Astro with cradle and case	\$ 300.00
Zoom Lenses	
17-85mm Pan Cinor, Arri mount	\$ 175.00
17-70mm Pan Cinor, Arri mount	\$ 150.00
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SK-1006 2-channel pocket wireless transmitter. New price, \$275.00	\$ 140.00
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T-203 2-channel DC pocket size wireless receiver. New price, \$285.00	\$ 160.00
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Mitchell 35 BNC 220-V 3-ph multi-duty	\$ 995.00
Mitchell 35 BNC, 3 phase synchronous	\$ 595.00
Mitchell 35 NC 110V sync.	\$ 395.00
Mitchell 35 NC 110V variable speed	\$ 495.00
Mitchell 35 NC 24V variable speed	\$ 495.00
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Raby 4-wheel stage dolly with boom arm. Fair condition	\$ 300.00

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B&H 16mm (JAN)	\$ 495.00
B&H 16mm, analyst type (JAN D-5)	\$ 1400.00
RCA 16mm Mdl. 400	\$ 225.00
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Pixmobile Rear Projector cabinet, Mdl. AV463. New	\$ 119.95
DeVry XD Portable 35mm Projector. New price, \$2500.00	\$ 1495.00
Century 35mm Projector Heads. New price, \$3000.00	\$ 750.00
Century Pedestals	\$ 125.00

16mm Projectors	
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B&H Mdl. 385 Continuous front or 12" x 18" rear screen Optical Sound Projector. New price, \$1295.00	\$ 450.00
B&H Model D1B Analyst, single frame, 400' capacity, variable speed, forward and reverse frame counter	\$ 295.00

B&H Mdl. 185 16mm Optical Sound	\$ 195.00
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RCA Mdl. 1600 1000W Optical Sound	\$ 625.00
Kodak AV-126 Optical Sound Projector w/Christie 900W Xenon lamphouse, complete, excellent cond. New price, \$4000.00	\$ 1250.00
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Ampro Super Stylist Optical Sound	\$ 195.00
Ampro Arc-20 Optical Sound, complete w/Strong Arc lamphouse, rectifier, amplifier and base	\$ 750.00

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Simplex, Super head, 35mm. Excellent condition	\$ 675.00
Simplex, E-7 Head, 35mm. Excellent condition	\$ 750.00
Simplex, Standard Head, 35mm, Excellent condition	\$ 350.00
Peerless Magnarc Lamphouse, 35mm	\$ 400.00
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Harwald Splice-O-Film 16mm hot splicer, Like New	\$ 139.00
Neumade film measuring machine 16mm Mdl. HM5S, complete w/counter	\$ 59.50
Acmade 16mm precision hot splicer similar to B&H hot splicer	\$ 99.50
Neumade two gang 35mm film measuring machine complete w/counter	\$ 67.50
Neumade one gang 35mm film measuring machine complete w/counter	\$ 55.00

HFC Edge Numbering Machine. Edge numbers rolls up to 3000'. Complete w/numbering block. Mdl. ENM-16 PT 16mm, reconditioned. New price, \$3675.00	\$ 2695.00
HFC edge numbering machine. Edge numbers rolls up to 3000'. Complete w/new numbering block. Mdl. ENM 35mm, reconditioned. New price, \$2500.00	\$ 1895.00

Paulmar Mdl. 75 16mm film inspection machine. Needs repair. New price, \$2400.00	\$ 100.00
16mm x 800' reel and can	Each. \$1.50
16mm x 1200' reel and can	Each. \$2.25
35mm x 2000' reel and can	Each. \$2.75

Film Storage Rack, holds 75 1000' 35mm reels or 150 16mm reels. Made of heavy gauge steel w/closed-in end.	\$ 95.00
Film Storage Rack, five tier, constructed of heavy gauge angle iron and round bar stock	\$ 39.00

Moviola 16mm Model UL20S Console Sound Model with picture head and separate sound head with reel spindles, footage counter, light well, film bag and frame. New price, \$3196.00	\$ 2450.00
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Moviola 16mm Model L20 Table Model Viewer with reel spindle and counter. Old model, used, excellent condition. New price, \$1495.00	\$ 795.00
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Micro Sound Reader and Amplifier, 16mm	\$ 49.50
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Maurer Film Shrinkage Gage, #51, with case, 16mm	\$ 95.00
Micro Hot Splicer, 16mm	\$ 125.00
Cueing Machine, 16mm	\$ 150.00
Moviola 35mm Model UC20S Console Sound Model w/picture head and separate sound head, without reel spindles, with counter, light well and tray and electric brake. New price, \$2896.00. Brand new, in stock	\$ 2350.00
Moviola 2-gang sync w/counter, 35mm	\$ 75.00
Moviola, Editing Machine, 35mm, complete w/bullseye head optical sound head, amp, speaker and base	\$ 695.00
Moviola Editing Machine, "Preview" model, 35mm, complete with base and foot switch	\$ 750.00
Neumade S-1000 Film Polisher and Cleaner, 35mm	\$ 25.00
Hollywood Film Tape Splicer, 35mm. New price, \$189.50	\$ 59.50
Harwald Splice-O-Film Hot Splicer, 35mm	\$ 115.00
Neumade 2-gang sync w/counter, 35mm	\$ 35.00

Morgan Fairest Robot II, fully automatic splicing machine, pos - neg. pins, 35mm	\$ 299.50
Coleman Powered Film Viewer w/Moviola SYA film measuring machine, 35mm	\$ 425.00
Neumade Film Measuring Machine, 35mm	\$ 45.00
Cueing Device, 35mm	\$ 49.50
Moviola Multiple Rewinds BL, 35mm	\$ 25.00
EDL Optical Sound Reader, 16/35mm	\$ 95.00
Combination Sync Unit, 70mm/35mm, with counter, 1- ea. 70mm gang, 2- ea. 35mm gangs	\$ 180.00
Neumade Combination Sync, 70mm / 35mm, 2-gang 70mm with counter, 2-gang 35mm w/counter	\$ 450.00
N.C.E. 65mm 3-gang sync w/counter ASA II	\$ 300.00
Richards Hot Splicer 70mm	\$ 295.00
Moviola Editing Table, 24x60x31, complete with light well and 4-tier storage rack. New price, \$177.00	\$ 105.00
Film Meter Model 106-F 7 jewels stop watch. 90' and 36' per minute scale. New price, \$40.75. Brand new	\$ 35.00

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Houston-Fearless Mdl. A-11 16mm or comb. 16/35 neg/pos. and reversal. Rebuilt	\$ 3450.00
Houston-Fearless Mdl. 22-B 16mm neg/pos.	\$ 3495.00
Houston-Fearless Spray Processor, late Mdl. S. 16/35 NP 150, neg. 80 fpm; pos. 120 fpm	\$ 9500.00
Houston-Fearless Mdl. PH-413-A, 16mm neg-pos. 7-15 fpm	\$ 1275.00
Houston-Fearless, 16mm Ansco Color, neg/pos/reversal	\$ 5950.00
Morse, A-8 16/35 Ansco Color, up to 50 fpm or B&W neg/pos/reversal	\$ 4500.00
Film Dryer Mdl. EL-13A, 16/35/70mm, 220V. Drying speed 35 fpm	\$ 1995.00
Film Dryer Mdl. C2A, 16/35mm, 200' capacity. Drying speed 30 fpm	\$ 385.00
Film Dryer Mdl. C2, 16/35, 200' capacity. Drying speed, 8 fpm	\$ 235.00

Cramer Processor MK I 16mm B/W Reversal, negative/positive, automatic daylight operation. Like new	\$ 950.00
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MOTION PICTURE PRINTERS

Sale Price	
Optical sound printing heads for attaching to B&H and Peterson printers, 16mm for B&H Mdl. J. New price, \$3450.00	\$ 1895.00
Same as above for 35mm B&H Mdl. D. New price \$3450.00	\$ 1895.00
B&H Mdl. D 35mm continuous contact, rebuilt like New	\$ 4995.00
Same as above, Reconditioned	\$ 3100.00
B&H Mdl. J 16mm continuous contact printer w/high intensity lamp housing. Reconditioned	\$ 4250.00
B&H Mdl. JA 16mm continuous printer w/high intensity lamp housing and roller gate. Rebuilt, Like New	\$ 5650.00
Depue Optical Reduction Printer, Mdl. K3-35/16. Reconditioned	\$ 5500.00
Depue Micro-film printer 16/35. Reconditioned	\$ 2350.00
Herrnfeld 16mm sound track printer Mdl. 1517B. "B" wind printer for one pass printing, 86 fpm. Like New	\$ 1795.00
Acme Matte Shot projector designed for rear projection of live action into a painted scene. Magazine capacity 1000'. 170° enclosed rotating shutter, Acme stop-motion drive motor. New price, \$5500.00	\$ 3750.00
Arriflex 35mm Step Printer w/punch tape control	\$ 995.00
Fish-Schurman Additive Color Head designed for B&H Mdl. D or J printers. Complete unit, including three-channel memory reader, key board and punch. New price, \$13,800	\$ 4500.00
Herrnfeld 35mm continuous printer. High intensity lamp, 21 light changes, shotgun filter changer. Complete, needs clean-up	\$ 995.00
Houston-Fearless Mdl. EN5 16mm continuous Contact Printer, table top model, 22 light changes, printing speed B&W 60 fpm, color 30 fpm. Excellent condition	\$ 3450.00
L & F Table Top Contact Printer, 8mm and 16mm	\$ 150.00
Bell & Howell 16mm Continuous Color Additive Printer Model 6100, complete with Model 6190 Sound Printing Head. Original cost, \$32,000.00. Rebuilt. \$14,950.00	\$ 14,950.00

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Neumade Neuvator film cleaning machine, 35mm	\$ 495.00
Welch Densichron Mdl. 3853D full color transmission light source densitometer. New price, \$400.00	\$ 195.00
Eastman 35mm film waxing machine w/ two flat wheels .001" wide and containers for cleaning solution and liquid wax, designed for bench mounting. A \$1500.00 value. Reconditioned	\$ 595.00
Herrnfeld Scene Tester, Mdl. 1508-B. Used, Good Condition	\$ 995.00
Depue light control board designed for use w/Depue Optical Reduction Printers. Provides 22 light changes	\$ 685.00
Bausch and Lomb Densitometer, projection type. Measures light by spectrum lines on photographic plates. Original cost more than \$5000.00. Used, fair condition, some minor parts missing	\$ 300.00
Westrex Densitometer Mdl. RA-1100E. New price, \$5900.00	\$ 1595.00
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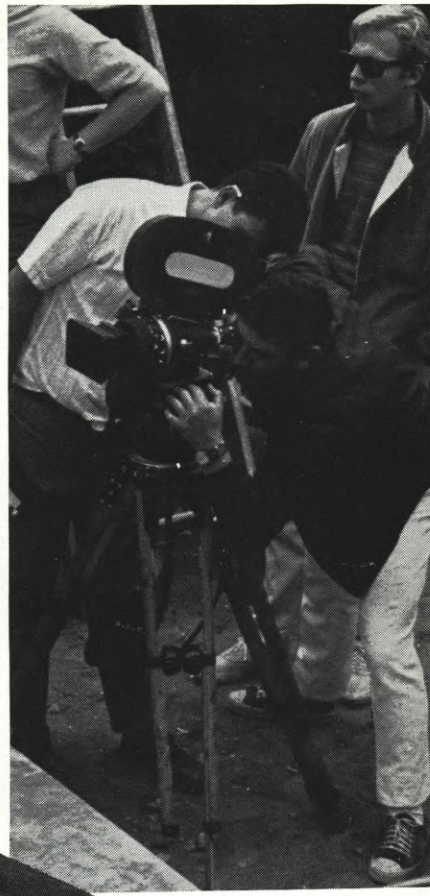
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WHAT'S NEW

IN PRODUCTS, SERVICES AND LITERATURE

U.S. NAVY CONVERTS THEATRES TO 16MM FORMAT

Bell & Howell Company has announced the sale of projection equipment to the U.S. Navy for conversion of existing 35mm shore theatre installations to a 16mm format.

A major product innovation, the projectors purchased by the Navy's Motion Picture Service, Brooklyn, N.Y. contain a new light/optics system developed by the company's AVICOM division. A basic modification to the 16mm 566T unit, manufactured and sold by Bell & Howell's Audio-Visual division, the new 566TN projector assures high-quality 16mm presentations comparable to that of commercial theatres.

More than 130 of the larger, land-based theatres in the U.S. and Hawaii are involved in the conversion, according to Bell & Howell's Eugene Moscalet, AVICOM president and Rodger Coomer, Audio-Visual division general manager.

The sites will be equipped with dual 566TN projectors utilizing the existing 35mm speakers and sound systems. Theatres will commence operations in early 1972.

CALVIN COMMUNICATIONS TO HOLD 26th ANNUAL MOTION PICTURE WORKSHOP FEBRUARY 7, 8, 9, 1972

Calvin Communications, Inc., will host its 26th Annual Motion Picture Workshop February 7, 8, 9, 1972. The Workshop will be held on the sound stage and throughout the Calvin Laboratory Division facilities, 1105 Truman Road, Kansas City, Missouri.

The Workshop program will review basic procedures in all phases of motion picture production and will examine many of the new aspects and developments occurring within the industry.

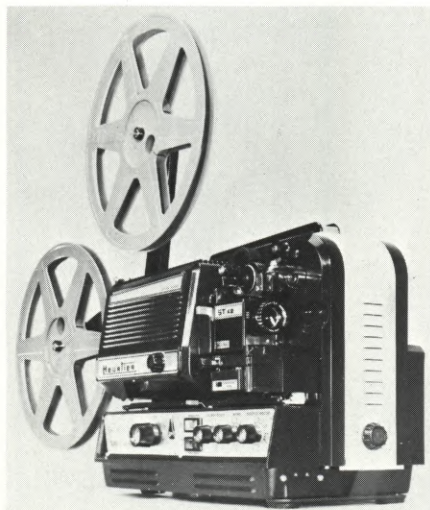
Included will be film examples, discussions, demonstrations, staff and special guest speakers, special presentations related to film making, notable films, award winning TV commercials and controlled group seminars on motion picture photography, editing and conforming, sound recording, the Writer/Director/Producer function, and a host of Laboratory topics.

A Workshop highlight will be an ex-

tensive exhibit of professional motion picture equipment and supplies displayed by a large group of prominent manufacturers.

Calvin requires advance notice of plans to attend and will confirm all reservations by mail. There will be a \$20.00 per person advance registration fee (refundable prior to January 17, 1972). Confirmation cards must be presented at Workshop registration which will be held from 4:00 p.m. to 8:00 p.m., Sunday, February 6 at the President Hotel, Kansas City, Missouri. Sunday registration is a notable schedule departure from previous Workshops.

Attendance will be limited to 600 on a first-come-first-served basis because of space limitations. For Workshop information write: Workshop Chairman, Calvin Communications, Inc., 1105 Truman Road, Kansas City, Missouri 64106.



HERVIC ANNOUNCES NEW AND UNIQUE SUPER-8 PROJECTOR WITH STEREO SOUND

Hervic Corporation, the exclusive United States distributor of the fine line of Heurtier Projectors is proud to announce the introduction of the completely new Heurtier Super-8 Projector with Stereo sound. The new Projector is called the Heurtier "ST 42-Stereo".

The new ST 42-Stereo Super-8 Projector provides individual volume controls for both microphone inputs. In addition to Stereo sound, other sound features are: VU-level meters (one for each track); sound superimposition; echo effect; tone control for bass and

treble plus a selector switch for recording in four different modes (Mono on Track #1, Mono on Track #2, Full Stereo—and two Tracks in Balance). The recorder/playback sound head includes an instant flywheel and three magnetic sound heads—which provide the direct control during recording so essential for correct balance of speech and music.

The ST 42-Stereo accepts 800' reels and provides projection speeds of 18 frames-per-second and 24 frames-per-second. The Projector uses a 12 Volt 100 Watt Quartz Lamp with a built-in Reflector, and has an 18 frame sound/picture separation. The Projector is supplied with a fine SOM Berthiot f1.3 Zoom Lens with a 17-28 focal length. The ST 42-Stereo also features completely automatic film threading.

The Heurtier ST 42-Stereo Super-8 Projector is priced at \$890.00.

There is also a monaural non-Stereo version of the Heurtier ST 42 Projector available (which is exactly the same in overall features and design appearance as the ST 42-Stereo with the exception of the Stereo sound facility).

The new Heurtier ST 42-Mono Super-8 Projector is priced at \$699.50.

For further information, write Hervic Corporation/Cinema Beaulieu, 14225 Ventura Boulevard, Sherman Oaks, California 91403.

GENERAL CAMERA CORPORATION ANNOUNCES IMPROVED VERSION OF SSIII CAMERA

Dick DiBona, President of General Camera Corporation, recently announced an improved version of the company's widely-used SSIII camera, still the lightest 16mm single/double system sound camera available.

The improved version features a re-engineered drive system with fully-independent counter and transport mechanism, resulting in even greater reliability, while reducing the camera's already low noise level further. Mr. DiBona further pointed out that the new drive system can be retrofitted into earlier versions of the camera at reasonable cost.

"The SSIII's improved transport system," said DiBona, "is just another example of our continuing product improvement policy. In the near future, we'll be announcing further SSIII improvements, including an advanced magnetic head, made of the latest materials, and a re-designed matching amplifier."

General Camera Corporation is located at 471 Eleventh Avenue, New York, N.Y. 10018, telephone (212) 594-8700.

Preview announcement! New ProCam 16mm SINGLE-DOUBLE SYSTEM SOUND CAMERA.

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No more conversions and jury-rigs! Now in production is a revolutionary new "self-contained" 16mm sound camera balanced for shoulder use! Ruggedly built yet lightweight! The new *Pro Cam* has it *all* together! Its designers are Eric Berndt and Gerhard Koester, names long connected with new innovations in quality camera systems.

In addition to the almost unbelievable group of features above, the ProCam camera includes: external self-storing filter slot, positive resettable footage counter, earphone in door for cameraman, removable jewel pressure plate, replaceable inexpensive record-head assembly and Angenieux 12-120 or 9.5-95mm lens with automatic diaphragm.

But wait, there's more. For your existing equipment, we design and manufacture ProCam amplifiers, inverters and ProCam record-play head assemblies and distribute Gould-Burgess batteries. Write or call now for details.

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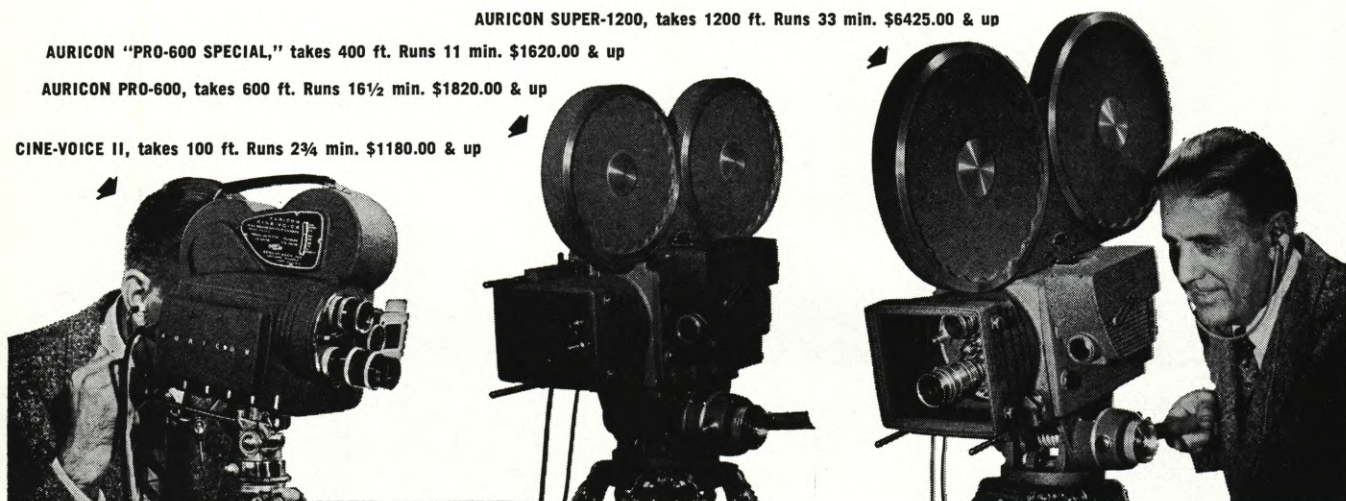


AURICON SUPER-1200, takes 1200 ft. Runs 33 min. \$6425.00 & up

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AURICON PRO-600, takes 600 ft. Runs 16½ min. \$1820.00 & up

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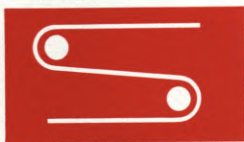
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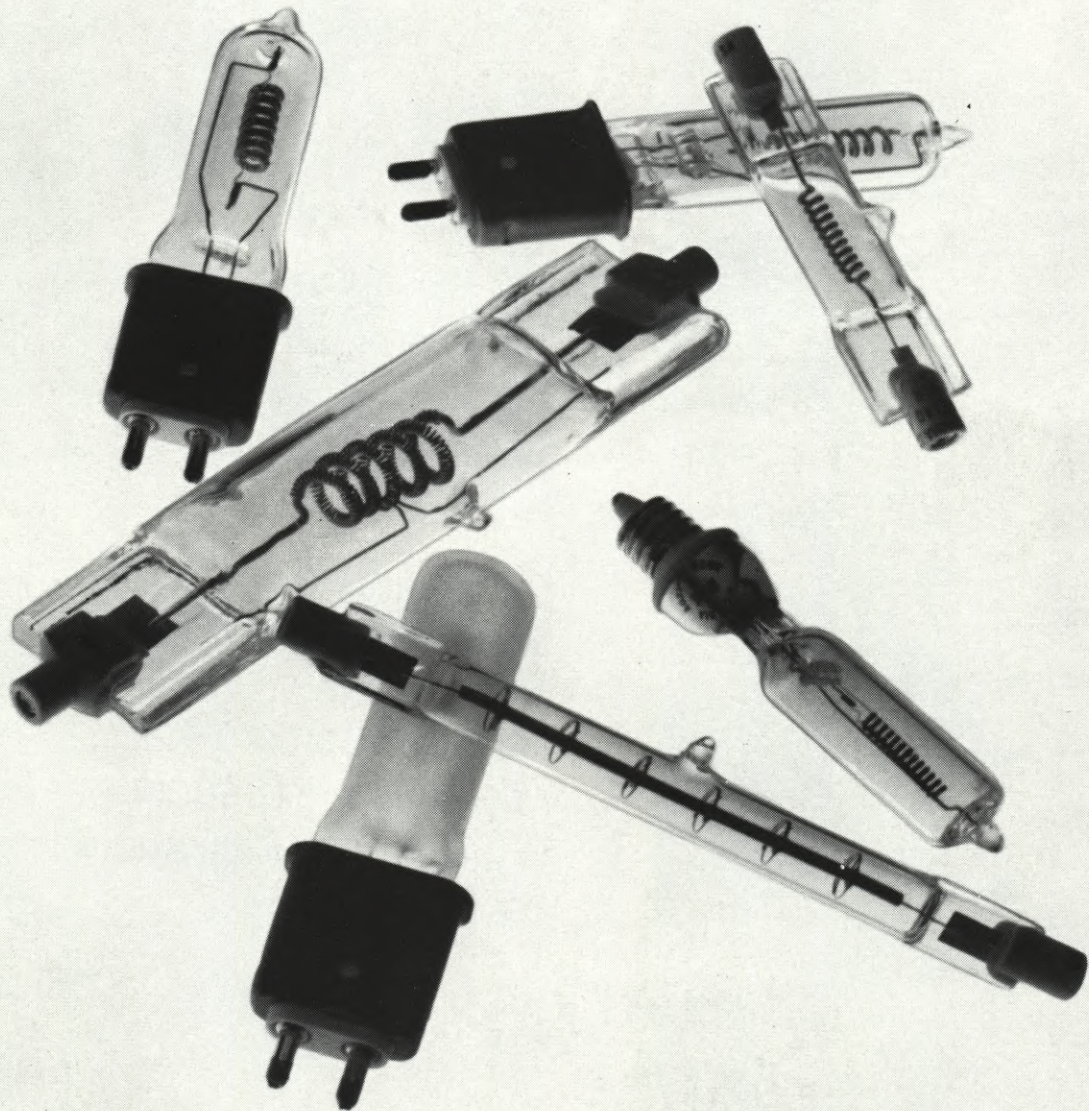
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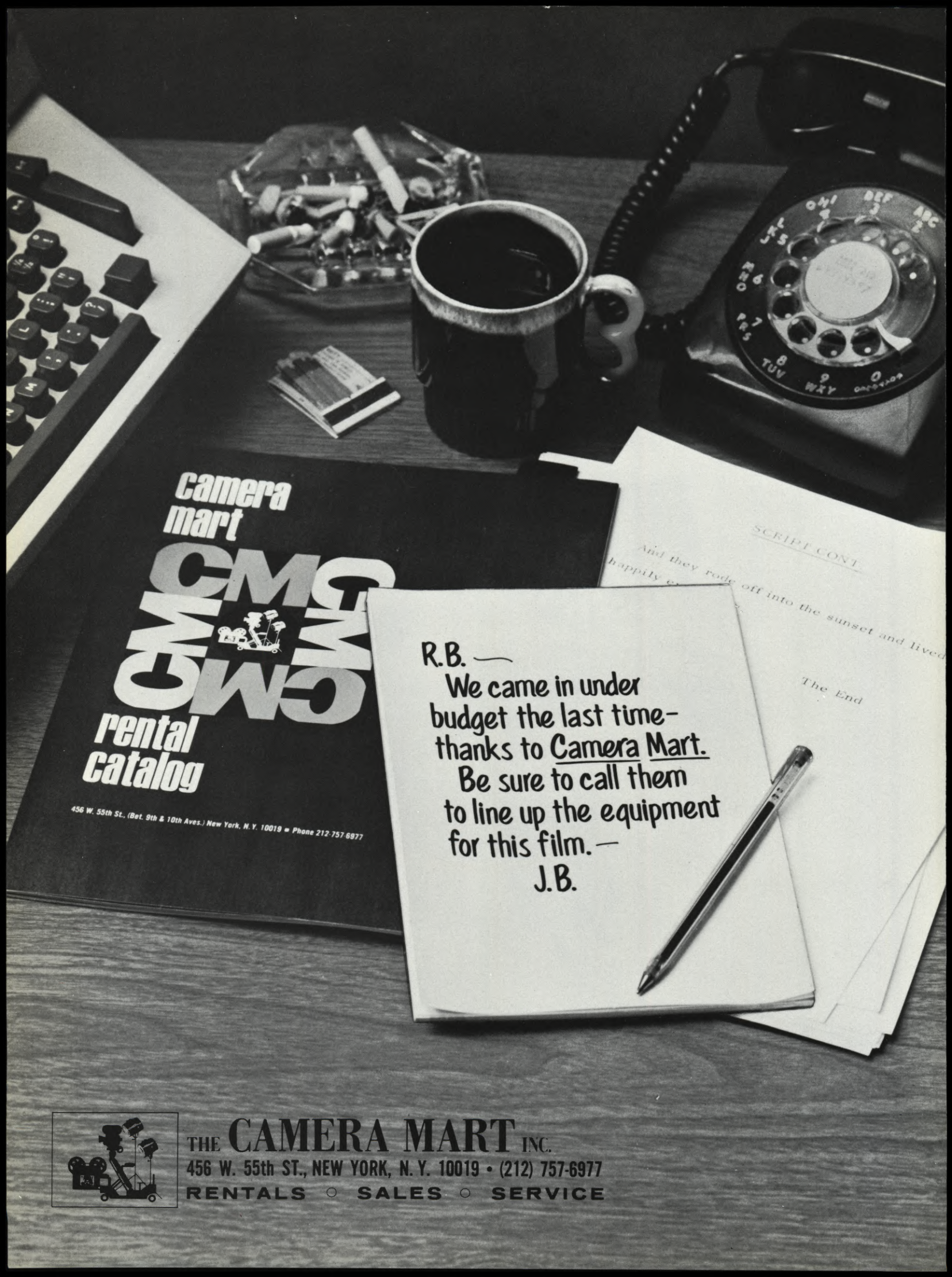
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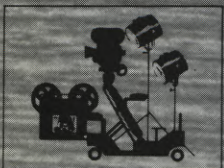
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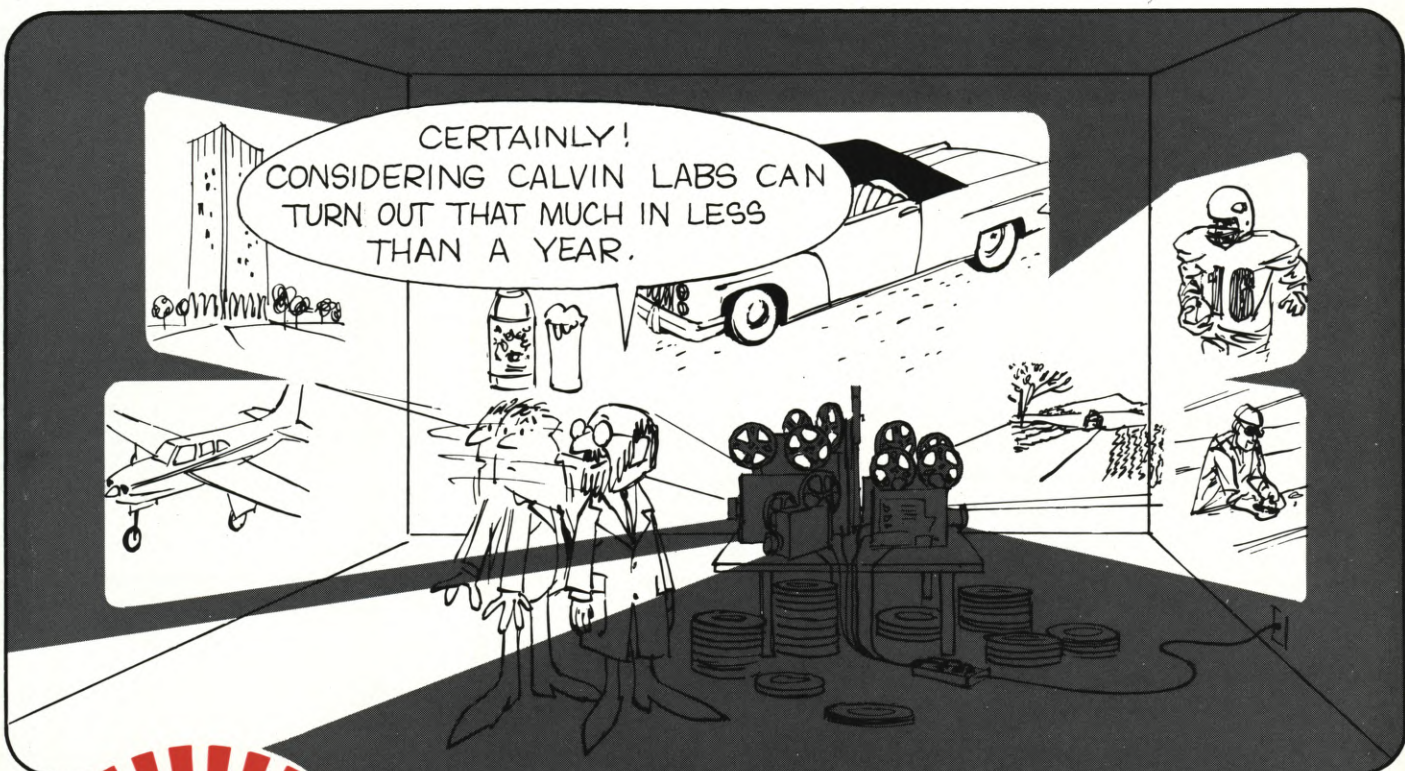
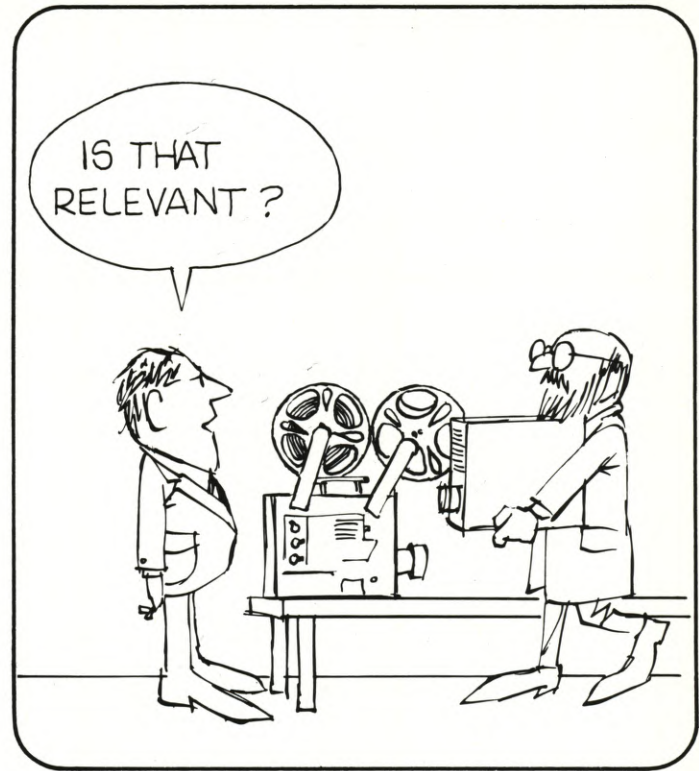
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CINEMA WORKSHOP



By ANTON WILSON

HIGH-FREQUENCY BIAS

The magnetic recording process stores information in the form of tiny magnets on a base or tape. For the moment, however, consider any recording medium as a mirror with a memory. It will receive a signal, and at a later time "reflect" back that same signal. In line with this analogy, the perfect recording medium, like the finest optical mirrors, would reflect an undistorted image of the original subject. Unfortunately the magnetic recording medium does not fulfill this criterion. On the contrary, to continue the analogy, the magnetic recording process would be similar to a "fun house" mirror, that delivers quite a distorted version of the original object.

FIGURE 1 represents the curve of a perfect recording medium. The x axis (horizontal) represents the incoming signal, and the y axis (vertical) signifies the resulting signal that remains on the tape. The "curve" is actually a straight line, as the incoming signal is exactly proportional to the recorded information.

FIGURE 2 represents the *actual* recording curve of a magnetic tape. It can be seen that the curve is indeed not a straight line, and the resulting recorded signal is not proportional to the original.

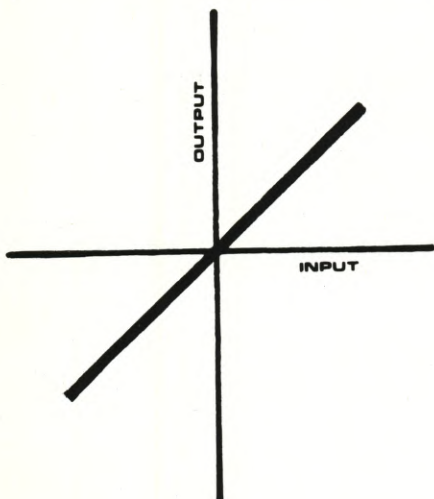


FIGURE 1 – THEORETICALLY PERFECT RECORDING MEDIUM

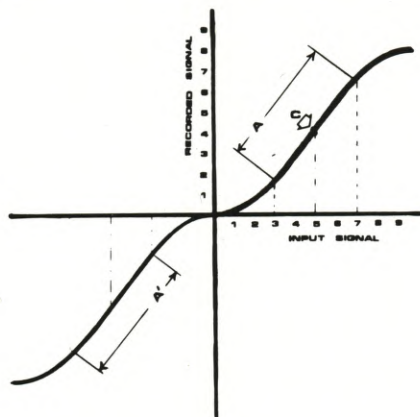


FIGURE 2 – ACTUAL RECORDING CURVE

Note, however, that the areas labeled A and A' are quite linear, and if the recorded signal could be restricted to these areas, a relatively clean and undistorted image of the original information could be reproduced.

This is not a new concept to cinematographers. Film behaves in the identical fashion. In magnetic recording the linear portion of the recording curve (A or A' in FIGURE 2) is called its *dynamic range*.

In film, this linear region is called its *latitude*. A hypothetical exposure curve for film appears in FIGURE 3. It can be seen that an accurate representation (exposure) of the original scene (light) can only be accomplished for objects reflecting light energy between the 3 and 7 levels. Objects in the scene darker than the 3 level will all register as black on the print. The negative begins to reach its minimum density at approximately the 3 level and cannot register anything darker. Likewise, any objects that reflect a large amount of light (exceeding level 7) will fully expose the film and appear as white (maximum negative density). Thus, details cannot be accurately recorded for objects that reflect light lower than 3 or greater than 7. Within the region of the curve labeled "B", objects will be recorded in their proper perspective. That is, objects reflecting light in the 3 to 7 range will

appear relative to one another as they do in reality. Objects reflecting light around 3 will appear dark, those around 4 to 5 medium gray and those around 6 will appear light, etc.

An accurate representation of the original scene can only be accomplished if the light levels reflected by all pertinent objects remain in the linear region (3 to 7). This scene will be "distorted" if objects are below or above this linear region.

The term "distortion" implies that the resulting recorded information contains less or more elements than the original. For example, a window in a scene contains a beautiful panorama of the New York skyline. Unfortunately, the light in the room is very dim, and it is very sunny outside. If proper exposure is taken for the room, the outside will be completely washed out. Thus, what was a beautiful panorama in reality, is recorded as a blob of white light. This is "distortion." While it is not that objectionable in photography, it is intolerable in sound recording.

In FIGURE 2 the recording curve is very similar to the density curve of the film. For a given input signal or volume level, you expect an equal strength magnetic "image" to be recorded on the tape. (The tape has a positive and negative portion to its curve, corresponding to the plus and minus current
Continued on Page 1276

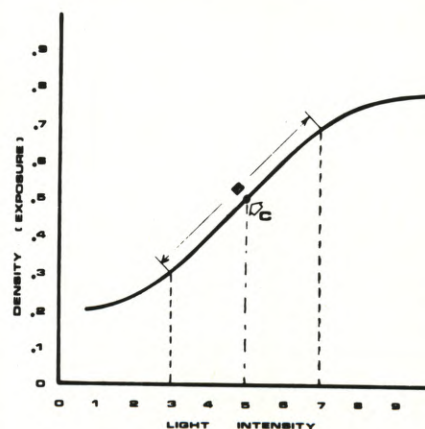


FIGURE 3

Whether you're "new wave" or "old guard," you may not agree that silence is golden — but you'll probably admit it *costs*. In terms of expensive preparations. Shooting restrictions. Or both.

No more. Not since CINE 60 introduced the battery-powered fiberglass Blimp for Arriflex 35 cameras. Weighing only 19 pounds, the "60" Blimp permits sync sound shooting in even the most restricted spaces. With *all* standard lenses—even 18mm wide-angle lenses* can be used without vignetting.

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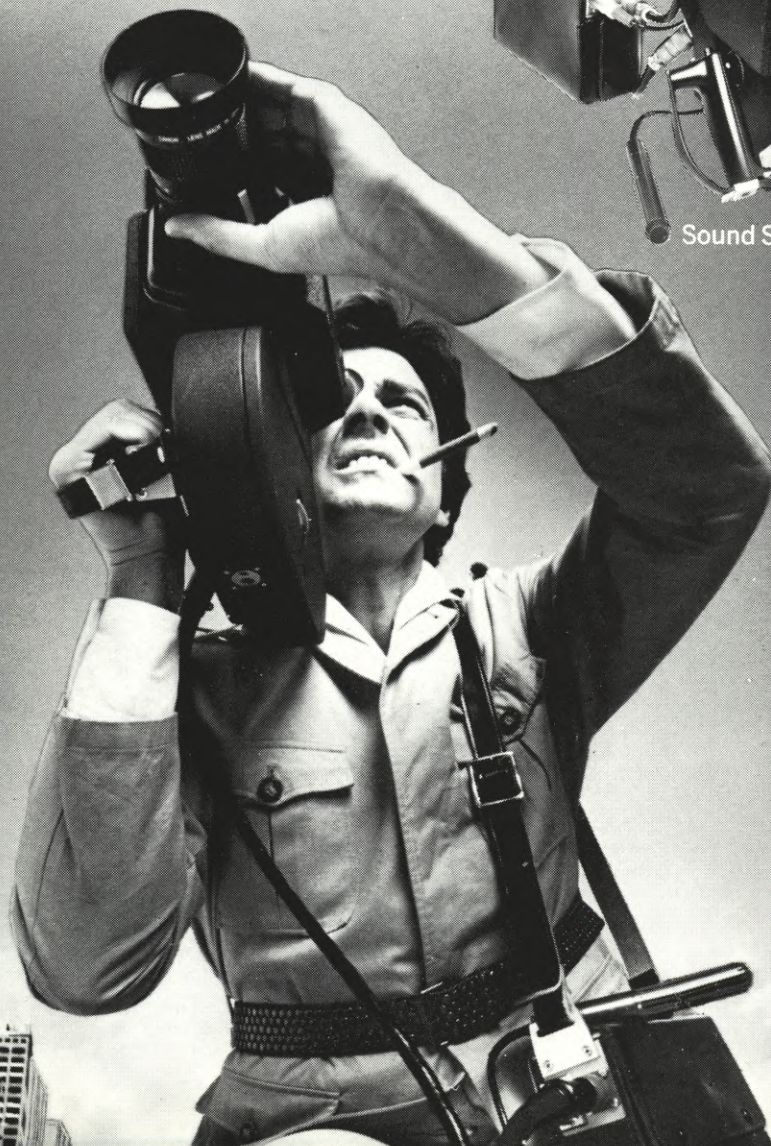
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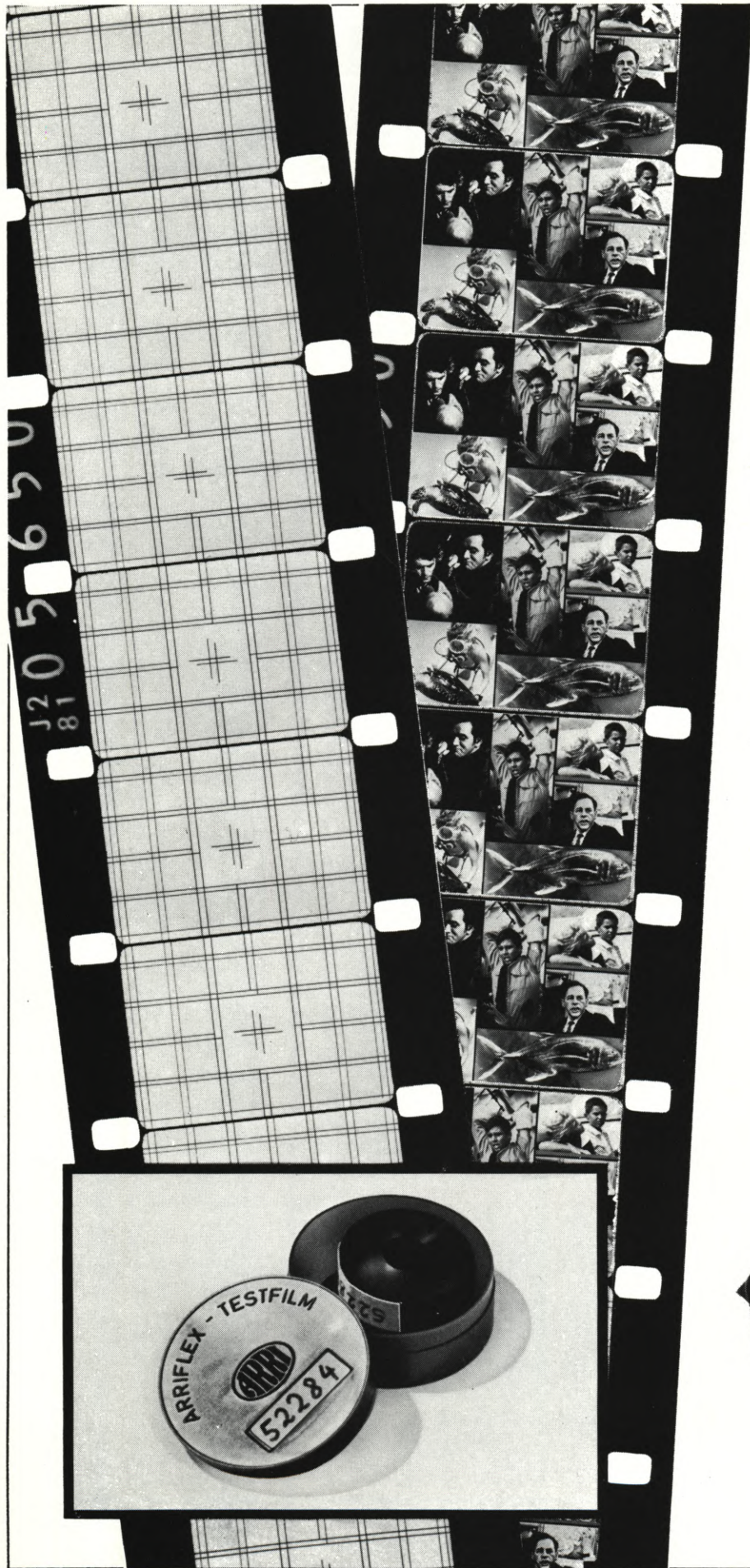
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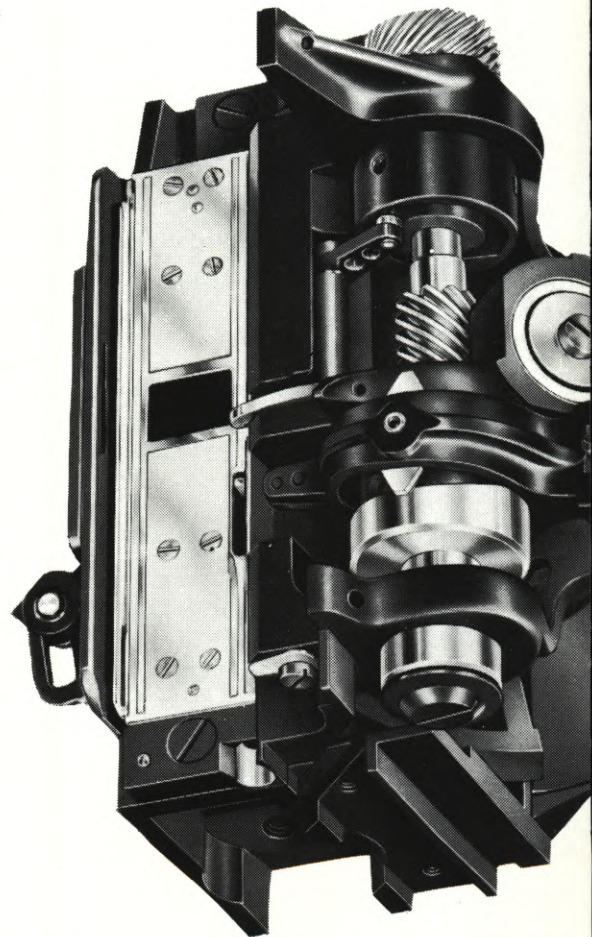
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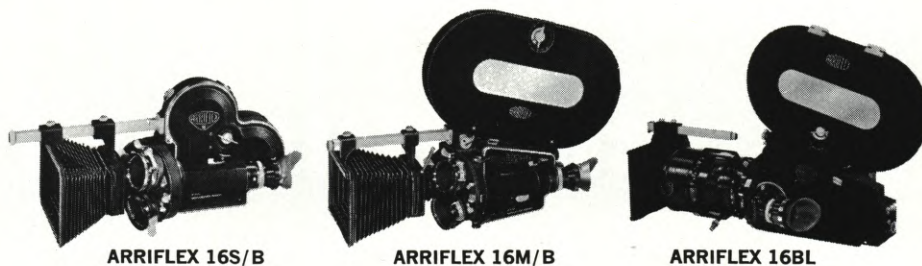
The test film was made in two exposures, with the test grid offset before the second pass. Had registration been anything less than perfect, you'd see it immediately on the screen as movement of the grid lines in relation to one another. But there is no such movement—you see the illusion of a single exposure—because of the unflinching constancy of each frame's registration.

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Picture quality is the essence of any film, of course; whether or not a production involves opticals, registration and sharpness are among the elements producers and cameramen stake their reputations on. This offers one explanation why there are more Arriflexes in use throughout the world than any other professional camera. For the complete story, write for brochures.

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A man, his work, and his camera

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□ Owner/Director, Films North (Anchorage, Alaska) □ Producer of educational and industrial films, television documentaries and commercials, and specialist in TV-newsfilm cinematography □ Special filming assignments for United Press International; CBS News; Atlantic Richfield Co.; Communications Satellite Corp.; Alyeska Pipeline Service; etc.

"Most of my Arctic filming assignments are not simply a matter of shooting a few scenes and then running into a cozy building to warm up body and camera—because there is simply no place to run! Many times I find myself filming at locations where rudimentary shelter in the warmup tents is some 20 minutes of trudging distance away. Consequently, both I and the camera have been exposed to the severe Polar weather for up to three hours at a time. To add to these generally difficult shooting conditions, strong Arctic winds often pull the chill factor down to about 110 degrees below zero, while the overall temperatures might range as 'high' as 50 degrees below.

In weather like this you've got to have a camera that you can depend upon to work—to get the shots you've got to get and to get them accurately, quickly and without breakdown, and that's why I chose Beaulieu for my winter gear. I can't get over the fact that my Beaulieu 16mm automatic camera was not specially winterized, but was really off-the-shelf (and a 'Southern California shelf' at that!) . . . and the ease of handling and reliable operation of the camera during such extremely cold Arctic weather makes the Beaulieu R16B worth its weight in gold."



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"One thing that amazed me was that at these extremely cold temperatures, and with the handgrip ni-cad battery completely exposed to the cold, the Beaulieu R16B kept cranking out the footage—and at the correct running speed. The Hervic Hydrofluid Jr. tripod, by the way, also performed wonderfully. It never froze . . . or even slowed down. Instead, it seemed to 'loosen up' and adapt itself to the severe Arctic weather."



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The system is so accurate it will even permit the change of a single word without danger of erasing an adjacent word.

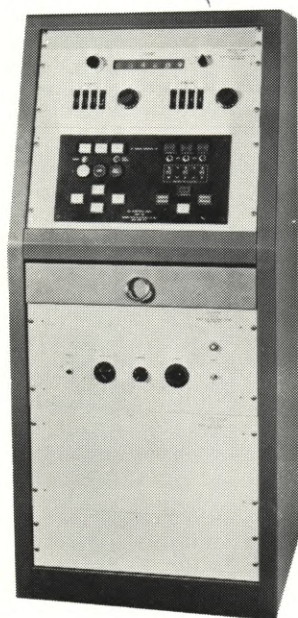
High speed return of the film to "start" saves time and permits new starts without waiting for a "loop" to complete its trip.

Actors, who so often succumb to the rhythm of a loop, are spared this hypnotic interference. Acceptable "takes" can be stored on the 3-track film and replayed for final selection.

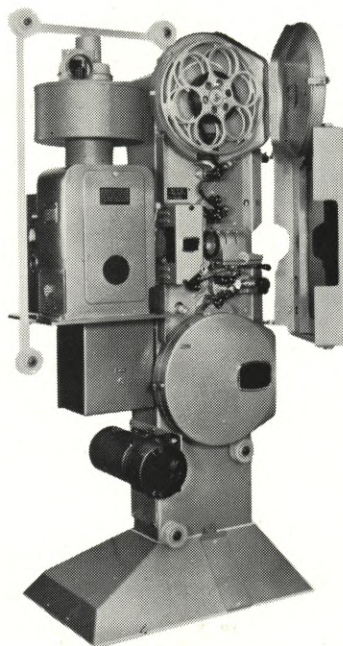
A complete remote control system is provided the director so that, once the recording engineer has preset footages, the director can take over if he wishes and directly control every facet of the recording.

The Electronic Looping System precludes the need for cutting loops and eliminates the need for editing of the track. Complete reels of the motion picture are run in synchronization with the full-coat magnetic film on which the sound track is recorded. Transfer of the best takes is then made to the third track of the same recorder.

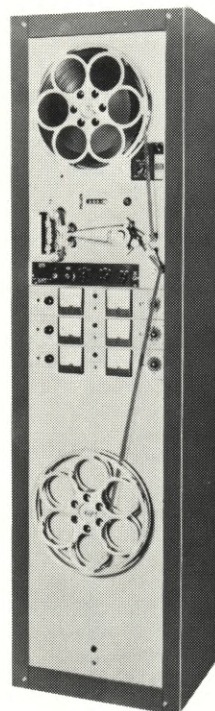
This track now has all of the final takes in sequential position and ultimately permits the screening of the picture and the final edited track in perfect synchronization. From this point the track is ready to go to a mix and no further editing is required.



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23

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OCTOBER/NOVEMBER

FILMING



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MGM STUDIOS
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CANADA

KANSAS CITY PRIME

JOE WIZAN - PRODUCER
CINEMA CENTER FILMS



LOUISIANA

SOUNDER

MARTIN RITT - DIRECTOR
RADNITZ-MATTEL PRODUCTION



LOS ANGELES

HICKEY AND BOGGS

UNITED ARTISTS PRODUCTION
F SAID - PRODUCER CULP & COSBY - STARS



FLORIDA

THE FROGS

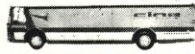
AMERICAN INTERNATIONAL PICTURES
NORM HERMAN - EXEC. PRODUCER



LOS ANGELES

TO SAVE HIS LIFE

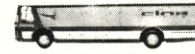
CBS/TWENTIETH CENTURY FOX PRODUCTION
WALTER GRAUMAN - EXECUTIVE PRODUCER



SAN FRANCISCO

PLAY IT AGAIN SAM

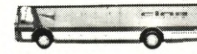
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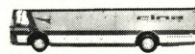
FILMWAYS/CBS
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THE ROGER COMPANY
JOHN AVILDSSEN - DIRECTOR



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ABC CIRCLE ENTERTAINMENT
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PHILADELPHIA

RED HOT LOVERS

PARAMOUNT STUDIOS
HOWARD KOCH - PRODUCER



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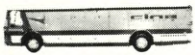
ABC/HANNA-BARBERA PRODUCTIONS
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DIE THE YOUNG

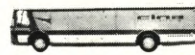
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LOS ANGELES

GETTING AWAY FROM IT ALL

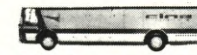
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film-making in israel



By HERB A. LIGHTMAN

JERUSALEM: All the way across the Mediterranean, on the plane from Rome, I kept wondering if the reality of Israel would turn out to be an anti-climax. I had built up in my mind a fanciful image of this most unusual country and a *mystique* engendered by the films I'd seen and things I'd read about it. Could any place possibly live up to all that?

Now, as I look out through the windows of my suite high up in the King David Hotel, I realize that it is even more than I expected. Seeming to float before my eyes is the golden city of Jerusalem—golden because of the beige-pink sandstone with which all of the buildings (old and new) are faced—golden also because, just now, the evening sun has cast its warm glow over everything.

Directly across from me is a beautiful stone building with a graceful minaret-like tower soaring into the sky, with two domes flanking it. The structure is a handsome example of modern arabesque architecture, and one might reasonably expect it to house something of high Moslem significance. Only in Israel could it turn out to be the YMCA.

I have been looking forward to meeting Ze'ev Birger, Director of the Israel Film Center and Light Industries Division of the Ministry of Commerce and Industry, the government bureau which has invited me here. He turns out to be a quiet dynamo of a man, very cordial and down-to-earth. Like all top executives I am to meet in Israel, he reflects the sensible informality of the place, including the accepted office garb: an open-necked, short-sleeved shirt and slacks (or shorts, when the weather gets hot). This strikes me as a very practical mode of attire for a warm country and I suddenly feel very over-dressed in my coat and tie.

Ze'ev is one of those "comfortable" people whom you feel as though you've known for a long time, seconds after having met him. He welcomes me to Israel and tells me that his office is anxious to have me see as much of the



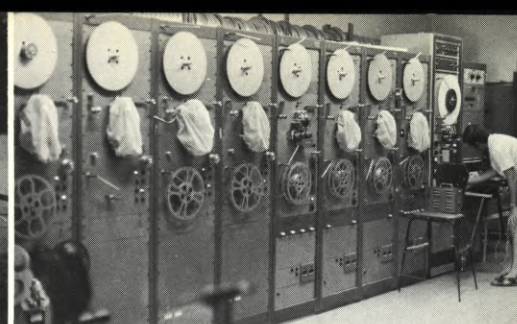
country as possible during my stay, as well as everything I might wish to observe pertaining to the current "state of the art" in Israel's film industry.

"I wouldn't say that we have everything here yet," he tells me, in a most forthright way, "but, judging from the films made here in the recent past, I do believe we have enough to successfully complete major productions in Israel. We now have two excellent color laboratories functioning and an outstanding sound installation. We also have several companies set up to furnish all kinds of rental camera and lighting equipment. The foreign producers who have made pictures here recently have been quite happy with the equipment and with the technical personnel they've worked with."

I ask him in what ways his office functions to aid producers coming from other countries to make pictures in Israel.

PHOTOGRAPHS BY FRANK RAYMOND





(LEFT) The Berkey-Pathe-Humphries Laboratories and Sound Recording Studios in Tel Aviv, one of several top-grade film production facilities established in Israel during the past year. Moshe Golan, previously Israel's Trade Commissioner in Canada, is General Manager. (CENTER) Mobile newsreel filming unit of the Israel Motion Picture Studios at Herzliya. (RIGHT) Sound technician, dressed for comfort, sets up dubbing units at Israel Motion Picture Studios.

"Our office mainly helps them by cutting through red tape and providing a central agency where they can get all the information they need and all the help possible from government agencies, such as the Army, the police, the tourist office, various municipalities and public bureaus," he tells me. "Then, of course, there is our system of incentives to keep production costs very low in Israel, government subsidies for every dollar spent here."

He starts cutting red tape immediately by assigning the Film Center's Senior Liaison Officer, Avshalom Abileah, to show me around the various motion picture production facilities, as well as the wide variety of possible filming locations throughout the country. A detailed itinerary and time schedule have been worked out to help me make the most productive use of my time in the country. We start with Jerusalem.

Abileah is one of those kindly, easy-going, good-natured people who comes across like everyone's favorite uncle. He is also a walking encyclopedia of the local history. During the three days that it takes us to explore Jerusalem thoroughly, he relates dozens of anecdotes about the places we visit, rattling off precise dates for each occurrence along with the personalities involved. He also has an instant answer for each of the thousands of questions I ask.

The sense of history that pervades Jerusalem is absolutely overwhelming, and impossible to describe if you haven't been there. Each hill and glade and turn in the road is rife with references to larger-than-life happenings straight from the Bible. In the New City

of Jerusalem, the word "new" is relative, referring to anything less than a thousand years old. The Old City is a treasury of holy places and bizarre bazaars right out of the Arabian Nights. It is also, quite possibly, the world's most colorful movie location.

While in Jerusalem, I have a noisy reunion with a favorite 24-year-old cousin of mine from London who, coincidentally, is living here now. Several months ago, a bit unsure about what he wanted to do with his life, he had started off on an around-the-world tour, stopped off in California to spend a month skiing and snowmobile-racing with me, and then continued on his way. When he reached Israel, he became enchanted with the country and decided to stay. Now this young Englishman, raised in a lovely Buckinghamshire country house surrounded by acres of gardens, is burrowing away in an arche-

ological dig 70 feet below the Western Wall of the Old City, ten hours a day—and loving every minute of it. Such is the spell of Jerusalem!

Tel Aviv

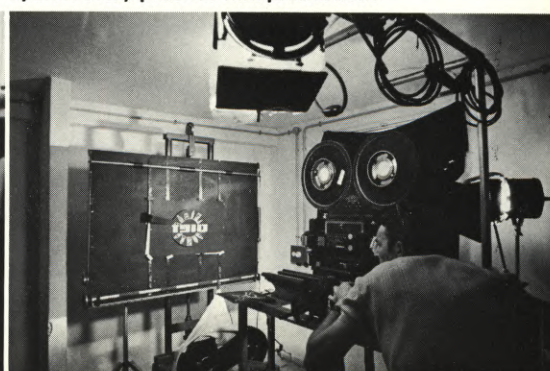
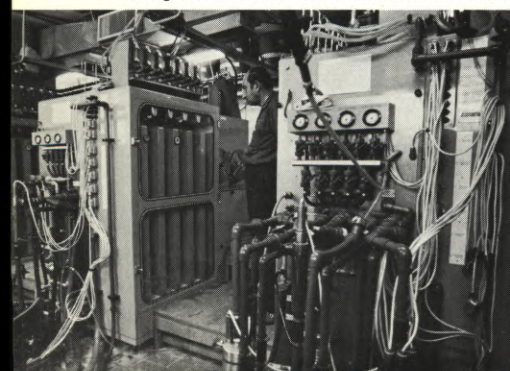
Whereas Jerusalem is a repository of the past, Tel Aviv is a modern city that was started from scratch only a few decades ago. Its architecture is sleek and functional; its tempo is more up-beat than that which prevails in the rest of the country; its people are cosmopolitan, a duke's mixture of native-born *sabras* and immigrants from dozens of different nations.

Tel Aviv jumps. It is also the center for most of the motion picture activity in the country. Aided by the ever-faithful Abileah, I set out to visit as many of the film facilities as possible.

We start with the Israel Motion Picture Studios, the country's oldest and



(ABOVE RIGHT) Itzhak Kol, affable General Manager of Israel Motion Picture Studios, shown with the caricature of himself that is his personal trademark. (BELOW) Color laboratories, print assembly room and title department of Israel Motion Picture Studios, established 21 years ago by Mrs. Margot Klausner, who heads the concern as President. The studios have grown into a complex that encompasses every phase of film production.





(LEFT) Closed-circuit video monitor linked to Steenbeck editing console at editorial service facility of Dani Shick and Co. Ltd. makes possible reverse-polarity positive viewing of television film negative, plus interlock viewing of picture with two balanced tracks. (CENTER) On the sound stage of Israel Motion Picture Studios, a group of attractive teenagers from the Israeli Army tape a musical show for television. (RIGHT) Young sound mixer is typical of the new generation of technicians now engaged in Israel's film industry.

most complete film production complex, located in the suburb of Herzliya. Our tour of the facility takes us first to the single large sound stage, where I am introduced to Margot Klausner. A charming lady, she is the studio's founder and President, and (I gather) a kind of matriarch of the Israeli motion picture industry. She sits on the sound stage proudly watching and nodding motherly approval as a group of attractive teenagers from the army tape a musical show for television.

The tour continues through the studio's laboratories (converted within the last year to the processing of 16mm and 35mm color), camera and sound departments, editing facilities and scene docks. It all seems to be there—everything necessary for the script-to-screen production of features.

Afterward, I meet and talk with Itzhak Kol, General Manager of the studio. He is jolly, round and a very knowledgeable film executive. Obviously very proud of the studio's relatively new color processing capability, he tells me: "Laboratories all over the world have the same machines, more or less—but the difference between labs is not in the equipment, but in the people who operate it. We think we have the right people—people who are eager to do their jobs and who are always thinking of ways to develop new things and better the results."

I ask him about the sound stage, which seems to be rigged for video tapping rather than for film production.

"In the beginning we established the sound stage for the purpose of shooting motion pictures," he tells me, "but then

I realized that the people who were coming to this country to make pictures were not coming because of the sound stage. They were coming here because of the locations. It was because of this that we adapted the stage so that it could be used for TV production. However, if a producer should need to build sets for a film, the stage can easily be converted for motion picture production. We have an agreement with the government whereby we can suspend TV production for a few weeks, so that the stage can be used for filming with no problem at all."

The next stop on our itinerary is Berkey-Pathe-Humphries (Israel) Ltd., a superb new facility combining complete laboratory processing and comprehensive sound recording services. Its Technical Director is Frederick F.H. Dobbs, an affable Canadian with a broad English accent, who laughingly describes himself as a "Cockney-Canadian-Israeli technician."

"This installation was really a tough one to set up," he tells me. "We have to be pretty self-sufficient here, because any piece of equipment that we need has to be imported. I realized that if we had a breakdown on a machine, I just would not be able to wait two or three weeks to get it repaired—so I've built a maintenance shop that has, in fact, made us self-sufficient. Israel has just really gotten into color processing, but the Israelis, as with everything they do, want to go big with it and hit the international market. We want to show that we can do it, you know. I think a lot of courage was shown by Mr. Berkey and Mr. Greenberg in taking the calcu-

lated risk of setting up such fine facilities, but I'm very proud to be able to show this lab and our sound facilities, because I don't think anybody can boast of anything better than what we have here."

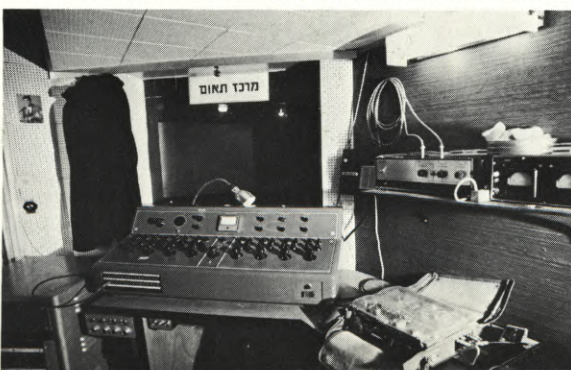
Heading up the beautifully equipped sound recording division of Berkey-Pathe-Humphries is Stephen Dalby, long-time Director of Sound at Twickenham Studios in England, where he recorded sound for such features as "ALFIE", "A TASTE OF HONEY", "TOM JONES" and "THE KNACK", among many others.

The sound division's ultra-modern console has a capacity for 18 channels, although only 12 have been installed so far. The studio is equipped for original recording, post-synchronization and music recording of "everything up to a 32-piece orchestra."

We pay a visit to Dani Shick and Co. Ltd., which specializes in providing complete editorial services. Dani himself is one of Israel's leading editors (he numbers "SALLAH" among his credits) and has been in the business for 20 years. Ten years ago, starting out with one Moviola, he began providing free-lance editing facilities. Then, in partnership with two other men, he began augmenting his services until, now, the company has branches both in Tel Aviv and Jerusalem. The company leases editing facilities (cutting rooms, editing consoles, etc.) to free-lance editors and also has on its own staff five editors in Tel Aviv and two in Jerusalem, together with assistants. The cutting rooms are equipped with Steenbeck editing con-

Continued on Page 1266

(LEFT) Roll Film Ltd., a company devoted mainly to the production of commercials, documentaries and television film subjects, is a constant award-winner for its highly imaginative and technically first-rate theatre commercials. (CENTER) Sound control booth at Roll Film Ltd. Previously cramped quarters will soon give way to spacious new premises. American Cinematographer Editor Herb Lightman (slightly over-dressed for the occasion) addresses members of Israel Motion Picture Producers Association during meeting at Tel Aviv Hilton.



FILMING "HIS LAND" IN ITS ORIGINAL LOCATIONS

by PAUL LOHMANN
Director of Photography

The cinematic recounting of Biblical miracles in the very areas where they are said to have taken place results in an award-winning documentary film with music

When Frank Jacobson of World Wide Pictures called me to shoot a film in Israel, I had little idea of what to expect. I knew it was to be an hour-long musical documentary shot in 35mm color and that was about all the information I was given at the time. We carried our own sound and camera gear from Hollywood. Because we were going to work all over Israel and had to be portable, we carried four Arriflex cameras (two for the second unit) with a complete assortment of lenses and a Cine 60 plastic blimp. Having my Assistant go through and check all the equipment here took a great deal of the worry off my mind about the tools I'd have to work with.

As far as the crew was concerned, they were a complete unknown to me. So, after the longest possible non-stop commercial flight (actually almost half-way around the world), I stepped off the plane in Tel Aviv not knowing what to expect. I was met by our English Production Manager, Basil Appleby, and after the long ride to Jerusalem I met my German Assistant, Peter Rohe, and several Israeli members of the crew. Peter spoke excellent English and the others enough so that we could understand each other. This was more than I'd hoped for—I'd had visions of translators not translating and finally a mad *melée* of hand signals and grunts.

Jim Collier (the Director) and I

scouted locations and I began to realize the variety and complexity of this small (half the size of Maine), but seemingly very large country. We were working in June and July and I remarked to Jim about how awful the faces and how flat the land looked during the midday hours (10:00 am—3:00 pm). So he said why shoot then—why not take a siesta and work mornings and evenings? I said, "But the crew—", and he said, "We'll work it out!" We did, and ended up shooting during the best light hours for me at no extra cost to the company. This simple solution to an age-old cameraman's dilemma is largely responsible for the special look people have re-

Continued overleaf

(LEFT) In filming "HIS LAND", the solution to a long dolly shot, when they ran out of track, was a hand-pushed pick-up truck. It worked well, even on bumpy roads. (CENTER) At David's Tower in Jerusalem, all of the equipment had to be manhandled up high narrow stairways by fantastically strong Arab porters. (RIGHT) The beautiful countryside of Israel was utilized to its fullest extent. The greenest time of year is early spring, after which the land turns many shades of brown, as in California. (PHOTOGRAPHS BY FRANK RAYMOND)

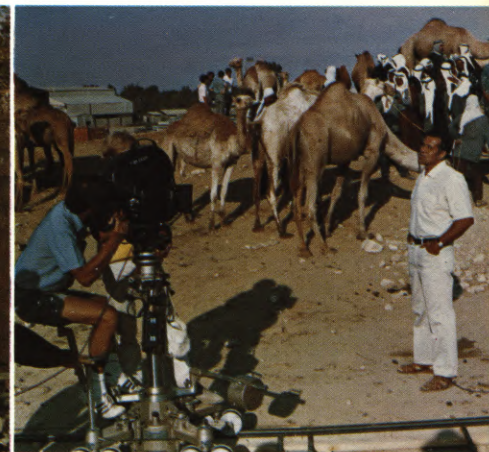


(LEFT) A lot of the history of Israel is expressed in stone, and the film-makers shot a lot of it in Jerusalem. (CENTER) Next to the wall of the Old City, they dollyed past stone ruins, zoomed in on them and used a hand-held 5.9mm lens to move right on top of them—anything to give them some life. (RIGHT) One sequence called for the burning of Jerusalem as it was before the time of Christ. Director Jim Collier located this precisely detailed model constructed of tiny cut pieces of stone and got permission to rig butane jets throughout the model. It was shot with the lens wide open at night, and the film was pushed two stops.





(LEFT) The faces of Israel are varied and fascinating. (CENTER) The title song, "His Land", was filmed in bits and pieces to playback against striking backgrounds all over Israel. (RIGHT) The crew shoots a scene at Herod's Wall in Jerusalem. They had neglected to get permission to shoot there and were asked to leave.



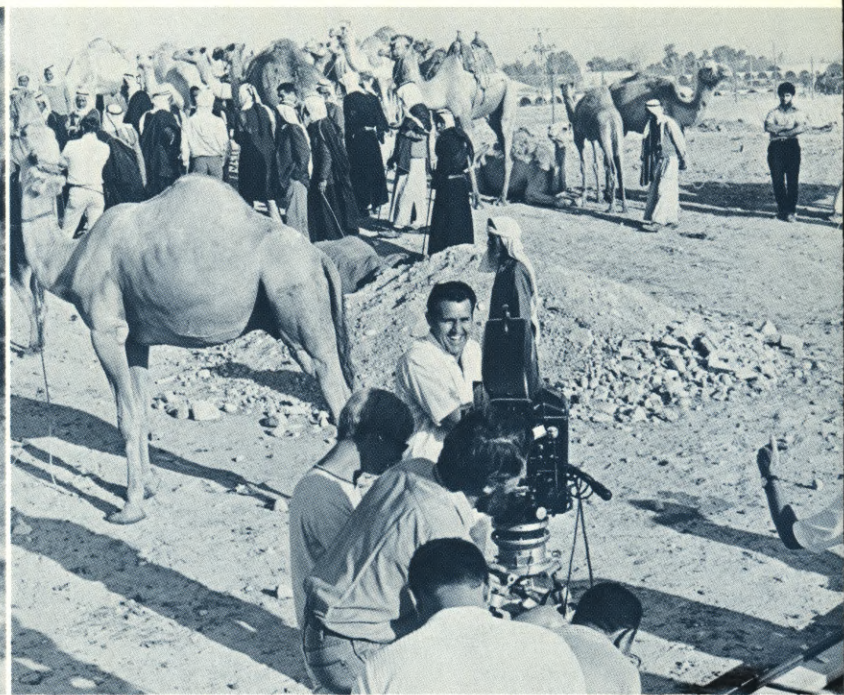
(LEFT) Singing star Cliff Richard and Cliff Barrows walked and talked through some very exotic scenery during filming of the action. (CENTER) The two men climb a steep road against a background that features the golden dome of the Mosque of Omar. (RIGHT) The camera, on Elemack dolly, records a scene in the Beersheba camel market.

(LEFT) Helicopter rigged with a Tyler Mini-mount, shipped from Hollywood, was used for filming at Qumram, where the Dead Sea scrolls were found. (CENTER) A helicopter shot, moving over the bones of past generations on the shore of the Dead Sea. (RIGHT) Outside walls of Caesarea, a 250mm lens was used to "pile up" the waves behind Cliff Richard.



(LEFT) In shooting night-for-night scenes on the shores of Galilee, cinematographer used blue filters over the arcs to intensify moonlight effect. (CENTER) Photography at the Wailing Wall is a delicate matter and requires great tact. (RIGHT) This aqueduct, used to carry water from the North in Roman times, served as a striking location.





(LEFT) An army is said to move on its stomach, but the production of "HIS LAND" moved on the backs of Arab porters who vied with each other to see who could carry the heaviest load. This man smiles as he packs a 10K light over rough terrain. The going rate for such services is \$3.00 (U.S.) per man, per day. (RIGHT) There is much snarling, biting and gnashing of teeth among the merchandise at the used camel market in Beersheba. A very funny sequence was filmed of a reluctant camel being loaded aboard a truck.

marked about in the film.

We had aerial shots to make all over the country and in preparing for these I became very aware of how Israel is surrounded by enemies. All flights had to be carefully cleared with the Air Defense and, while in the air, the pilot (formerly of the Air Force) kept in constant touch with them. Then flights of Mirages and Phantom 4's would check us over just to make sure we were where we said we were. The helicopter was the only one available and a bit on the rough side but the Tyler mount took some of this out and careful attention to torque and rpm settings

kept the vibrations within acceptable limits. I got a comprehension of the country from my perch 100 feet in the air, an angle that would have been impossible to get from the ground: endless tracts of desert spotted with patches of green kibbutzes—rows and rows of orange and peach orchards stretched along the Mediterranean around Tel Aviv—Arabs following flocks of goats and camels through the desert—acres of wheat and melons and grapes along the shores of Galilee—the ghostly shape of Masada above the Dead Sea, across from Jordan. All made such an impression on me that to this day I can

close my eyes and see them.

The Suks in the Arab quarter of the old walled city of Jerusalem are almost totally underground, if you can visualize narrow streets crowded with stalls covered by high-vaulted ceilings with occasional shafts of light pouring through. It is as if the city has grown up around and is gradually burying them. We had a lot of shooting to do in there with no possibility of crowd control or bringing in equipment or lights or anything. Only at certain times of day was there any light in the various streets, so we spent two weeks off and on working our way through the sequence. We would sneak

(LEFT) Tigerish young Israeli soldiers and pretty soldierettes stroll along Dizengoff Street, the colorful "Via Veneto" of Tel Aviv. This bustling main stem, especially at night, is a lively gathering place for students, artists, lovers and theatre folk. (RIGHT) Shooting a sequence at one of Dizengoff's sidewalk cafes. Any time a camera is set up in downtown Tel Aviv or Jerusalem, a crowd gathers. Several times the spectators became so numerous that shooting had to be halted. They were friendly, of course, but the cameraman could have done with a little less attention.

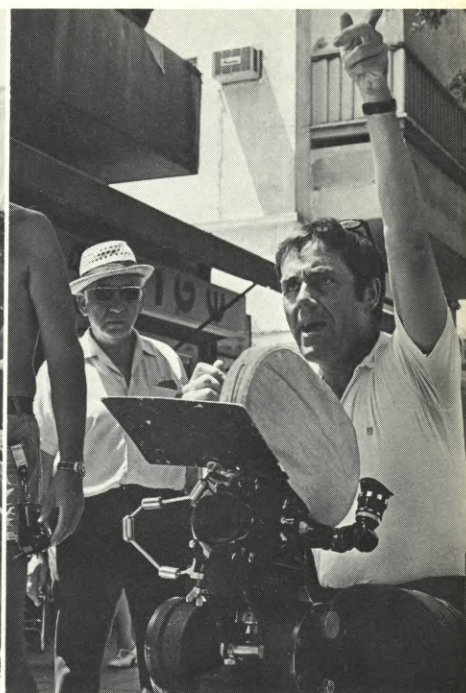


in like thieves with our little bicycle-wheeled cart full of camera goodies and, draping the Arri with a black cloth, hide behind each other. Then we'd signal the talent on and shoot from over shoulders and between legs until we got it all on film.

Other times we had all the equipment (brutes, generator, reflectors lined up, dolly tracks laid) that you associate with a major production. The crew worked beautifully together and as we got to know each other the communication became surer and quieter as it does when the barriers are lowered and you become like a family.

The film was shipped to Technicolor in London and we would receive rushes three to four days later. Then began the search for a theatre in which to run them. Of course, the projectionist spoke no English, or German, or anything else we spoke and he would forget the 1.85 mask or run it anamorphic or out of focus (just slightly, so that you were never sure) or mess up the framing when he did remember the 1.85 mask, and generally drive you right out of your mind. I went through more hell in those cavernous empty theatres with Peter running up and yelling at the booth and me sitting there trying to change the spots of that leopard up on the screen. If you go to Israel to shoot (and I highly recommend it), take your own projector and screen—it'll save you a nervous breakdown.

The co-operation of the Government was fantastic. On top of a 10% rebate on all money spent in Israel (on a \$325,000 picture, that's a lot) they opened every door we asked to be opened. Sam Becker, from their Information Office, was a great help and a delight to work with as our Location



(LEFT) Incredibly strong, this Arab porter used his head to transport extremely heavy Elemack dolly base to new location—in this case, half a mile down twelve rocky terraces of an olive grove. (RIGHT) Director Jim Collier, looking a bit hypertensive, shouts directions while setting up to shoot street scene.

Manager. Sam's favorite expression when dealing with some recalcitrant religious problem was, "Moses is Moses, but Business is Business!"

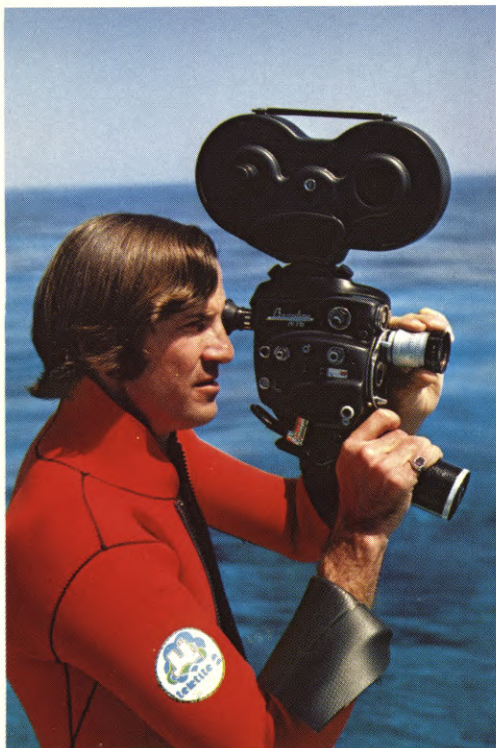
Looking back on the two months we spent working in Israel I can only describe it as an experience of the soul. Never have I had a country have such a profound emotional impact on me. You feel as though you're in the "intensive care" ward of a hospital—where every smile is a reward and every laugh astounding—where life is serious and each moment precious and valuable—where joy is enjoyed and grief understood.

Emotionally, the climax for me was one Shabat (Saturday) night in downtown Tel Aviv when we were wandering around shooting available light night scenes and we came upon this huge square filled with children of all ages, dancing and singing. There must have been ten thousand or more, and the whole atmosphere pulsed like some exploding star with joy and life. As I worked in among them, I thought of my own children and how I wished they could have grown up with this experience and the viewfinder kept fogging up and finally I realized I was crying.

Shalom! ■

(LEFT) Cameraman set up a 25mm-250mm zoom lens, with extender (effective range: 50mm-500mm) in order to shoot scene of Bedouin lady leading a camel caravan across the desert. He neglected to establish a signal for stopping her after scene was shot and, when waving and shouting failed, had to send a jeep to catch her and turn her around. (RIGHT) Atop a tall building, a segment of theme song, sung by Cliff Richard is filmed to playback. Shooting of entire song was done all over Israel and required two weeks to complete. Richard, a well-known pop singer, caused a few mob scenes when recognized.





Flip Schulke—Photojournalist/Cinematographer/"Photonaut"

TEKTITE II Photographic Mission Leader & Director of the one-hour long TV-film study of human adaptation to an underwater habitat titled "Man in the Sea—Tektite II" Contract photographer for LIFE magazine Seven-time Award Winner/News Pictures of the Year Competition Feature photo stories for National Geographic, Fortune, Ebony, Time, Playboy, Sports Illustrated, etc. Underwater Photographer of the Year Award—1967/10th Annual International Underwater Film Festival.

"The Beaulieu R16B is my own personal camera.

I like it because of its light weight, the advantage of the 200' daylight loads, and the fact that it can fit easily into the underwater plexiglass camera housing I had designed and built for it. The R16B requires no external battery connections or separate battery inside the housing, except for the Beaulieu integral battery handgrip. So the R16B handles as a single unit going into and coming out of the underwater housing, which makes it a much easier package to load and unload in difficult water conditions on the surface. The thru-the-lens exposure meter on the Beaulieu works well underwater also.

I use primarily Angenieux wide angle lenses in my underwater work, because it is of utmost importance to be as close to the subject as possible—so as to cut out most of the blue filtering of the water between the camera and the subject. I also use dome-optic correctors, of my own design, built into the front of the underwater camera housing which compensate for the magnification factor of the water.

Besides utilizing the Beaulieu 16mm camera in my underwater photography, I also use it in documentary 'on-the-surface' cine projects for industrial clients and advertising agencies on assignments all over the world. The Beaulieu R16B has made it quite easy for me to make a transition from doing mostly 'still' journalistic photography, to where a large percentage of my photographic work is now in the cine documentary field."

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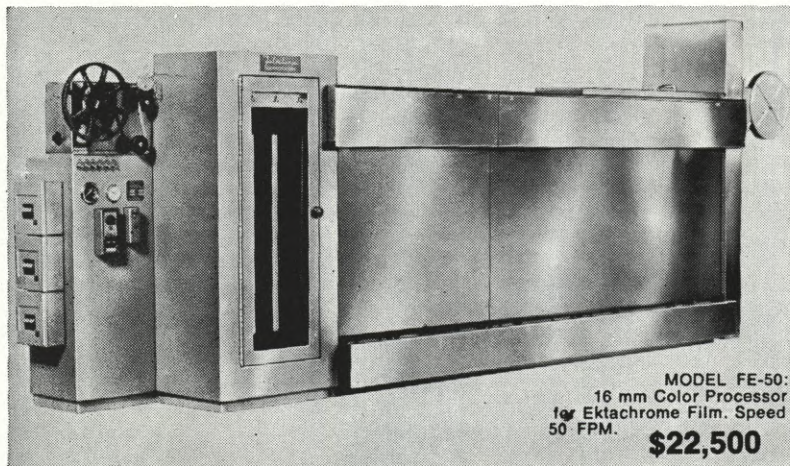
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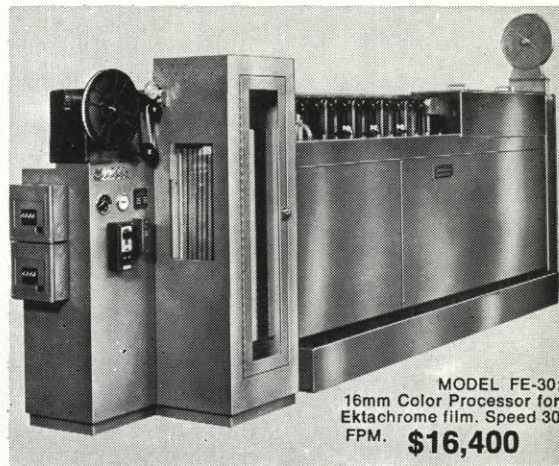
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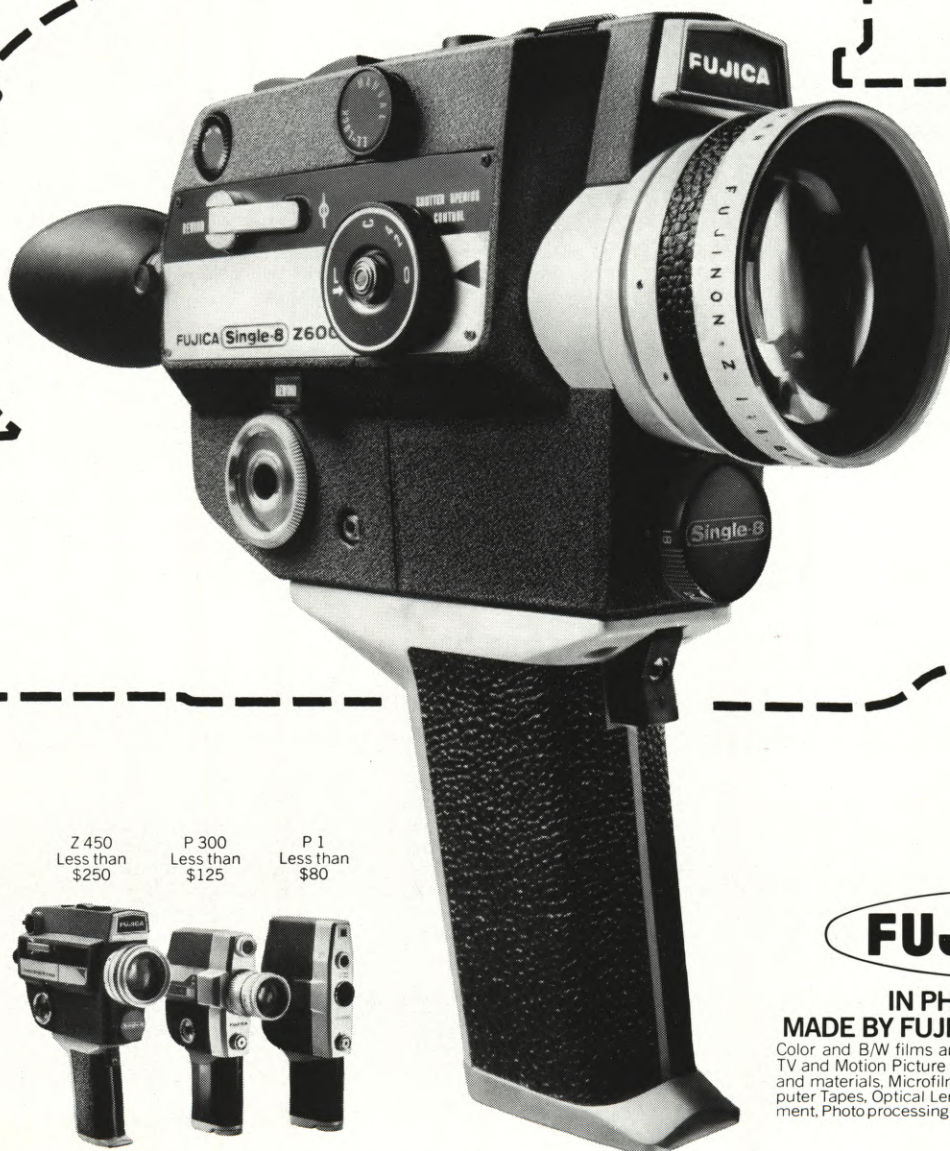
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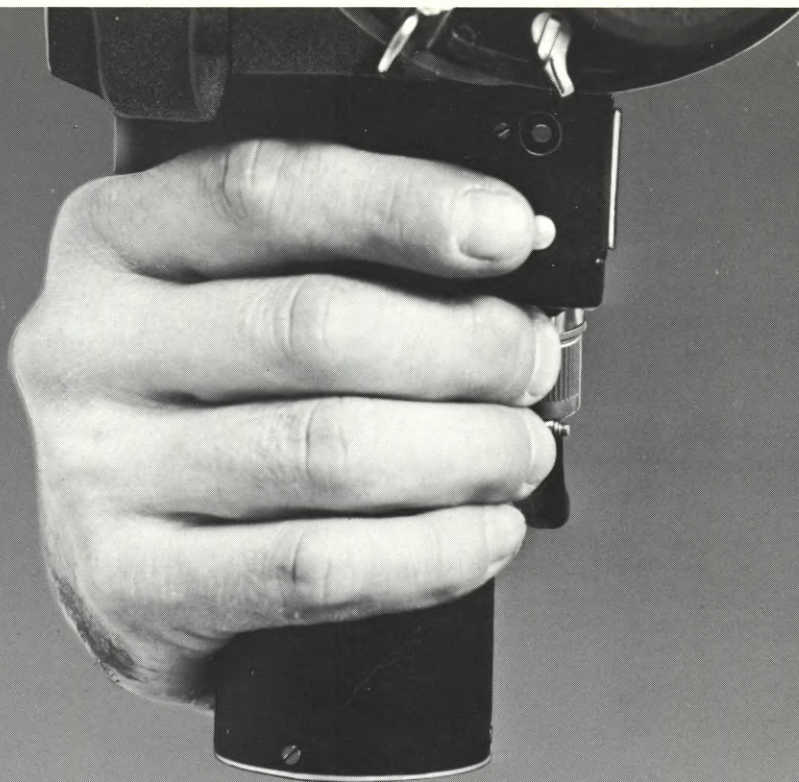
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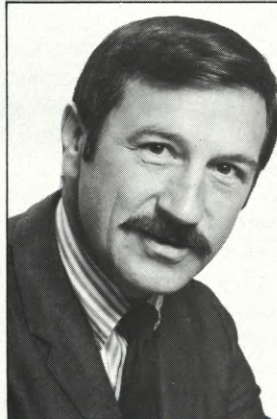


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FILMING THE ISRAEL SEQUENCE FOR "PORTNOY'S COMPLAINT"

By PHILIP H. LATHROP, ASC

Director of Photography

As a preliminary to shooting sequences in Israel for "PORTNOY'S COMPLAINT", we came in first simply to shoot some tests of girls in order to choose an Israeli actress to be in the picture. We brought no equipment of our own, but procured from the Israel Motion Picture Studios a 35mm Arriflex

camera with a normal set of spherical lenses. This was just for the tests; the picture itself was being filmed in Panavision.

These were silent tests that we were making and they were shot outdoors with no lights, just reflectors. The reflectors were small compared to the

ones we are accustomed to, but they worked well enough for shooting close-ups. I operated the Arriflex myself and had an Israeli assistant cameraman who was very good, really sharp.

We returned to Israel about six weeks later to shoot five days of exteriors only for "PORTNOY'S COMPLAINT", including some night scenes. This time we brought from Hollywood a basic crew of key technicians, including a camera operator, assistant cameraman and gaffer—everyone but the key grip. This same basic crew would stay together for later filming in Rome, Athens, New York and Vermont.

The rest of our crew was made up entirely of local Israeli technicians who were very friendly people, very willing and enthusiastic and who really want to make pictures. They do everything, switching jobs back and forth as needed. For example, a grip will sometimes work as a driver, and vice versa. As a matter of fact, the assistant cameraman I ended up using had originally been signed on as a grip, but I changed things around and got him on our camera crew because he was a very good loader and knew everything about the camera. He was a big husky kid, very knowledgeable. We also had an Israeli Production Manager who was very efficient.

Most of the Israeli crew technicians spoke very little English, but the Production Manager spoke it well and we had interpreters, so there was really no language barrier. I've found, in every foreign country where I've ever worked, that the know-how of the crew serves as a kind of universal language, and things work out.

We brought all of our Panavision camera equipment with us from Hollywood, but got everything else we needed in the way of equipment from the Israel Motion Picture Studios.

They had three Brutes, a lot of FAY light units, a couple of 10K's, some Seniors and Juniors and an assortment of clamp-on lights. When we arrived there, somebody else was using the

On the beach at Tel Aviv, Warner Bros. crew sets up to shoot a 300-foot dolly shot across the sand. A "track" consisting of chicken wire with paper on top of it was laid across the sand and some air was let out of dolly tires. Operator sat on dolly hand-holding Arriflex for point-of-view shot. (Photograph courtesy of Mrs. Philip H. Lathrop.)



three Brutes. They brought them over to us when they got finished, so that we could use them for shooting our night exterior sequences. They had no crab dolly, but they did have an Elemack dolly which we used. The equipment available from the studio was a bit sparse for our needs, but it was adequate for the kinds of sequences we were going to shoot there. Their grip equipment was fine.

At the time, Birns & Sawyer were just beginning to set up their new facility in the country, but had not yet moved in all of their equipment. We were told that if we could have waited a few more weeks to shoot, Birns & Sawyer could have provided everything we needed, including crab dollies, arc lights, cranes, whatever. I understand that all of that is available now.

We filmed some scenes in the old town of Nazareth, shooting over the roof tops and from a jeep driving through the streets. We shot a lot of process plates in the small villages around Nazareth and also in Haifa. We also shot some exteriors in front of a hotel in Tel Aviv.

Moving from one location to another, we had a driver who spoke several languages and was really terrific. He worked as a guide when he wasn't working with us and he could tell you what historical event had taken place along every inch of the road. He seemed to know the whole Bible and, besides Hebrew and English, he could converse in all of the various dialects of Arabic spoken in the little towns along the way.

For the one night exterior sequence that we had to shoot, we lighted up the face of a hotel with a couple of Brutes and some FAY lights to punch it up a little. We also had some windows lighted, which helped. I shot with the zoom lens wide open and force-developed the film one stop. It worked out fine.

Our most complicated sequence took place on a beach in Tel Aviv, right in front of the Dan Hotel and it involved a 300-foot dolly shot in the sand, which was supposed to simulate the point-of-view of a character browsing along the beach with a girl. At the end of the scene, she walks into the shot, lies down on the sand and looks up at him.

We tried first to film the scene the easy way, with the operator doing a "walking dolly" shot, hand-holding the Arriflex. This created a very natural walking point-of-view subjective effect, but it was felt that it might be too blurry on the screen, so we decided to cover ourselves by doing it on a dolly, as well. We laid 300 feet of "track" in the sand, composed of chicken wire with

paper over it. Some of the air was let out of the tires of the Western dolly to make for a smoother ride.

I had been using the Video West Instant Replay system on the Panavision Silent Reflex camera all through the filming of the picture, so we ran through the shot first in a dry run using this system, so that we could replay the tape and see what it looked like. The rehearsal looked fine, so, for the actual filming, the Operator sat on the dolly and duplicated the shot with the hand-held Arriflex.

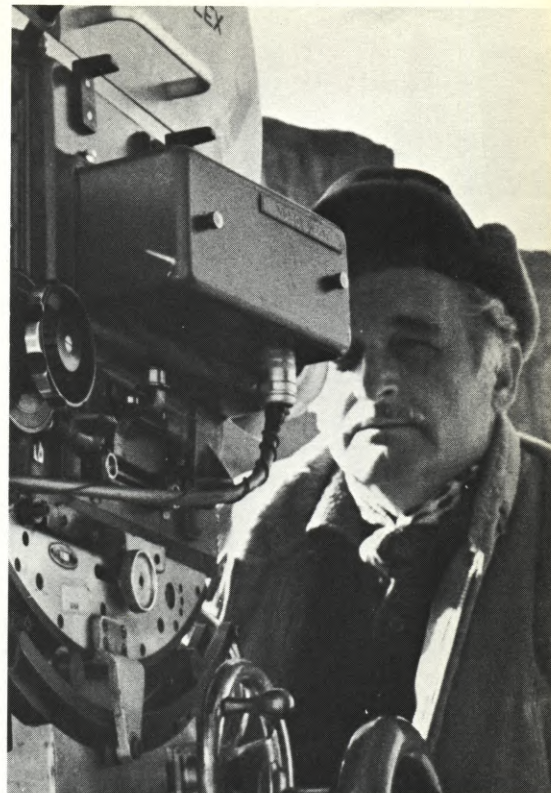
The only real problem we had was with the people on the beach who were appearing in the scene as extras. The shot was so complicated that it took us practically the whole day to line it up technically and get the people into the right places. By the time we were ready to shoot the scene, half of them had left and we had "holes" in the composition that we couldn't fill in. This resulted in a real hassle and we finally got the last take just as the sun was going down in the Mediterranean.

We were shooting in Israel for such a short time that we really weren't able to take advantage of some of the very dramatic locations that are available. It would have been nice, for example, to be able to shoot in Jerusalem, because it's such a beautiful city, but we ended up by shooting nothing there. We had planned to at least shoot a day-for-night sequence, but the best angle would have been from the hills above the city, shooting almost due west. This means that when the city is dark, the sky is still very light, making a night effect impossible. The only alternative would have been to shoot it at sunrise, when the western sky is still dark, but there are no lights on in the buildings at that time, so we were out of luck.

Shooting in the Old City of Jerusalem would have been interesting, but a tremendous challenge to light. The streets are so narrow and crowded and they wind around in circles, like a labyrinth. The only chance you would have would be to shoot it in sections.

I also like the old town of Jaffa, with its cobble-stone streets and picturesque architecture. The way they've fixed it up with nice restaurants and shops, it has become quite a center of night life for the tourists. The main drag of Tel Aviv, Dizengoff Street, is also very colorful, but we didn't shoot in any of these places, because they weren't called for in the script. We did capture a bit of the flavor of the country, though.

We were in Tel Aviv during the Israel Independence Day celebration and watching it from the 18th floor of the Hilton Hotel was a terrific experience.



A nucleus of key technicians, including Director of Photography Lathrop, was brought from Hollywood. Remainder of crew was composed of multi-talented Israeli craftsmen.

The buildings downtown put on all of their lights and fireworks were set off from the roofs. It was a tremendous display. Then, on the next day, which was a holiday, the Israeli Air Force flew over and dropped paratroopers into the sea. The beach was packed solid. There must have been 100,000 people who came down to watch it.

Having shot for only about a week in Israel, and on just this one picture, I really can't say too much about the local film industry. Big pictures, like "EXODUS" and "CAST A GIANT SHADOW" have been made there in the past, but the local people who worked on those films (with the exception of some of the drivers and, possibly, the Production Managers) don't seem to be around anymore. The new crews are all made up of a younger generation. As I've said, they are very willing and enthusiastic and they double up a lot. Someone who does makeup, for example, will also do hairdressing or body makeup. The man who is your grip or driver one day may be your assistant cameraman the next. They know a bit about everything, and they interchange their work. However, they are friendly and very hard-working. With the new facilities being set up in Israel, I'm sure that anybody going over there could make pictures with no problem at all. ■

WHY WE CHOSE ISRAEL

By JACK BIRNS

President, Birns & Sawyer, Inc.

Getting to Birns & Sawyer (Israel) Ltd., at Ramla, only 14 kilometers from Tel Aviv, becomes an emotional experience for me every time I make the trip. We are located on the edge of an orange grove in Moshav (Hebrew for community farm) Nir Tzvi, just off the main Jerusalem-Tel Aviv highway.

The very first time I made the trip, it was by taxi and we had to stop briefly for a traffic light a short distance from the outskirts of Tel Aviv. On a major corner of the intersection stood a bleak brown building, windowless and grim, with a veritable forest of radio masts spiking into the air. To one side of the building were a few wrecked chassis of half-track vehicles, mostly rusted and discarded, but with some still bearing the desert ochre colors of World War II vehicles, British.

"Say," I said to my driver, "what in the world is that?" and indicated the building.

"Where?" he grunted.

"Right here," I pointed again. There were no other buildings at the intersection.

The driver peered, squinted, stared

Red-haired, green-eyed Rosette Antebi, boss-lady of Motran, Ltd., is known throughout the Israeli film industry simply as "The Redhead".



and looked about and said, "Here?"

"Yeah, here."

He shrugged his shoulders, looked me over carefully, crunched the battered taxi into gear and said, "A school, maybe."

Some school. I had the uncomfortable feeling that I had asked the wrong question and that before very long, a computer would start whirring somewhere to spit out information about a nosy, four-eyed American asking military questions.

Beyond the "school," the countryside stretched green and pastoral. Clanking tractors turned precise furrows in the warm brown earth. The sky stretched a bright blue blanket over some lazy cottony clouds that weren't hurrying anywhere. It reminded me of early summer in western Ohio.

Without warning, we came upon an immense graveyard of military trucks and vehicles lining both sides of the highway. Acres and acres of wrecked trucks, shot up and smashed, stood piled two and three high. It was an awesome sight of the waste of war. I had to remark to the driver,

"You fellows took a beating in the Six-Day War."

"We? We won!" he said firmly.

"Maybe so," I told him, "but look at the damage you sustained, look at those vehicles." Recognition dawned, and he said, pityingly,

"These? These are Russian trucks. From the Sinai."

The enormity of the Egyptian losses of Russian materiel sank in. And I was impressed by the fact that the Israelis had picked the Sinai clean and hadn't left the diarrhea of battle to clutter an historical and Biblical desert.

The junkyard slipped behind and the green farm fields appeared again, gently rolling. Ancient farmhouses with thick stone walls came right down to the highway's edge. The peaceful scene exploded when an Arab youngster tore out of one of the dwellings in hot pursuit of a squawking red rooster which skittered just out of reach. The boy angrily hurled his shoe at the scampering red, hitting him dead center like Maury Wills picking off a runner at first, and sending out some more enraged squawks and a fistful of feathers. I thought, if I ever make a film, I must

use a scene like that.

The Jerusalem Highway! What that conjures up! Biblical figures in sandals and woven robes making their pilgrimages over dusty donkey tracks to the Center of the Universe. Roman Legions with the sun sparkling on their polished spears and shields, marching fearsomely through the frightened villages.

The Decline and Fall of the Roman Empire, the warring tribes, the Saracens, the fleets of Saladin, the mailed and armored Crusaders from Europe making their cruel way along this very road, butchering Jew and Arab alike in the name of Christianity until, spent by their own excesses in two dark and treacherous centuries, they were bottled up and slain in their own stone forts. Here, too, the disciplined armies of General Edmund Allenby systematically fought and destroyed the crumbling Ottoman Empire which had held evil domination for four centuries. That was only a half century earlier, only a year before I was born.

My fanciful reverie evaporated at the sight of several hundred Israeli GI's hitching rides in front of an Army camp. The busty girls were tanned and mini-skirted and barelegged. It was worth the price of the long taxi ride to see them climb into the backs of Army trucks. The lean and mustachioed Israeli GI's with Uzi sub-machine guns slung over their shoulders didn't seem interested in the girls, only in the process of getting a ride home. Speaking of girls, spend an afternoon at the Tel Aviv beaches. In the words of one 21-year-old American lad, "Wow, I looked so hard, my eyeballs hurt."

I didn't dare ask the driver the name of the Camp. I figured he had me pegged as a spy. Previously, I was told that the army base just outside of Nir Tzvi was Sarafand, built by the British to be their largest base in Palestine. It housed a goodly number of their 90,000 troops used to police the explosive territory. It was here that the heroes of the Irgun and Haganah, dressed in British Army uniforms, had carried out daring raids to obtain arms and weapons for their resistance movement.

The base is set in a grove of towering eucalyptus trees and looks like Fort Ord, California. On the far (Eastern)

side of the camp lies the turn-off road into Nir Tzvi. The Moshav is a pleasant place of row crops, orange groves and some chicken ranches. Each Moshavnik owns his own land but has something to say about the community-owned land and buildings, such as the one we leased. We negotiated terms while eating oranges just picked from the grove a few yards away. This was so much like California—the California “that was”—I knew I was hooked.

Next night, the Moshav committee met to consider our application. There were nine Moshavniks present, plus our delegation, and these stern-visaged farmers conducted the meeting in Hebrew while I fidgeted. “Were we going to be noisy?” “Were we going to cause dirt?” “Were we going to make movies?” . . . and so forth until we passed muster. We made a handshake deal and the committee suddenly becoming human, all spoke English. Tea, cookies and Moshav-grown apples made their appearance and the deal was done.

A few days prior to renting the warehouse, I became ill in Tel Aviv and was confined to my hotel bed when Len Bram, production manager for Richard Benware’s “PLEASE WHISPER MY NAME”, called from Jerusalem. “Jack,” said he, “we’re breaking production. The script needs some revision and we’ll be stopping for a couple of weeks. Come get your equipment.” It was a Friday night, eve of the Sabbath.

“Lennie, you’re killing me,” I told him. “Dani (Dani Ben-Menachem, our manager) is in Gaza somewhere with the Army. I don’t have anyone I can send for the gear, I don’t have a truck or driver, I don’t speak the language, I don’t know where to hire a truck and, if I did, I wouldn’t have a place to keep the equipment anyway. I’ll call you back.”

I had been in Israel long enough to rely on the true mystique of the Holy Land. Something will come up (it had better!). God will provide (He had better!). I called the Redhead and explained my predicament. Most people in Israel’s film industry referred to Rosette Antebi simply as “The Redhead.” Rosette was No. 1 at Motran, the equipment rental arm of Berkey-Pathé film lab. She knew her business thoroughly, and was an attractive dame to boot. Her flaming red hair complemented her temper. She was born in Turkey, raised in Syria and had her business experience in Israel, going there after the 1956 Sinai campaign. She was a tough competitor and an unmarried attractive female.

It was thus that I called The Redhead for a favor.

Rosette listened and crisply said, “Sure. Ask Lennie to have Kordoba deliver your equipment here when he brings back my lights. And when Dani comes from the Army, he’ll make arrangements to move the stuff.”

I coulda kissed her! I phoned Bram back to tell him the arrangements and the problem solved itself. Temporarily, anyway. Later that night, Dani called in, said guardedly, “I’m in the South, what’s doing?”

Dani was on Army telephone lines, where security is not taken lightly. He said, “I have a job tonight but I’ll see you tomorrow” and rang off. And that was that. Meanwhile, a storm kicked up and stayed four days, blowing ships ashore, bringing snow to Jerusalem, knocking down orange trees and keeping me imprisoned. (Later I learned that Dani’s “job” was to set up an ambush for terrorist infiltrators, an all-night vigil.)

Finally, it dawned clear, sunny and warm and Dani showed up in his Army fatigues, haggard from no sleep, his Uzi over his shoulder. He had a few hours leave and I told him we had to get our stuff out of Rosette’s warehouse in Ramat Hasharon (The Heights of Sharon). He said it was all done, matter-of-fact.

“All done? When?”

“Oh, couple of days ago,” non-committal.

“What the hell, how did you do that?”

It seems Dani had checked with Rosette, and made some quiet arrangements on his own. I never heard all of it, but it seems that there was a kindly Israeli army captain who granted four of his soldiers unexpected weekend leave to relieve the desert tedium.

Once in Tel Aviv, the four soldiers kindly volunteered to move some cameras and dollies and Molevators from a warehouse in Ramat Hasharon to four scattered storage sites. A producer’s office, a bedroom, another producer’s office and a production manager’s office, all very kindly submitted (commandeered?) to the captain’s plea for free, unexpected storage space in the middle of the night—and a stormy one at that.

Dani is a captain.

Something came up and God provided. Blessed be His name.

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The film industry in Israel is a free-wheeling, informal, shirt-sleeve bus-



Dani Ben-Menachem, Manager of Birns & Sawyer (Israel) Ltd., is also a Captain in the Israeli army and a highly skilled gaffer.

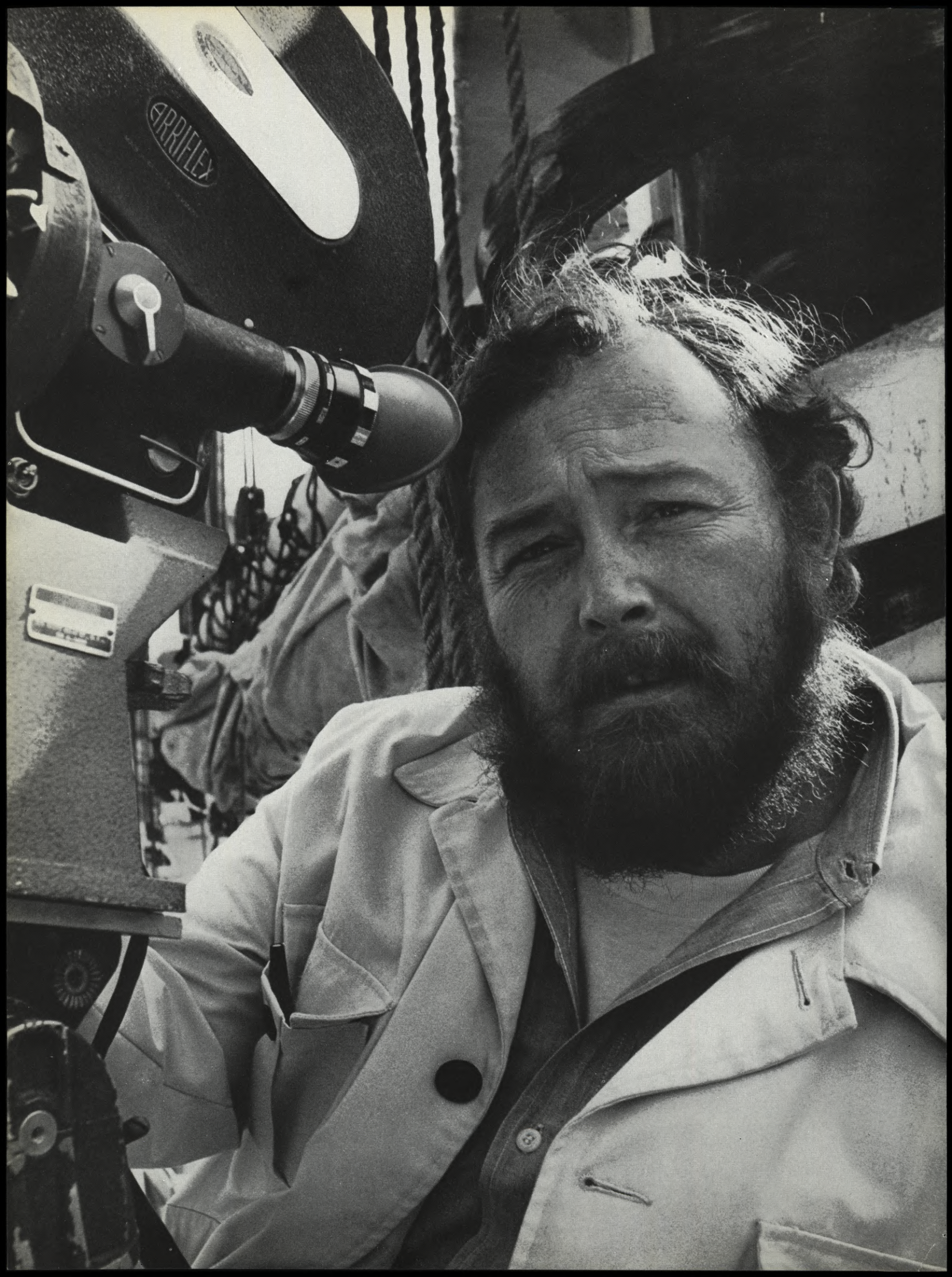
iness where deals are made quickly. That’s after rock-bottom prices are achieved first. But then, there is no one with his hand out seeking some quick graft. The producer (unencumbered by sycophants or expensive retainues) hammers out the best price and that’s that.

I like them. I like them all. I like some more than others, especially some of the rascals.

Continued on Page 1290

Daria Halprin, American star of “JERUSALEM, JERUSALEM”, had to “ice her belly” to keep cool on location. New Birns & Sawyer 25-foot motor home now assures more comfort.





"We weren't looking for awards

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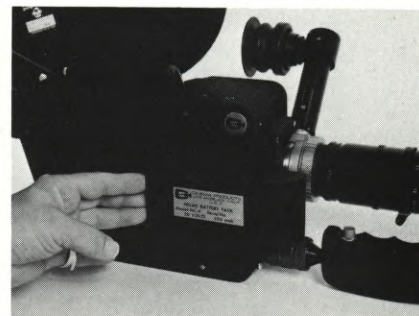


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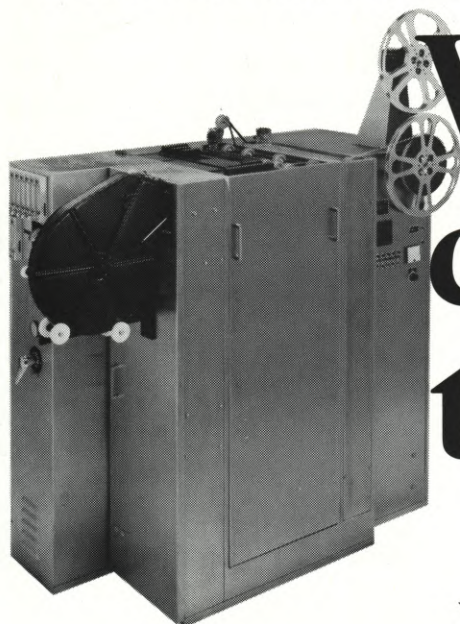
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FROM GRIP-ELECTRICIAN TO MOVIE ACTOR — AND BACK

An American college student who lived on a kibbutz and worked on a film in Israel tells what it was like and why he wants to return

By TOM BIRNS

I went to Israel last summer to help my father set up his branch office in that country. The movie called "JERUSALEM, JERUSALEM" was being shot there at the time and one of the electricians was going into the Army. They needed a replacement for him, so I was "volunteered" to help out on the picture, along with the man who works for my father, Dani Ben-Menachem. He served as gaffer on the film and I worked for three and a half weeks as an electrician. The term "electrician" sounds good, but mostly I was just carrying equipment back and forth—more like a grip, actually.

During my last week on the production, they were shooting in Jericho and they needed another Israeli soldier to be in a sequence. Since they weren't using lights and I wasn't needed to carry equipment, they asked me if I'd play the part of a soldier for a few days. I consented and was given a uniform, a gun and a jeep.

The sequence they were shooting supposedly took place in an archeologi-

cal camp that came under fire by a Fatah sniper. As members of an army patrol, it was our duty to go get the sniper—so I had to drive the jeep down a steep embankment through a lot of sand and bumps and a waterfall. At the time, I was enjoying it, but I thought to myself afterwards that it was really a scene for a stuntman, because we were almost thrown out of the jeep twice. It was pretty dangerous, but very exciting.

After my short stint as an actor, I went back to carrying equipment and, when the picture was finished, I worked at my father's place, cleaning and wiring equipment for the rest of the summer.

This was my second extensive visit to Israel. I had spent the previous summer there living and working on a kibbutz. I'd always had a strong personal attachment to Israel and after the Six-Day War it was even more so. I know that a lot of Jews feel that way now, since the war—they feel closer to Israel. I was thinking about moving there and I wanted to see what it would be like to live in the country, so I went to stay on the kibbutz along with a large number of other American volunteers.

My reaction to the other Americans was sort of mixed, because they came to Israel for all kinds of reasons. Some came because their parents sent them. Some came because they wanted to get out of the United States and this was the cheapest way they could do it. (It's very inexpensive to stay on a kibbutz. In fact, it costs nothing for the summer, because you work four hours a day for your room and board.) Then there were others who came with a strong personal feeling toward Israel. They wanted to do something to help and they felt that this was the best way they could do it. They put a lot into their work and the Israelis liked them, because they had a real, honest feeling about the country.

My reaction to the kibbutz itself, as a life-style, was a little bit negative. It's somewhat foreign to me as a way of life and it's not something I think I could accept as my style of living, but it was a very good experience and I found the physical work enjoyable. The people

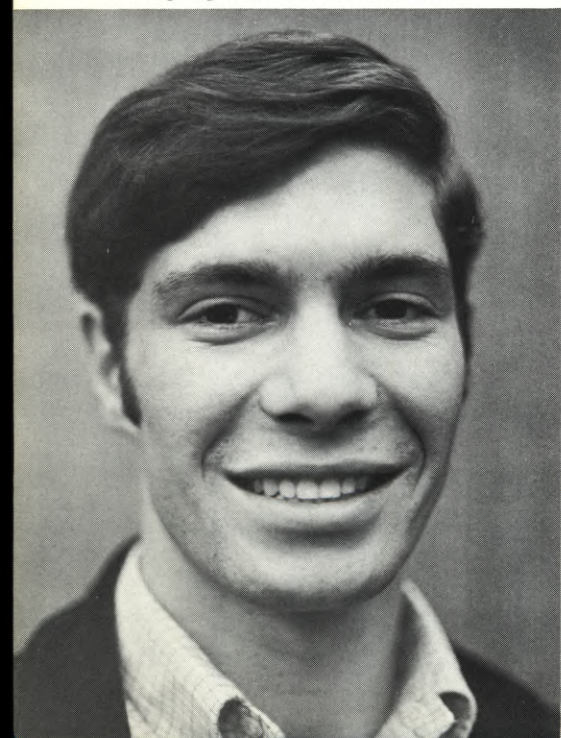
were wonderful, very hospitable. They were more than happy to take us in and did everything to make sure we had a good time. Each volunteer was assigned a family that he could go to for help in case he had any problems. My family didn't speak English, but I know some Hebrew, so I was able to talk to them. They took me in and made me welcome and it was a nice feeling. So, while I didn't particularly care for the kibbutz way of life, I liked the kibbutz people and enjoyed my stay with them.

I'm not a professional in the motion picture industry. Although I've worked for my father at Birns & Sawyer in Hollywood, my only knowledge of the industry comes from having delivered equipment to the various studios. Sometimes I would sit and watch them make commercials or shoot scenes for features, but that's the only contact I had, and a very limited one.

The film industry in Israel is very interesting. It's building and offers a lot of opportunity. Right now there are a lot of American and European companies making movies in Israel, with many more planned to go into production early next year. One of them is "GENESIS 48" which, as I understand it, will be a two-year production budgeted at \$3,000,000. The local movie industry is very new and the country has had its own television facilities for only a couple of years. As with any industry, it's good to get in at the beginning and grow with it. I have a certain interest in cinematography and I feel that, with this kind of background, when I finish my education and move to Israel, I'll be able to get into the industry at a good time.

Besides the fact that Israel offers certain opportunities, the country itself is very interesting. It's an old country, but a *living* country where people are doing things. The scenery is beautiful and varied. In the north you have forests and a lot of green areas with waterfalls. In the south you have desert. Then there is a lot of seashore-type scenery, vast coral seas and many areas of untouched natural beauty. In addi-

Tom Birns, 19-year-old son of Birns & Sawyer President, Jack Birns, expresses the idealism of young people from many countries who are going to live and work in Israel.





(LEFT) Looking out over the sparkling Mediterranean, the author leans against the seawall at Acre, Crusader fortress city at the northern tip of Haifa Bay. (RIGHT) He eats lunch outdoors with his adoptive "family" on the kibbutz where he lived and worked for the summer in 1970. Unlike many Israelis, this family spoke no English, but Tom's basic knowledge of Hebrew made it possible for him to communicate with them. He has second thoughts about the kibbutz way of living (as a personal life-style for himself) but is very fond of the kibbutz people.

tion, of course, there are the old Biblical cities—places like Jerusalem, Jericho and Bethlehem—plus more modern cities, like Haifa and Tel Aviv.

In my opinion, it's the people that make any country. They're the most important thing. While Israel has nice scenery, it can't be compared with some of the other really beautiful parts of the world. But the people, as I see them, are something very special. There is a unity about them and a certain quality of strength. They're aggressive, they're noisy, they're loud and pushy—but they're also very concerned about each other. They'll knock you down trying to get on a bus, they'll push and shove, they'll almost bite and scratch to get on that bus—but if the driver is taking off and there is someone in danger of being left behind, they'll tell the driver to wait and take him also.

If someone is hurt on the street, there is no question that there will be people eager to help him—whereas, in many parts of the United States, that isn't true. People just don't want to be bothered with that sort of thing. The Israelis are concerned about each other and about their country. They're proud of what they've done, of their accomplishments since the state was founded—but they're also aware of the challenges and the dangers that confront them, and they're confident that they can overcome these problems. It's a pleasant feeling to be with such people.

Because of my cultural heritage and my upbringing, I feel that I have pretty much the same values as the Israelis do. Similar values exist here in Los Angeles,

both in the Jewish community and in the greater community—but, in my opinion, too often these values are not *lived*. People don't care about other people. They are interested only in themselves, their money, the good life and having a good time right now.

Israel, on the other hand, is not a rich country. They have very high defense costs and nobody has a lot of money compared to the Americans who have gone over there to live. Israelis are pretty much on the same economic level, which is not particularly high. They have the necessities, everything they need for a comfortable life, but the

standard of living is not on the same high level as it is here. However, they don't have the same class-consciousness and status-seeking that we have here either. People in Israel are not trying to get ahead in the sense of trying to be better than their neighbors, because everyone is more or less on the same level. They're just trying to live their lives comfortably and, as I said before, they're concerned about their neighbors. They are more than willing to help each other, which, in my opinion, is very important. I feel a kinship with them.

Continued on Page 1302

American actress Daria Halprin (center) and other cast and crew members mill about on desert location during filming of "JERUSALEM, JERUSALEM", the feature on which Tom Birns worked as grip-electrician and had his brief moment of glory playing the role of an Israeli soldier. When released by MGM, the film will carry the title of "THE JERUSALEM FILE".



ISRAEL: A NEW FILM FRONTIER

A vital young industry for a young country—
moving into high gear and learning very fast

by SAUL KAHAN

When Los Angeles film exhibitor Max Laemmle visited Israel in 1961, he looked around for films to import.

"About all they could show me at that time were shorts, puppet films, and documentaries," he recalls. "Now there is a full-fledged Israeli film industry."

This year Laemmle had plenty to choose from when he programmed America's first Israeli Film Festival at his Monica II theatre in Santa Monica. The series was a success and will be repeated with a more extensive selection at the end of the year at the Los Feliz

the Promised Land has started to fulfill its filmic promise. With the same confident pragmatism that has brought success to this tiny country in every field from aviation to fashions, the Israelis have nurtured their highly popular domestic cinema—and carried out a long-range campaign to rival Spain, Italy, England, and Yugoslavia as a new production center.

Israel's entry in the recent Berlin Film Festival was "BLOOMFIELD", the story of a soccer star, produced in Israel by Britain's John Heyman ("OLIVER")

"JUDITH" in Israel in 1964, will scout locations there at the end of the year for "THE SHATTERED SILENCE", based on the recently published book. The American-Canadian-Israeli co-production will be shot entirely in Israel with Israeli cities doubling for Syria.

The screenplay by Albert Maltz concerns Israel's most illustrious spy, Eli Cohen, an Egyptian Jew who became Syrian Minister of Defense. His intelligence is said to have been instrumental in Israel's victory in the Six-Day War. Caught by a freak radio accident, Cohen



(LEFT) Israel's top actress, Gila Almagor, and popular young Israeli leading man, Assaf Dayan (son of Defense Minister Moshe Dayan), in a scene from the dramatic feature, "SPY STORY". Miss Almagor won the nation's highest acting award in 1970 for her performance in "SIEGE". (RIGHT) Akim Tamiroff, veteran of many American and international films, also plays a leading role in "SPY STORY". Resident actors, many having come originally from other countries and speaking a variety of languages, are available in Israel.

theatre in Hollywood.

Laemmle's first choices were "EVERY BASTARD A KING", a Six-Day War story with production values worthy of Hollywood; "MARGO", a sentimental romance set in Jerusalem; and "LUPO", a cheerful comedy about an Israeli junk dealer with a daughter in the Army. The latter film is the most popular movie ever to play Israel. At last count it had been seen by over 25% of the population and was still running to bookings weeks in advance.

Laemmle hopes that his showcasing will help clear the way for increased distribution of Israeli films, now that

and Wolf Mankowitz. The film stars Richard Harris and Romy Schneider and marks Harris' debut as a director.

Heyman and Israeli director Menahem Golan are now preparing "THE GREAT WIND COMETH", the story of Israeli agent Hannah Senesch, who parachuted into Eastern Europe in World War II. She will be played by Mia Farrow.

Otto Preminger, who made "EXODUS" in Israel in 1959, will return to shoot "GENESIS 1949", reporter Dan Kurzman's account of the first Arab-Israeli war.

Daniel Mann, who directed

was hanged in Damascus despite worldwide pleas for mercy.

"Although Cohen was perhaps the best spy in the world," Mann points out, "This will not be the conventional espionage saga of one side's victory over the other. It's the story of a man who worked for peace."

The story of Masada, the mountain-top southeast of Jerusalem where Jewish martyrs held out for years against the Romans, is one of those rare tales that deserves the label "epic" and is, therefore, continually discussed as a film project. Los Angeles' Israeli cultural consul Naomi Gann reports a steady

flow of finished scripts about Masada across her desk.

Producer Josef Shaftel is currently in Israel preparing to roll "THE SIEGE OF MASADA" at the end of this year. And Universal has acquired the rights to Ernest K. Gann's best-selling novel about Masada, "THE ANTAGONISTS". Prior to filming in Israel, Gann may write a stage version for Richard Burton and Paul Scofield.

"JERUSALEM, JERUSALEM", an American production about the political activities of American and Israeli students, was filmed in Israel this year, starring Daria Halpern, Bruce Davidson, Nicol Williamson, and Donald Pleasence. The film was directed by John Flynn and photographed by one of France's leading cinematographers, Raoul Coutard.

Last year's western "MADRON", starring Richard Boone and Leslie Caron, and featuring the Oscar-nominated song "Till Love Touches Your Life," was the first movie with an American setting to be shot in Israel. Boone plans to settle in Israel and make more pictures there.

Another American production, James Collier's "PLEASE WHISPER MY NAME", was produced this year in Israel by new producers Richard Benware and Don West.

Jean-Luc Godard wants to make a film showing both sides of the Arab-Israeli conflict, and the dean of Polish directors, Alexander Ford, has settled in Israel with plans to film "THE FIRST CIRCLE".

Israel's flowering film industry is obviously one of the world's most thoroughly internationalized. Director Mann observes that "Israel, like any small country, must incorporate international talent and learn to make films *with* them, not just subsist as a place for others to come to.

"The Israelis are cautious about deals and foreigners, a natural attitude for a pioneer people so often mistreated in the past and still subject to so many foreign influences."

Writer-producer-director Mel Shavelson, who made "CAST A GIANT SHADOW" in Israel in 1965, and detailed the often humorous experience in the new book "How to Make a Jewish Movie", says "The Israelis are sensitive and protective. It's still hard for them to believe that people want to help them out of love. They would prefer to be respected than to be loved.

"But this attitude is changing with time. You can see it in the recent interviews with Teddy Kollek, the mayor of Jerusalem, and his son. The world



Famed international actor, Richard Harris, shown with young thespian, Kim Burfield, in a scene from "BLOOMFIELD", which Harris starred in and directed. The film, having to do with an aging soccer player who is befriended by a small boy who believes in him, was produced entirely in Israel.

is beginning to see Israel as a nation, rather than as a persecuted people.

"In the past the Israelis have tended to make 'inside, family pictures' that appeal to the special Israeli sense of humor, with few concessions to the international market. They must open their eyes too."

Israel is opening its eyes and its gates. Elhanan Streit, president of the Israeli Film Producers Association, has said

"We do not intend to be just a host country."

Co-production pacts have been signed with France, Germany, and Sweden, and other partnerships are in advanced stages of negotiation. Half the films made in Israel in 1970 were co-productions, involving such disparate countries as Rumania, Japan, and Persia.

The first Israeli-Canadian co-production "SEVEN TIMES A DAY" co-stars

A huge excavation was accomplished for the filming of Israeli comedy called "THE BIG DIG" (or "VENICE OF THE MIDDLE EAST"), a fantasy which transforms a replica of Tel Aviv's main street into a canal. Comedies are a mainstay of the Israeli cinema, although local producers now seem to be dealing more with dramatic themes.



Italy's Rosanna Schiaffino. Fresh from locations in the resort town of Eilat is a western version of Schiller's classic play "DON CARLOS", starring Geraldine Chaplin, Anna Karina, and Bernard Wicki.

Another "kosher cowboy" picture, "BITTER ROAD", an Israeli-German-Italian co-production, will be shot this year, starring Britain's Mark Lester, alias "Oliver".

"TRIAL IN LENINGRAD", a Russian writer's script about the current plight of Russian Jews, will be filmed by Menahem Golan, using documentary footage shot inside a Leningrad courtroom.

A recent French-Israeli co-production called "SPY STORY" stars the



"BLOOMFIELD" director Richard Harris explains story point to his co-star, German actress Romy Schneider. More and more international stars from a variety of countries are participating in productions and co-productions made in Israel.

great Russian character actor Akim Tamiroff as a member of the Arab police. He tries to seduce information from a young Israeli played by Assaf Dayan, son of Israel's Defense Minister.

"Asi", a big star in Israel, also starred in John Huston's "A WALK WITH LOVE AND DEATH" and played the young Romain Gary opposite Melina Mercouri in "PROMISE AT DAWN".

On location for "SPY STORY" at a modern hotel in Tiberias, young Dayan said "At first I didn't want to do this picture, until we humanized the script, so it could be about any two enemy countries. It's not another 'EXODUS'. We are not 'professional heroes.' We didn't invent Israel. It's here because it has to be."

Israel's success on the film front is no Six-Day victory. It is the result of a long-range, practical, government-backed program. The country has steadily expanded and modernized its own

color labs, sound stages, and other production facilities so it can now service a minimum of four productions at once.

Special laws have cut almost all red tape out of customs requirements and visiting film-makers can now rent their equipment in Israel rather than having to import the heavy gear as in previous years. Foreign producers are offered loans, tax rebates, participation in local subsidies, discounts in accommodations and transportation, a 30% rebate on dollars converted to Israeli pounds for film production, and nerve-soothing war-risk insurance.

The government gives scholarships for the study of film-making abroad and runs a Cinema for Youth program that is affiliated with UNESCO and offers a summer camp film-in for teenagers. The Israeli Ministry of Labor gives a 14-month course in film-making, and the

Continued on Page 1296



(ABOVE LEFT) Comedian water-skis down the canal in the center of Tel Aviv's main street for "THE BIG DIG", while frustrated policemen noisily protest. (BELOW LEFT) Greek actress Melina Mercouri, shown with the three actors who portray her son, Romain Gary, at various ages in "PROMISE AT DAWN". (Left to right) Assaf Dayan (as Romain, aged 30), Didi Haudepin (as Romain, aged 15) and Francois Raffoul (as Romain, aged 9). (RIGHT) American Producer-director Jules Dassin rehearses scene at Nice bus station with Assaf Dayan, during location filming for "PROMISE AT DAWN".



A man, his work, and his camera

Merl A. Dobry Aerial and Underwater
Cinematographer Parachutist and Skier Independent
Documentary Filmmaker Director of the Motion
Picture Dept., Brooks Institute of Photography
(Santa Barbara, California)



"The camera I use in my aerial cinematography is the 16mm Beaulieu. This is a very light weight camera—the body weighing only 4¹/₄ pounds—and this low weight aspect is a tremendous asset when you are in a chase plane, or attaching the camera to a wing-tip of an airplane, or free-falling during a parachuting sequence. The G-forces are not too great when you're handholding the Beaulieu, and there is also very little wind drag.

"Some time ago, I was involved in shooting a film which called for a parachute sequence with a series of free-falls. I started off doing the series using a 'gun-camera' mounted on my jump helmet. When that parachute opens, the extra weight of the helmet-mounted camera transmits quite a sudden shock to your neck. So I began using my 16mm Beaulieu during such free-falling parachute jumps by putting my hand through the top strap and tethering a light nylon cord around the bottom. In parachuting, by the way, I prefer to use the Beaulieu pistol grip, and I place the nicad battery and remote battery container in my shirt pocket . . . running the battery cord down my sleeve so the wind doesn't tear it off. I just jump out of the aircraft at about 18,000 feet, letting the Beaulieu blow back against my arm. When it comes time to shoot, I just move into position and reach it with the other hand—using the Beaulieu just as I would for normal hand-held shooting on the ground. And, I've never faced any problems with a dislocated neck due to a camera helmet by shooting my free-fall sequences this way."



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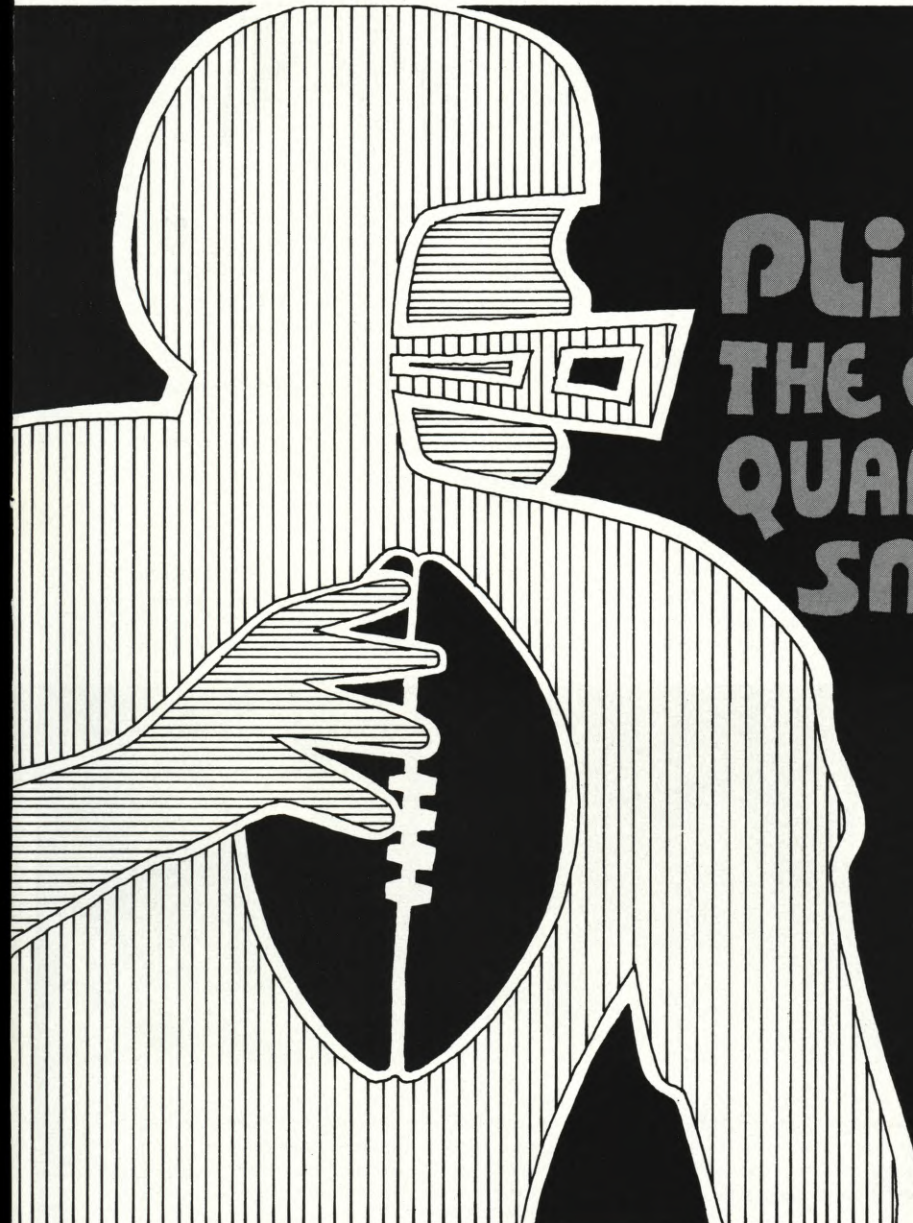
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"WHISPER MY NAME"

AN AMERICAN FEATURE, MADE IN ISRAEL

A Dialogue Between JAMES F. COLLIER and PAUL LOHMANN

American motion picture director James F. Collier and cinematographer Paul Lohmann first worked in Israel two years ago when they went there to film the award-winning musical documentary, "HIS LAND", for Dr. Billy Graham's World Wide Pictures.

It was a case of love at first sight—for the country and for its people. And so it was with enthusiasm and nostalgia that they approached the filming in Israel of "WHISPER MY NAME", an El Sol feature production, produced by Richard Benware and Donald West.

American Cinematographer asked Collier and Lohmann to relate some of their experiences and discuss techniques

used in the production of this recently-completed picture, and the following candid dialogue is the result. At times they take off on tangents, but we feel that even their more extraneous remarks (especially those relating to the delicate director-cameraman relationship) might prove interesting to our readers, and so we are publishing the complete dialogue, with no cuts.

Collier and Lohmann encountered their share of problems in making "WHISPER MY NAME", just as one does on any picture filmed anywhere—but their deep affection for Israel and its people comes through strongly in their dialogue, even when they are

seemingly being critical. Their gentle chiding here and there can be likened to that of the archetypal Jewish mother, who nags a little—but out of love.

PAUL LOHMANN: Look, you can't read American Cinematographer and get any idea of what the cameraman-director relationship is or what goes into it when you're out there doing it.

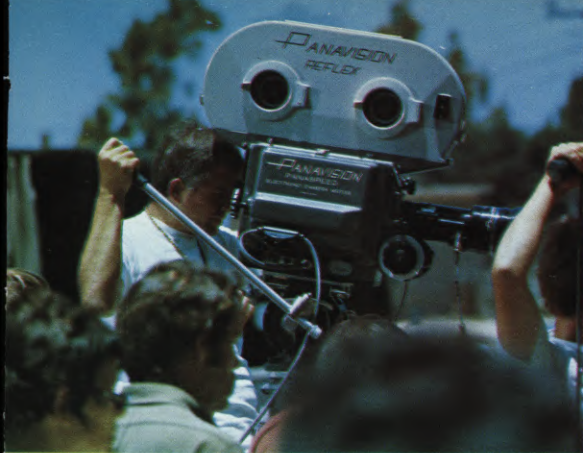
JIM COLLIER: Neither of us is experienced enough to make any great pronouncement. We're not jaded about it. I mean, you wear this veneer that covers a quaking heart.

(LEFT) In filming "WHISPER MY NAME", Cinematographer Paul Lohmann tried to offset the lack of a crane (which he certainly missed) by means of combined zoom and tracking shots. Panavision's smooth zoom control helped. (CENTER) Shown here, delicately photographed behind rain-soaked car window, American actress Joanna Pettet co-stars with Israeli actor Tuvia Tavi in dramatic love story. (RIGHT) Director of Photography Paul Lohmann wears neck brace as he operates camera. During filming, his neck was broken in a taxicab accident, but he went right on shooting, supported by the brace which he wore 24 hours-a-day.



(LEFT) The script called for running shots of an old DeSoto taxi in a driving rain. Simple—except that it rarely rains in Tel Aviv. Key Grip Kordova rigged lowboy with rain-pipe "arms", loaded DeSoto, camera and cameraman onto it and pulled it behind a truck with 200 gallons of water and a 300-amp generator. (CENTER) The DeSoto rolls down the highway in man-made rainstorm. (RIGHT) Kordova conned materials from a nearby copper mine and rigged this solution to tracking shot of actors running down steep sand dune. Lohmann rode platform with hand-held camera, while Otto Nemenz photographed cover shot from below.





(LEFT) Lohmann, shown operating the Panavision Silent Reflex camera, was delighted with the camera and its ultra-sharp lenses. (CENTER) Most effective way to make tracking shots in the water is to float with hand-held camera in a truck inner-tube, using diving flippers for control. Nemenz kept Lohmann pointed in the right direction, while wearing plastic-covered battery on his head. (RIGHT) To capture the "golden" quality of the Old City of Jerusalem, helicopter scene was shot at 4:30 a.m. in reddish light with light gold filter in the camera.

PHOTOGRAPHS BY FRANK RAYMOND

(LEFT) Despite generally tight and crowded interiors, many camera moves were made. Creaking floors were a problem. Lohmann lighted to F/2.8 level, using baby spots, dinky-inkies and "lots of marlux". (CENTER) The film's most elaborate set was beautifully designed and constructed in a bombed-out Jerusalem hospital by Art Director Shlomo Zafrir. Starting from bare walls, he built a New York apartment that was perfect in every detail. (RIGHT) Single-source lighting was used frequently. One well-placed baby spot produced this dreamy effect.



P: Right.

J: Between us we've done several features. But I feel that all the time we're saying things to each other and engaging each other. It's quite possible if we had the perspective of experience and the accompanying scar tissue that we might be closer than anybody. I mean that possibility always exists. And I don't really know. I would say in the overall, when it's all finished and all the bull's been wiped away, I wanted a cameraman who could take light and give it emotion, and I think you've done that. And I don't know that too many cameramen can. I think that prerequisite for me was completely fulfilled. You have incredible sensitivity to light, and I understand and respect it enormously.

P: I think the emotion or whatever it is that's in there comes out of the tensions and uncertainties and not knowing, really, what to do before you start doing it. I mean, you know how to shoot, you know how to get stuff on film, but that's just primitive. The big stretches to me come when I see things

differently than you or when I've felt differently about a scene than you did or sometimes you didn't know if I felt anything about a scene. Some of the stuff was just, like, get it down—get it on film.

J: Nothing was normal about any of it—

P: But it never is.

J: Still, how many cameramen walk around thinking they're going to die! How many films have been done with cameramen who wore a brace to hold a broken neck and thought they were going to die, maybe that night. I mean, there have been maybe three million directors that felt the show was sinking and they didn't have a script, and it was all terribly weak with incredible actor problems. That's the norm. But I don't think there's any way to measure your involvement on that level, because you carried around an emotional burden that was horrendous and I don't think anybody gives a damn about it now or even wants to know.

P: Well, the whole thing we're supposed

to be talking about is shooting in Israel and we've done more of that, I guess, together, than probably anybody else has outside of the Israelis, right? Because most people just go there and make one film.

J: Yeah.

P: And I don't think you can separate the broken neck from the incredible heat at times, and from the people you're working with and where their heads are and all the things that go on. I mean, it's all part of a big thing, and all you can do is talk about it. And mainly talk about it in terms of the relationship between the cameraman and the director.

J: I think that in our whole involvement it's quite possible that we accomplished more than most—I think that's fair. It's an old subject between us, but I would like more discussion about set-ups in the overall sense of the picture. Now to me—if you could get up every morning and have your blueprint all laid out, and take a certain number of pages out of the script because that's the working



Director James F. Collier (foreground) and Director of Photography Paul Lohmann, shown during filming of their first joint effort in Israel, "HIS LAND". Lohmann has since shaved off his beard and no longer looks nearly so Biblical.

blueprint for the day, making films would be an incredibly beautiful way to live. As a creative experience it would be so . . .

P: Yeah, but look, in terms of reality, what happens. In the first place we were lucky. I knew the locations already pretty well in my own head, but there was only one that we actually walked through—well, maybe two—out at the kibbutz dining room and there in the Red Sea on the Island. We walked through some of that. But I don't think there's time for that anymore. I think you have to . . .

J: There isn't time on the set to stop and have discussions about it while the crew sits. That's where it's at. Somebody has to have it worked out.

P: I felt all the way through the picture that I was failing you there in terms of composition—in terms of the way the shots were put together. And that's half of what the picture is. And in looking at the picture—when I looked at that first cut when it was pretty well together—I felt a certain sameness.

J: I do have a problem when doing a dialogue picture with a lot of heavy encounters between two people. I keep

waiting for somebody to find another way to do it. That plays. An innovation that really brings all that alive. Because if you do the standard thing, you do a master and then you have singles and then you can do over the shoulder if you want to add a third thing. Usually in today's production schedule, you don't have time for that. You know it's always going to be safe if you do a master, you tie 'em together and you bang away on two heads. You know it will cut . . . but it's not particularly creative.

P: It can get incredibly monotonous.

J: Now, your alternative to that—and this isn't a put-down—this is maybe the only alternative there is, is to do a tracking set-up. Now I've found out that you have to have tremendously good actors, that never let you down to do one of those kinds of shots, because you can never cut out of it. And there will be beats in the set-up that will die. It's inevitable. We both know what happens in the cutting room when you can take a scene and take out stalls. I think that we had a particularly difficult problem in this film. I mean, I've worked with American actors where you could take those kinds of chances and do it beautifully. But in this case we were working

with people whose English was definitely their second language and there was always that flickering moment when they mentally switched over. And if you're working with bit players and they come in and you meet them that morning and you try to find out where they are and get inside them and get them in gear where you are—okay, that's my job. I accept that completely. But if we go on the set and we decide together we're going to do one of these great tracking shots to give it motion—I dig that. But you're also maybe locking yourself in to 45 seconds on the screen with nowhere to go. There are no cutaways. And you're working with actors who can't sustain for 45 seconds.

P: Well, there are things we didn't do . . . like tracking cutaways. Tracking close cutaways. But time was again in the way.

J: We didn't have it. Time. It's very difficult for actors who aren't principals, and particularly when they're working in another language. It's hard to cast people who can sustain center-stage, first-rate, 100% for 45 seconds on a take like that. With all the other mechanics. It's fair to say that most actors in Israel are stage actors. The cinema is a new medium there—a new industry. And they're working in the theatre. There are tremendous choices on the stage. But most of them don't have that freedom on film so we're really throwing them all kinds of curves—having to stop at a certain mark and having to look this way because you've told them that the light is so and so and if they're going to stay in the light they must do this with their head. So there are incredible hurdles before they even get down to a life level of performance, which is what I look for constantly and try never to accept anything less. So I go over in a corner and disembowel myself. And you would do the same because of the light. I think that's a fair thing to say. Now I don't know how many people really do fantastic set-ups. I want more perhaps from this medium, at this point in my life, than I maybe know how to pull out of it. And anyhow we did some very tricky camera moves in the latter part of the film. They look so bloody simple in rushes you don't even know about them.

P: Yeah, but that's good.

J: The audience shouldn't be aware of the camera. I believe very much in subjective camera. I don't want them to stop and say "Oh, isn't that clever . . ."

P: How many pictures have you seen that come off that way?!

J: At the same time, I don't feel satisfied about where we were, but maybe people will say, "Why in hell should they be satisfied? Whoever is?" So I go back to my first statement. We may have accomplished more than most. I don't feel that, but maybe I'm not supposed to. I do think that it's very cool to have another person on your team. I miss the operator. At the same time, I understand your need to operate. And I believe in that. I read a thing about some guy who came over here from Poland who was a great creative cameraman and he joined the union and they wouldn't let him touch the camera. I mean, that's ridiculous!

P: Well, it destroys you as a cameraman.

J: You see, I've gotten good things from you, too, because when you do that thing with your nose, I think, uh, why is he doing that thing with his nose, and then I'll change something. I mean, I think you're off base a lot of times dramatically, but you feel that way about what I do with the actors sometimes, so it's a trade there. But I always listen and watch. You have given the picture a style which I respect very much. You've made a solid contribution to a basic story of relationships. I mean, there were no great action sequences for Lohmann to do his thing!

P: But you see, going into it, I didn't have any style in mind. It just came out of the events.

J: Well, I think we're back to phase one. You don't believe in any prep. Whatever happens, happens.

P: Now you're sticking me with something that's not true.

J: I'm a great campaigner for prep.

P: I don't believe in prep when the reality that you're prepping for isn't visible. Isn't there. I don't like to fight paper wars. I like to look at things as they are and see them there. I mean, some guys go in and rehearse the whole show with the cameraman ahead of time. You can do that when you're working sets, but not the way we did.

J: Yeah, that I can understand.

P: A lot of it, too, is just working in Israel with all the frustrations. It's just that it's such an emotional experience—it always is an emotional experience. It

was the first time I did it, and this time even more so, colored by the accident I had, but it still leaves you so full of torn up emotions. You can shoot here on a stage or shoot around town and you forget about the job. But you never forget about that job. Because so much went into it and so many things happened.

J: Well, I think that, in any foreign location, the experiences are different. To work in Hollywood is a very safe and controlled situation. This was a location film and we were intruding into a world that's been there a hell of a lot longer than we have and they weren't going to move around for us. Jerusalem is one of the most ancient and most beautiful cities in the world. They've had everybody there! They're not about to bow and scrape for us, so you have to work around whatever their life style is.

P: Do you realize what a different picture it would have been if we'd had a simple thing like a crane?

J: What do you think I do when I look at "CARNAL KNOWLEDGE" and I see what Nichols did with that crane?

P: We went through the whole God-damn picture eating our hearts out and at the end I went through this movie junk yard in Tel Aviv and I suddenly see this crane that was used in "CAST A GIANT SHADOW". We could have had the crane; it wouldn't have cost us anything much, but nobody knew the crane was there.

J: Nobody knew where to look for it.

P: That to me is Israel. You need a kidney machine, your kidneys are giving out and you're dying in your own poison and you need this thing to save your life and just as you fade out the guy says, "Oh, yeah, I know, they got one over there. Why didn't you say that's what you wanted?"

J: You just finally told the right person.

P: You know, the color that the lab in Israel, Berkey-Pathe-Humphries, got out of this one-light workprint—

J: They really did it. It's release quality. I couldn't have been happier.

P: I'd almost say, "Send it back to them for final printing."

J: Let's get a plug in for Universal Projector. You should really do a paragraph about projection facilities. We had

the best projection in Israel and the Simplex, the portable Universal PT 35, which is Charley Agar's creation, is sensational. Everybody should have one.

P: It solved the whole problem of knowing exactly what you've got in the rushes. Without a dependable standard of projection, I have no way of measuring the quality of my work and seeing if I'm getting close to the limits of the negative... not to mention essentials like focus, registration, breathing, etc.

J: On foreign location, projection can absolutely ruin you.

P: Remember the thing we went through the first time?

J: On "HIS LAND". We had to wait till eleven o'clock at night when they finished the local cinema. Then we'd troop in and run our rushes.

P: I'd finally get up there and run the damn thing, because that was MY work on the screen.

J: You're a better projectionist than a cameraman.

P: Ha, ha. I don't want someone else up there screwing around with my stuff. Out of focus and all that.

J: On foreign locations—at least anywhere in the Near East, you can forget about control because there is no such thing. We had a private screening for Mrs. Meir in Jerusalem, and I couldn't get through to the projectionist about cue marks on "HIS LAND". You want to talk about dying—the Prime Min-
Continued on page 1270

A curious rooster checks out the "WHISPER MY NAME" slate. Accustomed to Hebrew, he doesn't mind reading upside down.



INTERFILM IN ISRAEL

A filming crew from Atlanta, Georgia, travels far to shoot six documentaries in a land very unlike Dixie

By BOB EVANS

Israel is a land of "new wine in an old bottle." The old bottle is the Land of the Bible itself, with the signs of antiquity there as prevalent as the piles of out-takes on a cutting room floor. The new wine is the heady excitement generated by a people trying to build their tomorrow out of today's pell-mell, pent-up tensions created by the ever-present threat of war.

Since that incredible "Six-day War" in 1967, Israel has become the primary tourist destination in the Middle East. It has emerged as a major magnet for pilgrims, both Jewish and Christian, for students, for journalists, for pleasure-seekers and for the merely curious. The Israeli government hopes that film-makers will come increasingly, as well, and that seems very likely to happen—for wherever people go, film-makers are almost sure to follow.

We went to film in Israel for a month—the Interfilm Corp. (of Atlanta) in a joint venture with Televans Productions. The government of Israel is most interested in communicating with American film-makers. Unless there is a radical change in the current war status, politics or national policies, a film and/or news crew is generally welcomed by every Israeli, from the highest government official to the porter on your hotel floor.

What is there to film in Israel?

Consider, in part, what it is that draws others: Jews are drawn from around the world to the home of their ancestors. Christians from many nations make the pilgrimage to the land of their Bible. The lovers of archaeology and archways, admirers of venerable churches, ancient synagogues, Byzantine monasteries, or Moslem mosques are drawn

to this "warehouse" of the relics of the world's great religions. The socially and politically plugged-in come to observe the fantastic adventure of a hundred nationalities, in Barbara Tuchman's happy phrase, being molded into instant nationhood.

They all converge on the air-conditioned Holy Land. You drive by automatic transmission on smooth tarmac laid over the pebbled way where the Apostles of Jesus Christ once trod. You scuba-dive in the waters of the Red Sea off Eilat, described as Israel's peephole on Asia and Africa, where King Solomon once received the Queen of Sheba. Or you play a round of golf at Caesarea, the former capital of Roman Palestine, and stride a fairway only a five-iron shot away from holy spots of Persian, Hellenic, Israelite, Roman, Christian, Arabic, or Turkish significance. Wherever you

(LEFT) Tanks left over from the Six-Day War were a common motif in one of the documentaries produced in Israel by Interfilm. (CENTER) J. Hunter Todd, wishing he had a telephoto lens as long as this tank-mounted gun. (RIGHT) Todd photographs a sequence inside a Boeing 707 training plane. Lady at right is Aviva Glazer, the only licensed woman 707 pilot.



(LEFT) A wide variety of Israel landscapes, both stark and lush with foliage, served as background for the Interfilm documentaries. (CENTER) Todd and the author, Bob Evans, look right at home in an Israeli armored car. (RIGHT) Captured Syrian tank on the Golan Heights, former vantage point for shelling Israeli settlements, was found to be in good working order.



go, you literally straddle either antiquity or the latest-late scene that today is hurtling this nation forward in its rush toward tomorrow.

Our film group arrived in stages. As producer-writer-narrator, I came a week early to survey locations and line up sequences. I brought my wife and production assistant, Gail, with me. The two of us had lived several years in Russia when I was CBS News' Television-Radio Correspondent in Moscow.

A week later came Director J. Hunter Todd, President of Interfilm. In addition to organizing and running the Atlanta International Film Festival, Todd has produced more than 175 films abroad as well as in the U.S.A., and was appointed last year to a NATO Advisory Council. He is no foreigner to the foreign scene.

He was followed a day later by Interfilm Cameraman-Editor David Moscovitz, an Israeli veteran from a year of living on a kibbutz, a communal farm, in Israel. He spoke Hebrew, the language of the land. But at no time was language ever a barrier to filming. This tiny country has to have the world's largest population of polyglots. Thus, unless you are filming alone in the desert, you never lack a bilingual translator at your elbow who may be able to go in several linguistic directions at once. Two other crew members including a driver-grip and associate director were supplied by the Israeli Government.

Israelis are camera aware, and becoming more so. Television began in Israel only in 1966. The country is so small that for many years, while the government resisted the encroachment of the TV tube, television seeped in from Lebanon on the North, Jordan on the East, and Egypt on the South. So the government relented, and Israeli television is now in its infant years. Where else today can one, in a single sitting before the video box, see a program in Hebrew, followed by a different one in Arabic, then another in English. And, of course, the favorite Ben Cartwright adventures come on with occasional Hebraic/Arabic subtitles.

But it is exciting to film in a country where TV is still young because the whole country is becoming cinematically oriented. Watching television with an Israeli can be an exercise in instant criticism, with running comment on the type of shots and production techniques used. One spin-off of this is that when people see a film camera in the street, they make the immediate connection to television, some of them even assuming that this is a television camera trained directly on them.



Director J. Hunter Todd, producer-writer-narrator Bob Evans, cameraman-editor David Moscovitz and an unidentified Israeli lieutenant board an armored car to go out on patrol. Interfilm (of Atlanta, Ga.), in association with Televans Productions, produced six short documentaries on the country and its people.

When TV first began, one is told, there was a lot of sloppy, amateurish camerawork. But that has improved greatly now. The people of Israel are becoming more sophisticated in their taste for film and television. They can begin to distinguish between good and bad camerawork, good and bad editing, good and bad sound cutting, and they are very interested in what it is you are undertaking. Also, they respect you for being a professional in a complex field. Israel, as a nation, is in an exciting, embryonic stage, and this can have a contagious effect on a film-maker going there to make pictures.

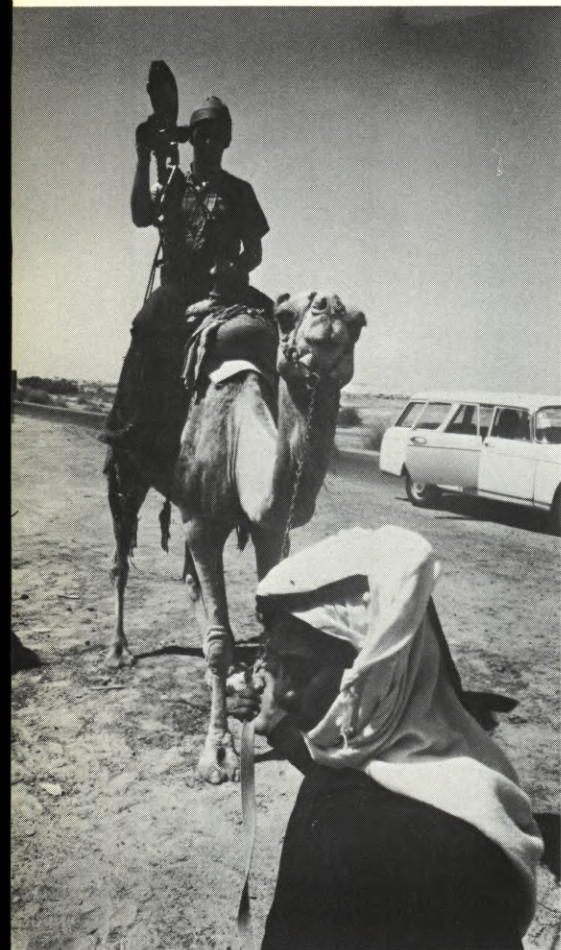
We settled into six or seven subject/story directions. We went to Dimona to film black Jews—Negroes from a variety of American cities like Chicago, New York, and Gary, Indiana, who, in 1967 had left the United States for Liberia. Last year the Liberian government bought them a one-way ticket to Israel. We went to several places to film Israeli women, illustrating this facet of a nation that has unconsciously advanced far beyond Women's Lib, with many women doing what other parts of the world would consider "men-only" type jobs. We filmed the portrait of a nation living with the ever-present threat of war on its borders, yet behaving as though war were a distant fiction, never intruding on this moment of the day. We went to some of the border villages in which the inhabitants live a lifetime under fire.

Because Arab infiltrators attack such prime "military" targets as kindergartens, school buses, cafeterias, movie houses, playgrounds, hospitals and old-age homes, these border villages have

dug concrete bomb shelters underground where young children sleep, not in a crib or bedroom, but in layered bunks suspended from shelter walls. Some children there have never slept a night in their lives above the ground.

We went to the Golan Heights to film the bombed-out remains of Syrian gun emplacements; we went to the Dead Sea to film the remains of Qumran, from which the Dead Sea Scrolls emerged to startle the Western intellect. We went to various quarters of the old city of Jerusalem, filming marketplaces and traditions of commerce and barter that may be as old as the Christian era itself. We went down to the modern business capital of Tel Aviv, with its streets of honking traffic and skyscrapers (of New York) and its street cafes (of Paris) and its beautiful women of everywhere. We went to Beersheba on the edge of the desert to film the Bedouin camel market where once they bartered animals for wives and, even today, scales measure grain in the same way used by the disciples of Jesus 2,000 years ago. Then we plunged into the desert itself, first the Negev of southern Israel, then into the Sinai stretching to the banks of Suez, ranging all the way to an Israeli Nahal, a military-agricultural settlement, only an artillery shot from the canal. We did some of our filming in a small boat twelve miles from the Egyptian harbor of Port Said.

One of the drawbacks of filming in Israel is its size: it is too small. The correspondent and cameraman from ABC News called it the "4:00 A.M. land." No place in the country is too distant to reach and return from in one day if you rise at 4:00 A.M. the



Looking like "Hunter of Arabia", Todd, with Arriflex at the ready, disdains station wagon in background in favor of a camel. Omar Sharif (or someone who looks just like him) holds the reins.

previous morning. The result is that you do it: reveille early, drive through the desert, drink through the sun, film through the sand, stand through the heat, drive back through the desert, wash it off in the shower, wash it down in the bar, collapse in the bed and know that next 4:00 A.M. you'll start again. In a unanimous concert of agreement, the best advice for the potential filmmaker in Israel is Grandma's old panacea for all ills: get *LOTS* of rest before you go.

Technically, filming in Israel appears little different from location filming in California or Arizona or New Mexico. The weather is clear and bright, skies are day-bright blue, and the light is intense. In much of Israel we did not run into abnormally high exposures. Shooting in the cities, like Jerusalem, Tel Aviv, or Haifa, or in hill areas such as the Golan Heights, aperture settings were quite normal. We found that our international exposure rule-of-thumb for ECO 7252 is well followed for most shooting in Israel: a standard F/8 outdoors on a cloudless day, between the hours of 10:00 and 2:00, seems to work well. So,

if you are ever caught without an exposure meter there and are working under fairly normal conditions, the guideline of F/8 in the sun should hold up.

Israeli desert is of two kinds: there is brown desert with rock, rubble, and hillside all seared by the incandescent sun above, and then the sand desert with waves of blinding white sand beneath the white-hot sun. Under such conditions the best advice may be not to bother filming at all. But if you must film—and why not, because that's what takes you there anyway?—your aperture should be stopped down to F/11 or F/16. We also found that judgement helps in the final setting of the F-stop, as you tend to underexpose scenes if you strictly follow a meter.

The state of your raw stock is vitally important. Israel is a very dry country and we thus had little problem with excessive humidity, as one might in other tropical heat areas. We did, of course, take the obvious precaution of keeping the cameras well protected from the sun and the general desert heat. For the raw stock we had polyethylene-lined boxes which kept the temperature quite reasonable and stable. And one's hotel room always becomes the store room and workshop of the trip. You leave most of your equipment and raw stock there, only taking with you the gear and the film cans you will need for the day's shooting plan. The air-conditioned hotel will keep your film and extra cameras far more comfortable than *you* will be out on location.

Israeli power supplies will concern you, whether for charging battery packs overnight or driving camera and lights on location. The Israeli system is 220 volts with 50 cycles. Therefore, you'll need the usual run of converters and, of course, the plug adapters, because those rounded European-style prongs will be a necessity. It's best to bring those with you, as we ran into a little trouble trying to find replacements in Israel.

Renting equipment was not as simple as one might assume. Some of our gear was lost in transit by a United States airline. So we tried to rent some stand-in equipment and borrow film. The selection of gear available was old and shopworn: there was not much choice available either. The lighting gear seemed patched together and appeared unreliable, but we took it for a day's interior shooting during the delayed non-arrival of our own gear.

There has been a fair amount of promotion and publicity about the amount and quality of film equipment

available in Israel, but, to be quite candid, we did not see much of it. This is not to say that it doesn't exist, but simply that the Israeli film industry is young and just beginning. The cost of small item replacements also runs high. Quartz bulbs, for example, run a lot higher than their price in the United States.

But that only means that the normal supply and maintenance precautions would be advisable for a trip to Israel, as they would for any trip you might make: you carry your own supply of raw stock, fuses, bulbs, springs, and other random minor parts that break or wear rapidly. If you're without them, you may have a hard time finding them, and they'll be costly when you do locate them.*

But Israel makes up for that lack of gear by an abundance of people to help you. They are cooperative. They are interested in your mission. They'll go much farther out of their way to lend you a hand than many other people in countries where one has worked.

Two of the most noble "yeomen of the guard" that we discovered in all of Israel were the public relations pros at El Al Airlines, Arnold Sherman and his sidekick Charlie Bacher. Difficulties and dilemmas we had in abundance. Sherman and Bacher understood.

Bureaucratic overlapping will happen in any government and it seemed as though some of our bouncing balls were always falling into the cracks between the Foreign Ministry, the Tourism Ministry, and the military. Invariably, however, Sherman and Bacher were omnipresent with solace or solution and sometimes both together.

Apart from the problem of spare part and equipment availability, we can say that in terms of sheer output of personal energy and effort by the local people to help you out of a jam, we would almost rather have trouble in Israel than in the United States.

But that same enthusiasm on the part of the people may also work against you. It is an exciting atmosphere. The people have great pride and great concern, for it is a land wherein the spectacular is almost the expected. They have accomplished a range of impossibilities running from making a desert bloom with life to turning back six invading armies. That kind of accomplishment leads to national fervor, which may, on occasion, transform itself into a production hang-up. For example, our ten cases of camera equipment had been mislaid in New York on a trans-shipment, and we were fussing about the delay and complaining about

no reply. Official inquiries quickly degenerated into Israelis defending their airline and their country as though we were attacking them for losing our gear. This was finally resolved, the problem having proved to be due to U.S. Customs and air freight delays. Therefore, I would advise that you hand-carry or accompany all items of production equipment overseas—even watch it being loaded aboard the plane.

We filmed in 14 major locations throughout the country, separated by a lot of hard driving and flying. Swinging north from Jerusalem, you run through what was the West Bank of Jordan and is now under Israeli administration. You reach what is called the Beit Shean Valley, following the course of the Jordan River north, the towns and villages and farms and people for two decades the target of Arab artillery from the Jordan hills across the border, and in recent years the place of guerilla attack on civilian targets, including infants, children, mothers, schools, and play-yards.

We headed to Kibbutz Gesher. We wanted to film family life under siege, dramatized most poignantly by the younger children's living in underground shelters and never sleeping at home with their parents. The kibbutz has a series of underground nurseries that are brightly painted, air-conditioned, well-lit big rooms which, but for the lack of windows, would seem like a school or nursery room anywhere. That sort of shelter was far less cinematic for what we needed than the bunker we were finally taken to: a long, tubular, underground, low-ceilinged, and dimly-lit hallway with three tiers of fold-up bunks on each side, covered drainage holes spaced along the floor. We went to the play house sitting atop the bunker, where the children gather for classes, play groups, meals or snacks, and wait for their parents to carry them down the heavy concrete steps to the deep bunkers below. It seemed curious that as the bedtime hour came and went, very few parents appeared. We filmed what we could, but only later learned we had been avoided by many parents. The reason: Since most underground shelters are so gaily and comfortably done, this one tough-looking shelter is the always-preferred location for visiting camera crews. Three other sound film crews had been there earlier that day, and many parents had used a back entrance to the shelter—built so that a direct hit on the front entrance will not seal it shut—to put down their children and avoid yet another Frezzi-lighted, shoulder-pod Ariflex scene with trailing Nagras and

shot-gun mikes. It seems the journalistic interest in Israeli life under pressure has brought so many visiting lens teams to the country that the same places tend to be shot repeatedly by crews from a great variety of nations.

From the kibbutz we swung further north to climb the Golan Heights. A pause at a former Syrian gun position revealed in a glance the strategic equation involved: a gun on a height has only to lob shells in casual fashion onto towns, farms, and villages below in order to cause chaos. Two decades of such indiscriminate shelling had made this area one determined target of Israeli assault in 1967. Syrian defenses had been built in a Russian design, and we stopped to film the layout: Deep-dug bunkers, ceilinged inside with steel beams or railway cross-tie sized lumber, several feet of heavy rock boulders atop that, so that even a direct hit might not blast through; gun slits that commanded the valley below (and what a nicely framed slow pan that makes); trenches connecting the bunkers covered in many places with steel sheeting and rocks and the whole area still blackened and charred from the Israeli attack. The system was built three lines deep in deployment, so that when the first line fell the troops could withdraw to the second and, if need be, then, to the third.

The area is pocked with bomb craters and metal scraps and garish skeletons of trucks and half-track vehicles burned out from direct hits by small bombs or

strafing. Almost all of the vehicles had their rears toward the line of battle, confirming news reports of the encounter that much of the Syrian military retreated at the early sound of gunfire, the vehicles having been hit trying to flee battle—this perhaps characteristic of a Syrian officer corps that fled before battle began and left their enlisted men chained and shackled to their gun positions with instructions not to surrender.

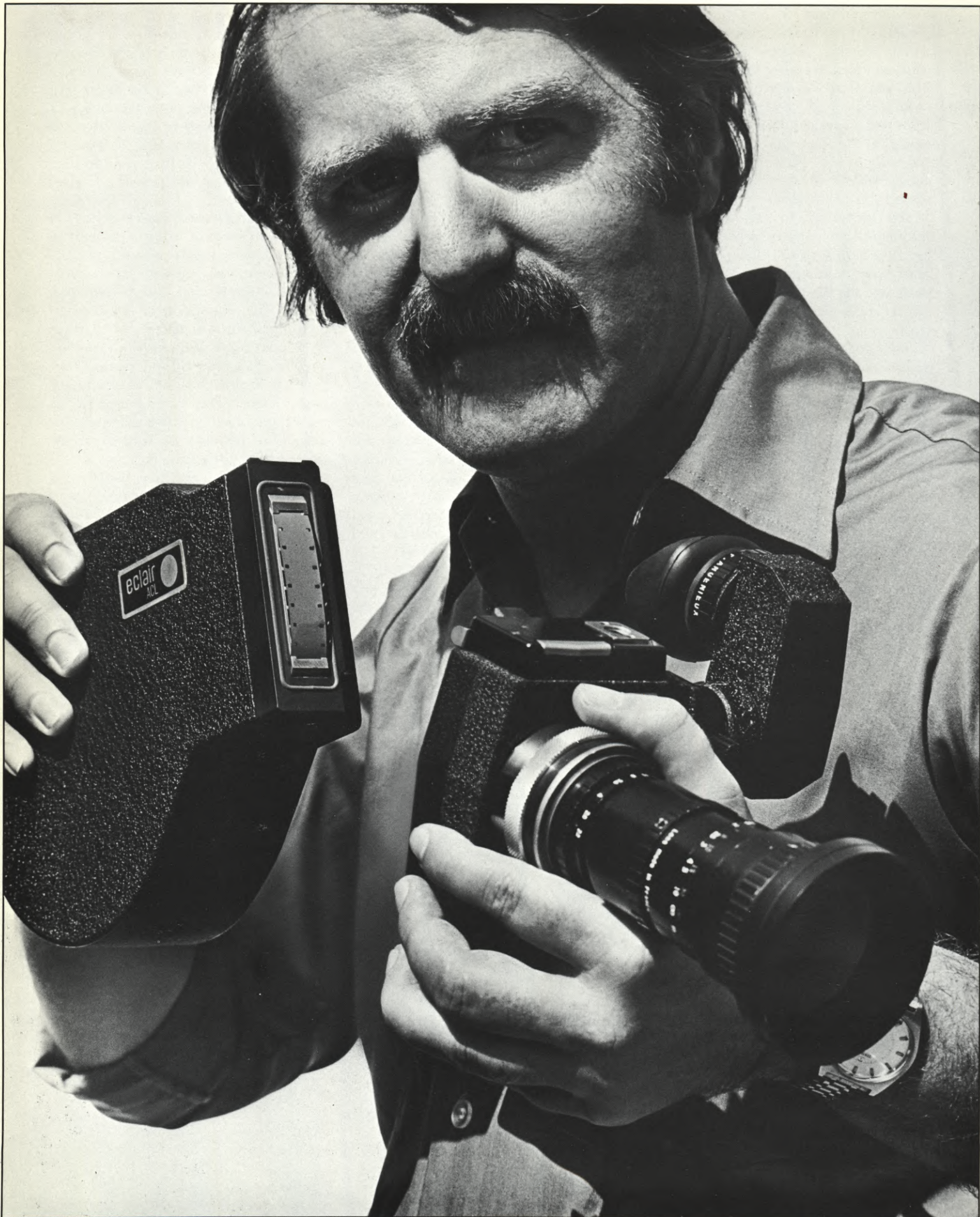
The road up the Golan Heights is lined with barbed wire, with international signs—symbols and no words—indicating mines. Two decades of Syrian control had resulted in farmers and wandering tribes being driven away so that minefields could cover the countryside, and the Israelis have taken time only to clear the road and its shoulders. Well up the Heights sits a huge solitary tank, large Arabic writing crossing its turret, described by some tour guides as being the remnant of Russian armor abandoned by fleeing Arab forces.

On closer examination, however, it has some unusual characteristics—tank treads, for example, with the raised steel imprimatur of a Pittsburgh foundry and, inside the turret, crank handles to rotate the turret and elevate the gun with English words raised in the metal plate: "UP", "DOWN", "RIGHT", "LEFT".

And then one was reminded that the United States has sold weapons to the Arabs, that the military of Jordan, for example, is completely American-equipped, and that some of the fighting
Continued on Page 1303

Framed in a Dali-esque composition through the turret of a tank, Todd shoots a scene in the Sinai desert. Mute evidence of the Six-Day War is still present in areas where the fighting was fiercest. Some locations are pocked with bomb craters, metal scraps and skeletons of trucks and half-trucks burned out by small bombs or strafing.





Changing the ACL's clip-on magazine takes five seconds!

Loading the magazine is fast and simple, too. Less changing bag time than any other camera.

To change the ACL's rear-mounted coaxial magazine, you snap off the old one and snap on a new one. That's all. No threading, no loop to form. You don't need to touch the film at all!

The film is threaded and the loop is formed *inside* the magazine when you load it, before shooting starts. The rear film pressure-plate is on the front of the magazine. The film channel and aperture are on the camera body.

To load the magazine, you drop the spool or core into place, push the film's end into a light trap and snap the feed side lid on. That's all you have to do in the dark! No threading, no sprockets.

On the take-up side, you run the film through two sprockets and form the loop. Core on spindle, close lid. You can see what you're doing, so it's simple—and *fast*. Film maker Vaughn Obern says: "With one assistant, you can easily get by with only two 200 foot magazines."

Shooting unscripted action that won't wait, you can leave the tape recorder going when you run out of film, and cover the lost five seconds with a cutaway, later. In the studio with a script, the five-second magazine change means that it's just another take. Immediately.



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For a free ACL brochure, write to Eclair Corporation at 7262 Melrose Avenue, Los Angeles, Calif. 90046; or at 73 S. Central Avenue, Valley Stream, New York 11580.

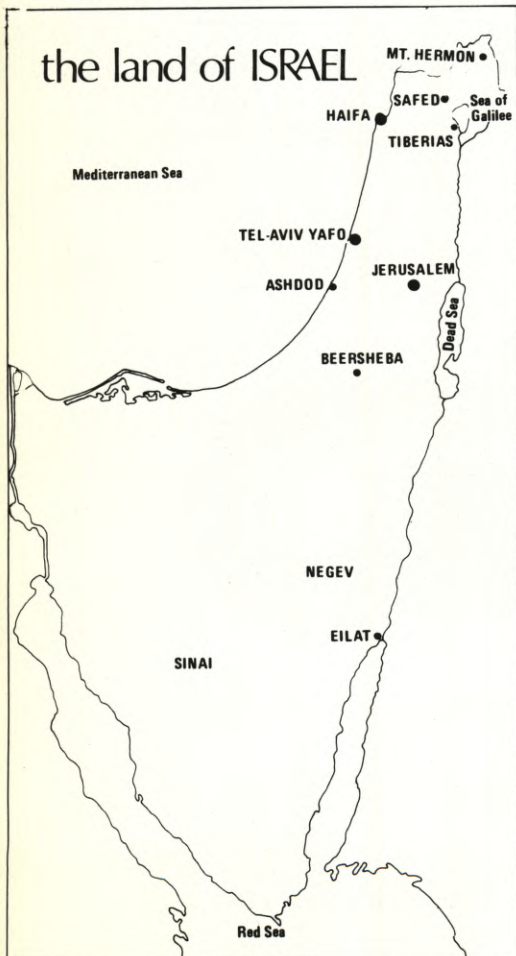
WHY MAKE FILMS IN ISRAEL?

A favorable climate, a wide variety of scenery, lower production costs, special financial incentives and a Film Centre that extends full cooperation and cuts through red-tape add up to persuasive motivation for filming in the Land of Israel

In an endeavor to "tell it like it is" in regard to facilities, services, working conditions, topographical and weather characteristics, personnel availability and government incentives of interest to foreign film-makers contemplating production or co-production in Israel, the Film Centre of the Israeli Ministry of Commerce & Industry presents the following logistics and statistics.

As we go to press, the figures published are correct. However, since there have been frequent revisions in the recent past (almost always in favor of the film-maker), it would be wise to contact the Film Centre in Jerusalem directly for any late changes prior to estimating budgets for production in Israel.

Israel offers mountain, forest, desert and seashore locations—plus a wealth of history—within a compact area.



ADVANTAGES FOR THE FILM-MAKER IN ISRAEL—

- ★ Year-round sunshine offering uninterrupted production schedules
- ★ Varied location scenery to meet all script requirements
- ★ Professional talent, actors, extras, technicians
- ★ Complete production facilities and modern equipment
- ★ Studios, laboratories and service companies geared to foreign production needs
- ★ Government assistance and financial benefits including tax facilities, refunds, loans and investment funds.

THE VARIED SETTINGS OF ISRAEL

Israel is a small country—but only in size. For film producers it offers big opportunities and facilities. Its scenery varies from rugged mountains to lush green valleys; from desert wastes to palm-treed oases. In the north are forests, waterfalls, green hills and the snow-covered slopes of Mount Hermon. To the south, the desert areas of the Negev and of Sinai range from multi-colored canyons and granite cliffs to miles of sand dunes and stark desert scenery. In general, the climate of Israel is that of a Mediterranean country. Warm, sunny and rainless summers and mild winters (November-March) during which there are many sunny days. Diversity is its attraction for in winter there is skiing on the slopes of Mount Hermon in the north, whilst one can swim and sun on the beach at Eilat in the south of the country. There are dynamic, modern cities and oriental towns and villages with narrow lanes and bustling bazaars. Throughout Israel there is a unique variety of architectural styles inherited from the country's rich history. They reflect the periods and settings of ancient Biblical times and the impact on the country of Roman, Byzantine, Arab, Crusader, medieval Jewish and the Turkish periods. And here is the advantage—all these varied locations are within a relatively short distance of each other. Accessibility is made easy by a network of first-class roads and an inland airline covering all parts of the

country. With luxury hotels spread evenly throughout Israel from the green north to the sandy south, accommodation is no problem. Israel offers four seas to meet every type of water location: the Mediterranean, with its sandy beaches; the Biblical Sea of Galilee; the Dead Sea dramatically located at the lowest point on earth; the Red Sea with its tropical fish and colorful corals. Scenery to satisfy every cameraman!

TECHNICAL FACILITIES

Up-to-date technical facilities are available in Israel, where the needs of foreign producers, the increase in the number of Israeli feature films and co-productions, and the advent of television have resulted in a great expansion of facilities. Today, with the installation of modern equipment; the establishment of several new studios and service companies, Israel has technical capabilities to meet every film-making requirement. Foreign producers have recognized this potential and the number of foreign productions and of co-productions with local companies are constantly increasing.

DISTANCES

	Miles	Kilometres
Jerusalem to Haifa	99	160
Tel Aviv	44	62
Jericho	21	34
Beersheba	52	83
Eilat	199	320
Tel Aviv to Haifa	59	95
Beersheba	68	109
Gaza	46	74
Haifa to Tiberias	43	70
Nazareth	24	39
Beersheba	125	201
Safed	46	75
Beersheba to Eilat	147	237

TEMPERATURES

Average high and low temperatures

Location	January	
	C	F
Mt Canaan (near Safed)	4.4—9.8	40—50
Tiberias (Jordan Valley)	10.5—18.0	51—64
Tel Aviv (Coastal Plain)	8.4—18.1	47—65
Jerusalem (Judean Hills)	6.5—12.8	44—55
Beersheba (North Negev)	6.7—17.4	44—63
Eilat (Aqaba Gulf)	9.6—21.3	49—70
	August	
Mt Canaan (near Safed)	18.4—29.2	65—85
Tiberias (Jordan Valley)	25.1—37.1	77—98
Tel Aviv (Coastal Plain)	22.1—31.5	71—88
Jerusalem (Judean Hills)	19.7—29.7	68—86
Beersheba (North Negev)	19.1—33.3	66—92
Eilat (Aqaba Gulf)	26.0—39.6	79—103

Laboratories

There are two large laboratories in Israel:

Israel Motion Picture Studios Ltd., Herzlia. Berkey Pathe Humphries (Israel) Ltd., Givataim. Capital Films, Ltd., Jerusalem, has a laboratory for 16mm only.

Sound Stages

There are two sound stages in the country. The larger, owned by Israel Motion Picture Studios, Herzlia, is completely soundproof with all the features of a modern stage—catwalks, rails, automatic controls, air-conditioning, etc. Its dimensions are 30m. x 25m. and 12m. high (99 ft. x 82 ft. with a height of 39.5 ft.). A smaller stage is available at Berkey Pathe Humphries in Givataim. Its dimensions are 16 m. x 10 m. and a height of 8 m. (53 ft. x 38 ft. and 26 ft. high), air-conditioned, with a wall into the recording stage. The construction of further sound stages is planned for the near future.

Recording facilities

Israel Motion Picture Studios and Berkey-Pathe-Humphries have large recording stages equipped with every facility for recording, post-synchronization and mixing.

The Kolinor Recording Studios in Tel Aviv has excellent equipment for recording music. The company is also currently erecting large, new studios.

Further recording stages exist at Roll Films, Tel Aviv, and Capital Films in Jerusalem.

Another recording studio, belonging to Israkol, Tel Aviv, is being fitted-out with modern equipment and will soon be available.

Hiring Technical Equipment

Up-to-date equipment is available for hire from all studios and film service companies, and there are some smaller companies which rent cameras, sound, lighting and grip equipment. Motran Film Services Ltd., owned by Berkey Photo and Pathe Humphries of Canada, specializes in the rental of motion picture and television equipment. The Samuelson Film Service Ltd. of London and Amsterdam have made arrangements to supply their special equipment in Israel at 24 hours' notice.

PROFESSIONAL MANPOWER

Recent Israeli films have received international praise for their technical standards of production. This is due not only to the improved technical equipment now available in Israel but also—and in very large part—to the increasing-

BELOW IS A PARTIAL LISTING OF MOTION PICTURE PRODUCTION FACILITIES NOW AVAILABLE IN ISRAEL—INCLUDING LABORATORIES, STUDIOS, EQUIPMENT RENTAL COMPANIES AND PRODUCTION SERVICE COMPANIES, WITH EXPERIENCE IN SERVICING FOREIGN FILM PRODUCTIONS:

Israel Motion Picture Studio Ltd.
Herzlia

— Laboratory, all studio facilities, equipment rental, complete production services, production of features, shorts, commercials and TV films, videotapes.

Berkey-Pathe-Humphries (Israel) Ltd.
65 Weizmann Street, Givataim

— Laboratory, all studio facilities, equipment rental and production services.

Israfilm Motion Picture Production Services
45 Weizmann Street, Tel Aviv

— Complete production services, equipment rental, production of features, shorts and TV films.

Ronbi International Film Ltd. and
Desert Studios Ltd.
39 Shderot Shaul, Tel Aviv

— Special facilities for shooting westerns near Eilat (including "Western Town"), production services, production of features and shorts.

Capital Films Ltd.
9 Hama'ayan St., Ein Kerem, Jerusalem

— 16mm laboratory studios, equipment rental, production services, production of shorts and TV films.

Roll Films Ltd.
43 Shimon Hatarsi Street, Tel Aviv

— Studios, equipment rental, production services, production of shorts and commercials.

Kolinor Recording Studios Ltd.
28 Bar-Kochba Street, Tel Aviv

— Recording studios.

Dani Shick and Co. Ltd.
40 Mercuz Baaleh Melacha St., Tel Aviv

— Editing studios.

Kol-Or Jerusalem Ltd. (Arie Mambush)
P.O.B. 14157, Jerusalem

— Animation studio, the production of animated films and shorts. New studios with greater facilities are under construction.

Birns & Sawyer (Israel) Ltd.
67 Nahmani St., Tel Aviv

— Rental of motion picture and television lighting, camera and location equipment.

Motran Ltd.
(P.O.B. 82) Ussishkin St., Ramat Hasharon

— Rental of motion picture and television equipment.

Alexander Ben-Dor
17 Romanily St., Shikun Dan, Tel Aviv

— Equipment rental, production services, documentary production.

Film Production Services, Ltd.
P.O.B. 6156, Tel Aviv

— Equipment rental, specialty-cranes, dollies, special type cars.

Jacob Neumann,
1, Merhavia St., Tel Aviv

— Armourer and gun-smith, pyrotechnics and special effects.

A number of smaller firms offer services in the different branches of film production. Detailed catalogues and price-lists can be obtained from all these companies on request.

ly high standard of the film technicians in the country. Cameramen, lighting and sound personnel, and editors have all built up fine records. Many of the technicians now working in Israel received their professional training abroad and most of them acquired further experience through working on foreign films produced in Israel. Today foreign co-producers are leaving ever greater parts of the technical execution in the hands of their Israeli partners. Foreign productions being shot in Israel are required to have at least 25 per cent of their crew composed of Israeli professional technicians.

COMMUNICATION AND TRANSPORTATION

Israel is connected by ship and by air with all parts of the world. Transportation of heavy equipment by ship can be directed to Haifa or to Ashdod, both deep-water ports on the Mediterranean, or, for equipment coming from Asia or the Far East, to Eilat on the Red Sea. There are eight shipping lines serving the sea routes to and from Israel. There are 16 international airlines offering daily flights to and from the country, providing speedy communication between the Lod-Tel Aviv International Airport and all parts of the world. Typical flying

times to Rome—3½ hours; Paris—4½ hours; London—4½; New York—11 hours. An inland airline connects Tel Aviv with Jerusalem (15 minutes), Eilat (50 minutes), and Rosh Pina, in Upper Galilee (30 minutes). A modern, first-class network of roads links all parts of the country. Cars, buses, trucks and motor-boats can be rented at relatively easy terms. The Hertz and Avis companies have agencies throughout Israel and there are several local companies of a similar nature, all renting American and European cars of almost every type. In addition, planes, air-taxis and helicopters can be hired at hourly rates. One of the advantages of travel in Israel is the size of the country. Distances between production headquarters, accommodation and shooting locations will be found to be surprisingly short, making for swift communication and saving of time and money.

ACCOMMODATION

Israel's hotels and restaurants maintain the high standards called for by its international tourist trade. First-class hotels are sited in all parts of the country and film crews should normally have little difficulty in finding excellent accommodation close to any location centre. However, in view of Israel's increasing tourist traffic, hotel bookings should be made well in advance. Israel's hotels enjoy an international reputation for the services they offer. Catering, cleaning, laundry and maid services are all part of the standard facilities offered by the country's leading hotels, while air-conditioning and central heating, found in every first-class hotel, add to the comfort provided for hotel guests. Prices are lower than in most European countries and special rates can be obtained for block bookings of production crew.

PERSONAL INCOME TAX

A producer who is paying salary has to deduct Income Tax at the source. Foreign members of a production crew are taxed only if they are not subjected through this to double taxation.

If the producer forms a local company, certain of the foreign artists and crew may obtain special tax reductions as foreign experts. They will benefit on their all-round income tax payments under the Double Taxation agreements which Israel has with several countries.

PERSONAL INSURANCE

National Insurance covers accidents at work to employees who have a fee deducted from salary, in addition to

income tax. A small contribution is paid by the employer. Foreign crews may also be insured by a local insurance company, acting as agents for Lloyds or other foreign companies, against all risks including war risk.

TOPOGRAPHY

The Coastal Plain is lined with sand dunes, broken by the cities of Acre, Haifa, Netanya, Tel Aviv, Ashdod, Ashkelon. Slightly further inland are the lush green valleys and gentle hills of the Galilee region, in the north, which shelter the old towns of Tiberias and Safed, many of the kibbutzim of the country, and Arab and Druze villages and towns, including Nazareth. The hills dip southward to the sub-tropical valley of Beth She'an and the Sea of Galilee, then on to the semi-desert hill region of Judea and the hills surrounding the capital, Jerusalem.

The mountains, forming the central column of the country, average 2,000 feet in height and vary from green hills to sparse rock-covered and steep ascents.

The Negev area has great variety—its northern part is an extension of the coastal plain and has been settled and cultivated. Eastwards the area tilts up towards the cliffs and crags overlooking the Dead Sea and the Arava Valley. Journeying south the region becomes desert, broken by mountain ranges of fantastic colours and deep craters.

ACTORS AND EXTRAS

Walk down any street in Israel and you will find a face or a mannerism to fit any scene in a film, whether it's a comedy, a drama, a tale of ancient times or a film set in any one of a hundred countries. Next to its varied scenery, Israel offers a casting director's treasure box of people with an incredible variety of customs, habits, language, dress, ethnic features and physiques. And there is talent too, to fit any role. Israel has a large corps of actors and actresses with solid experience in theatre and films. Several Israeli actors have received awards and mentions at international festivals. Some have participated in productions abroad and have gained international fame. A number of Israelis have acted in co-productions as co-stars with top international celebrities.

THE NEW RATES OF EXCHANGE

On 22 August 1971, following the decisions taken by many governments to re-adjust monetary rates of exchange, the Israeli Government has decided to devalue its currency from IL. 3.50 to IL. 4.20 to the U.S. dollar. For curren-

cies other than the U.S. dollar the rate of exchange has followed the 20% devaluation of the Israel pound, but in view of fluctuations in certain currencies, differences in this percentage may be observed. In the wake of devaluation an adjustment has been effected on rebates (refund of indirect taxes).

For film production, the rebate has now been fixed at IL. 0.89 per dollar (about 21%). The rebate on other foreign currency will be adjusted to the prevailing rate of the currency in question to the U.S. dollar. The dollar spent on filmmaking in Israel is consequently worth now IL. 5.09 instead of the previous IL. 4.62.

The stiff price control immediately

EXAMPLES OF MINIMUM WAGES FOR ISRAELI MOTION PICTURE TECHNICIANS (QUOTED IN ISRAELI POUNDS)

Function	Daily Wage (IL)	Weekly Wage (IL)
1st Assistant Director		
Chief Electrician	71	355
Grip		
2nd Assistant Director		
2nd Assistant Camera Operator	41	205
Camera Operator		
Editor	94	470
Production Manager		
Sound Engineer	82	410
2nd Set Decorator		
Property	47	235
Wardrobe Mistress		

Overtime is calculated on the following basis:
 A working day beginning at 7:00 a.m. is 8 hours
 A working day beginning at 3:00 p.m. is 7 hours
 A working day beginning at 10:00 p.m. is 6 hours
 A working day beginning at Midnight is 5 hours
 First two hours of overtime: 125% per hour
 Next two hours: 150% per hour
 Each additional hour: 200% per hour

N.B. These figures are the minimum wages according to Trade Union scales, strictly limited to hours and not including social benefits. In practice, comprehensive agreements are contracted with technicians to include overtime and social benefits.

enforced by the Government has been able to put reins on the rise in prices and stabilization is taking firm hold. The Ministry of Commerce and Industry's policy is to keep all production costs low and to increase the purchasing power of foreign currency on the local market.

In the domain of filmmaking all-round prices have not shown increases so far. Wages are being kept low and many auxiliary services have retained their previous price level. Increases may, however, be expected in imported material and certain technical and other services involving foreign currency expenses.

GOVERNMENT INCENTIVES TO FILM PRODUCTION

The Israel Government, through the FILM CENTRE in the Ministry of Com-

Continued on Page 1286



Of all of the hundreds of picturesque locales that abound in Israel, the most spectacular by far is the Old City of Jerusalem, with its stately stone walls and golden Dome of the Rock ("Mosque of Omar") in the center. As seen here from atop the Mount of Olives, it is a magic city, a treasure trove of historical sites and Biblical locations. As the "seed" of three of the world's great religions, it draws millions of reverent visitors each year. It is also one of the most colorful motion picture locations imaginable.

(LEFT) The Crusader fortress city of Acre, at the northern tip of Haifa Bay, is a quiet seaport, largely Arab in population. (CENTER) Ancient buildings of lovely arabesque architecture make the Old City of Jerusalem seem like something from the Arabian Nights. (RIGHT) Israel also has many areas of modern beauty, such as this sculpture garden adjacent to the National Museum.



(LEFT) The seacoast town of Caesarea, ancient capital of the Roman province of Palestine, is an important archeological site and a favorite spot for tourists to visit. (CENTER) The bizarre bazaars that line the narrow streets of Jerusalem's Old City are filled with colorful exotica. (RIGHT) The rooftops of Nazareth, a very old and very new city, which has deep religious significance for the Christian world.



NOTHING CHANGED BUT THE NAME

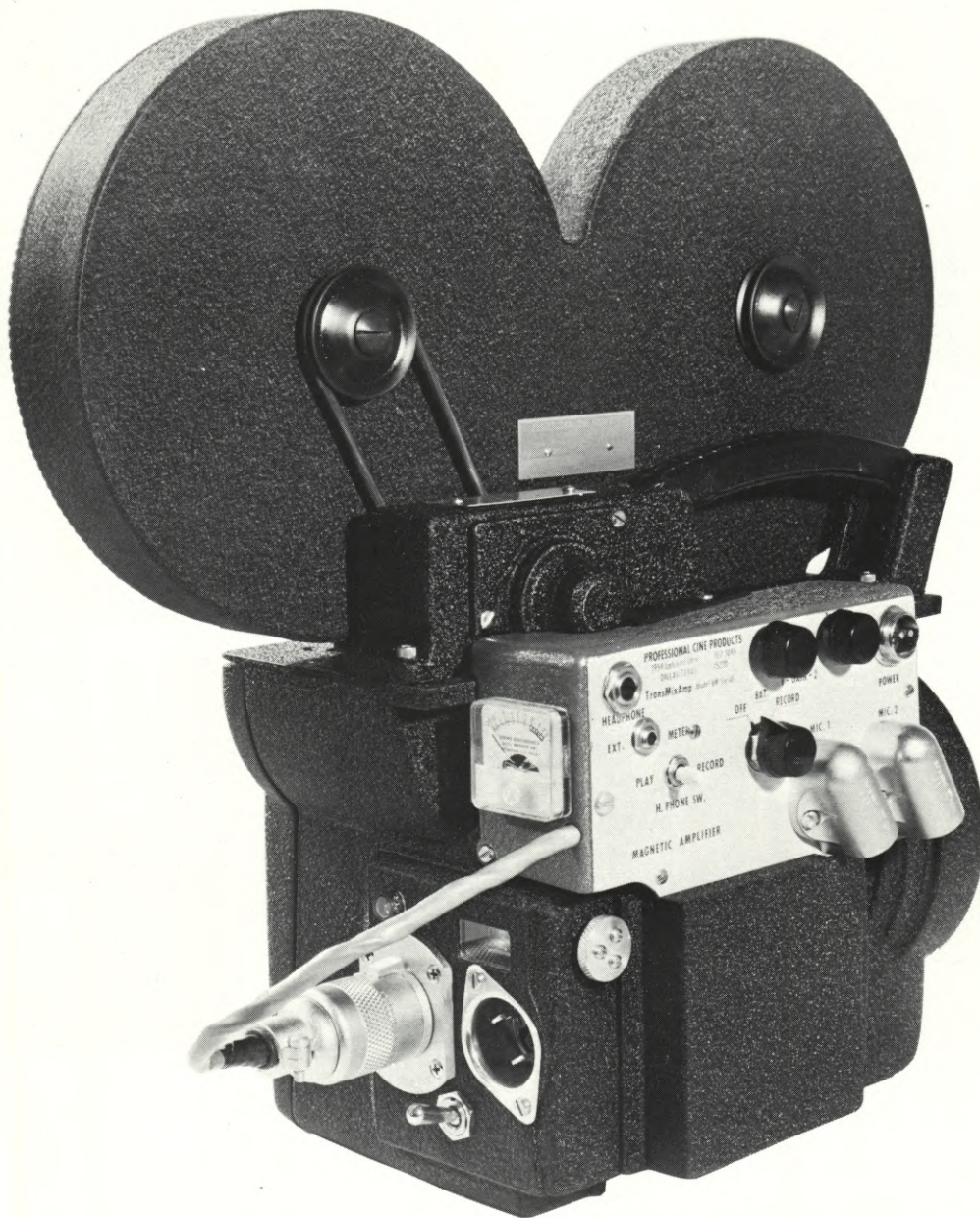
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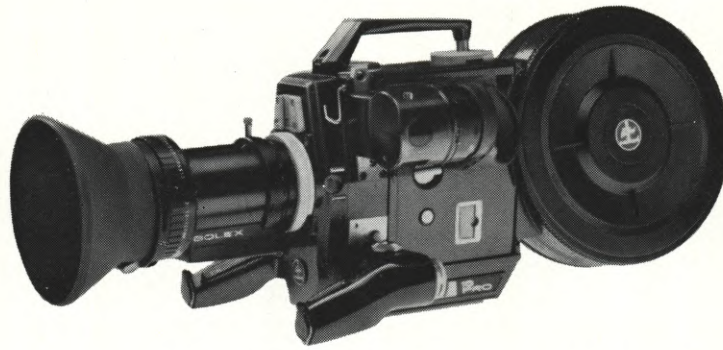
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I'd like to know more about:

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- Coaxial for 400' reels or cores.
- Compact light and inexpensive
- Sprocketless design for quick loading
- Footage counters for each chamber
- Rear-mounted for optimum mobility

FILM THREADING

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- Fully automatic film take-up in 400' magazine
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FILM-MAKING IN ISRAEL

Continued from Page 1225

soles, except for one Moviola which is kept around "to make American editors feel at home."

Shick has rigged a closed-circuit television chain to a Steenbeck editing console in what is a rather unique combination.

He demonstrates the system for me and explains why he rigged it: "The basic reason for using the closed-circuit television monitor in combination with the Steenbeck editing table is to preview how film material meant for television will reproduce on the tube—whether the contrast is too high for the limits of the system, and things of that sort. Also, negative film can be run and, by reversing polarity, a positive image can be seen. In this way, expensive printing can be bypassed, while still making a posi-

tive image available for preview or the selecting of print takes. Most of our work is for television and the producers and directors who work in that medium are perfectly satisfied to preview their footage on a TV monitor. We don't have a projection room here, but I have monitors rigged in my office upstairs, so that a producer can sit up there and watch while the editor runs picture and sound in interlock down here on the console, balancing two tracks, dialogue and music. The system can also be used for recording narration to work print or for dubbing. The picture is run here and the sound is recorded upstairs."

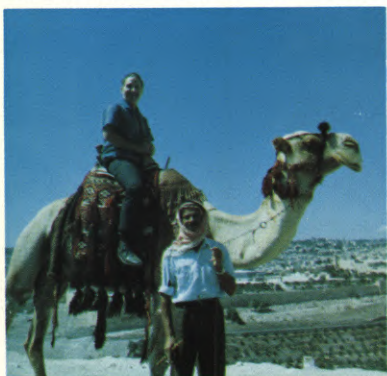
When Abileah asks me if I would like to visit a company which specializes in documentaries and commercials (shown here in the theatres, rather than on TV), I tell him I would, and he takes me to the studios of Roll Film Productions Ltd. The President of the company,

Israel Ringel, very kindly shows me about, explaining that the organization's present cramped quarters will soon give way to spacious new premises which have been purchased and are now being equipped for production, including a 40 x 65-foot shooting stage.

Ringel projects for me a reel of commercials produced by his company and I am vastly impressed by their originality, style and technical excellence. They are certainly among the best I have seen anywhere, and the myriad of awards displayed on the office walls attest to the fact that I'm not the only one who considers them to be extraordinarily well done.

Roll Film has been doing more and more commercials for foreign clients, since they can be made here at a very favorable cost. The company has also been expanding its production in documentaries, information films and tele-

(LEFT) The author boards a "ship of the desert" in the hills above the Old City of Jerusalem. His comment: "Camels are okay, but you wouldn't want your daughter to marry one." (CENTER) Some of the stone houses in Israel have such clean, simple lines that it is hard to tell if they are ancient or modern. (RIGHT) The bustling and beautiful port city of Haifa.



(LEFT) Coral Island, in the Red Sea near Eilat, is crowned by ruins of a fortress built by Saladin to protect pilgrims to Mecca. (CENTER) What still stands of the fortress bears witness to its former strength and magnificence. (RIGHT) Ruins of the ancient aqueduct that was used to capture and store water for the fortress on an island where water did not exist.



(LEFT) Near Eilat, the ghost of a Western Street set built for a long-forgotten Italian movie. (CENTER) The exterior of the saloon. (RIGHT) The interior of the saloon, stripped of everything but the bar. A completely new permanent Western Street movie set has recently been constructed by Sarco Westerns International at a site just 20 miles from the center of Tel Aviv.





(LEFT) A Bedouin tribesman, living on the shores of the Red Sea outside of the port of Eilat, puts a pot of water on to boil—a feat which he could accomplish almost without starting a fire. (RIGHT) He invites the American Cinematographer Editor to tea in his desert tent. Through Israeli guide-interpreter, the Bedouin says that he likes Americans, a sentiment rarely heard abroad which delights the heart of his guest.

vision shows. Future plans call for a TV series of 12 half-hour entertainment specials. The company also offers production services to producers of shorts and feature films.

Unfortunately, I don't have time to visit any of the smaller film production facilities near Tel Aviv, since I am due in Eilat, but I do stop off on the way to the airport for a quick visit to Motran Ltd., the Berkey equipment rental subsidiary in Ramat Hasharon.

Coiled up behind a big desk at that establishment is a kittenish cobra of a green-eyed redhead who answers to the name of Rosette Antebi. She is the boss-lady at Motran and, although she looks like she should be in front of the camera instead of behind the scenes, it becomes clear very rapidly that she is a no-nonsense executive who really knows her film equipment. She gives me a tour of the premises, pointing out the stocks of cameras, dollies and lights (ColorTran and Mole-Richardson) which are available.

Up until last year, Motran did 95% of the film equipment rental business in Israel; but now, with Birns & Sawyer and Lee Electric of London opening up local branches, there is healthy competition.

Rosette and Dani Ben-Menahem (General Manager of Birns & Sawyer [Israel] Ltd.) very kindly see me off on the plane for Eilat and I stay glued to the window as we fly over colorful spots like Beersheba and the arid wastes of the Negev desert.

Eilat

Located at the northern tip of the Gulf of Aqaba on the Red Sea is Israel's strategic port of Eilat, which doubles as a favorite seaside resort. It is an area

where mountains, desert and sea converge in a starkly beautiful panorama.

I am met at the airport by Zohar Bar-am, the young chief of tourism in the area. As we drive into the town, I am amazed at how similar the red-bluffed terrain is to Red Rock Canyon, a favorite location for the shooting of Western movies, not far from Los Angeles. By coincidence, the hostelry into which I have been booked is called the Red Rock Hotel.

Mr. Bar-am gets me registered into the hotel and tells me that I will shortly be picked up by a guide who will take me on a tour of the various scenic spots (and possible film locations) surrounding Eilat. The guide turns out to be a rugged young character in short pants and a Land Rover. I climb aboard and we go barreling down the coast of the Red Sea which (as some literal types might think) is not at all red, but an incredible cobalt blue.

Along the way, we come to a screeching halt to pick up two tigerish 16-year-old army cadets who are on holiday. We dump them off at a boat landing where they peel down to swim trunks, stash all their camping gear on a makeshift raft, adjust their snorkels and go paddling out toward Coral Island, shimmering about a mile off shore.

From where we stand I can see that there are some interesting-looking ruins crowning the ridge of Coral Island and the guide, whose name is Dani (every other male I've met in Israel has been named Dani) suggests that we take a boat across to the island.

The ruins turn out to be those of a fortress built centuries ago by Saladin to protect pilgrims on their way to Mecca. We climb to the very top of the citadel and I am fascinated to see the rooms

and battlements still standing, as well as the aqueducts built to collect and store water on the island. What a movie set it would make! Looking down from the height, I see that the two cadets have pitched their tent in a secluded cove and are splashing about like a couple of playful porpoises in the water. They are, for a short interval, no longer soldiers, but simply a couple of teenagers having a good time.

Back on shore, we are tooling along in the Land Rover again when Dani puts on the brakes and tells me that a friend of his is coming to greet us. I glance off in the direction where he is looking and see no sign of life. Then my vision narrows down to one of those "LAWRENCE OF ARABIA" telephoto shots and I see a figure, the same color as the desert, moving toward us. As he draws

Continued on Page 1306

Ze'ev Birger, Director of the Israel Film Center and Light Industries Division of the Ministry of Commerce and Industry, is a pleasant executive who cuts through red tape and expedites government aid to film producers.



AN ISRAELI FILM STUDENT ON THE HOLLYWOOD SCENE

By DAVID PILOSOV

He came, he saw, he worked—to learn what he would need to know for filming in his homeland

I was in the Israeli Army for five years and when the time came to get out, I really didn't know what I wanted to do. I didn't want a job where I would just go to work for eight hours a day and get paid a certain amount of money—I was looking for something that I would enjoy doing every minute. I decided that the best thing was to take one of my hobbies and make it my job—so, I chose photography.

Right after I left the Army I worked for an oil company as a superintendent in the communications department. That was actually my background—electronics engineering—but I didn't like it. So, at the same time, I began working as their photographer, taking mostly technical pictures.

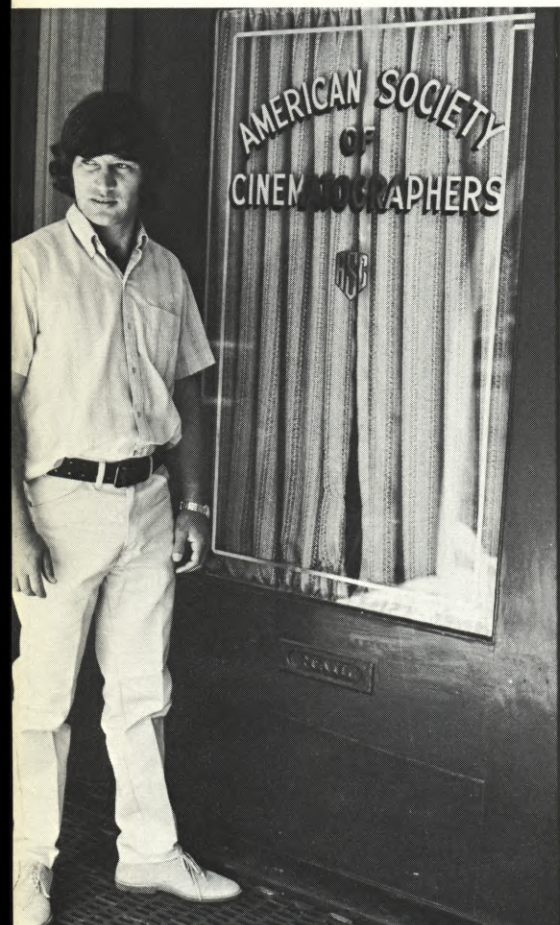
While I was in the desert, all kinds of companies came there to do filming and I learned a little bit by just hanging around them. I myself was doing stills and had nothing to do with motion pictures, but I began to think about going to school in America to study this. At that time, I organized a group of Israelis and Arabs to make a trip across the desert with camels, and I came up with the idea of photographing the trip in 16mm. I bought a 16mm Bolex camera and went to some people I knew to get advice about how to use it. I shot about 3,000 feet on that trip and the footage was lousy, but it was my first lesson in motion pictures and I

really learned a lot from all those mistakes.

From Israel I went to study at the Brooks Institute in Santa Barbara. At the time I was thinking of specializing in underwater filming because there is a lot of that to do in Israel, especially in the Red Sea, and there is nobody who is really professional at it. When I came to America I had to wait about six months before starting at Brooks, so I went to Hollywood and met Jack Pill. I went to work for him, in the beginning as a driver, and it was a good opportunity because it took me to all of the motion picture studios. I started to meet people in the industry and I listened to them when they talked about making pictures and making mistakes and losing movie money. I put all of this in my mind and wrote it down and told myself: "Don't do that. You've got another bad example."

I worked some more for Jack Pill in his rental department, where I learned about all the different kinds of professional motion picture equipment.

It was then that the big earthquake struck in Peru. There was an announcement over KFWB for volunteers who could qualify as paratroopers, medics and emergency staff to go to Peru and help the people. I went to see the guy in charge and, 24 hours later, I found myself in Lima, Peru with a group of 12 Americans. We spent two weeks flying



David Pilosov, a paratroop officer in the Israeli army, who distinguished himself in action during the Six-Day War, pays a visit to the ASC clubhouse in Hollywood.

Hired nominally as an assistant cameraman to "work and learn" on the 16mm feature production, "THE WHEEL", filmed in New Mexico, the 26-year-old Pilosov actually did a bit of everything, welcoming the opportunity to become acquainted with all phases of production. (LEFT) He serves as dolly grip for an upcoming scene. (RIGHT) Preparing to film a running shot, he hand-holds the Arriflex from the tailgate of a pick-up truck. He also photographed helicopter scenes, using the Tyler mount.



over the mountains, trying to jump into the places that were blocked in, but the pilots couldn't get us into the right positions to jump because they were scared of crashing in the mountains. So we just dropped supplies.

I got tired of just staying around Lima, so I got the guys together and we snuck into one of the planes and went to the actual disaster area. In one week we were able to help the people more than we had in two weeks of dropping all those supplies.

Before I left I had been introduced to the West Coast Editor of *LIFE* magazine, and he had given me permission to shoot some pictures for *LIFE*. They didn't publish any of the pictures, but one was sold to an advertising agency for \$400. It was the first time that I'd been paid so much money for just one slide. I was so excited, I couldn't believe it. The \$400. made a fine Christmas present—a Hannukah present.

Two weeks after I got back from Peru, I enrolled at Brooks Institute in Santa Barbara. I took their specialist courses in underwater photography, which included stills, and we also learned a little bit about video tape—but, of course, my main interest was in motion pictures. We completed a lot of assignments and made a nice short film in the channel islands.

Meanwhile, I was trying to put together some kind of adventure to shoot a documentary back in Peru, along the Amazon, with the crew parachuting into the jungle. We made contact with the Skydivers Club in Lima and they said that they would support us while we were in the jungle. We felt that we could make a good documentary, if we were still alive after going there. We were told that of the people who had gone more than five miles into the jungle, nobody ever came back—and we planned to go in much farther than that. Anyway, it didn't work out. I guess we were dealing with the wrong producer. He wanted to do a feature instead of a documentary.

Next I met Jonathon Miller, who had been working with Eric Berndt in developing the new *Cinestar* Super-16 format, and he asked me if I wanted to come and work for him as a cameraman. For me that was a big opportunity and I was excited, but worried, too, because I was afraid I might goof. But after the first day, when Jonathon Miller had seen the footage and I didn't get any notice that I was fired, I really felt that I'd got my diploma in motion pictures. At that time, when I was discussing with friends why I didn't go to film school to get a diploma, I would tell them: "I don't need any piece of paper as a



Manning the underwater camera, the author (right) prepares to film a scene for an assignment, while a student at the Brooks Institute in Santa Barbara. As a preliminary, he checks the "scene list" with a fellow student.

diploma. For me the diploma will be having a director tell me that he likes my footage." And this time it happened—somebody liked it.

I worked with Jonathon on a documentary for the Metropolitan Water District, showing how the water is carried to California. It was a nice subject. I also shot a film test with Eric Berndt's *Cinestar* Super-16 camera, the one that uses 16mm film with Super-8 sprocket holes. I think it could be a good system for the movie industry.

Now was the time when I was supposed to leave America, but I was asked if I wanted to work as assistant cameraman on a feature to be shot in New Mexico. So I decided to stick around.

The picture was called "THE WHEEL" and it was written, produced and directed by Max Evans. I worked on it in New Mexico as assistant cameraman, but I also worked on the lighting and with the grips. It was mostly exterior shooting and we were just using

Continued on Page 1283

On "THE WHEEL" location in New Mexico, Pilosov (left) adjusts reflectors—or "shiny boards", as he calls them. The film's writer-producer-director, Max Evans, expresses highest praise for his hard-working approach to film-making, his enthusiasm, pleasant personality and the rapidity with which he absorbed the intricate techniques of professional film production.



WHISPER MY NAME

Continued from Page 1253

ister's sitting out there with four guests, and he misses the change-overs. I mean, that can put you away for a long time. Anyway, let's talk about one of the areas we had our greatest arguments about—reflection shots.

P: The thing that you miss, and I really feel this, in images and in putting them on film, is that you won't take a step away from them. I feel there is so much significance in looking at a so-called reflection of what's going on—looking at a shadow of what's happening. Because it makes the audience work. Like shadows.

J: I don't think there's any place where you wanted to work with reflections that we didn't do it.

P: Everytime I brought up the idea of reflections, you kept saying we've done that. I'm not trying to shoot reflections for their own sake, it's because of the concept. Sometimes I see reality as reflections—they do two things: first, if you've got a bad performance, it enables you to get away from it a little and read more into it than you would normally. Which is a problem that you've run into on this picture a lot, where you've had a weak performance. There's no way you could have gotten any more out of it and you get that look in your eyes, you know, and . . .

J: Sure, but a reflection has to enhance the story in a way that shooting it straight on doesn't do. And I think that

we've done that beautifully some places in the film, it's just that it becomes a technique and it shouldn't be over-worked in one single film.

P: Yeah, well, I may get carried away with it. But I don't think at the time when we were on the set talking about it that you understood that. I didn't understand it. I felt that you were putting down reflections—the concept of standing once removed from what's going on.

J: Never! What we needed was six other ways to let us be "one step removed" other than reflections. I mean, I don't know that there are other ways. But they would have been beautiful to have.

P: Well, you know where I get it? I can stand life in reflections, sometimes that I can't stand head-on. I can look at things happening in reflections that I can assimilate and cope with, but if I see them head-on . . .

J: That becomes a very personal judgment.

P: Well, I think it's all personal. I think that everything we do in terms of our work is personal.

J: Look, the very fact that we've having this conversation is beautiful. That's the whole concept of two people bleeding. Our blood's been fused and there's nothing that's ever going to change that.

P: But at the time, it gets—you know, sometimes you feel at such opposite ends of what you're doing. I feel you're

somewhere else and you feel I'm somewhere else and I have to protect my end of it and I feel you're protecting your end.

J: You're terribly protective. You would sell out a story point to protect your department. How about those times that you manipulated me . . . in scenes with actors . . . to work for your light.

P: Right!!

J: And I'm not smart enough to really know it until . . .

P: No, I did it because I thought, well, hell, it doesn't make any difference to him one way or the other and it worked better for me.

J: Well, that's true. I don't mean that you're against good story-telling, not for a minute. But I think that you have to be very careful. I don't know that anybody but the director works with the story, really. To that extent. If you hire good people, everyone fights for their contribution or their department. And somebody has to say, "Hey, but what about George and Martha in the front row? Who's gonna care about them?" And the director has to be the one to care about them. This is the age-old thing.

P: I don't think so. I don't think that way. I compromised on this picture. I felt like I was compromising all the time. But I also knew that that was the essence of what we were doing, compromise.

Shooting anywhere in Israel invariably draws a crowd and the Old City of Jerusalem is no exception. The Arabs, being somewhat camera-shy, are easier to persuade to stand behind the camera—not in front of it, as the Israelis tend to do.

(BELOW LEFT) If you haven't got a crane, you can get a smooth lift-up shot with a Molevator across a dimmer board, and the camera mounted on an Elemack seat. Though it looks precarious, it works—another example of Israeli make-do-with-what's-at-hand ingenuity. (RIGHT) While shooting in the sprinklers on a kibbutz, the Arriflex was kept dry and quiet by means of a fiberglass blimp.



J: That's a beautiful answer. No, I think you do it when you think I don't know about it. You sneak up on me.

P: Remember all the trouble we had trying to shoot with 400-foot loads in that awkward blimp and the camera kept quitting in the middle of the best takes?

J: You did one of your numbers and quit and then came back.

P: That's because I wanted to get a Panavision camera and production wasn't going to spend the money. You were standing outside in the morning applauding, remember? You said, "Do it, do it, do it!"

J: I wanted heaters. The actors were cold.

P: It seems like every time, in this business, you have to lay your head down on the line to get what you think you need. And you're not always sure then.

J: Let's talk about the crew. I know the Israelis have a certain nose for uncertainty, a certain shrewdness. They felt you didn't know how to get what you wanted.

P: That's not true.

J: So you yelled at them.

P: No, I just got incredibly frustrated because it was like trying to lead a kid through a sand box.

J: Well, I felt that way about the Production Office. You had that with the crew—to me the Production Office was infantile. And they were the enemy. The crew was never meant to be your enemy.

P: Well, I didn't feel they were my enemy...

J: You see, your sense of life style they understood very much. They understood you a lot more than they did me because I'm reasonably quiet and I go sit in a corner and you do your Wagnerian thing and throw your weight around. We're really not very different, we just go at it differently. They would rather do it your way because they love the big emotional display thing. It's what they're used to. Like the day I kicked that production-whatever-he-was off the set, I won more points with the crew.



American actress Joanna Pettet and young Israeli star Tuvia Tavi, shown in a scene from "WHISPER MY NAME", filmed in the narrow streets of the Old City of Jerusalem. The Arab "extras", once their fee was arrived at and they were clued in on what to do, were most cooperative.

P: In honest-to-God truth, I guess that's why I relate to the Israelis in a sense; they're so fundamental. One of your assistants said, "The worst thing about you is you're one of us." When I get really down to it and I get frustrated and I get to the point of where I am, then I gotta scream. And I have to come off the wall and yell and say, "Hey, God damn it, don't you know where I am and what I feel about this and trust me?"

J: Well, we both do the same thing; we just do it different ways.

P: But this is part of shooting in Israel. And I think it's really got something to do with that because it's somehow the dichotomy...

J: For anyone working in a Mediterranean country—basically, it's another way of life. I could say the same thing about English crews.

P: Yeah, but they're so subdued and down about everything.

J: An English crew will pull the plug at 5:30. They'll slow you down and they'll be terribly subtle about it, if they want to go that way. At least Israelis will come out and meet you half way. Of course, hanging in there is not necessarily an Israeli trait... I'm not sure it's a European trait... I think American crews probably hang in there more than anybody. And we expect that... it's a very Anglo-Saxon concept. We assume and expect it. I mean, I've worked with American crews and if you win them

... and it's your problem to win them
... they'll give you their life.

P: That's very true... they'll go to the point of where they're dead...

J: You know, for me, to be interested past the point where it's not interesting to be interested... that's where it plays. That's where professionalism takes over. That may be purely American... and that's a very big thing to say, but I think that's maybe where it is.

P: We've got to say something about Nehemiah Grat and the catering. And his bus and his fantastic food. It's a personal thing. You talk about Nehemiah and all that, but really what it gets down to, the crew and the whole thing, they expect a personal relationship that you and I, coming over from Hollywood from whatever our backgrounds are, aren't really prepared to give at first.

J: That says it all!

P: They expect from us a personal contact kind of thing.

J: You see, there are all kinds of stories about films made in Israel.

P: Horror stories.

J: Any producer who goes to Israel and operates on the premise that he's dealing with the "natives" should save his money because he's dead before he starts. They'll kill him. But if you reach out with a little love and a little respect
Continued on Page 1282

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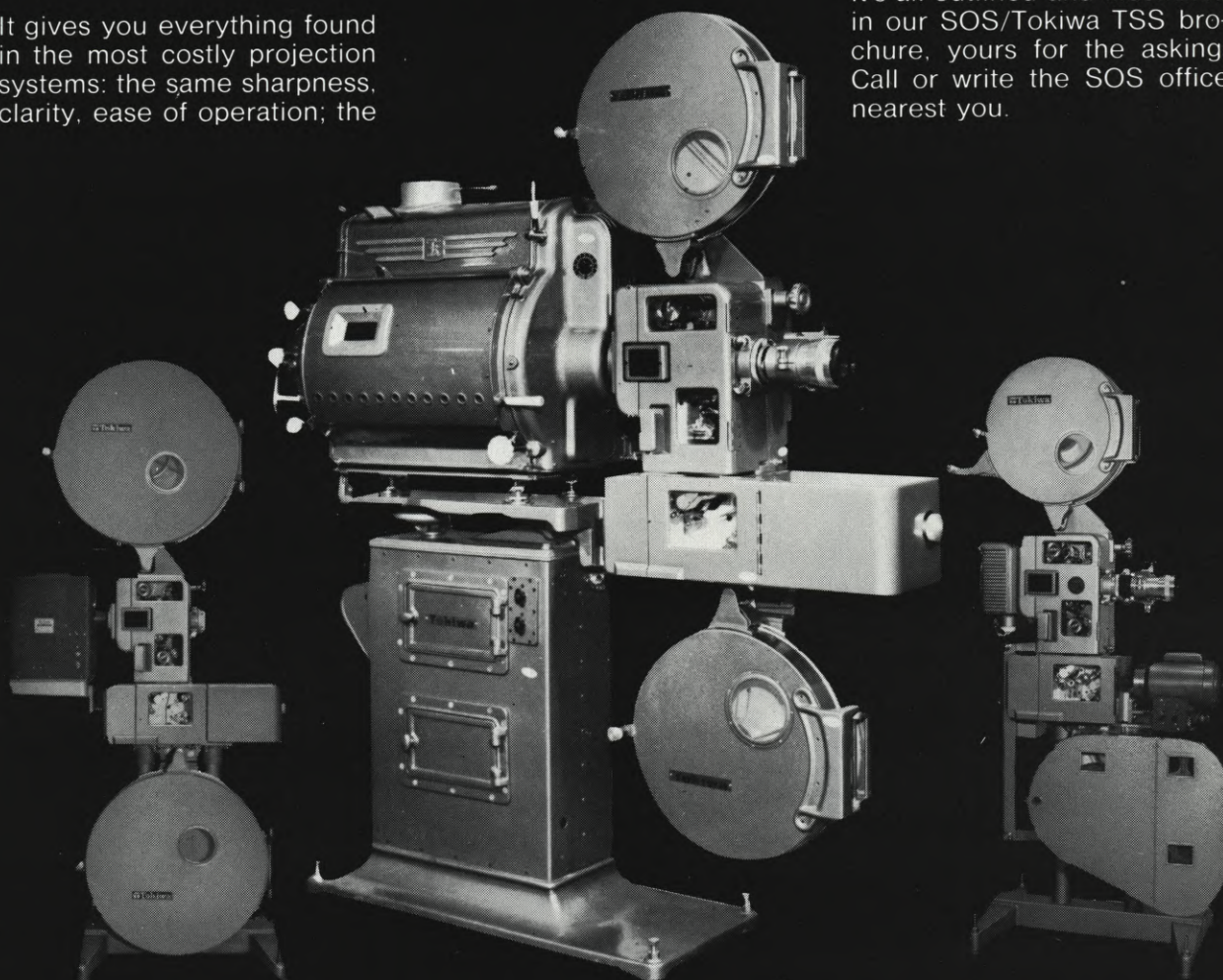
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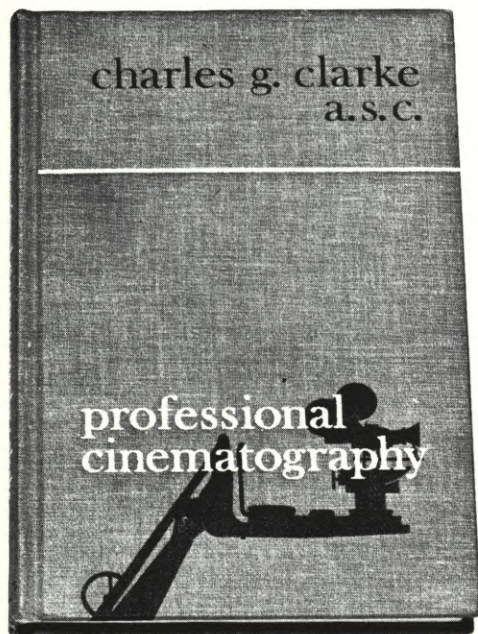
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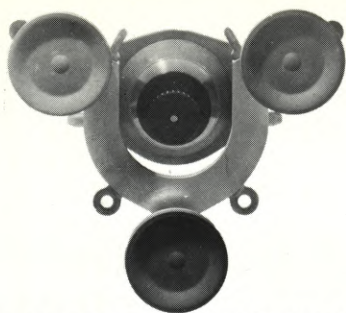
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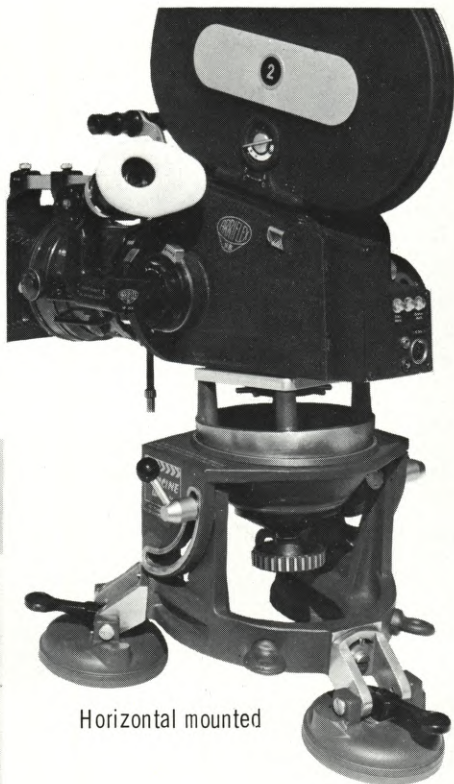
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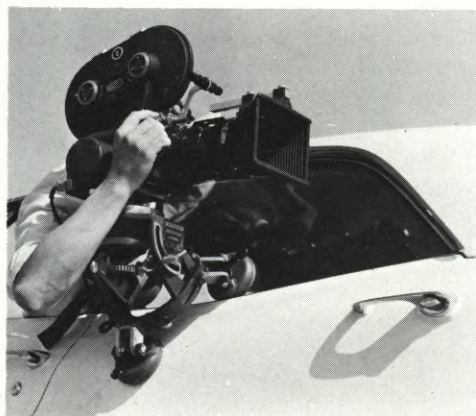
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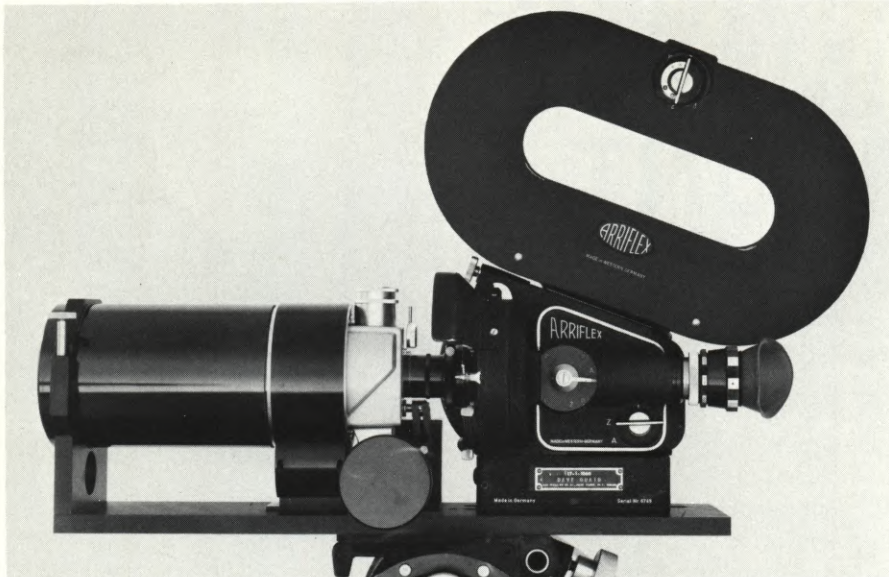
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David Quaid says that the prototype of the Questar Cinema Model was used in producing several of the award-winning films made by David Quaid Productions.

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CINEMA WORKSHOP

Continued from Page 1212

from the microphone and North and South magnetization on the tape. Each half by itself is similar to the film density curve.)

As mentioned before, this can only occur in the linear portion of the curve. If the signal should go below level 3, the magnetization is no longer proportional to the input. Levels above 7 will saturate the tape so that, like a fully-exposed film, it will no longer be able to record additional information. The trick, of course, is to make certain that the volume levels remain within the region b to d or, in other words, 3 to 7, at all times.

In the case of film, the set is lighted and an aperture chosen such that a medium gray will register at level 5 (point 'C') or exactly in the center of the linear portion of the density curve (FIGURE 3). Furthermore, the lighting, props and costumes are designed within a certain lighting ratio so as not to exceed the linear portion of the curve (latitude of the film). In other words, the median or starting point of the light level variations is adjusted or "biased" to a point midway on the linear portion of the curve. (Level 5 or point C).

In sound recording, the exact same principle is employed. Referring to FIGURE 2, we would like to move the operation point from zero to level 5. If this were not done, very soft sounds that register between 0 and 3 would be in the distortion region. If we move the starting point to 5, then the volume can swing from a value of zero (5) up to a maximum of 2 (7) and never enter the distortion region. (An equal area, 3-5, is necessary below the starting point, as sound is an AC signal requiring an equal minus signal space.) Like lighting a set to the middle of the latitude scale, the magnetic recording must be "biased" so that the starting point is at the center of its linear portion.

This is accomplished by high-frequency bias. Very simply, the recorder generates an extremely high frequency signal that is added to the audio signal before it reaches the recording head. (FIGURE 4) The level of this h-f bias signal is adjusted to exactly point C or, in the example, level 5. Thus, the signal reaching the record head is always the audio plus 5. The original criterion for undistorted recording is thus satisfied; the starting point of the audio can now be considered as 5 or point C. The h-f bias does not alter the audio playback

Continued on Page 1278

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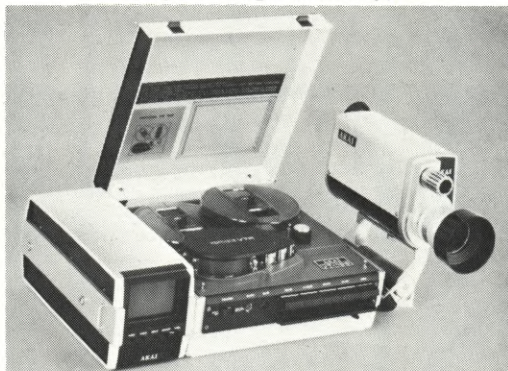
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CINEMA WORKSHOP

Continued from Page 1276

signal because of its high frequency, which is usually 4 to 6 times above the human audible limit.

FIGURE 4 sums up the entire h-f bias recording process. It can be seen that the audio signal appears to "ride" on top of the h-f bias, thus remaining in the linear regions A and A'. Only the h-f bias is required to pass through region D, the distortion area. Note, also, that in FIGURE 4 the audio is at its maximum value or 100% modulation (0 db). If the audio signal were increased, it would enter the non-linear distortion region. This is what determines the upper limit of recording level.

The lower limit of volume is not determined by distortion, as is the upper limit. There is always a certain amount of residual noise inherent in the record playback process. The audible signal must remain a significant level above this noise to be useable. Thus, the lower limit of the volume is determined by the signal-to-noise ratio. As the signal approaches the noise level, it will begin to blend with the noise and be unuseable.

The foregoing discussion has been primarily an academic explication of high-frequency bias and its importance in the magnetic recording process. However, there are also important practical aspects of this system that are of great concern to the soundman. Most prominent is the fact that the VU meter, or *modulometer*, of the recorder is absolutely meaningless if the bias is not properly adjusted. Furthermore, every brand and type of magnetic tape displays unique magnetic characteristics, and the bias must be optimally adjusted to each type. If a recorder has been adjusted to a low noise-high output type tape, it will not deliver optimum results with a standard tape, and conversely.

The modulometer or level meter can only respond to absolute values of level. It is calibrated with respect to a *proper bias adjustment*. Thus, when the meter indicates 100% modulation (0 db), it signifies the maximum acceptable signal only if the bias is in its proper center position. If it is not, the signal will go into the distortion region, even though the modulometer seems to indicate safe levels. This is evident from FIGURE 2. In this hypothetical recording curve, the h-f bias is at level five, and the modulometer reads 100% (0 db) for levels of '2', that is volume with amplitude from 3 to 7 (5, \pm 2). If the bias level is

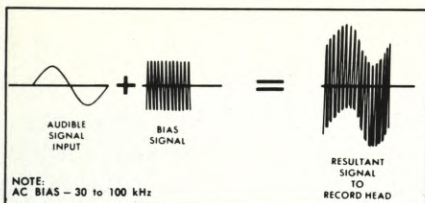


FIGURE 4A

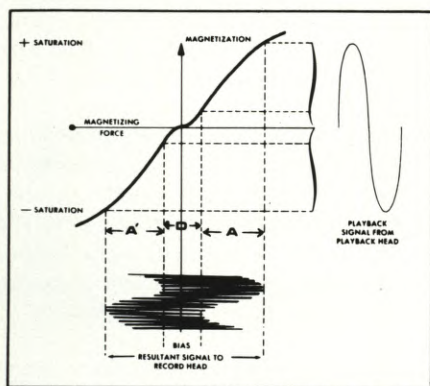


FIGURE 4B

incorrect, say at level 6, the same safe reading in the level meter will now actually be 4 to 8 ($6, \pm 2$). It is evident that this is a serious incursion into the upper distortion region. It should be clear that the audio signal and the h-f bias signal are added together before going onto the tape (FIGURE 4). It is the sum of the two signals that determines the actual recording level. However, the modulometer only reflects the level of the audio and not the h-f bias. The only reason this is valid is due to the assumption that the h-f bias is an absolute constant at its proper level. If it is not, the entire VU or modulometer system is rendered invalid.

To compensate for slight miscalibrations in bias levels, most recorders will incorporate a safety factor into their VU meter or modulometer. Thus, a reading of 100% modulation, or 0 db, is in reality 3 db, 6 db, or sometimes even 10 db down from the actual 0 db level. The bias can be incorrect by these small amounts and the modulometer will still be valid. In practice, if a tape is employed other than the type for which the recorder is calibrated, a recording should be made with a maximum of -5 db or so, to compensate for a bias level mismatch.

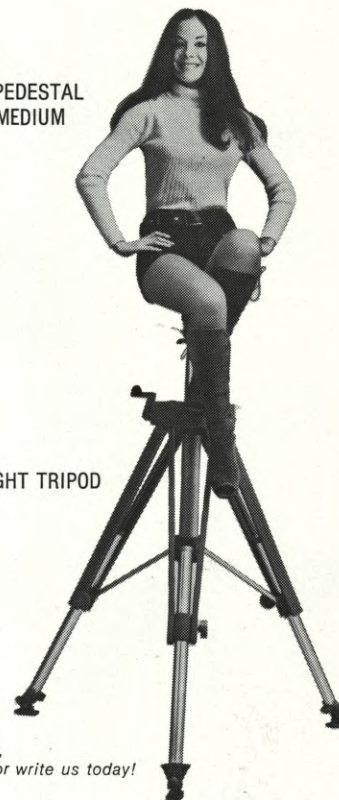
For best results, the level of the h-f bias should be periodically calibrated and an attempt should be made to always employ the type and brand of tape for which the calibration was made. ■

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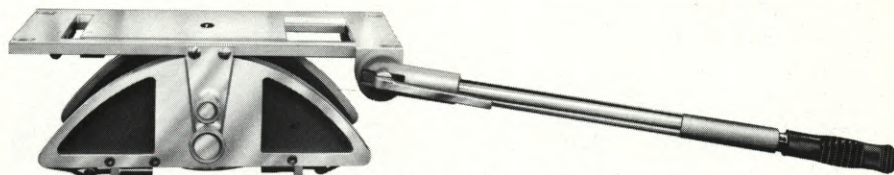
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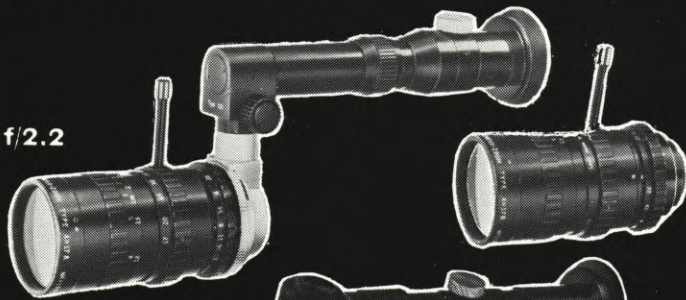
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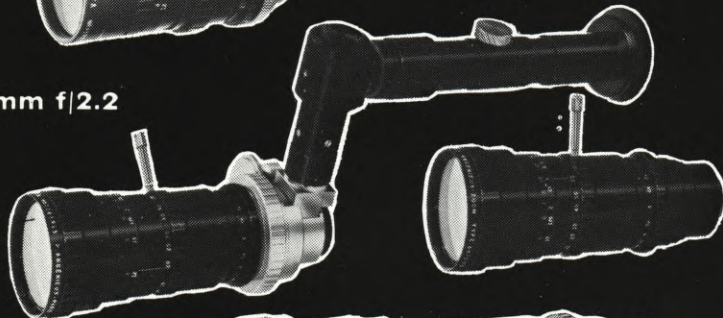
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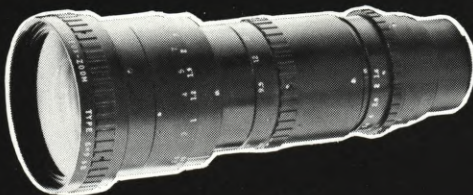
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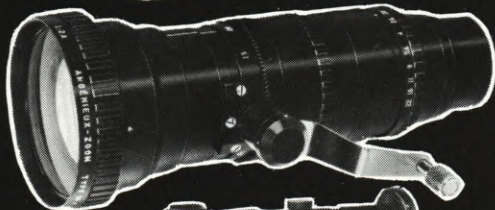
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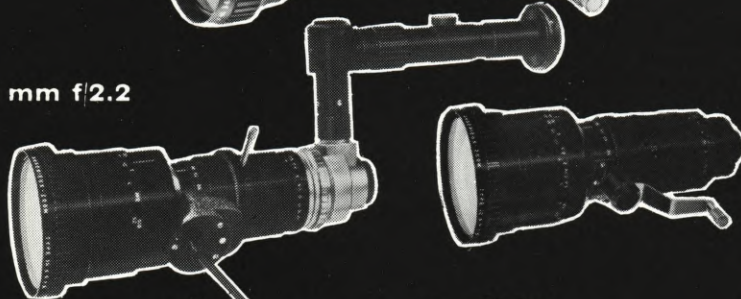
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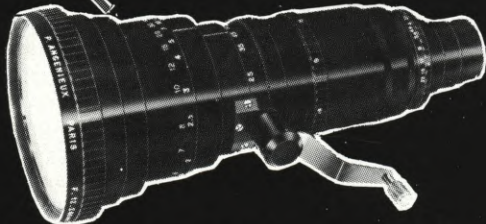
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THE BOOKSHELF

By GEORGE L. GEORGE

Pauline Kael's contribution to *THE CITIZEN KANE BOOK* (Little, Brown) is a carefully researched and brilliantly analytical piece introducing the film's original script and its cutting continuity. The Kael article dissects the circumstances surrounding the production, setting it in its social and historic frame, and providing vivid portraits of its protagonists, notably William Randolph Hearst, the alleged model for Kane, director Orson Welles and cameraman Gregg Toland, ASC, who is quoted as calling this "the most exciting professional adventure of my career." The book, amply illustrated, is a superb achievement in contents and presentation.

* * *

First published in 1947 and re-issued by Arno Press in its "Literature of Cinema" collection of out-of-print texts, *ART IN CINEMA*, edited by Frank Stauffacher, is a basic work on the techniques and esthetics of the avant-garde movement. It quotes filmmakers Luis Bunuel (*L'Age d'Or*), Man Ray (*Emak Bakia*), Fernand Léger (*Ballet Mécanique*), Hans Richter (*Dreams That Money Can Buy*), producer Erich Pommer (*Caligari*) and other contemporaries, adding detailed notes on their films and some 50 more works. This classic volume will help immeasurably to a fuller understanding of the evolution of film art.

* * *

Two recent books cast converging views on Germany's film industry. One is Roger Manvell and Heinrich Fraenkel's well-documented and informative *THE GERMAN CINEMA* (Praeger), a first-rate historic account of its inauspicious 1895 beginnings, its heyday in the 20's (Robert Wiene's *The Cabinet of Dr. Caligari*), its propaganda use by the Nazis (Leni Riefenstahl's *Triumph of the Will*), its post-war potential for rebirth (Wolfgang Staudte's *The Murderers Are Among Us*).

The other book is *THE 12-YEAR REICH* (Holt, Rinehart & Winston), a powerful study by Richard Grunberger of Nazi Germany's social history. Particularly enlightening are the chapters on the relationship between culture and politics, showing the deadly effects of Hitlerite ideology on both film production and the creative spirit of those who did not flee their subverted homeland.

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From Prentice-Hall, three new books in the Film Focus series pursue the aim

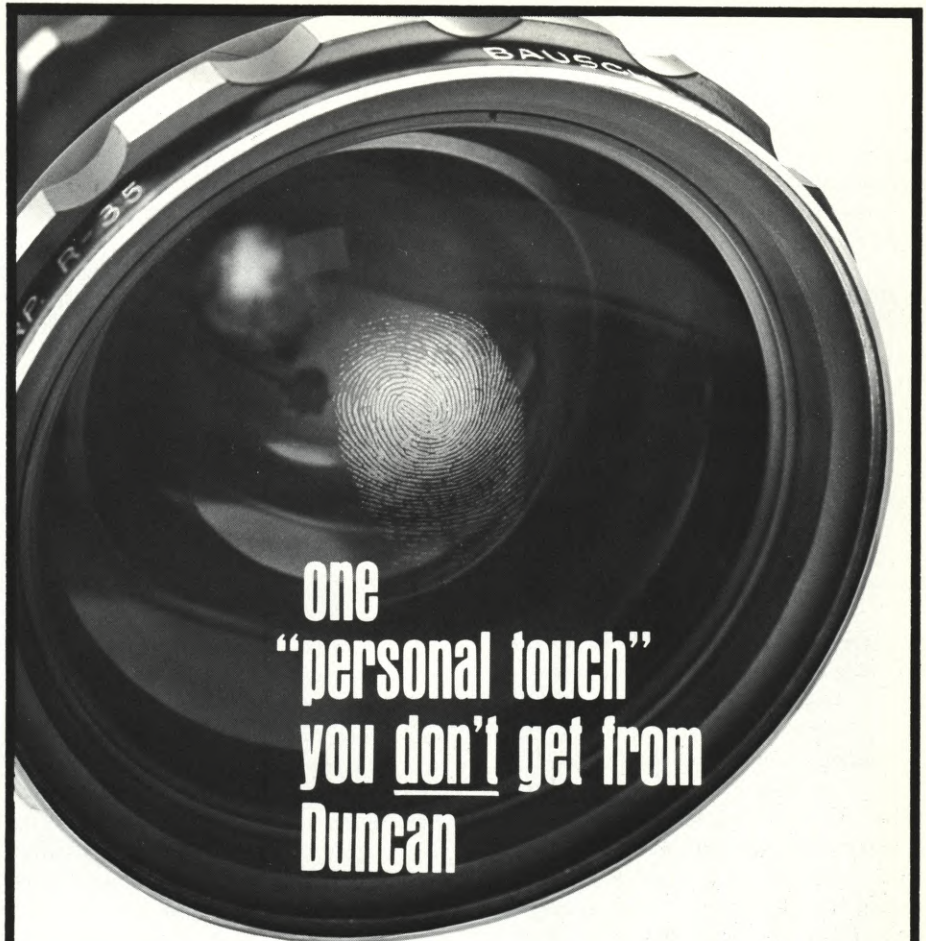
of presenting a well rounded cross-section of outlooks on films and their makers. Besides FOCUS ON CITIZEN KANE (reviewed in our Oct. 1971 issue), we now have FOCUS ON D. W. GRIFFITH, edited by Harry M. Geduld; FOCUS ON CHAPLIN, edited by Donald W. McCaffrey; and FOCUS ON BLOW-UP, edited by Roy Huss. In each volume, judicious selection of texts pinpoints the artistic and practical dimensions of the subjects and their impact on society. Excerpts from scripts, critical reviews, technical appraisals, essays, stills, filmographies and bibliographies give these books an informative value enhanced by a lively approach.

* * *
A twin perspective on British cinema juxtaposes technical evaluations and socio-historical analyses of two significant periods of its development. Rachael Low's THE HISTORY OF THE BRITISH FILM 1918-1929 (Allen & Unwin) is the long-awaited sequel to her outstanding saga of England's cinema. As a reference work, it is of impeccable scholarship, bolstered by an extensive film list, a bibliography and an index. Its accumulation of salient facts reveals an overall view of the period, when the industry's hopes for expansion went unfulfilled despite a broadening popular and artistic acceptance of the growing medium. Abundant illustrations grace this authoritative and eminently readable volume.

An era of meaningful change in British films, from 1945 to the late 60's, is dissected by movie critic Raymond Durnat in A MIRROR FOR ENGLAND (Praeger). Aptly subtitled "From Austerity to Affluence", it shows Britain's films as reflecting the changing views of life held by its middle-class. Durnat's perceptive analysis combines broad film erudition with sharp sociological awareness. Numerous stills and extensive indexes are included.

* * *
Laszlo Moholy-Nagy, an artist who pioneered Constructivism as the theory of spatial esthetics, considered film an essential element of his methods. EXPERIMENT IN TOTALITY (MIT Press), an unusual memoir by his wife, Sibyl, recounts his research in "polycinema" and his special effects work on Alexander Korda's *The Shape of Things to Come*.

* * *
Invaluable for research, MOTION PICTURES 1960-1969 is the 5th volume listing all films registered by the U.S. Copyright Office. Covering over 35,000 titles, it is a comprehensive source of reference data on feature, non-theatrical, newsreel and television films, with a full cross-index of names. ■



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"WHISPER MY NAME"

Continued from Page 1271

and, as you said, on a personal level, they'll give you their eyeballs. The only thing is that we got involved in a couple of union battles because our Production Office made some very bad choices.

P: Bad deals.

J: It had nothing to do with you or me. But it reflected on all of us because we had mutiny a couple of times.

P: We sure did!

J: It is not easy to fire crew members in Israel. It requires great diplomacy.

P: Looking back, it was like firing a member of a family.

J: That's how they look at it. So they feel that it's an insult to all of them and they're ready to declare war. Look, the war climate, the competition thing, is absolutely essential to their survival so there's no way, in making a film in Israel, that you can ignore that. I think, if we're going to leave anything positive with anybody, the one good bit of advice that we could throw out is that there is no way to do a film there, and this probably applies in any foreign country, without an Israeli counterpart as Production Manager.

P: You know when we started shooting with Ronnie Yakov, he introduced a sense of reality to the whole thing, in terms of Israeli reality.

J: It's fair to say we had some very unfortunate people in our Production Office when we began the show. And Ronnie was not available then and we thought we could work without an Israeli Production Manager. And we found out it was absolutely impossible.

P: It's like trying to lead an army through terrain and you don't use a local scout. You know, you have to have your local scout.

J: That says it better than I ever could.

P: Two things we ought to talk about. Equipment and about just doing it in the country in terms of bureaucratic nonsense and customs. Relative to what it meant to you and me.

J: The one fair statement, I think is the equipment situation. It was locked in to a few operators and the industry has been so small up to now. But it's

changing at an incredibly accelerated pace. Zeev Birger and the whole Motion Picture Center office is doing this. And since you and I left, I heard from my assistant, John Stodel, that three new American equipment firms have opened up and there's no longer a shortage of generators. If you went today, you'd have a whole different thing.

P: Well, that's the trouble with trying to say what film-making is like anywhere. It's old hat when you finally get into print.

J: Look, anybody who goes anywhere away from Hollywood to make a film in any country in the world must assume it's not going to be like working at home.

P: It hurt me a lot because I would look for stuff that was just like run-of-the-mill, commonplace, everyday—like a carpenter looking for 2 x 4's—and I couldn't find it. I asked for large nets, you know, or any of those things and it was just something that wasn't there. And I don't say that's the Israelis' fault. The trouble is that production seems to run in spurts and it runs from country to country and right now it seems to be going to Israel. So by the time you get current and you got all the stuff you need... then the production moves somewhere else. That's what it amounts to. There's some basic stuff that you need in movie making that we didn't have. It's like we needed a crane and we didn't have it...

J: But isn't that the give and take of location filming?

P: Man, no!

J: Well, just try to re-create Jerusalem in Hollywood! So you give up your crane to get the city of Jerusalem. I wanted the crane more than you did, and still do and I will never do another film in Israel without a crane. And if they can't supply it, that crane's coming out of Rome!

P: Sometimes you have to make do without what we consider basic equipment.

J: But now's the time to take chances; the creative climate allows it. I think you took some chances and it worked out beautifully. No one will ever fault you with light, I don't care who they are. I mean, ultimately you will win with all that, because even when you don't win you win more than most—your reach always extends more than a

lot of folks. It's like with the camera, no one can do hand-held better than you do. No one. You're a very physical cameraman. I've worked with you when you've hung from trees and jumped off cliffs and hung out of helicopters. I mean, no one can touch you in that area.

P: Well, if you want to get right down to it, I feel the camera is an extension of me, which is really corny, but I feel that. I also feel I can look at things with a camera that I personally can't handle myself. You see, I can do things... I can almost make love with a camera in a way I couldn't myself, and maybe that's the fascination with reflection and with being once removed from something. But I feel I can do things—I feel personally that I'm unworthy, you know—but I don't feel the camera is. And I feel the film is good and so I feel I can do things with that camera that I myself couldn't say or do.

J: That's very real.

P: You know? I mean, that's really where it is.

J: I push you where other people would be terribly satisfied with your first efforts. Because I push myself. This is part of my thing. I don't feel I even touch where it's at. I push like crazy and I go through all the flagellations and the whole bit. In the hotel room alone each night I go through it personally.

P: You see, I know we all suffer the same... we wouldn't be sitting here talking if we didn't go through the same agonies.

J: The show is life to me and I cease to be a person on my own level. I mean, I get so heavy into it that it isn't even me—the show's more important than anything or anybody. And I don't know how to—maybe we're just doing each other in here, because I don't know that that's how the business we're in functions. I don't know. That's a big question mark personally. I have to add that I have great respect for people who make it and don't get totally involved. Great respect. But it isn't my scene. I mean, I'm not adept enough or something. If I felt that I walked through it and there were never any rich moments and no one ever found anybody, I'd go sack groceries somewhere. Because there isn't enough money to cover that for me. And that may be idealism to the extreme. Really stupid. But that's where I am. And I'll always be there. I know that much about myself. ■

ISRAELI FILM STUDENT

Continued from Page 1269

reflectors. At the end of the picture there is a sequence shot with four cameras. I was shooting the one from the helicopter, using the Tyler mount to eliminate the vibration. It's an ingenious thing, very easy and nice to handle, with all of the panning, zooming and focusing motorized. I had a chance to practice with it for an hour before using it, just to be sure of what I was doing.

"THE WHEEL" was shot in 16mm, and they were going to blow it up to 35mm. The crew was really small. Everybody was doing everything, which gave me experience in doing many different things on a film. They were editing while we were shooting, so that we could tell if there were any mistakes or if something didn't match and would have to be re-shot. I didn't see too much of the post-production, just the first cut, the rough cut—but it gave me a good view of the making of the whole movie.

One of the main guys on the crew of that picture was the assistant director, David Nelson, who was really doing just everything. He was very nice to work with. He's had a lot of experience and he's got the patience to listen to everybody and to explain if there is something you are not doing right. I really like to work with him. He is what we would call in Israel a "wild guy."

Since I worked on that picture I have been taking courses as a cameraman given by CBS at Los Angeles City College. I didn't even register, because I wasn't looking for any credit. I just asked the instructor if I could sit in on the class. His name is Peter Gibbons and he is like a "bible" for cinematography. He's had a whole lot of experience, but if he doesn't know something, he says: "I don't know."—which really impressed me.

I have been trying to learn all the knowledge I can from the people I've met in Hollywood and also get all the experience possible in photography, because I want to work as a cameraman. As I said, my background is in electronics engineering and so many new things in motion pictures and television are moving toward electronics. Because of my background, I can pick these things up fast, even such things as recording sound. I have been trying to learn how I can use this or that, so that if I have to work on a picture by myself I will be able to do it without needing too many people around. I have learned so many things about professional technique here in Hollywood, but I think that if I could stay here a little longer, I could learn

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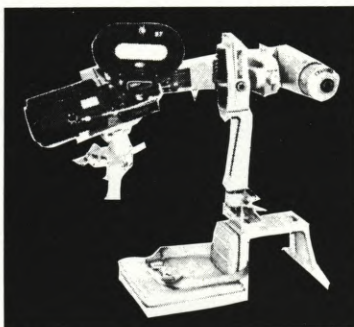
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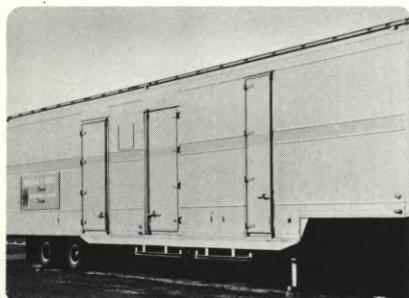
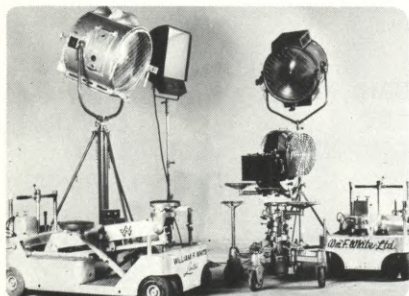
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more and more. On each picture I have learned so many new things—another style, another way of doing things, another kind of photography. But I guess that, now, it's the time to go home.

Mostly I've learned here about production, about putting pictures together, about the things that make pictures lose money or sometimes make money. After this, when I hear that a picture is being made, I will be able to think how it could be made for even less money, or how you could make it even better.

Actually, I want to go back to Israel really badly now, even though I know there is a lot more still to learn here. When I left Israel to come to America, I really didn't know what I was going to do—and now I'm in that same position again. I don't know exactly what I'll be doing when I get back to Israel. The only difference is that I will know the language.

I am thinking about starting an underwater filming service to offer to the Hebrew University, which is doing research in the Red Sea, and to the oil companies that are working underwater. I already have all of the equipment for that, including still cameras—a 35mm Nikonis and a 2¼ x 2¼ camera. I will also have a whole Bolex outfit with underwater housing, so that I will be equipped to do any kind of assignment, still or motion picture. I may even do something more with video tape, if there is a need for it, and I hope to make some documentaries.

Most of this is for making a living and is not my real interest. My main interest is in just being a cameraman, either underwater or on the surface.

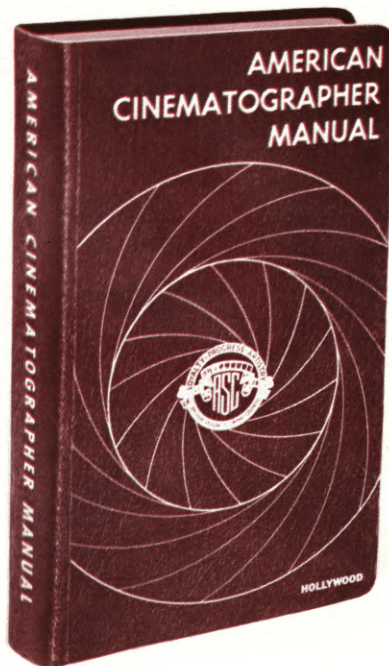
Right now I have been offered an interesting opportunity. When I get back to Israel I'm going to work as a coordinator on an American production. It will be a feature for Synchro-Film, Inc., with Igo Kantor as producer. I will represent the company in getting together the equipment, the crew and anything else they will need. I will be the coordinator between the company and the Production Manager during the whole production.

I am very grateful to all the people in Hollywood who have been so kind to me and who gave me so many opportunities to learn—especially people like Jonathon Miller and Max Evans. But mostly I must thank Jack Pill. He and his family were like a family to me in America, and he took so much of his time to introduce me to people and help me get jobs so that I could learn as much as possible about making motion pictures. ■

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Two Veteran Cinematographers
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WHY FILM IN ISRAEL?

Continued from Page 1262

merce and Industry, has been granting increasing benefits to film production—benefits which foreign film producers who shoot their films here, produce them in Israel or co-produce with Israeli companies can share.

For designating the benefits, productions may be classified into two categories:

a) APPROVED ISRAELI FEATURE FILMS

b) OTHER FILMS

PRODUCTION IN BOTH CATEGORIES are granted assistance and financial incentives as follows:—

1. A rebate of IL. 0.89 (89 agorot) to each U.S. dollar converted into Israel currency and spent in Israel on the production. This rebate is granted provided that at least 25% of the technicians employed on the production are Israelis.

The rebate is equally granted on foreign currency received in Israel as an investment in a local production or as proceed therefrom.

2. Exemption from customs duty of raw stock and equipment brought into Israel on a temporary basis for producing a film.

3. Assistance in contacts with governmental, municipal and public agencies.

APPROVED ISRAELI FEATURE FILMS are granted additional incentives, as follows:—

1. A refund of taxes imposed on cinema tickets sold at performances of the film, equalling up to a maximum of 32% of gross ticket price.

2. Advances on account of these tax refunds equalling 15% of actual expenses with a ceiling of IL 100,000.—, accorded during the production.

3. A loan of up to 20% of the total budget with a ceiling of IL. 150,000.— given through a bank against collateral.

4. If 70% of the total investment in the film is by a company registered in Israel or 33% of the proceeds is in foreign currency, the production is eligible for the status of an Approved Enterprise which reduces income tax by about 50%.

FEATURE FILMS SHOT IN ISRAEL BY FOREIGN PRODUCERS may be granted the status of an ISRAELI FILM and thus benefit from these additional incentives, on the condition that:—

a) The script is approved by the Film Centre.

- b) At least 25% of the entire expenses for wages and technical services have been spent on wages for Israeli crew and locally supplied technical services.
- c) The entire income from showings of the film in Israel will remain in the country and will be invested in the Israel Film Industry. For this purpose, the foreign producer may establish a local company which shall own the Israeli share in the film and fulfill the condition of further investment, or he may join with a local production company.

Investment Funds

Foreign producers who have worked in Israel have found practical interest in investment on the part of local co-producers. Funds are also obtained from local banks, under the conditions and within the limits mentioned earlier. In order to further promote production, a film financing company, The Central Film Corporation of Israel, has now been established with an initial capital of IL. 6,000,000 and in which the Israel Government cooperates. The Company proposes to:

- a) Grant loans against the security of the negative.
- b) Invest in local film production as "risk capital".
- c) Provide interim financing at various stages of film production.
- d) Give "completion bonds" where necessary.

The company may be contacted by writing to Cenfilco-Israel Ltd. P.O.B. 29305, Tel Aviv.

War Risk Insurance

Under the Law of Property Tax and Compensation 1961, the production of a film can be insured against any possible loss or damage, (excluding loss of profit) caused by an act of war, whether war is declared or not. The premium is 0.8% per annum.

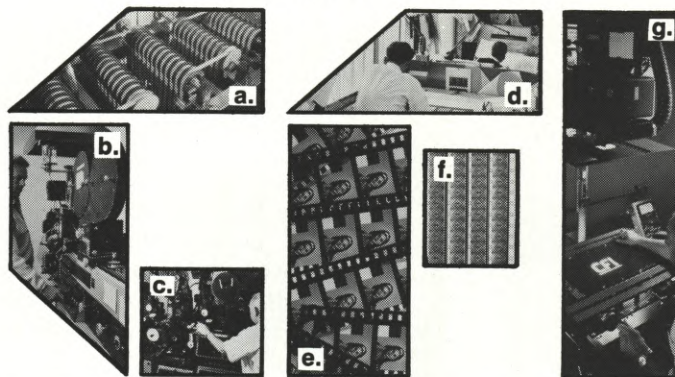
Compensation will be paid for loss of investment be it for the completed film or the film in production or the equipment used in the production while these are within the domain of the State of Israel.

THE GROWTH OF ISRAEL'S FILM INDUSTRY

Films have been shot in Israel since the early years of the century. In the 1920's the two pioneers of film production in Israel, Baruch Agadati and Nathan Axelrod, started recording on film many of the important events that were taking place in the region. Later the

Continued on Page 1289

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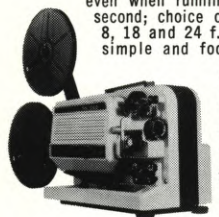
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The Heurtier ST 42 MONO Super-8 sound projector (not illustrated), is basically similar in design and construction features to the ST 42 STEREO sound projector model, except that it does not record stereo sound. The ST 42 MONO's integral single magnetic track sound system provides HiFi-quality monaural sound.

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QUESTIONS & ANSWERS

Conducted by CHARLES G. CLARKE, ASC.
and WALTER STRENGE, ASC.

(Inquiries are invited relating to cinematographic problems. Address: Q. & A., AMERICAN CINEMATOGRAPHER, P.O. Box 2230, Hollywood, Calif. 90028.)



Q How can I couple my camera and projector so as to rephotograph scenes by rear projection? I have quite a lot of film I would like to copy and also add some optical effects in the process.

A The usual method of rephotographing scenes is, of course, by motion picture laboratory optical printing. However, there are methods you can employ to achieve the results you aim for. One important thing is to interlock your camera and projector. One means of doing this is a flexible shaft to connect the two so that either the motor of the camera or the projector alone drives the combined equipment. An important factor is to set the shutters of both camera and the projector in the same position—either open or closed—before completing the interlock. By so doing, you will insure that the shutters of both machines will open and close simultaneously, which is highly important to successful rear-projection photography.

For your rear-projection screen, use a panel of opal glass of a size necessary to provide a projected picture of suitable size. Keep the image as small as possible consistent with your photographing equipment. This may be governed by the amount of light you may be able to get from your projector. Where the volume of light produced by the projector in motion is inadequate for a suitable exposure (for the copying process), the rear-projection photography can then be done a frame at a time to gain increased screen illumination. Extension tubes may or may not be required. It will depend upon the picture size required on the glass screen. Avoid using short-focus wide-angle lenses for this type of work.

Q Which method would you recommend for transferring a 35mm optical sound track to 16mm—reduction or contact?

A The most desirable method is to go back to the original magnetic sound track if it's available and to transfer it to a 16mm optical-negative sound track. Next best is to transfer the

35mm optical track to a 16mm optical track for contact printing. Even though they generally advise against it some laboratories are still equipped to optically reduce 35mm track to 16mm, but inferior results must be expected. This is because most 35mm sound negatives normally are recorded for a frequency response range to at least 8000 cycles and a volume range of as much as 49 decibels, with 35mm projection equipment in mind.

Q In the realm of animation, what is meant by "field"?

A "Field", in animation terminology, is a term used to define the boundaries of an area to be animated or photographed. Although the dimensions of a field may be arbitrary, the industry generally uses the Acme system, which defines a field unit as the equivalent of one inch in width. Any field number, then, becomes a multiple of one; i.e., a 12 field would be 12 inches wide; an 8 field, 8 inches wide, etc. It is customary, in animation work, to have the camera equipment used calibrated with reference to fields so that the desired areas may be photographed precisely without need for time-consuming lineup work.

Q What is the best procedure to follow to re-record sound for a scene where the present sound track is unsatisfactory?

A Where exact synchronization of replacement lines is desired, most studios use both a picture and a sound loop of the scene involved. In preparation for the dubbing take, the sound is reproduced both through a speaker and earphones in sync with the projected picture. The actor watches the picture, listens to the sound, and reads the dialogue in sync with what he hears and sees.

The speaker is then cut off and the microphone switched on so that the sound mixer and the director can hear the actor's words. Meantime, the sound recorder is started and when a satisfactory reading is obtained (and recorded) the respective take is marked for dubbing.

WHY FILM IN ISRAEL?

Continued from Page 1287

production of regular newsreels was started and trials were made of shorts and feature films. The Israel film industry received its main impetus with the introduction of the Law for the Encouragement of the Israel Film, in 1954. Feature films of international standard have been produced since 1960. Their number now tops 80, of which 45 alone have been produced since 1967. This rapid rise in production has been due to the excellent advances made in available facilities and the training and recruitment of technical staff, in addition to the rentability experienced recently in the co-production of films with other countries. Israel has co-produced with the U.S.A., France, Germany, Italy, Japan and Persia, with fine results and with each partner enjoying the bonus of government benefits granted in his own country. Many short films are also being produced every year and since the introduction of television in Israel much is being done in the field of TV films for local consumption and for abroad. Several firms concentrate exclusively on shorts and TV film production. Film producers are organized in the ISRAEL FILM PRODUCERS ASSOCIATION, Export Institute, Shalom Tower, Tel Aviv (Tel. 53012) from which names and addresses of members can be obtained.

INTO THE SEVENTIES

Aware that they have an important role to play in the movie-making world, Israel and its film industry view the future with confidence. Film-making is a precise and practical business and the industry in Israel plans its future on the basis of solid experience and a realistic appraisal of world trends.

This is a country whose know-how, efficiency and ingenuity in many fields has gained it international acclaim and respect. Investors from many countries have produced or co-produced their films in Israel and several companies have invested in local studios and laboratories. Some of the world's top directors have chosen Israel locations for their films. The trend has started, the realization is growing—Israel can offer the scenery, the people, the skills and the incentive for satisfying the needs of the international film world and the international film audience. We invite you to participate with us in this endeavour.

*ZE'EV BIRGER, Director,
The Israel Film Centre and The Department of Light Industries*

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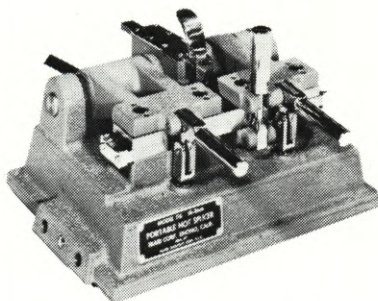
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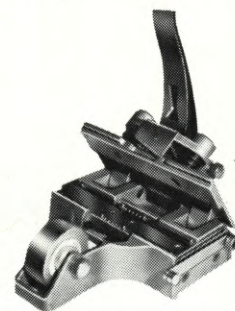
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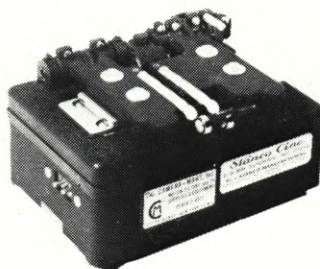
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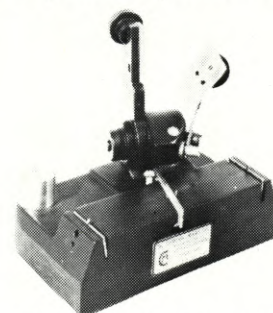
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WHY WE CHOSE ISRAEL

Continued from Page 1237

Menachem Golan, Itzhak Kol (General Manager of Israel Motion Picture Studios at Herzliya), Mati Raz (Production Manager for filming of the Israel sequences in "PORTNOY'S COMPLAINT"), Zvi Spielmann (he heads Israfilm), Rony Yakov, Amatsia Hiuni, Avraham Deshe (he is Chaim Topol's partner in his production company), Yaske Hausdorf (he is making "BIG MACK", with Peter Ustinov), and a host of others are intensely active in the

burgeoning industry. Some, like Ephraim Kishon, a writer and satirist, I know only by name and reputation. There are younger men like Israel Rengel, Micha Shagrir—and his partner Dany Arazi—and Shimon Aranma making the transition from TV film and documentaries to features.

Assaf Dayan, actor son of General Moshe Dayan, made the transition from actor to producer this past summer but I couldn't get out to see him. Yoroahm Gaon, a great singer, made a good film, "I Was Born in Jerusalem", and is currently performing at Carnegie Hall in New York.

In Israel, anyone can do anything and does. The film industry reflects this free and easy attitude. My son, Tom, nearly 19, accompanied us to Israel to get some full-time equipment maintenance experience. During high school and UCLA vacations, he worked part-time in our camera repair department in Hollywood. Hence, when Israel Voda, Dani Ben-Menachem's assistant electrician on "JERUSALEM, JERUSALEM", had to keep his date with the Army (tanks), Tom was pressed into service as replacement. No union, no seniority, no problem. Three days later, director John Flynn pulled Tom off the cables and lights and made him an extra, playing an Israeli soldier, then a bit player for close-ups as a hard-riding jeep driver. Then, back to the ranks of hired hands and the end of an acting career.

We (Birns & Sawyer—Israel) follow the same industry freedom. We are more than a rental house. We are negotiating with an English group to do a joint effort in a sound service studio, and we are co-operating with Arie Posner and Amatsia Hiuni in a new rental sound stage. We will be actively engaged in some production packaging, unlike our relatively rigid Hollywood policy.

About two miles from our Moshav is the town of Ramla, a bustling, noisy crossroads athwart the Tel Aviv-Jerusalem highway which—in post-Biblical times—served as a way station for pilgrims enroute to Jerusalem from the ports of Jaffa and Ashkelon. Then about a day's journey on foot or by donkey.

Ramla is a "new" town in Israel, as history is measured there, having been built in 716 A.D. by the caliph Suleiman whose father built Jerusalem's great mosque of Omar on the site of the second Temple, and who helped topple the Byzantine period (324-640 A.D.). It was the only town built by the Moslems in Palestine (640-1099 A.D.) as the caliph wanted a completely new city for his capital.

Suleiman built a palace and a great mosque, both destroyed by the incursions of the Crusaders (1099-1291 A.D.). The mosque had a number of vaulted underground halls, one of which was a cistern. After 1948, when the Arab Legion of King Abdullah of Jordan was driven from Ramla, Israeli archaeologists excavated the 12-century-old caverns.

So what's that got to do with the movie business? A lot. Suleiman was a helluva set designer.

I watched producer Shimon Arama and cinematographer Adam Greenberg ("MADRON") shoot sequences there

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for "HASAMBA," a series for children by author Igal Mossinsohn. Down below, 50 feet underground, was the cistern—cold, clammy and humid. The high-vaulted ceilings stood on Gothic pillars in this spooky man-made cavern and a couple of rowboats bobbed on the water. It could have been a smuggler's paradise, except that it looks like a dungeon. And it makes a great background.

All over Israel there are natural "sets" like this one for backgrounds. Ashkelon, Caesarea, Acre, Athlit—all have castles, forts, mosques, and excavations. When producer Ben Ephraim was making "JERUSALEM, JERUSALEM", a Sparta Production for MGM release, director John Flynn ("THE SERGEANT") and cameraman Raoul Coutard ("Z") chose a sun-baked site just outside Jericho for one of their locations, 800 feet below sea level.

We were pleased when Coutard chose our Dani as chief electrician/gaffer to go along with our equipment.

Hard by the site and in camera range was Nebi Musa (Grave of Moses), a Moslem mosque-monastery rising out of the parched Jericho desert, only a few miles from the head of the Dead Sea. I'm not much of a Bible student but my neck hair prickled when I realized that I was standing on the very spot where the Children of Israel broke their wanderings of 40 years, after the Exodus from Egypt in 1300 B.C., some 3300 years ago. That's when Moses sent his spies over Jordan to reconnoiter Canaan, where Joshua fought his famous battle for Jericho and where God decreed that Moses was not going to see the Promised Land. And he didn't.

Arab tradition claims that he is buried at Nebi Musa only a few miles from the lush date palms and orange groves of the natural oasis that is Jericho and which the spies reported was "a land flowing with milk and honey." Jericho is the world's oldest city, with specific dating of ruins and civilization layers going back 9800 years into the Mesolithic (Middle Stone Age) when early man first came out of caves and began to learn the rudiments of agriculture.

The caves are still there. Agriculture flourishes. Here in the cradle of civilization. This is where it all began. This is where Moses passed to his people the tablet of the Ten Commandments, a regimen of conduct which was to found and sustain three of the world's great religions. I felt small and insignificant, as though I had stepped into the most awesome and magnificent museum the world has ever known.

And here in this "museum," a couple

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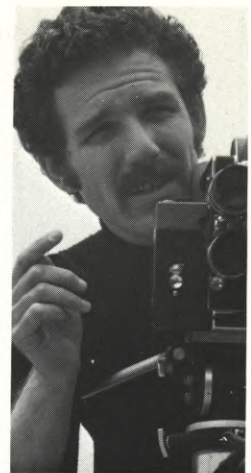
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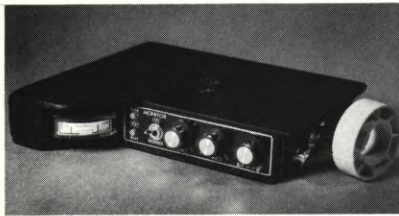
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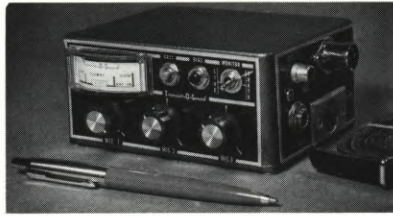


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of dozen raucous people from England, France, Israel and America were making a film about a current political conflict. If the spirit of Moses were watching, it was doubtlessly interested in Daria Halprin, the femme star, putting ice cubes on a very tanned and nearly bare body. If the Spirit didn't watch, the crew did, fascinated by the iced water trickles which disappeared into Daria's skimpy bra. She had skimpy pants on, too, and the ice on her belly melted downward, watched intently by an earthy, Israeli crew.

Actresses won't have to ice their bellies any longer. We sent a 25-foot Explorer Motor Home to Israel for location work, bringing location comfort to that area for the first time. It's a Birns & Sawyer "first." So are our Star Dolly and Filmovan, both newcomers to the Israeli film scene.

Not only the ancients trod the paths of history. The brutal armies of war and the caravans of commerce trod the same paths. On the soft summer nights, Dani Ben-Menachem and I would stop in Ramla for a Coke or a Gold Star beer and I couldn't help but reflect about this dowdy town that came into being simply because it was on the way to somewhere else. The fearsome English King Richard the Lion-Hearted, a ravenous butcher and a murderer if there ever was one, stayed in Ramla plotting Crusader attacks on the infidels. The Crusaders in turns got butchered when the sultan Baibars, and the Mamelukes, cleaned out the foreign intruders in 1268.

The Mamelukes held sway for two centuries and encouraged trade. Camel caravans came from Egypt up to Syria and Persia in decades of peace. The sultan built a 90-foot watch tower in Ramla, called The White Tower (still standing) to keep an eye on marauders and bandits. It was from this tower that the Mamelukes viewed the onslaught of the savage Turks who were lusting for the profits of the spice and silk trade. The Turks overran Palestine, Egypt and Arabia and sat, octopus-like, over the Middle East, their tentacles sucking out taxes and tribute from Jew and Arab alike for 400 years.

There was a brief period of daylight and relief when Napoleon Bonaparte came overland through Egypt, bent on conquering the Near and Middle East as he had Europe. He camped in Ramla in 1799 and used the monastery as his headquarters. He'd watch the progress of his battle against Jaffa from atop the 90-foot tower built five hundred years earlier. Victorious at Jaffa, Napoleon failed at Acre, the Turkish stronghold in the north.

Acre held, unfortunately, and Napoleon suffered the first of his great defeats. He sailed back to Europe, never to return. For thirty years, the British held the Holy Land, their army base at Sarafand commanding the central area. When the British departed, the Arab Legion of the Englishman, Glubb Pasha, a mercenary hired by King Abdullah, took over the police station a hundred yards from where caliph Suleiman, Saladin, Richard the Lion-Hearted, the sultan Baibars, and Napoleon Bonaparte, all schemed to control the world.

Glubb Pasha's Legion held Ramla the shortest time of all, from 18 May 1948 to 12 July 1948, when a rag-tag battalion of the Haganah took both Lydda (Lod) three miles from Ramla and Ramla on the same day.

Among the commanders in that action were three young soldiers—Yigal Allon, Itshak Rabin and Moshe Dayan, but it was Dayan's 89th Commando Battalion which took the towns. Allon is now Israel's deputy prime minister, Rabin was chief of staff of the Israel Defense Forces during the Six-Day War and is now Israel's Ambassador to Washington, and Moshe Dayan—he of the famous eye patch—has been Minister of Defense for the past four years, all fit company for the likes of Napoleon.

Israel is an old country, probably the world's oldest patch of civilized existence. As the family of nations goes, it is a young country—only approaching 25 years and bursting with verve and vitality. Everyone seems very young or getting old, either just turned 28 or turning 55. That's because the in-between generation met its grinding death under the Master Evil of all time.

And now Shimon and Adam and Dani and Micha and some other eager people are serving the entertainment world in a place so loaded with history—in a land so replete with relics of the past—that no one even stops to stare.

Back in Hollywood, my firm has been on Santa Monica Boulevard and Highland Avenue, really in the heart of Hollywood, for 18 years. No one the likes of Richard the Lion-Hearted, or the caliph Suleiman, or Napoleon or Moshe Dayan has ever passed by. And you can get a good bet from any Vegas bookie, at least 10-to-1 odds, that they never will.

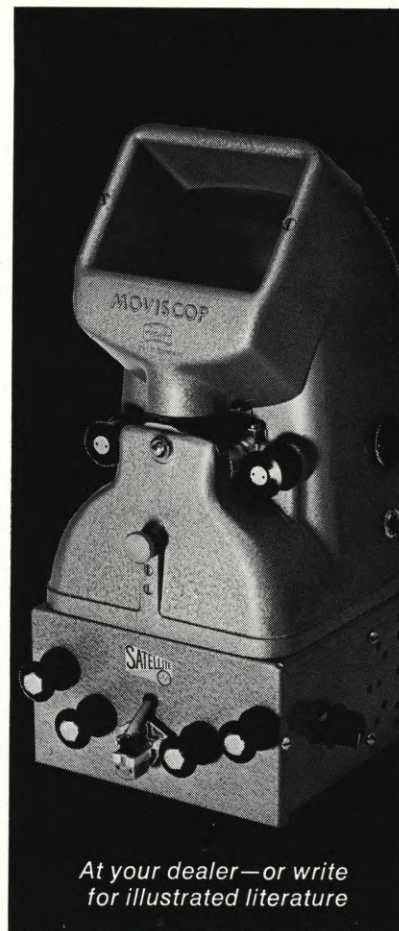
We had some film greats, the cameramen and directors who passed this way and went on. Some to England, Spain or elsewhere. But they're gone now and the film industry of which I have been a part is crumbling, somewhat like an ancient empire. I want to be with those 28-year-olds, to build a new one. ■

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INDEX TO

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Volume 52, 1971

INDEX BY TITLE OR SUBJECT

-A-

- Aerial and Stunt Photography for "Tora! Tora! Tora!" Feb, 144
- "All the Best Camera Angles Were in Five Feet of Water," Nov, 1122
- "An American Freak Illumination," Gold Medal Award, Atlanta Film Festival, Aug, 777
- Anatomy of an Oscar-Winning Short Subject, Jun, 588
- Animation Mechanisms, Jan, 26
- Awards of the Fourth Annual Atlanta International Film Festival, Aug, 766

-B-

- Background Music by Computer, Nov, 1148
- Basketball Camera, A, Feb, 156
- "Blue Water, White Death"—The Hunt for the Great White Shark, Sep, 872
- Book Review: Biograph Bulletins, 1896-1908, Sep, 928
- Book Review: 8mm/16mm Movie-Making, Apr, 380

-C-

- Canon Zoom DS-8 Double Super-8 Camera, The, Mar, 244
- Challenges of a Free-Lance Cameraman, The, Jul, 684
- Cinema Workshop: Automatic Slating, Aug, 750
- Cinema Workshop: Care of Magnetic Tape, Nov, 1100
- Cinema Workshop: Film Registration, Jul, 646
- Cinema Workshop: Magnetic Sound Recording, Sep, 860
- Cinema Workshop: Polarizing Filters, Feb, 114
- Cinema Workshop: Sound Recording Tape, Oct, 980
- Cinema Workshop: The Care of Filters, Mar, 210
- Cinema Workshop: The Care of Lenses, Apr, 312
- Cinema Workshop: Variable Shutters, Jun, 532
- Cinema Workshop: Zoom Lenses, May, 432
- Cinesphere and the Film Feast at Ontario Place, Sep, 896
- Cinesphere at Ontario Place, Mar, 236
- Columbia Studios' Synctrol Cableless Automatic Sound System, Apr, 344
- Concept of "THX 1138," The, Oct, 993
- Creating the Special Effects for "Tora! Tora! Tora!," Feb, 138
- Creating the Title-Role Villain for "The Andromeda Strain," May, 448
- Crystamatic Sync System, The, Product Report, Jan, 42

-D-

- "Directed by John Ford"—Producing a Compilation Documentary, Nov, 1138
- Distortion Techniques Used in Filming "The Birth of Aphrodite," Sep, 868

-E-

- Eleventh Annual Conference of the Information Film Producers of America, Inc., Jan, 52
- Elmo Double Super-8 Camera C-300, Mar, 248
- Evolution of a new Macro-Zoom Lens System, The, Jun, 580

-F-

- Film '71, Aug, 788
- Filming by Starlight for "The Andromeda Strain," May, 443
- Filming "His Land" in the Original Locations, Dec, 1226
- Filming in "Shangri-La," Nov, 1110
- Filming of "LeMans," The, Oct, 988

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Filming of the Japanese Episodes of "Tora! Tora! Tora!", The, Feb, 142
 Filming of "Tora! Tora! Tora!", The, Feb, 124
 Filming "The Goldseekers" in the Philippines, Jul, 678
 Filmkraft Editor, The, Mar, 232
 Film-making in Israel, Dec, 1222
 Film-making in San Francisco, Oct, 996
 First Los Angeles International Film Exposition, The, Nov, 1147
 Five Best-Photographed Motion Pictures of 1970, The, May, 466
 Forty-Third Annual Academy Awards Presentation, The, May, 469
 Fourth Annual Atlanta International Film Festival, The, Aug, 758
 Freddie Young Goes to College, Jun, 556
 From Grip-Electrician to Movie Actor—and Back, Dec, 1242
 From Three Days to Three Minutes, Oct, 1024

-G-

Greystone: The American Film Institute in Hollywood, Mar, 220

-H-

Hal Mohr, ASC, Visits Kent State University, Sep, 880
 Havasupai: People of the Blue-Green Water, Nov, 1115
 Helivision II, Jun, 576
 Holography—The Real Three-Dimensional Pictures Traditional Photography Can't Explain, Nov, 1127
 How a Video Color Analyzer Speeds the Making of Prints, Mar, 230

-I-

"Images," Gold Medal Award, Atlanta Film Festival, Aug, 785
 Imax in the Cinesphere, Sep, 938
 Interfilm in Israel, Dec, 1254
 Interview with Jules Brenner, An, Aug, 814
 Into the Mouth of Hell to Film "Fire Mountain," June, 538
 Israel: A New Film Frontier, Dec, 1244
 Israeli Film Student on the Hollywood Scene, An, Dec, 1268

-J-

"Johnny Got His Gun"—Golden Phoenix and Golden Dove Awards, Atlanta Film Festival, Aug, 762
 "Johnny Got His Gun," The Production, Aug, 762

-L-

Lab Breakthrough that Has Revolutionized Release Printing, The, May, 454
 "Le Mans"—Speed Was of the Essence, Oct, 990
 "Les Stances a Sophie," Gold Medal Award, Atlanta Film Festival, Aug, 776
 "Lighting the Night" Without Using Lights, Feb, 148
 Lighting 2000 World Colloquium, Jul, 680

-M-

Make This Transitioner, Jan, 56
 "Marrying" Television to Film for "The Andromeda Strain," May, 440
 "Masters of the Sky," Silver Phoenix Award, Atlanta Film Festival, Aug, 774
 Mediums' Cool, or, How I Spent My Summer Vacation, May, 472
 Modified Gun Stock for the Expeditionary Cameraman, A, Oct, 1016
 Motion Picture Sound . . . A Long Way from the "Ice Box," Apr, 320
 My Particular Tiger, Feb, 128

-N-

Nagra IV Recorder Specially Modified for Documentary Filming, The, Apr, 338
 New Arrivox-Tandberg Recorder, The, Apr, 334
 New Canon Sound Scoopic 200 Camera, The, Nov, 1132
 New Experience in Cinematography, A, Jul, 672
 New RDS Sturdy-Lite Aero Kit, The, May, 460
 New Video West Instant-Replay System Is Reflex and Wireless, Jul, 668
 1970 "Cindy" Awards, Jan, 54
 "North of Superior"—The World's Largest Motion Picture, Sep, 898

Continued on Page 1298

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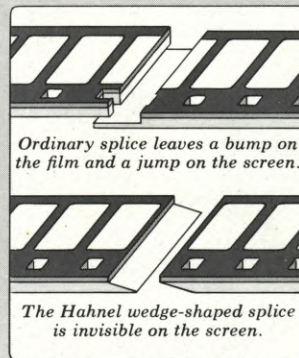
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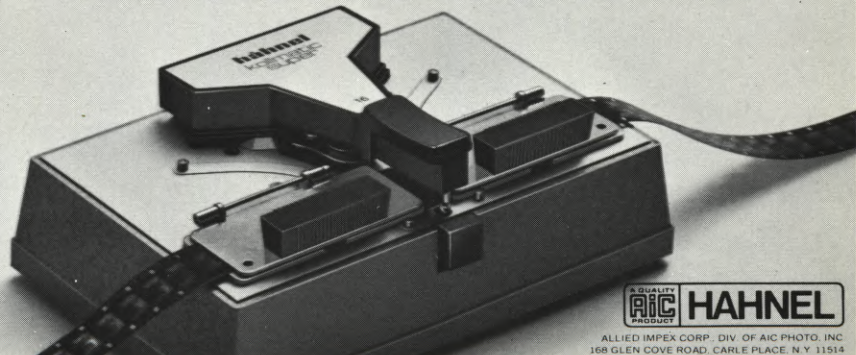


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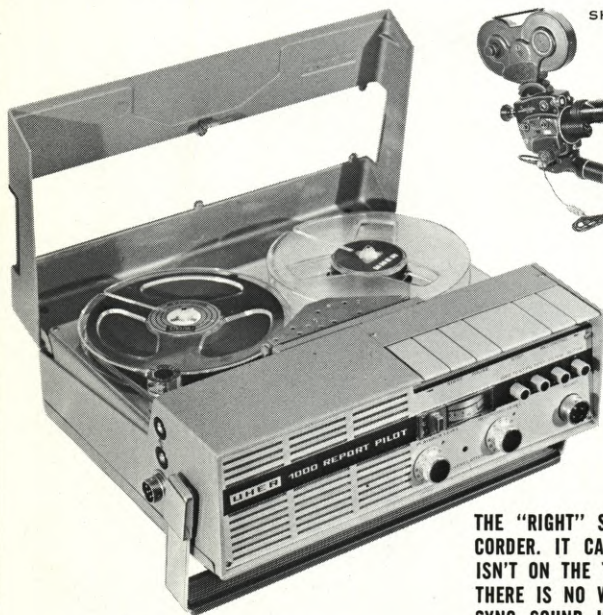
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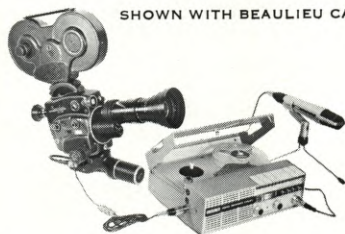
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NEW FILM FRONTIER

Continued from Page 1246

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In terms of production values, Israel provides a warm, sunny climate, striking scenery, diverse cultural atmospheres, many English-speaking actors, and what a "Variety" reviewer recently referred to as "the extraordinary quality of Israeli light."

"People tend to think of Israel as a desert country" director Mann points out, "but it also has mountains, cities, and four different seafronts, all in a small area."

The historic authenticity of the locations was recently utilized by an American company, RFS, to make a series of Bible films for TV featuring Donald Pleasence.

The complete set of a western town which stands outside Eilat was put to economical use by an Italian producer who shot two pictures there simultaneously—"THE LAW OF HATE" and "WE HATE THE LAW".

Perhaps Israel's greatest gift to the movie world is the one that crosses borders best—a star. His name is Topol, and he will soon be seen starring as Tevye in Norman Jewison's big-budget film of "FIDDLER ON THE ROOF".

Topol played Tevye on the stage in London and is best known to American audiences in "SALLAH", Israel's 1966 Oscar nominee for best foreign film. The success of "FIDDLER ON THE ROOF" could trigger an influx of more Topol pictures from Israel. United Artists, makers of "FIDDLER", have already acquired the rights to his newest, "THE ROOSTER", a comedy about a reserve officer on leave to get a divorce.

"THE ROOSTER" was made by Uri Zohar, Israel's hottest young director, who also directed Topol in "FISH, FOOTBALL, AND GIRLS". Zohar's first film was "A HOLE IN THE MOON", a bouncy satire on the Promised Land. In the opening scene a young man arrives in Israel, kisses the ground, and comes up with lipstick on his cheek.

His "THREE DAYS AND A CHILD" won Oded Kotler the Best Actor prize at the Cannes Film Festival in 1967. Zohar's new film "TAKE-OFF", about three husbands on a fling, stars Israel's popular singing group the Hagashash.

His "EVERY BASTARD A KING" won the best direction and best photography awards of the Chicago Film Festival. The title, said Zohar between scenes of "TAKE-OFF", refers to the Israeli soldier's attitude toward the war: "It

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was not won *en masse*, but by each man who fought as if no one else was there." The film's big battle scenes come on like something out of a John Wayne saga, but it's all based on fact.

The older generation of Israeli filmmakers is headed by Ephraim Kishon, whose widely translated satirical books include such titles as "Noah's Ark, First Class", "So Sorry We Won", and "Unfair to Goliath", which was made into an off-Broadway show last year.

His new film "THE POLICEMAN" is about a timid but well-liked cop who gets his pre-retirement moment of glory when his friends in the underworld stage a fake robbery.

Kishon's "THE BIG DIG", a Golden Globe nominee last year, is based on one of the stories in his book "Don't Look Back, Mrs. Lot". Bomba Zur stars as Blaumilch, a madman who steals a pneumatic drill and turns Tel Aviv's main square into a Middle Eastern Venice.

"Film, like everything else in Israel, is growing at a miraculous pace" says "Jewish Movie"-maker Mel Shavelson. "They can make movies at a hell of a low price. If I had a picture that called for an Israeli location, I'd go back in a minute." ■

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1971 A.C. INDEX

Continued from Page 1295

-O-

On Location with "Carnal Knowledge," Jan, 34
 On Location with "Deliverance," Aug, 796
 On Location with "The Godfather," Jun, 568
 Outstanding Films at the Atlanta Film Festival, Sept, 902

-P-

Pathe DS8 BTL Camera, Mar, 246
 Photographing a First Feature: "THX 1138," Oct, 1062
 Photographing "The Andromeda Strain," May, 436
 Photographing the Israel Sequences for "Portnoy's Complaint," Dec, 1234
 Photography of "I Walk the Line," The, Part II, Jan, 62
 Prince Philip's Address at Film '71, Sept, 890
 "Punishment Park," Gold Medal Award, Atlanta Film Festival, Aug, 778

-R-

Recording the Sound for "North of Superior," Sep, 947
 Recording the Sound for "Song of Norway," Apr, 324
 Reflection Upon the Production of Britain's First Super-16 Feature, Nov, 1144
 Report on a Crystal-Controlled Cordless Camera-Drive Motor, Apr, 362

-S-

San Francisco's Own American Zoetrope, Oct, 1002
 Shooting "THX 1138" with (Almost) No Light, Oct, 1031
 SMPTE 109th Technical Conference, Apr, 352
 "SOS—Save Our Sea," Sep, 888
 Sound Stage 627, Jan, 44
 "Sound Telescope" for Wildlife Filming, A, Apr, 356
 Special Sound of "THX 1138," The, Oct, 1075
 Stellavox SP 7 Recorder, The, Apr, 358
 Survey of Motion Picture Film Stocks and Laboratory Procedures, A, Part 1, Jun, 558
 Survey of Motion Picture Film Stocks and Laboratory Procedures, A, Part 2, Jul, 670

-T-

Technical Description of the New Arrivox-Tandberg Tape Recorder, A, Apr, 391
 Tennessee Portfolio, Jan, 66
 "The Odd Couple" Goes Cordless, Oct, 1028
 "The San Francisco Experience"... and How It Grew, Oct, 1054
 "The San Francisco Experience" in Exciting Electrovision, Oct, 1010
 "The Windsplitter"—Golden Tara Award, Atlanta Film Festival, Aug, 768
 "THX 1138"—Made in San Francisco, Oct, 992
 Topside Photography for "Blue Water, White Death," The, Sep, 876

-U-

Unique School for News Film Cameramen, A, Feb, 154
 Using the Zoom Lens Creatively, Mar, 226

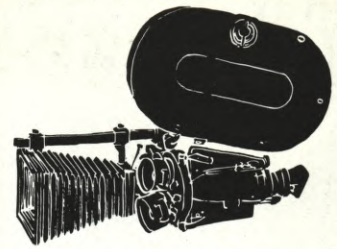
-W-

Welcome Aboard the Film/Tape Bandwagon, Jun, 566
 "What?" and "Why?" of Double Super-8, The, Mar, 243
 What Is Crystal Sync and Why Is It Important?, Apr, 330
 "Whisper My Name"—Made in Israel, Dec, 1250
 Why Make Films in Israel?, Dec, 1260
 Why We Chose Israel, Dec, 1236
 Wilcam Super-8 Single-System Sound Camera, Apr, 350
 "Wild Rovers"—Case History of a Film, Jul, 654
 Wonders of Arri-Land, The, Jun, 542
 World's Longest Audiovisual Screen for Kodak Presentation, The, Sep, 910

INDEX BY AUTHORS

-A-

Abbott, L.B., ASC, Creating the Special Effects for "Tora! Tora! Tora!," Feb, 138



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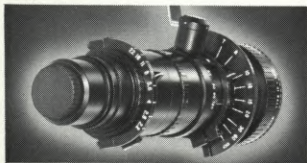
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Auslender, Leland, Distortion Techniques Used in Filming "The Birth of Aphrodite," Sep, 868
Avery, Brian, Recording the Sound for "North of Superior," Sep, 947

—B—

Bergmann, Horst, Technical Description of the New Arrivox-Tandberg Tape Recorder, A, Apr, 391
Birns, Jack, Why We Chose Israel, Dec, 1236
Birns, Tom, From Grip-Electrician to Movie Actor—and Back, Dec, 1242
Bloom, Jon, Photographing "The Andromeda Strain," May, 436
Boenish, Carl, "Masters of the Sky," Silver Phoenix Award, Atlanta Film Festival, Aug, 774
Brenner, Jules, Filming "The Goldseekers" in the Philippines, Jul, 678
Brown, Marshall M., Pathe DS8 BTL Camera, Mar, 246
Butler, Michael, Aerial and Stunt Photography for "Tora! Tora! Tora!," Feb, 144

—C—

Campbell, Bruce, "Johnny Got His Gun," The Production, Aug, 762
Castle, Nick, Anatomy of an Oscar-Winning Short Subject, June, 588
Chessley, Howard, Nagra IV Recorder Specially Modified for Documentary Filming, The, Apr, 338
Collier, James F., and Lohmann, Paul, "Whisper My Name"—Made in Israel, Dec, 1250

—D—

Dixon, Clive, How a Video Color Analyzer Speeds the Making Of Prints, Mar, 230

—E—

Essert, Gary, Greystone: The American Film Institute in Hollywood, Mar, 220
Evans, Bob, Interfilm in Israel, Dec, 1254

—F—

Feigelson, Julius D., "The Windsplitter"—Golden Tara Award, Atlanta Film Festival, Aug, 768
Ferguson, Graeme, "North of Superior"—The World's Largest Motion Picture, Sep, 898
Flagle, Harry, "The Odd Couple" Goes Cordless, Oct, 1030

—G—

Gerard, Edmund Bert, New Experience in Cinematography, A, Jul, 672
Gildzen, Alex, Hal Mohr, ASC, Visits Kent State University, Sep, 880
Gimbel, Peter, "Blue Water, White Death"—The Hunt for the Great White Shark, Sep, 872
Graham, David G., "Marrying" Television to Film for "The Andromeda Strain," May, 440

—H—

Hart, Harry, Reflection Upon the Production of Britain's First Super-16 Feature, Nov, 1144

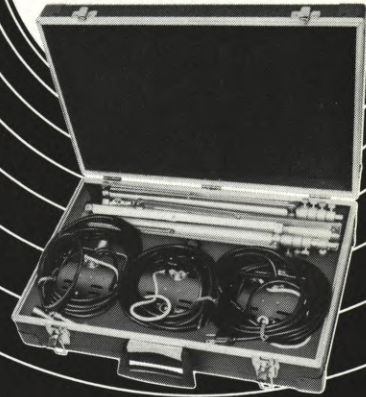
—J—

Johnston, Glenn, Sound Stage 627, Jan, 44
Jones, Gary, Welcome Aboard the Film/Tape Bandwagon, Jun, 566

—K—

Kahan, Saul, Israel: A New Film Frontier, Dec, 1244
Kallis, Stephen A. Jr., Background Music by Computer, Nov, 1148
Kawaguchi, Kazuo, MBKS, Filming of the Japanese Episodes of "Tora! Tora! Tora!," The, Feb, 142
Kerns, Robert V., Using the Zoom Lens Creatively, Mar, 226
Kiger, Bob, Mediums' Cool, or, How I Spent My Summer Vacation, May, 472
Kihn, Albert, Photographing a First Feature: "THX 1138," Oct, 1062
Kowalak, John J., Lab Breakthrough that Has Revolutionized Release Printing, The, May, 454

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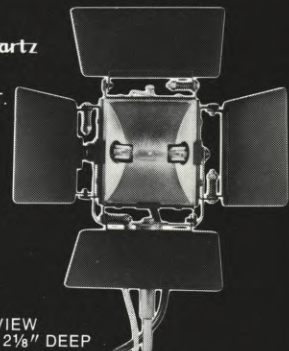


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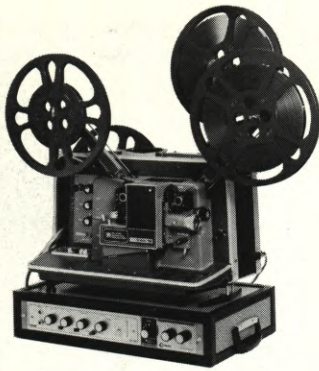
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-L-

Lathrop, Philip H., ASC, Photographing the Israel Sequences for "Portnoy's Complaint," Dec, 1234
Lightman, Herb A., Cinesphere and the Film Feast at Ontario Place, Sep, 896; Filming in "Shangri-La," Nov, 1110; Film-making in Israel, Dec, 1222; Forty-Third Annual Academy Awards Presentation, The, May, 469; New Arrivox-Tandberg Recorder, The, Apr, 334; On Location with "Carnal Knowledge," Jan, 34; On Location with "Deliverance," Aug, 796; "The Odd Couple" Goes Cordless, Oct, 1028; "Wild Rovers"—Case History of a Film, Jul, 654; Wonders of Arri-Land, The, Jun, 542.
Lipscomb, James, Topside Photography for "Blue Water, White Death," The, Sep, 876
Lohmann, Paul, Filming "His Land" in the Original Locations, Dec, 1226
Lohmann, Paul and Collier, James F., "Whisper My Name"—Made in Israel, Dec, 1250
Loring, Charles, "Sound Telescope" for Wildlife Filming, A, Apr, 356
Lucas, George, Concept of "THX 1138," The, Oct 993

-M-

Meyers, Dave, Shooting "THX 1138" with (Almost) No Light, Oct, 1031
Mitchell, George J., Book Review: Biograph Bulletins, 1896-1908, Sep, 928
Mizrahi, Moshe, "Les Stances a Sophie," Gold Medal Award, Atlanta Film Festival, Aug, 776
Moultre, F.C., Make This Transitioner, Jan, 56
Murch, Walter, Special Sound of "THX 1138," The, Oct, 1075

-N-

Nicholson, Marlene, "Le Mans"—Speed Was of the Essence, Oct, 990
Norton, Stan and Rogers, Robert, "Lighting the Night" Without Using Lights, Feb, 148

-O-

Omens, Woody, Challenges of a Free-Lance Cameraman, The, Jul, 684

-P-

Patterson, Richard, "Directed by John Ford"—Producing a Compilation Documentary, Nov, 1138; Motion Picture Sound... A Long Way from the "Ice Box," Apr, 320; Photography of "I Walk the Line," The, Part II, Jan, 62; Survey of Motion Picture Film Stocks and Laboratory Procedures, A, Part I, June, 558; Part 2, Jul, 670.
Pearce, Christopher, San Francisco's Own American Zoetrope, Oct, 1002
Perryman, Ronald, "An American Freak Illumination," Gold Medal Award, Atlanta Film Festival, Aug, 777
Pilosov, David, Israeli Film Student on the Hollywood Scene, An, Dec, 1268
Purchase, John, Recording the Sound for "Song of Norway," Apr, 324

-R-

Rogers, Robert and Norton, Stan, "Lighting the Night" Without Using Lights, Feb, 148
Rosen, Steve, "SOS—Save Our Sea," Sep, 888
Russell, Rusty, "The San Francisco Experience"... and How It Grew, Oct, 1054

-S-

Scheib, Hal, From Three Days to Three Minutes, Oct, 1024
Scott, Derek, "All the Best Camera Angles Were in Five Feet of Water," Nov, 1122
Scott, Robert T., Unique School for News Film Cameramen, A, Feb, 154
Shaner, Vaughn, Film-Making in San Francisco, Oct, 996
Shaw, William, Imax in the Cinesphere, Sep, 938
Shorr, Lester, ASC, "The Odd Couple" Goes Cordless, Oct, 1028
Smith, Thomas G., Holography—The Real Three-Dimensional Pictures Traditional Photography Can't Explain, Nov, 1127
Songer, Jim, New Video West Instant-Replay System Is Reflex and Wireless, Jul, 668
Steele, Gregg, On Location with "The Godfather," Jun, 568

-T-

Trumbull, Douglas, Creating the Title-Role Villain for "The Andromeda Strain," May, 448

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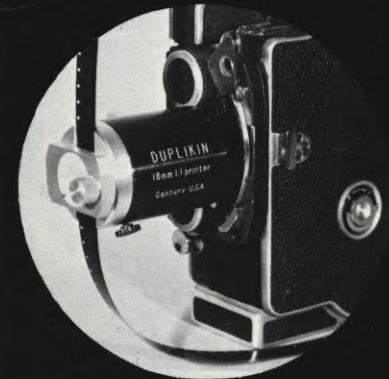
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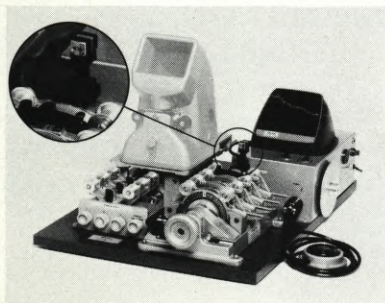
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—V—

Van Bork, Bert, Into the Mouth of Hell to Film "Fire Mountain," June, 538

—W—

Watkins, Peter, "Punishment Park," Gold Medal Award, Atlanta Film Festival, Aug, 778
West, P.A., Film '71, Aug, 788
Wheeler, Charles F., ASC, My Particular Tiger, Feb, 128
Whitney, John, Animation Mechanisms, Jan, 26
Williams, George, Havasupai: People of the Blue-Green Water, Nov, 1115
Williams, Ron, "Images," Gold Medal Award, Atlanta Film Festival, Aug, 785
Williamson, Geoff, Wilcam Super-8 Single-System Sound Camera, Apr, 350
Wilson, Anton, Cinema Workshop: Automatic Slicing, Aug, 750; Care of Magnetic Tape, Nov, 1100; Film Registration, Jul, 646; Magnetic Sound Recording, Sep, 860; Polarizing Filters, Feb, 114; Sound Recording Tape, Oct, 980; The Care of Filters, Mar, 210; The Care of Lenses, Apr, 312; Variable Shutters, Jun, 532; Zoom Lenses, May, 432; What is Crystal Sync and Why Is It Important?, Apr, 330
Wolff, Anthony, Tennessee Portfolio, Jan, 66
Wright, George, Freddie Young Goes to College, Jun, 556
Wright, Jim, "The Odd Couple" Goes Cordless, Oct, 1029

—Z—

Zeper, Roy, Modified Gun Stock For the Expeditionary Cameraman, A, Oct, 1016

AMATEUR FILMS WIN TOP AWARDS AT CANNES AND MARBURG

Six amateur films received awards at two European festivals, Cannes, France and Marburg, Germany.

"THE GREAT WALLED CITY OF XAN" by Hal Barwood, a student at the University of Southern California, won a Gold Medal at Marburg and a Silver Medal at Cannes. In addition, Hal Barwood has won a round trip ticket to Marburg, and a weeks stay as a guest of the festival.

"THE KEY MAKER", produced by Trace Johnston, also a student at the University of Southern California, received a Gold Medal, the round trip ticket to Marburg and a weeks stay as a guest of the festival. The film has also been awarded prizes for best directing and best acting.

"WEST TEXAS", directed by Alan Gadney of Sun Valley, California, won the Cup of the National Center of Cinematography at Cannes.

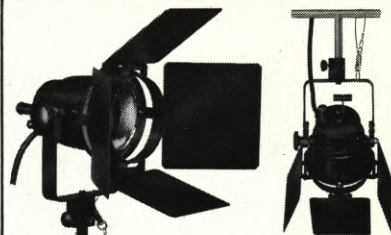
In addition to "THE GREAT WALLED CITY OF XAN", the film "FLAT FLIP FLIES STRAIGHT" by Dallas Garred of Pelham, New York, won a Silver Medal at Cannes.

"OPERATION GROCERY STORE" by Dale Ramsey of Newport News, Virginia, was awarded a Bronze Medal at Marburg. Neil Beltran, of San Jose, California, 12 year old producer of "MOSTLY GHOSTLY", was presented the Special Prize for the best film by a young author. ■

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FROM ELECTRICIAN TO MOVIE ACTOR—AND BACK
 Continued from Page 1243

Another thing that I particularly like about Israel is that everything moves at an easy pace. It's not like the Hollywood rat-race. They have a siesta time in the afternoon and a sort of nonchalant attitude about working. There's not an awful lot of pressure. They simply have an easy-going point of view, which is very nice.

They manage this in spite of the fact that they continue to be always on the alert. When I stayed on the kibbutz in 1970 it was in an area that had been near the old border, before the Six-Day War. They still had the trenches which they had dug in front of all the houses and the dining area. They didn't know what was going to happen, so they were prepared.

Approximately two miles away from the kibbutz there was an army training center—a firing range and that sort of thing. On several nights during the summer I would wake up to the sounds of machine guns firing and bombs and hand grenades going off. Until I found out what it was, I didn't know whether I was in the middle of a war or what. One day I went to the beach not too far from Haifa. I later read in the paper that on the day after that a bomb had gone off on that very beach and injured a woman. This made me realize how close I was to the situation.

At the moment I am in my sophomore year at UCLA—a Political Science major with a special interest in journalism. I haven't decided yet if I will finish my four years of college here or whether I will leave after this year and complete my education in Israel, but— one way or the other—I'll end up there.

I'm also not quite sure yet just what I will do professionally in Israel. I would like to be a journalist, but that would be a problem because I won't be proficient enough in Hebrew for several years to write as a journalist. So I may help my father in his business there, or I may try to get more experience working in the Israeli movie industry. It may be possible for me to take courses in cinematography and become a cameraman, because that is the aspect of motion pictures that interests me the most. I haven't really decided yet.

I would like to say that another element that attracted me to Israel is the girls. They're absolutely gorgeous, both in their faces and their other assets. I made a couple of "connections" there that I'm looking forward to seeing again.

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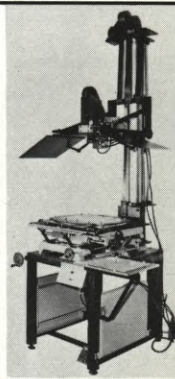
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INTERFILM IN ISRAEL

Continued from Page 1257

on Israel's Eastern frontier or in Jerusalem could well have been U.S. tank vs. U.S. tank or U.S. Skyhawk fighter vs. U.S. Skyhawk fighter, but with an Israeli at the controls of one and a Jordanian at the other.

One other interesting observation about that lone tank beside the road. Its turret rotated perfectly, its gun elevated easily, the barrel heavily coated with protective layers of grease. Obviously, it could be put back in service quickly.

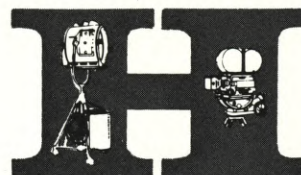
Down from the Golan Heights we returned to pass the night and set out with a dawn border patrol whose intention was to police the border against Arab infiltrators and help protect those children in the underground bunkers. After nightfall we drove along the heights above the Jordan River when the distant sound of artillery rumbling began softly crunching in our ears. The flashes of light over the hilltop only confirmed that it was closer than the sound alone implied. Suddenly, across the valley, the night blackness was cut by blazing fires. A guerilla camp, an ammo dump and buildings, burning on being hit. Distance at night is impossible to estimate—a thousand yards or five miles? Quickly, in a kind of quiet panic, our crew unloaded the cameras, filmed the scene, with visions of Arab attack at any instant. (We finished, and dissolved into the night.)

There are as many comparable tales for comparable locales of filming as there is interest and initiative to uncover them. But not all is war. By way of fascination and contrast, move away from directing lens and mike at the traces of Arab-Israeli confrontation, and point them at the other extreme: Arab and Israeli living harmoniously together.

Filming in Israel did have an atmosphere of adventure, of the foreign and the unknown. But in some respects it also seemed akin to filming in California. Within a very small area, with quick and easy access, you have mountains to the North in the Galilee, desert to the South in the Negev, a major Westernized new city in Tel Aviv, major Middle East old city in Jerusalem, seashore on the West with the Mediterranean coast, and a fantastic farming valley in the Galilee which, some say, is much like the Salinas area of California. You may have snow in the winter—and it is an odd sight to pass a VW with skis on the rear crossing a desert floor en route to skiing on the slopes of Mount Hermon in the North.

And this extraordinarily diverse land has an equally diverse mixture of people and cultures, ranging from the "mod"

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denizens of the air conditioned, glass-walled hotel bars and psychedelic night spots to a sheik in a Bedouin tent woven from the black hair of his camel. It was to just such a tent that we went to film the Arab ritual of making tea for the stranger in his desert camp: fire made of carefully hoarded sticks and twigs, a scorched black pot of water put on to boil, even more carefully hoarded water rinsing out each of the small cups from which we were to drink, then an urn of black Arab coffee. A few drops were first poured into everyone's cup including the host's, all being asked to sip the few drops to symbolize that none will be poisoned, not even an enemy, when in the sheik's tent. The coffee is first bitter and stinging to the taste, to symbolize the bitterness and suffering of life in the desert, but it is then followed by tea sweetened with sugar and drunk in larger containers to symbolize the sweetness and contentment of life. It was attractive on camera and effective on film. However, a sharp-eyed observer might note that, at certain hours of the day, a tourist bus stops at one corner of the huge tent, meaning that the sheik goes through his ceremony often in return for tourist currency crossing his palm. Also, the television aerials in the desert have made the Sheik aware enough of cameras so that film work only follows the bargaining for cash that comes before ancient ritual. Candy bars and chocolate are a help to placate, and purchase the cooperation of, the 20 children from the three wives he keeps openly in his harem. The children you see—the wives, of course, never come out in public. And then there is the camera crew's reaction to the putrid taste of the coffee so that they spurned the tea for fear that this water in the barren desert might have been collected from the circle of camels tethered out back of the tent.

One closing comment on working with the government and the military. They are good. They help. That is not to say that there are never problems, and on occasion they can be aggravating and seemingly a threat to your whole project. But governments everywhere can be this way, including those of the United States and most of Western Europe. Once the Israelis understand what you want and why you want it they can facilitate it very readily. There is a directness of access that is encouraging: if the problem is great enough, you can go directly to the top man without wading through secretaries and lower officials. You can call a sub-Cabinet minister at home to present your quandary if the need arises. That doesn't necessarily guarantee a solution, but at

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Israeli customs, for another example, not only gave us no trouble coming or going with a great mountain of filming equipment and film—raw stock coming in, exposed going out—but they even took their time to save *our* time by making shortcuts in the normal routine of inspection. This may well have been due to government cooperation and assistance on arrival and the welcome efforts of the El Al "yeomen" on departure. But the important point is that the Israeli government takes an interest in encouraging film people to come there and in facilitating film work on arrival. It's the kind of help and assistance worth laying on in advance of your trip to this spellbinding land which is leap-frogging time in its charge into the future.

We went to film the Bedouin market in Beersheba. Few more picturesque locations can be imagined. The scene is today, but the time could be 2,000 years ago. Bedouins with long robes to fend off the day's sun and keep out the night's cold; women with brightly colored cloths covering the head, and still in purdah, i.e., keeping their faces veiled to strangers; and the camels, by the hundreds, one front leg hobbled (tied in the air) to prevent running, driven by switches and whips, bartered and sold for meat like cattle and, on occasion perhaps, even traded for wives or servants. Camels pushed and jammed into trucks, and a reluctant camel refusing to walk or be herded—being almost carried by a knot of Arabs pushing it from the rear, one Bedouin often with his hand up under the hindquarters squeezing the testicle or twisting the flesh to make the camel move.

And beside the camel market, an open-air market as colorful to the Western eye as any sound stage set ever built: copper ware, metal trays, coffee cups, woven cloth, printed cloth, beads, pottery, scissors, knives, hammers, tools, grain—whatever human life in the desert needs to sustain itself you will find in the Beersheba weekly Arab market, passing through the hands of the most expertly bargaining buyers in the world, measured out in the same manner used to weigh grains of wheat several millenia ago when the personalities of the Old Testament may have knelt and dealt in the same way and, who knows, perhaps even in the same place.

This was what we went to film in Beersheba in the Israeli desert of the Negev—one more colorful facet of this fascinating and extraordinarily cinematic land.

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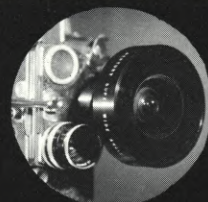
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FILM-MAKING IN ISRAEL

Continued from Page 1267

nearer, I see that the visitor is a Bedouin tribesman, bundled up (despite the considerable heat) in a fur-lined coat. He has a wonderful face—the kind they just don't make any more.

Dani and his Bedouin buddy exchange joyous greetings in Arabic and, after some palaver, Dani turns to me and says, "He has invited us to have tea in his tent."

What tent?

Another bit of eye-strain reveals, not one, but *two* open-sided tents off in the desert waste. In one of them sits an immobile figure swathed from head to toe in heavy black veils—the Bedouin's wife, sacrosanct and isolated. We head for the other tent and our host puts a pot of water on to boil. As we sip tea, he and Dani chatter away in Arabic, as I think to myself: *If the boys down at the Hollywood Chamber of Commerce could only see me now!*

Nestled in a canyon, which looks for all the world like Arizona, is the shambles of a Western street. I am told that it is left over from a Western movie made some time ago by an Italian film company. All I can say is that their idea of what a Western town should look like is quaint, indeed. Framed by a couple of NO TRESPASSING signs is a young man busily removing a wheel from an overturned covered wagon. "I'm going to make a lamp out of it," he tells us in a cheery British accent.

"Do you have permission to take it?" asks Dani, more curious than hostile.

"No—but nobody told me I couldn't," replies the scavenger, with what strikes me as rather oblique logic.

Late in the afternoon I receive a call at the hotel from Mr. Bar-am, who tells me that he and his wife would like to entertain me that evening. He would like to know what I would prefer to do. I tell him that whatever he suggests will be fine. He mentions the fact that there is a movie playing and I can tell by his voice that he is anxious to see it. The film is "MIDNIGHT COWBOY" and I tell him that, although I have already seen it three times, it is such an excellent film that I would be happy to see it again.

On the way to the theatre, he warns me that Israeli movie audiences are very demonstrative and that if they happen not to like the film, they very definitely let everyone know it. However, when the film goes on (with Hebrew and French sub-titles), there is no demonstration. They laugh in the right places at the wry humor of the piece and I can sense their almost tangible empathy in



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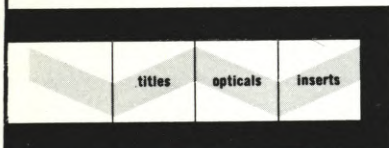
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the more serious passages of this very specifically American tragedy. When it is over, they file out of the theatre silent and subdued, obviously very touched by what they have seen.

Mr. Bar-am turns to me and says, "Now I understand why you could sit through that picture four times."

The Whirlwind Tour

Back in Tel Aviv, I am invited to attend a meeting of the Israel Motion Picture Producers Association at the Tel Aviv Hilton. It is interesting to hear their views and to exchange ideas on production. Constantly I am asked what I think of Israeli films and I must beg off in answering because I have seen only five or six of the more recent features, which hardly constitutes a fair basis for judgment.

Privately, and based on those which I have seen, I feel that they range the entire gamut. "THE SNAIL", for example, filmed in 16mm black and white with a scruffy pseudo-documentary style and some self-consciously arty touches, I found to be technically not much better than a home movie.

On the other hand, "THE HIGHWAY QUEEN", tautly directed by Menahem Golan, acted to the hilt by Gila Almagor and photographed with superb technical finish and creative imagination by David Gurfinkel, I consider to be a top-quality film in every respect—one that can more than hold its own in any international competition.

Ze'ev Birger calls to tell me that he has arranged a whirlwind tour so that I can see as much of the country as possible during my remaining days in Israel. The long-suffering Abileah (still patient after answering my thousands of questions) is to be my very able guide and we take my English cousin, Stephen, along for laughs.

Our trip takes us through a kaleidoscope of varying terrains—the lush forests up near the Golan Heights, the thriving and beautiful port of Haifa, the serenely energetic kibbutz called Kfar Blum where we spend a night, Tiberias on the shores of the Sea of Galilee, the Arab village-turned-artist-colony that is Safed (what a location for a James Bond thriller!), the history-haunted ruins of Caesarea, the Crusader fortress city of Acre.

Then it is time to leave Israel and, in those last moments, I try to isolate just what it is about this land that creates such special magic. It escapes me, but my young cousin sums it up neatly as he sees me off at the airport: "This is the first place I've been where I feel totally alive!"

And I understand what he means. ■

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 1-500mm sport reflector lens-f5.6 w/o lens support 275
 1-300mm Kilfit lens-f5.6 225
 2-100mm Schneider lenses-f.2 275 ea.
 2-40mm Schneider lenses-f2 195 ea.
 2-35mm Schneider lenses-f2 195 ea.
 2-28mm Schneider lenses-f2 195 ea.
 1-O'Connor 100 fluid head 500
 1 Mitchell R35 camera complete: 100mm, 75mm, 50mm, 40mm, 32mm, 25mm & 20mm lenses, finder w/case & follow focus assembly, variable 115V AC-DC motor & Hi Speed motor. Excellent condition 9,875
 1 BNCR sync motor-220V, S/N492 875
 1 Mitchell heavy duty friction head 265
 1 Miller heavy duty fluid head 240
 2 Mitchell zoom motors & controls complete 250 ea.
 1 Frezzolini high power portable AC inverter, model PCM35, crystal control w/110V motor 2,250

SOUND

2 Sennheiser SK-1005 transmitter with RCA BK-12 MTC each \$261
 3 Sennheiser SK-1007 transmitter with Senn, MK-12 MTC each \$466
 5 Sennheiser EM-1008 Receivers with accessories each \$294.60
 2 Sennheiser MH-124 electronic unit for MK-12 each \$123.60
 1 American D-44 microphone. Please call with bid.
 2 RCA BK-5 Microphones each \$130

ELECTRICAL

	COST	UNIT PRICE	TOTAL
15 PAR-64 PAR-64 CineQueens	\$ 68.00	\$ 30.00	\$ 350.00
11 10K 9 Italian Iniaro 2 mole big eye	572.90	235.00	2,585.00
8 1K ColorTrans Vari-beam	85.00	40.00	320.00
3 ColorTrans Maxi-Brute "6"	329.50	155.00	465.00
6 1K ColorTrans Quartz	88.50	40.00	240.00
2 4K Soft lites	325.00	150.00	300.00
2 2K Soft lites	187.70	90.00	180.00
2 ColorTrans 9 Lites	198.00	95.00	190.00
2 ColorTrans double broad	125.00	60.00	120.00
1 ColorTrans single broad	67.00	30.00	30.00
8 850 quartz lites	39.00	20.00	160.00
15 Molevators	1,339.25	600.00	900.00

GRIP

24" flex arms \$15.00 ea.
 4" 'C' clamps w/pins 2.00 ea.
 6" 'C' clamps w/pins 5.00 ea.
 8" 'C' clamps w/pins 5.00 ea.
 Baby nail-on plates 4.00 ea.
 18 x 24 scrim single 7.50 ea.
 18 x 24 scrim double 7.50 ea.
 Wall spreaders 20.00 ea.
 Sand bags 7.50 ea.
 Hand reflectors 15.00 ea.
 42" reflectors 1" 75.00 ea.
 Grip arms & heads 10.00 ea.
 This equipment is available for inspection and can be seen by contacting FOUAD SAID, 8600 Sunset Blvd., Los Angeles, Calif. 90069 (213) 652-4800

SYNC BEEP-1/4 inch tape prerecorded with high-level 1000 cyc. tone, backed with special pressure-sensitive adhesive for quickly affixing visual and audible sync indication on any magnetic film or tape. Industry-wide acceptance. Send \$2.50 cash, check or money order for postpaid packet containing 20 strips totaling 100 35mm frames. D. P. UPTON CO., P.O. Box 5052, Tucson, Arizona 85703

STUDIO PRODUCTION EQUIP.

CANON SCOOPIC demonstrator \$795. Folding shoulder pods, new \$55. GORDON YODER, INC. 2840 Reward Lane, Dallas, Texas 75220

AT HELIX—The home of the Hasselblad—For people who want the best and don't mind paying less for it. Mint like specials.

16mm Eiki sound projector \$695.00
 Bell & Howell 16mm Filmosound projector 375.00
 Bell & Howell 16mm Filmosound 1535R, new, demo 475.00
 Bell & Howell 16mm Specialist sound projector 495.00
 Bell & Howell 16mm Filmo 70DA body 135.00
 Bell & Howell 16mm 70DA body with 15mm f2.5 Ektar, 25mm f1.9 Taylor Hobson and 75mm f:4 Telate 225.00
 Bell & Howell 16mm Filmo 70DR with 3 lenses: 25mm f1.9 Supercomet, 17mm Wollensak f2.5, 75mm f2.5 Angenieux 325.00
 Canon Scoopic 16, like new, complete with case, filters, battery and charger 650.00
 Beaulieu RB16 with 17/68 Angenieux f2.2 with grip, battery charger and battery, like new 1,095.00
 9.5-95mm f2.8 Angenieux zoom Bolex Rex mount 895.00
 17.5 to 70 Pan Cinor f2.4 Arri mount 149.50
 Above with B & S C adapter 159.50
 17 to 85 Vario Switar compact f3.5 for Bolex reflex 199.50
 Beaulieu Synchro Pilot 60 125.00
 Extra! Cine Special, late model 1 with case and masks and two telescopic finders in excellent condition, mint 315.00
 On hand—H-8 Bolex Reflex cameras with assorted lenses, write your need. Also, 4008Z/4008ZII/ new Leicina Super RT1 on hand at Helix special prices. What have you to trade? Call, write director of sales, Selwyn S. Schwartz, HELIX CAMERA, LTD., "Pro shop to the industry", 679 No. Orleans, Chicago, Ill. 60610 (312) 944-4400. Major bank cards accepted.

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THE CAMERA DOCTOR repairs Arris, Eclair, Mitchells. Call ALAN GORDON ENTERPRISES, 1430 No. Cahuenga Blvd., Hollywood, Calif. 90028 (213) 466-3561

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REPLACE YOUR MA-11 amplifier with our new 3 ounce, solid-state, miniaturized "amp-in" amplifier. Smaller than a cigarette pack! Adaptable to all Auricon C.V. conversions. Only \$795 complete. Available for immediate delivery. Write or call for detailed brochure. MAX GORDON MOTION PICTURE EQUIPMENT, 135 So. La Brea, Los Angeles, Calif. 90036 (213) 938-3858. Specialists in all major brands of equipment for the TV-news-film industry.

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FILMMAKER SEEKING POSITION with cinema, television, or industrial organization. BS Cinema and Television, MSU; minor Physics. Sample film available. DEXTER LAUBACH, Carter, Montana 59420

SALES POSITION in motion picture supply, serious amateur 16mm cinematographer, 25 years extensive sales experience, in another field. Western Conn., southeastern N.Y., preferred, consider relocation. Box 1741, AMERICAN CINEMATOGRAPHER

SITUATIONS AVAILABLE

PART TIME AND SUBSTITUTE instructors required for Los Angeles area educational institution. Cinematography, editing, sound, directing, aesthetics, finance. Experience preferable to degree. Will not conflict with professional assignments. Send resume to AMERICAN CINEMATOGRAPHER, Box 1742.

WANTED: SCRIPT WRITER for documentary on famous artist. ROY WIEHORST, 5037 Bluff Place, El Cajon, Calif. 92020

WANTED

WANTED—16mm sprocketed film magnetic recorder in operating condition have unused Pathe AT-16 for possible trade. AL HORLEY, 7622 Lynn Dr., Chevy Chase, Md. 20015

WANTED MAUER 16mm camera, B&H 400 ft. camera, Cine Special 200 ft. film chamber. JAY H. SCHIFF, 500 Cornelia Ave., Chicago, Ill. 60657

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 40 Kero Rd., Carlstadt 07072

WANTED: ACME 16mm animation camera, motor, lens; equipped for bi-packing. Write or call MICHAEL D. MUSSELMAN, 4905 E. Missouri, Denver, Colo. 80222 (303) 756-1630

16mm SYNC CAMERA (Arri S, BL or Eclair NPR), lighting and editing equipment (Siemens proj., Magnasync recorder, etc.) Private—will pay cash (212) 477-5668

MISCELLANEOUS

PROFESSIONAL CINE PRODUCTS has changed its name to GORDON YODER, INC.

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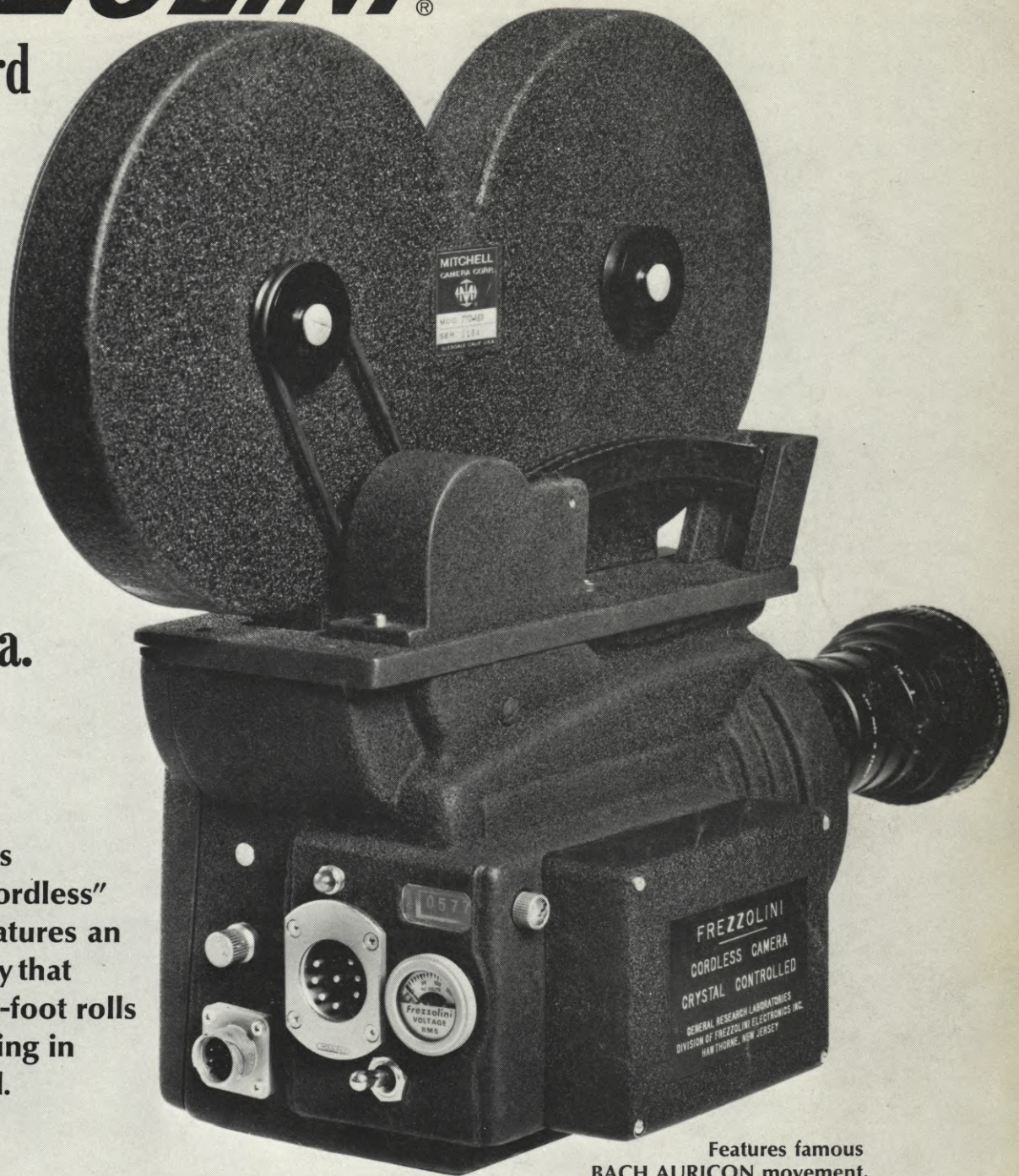
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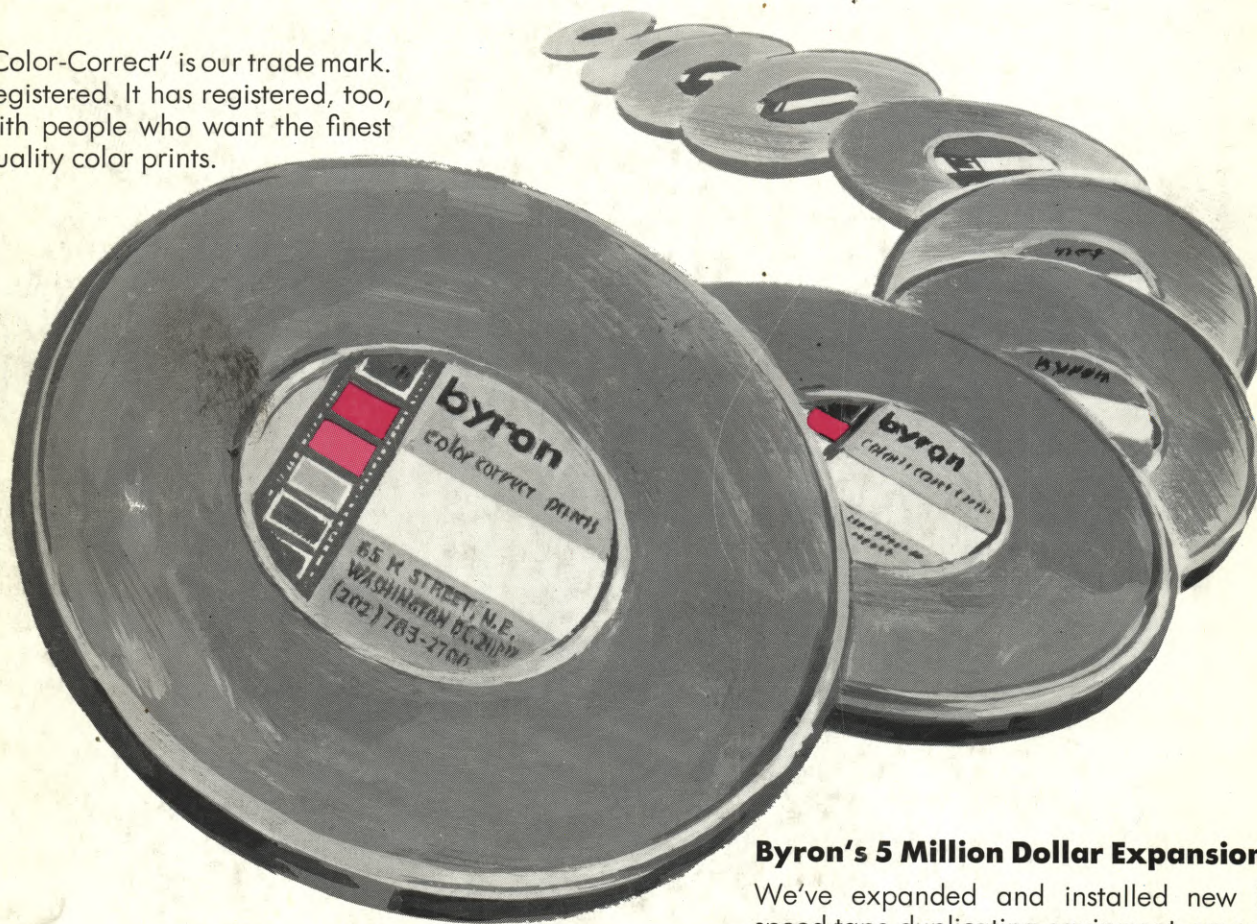
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