American Cinematographer
International Journal of Motion Picture Photography and Production Techniques
MAY 1972
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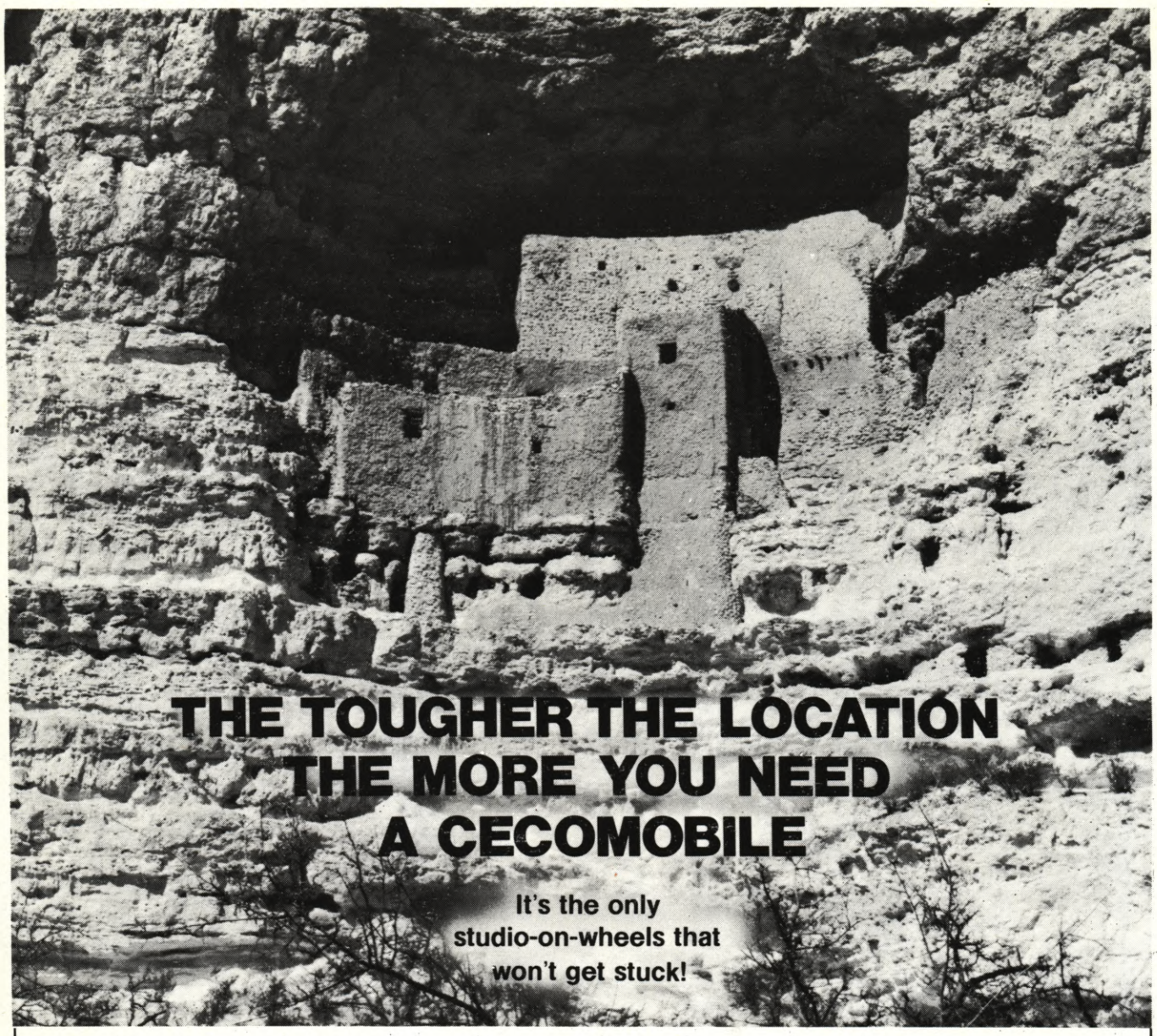

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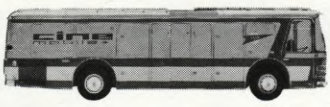

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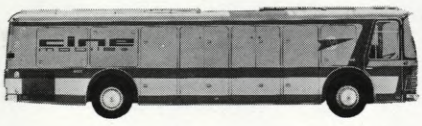

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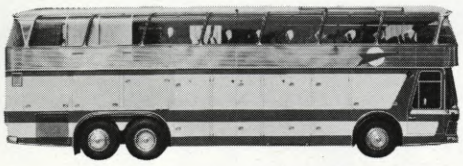

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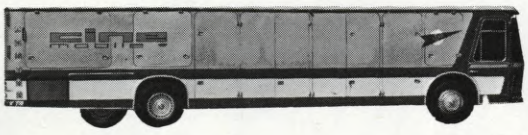

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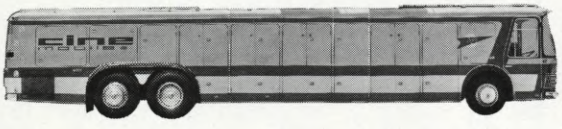

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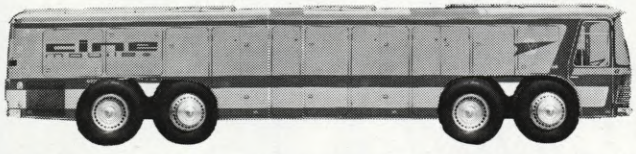
6 WHEEL DRIVE



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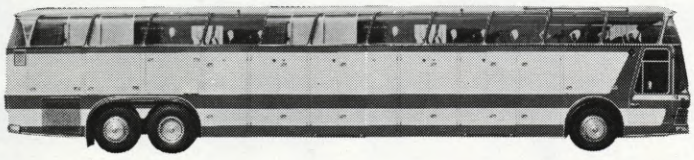

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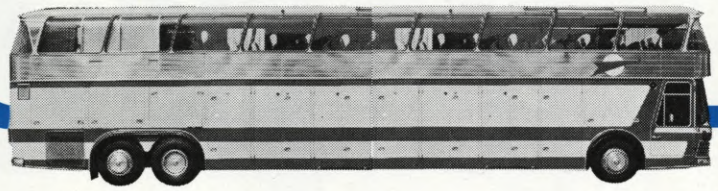

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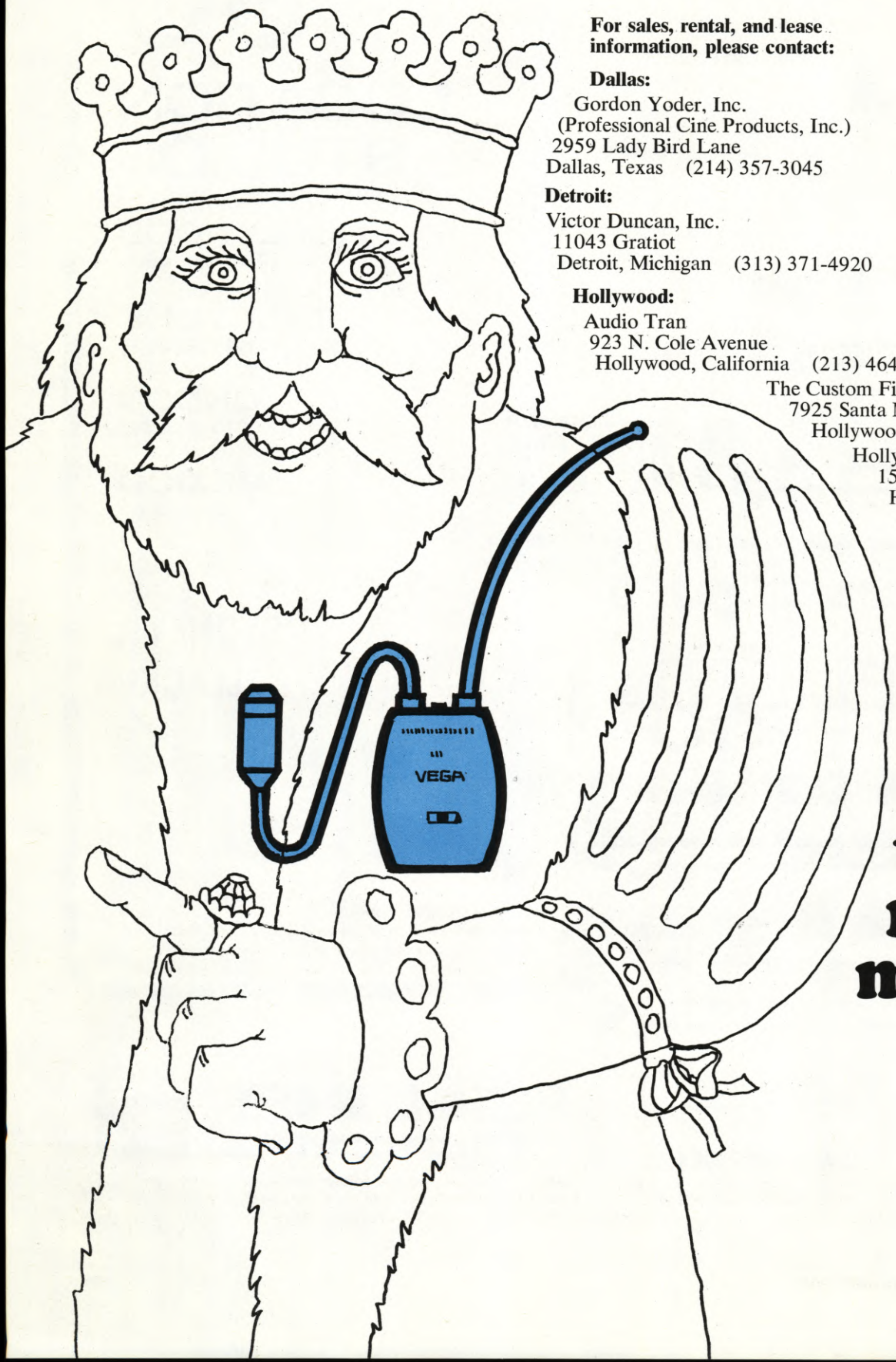

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MAY, 1972 VOL. 53, NO. 5

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• FEATURE ARTICLES

• DEPARTMENTS

ON THE COVER: A stylistic interpretation of the Academy Award "Oscar" statuette, to symbolize the glamour and excitement of the industry for which it represents the highest achievement. Design and photography of the cover and Pages 490-491 by Perri & Smith.

AMERICAN CINEMATOGRAPHER, established 1920, in 53rd year of publication, is published monthly in Hollywood by ASC Holding Corp., 1782 North Orange Drive, Hollywood, California 90028, U.S.A. **SUBSCRIPTIONS:** U.S. $7.00; Canada, foreign, including Pan-American Union, $8.00 a year (remit International Money Order or other exchange payable in U.S.) **ADVERTISING:** rate card on request to Hollywood or New York office. **CHANGE OF ADDRESS:** notify Hollywood office promptly.

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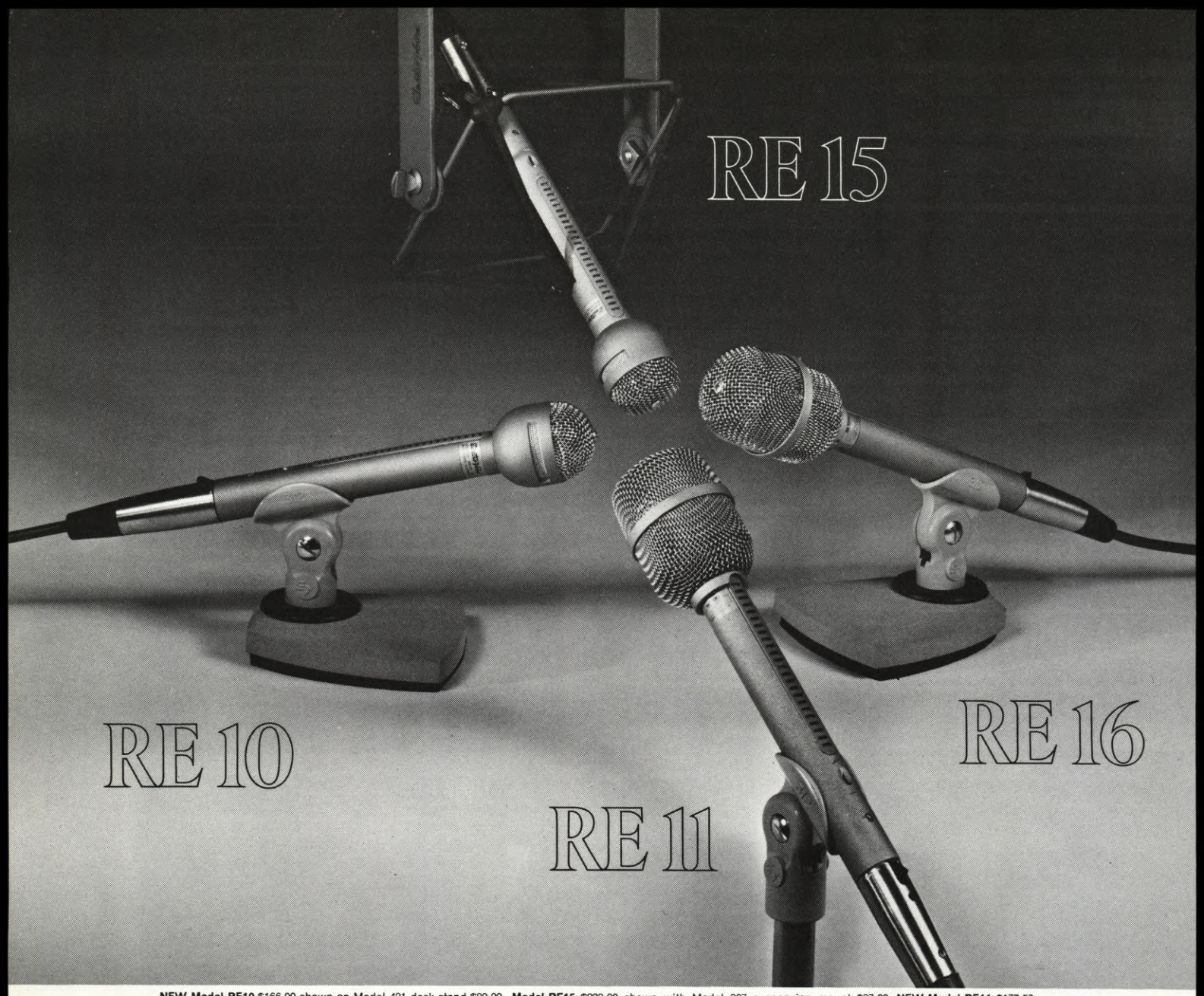

NEW Model RE10 $166.00 shown on Model 421 desk stand $20.00. **Model RE15** $283.00 shown with Model 307 suspension mount $37.00. **NEW Model RE11** $177.50, shown with Model 311 snap-out stand adapter $7.00. **NEW Model RE16** $294.50, shown on Model 421 desk stand $20.00. List prices shown. Normal trade discounts apply.

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Whether performers almost swallow the microphone, wander far off-mike . . . or even move around to the back . . . you'll still get the same smooth response. Only the level changes.

Once you set equalization it remains constant. You have full assurance that tonal balance won't change between the dress rehearsal and the final performance, no matter what the talent does.

Improved Cardioid Pattern

Only acoustics and noise can limit you. Yet even here these new E-V microphones gain an advantage from the super-cardioid pattern that provides better sound control than ordinary cardioids. With maximum rejection 150° off axis, it is easier to eliminate unwanted sound while maintaining normal stand or boom microphone positions. There's also an integral bass-tilt circuit to cut rumble below 100 Hz. when needed.

Now Select from Four Models

In addition to the original RE15, we've added the RE16. The same fine microphone with an external "pop" filter to solve the problems of ultra-close miking.

The new RE10 is the economy version of the RE15. The same concept and quality, but for slightly less rigid requirements. And the RE11 is the lower cost twin to the RE16.

These four great cardioid microphones give you new freedom to head off sound problems before they start. Your E-V microphone headquarters has them waiting. Choose today.

*U.S. Patent No. 3,115,207. Trade mark registered.

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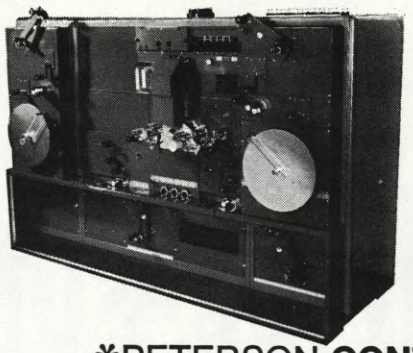

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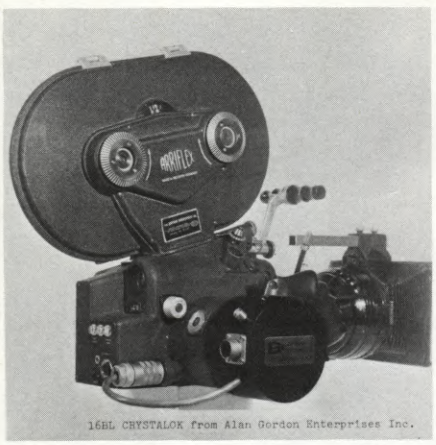

16BL CRYSTALOK from Alan Gordon Enterprises Inc.

NEW CRYSTAL CONTROL ACCESSORY FOR ARRIFLEX 16BL

The new 16BL Crystalok, an accessory which makes crystal sync recording possible with Arriflex 16BL cameras equipped with Universal motors, is now available from Alan Gordon Enterprises Inc., according to Grant Loucks, senior vice president.

Designed and developed by the Academy Award-winning Cinema Products, 16BL Crystalok requires no modification of the BL camera or battery. The small, compact unit attaches to the camera in seconds and is ready to operate.

A switch on the Crystalok permits shooting at 24 fps in crystal sync or at variable speeds ranging from 14 to 48 fps.

Price of $775.00 is several hundred dollars less than its nearest competitor, Loucks said.

•

AFI OFFERS EDUCATION SCHOLARSHIPS

The American Film Institute has announced that it will award up to seven scholarships this year to outstanding graduate students completing work in masters and doctoral programs in film and television education.

The scholarships will be awarded to graduate students of high academic achievement who hold unusual promise as scholars and teachers of film and television.

The AFI will award $3,000 to doctoral candidates and $1,800 to masters candidates preparing for a teaching career in film/TV.

Any U.S. citizen or permanent resident enrolled in full-time graduate study at an American college or university is eligible. Applicants are invited to submit to the AFI a curriculum vitae and academic transcript together with a thesis or dissertation proposal, two letters of recommendation, and an essay explaining why they have chosen to make the study of film/TV their profession.

Applications will be accepted through May 15, 1972, by the AFI Education Programs, 1815 H Street, N.W., Washington, D.C. 20006. A committee of American Film Institute advisors will review the applications.

Scholarship winners will be notified no later than May 30.

For further information, contact: Sali Ann Kriegsman, Washington, D.C., (202) 347-9311; Suzanne Salter, New York (212) 421-6720; Richard Spittel, Los Angeles (213) 277-3744.

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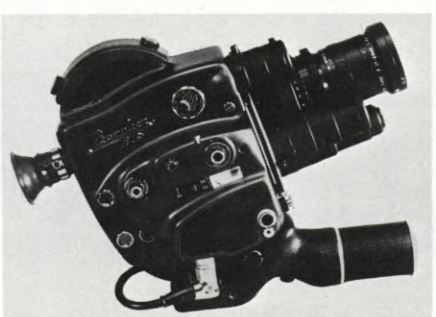


HERVIC INTRODUCES NEW BEAULIEU R16B(PZ) WITH ANGENIEUX 17-68MM ZOOM LENS

Hervic Corporation/Cinema Beaulieu announces the introduction of the new Beaulieu R16B(PZ) 16mm camera with built-in power zoom . . . coupled to the now available Angenieux 17-68mm zoom lens, f2.2 (providing an infinitely variable zoom range from 3 to 15 seconds). Ultra light weight, extremely compact and designed to enable you to maneuver quickly (especially in large crowds) . . . without the bulk and protrusion factors of larger sized zoom lenses.

With the Beaulieu R16B(PZ) with Angenieux 17-68mm zoom lens, zoom speeds can be changed while the camera is running. The built-in power zoom can be manually overridden when desired. Zoom speed is continuously smooth and even, with instant and positive Start-Stop. Power Zoom controls are ideally located for the cameraman's convenience in operation.

An additional new exciting feature is the fully automatic Pre-Focus control. Fingertip pressure on the Pre-Focus control button instantly and automatically zooms the lens out to its maximum telephoto position, and—at the same time—automatically opens the diaphragm to its maximum aperture. The camera operator is instantly provided with the shallowest possible depth of field required for ultracritical focusing.

Some of the other features found on the new Beaulieu R16B(PZ) with Angenieux 17-68mm zoom lens are:

- Fully Automatic Exposure Control System
- Lens Interchangeability
- Mirrored Shutter
- Extremely Bright Reflex Viewfinder
- Camera Body Weight: 4¼ lbs.
- Plus a full range of professional accessories, including a "sync" generator and 200-ft. daylight load 16mm magazine

The new Beaulieu R16B(PZ) 16mm camera with built-in power zoom and Angenieux 17-68mm zoom lens is priced at $1980.00.

(The Beaulieu R16B(PZ) 16mm camera with built-in power zoom is *also* available with an Angenieux 12-120mm zoom lens, f2.2 . . . and priced at $2611.95.)

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

•

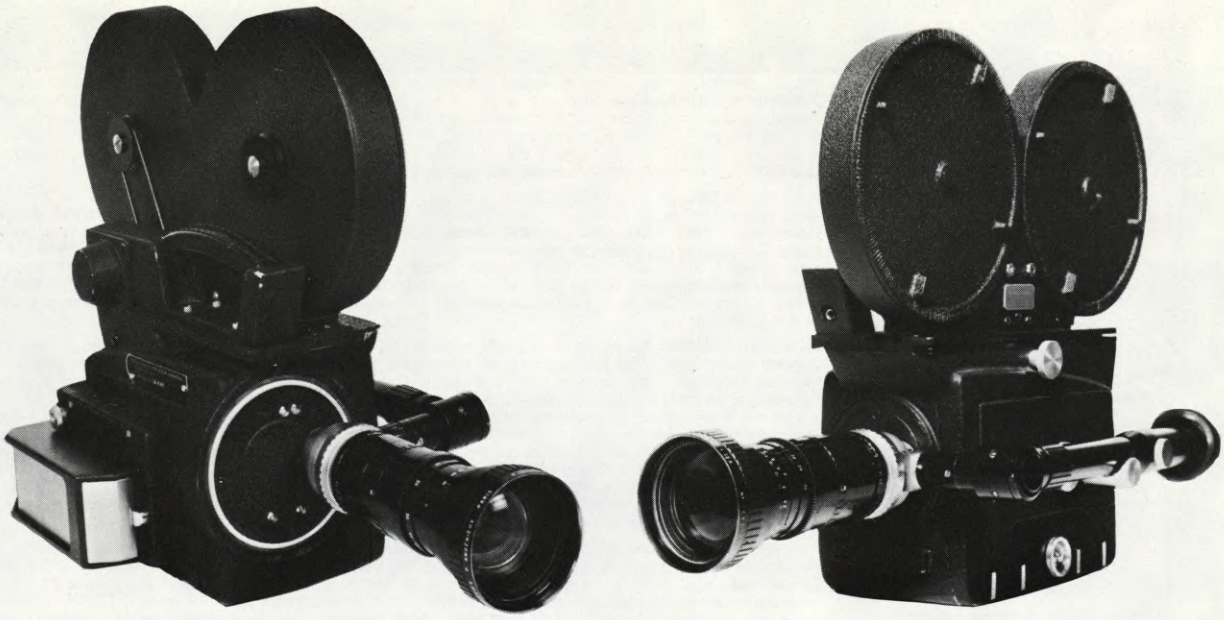
AFI/KENT SCHOOL OFFER THIRD ANNUAL SUMMER FILM INSTITUTE

For the third consecutive year, The American Film Institute will co-sponsor an intensive 15-day summer institute for film educators at Kent School in Connecticut. Again this year, the Summer Film Institute is being held in cooperation with the Connecticut Media Experts and Novices, a regional organization of media educators. The course runs from August 12 through 27 and is designed for educators on all grade levels interested in film studies.

Three areas of scholarship will be covered: an examination of film study techniques, an advanced course in film history and criticism, and a filmmaking workshop. Tom Andrews, Director of the Kent/AFI Summer Film Institute, will lead the section on methods of implementing film courses in the classroom.

Film critic Hollis Alpert and screenwriter Eleanor Perry (DAVID AND

Continued on Page 561



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Your Auricon won't look much different after it Crystal Modification because most of the changes are internal. But, your news cameraman, your repair department and management will immediately be aware of the changes in your camera because of the following unique features:

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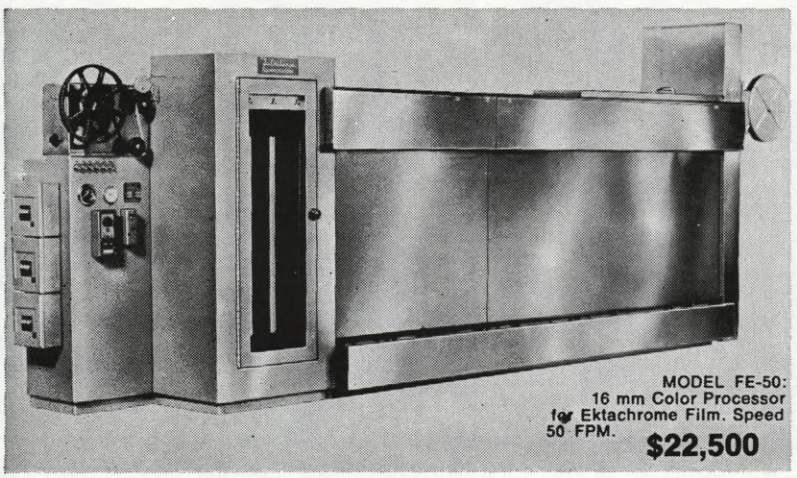
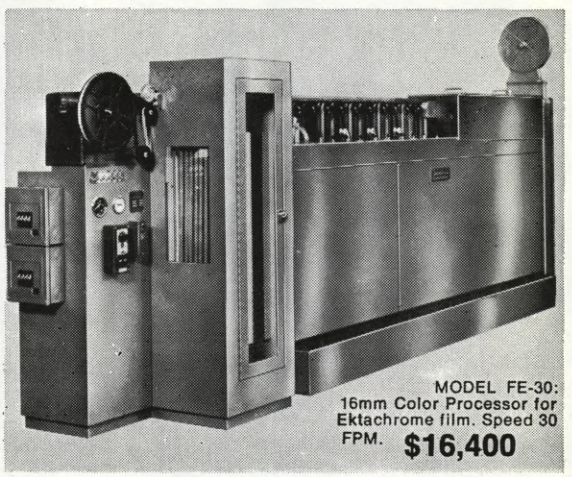


MODEL FE-50: 16 mm Color Processor for Ektachrome Film. Speed 50 FPM. **$22,500**



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TV Stations: WAPI-TV, WHP-TV, WMAL-TV, WXYZ-TV, WWL-TV, WMAR-TV, WJXT-TV, KETV-TV, WTOP-TV, WEAT-TV, WCKT-TV, WAVE-TV, WAVY-TV, KTVI-TV, WCPO-TV, KTAR-TV, WSYR-TV.

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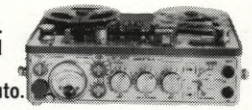

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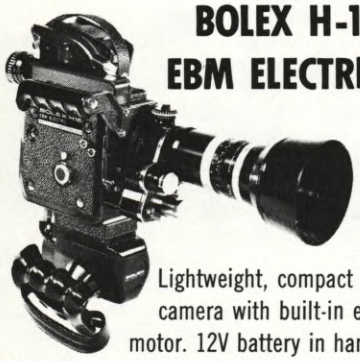

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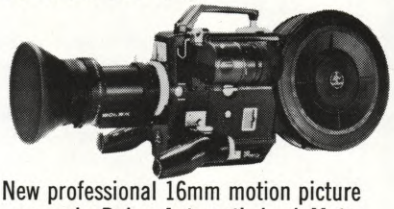

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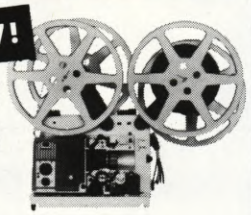

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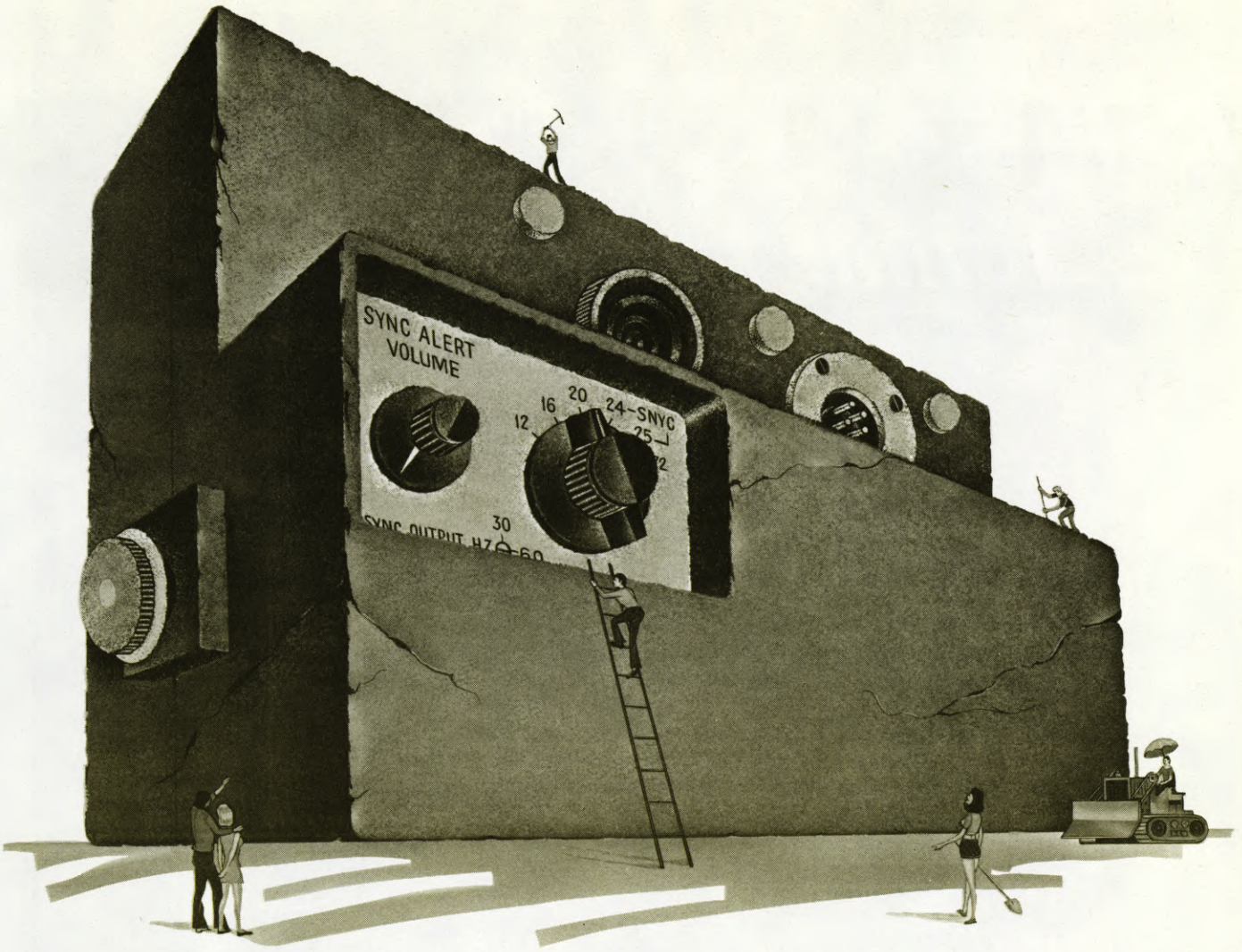

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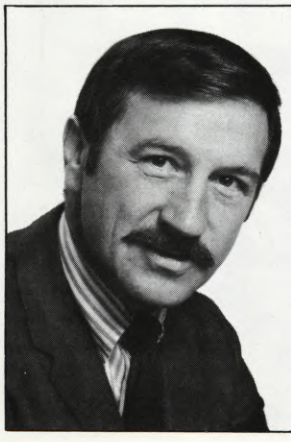

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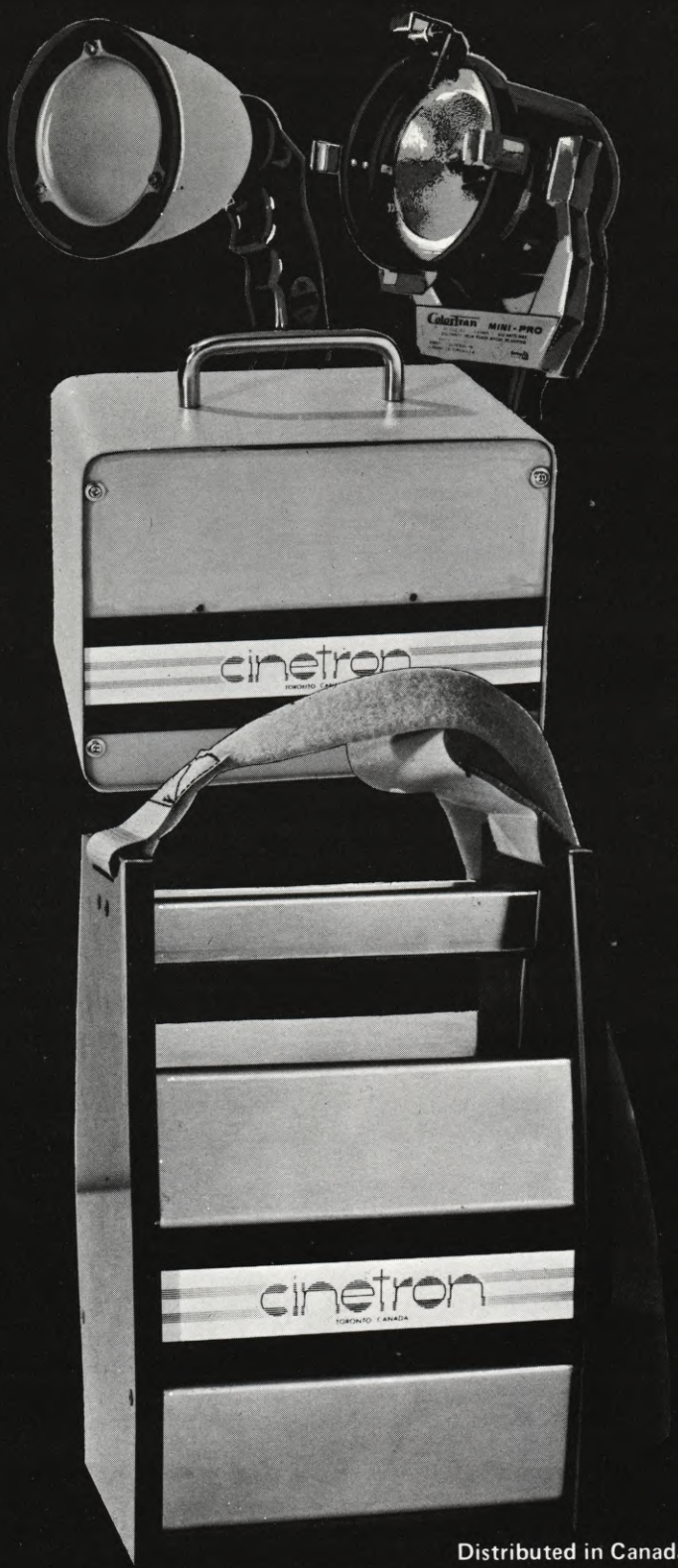

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"The Sound Scoopic 200 is truly designed for one man use... its portability and versatility make it just great."
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"...it's more rugged than I had anticipated."
Jim Elrod, Ass't. Dir. of Operations, WMAZ-TV, Macon, Ga.

"...very pleased with the Sound Scoopic 200... has the best combination of operating features...we have also discovered that the Sound Scoopic 200 is far more tough and rugged than we thought..."
Bill Manly, Director of Photography, WMAZ-TV, Macon, Ga.

"lightweight, portable... really the fastest handling news camera in the industry"
Betty Chadwick, Chief News Photographer, WTHI-TV, Terre Haute, Ind.

"For speed and portability it's just fine... has fully automatic exposure and sound systems that really work"
Jim Austin, Ass't News Director, WFTV, Orlando, Florida

"...and it's the only camera built for sound news when you're in a hurry and on the run... we've more on order now"
Jay Beeler, News Director, WBIR-TV, Knoxville, Tenn.

"It's the only camera to shoot the news on the run with ...great for speed and portability"
Fred Gault, Jr., News Director, WRCB-TV, Chattanooga, Tenn.
Incidentally, Fred was the first owner of a Sound Scoopic 200 in the U.S.A.

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Robert Stoldal, News Director, KLAS-TV, Las Vegas, Nevada

"...very versatile, very portable. It's the one camera that handles both set-up sound and grab shots"
Bill Gordon, News Director, WPTV, West Palm Beach, Florida

This is just a brief sampling of the many, many favorable comments we receive by users of our Sound Scoopic 200. Many other TV stations use and enjoy the Sound Scoopic 200 but it's against their station policy to endorse in print any kind of product. A list of all Canon Sound Scoopic owners is available upon request.

And here's a list of authorized Canon Sound Scoopic 200 dealers.

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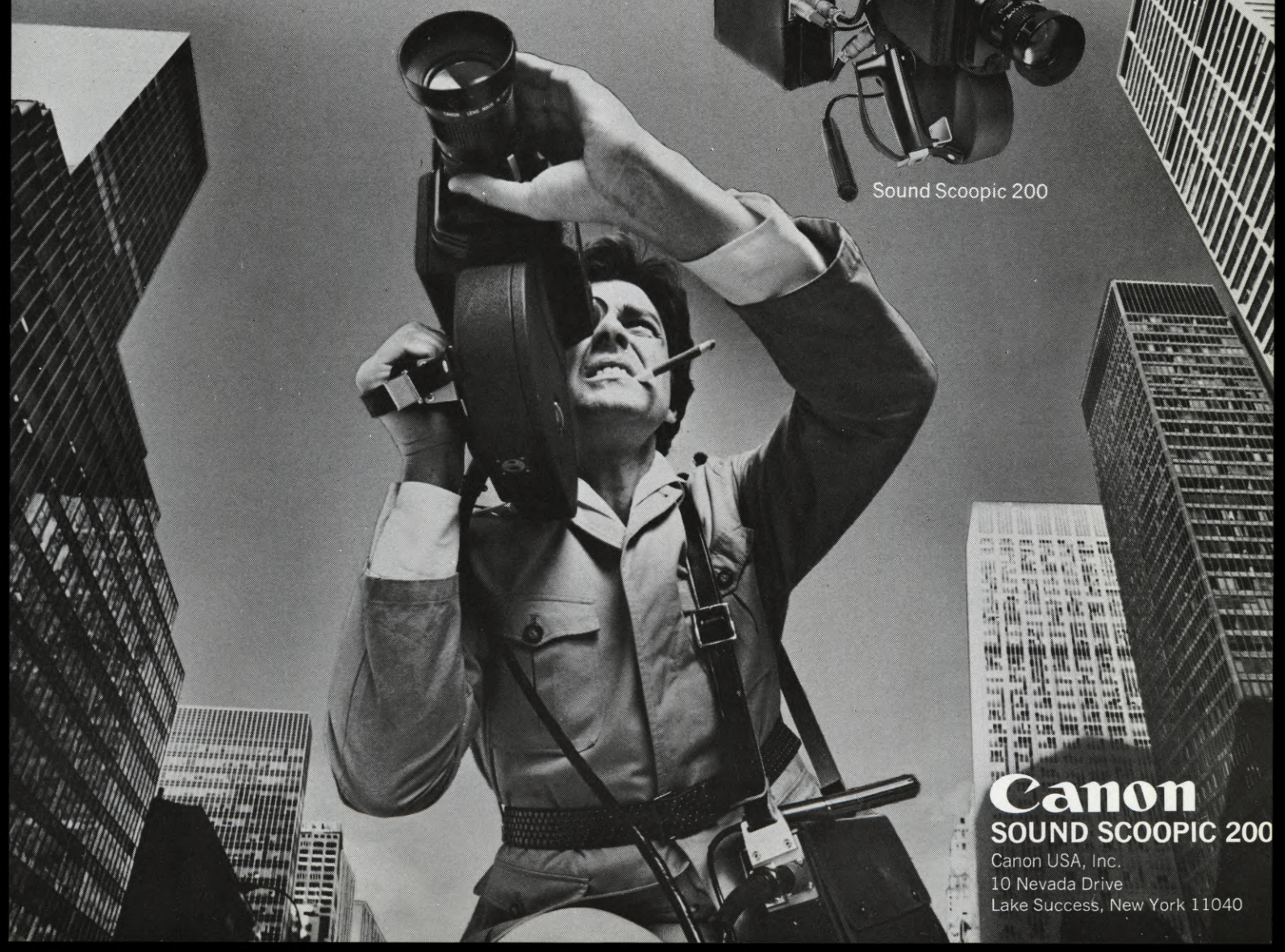

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SOUND SCOOPIC 200
Canon USA, Inc.
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Lake Success, New York 11040

CINEMA WORKSHOP

By ANTON WILSON

REFLEX VIEWING SYSTEM CALIBRATION

In 1948, Robert Flaherty was the first cinematographer in this country to use a handheld reflex camera for shooting a feature film ("LOUISIANA STORY"). Despite the fact that he had been making films for over a quarter of a century, he said that this new camera made him feel like a beginning film student again. The reflex camera opened up so many new avenues of creativity that even the seasoned cinematographer began to develop new techniques to exploit the flexibility of this new viewing system.

The great response to such a viewing system is understandable. In essence, the cameraman's eye shares the exact same optical system with the film itself. The cameraman can focus, frame and compose for his eye with the confidence that the identical image that he sees is being recorded on the film. There is a catch, however. The cameraman is actually viewing a ground glass and not the film itself. The system operates as designed only if the ground glass is in the exact same position as the film aperture, relative to the optical system (lens and shutter). If the ground glass is even slightly out of adjustment, the reflex system is rendered absolutely useless. When the image is sharp in the viewfinder, it can be totally out of focus on the film. The cameraman can be viewing a tight close-up of a pair of lips and wind up with a big nose on the film. It should be apparent that the professional cinematographer must periodically check the alignment of his reflex system in order to assure that his creative efforts will be recorded as he sees them.

There are basically two adjustments; framing and focus. Two simple film tests can quickly determine if the ground glass is correctly aligned in both of these planes.

The step chart test is used to check the focus calibration. The "step chart" is very easy to construct. It consists of three "resolution targets" affixed to a single board or chart but on three different planes. In FIGURE #1(a) it can be seen that the three targets, when viewed from the camera, appear directly above one another. However, a side view reveals that the top target is affixed directly to the board, the middle target is affixed to a block so that it protrudes approximately one inch forward, and the bottom target is affixed to a block that protrudes twice the distance of the middle target. To make the film test, a fixed-focal-length lens should be used, preferably a 50mm with 16mm cameras, and a 100mm lens with 35mm cameras. The chart should be placed as close as possible to the camera, usually about three feet, and lighted in such a way as to achieve an almost wide open iris. The lens should then be focused *very critically* on the middle target. Only several feet of film need be exposed. The processed film should be viewed under a microscope. However, a powerful magnifier can sometimes suffice.

If the ground glass is properly adjusted, the center target should be razor sharp and the upper and lower targets should be *equally* soft (slightly out of focus).

If the center target is slightly soft, and one of the outside targets is significantly softer than the other, the ground glass is out of adjustment. If one of the outside targets is actually sharper than the center target, the ground glass is way out of adjustment. It is a good idea to refocus several times during the original filming of the test to cancel out any errors introduced by the person focusing the lens.

The framing test is equally simple to perform. A framing chart consists merely of a family of concentric rectangles (FIGURE 2). The chart is placed in front of the camera at a distance that will just slightly overfill the framing area (aperture). The chart should be carefully framed so that the center of the chart is dead center with the viewfinder. Only several feet of film need be exposed. Upon viewing the processed film the rectangles should appear centered within the frame lines. That is, the four sides of the frame should appear perfectly concentric with the photographed family of rectangles. If the photographed family of lines are not perfectly centered within the frame area, the ground glass is laterally out of adjustment.

If either of these tests indicate a misalignment, the camera should be sent to an authorized repair facility for calibration. The calibration of the optical viewing system is quite a complex process and can only be accomplished by a professional repairman with the proper equipment. Under no circumstances should a cameraman attempt to readjust the mirror shutter or the ground glass himself.

If both tests indicate proper alignment, the cinematographer can be confident that the image he composes will be faithfully recorded on the film. ■

STEP CHART

FIGURE 1A
Front View

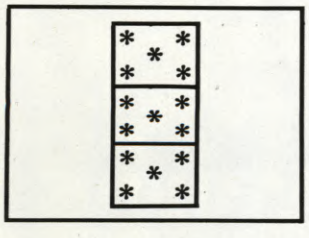
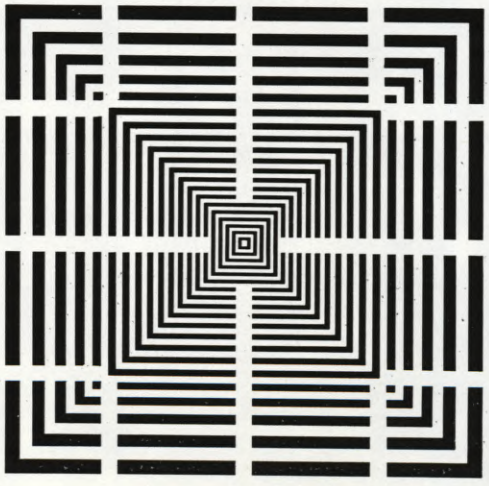


FIGURE 1B
Side View

FRAMING CHART

FIGURE 2



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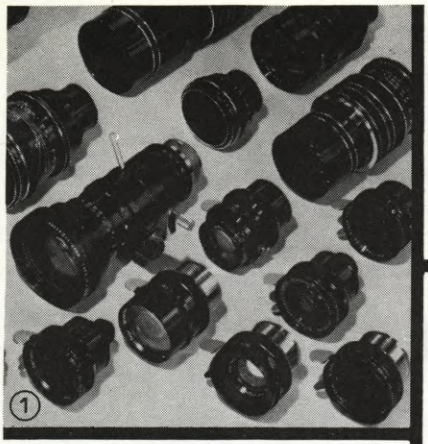

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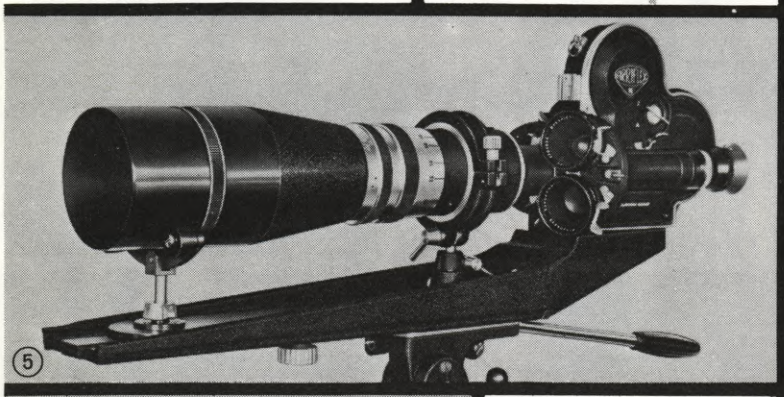

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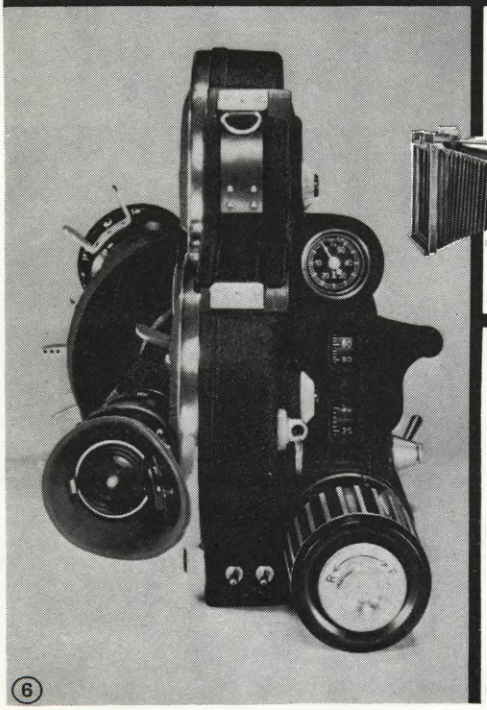

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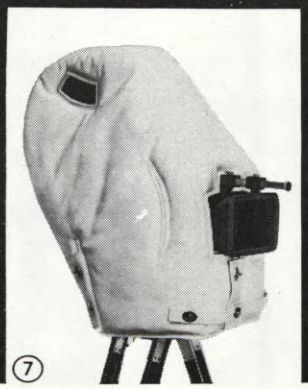

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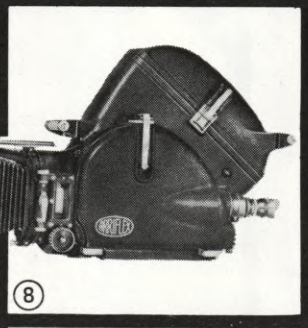

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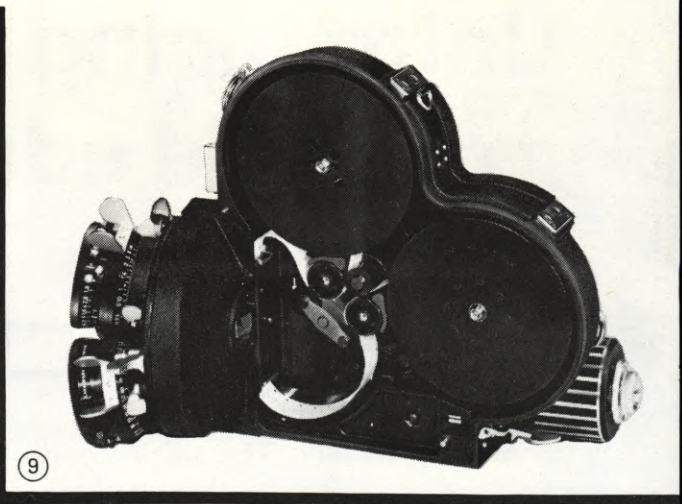

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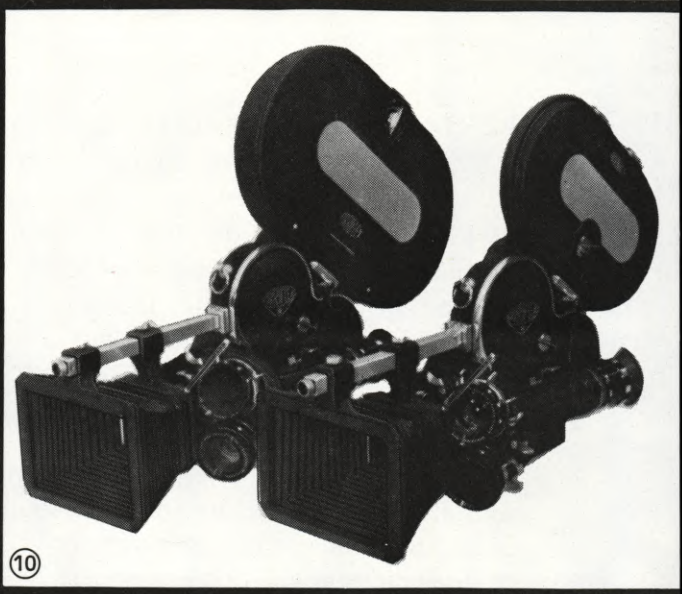

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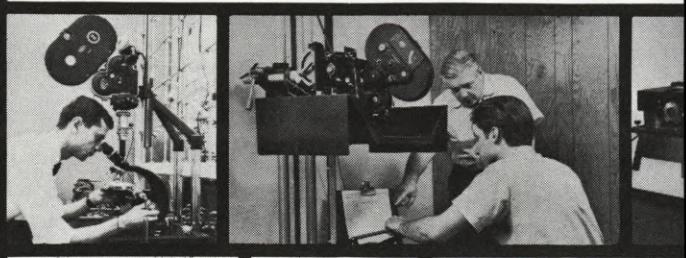

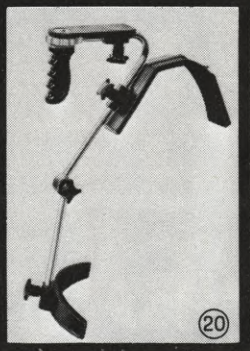

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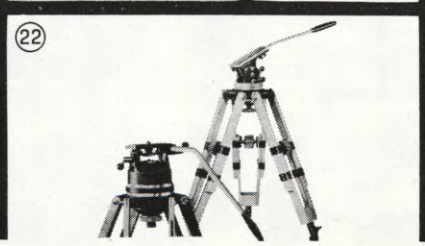

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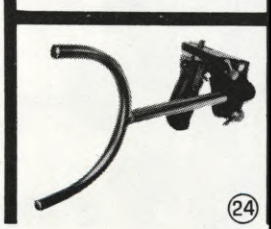

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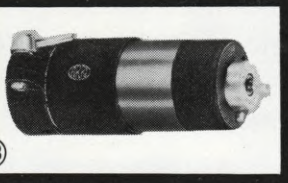
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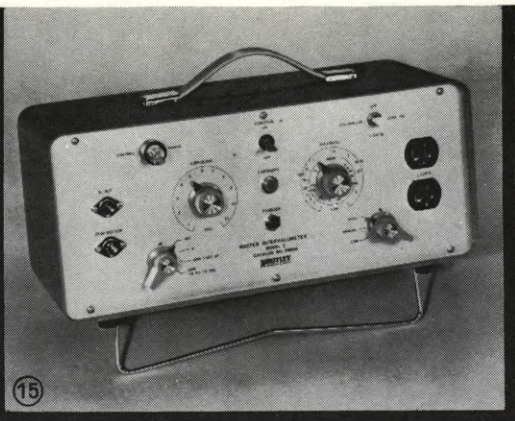
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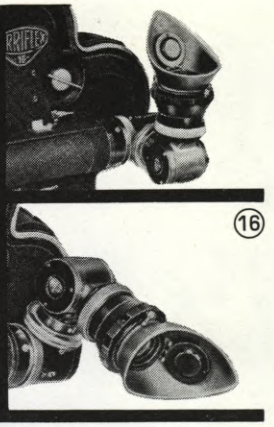

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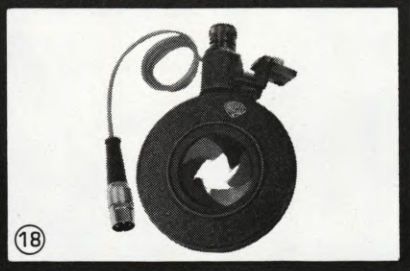
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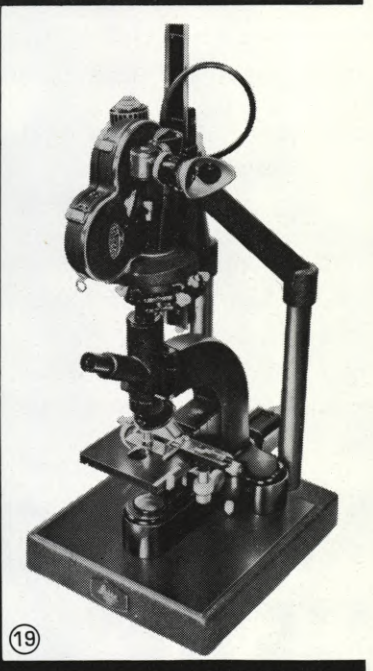
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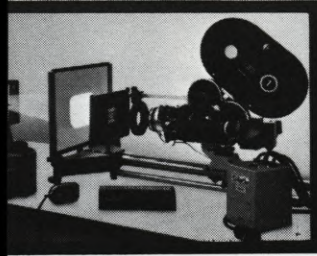

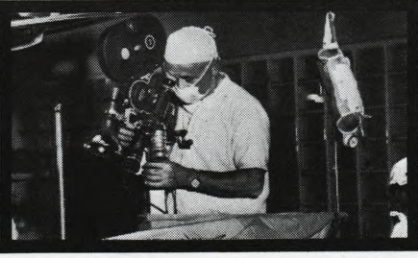

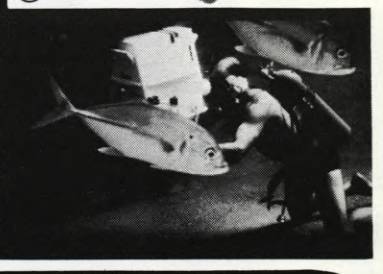

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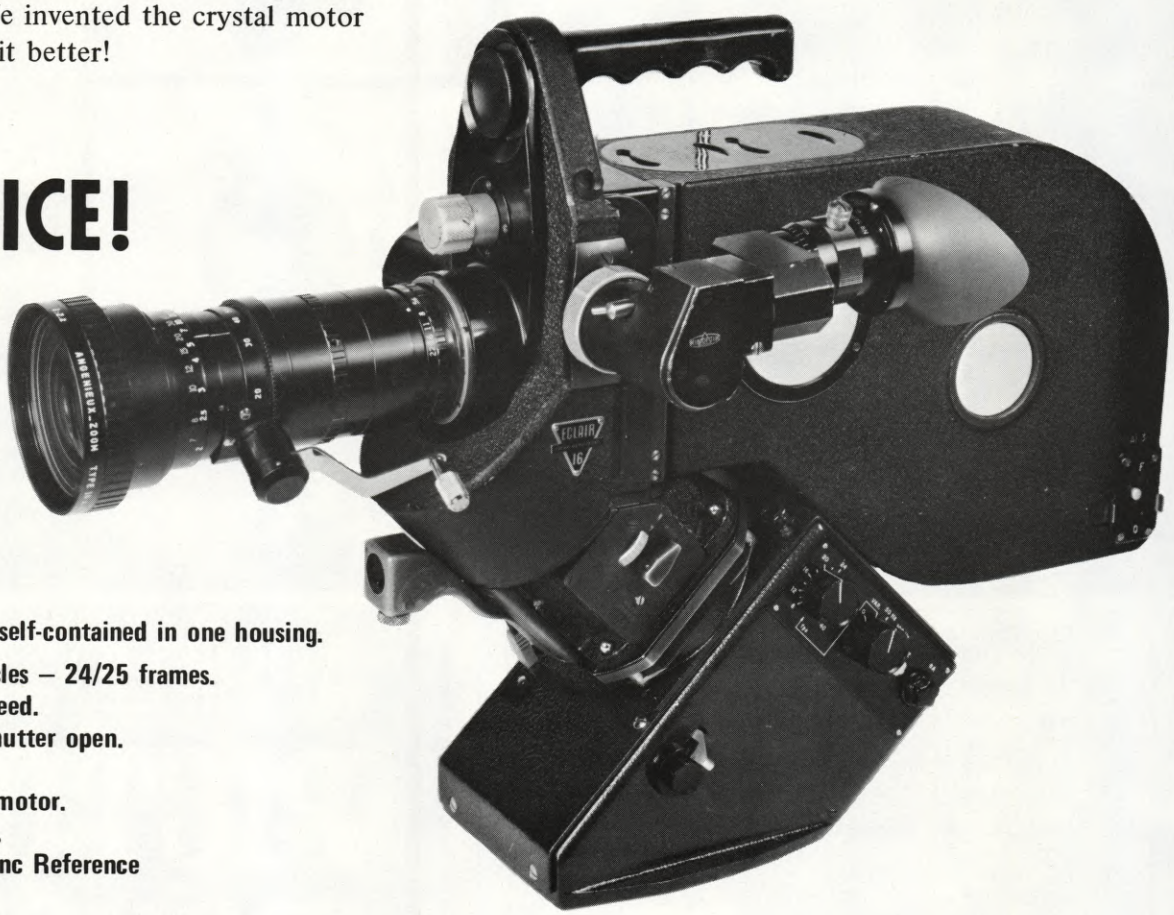

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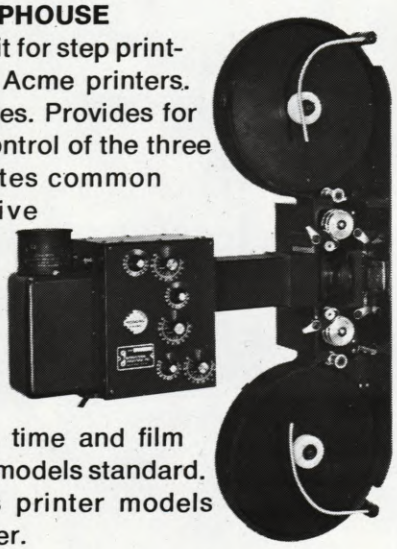

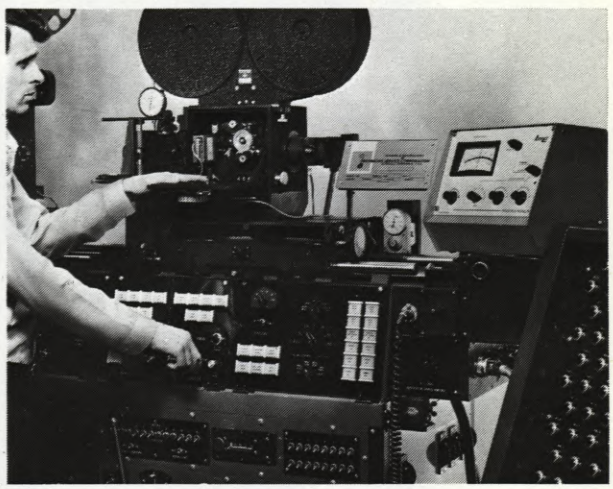

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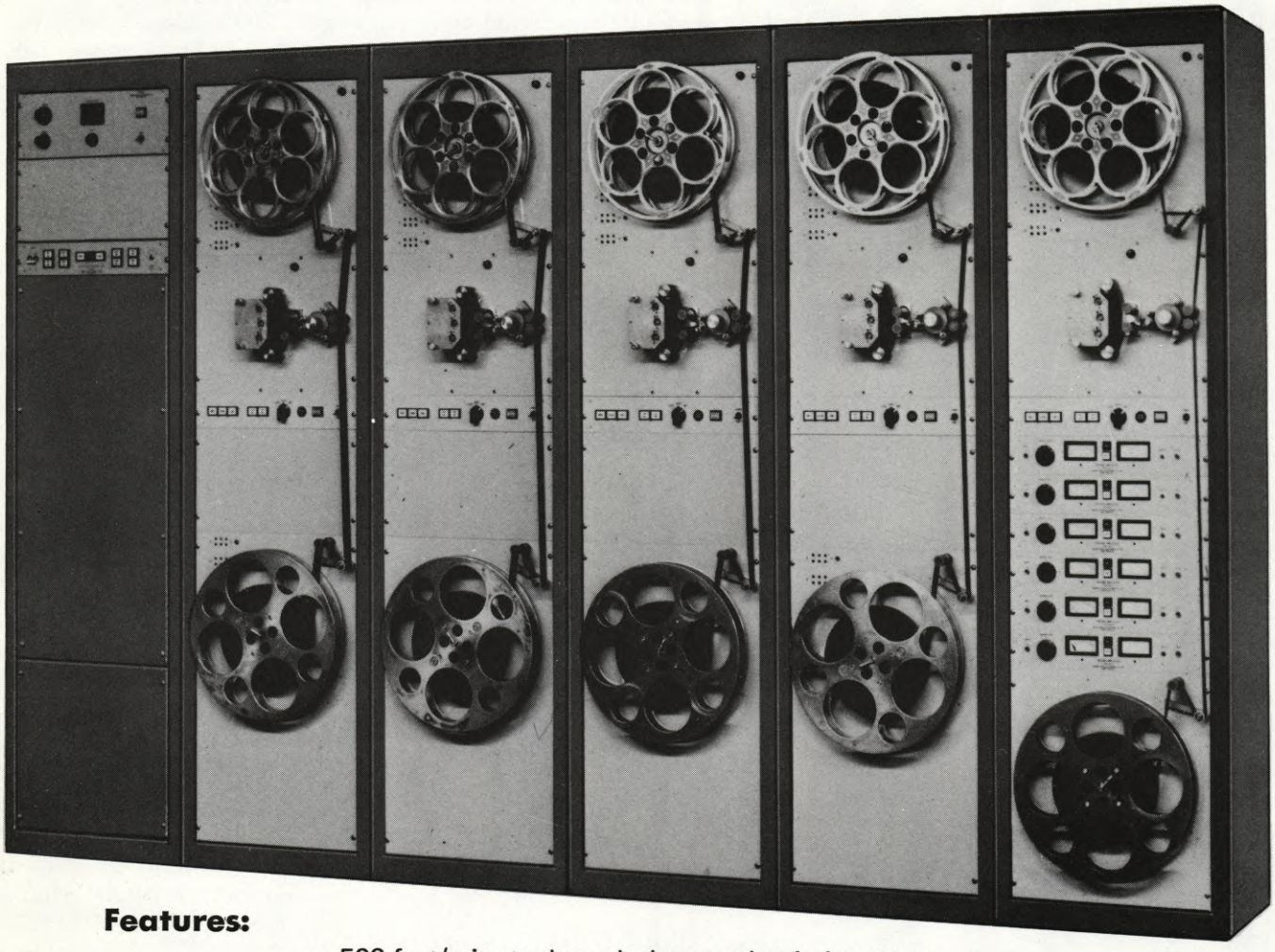

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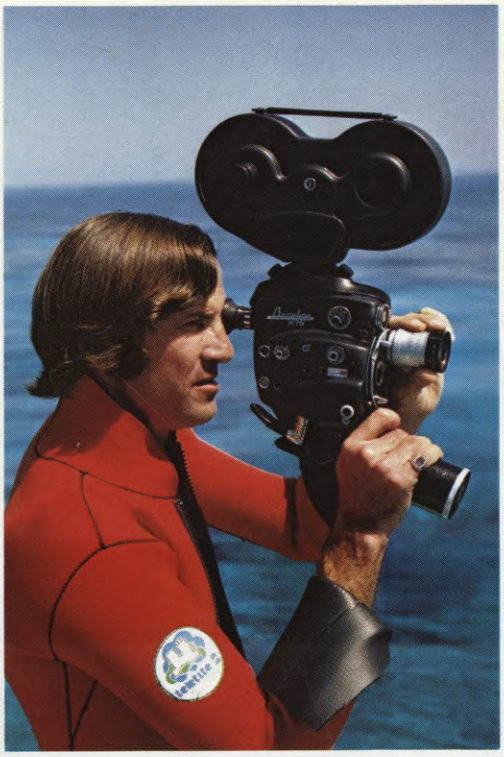

Flip Schulke—Photojournalist/Cinematographer/"Photonaut"

☐ 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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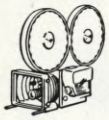

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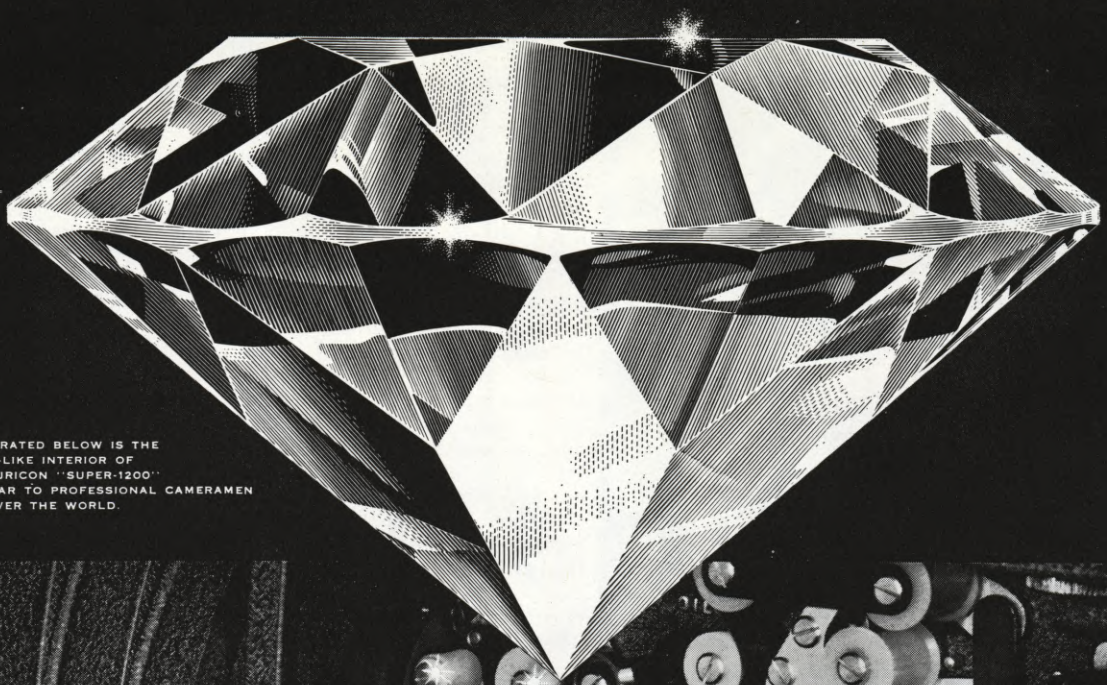

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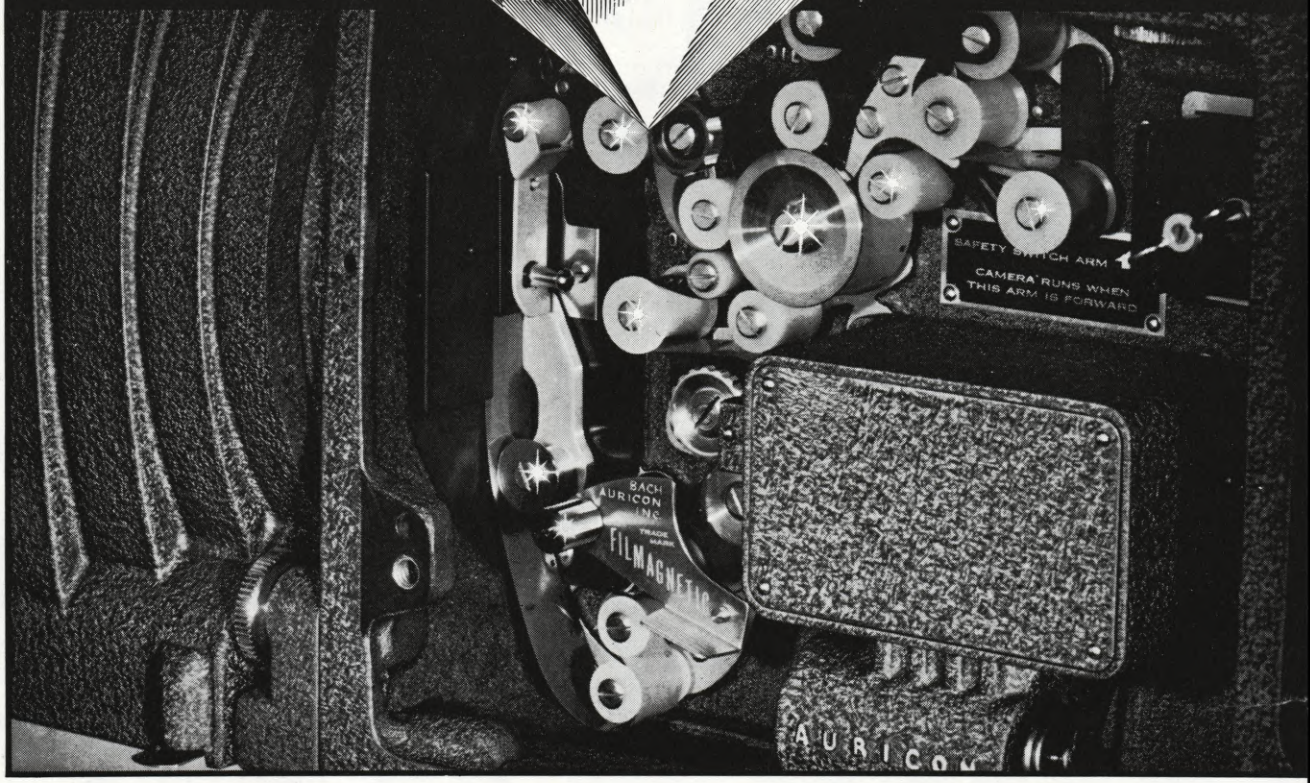

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The Single Universal Shoulder Pod the "unipod" is a lightweight shoulder mount that accepts all cameras. Easily removable between takes, it keeps the camera in the ideal shooting position while offering the maneuverability of single-shoulder construction. Used with the CINE 60 Uni-Eclair Mount, this is the only practical pod for the Eclair NPR-16.

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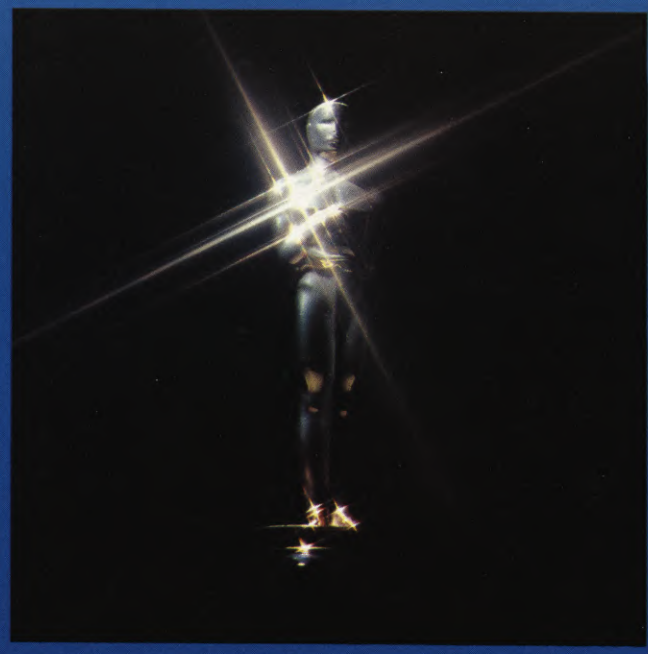
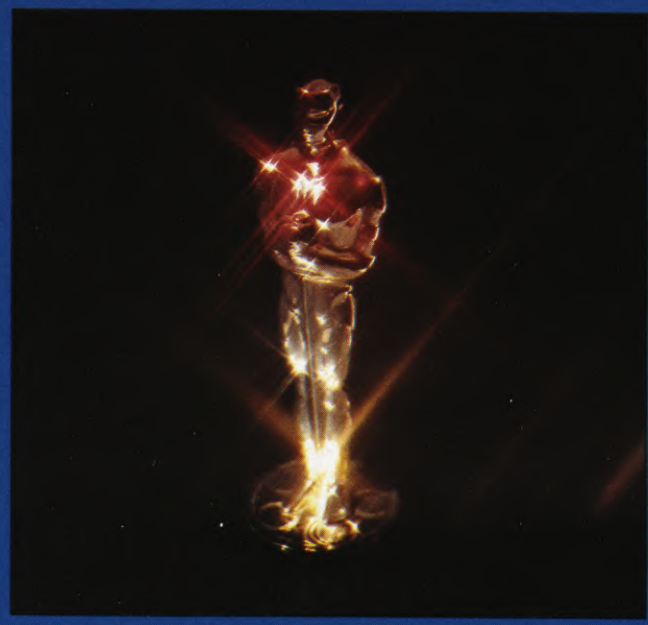
THE 44th ANNUAL ACADEMY AWARDS PRESENTATION

With exciting showmanship, Hollywood goes all out to pay tribute to the artists and craftsmen of the motion picture industry

By HERB A. LIGHTMAN





Arriving at the Dorothy Chandler Pavilion of the Los Angeles Music Center, which glowed like a giant jeweled birthday cake against the California evening sky, I treaded my way through the lines of elegant limousines, past the bleachers packed with cheering fans and into the huge chandeliered lobby, where a smart audience of formally dressed great and near-great of the film industry sipped champagne and speculated about who would win what.

It struck me that the annual Academy Awards Presentation, despite all the press-agented hoopla, is important—and even necessary—to Hollywood in several significant ways. Not only is it the occasion upon which the artists and technicians of the film industry gather to receive the accolades of their peers for jobs well done, but it is the night on which Hollywood pulls up its socks, puts its best foot forward and exudes that special glamour which has made the very name of the place a magic word for the last six decades.

This year—after twelve months of doom-and-gloom speculation as to the future of the industry—Hollywood's Big Show was especially heartening. There were no brave speeches, no whistling-in-the-dark pep talks—but there was professionalism and showmanship in abundance—as if the town were saying: "This is what we do best, and we're better at it than ever before."

All of that was evident in the staging of the Awards show, produced with taste and style by Howard W. Koch and directed by Marty Pasetta with pace and verve. Adding to the spectacle of the presentation were the lavishly beautiful mobile sets designed by Art Directors John DeCuir, Lyle Wheeler and Ray Klausen—themselves the recipients of many an Academy Award. There were spellbinding moments, such as that in which the huge stage came alive with pulsating dancers and stunning effects for the production number to

present the song which turned out to be the Oscar-winner in its category, "Theme From SHAFT".

Then there was the rousing, cheering, heart-felt standing ovation accorded an emotion-choked Charlie Chaplin to welcome him "back home" to Hollywood.

To the readers of *American Cinematographer,* because of their specialized professional interest, the "biggie" among the Awards is understandably that for "Best Achievement in Cinematography"—and this year, amidst intense competition, it went to a man who was long overdue to receive such recognition of his artistry. In awarding the coveted golden statuette to Oswald Morris, BSC, for his magnificent photography of "FIDDLER ON THE ROOF", his colleagues may very well have been paying tribute, at long last, to the entire body of his work. For Ossie Morris is more than a sure and sensitive artist of the camera; for many years he has been a consistent and daring innovator in his craft, as evidenced by his work in such films as: "MOBY DICK", "MOULIN ROUGE", "REFLECTIONS IN A GOLDEN EYE", "THE TAMING OF THE SHREW", "OLIVER", the most recent version of "GOODBYE MR. CHIPS" and "SCROOGE".

"FIDDLER ON THE ROOF" was no exception. Accepting the Award for Ossie (who was busy on a film), the picture's director, Norman Jewison, confirmed what was first reported in these pages (See *American Cinematographer,* December 1970), when he told the world-wide television audience: "Yes, it's true—he shot the entire picture through a nylon stocking."

There has been a good deal of joking about the fact that Ossie raided store shelves for stockings of a particular shade of brown, but the warm and earthy photography that ended up on the screen is perfectly suited to the telling of a story about simple peasant folk who lived close to the earth.

While on location with the company in Yugoslavia when they were shooting "FIDDLER ON THE ROOF", I watched with amazed admiration as Ossie worked through the super-cold winter nights to give his very best to the project at hand. A quiet, unassuming man (whose only wild streak is evident in the colorful hats he wears on location), he was a study in dynamic dedication. It was obvious to me that, despite the hardships inherent in such filming, he loved every minute of what he was doing. It is that kind of love that makes great pictures.

In analyzing the excellence of the photography in "FIDDLER ON THE ROOF"—brown nylon stockings aside—one must take note of the dramatic compositions, the marvelously fluid camera movement, the subtle mood lighting, the joyous exuberance with which the photography becomes one with the action. Shunning tricks and gimmicks for their own sake, the camera serves precisely what is the primary function of cinematography—

(LEFT) The Stage of the Dorothy Chandler Pavilion comes alive with pulsating dancers and stunning effects for the intricately choreographed production number to present the song which turned out to be the Oscar-winner in its category, "Theme from SHAFT". The 44th Annual Academy Awards Presentation was distinguished for its taste, style and exciting showmanship.

that of *telling the story* in the clearest and most dramatic way possible.

On location in Yugoslavia, Ossie told me: "One must never lose sight of the fact that we are making a *musical* and that there are certain pre-sold formulas which musicals are expected to follow. This I understand perfectly. However, that doesn't mean that one can't try for something a little bit different. In this case, we're attempting to combine the requirements of the musical film form with an absolutely honest realism based on the lives of these people."

His fellow actors gather around to applaud Charlie Chaplin and wife, Oona, on stage of Pavilion, as Hollywood welcomes them back.

That Oswald Morris, BSC, succeeded brilliantly in doing just that is evident in every frame of "FIDDLER ON THE ROOF"—and his peers have taken note by tendering him the highest award that the profession extends.

I join with his colleagues and many friends, both in America and abroad, in saying: "Well done, Ossie. Good show!"

While on the subject of cinematography, I feel that it is necessary to pay tribute to an area of the art that is largely ignored. I am speaking of the excellent photography that is evident in many short subjects, but which is rarely, if ever, acknowledged. This year there was one outstanding example of such unsung artistry, and I feel that it was largely responsible for the two Oscars awarded to "SENTINELS OF SILENCE". A film about the pyramids of Mexico, this stunning picture won the top award in two categories: "Live Action Short Subjects" and "Best Achievement in Documentary Production (Short Subjects)". While there were undoubtedly other cinematographers involved (whose names I do not know at this point) the aerial photography—which makes up the great bulk of the footage—was, I am told, executed by Jim Freeman. Filmed with the Tyler Vibrationless Camera Mount, it is the smoothest and most breathtaking helicopter photography I have ever seen.

To those of us behind the scenes as working technicians of the film industry, the Scientific or Technical Awards tendered by the Academy are as important as any (or perhaps *all*) of the others, since the Cinema is an art form that leans so heavily upon its technology. This year, the awards in that very special category were as follows:

CLASS I (Academy Statuette)

NONE

CLASS II (Academy Plaque)

To John N. Wilkinson of Optical Radiation Corporation for the development and engineering of a system of xenon arc lamphouses for motion picture projection.

These xenon lamphouse systems represent an advance in the state of the art in light transference providing a combination of high intensity light with excellent field uniformity for all applications of motion picture projection.

CLASS III (Academy Citation)

To Thomas Jefferson Hutchinson, James R. Rochester and Fenton Hamilton for the development and introduction of the Sunbrute system of xenon arc lamps for location lighting in motion picture production.

The Sunbrute system employs a high radiance xenon arc providing a soft flat field of equivalent daylight illumination comparable to that of the carbon arc but is more compact, lighter in weight and convenient in application.

To Photo Research, a Division of Kollmorgen Corporation, for the development and introduction of the film-lens balanced Three Color Meter.

This meter has a spectral sensitivity which is precisely matched to that of a typical color negative and predicts exposure color balance of any light source.

To Robert D. Auguste and Cinema Products Co. for the development and introduction of a new crystal controlled lightweight motor for the 35mm motion picture Arriflex camera.

This compact economical motor unit combines the motor and integrated circuitry control in a convenient hand grip. By this configuration the Arriflex camera achieves the precise speed of crystal control and retains its flexibility as a hand held camera.

To Producers Service Corporation and Consolidated Film Industries; and to Cinema Research Corporation and Research Products, Inc. for the engineering and implementation of fully automated

Oswald Morris, BSC, Oscar-winner for "Best Achievement in Cinematography" for "FIDDLER ON THE ROOF" lines up shot for that picture on location in Yugoslavia. Busy photographing Robert Bolt's film, "LAMB", Morris was unable to attend Awards ceremony.

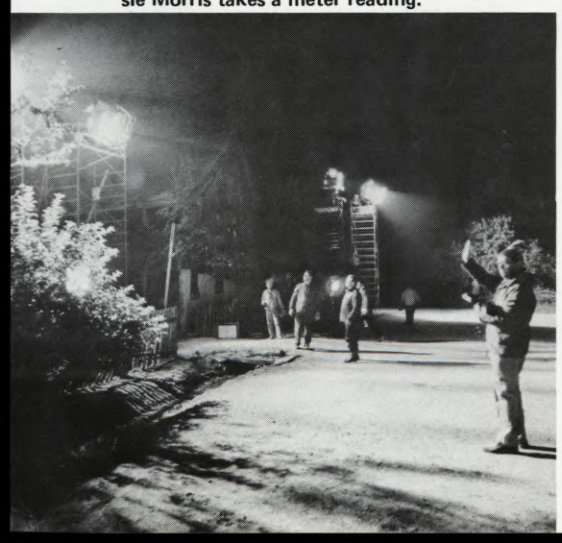
blow-up motion picture printing systems.

This blow-up printing system with liquid gate printing capability enlarges 16mm images to 35mm. A unique optical assembly permits the use of slow, fine-grain negative film while preserving the ability to adjust scene-to-scene color and intensity to produce an equalized negative of optical quality.

To Cinema Products Co. for a control motor to actuate zoom lenses on motion picture cameras.

This motor and control is applicable to any zoom lens and is operationally silent. The servo motor provides accurate, smooth, and proportional lens movement from its convenient hand control unit. ■

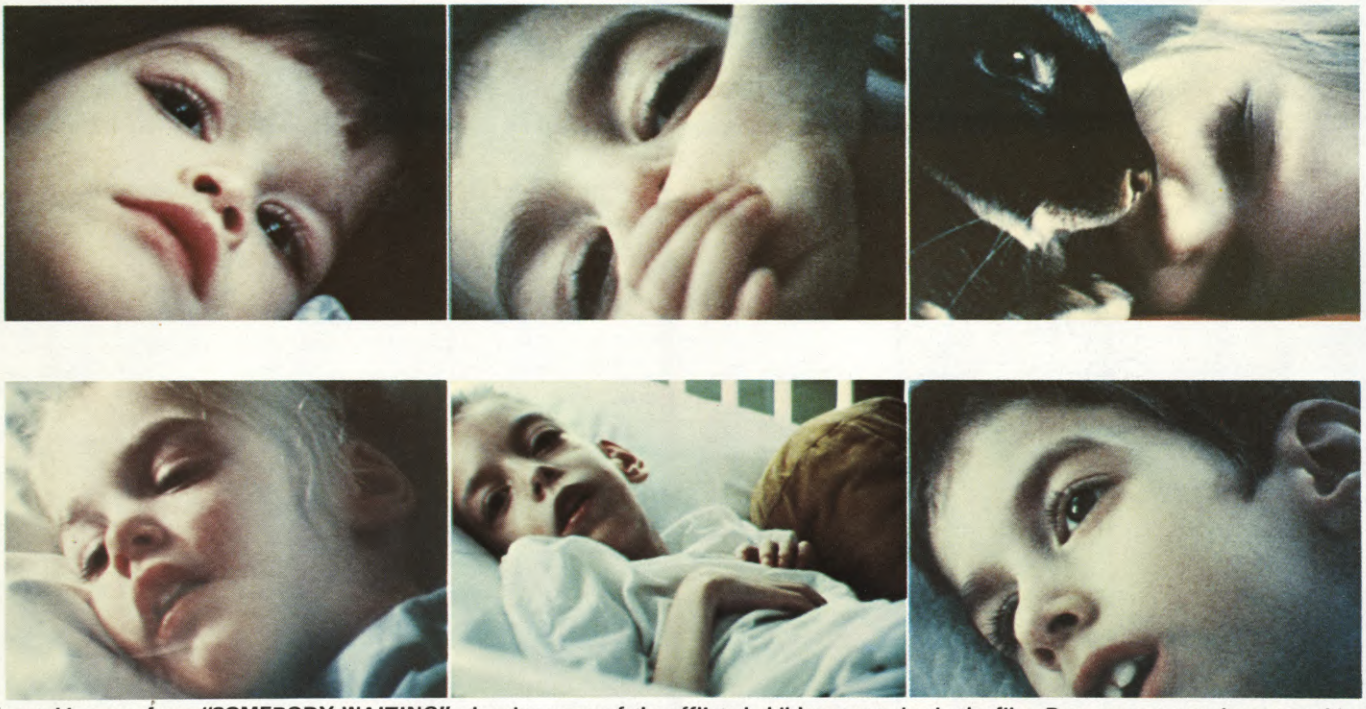
Preparing to shoot night-for-night sequence on Yugoslavia location for "FIDDLER", Ossie Morris takes a meter reading.



ACADEMY AWARD WINNERS FOR CINEMATOGRAPHY—1928 to 1971

Year	*Class.*	*Cameraman*	*Picture Title*	*Studio*
1971		Oswald Morris, B.S.C.	"Fiddler on the Roof"	U.A.
1970		Freddie Young, B.S.C.	"Ryan's Daughter"	MGM
1969		Conrad Hall, A.S.C.	"Butch Cassidy and the Sundance Kid"	20th-Fox
1968		Pasqualino De Santis	"Romeo and Juliet"	Para.
1967		Burnett Guffey, A.S.C.	"Bonnie and Clyde"	WB-7 Arts
1966	B&W	Haskell Wexler, A.S.C.	"Who's Afraid of Virginia Woolf?"	WB
1966	Color	Ted Moore, B.S.C.	"A Man For All Seasons"	Col.
1965	B&W	Ernest Laszlo, A.S.C.	"Ship of Fools"	Col.
1965	Color	Freddie Young, B.S.C.	"Doctor Zhivago"	MGM
1964	B&W	Walter Lassally	"Zorba the Greek"	Fox
1964	Color	Harry Stradling, A.S.C.	"My Fair Lady"	WB
1963	B&W	James Wong Howe, A.S.C.	"Hud"	Para.
1963	Color	Leon Shamroy, A.S.C.	"Cleopatra"	Fox
1962	B&W	Jean Bourgoin, Walter Wottitz	"The Longest Day"	Fox
1962	Color	Freddie Young, B.S.C.	"Lawrence of Arabia"	Col.
1961	B&W	Eugene Shuftan	"The Hustler"	Fox
1961	Color	Daniel Fapp, A.S.C.	"West Side Story"	U.A.
1960	B&W	Freddie Francis	"Sons and Lovers"	Fox
1960	Color	Russell Metty, A.S.C.	"Spartacus"	Univ.
1959	B&W	William Mellor, A.S.C.	"Diary of Anne Frank"	Fox
1959	Color	Robert Surtees, A.S.C.	"Ben-Hur"	MGM
1958	B&W	Sam Leavitt, A.S.C.	"The Defiant Ones"	U.A.
1958	Color	Joseph Ruttenberg, A.S.C.	"Gigi"	MGM
1957	One award	Jack Hildyard	"Bridge on the River Kwai"	Col.
1956	B&W	Joseph Ruttenberg, A.S.C.	"Somebody Up There Likes Me"	MGM
1956	Color	Lionel Lindon, A.S.C.	"Around the World in 80 Days"	Todd-U.A.
1956	Effects	John Fulton, A.S.C.	"The Ten Commandments"	Para.
1955	B&W	James Wong Howe, A.S.C.	"The Rose Tattoo"	Para.
1955	Color	Robert Burks, A.S.C.	"To Catch a Thief"	Para.
	Effects	John Fulton, A.S.C.	"Bridge at Toko-Ri"	Para.
1954	B&W	Boris Kaufman, A.S.C.	"On the Waterfront"	Col.
1954	Color	Milton Krasner, A.S.C.	"Three Coins in the Fountain"	Fox
1953	B&W	Burnett Guffey, A.S.C.	"From Here to Eternity"	Col.
1953	Color	Loyal Griggs, A.S.C.	"Shane"	Para.
1952	B&W	Robert Surtees, A.S.C.	"The Bad and the Beautiful"	MGM
	Color	Winton Hoch, A.S.C., Archie Stout, A.S.C.	"The Quiet Man"	Argosy
1951	B&W	William Mellor, A.S.C.	"A Place in the Sun"	Para.
	Color	Alfred Gilks, A.S.C., John Alton	"American in Paris"	MGM
1950	B&W	Robert Krasker	"The Third Man"	British
	Color	Robert Surtees, A.S.C.	"King Solomon's Mines"	MGM
1949	B&W	Paul Vogel, A.S.C.	"Battleground"	MGM
	Color	Winton Hoch, A.S.C.	"She Wore A Yellow Ribbon"	R.K.O.
1948	B&W	William Daniels, A.S.C.	"The Naked City"	U-I
	Color	Joseph Valentine, A.S.C., William V. Skall, A.S.C., Winton Hoch, A.S.C.	"Joan of Arc"	R.K.O.
1947	B&W	Guy Green	"Great Expectations"	Rank - U-I
	Color	Jack Cardiff	"Black Narcissus"	Rank - U-I
1946	B&W	Arthur Miller, A.S.C.	"Anna and King of Siam"	Fox
	Color	Charles Rosher, A.S.C., Leonard Smith, A.S.C., Arthur Arling, A.S.C.	"The Yearling"	MGM
1945	B&W	Harry Stradling, A.S.C.	"Picture of Dorian Gray"	MGM
	Color	Leon Shamroy, A.S.C.	"Leave Her to Heaven"	Fox
	Effects	John Fulton, A.S.C.	"Wonder Man"	Para.
1944	B&W	Joseph LaShelle, A.S.C.	"Laura"	Fox
	Color	Leon Shamroy, A.S.C.	"Wilson"	Fox
1943	B&W	Arthur Miller, A.S.C.	"Song of Bernadette"	Fox
	Color	Hal Mohr, A.S.C., W. Howard Greene, A.S.C.	"Phantom of the Opera"	Univ.
1942	B&W	Joseph Ruttenberg, A.S.C.	"Mrs. Miniver"	MGM
	Color	Leon Shamroy, A.S.C.	"The Black Swan"	Fox
	Effects	Farciot Edouart, A.S.C.	"Reap the Wild Wind"	Para.
1941	B&W	Arthur Miller, A.S.C.	"How Green Was My Valley"	Fox
	Color	Ernest Palmer, A.S.C., Ray Rennahan, A.S.C.	"Blood and Sand"	Fox
	Effects	Farciot Edouart, A.S.C.	"I Wanted Wings"	Para.
1940	B&W	George Barnes, A.S.C.	"Rebecca"	Selznick
	Color	Georges Perinal	"Thief of Bagdad"	Korda
1939	B&W	Gregg Toland, A.S.C.	"Wuthering Heights"	Goldwyn
	Color	Ernest Haller, A.S.C., Ray Rennahan, A.S.C.	"Gone with the Wind"	Selznick-MGM
1938		Joseph Ruttenberg, A.S.C.	"The Great Waltz"	MGM
	Effects	Farciot Edouart, A.S.C.	"Spawn of the North"	Para.
1937		Karl Freund, A.S.C.	"The Good Earth"	MGM
1936		Tony Gaudio, A.S.C.	"Anthony Adverse"	WB
1935		Hal Mohr, A.S.C.	"Midsummer Night's Dream"	WB
1934		Victor Milner, A.S.C.	"Cleopatra"	Para.
1933		Charles B. Lang Jr., A.S.C.	"A Farewell to Arms"	Para.
1932		Lee Garmes, A.S.C.	"Shanghai Express"	Para.
1931		Floyd Crosby, A.S.C.	"Tabu"	Para.
1930		William Van Der Veer, Joseph T. Rucker	"With Byrd at the So. Pole"	Para.
1929		Clyde DeVinna, A.S.C.	"White Shadows in the So. Seas"	MGM
1928		Charles Rosher, A.S.C., Karl Struss, A.S.C.	"Sunrise"	Fox

The author, Woody Omens, shoots a therapy session involving finger painting for the dramatic documentary short, "SOMEBODY WAITING". Picture was filmed by Snider Productions, University of California Medical Film Library, Hal Riney and Sherwood Omens, Producers. The picture was a "labor of love", on which all of the technicians involved worked without salary.



Frame blow-ups from "SOMEBODY WAITING", showing some of the afflicted children appearing in the film. Because crew members were able to find something beautiful in all of these deformed humans, visual solutions could be found, which not only told the truth, but did so with a sense of respect the audience is able to share.

Snider and Omens filming one of the lighter moments in the film dealing with retarded children suffering severe mental and physical handicaps. Many scenes were photographed by soft filtered sunlight passed through plastic sun screens. Reflection from yellow walls of the hospital helped produce a pleasant mood.

A REPORT ON "SOMEBODY WAITING"

Academy Award-nominated documentary short, made as a "labor of love", makes a tragic subject beautiful

By SHERWOOD "WOODY" OMENS
Director of Photography/Co-producer

As a cameraman you begin to think you are pretty "hip", having been around and seen a lot more than most people. Whatever life puts before your lens you think you can handle and you also tend to feel that you'll always have the objective control to shoot anything.

On this first visit to the hospital, my whole objective theory began to falter under the weight of what my eyes were showing me. I became aware of my own prejudice about deformities, and hated to admit to myself that I wanted to leave. What are you supposed to do when you see not one deformed child, but seventy-seven at one time, each with a different problem, some labeled with frightening names such as Hydrocephalus and Mongolism.

Here my image-forming system was suddenly resisting input and flashing *"reject, reject!"* There didn't seem to be a way to go about filming this subject. *Where do you place the camera or pick the lens to film something you are trying to understand? And more important, what emotions should guide the process?*

Dick Snider, director of "SOMEBODY WAITING", was well ahead of me in finding answers to these questions. He had done an enormous amount of preparation in the form of many hours of taped interviews with key personnel at the hospital.

My first visit to Sonoma was also the very first day of shooting so I had a lot of catching up to do. I began to observe the children one at a time, seeing how each personality was different. But you had to think positively as you would in getting to know anyone you were meeting for the first time. Largely through Dick Snider's insight and through observing the nurses, things started to come into better focus. It was amazing to see how the staff knew the children as individuals. Where I had come upon the scene with the classic prejudice of "They all look the same," or "See one and you've seen them all", *I now began to resist less and see more.*

Without quite realizing it, we were on the way to answering the question about camera placement and lens choice. For me, the major hurdle was overcome the moment I observed that even in the most retarded child there was some physical detail (eyes, hands, face) which, if isolated in an extreme close-up, was beautiful. The most convenient tool for this was the Angenieux 12-120 zoom. We could work at a reasonable distance from each crib and still be very selective about tiny details at 120mm.

Dick's directorial concept required that the brutal truth about the various kinds of retardation be shown explicitly. We had agreed that the method of introducing the problems would have to be carefully handled so that the typical resistance most of us have to deformities could be overcome. Although it took several subsequent shooting days for me to become really comfortable in the ward, we found that the gentle, slow, compound pan/zooms out from the "normal" detail to the larger specific problems seemed to be working.

Another major consideration was the quality of lighting. At certain times of day, along one wall with about 10 cribs, soft filtered sunlight passed through plastic sun screens. This effect was outstanding by any standards and especially unusual for a hospital. This same room had yellow walls which further enhanced the pleasant feeling. As any cameraman will instantly recognize, this could be a blessing or a trap. If there is enough of a light level to begin with, and if it remains fairly constant for a few hours, this is a blessing. But if the whole effect only allows for a very short working period, the great beauty of it all is not worth the effort and should he begin shooting, the cameraman may find himself in a trap, cornered by grossly inconsistent photography.

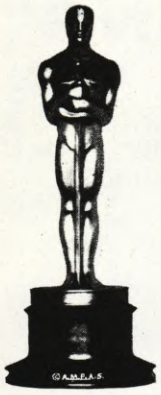
I decided to go with this lighting, but planned ahead to avoid the trap. For starters, the level was barely enough for the T/2.5 zoom and normal ECO at ASA 16. But I felt that a slight underexposure would not hurt if the overall fill level could be boosted. This we did in two ways. Either we bounced Mighty-Mole quartz lights off the 15-foot ceiling or we used a six-by-six silk as a diffuser between the children and the lights. On overcast days we used the same basic fill approach but positioned lights outside the windows and manufactured sunlight. All lighting in this ward was considered as daylight with the necessary daylight filter correction being used on the quartz lights. The manufactured sunlight worked well when one out of three lights was left uncorrected to produce a warmer sunbeam streak in a small path.

Another ward was totally artificially illuminated at 3200K. A 30-foot (wheelchair) dolly shot required eight Mighty-Mole quartz lights bounced off the ceiling, yet this still left us wide open on the zoom.

Simply because we were able to find something beautiful, even on this island of deformed humans, visual solutions could be found which not only told the truth but did so with a sense of respect, respect which we wanted audiences seeing the film to share with us. We did not want them to turn away and take the easy out which would only perpetuate that age-old prejudice about the retarded. To have illuminated the scenes merely for the function of a convenient documentary exposure level would have been to destroy much of the sensitive, compassionate attitude which the total film experience communicates.

When three people share very closely in making a film, it is difficult to say where one contribution begins and another ends. One thing audiences have been feeling is that Hal Riney's poetic writing combined with the gentle imagery has resulted in a powerful emotional experience. But this is the director's doing. Dick Snider has created a unity out of a writer's sensitivity and a cameraman's awareness and has achieved his own personal statement.

The entire effort was a non-salaried labor of love. The people who made this film did so because they believed in an idea. ■



THE FIVE BEST PHOTOGRAPHED MOTION PICTURES OF 1971

In this time of convulsive transition and revolutionary technological change within the motion picture industry, certain truths remain constant—one of these being the fact that film is, first and foremost, primarily a *visual* medium. Because this is so, the special contribution of the cinematographer to the general excellence and audience impact of any motion picture presentation is, and always will be, of paramount importance.

The tools of the trade used by the Director of Photography and his crew continue to grow more compact, more efficient and more automated with each passing year—but the skill of the man himself, this unique artist-technician, can never be automated. His *metier* is much more than a kind of reflex expertise born of vast experience in his chosen field. It involves such all-important intangibles as taste and style and a peculiar gut-feeling for achieving the specific images that will best tell the story.

It is these abstractions of technique which make the work of each cinematographer distinctive—and variable, depending upon the dramatic demands of specific screen vehicles. How, then is it possible to choose a single "best" from among the highly diversified challenges which cameramen face during the course of a single production year?

Five superlatively photographed motion pictures were nominated for the Best Achievement in Cinematography "Oscar" to be bestowed during the 44th Annual Academy Awards Presentation. Obviously, only one could be the recipient of the cherished statuette. But the members of the American Society of Cinematographers consider the *nominations* for this highest accolade to be as important as the Award itself, and it is with that thought in mind that the membership of ASC salutes with pride the following Directors of Photography who received nominations in the category of "Best Achievement in Cinematography" for the Academy's 44th Annual Awards Presentation:

ROBERT SURTEES, ASC
"The Last Picture Show"

OSWALD MORRIS, BSC
"Fiddler on the Roof"

OWEN ROIZMAN
"The French Connection"

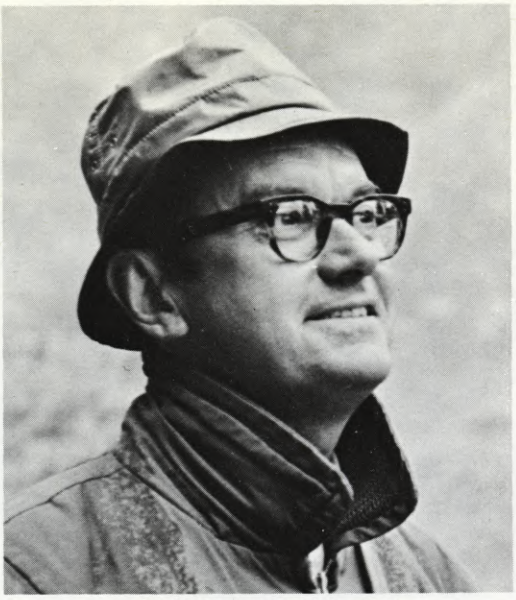
FREDDIE YOUNG, BSC
"Nicholas and Alexandra"

ROBERT SURTEES, ASC
"Summer of '42"

"THE LAST PICTURE SHOW"

"THE LAST PICTURE SHOW"—photographed by Robert Surtees, ASC, is a story about growing up in a small American town that is dying. Set in the 1950's, the film owes much of its visual and dramatic impact to Surtees' rich, gutsy black and white photography. The picture was made entirely on location in a small Texas town, utilizing actual interiors and featuring extreme depth of field as an element of its distinctive visual style. Sharp and crisp, the photography creates a mood of dark, brooding intensity that is precisely realistic.

ROBERT SURTEES, ASC



OSWALD MORRIS, BSC

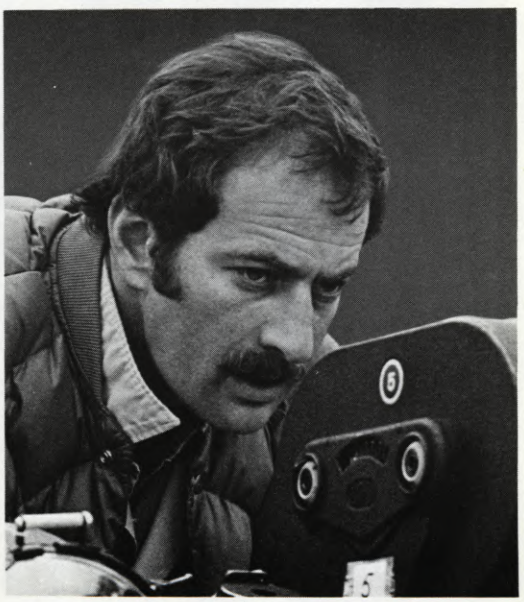
"FIDDLER ON THE ROOF"—photographed by Oswald Morris, BSC, is a lovingly created film version of the record-breaking stage musical, which has been "opened up" with sweeping scope for the screen medium. Cinematographer Morris, shooting through the by-now-famous brown nylon stocking, has achieved a distinctively warm and earthy style of photography that is precisely suited to the time and place of the story. Filmed in Yugoslavia, the production's wondrously free and fluid camerawork is a priceless asset to its artistic success.

"FIDDLER ON THE ROOF"

"THE FRENCH CONNECTION"

"THE FRENCH CONNECTION"—photographed by Owen Roizman, is the hard-hitting film version of a real-life exploit which involved the smashing of an international narcotics smuggling ring, and rarely has a feature depended so heavily upon photography for its dramatic impact. Filmed in 86 actual New York locations, often under the most difficult weather conditions, Roizman's semi-documentary camerawork captures the tawdriness of the city, the gutsy grit of its underworld, the pulse-pounding suspense of a classic chase.

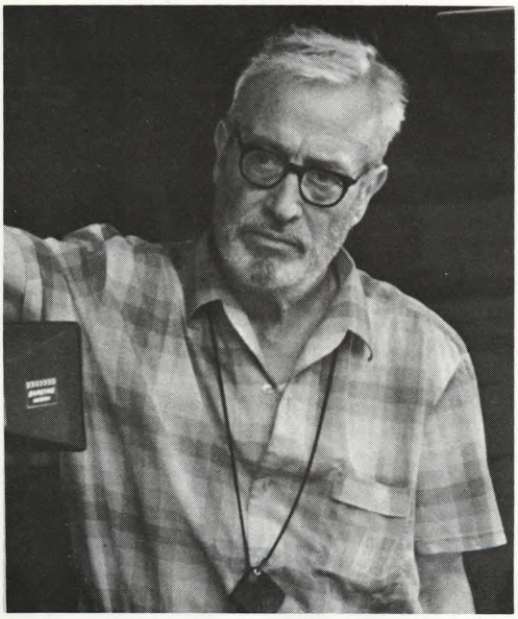
OWEN ROIZMAN



"NICHOLAS AND ALEXANDRA"

"NICHOLAS AND ALEXANDRA" photographed by Freddie Young, BSC, is a film that depicts an intimate personal story against a background of cataclysmic historical events. With sure skill, the cinematographer manages to combine two very different visual styles in order to contrast the opulent Court life of the ruling Romanovs with the shabby existence of the humble peasantry. The events leading up to the Russian revolution are portrayed with great graphic force. Filmed in Spain, the picture captures the authentic ambience of Russia.

FREDDIE YOUNG, BSC



ROBERT SURTEES, ASC

"SUMMER OF '42"—photographed by Robert Surtees, ASC, is a nostalgic return to an America of not-so-long-ago when life in this country seemed to be lived with an almost-endearing naiveté. Surtees' sure and sensitive camera captures and enhances the wonder of small-town adolescence, the bittersweet ache of first love, the loss of innocence in the rite of passage from boyhood to manhood. The photographic style, soft with the remembrance of yesterday, paints lovely images of the Northern California coast—and life as it used to be.

"SUMMER OF '42"

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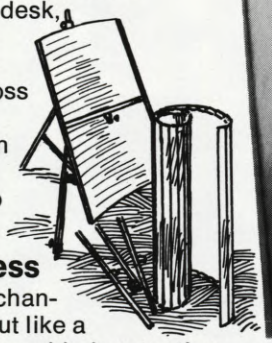

New ruggedness
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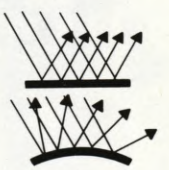
U.S. Patent No. 3,254,207

Exclusive flood control
Vari-flector's brilliant, extremely even light pattern can be instantly softened and spread out (as much as 3:1) with its finger-operated cam lever. You can continuously adjust the degree of flood to prevent "washing out" subjects as they approach the camera.



Works indoors, too
Vari-flector is an excellent studio or location "source", reflecting artifical or window light. And it's especially useful where space and/or power restrictions exist.

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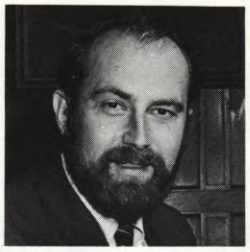

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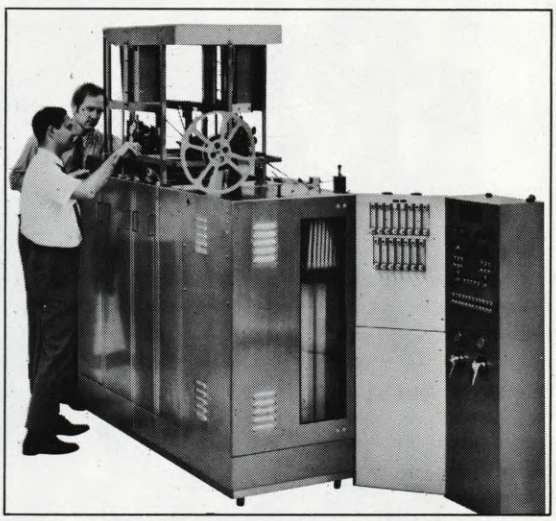

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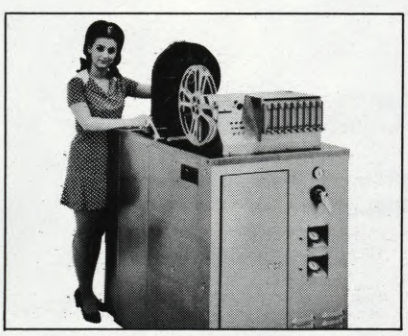
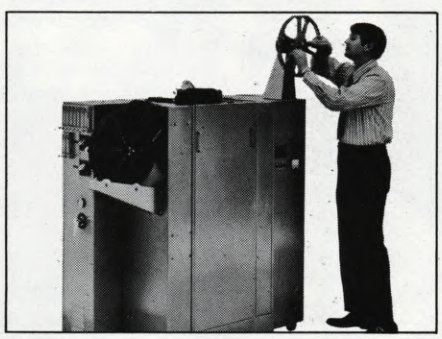


Jamieson Compac 16/8. $6,980. Conducts standard ME-4 at 20 f.p.m. Runs 16mm and 8mm interchangeably. Also available for 35mm/16mm. Other Compac models for B & W reversal and negative/positive.



Jamieson Mark IV, Model A. $11,565. Processes 16mm and 8mm Ektachrome at 30 f.p.m. Model B for ECO-3 and ME-4 with silver track. Other models for 35mm processes, including CRI.

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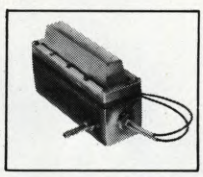
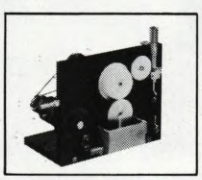


Jamieson Ultra-High Velocity Pre-Dryer. Utilizes capillary accelerators to produce high air velocity for surface moisture removal. Small size, easy mounting, small air volume, minimum heat input and low power consumption.



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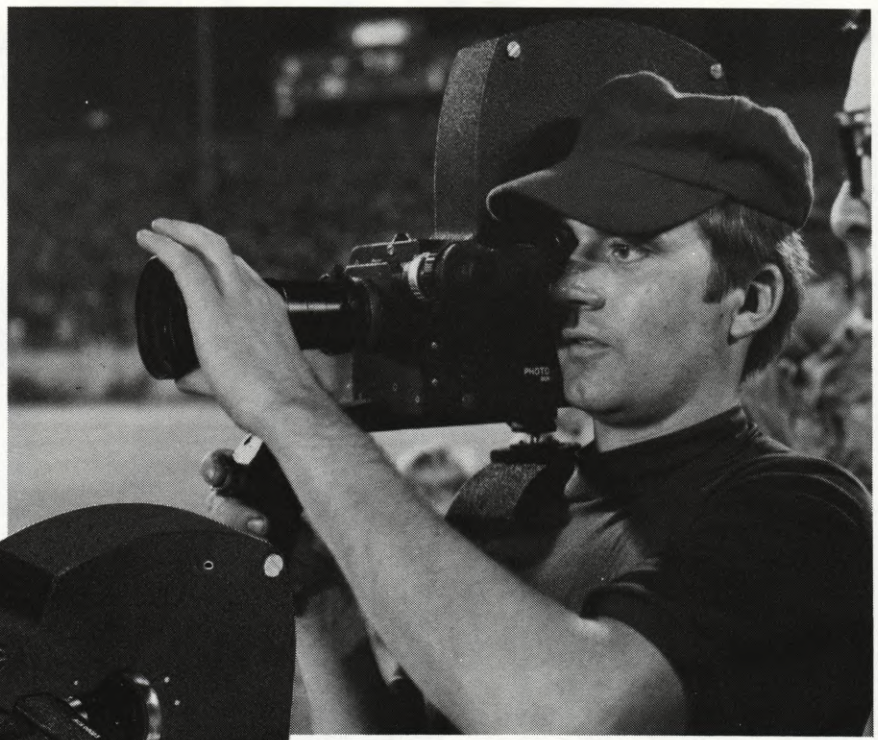

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"OSCAR" AND HOW HE GREW

Though pushing middle-age, this bright and shining statuette remains the world's most famous symbol of excellence in artistry

At the age of 44, and in as good shape as ever, Oscar is fast becoming a truly legendary figure.

Although he has reached a quantity of 1208—all presumably identical—there are no two of him exactly alike. And despite his annual increase in numbers, no one thinks of him as anything but one person—the most sought-after, hard-to-get, coldly impersonal and, at the same time, warmly gratifying individual known to Hollywood.

Oscar is the gold statuette which the Academy of Motion Picture Arts and Sciences bestows upon those individuals who by their performances or other achievements are deemed outstanding each year.

The Academy had ordered 50 Oscars for this year's Presentation, held Monday, April 10, at the Dorothy Chandler Pavilion of the Los Angeles Music Center. A maximum of 43 could be awarded to individuals on that evening, a count of all possibilities shows. There are 22 different categories in which awards were made. In 13 of these, there were nominations of achievements that have been the result of collaboration by two or more individuals. And the Academy always has one or two more than needed in case of ties, such as the Katharine Hepburn-Barbra Streisand dead heat in 1969, with each receiving an Oscar as best actress. Any trophies left over on April 10 were stored away until next year.

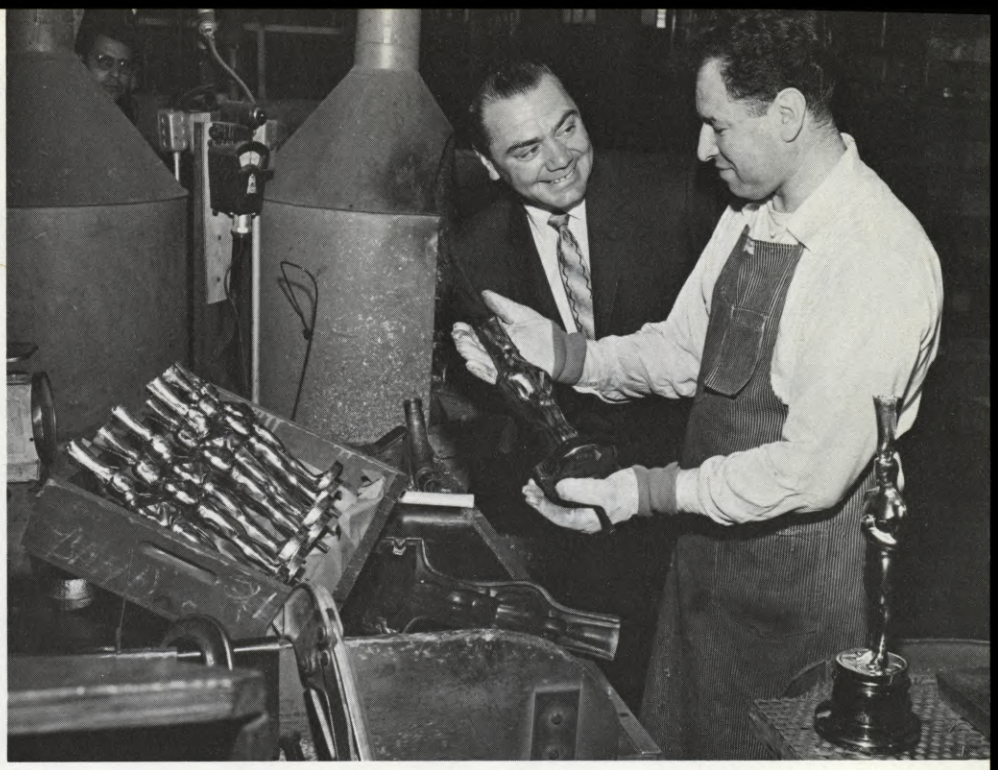
Oscar was born on May 11, 1927, at a banquet meeting of Academy founders. While industry leaders discussed what form the award should take, art director Cedric Gibbons sketched a figure on the tablecloth. It was that of a stalwart man, standing on a reel of film and holding a crusader's sword. He later put his idea on paper and a sculptor, George Stanley, molded the figure.

Oscar has remained unchanged to this day though the base on which he stands has been raised to give better proportion to the design.

The 15 statuettes that were presented at the first awards ceremony in 1929 were fashioned by hand of solid bronze. Workers at the Dodge Trophy Company, makers of Oscar, worked day and night trying to give each statuette a smooth surface.

After that experience, a mold was made and the figures cast in britannia

(LEFT) An employee of the Dodge Trophy Company shown at work on one of the 50 Academy Award statuettes ordered by the Academy of Motion Picture Arts and Sciences for presentation on Monday, April 10. (CENTER) The first step in making "Oscar" is casting him in a bronze mold. (RIGHT) Removed from the mold, the statuette is then "chased", a shaping operation done by hand.



Academy Award-winning actor, Ernest Borgnine ("MARTY", 1956) visits the plant where the Oscars are made.

metal (an alloy of tin and copper), with a coat of gold applied to give the statuettes their gleaming surface. This same mold is still used in the manufacture of Oscar.

The reason no two of Oscar are identical is the hand-finishing he goes through at the Crystal Lake, Illinois, foundry where he is made. He is polished, buffed and chased (a shaping operation) by hand before receiving his outer coat of gold and even though he is always cast from the same mold, his individuality is established by the serial number that is stamped on his back, which serves to identify each Oscar with his respective owner.

The greatest number of Oscars have gone to writers, because much script work is the result of collaboration and because, with one or two exceptions, there have always been two or more writing awards. So 147 statuettes are in the possession of writers. Well, 146 to be precise. One writing Oscar, the subject of much controversy, was never claimed. It was awarded to "Robert Rich" in 1956 for "The Brave One." Mr. Rich never came forward and no presentation of that Oscar was ever made.

Next are the actors, with 144 Oscars. They would have been the leaders but for the fact that statuettes weren't given to supporting actors and actresses for the first few years. The supporting categories were established in 1936 and until 1943 gold plaques, not Oscars, were presented to those winners.

Oscar hasn't always been made of metal. During the war years, when tin and copper were critical materials, the statuettes were made of plaster. These were later replaced by a genuine Oscar.

Oscar is 13½ inches tall, but he has larger and smaller counterparts. Three six-foot replicas stand in the Academy Award Theater and always appear at the Oscar Show, either on stage or in the press rooms, and six-inch miniatures have been given for the Honorary Juvenile Award.

At the 1939 ceremonies, Shirley Temple placed in the hands of Walt Disney a full-sized Oscar for "Snow White" and seven little ones for "The Seven Dwarfs."

A wooden Oscar went to Edgar Bergen in recognition of Charlie McCarthy's origin, and a special gag one-inch statuette to Bob Hope in 1946. A few years later Hope was officially awarded a genuine Honorary Oscar.

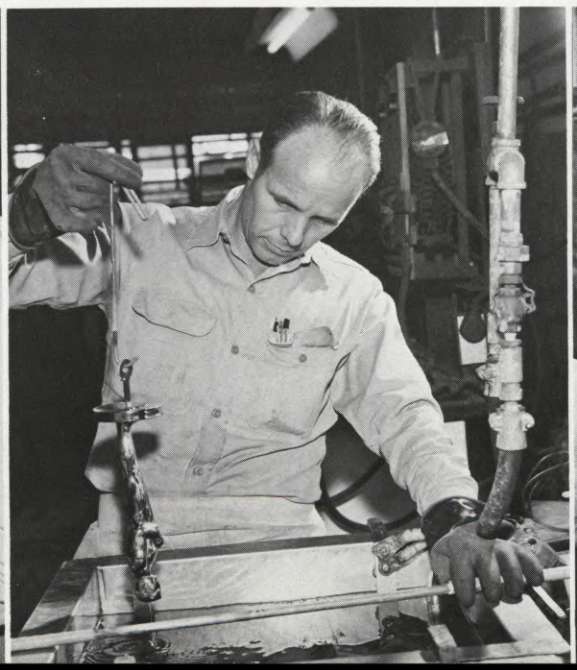
The statuettes that adorned the stage of the Dorothy Chandler Pavilion on April 10 were not engraved because winners' names were not known until the envelopes were opened on the show. The winners took them home unengraved and the Academy began collecting them the next day to have them properly inscribed. Over the years only one error has occurred in this process: Spencer Tracy's award for "Captains Courageous" came back inscribed to "Dick Tracy."

Things you may not know about the Academy Awards:

The youngest nominee for an acting Oscar was Jackie Cooper, nominated as

Continued on Page 578

(LEFT) Steven Ramsey buffs Oscar, removing all nicks and scratches before statuette is sent to the gold-plating department. Oscar is 92½% tin and 7½% copper, with a gold-plating, and he costs around $100. (CENTER) Cleave Sharry pulls statuette from the gold-plating tank. First Awards, in 1929, were hand-made of solid bronze. (RIGHT) A final polishing and Oscar is ready for presentation.



HOLLYWOOD'S SHINING HOUR

On this special night, the Film Capital of the World dresses up and turns out to pay proud tribute to its own

High among the biggest international news stories of any year is the annual Awards Presentation of the Academy of Motion Picture Arts and Sciences—the Oscar Awards.

On his big night, Oscar reaches more than 30,000,000 homes in the United States and Canada on combined television networks in the United States, Mexico and Canada, and news of the Awards is carried to every corner of the world by a corps of more than 500 press representatives of all media.

Those 500 newsmen and women outnumber by twice the total attendance at the first Academy Awards ceremony, held May 16, 1929, at the Hollywood Roosevelt Hotel. Only 250 people attended that first ceremony. It was slighted by the press and totally ignored by radio.

The Academy of Motion Picture Arts and Sciences came into being on May 4, 1927, when 36 leaders of the burgeoning film industry met and organized the Academy as a non-profit corporation, dedicated to the ideal of enhancing the cultural, educational, and technical progress of motion pictures.

A week later, on May 11, more than 300 gathered at an industry banquet at the Biltmore Hotel. Douglas Fairbanks, the Academy's first president, was moderator. Talks were presented by such industry leaders as Louis B. Mayer, Joseph M. Schenck, Will Hays, Mary Pickford, Cecil B. DeMille, Frank Lloyd, and Conrad Nagel.

Mayer suggested that the Academy could focus attention on cinematic achievements by presenting awards of merit. Conrad Nagel agreed, saying "Whatever we give, it should be a symbol of continuing progress—militant, dynamic."

One man was inspired: art director Cedric Gibbons began sketching a figure on the tablecloth. It was that of a stalwart man, standing on a reel of film and holding a crusader's sword. He later put his idea on paper and a sculptor, George Stanley, molded the figure.

Oscar has remained unchanged to this day though the base on which he stands has been raised to give better proportion to the design.

In that first formative year, it took time for events to move; it was January, 1929, before voting was conducted for achievements during the year which ended July 31, 1928. The results were published on February 18 and the first presentations were held at the Hollywood Roosevelt Hotel on May 16. Since the winners had been known for several weeks, there were no surprises. From

that time on, however, suspense became an element of every program.

Fifteen golden statuettes were presented by President Douglas Fairbanks and Vice President William C. DeMille, chairman of the program. All of the winners were men except a young girl named Janet Gaynor, who was honored for acting achievements in three pictures: "Sunrise", "Seventh Heaven" and "Street Angel".

Miss Gaynor was there to receive her Oscar but Emil Jannings, cited for his acting in "The Way of All Flesh" and "The Last Command", had left Hollywood for his home in Berlin. He had been permitted to take his Oscar with him. He never returned to Hollywood; he died in Germany in 1950.

"Wings" was voted Best Picture of the Year for 1928, and an Award went to "Sunrise" for artistic production quality. Frank Borzage won an Oscar for his direction of "Seventh Heaven" and a comedy direction Award was presented to Lewis Milestone.

Even during that first year the Academy, recognizing the need for special Honorary Awards, presented two—one to Warner Bros. for producing the first talkie, "The Jazz Singer", and the other to Charles Chaplin for producing, directing, writing and starring in "The Circus".

A hint of things to come at future Awards Programs was the appearance of Al Jolson—not to receive an Award, but solely as an entertainer. Many other great personalities were to follow him.

The first Awards ceremony went off with little exploitation, but within a week the Academy Awards were the talk of the industry. When the second Awards Program was held on April 3, 1930 (for 1928-29 films), the golden statuette was a star in his own right. Interest was so high that a Los Angeles radio station did an on-the-spot broadcast for an hour. The Awards have had broadcast coverage ever since.

The list of achievements honored that year was reduced to seven—two for acting and one each for Best Picture, Direction, Writing, Cinematography, and Art Direction. A musical, "Broadway Melody", was named Best Picture and the late Warner Baxter received the Best Actor Award for his performance in a Western, "In Old Arizona".

Mary Pickford won an Oscar for her work in "Coquette". Frank Lloyd was honored for his direction of "The Divine Lady"; among his competitors was Lionel Barrymore, who had directed "Madame X".

The third presentations were held that same year, in order to eliminate the time lag after the Academy's year-end, on July 31, 1930. The Awards continued on the split-year basis until the 1934 Awards year was designated to coincide with the calendar year.

In spite of a $10-a-plate price, the third banquet, held on November 5, 1930, was a sellout. A beautiful but much flustered Norma Shearer was honored that year for her performance in "The Divorcée"; George Arliss received an Oscar for his equally moving performance in "Disraeli". "All Quiet on the Western Front" was named the Best Picture, and a second Award was given to its director, Lewis Milestone.

It was decided that winners of previous years' Awards should present the Oscars at the fourth banquet, held in November, 1931. The affair had assumed national importance by this time; Vice President Charles Curtis came from Washington to bring his personal greetings and to convey those of President Herbert Hoover.

A boy named Jackie Cooper had been nominated as that year's best actor—the first juvenile so honored—for his role in "Skippy". He was seated next to Marie Dressler at the banquet. He fell sound asleep on Miss Dressler's ample shoulder. The Award in the acting category went to Lionel Barrymore; as he accepted the statuette for his work in "A Free Soul", Barrymore lauded his competitors, including Jackie—who slept peacefully through the speech.

When the Best Actress Award was announced and Miss Dressler was named for her role in "Min and Bill", she eased

Continued on Page 544

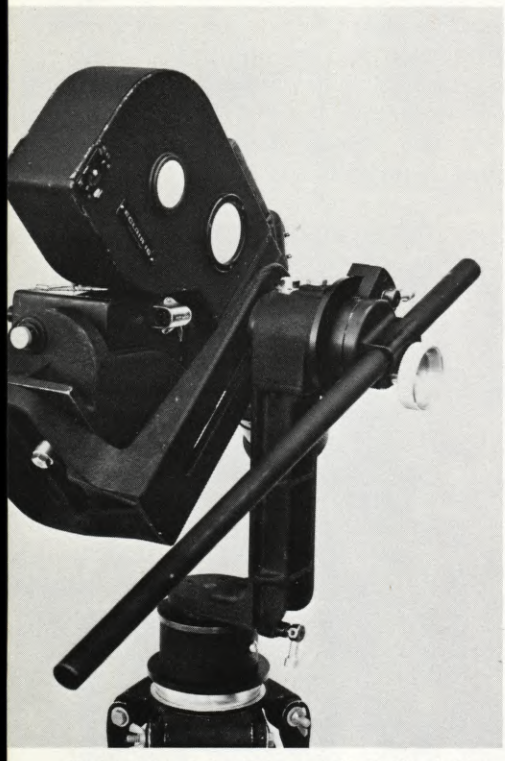
The magnificent Dorothy Chandler Pavilion of the Los Angeles Music Center takes on an aura of special magic on Academy Awards night.

A QUESTION OF BALANCE

Young film-makers develop an extremely light-weight fluid head system that is precisely balanced, very versatile and allows the cameraman infinite control

By BILL WEAVER
with BOB STEADMAN

WEAVER-STEADMAN BALANCED FLUID HEAD



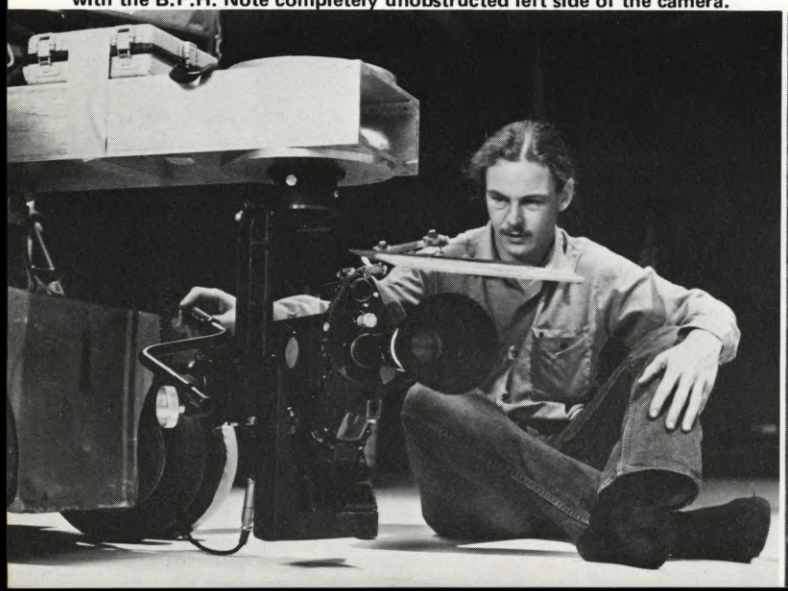
Right side of the Balanced Fluid Head. Note that the panhandle is adjustable 360° plus allowing for in and out adjustment.

I always took tripod heads for granted until I went to purchase one. Nothing seemed right, especially for the top-heavy Eclair NPR. I got together with Bob Steadman, an old friend who had also purchased an NPR and was in the same dilemma. Heavy optical instruments, like telescopes, have to be supported at their center of gravity; why not do the same thing with a camera? Both of us bought Miller 35 Arri heads with the intention of splitting them down the center and suspending the camera on a cradle between the tilt cylinders. It was a great idea, but no matter how we engineered it, the left tilt cylinder kept getting in the way of the operator's face. We had been sliding along with this problem for two weeks and things were looking down when I got a midnight call from Bob. "Cut it off!" he said, "The whole left side; cut it off." This was the perfect solution.

The first prototypes were built from aluminum plate and weighed about nineteen pounds. Even so, they worked great and we both grew to love them. Bob took his and shot the MONTE NASH TV series and I shot ON THE LINE, a documentary feature about desert motorcycle racing. We could have stopped there, for we had solved the balance problem and had very usable items. However, we wanted to gain greater rigidity than aluminum plate would allow. We felt that if these heads were more rigid, lighter, and more easily adjustable from a balance point of view, people would want to buy them.

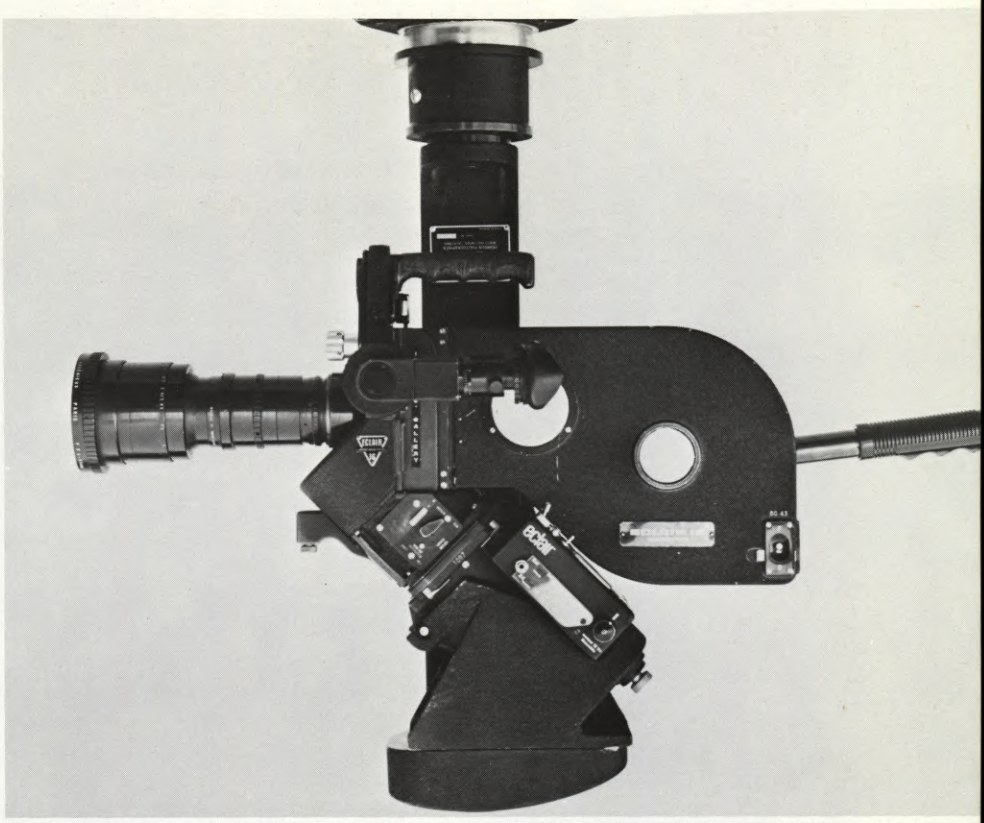
We showed the first prototype to Howard Pearson, an accomplished specialist in photo-engineering. Howard was enthusiastic from the start, and set about building an improved Balanced Fluid Head. His version beat the flex problem with magnesium castings which also reduced the weight to around eleven pounds. The horizontal and vertical adjustments became much simpler over a wider range, and he made the pan

(LEFT) Bill Weaver demonstrates low ground clearance attainable through use of offset arm of the B.F.H. (RIGHT) Rusty Roland lines up a shot with the B.F.H. Note completely unobstructed left side of the camera.



handle adjustable to 360 degrees, plus in and out. Pearson Photographics now holds an exclusive license to manufacture and sell Balanced Fluid Heads.

The tilt axis of a BFH is coincident with the center of gravity of the camera so that you can move through over 300 degrees of tilt range (limited only by photographing the pan mechanism and tripod legs) with the exact same tension required for starts and stops. Release the pan handle at any time and the camera will remain stationary, even if upside down. (One hundred and eighty degrees of tilt places the camera upside down, well within the range of the BFH.) The pan and tilt tension is determined by the mechanical advantage that the operator gives himself; that is, where he places his hand on the handle. Gripping near the end of the handle gives great leverage; near the tilt axis, much less. In either case, the effort required to move the camera is much closer to the effort required to zoom the lens, which pays off in more easily coordinated pan/zoom/tilt moves. Like the gear head, the BFH requires a technique all its own, but once mastered, it gives new freedom for the cameraman and director to explore. Here are some examples:



Eclair NPR camera mounted in inverted position on Balanced Fluid Head, a convenient option which allows for shooting action in reverse. The B.F.H. operates equally well whatever its position.

Last summer I was shooting a picture of desert bike racing. I went out early one morning before the noise started to shoot a sequence on life in the desert. Straddling an anthill with the baby legs I had an unobstructed straight-down angle, in balance. I was able to follow a single ant up out of the hole, through the crowd, and over the rim of the crater, in one take.

Another example, this time at a blues concert: Bob was shooting a guitarist-singer who was on a gymnasium floor, with no riser or stage. With the BFH on a hi-hat at the artist's feet, he could line up the subject's left hand in front of his face, both in extreme closeup. It was then an easy matter to rack focus between face and hand, whichever was musically dominant at the time. Of course, there was a great deal of movement as the artist stepped forward to the mike and back, but tracking was no problem with the camera in balance, even at the long end of the zoom. I doubt that Bob would have attempted this shot with a conventional head, for the tilt was more than 60 degrees most of the time.

Rusty Rowland used the head's ability to invert the camera while filming a commercial. The problem was how to make a smooth dolly *over* a limbo table while looking almost straight down at the product. An offset arm on a conventional dolly provided the overhang necessary; the BFH was mounted underneath the arm. The camera was now right side up, able to shoot straight down or, indeed, horizontal with the same superb balance.

The physical and mechanical limitations of the equipment you use determine, to a great extent, your photographic style. These limitations are

Continued on Page 564

(LEFT) The B.F.H. is shown mounted upside down here. This allows for a straight-down angle in balance. Also, the camera lens can be placed quite close to the ground. (RIGHT) Rusty Roland sets up shot for a commercial, using the Balanced Fluid Head on a McAlister dolly.

Prestige

Our only explanation for MPL having such a high prestige throughout the 16mm industry is that we consistently live up to what our clients need and want: prints of high quality, genuinely personalized service, and the speed with which we get their work done. We can give you the same high quality on your 8mm prints. Planes arriving and departing the Memphis International Airport every hour of the day and night, bring every city from coast to coast within quick and easy reach of MPL. Send your film to the *complete* 16mm laboratory– Motion Picture Laboratories, Inc.

Simulated drug transaction. Filmed at 11:00 P.M. in an unlit park on a moonless night in Mountain View, California. Film: TRI-X Reversal 7278 pushed one stop, 24 frames/second, f/1.8.

Now you can film in the dark ...without lights!

There's a lot going on these days under cover of darkness. And most of it is being missed by the cinematographer because he can't film in the dark without lights.

Or couldn't.

We now have a little device that will excite your imagination more than your first f/1.9 lens ever did. It's a GTE Sylvania Night Viewing Device.

The unit amplifies light an average of 50,000 times or more to make the action visible in even dim starlight. It weighs just 2.9 pounds, about as much as an Angenieux zoom lens. It operates over 60 hours on two small batteries. Resolution is excellent. And it can be mounted on practically any movie or 35 mm still camera.

Your mind should be racing by now.

Think of all the news stories you can get; the tough ones; the tricky ones.

Think of satisfying that old competitive urge by scooping the rest of the news field.

Think of filming a public disturbance without being an obvious target because of your lights.

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The cost of the Night Viewing Device will also surprise you—it's not much more than a good zoom lens. Just $2875 for the most powerful addition to a news photographer's bag in years.

For details on filming in the dark without lights write GTE Sylvania, Sociosystems Products Operation, P.O. Box 188, Mountain View, California 94040. (415) 966-3373.

The Night Viewing Device

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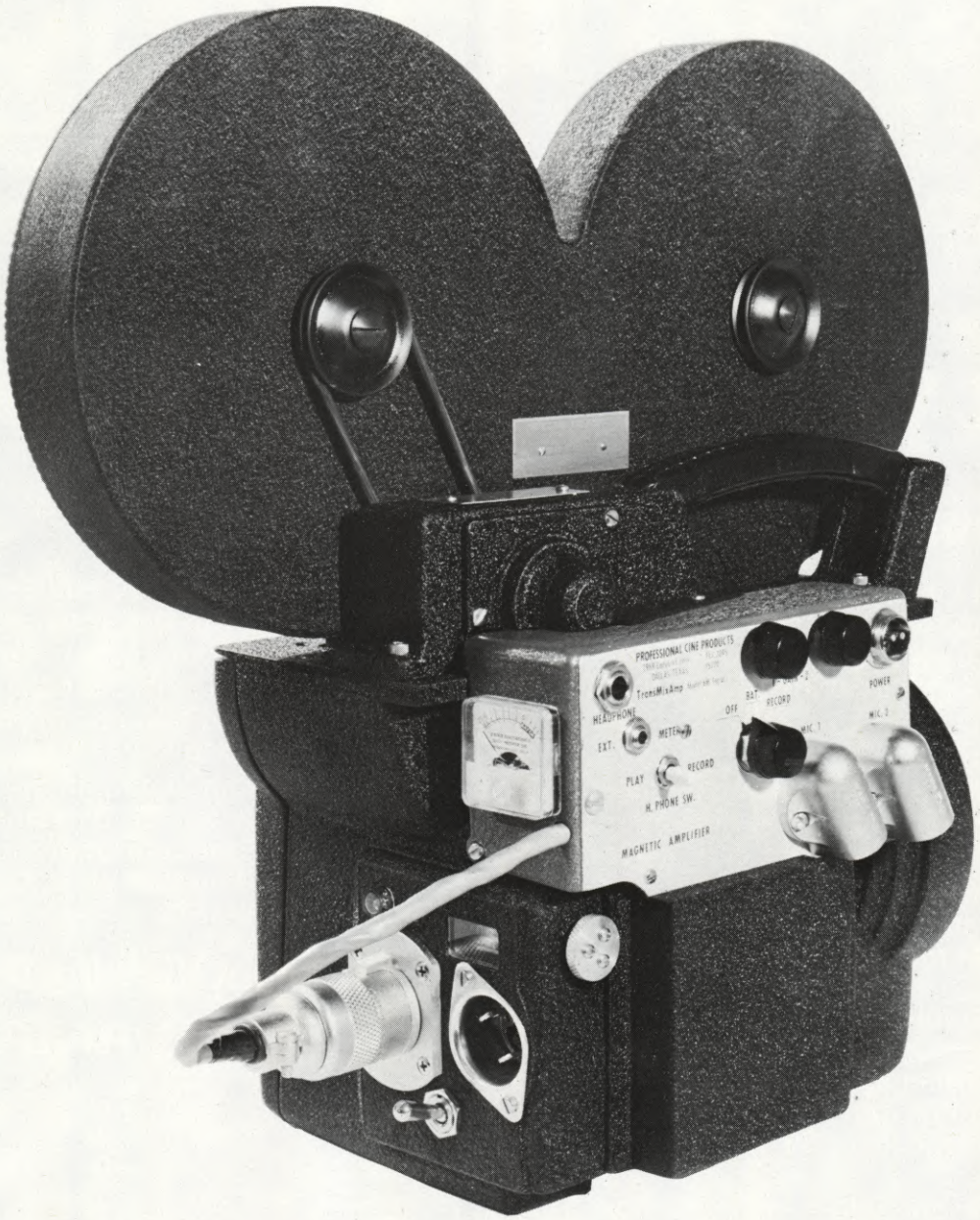

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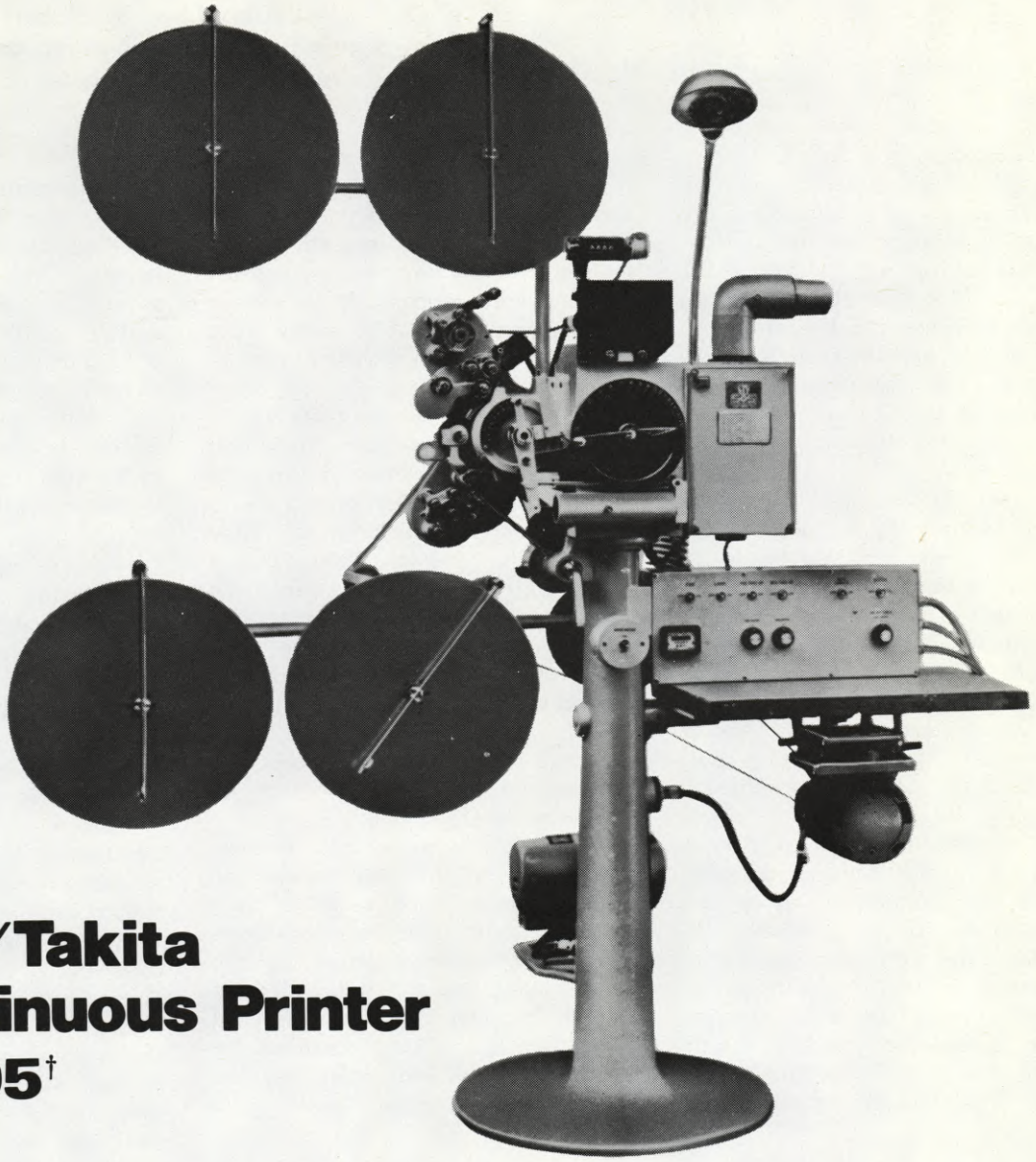

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A.S.C. HONORS ARRIFLEX DESIGNERS

Dr. August Arnold and Dr. Robert Richter elected to Honorary Membership in recognition of achievements in advancing the art and science of cinematography

The Board of Governors of the American Society of Cinematographers is pleased to announce election to Honorary Membership in the A.S.C. of Dr. August Arnold and Dr. Robert Richter, of Arnold & Richter KG, Munich.

The honor has been accorded in recognition of the inestimable contributions made by Drs. Arnold and Richter in advancing the art and science of cinematography.

Honorary Membership is the highest accolade which the A.S.C. can tender and, during its entire 53-year history, it has bestowed the honor upon only 16 men, including Drs. Arnold and Richter. The distinguished roster has included, to name a few, Thomas A. Edison, George Eastman, George A. Mitchell (designer of the Mitchell camera) and the Apollo XI Astronauts: Neil Armstrong, Col. Edwin E. Aldrin, Jr. and Col. Michael Collins.

The association of August Arnold and Robert Richter, beginning in early boyhood and continuing up to the present, is one of those stories that could form the basis for a fascinating movie script. In 1913 they were among the boys arriving from other classical grammar schools to join the fourth grade of the Altes Realgymnasium in Munich. Their mutual enthusiasm for technical things resulted in a close friendship, but little did they know at the time that it would one day lead to the design of the revolutionary Arriflex 35mm camera which, with its various "descendants", now ranks as the most widely used motion picture camera in the world.

The two boys launched on a technical career in earnest when young Bob Richter was given a motor-driven lathe for Christmas. Their first project was to convert an old movie projector. They replaced the original 200-foot film drums with self-made drums having a 1000-foot capacity. Then the light source proved too weak, so the lamphouse of an old slide projector was utilized and the incandescent lamp gave way to a home-made, electric, automatic arc lamp. The projector was also converted from manual operation to electric motor drive.

In 1915 they made their first acquaintance with film-making when cameraman Martin Kopp came to their school to shoot some newsreel scenes. They were instantly bitten by the movie-making bug and followed Kopp around, carrying his equipment and asking him a thousand questions. He encouraged them and, when they had managed to get their hands on a Gaumont hand-crank camera, they shot the first few feet of film in their lives for Kopp. He allowed them to do some newsreel filming on their own and they often "scooped" their competitors, swiftly switching camera positions by chasing on their bicycles from one scene of events to the next. At the same time, they worked in Kopp's laboratory, helping him with the printing and learning to develop films wound on wooden frames in primitive wooden tanks.

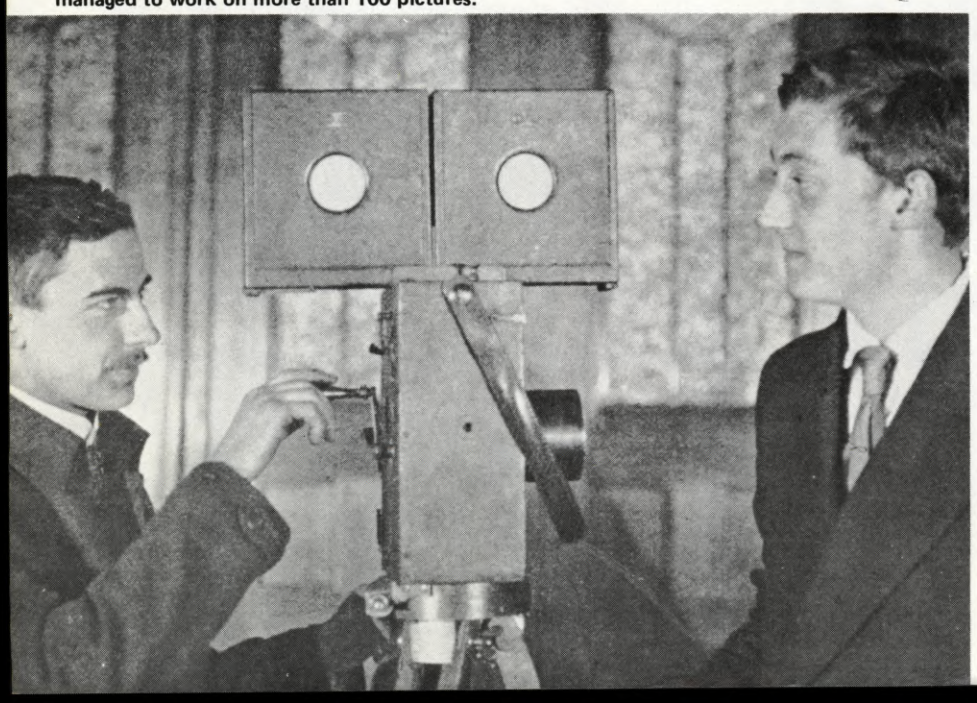
They got to know film pioneer Peter Ostermayer, who showed them how feature films were made in the studio and how sets were lighted with the then-new Jupiter arc lamps. Working for Kopp and Ostermayer, they saved up enough money to buy a second-hand 35mm Urban camera, added improvements of their own and established themselves as independent cameramen.

Graduating from high school in October, 1915, they went on to advanced engineering studies, but were already planning to start their own firm. They did so on September 12, 1917, commencing work in a small shop in Munich's Turkenstrasse—still in existence to this day—where now the extensive main plant complex of Arnold & Richter KG is located. By that time they had already designed and built their first printing machine, using the sprockets and various drive parts of an old film projector they acquired during a joint foray to the Auer Dult, the famous Munich market for second-hand goods.

After World War I, they shot films, developed them and printed them with their self-made printer. Under the direction of Fred Stranz (also known as "Texas Fred"), a young director and actor who had returned to Germany from America after the war, they achieved their first big success in motion pictures with a Western called "BLACK JACK". They created a sensation by filming the premiere crowd in the theatre lobby before the show, rushing to develop and print the film in Turkenstrasse, and projecting it on the screen to the same crowd right after the showing of the feature.

They made various other pictures for "Texas Fred" and then, in 1920, filmed

Teenage intrepid cameramen, August Arnold (left) and Robert Richter shown in 1916 with hand-cranked Pathe camera. They were then beginning to get assignments as newsreel cameramen, although one of the pair generally cranked the camera while the other was playing an extra's part. In later years, while concentrating on designing and building equipment, they still managed to work on more than 100 pictures.



their own productions, "Train Robbers" and "Deadly Cowboy"—probably the first films to feature German-speaking "Indians". All through these early years, during which they worked on more than 100 films, they continued with the manufacture of motion picture equipment. Their first big contract was for the sale of 24 of their printers to an Italian film producer.

Robert Richter had to detour into running his family's business after his father died and he later spent a period of practical training in the United States in preparation for earning his engineer's diploma. Initially short of cash at that time, he earned his way by working as a waiter at New York's Hotel Commodore and at the Book Cadillac Hotel in Detroit. He also worked as a mechanic in such American firms as Bliss in New York and Ford in Detroit. Moving on to Hollywood, he worked in the studios of William Fox, in the Rothaker film laboratories and for Famous Players Lasky. There he saw the first fully automatic film developing machine, was impressed by it and, since there were no such machines in Europe, resolved to build machines of this type back home. His experience in the American film industry was topped off by working as an assistant cameraman at Universal Studios. After 18 months, he returned to Munich with a lot of new know-how and full of initiative.

Meanwhile, August Arnold had been working on the design of a 35mm amateur camera, the KINARRI 35, and had sent it to Richter to test in America. During a wild ride through the gorges of the Grand Canyon, he dropped it and later informed Arnold that, judging from his own experience, the future in the amateur field belonged not to the 35mm, but to the 16mm camera. The result was the design of the KINARRI 16.

The following years were busy ones, devoted to the building of printing machines, the production of mirror reflector floods and the design of the first mobile generator, which was equipped with an aircraft engine.

The ARRI film processing laboratory was expanded, ARRI printing machines were installed and the ARRI company produced films of its own. Inspired by the designs seen at Famous Players Lasky, Robert Richter designed the first big ARRI developing machine with friction drive, and filed applications for a number of patents of his own.

Though their other enterprises were now booming, Arnold and Richter could not resist taking on film-making assignments from time to time. They often shot aerial newsreel footage from Richter's private plane, which he piloted.

Recent photo of Dr. August Arnold and Dr. Robert Richter in ARRI Film Lab, standing in front of an ARRI processing machine. After 55 years of partnership in Arnold & Richter KG, they are both still very active in designing equipment and managing the affairs of the vast ARRI complex located in and around Munich.

Probably one of the most important events in the annals of Arnold & Richter occurred even before the twentieth anniversary of the firm. Engineer August Arnold succeeded in building the world's first practical mirror-reflex motion picture camera. This light-weight hand camera for 35mm standard film was first shown to the public as the ARRIFLEX 35 at the Leipzig Fair in 1937. It was a sensation, due to its handiness and light weight. The rest, as they say, is history—and today various models of ARRIFLEX cameras are in use all over the world.

On April 10, 1967, The Academy of Motion Picture Arts & Sciences presented Arnold & Richter KG with a Class II Scientific/Technical Award "for the design and development of the Arriflex 35mm portable motion picture reflex camera."

Drs. August Arnold and Robert Richter have come a long way together during the last 60 years. Now, in electing them to Honorary Membership, the members of the American Society of Cinematographers warmly welcome them aboard. ■

Dr. Robert Richter appeared personally at 1967 Academy Awards Presentation to accept Scientific/Technical "Oscar" from Academy official MacDonald Carey, awarded for development of Arriflex 35mm camera.

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Time and equipment—they're the big money-eaters, and the Arriflex 35 saves on both. It's the 'now' camera for lightweight portability, breezy set-up routine, ever readiness on the job and operational stamina.

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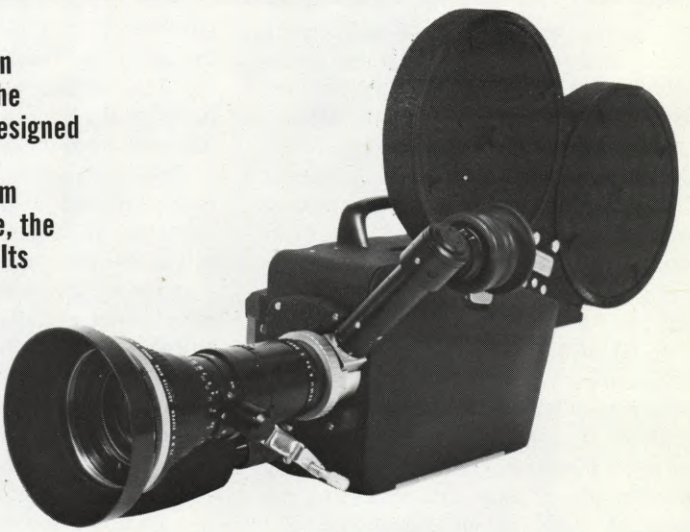
the hard news camera - cp-16

Whether you're shooting good news or bad news your television or documentary filming assignment will be made easier with the all-new CP-16 Single System/Double System Sound Camera. Designed specifically for cameramen who are on the go, the CP-16 is manufactured of lightweight magnesium and provides maximum portability and comfortable hand-holding balance. What's more, the CP-16 represents a breakthrough in crystal motor technology. Its drive system consists of a small, highly efficient DC motor, an extremely accurate crystal-control circuit and a compact plug-in rechargeable NiCad battery, all located within the camera body. There is no external power pack, no camera cable.



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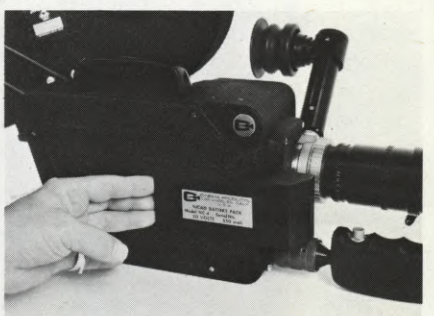

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TRUMAN CAPOTE'S "THE GLASS HOUSE"

Filmed entirely within prison walls and photographed mainly with natural light, CBS feature drama for television release scores with powerful impact

By RUSH HOLDER

In the wake of Attica, Hollywood became aware of the revitalization of a film genre long dormant: the prison drama. Films in which a minor player whispers the word "prison" were suddenly being reissued and booked all over town. Producers became highly receptive to new prison material and writers had a whole new world to deal with. At this moment in time *Tomorrow Entertainment's* president, Tom Moore, learned that Truman Capote was developing a prison story. He contacted Capote and his associate, Wyatt Cooper, and soon was in conference with them and CBS. The outcome was a fast order from the network to go ahead with the project, and "TRUMAN CAPOTE'S THE GLASS HOUSE" was born.

Capote and Cooper had just completed a first draft screenplay when Capote took ill and had to abandon further work on the project. At this point Tracy Keenan Wynn (who won an Emmy the previous year for writing "TRIBES") took over and turned out a totally new draft and the search was launched for a prison location. Three were surveyed, any one of which proved usable, offered cooperation and called for script approval, a demand that made the producers a little less than enthusiastic.

And then, as timing and chemistry once more had their way in the project, a call came in for *Tomorrow's* executive producer, Roger Gimbel, from Governor Rampton of Utah offering the facilities of his state for filming purposes. The offer was made good, in the form of Utah State Prison at Draper, with no strings attached! The cooperation was total—a significant expression of a progressive attitude toward prison reform.

With their very first project, *Tomorrow Entertainment* achieved what they most fondly envisioned, and more. In its first airing "TRUMAN CAPOTE'S THE GLASS HOUSE", as its full title reads, got into the top 15 in the Nielsen ratings, a rare feat for a movie produced for TV, with a re-airing quick on the heels of the first, a greatly encouraging response from the network.

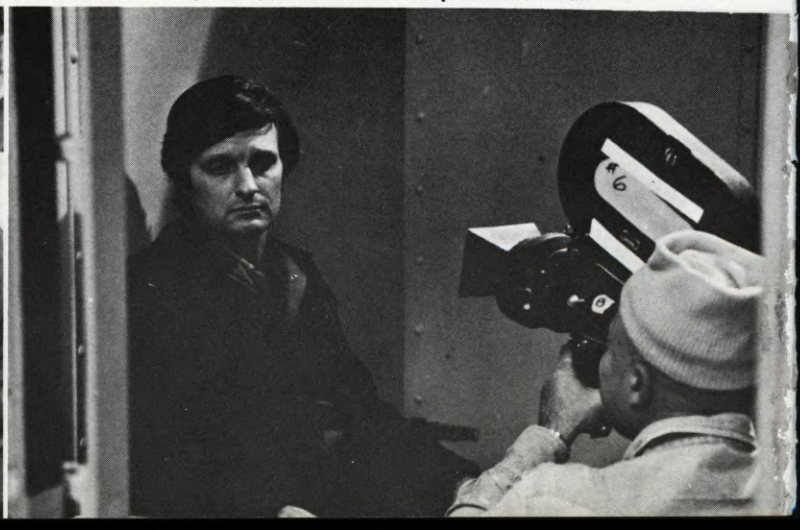
The reviews it generated were astounding and unanimous raves. Sue Cameron in the Hollywood Reporter called the show a "TV masterpiece". A Salt Lake City writer said, "the overall effect gives a chillingly stark feeling of authenticity". Daily Variety called the camerawork "powerful". Val Adams in the N.Y. Daily News called it "a taut, tense drama that hits you right in the gut". Every review took note of the need for prison reform and pointed out the picture's extraordinary expression of that need. ". . . One of the most graphic pictures of the horror, the futility and the cruelty of prison life this critic has seen", said Eleanor Roberts in the Boston Herald Traveler.

It has been quickly accepted in Europe as a feature and a longer version is already prepared for theaters. It may ultimately reach domestic theaters. It is a contender for the Cannes Film Festival and has solidly placed *Tomorrow Entertainment,* a wholly owned subsidiary of General Electric, on the showbiz map. Several of their new projects were approved quickly after the response to "GLASS HOUSE", and a number of penal groups are requesting prints for training purposes, among them the Bureau of Prisons in Washington. The Cook County Department of Corrections wants to screen it for the American Association of Wardens and Superintendents, and it has been entered, according to Gimbel, into the Congressional Record!

A lot is heard these days about the bright, new, young people making movies. The two producers at *Tomorrow,* Rick Rosenberg and Bob Christiansen, certainly prove the thesis correct. Their director was Tom Gries ("WILL PENNY", "FOOLS", etc.) and their director of photography was Jules Brenner.

Brenner has photographed, as he puts it, 3½ pictures, a bunch of documentaries, and well over 200 commercials. His first film, which may find the light of a theater projector sometime this year, was "THE GOLDSEEKERS", filmed in Panavision in the Philippines 2½ years ago. This was followed by the prestigious "JOHNNY GOT HIS GUN", filmed 1½ years ago and which has, to date, received 7 awards in 3 festivals. Then "I slipped a short anti-war film called 'COMING OF AGE' into my 'busy' schedule of one film a year", he says, and finally, "THE GLASS HOUSE". All, with the exception of his short (which he co-directed and partly owns as well) have been reviewed in these pages. Between features, shorts and commercials he writes, and he is presently seeking financing for one of his own projects, "A TURN OF THIEVES", which he plans to direct.

(LEFT) Director Tom Gries discusses a setup in the cell block with Director of Photography Jules Brenner and Operator Ron Vargas. Narrow spaces in cells were a constant challenge for camera angles and lighting, much of which was accomplished with reflective cards and lights on flex arms. (RIGHT) Scenes not requiring sync-sound made possible use of the hand-held Arriflex for many shots, such as this closeup of Alan Alda.











FRAME BLOW-UPS OF SCENES FROM CBS TELEVISION FEATURE PRODUCTION OF TRUMAN CAPOTE'S "THE GLASS HOUSE"

The following is an interview with Brenner concerning his photography of TRUMAN CAPOTE'S "THE GLASS HOUSE":

Q. To launch this interview, I'd like to ask what your feelings were with regard to shooting inside a real prison.

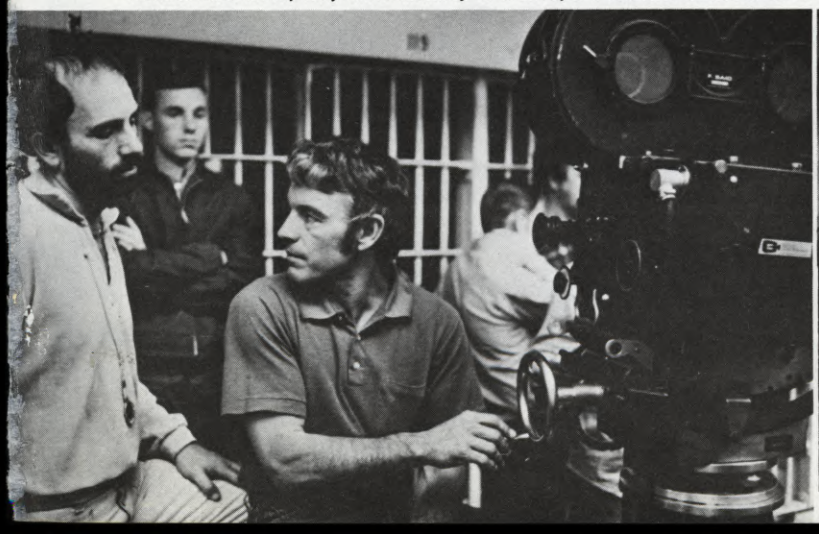
A. Do you mean emotionally or photographically?

Q. Both, actually. Judging by your work I would guess there's a close relationship between the two.

A. Very much so. At first I sensed a great adventure and an extraordinary learning experience coming up. My first days in the prison confirmed that feeling, but added a certain trepidation as well. They were still negotiating with the con bosses at that time, and the outcome was very uncertain. The potentialities for trouble were underscored by our orientation briefing which, among other things, warned us against carrying wallets or valuables into the blocks, and against depending on the authorities to intervene if we were to be taken hostage by the prisoners. This bomb was delivered very drily and matter-of-fact! Not a very pretty prospect since we were to have very close contact with the prison population. My first walk through the corridors and cell-blocks was almost terrifying. Eye contact with the inmates was extremely difficult, I think on both sides. We, of course, had to walk past a few hundred killers, robbers, rapists, dope dealers and general cut-throats. This was both the fact and the appearance and the vibes were anything but comfortable. But photographically—wow! Was I excited! There was a tre-

Continued on Page 537

(LEFT) Cameraman Brenner and Operator Ron Vargas discuss the aesthetics of a camera move in the cell block, as a prisoner-extra awaits the call for action. (RIGHT) Brenner judges Bob Stine's judicious application of makeup to youthful features of Kris Tabori. Except for slight corrections, wounds and scars, very little makeup was used, the realities of actual skin tones being considered more fitting to harsh character of the film.

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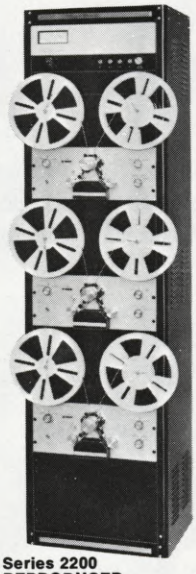

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THE CONCERT FOR BANGLADESH

The project: To blow up less than one-half of the standard 16mm frame to 70mm wide-screen. "Madness! . . . Impossible . . . Beyond the physics of photography!". . . But they found a way to do it

By SAUL SWIMMER
Producer/Director

The main challenge of filming "THE CONCERT FOR BANGLADESH" was the fact that there was so little time to prepare. The decision to hold the concert was made in mid-July, 1971—and then it was discovered that the only date open at Madison Square Garden was August 1st. This meant that the whole thing had to be set up in about 10 days.

All of the lighting was designed for the concert itself because, at that time, we didn't know what we were going to use the film for. We'd had some discussions and decided that there really wasn't a feature film there. We knew that we'd end up with about two hours of concert on film, with nothing to cut away to. It would be too placid, too static to hold up as a feature, we felt. But we did want to have a documentary record of the show, especially because George Harrison, Ringo Starr and Bob Dylan hadn't appeared before a live audience in several years. At best, I thought I might be able to use about ten minutes of the footage to wind up a documentary I've been preparing on the career of the Beatles.

We had decided to shoot it on 16mm color negative and push it one stop because there was so little light. Since the film was sort of a stepchild, the lighting had been arranged exclusively to suit the mood of the concert, and not for photography. The whole thing had to be shot newsreel style because we had no rundown on who was coming on when. I was on a headset talking to about four of the cameras and the light booth. I'd be trying to talk to the spotlight guy and the houselight guy would be getting the information instead. The exposure kept changing constantly.

The concert was photographed with seven cameras—mostly Arriflexes, with a couple of Eclairs. A few had crystal motors and the rest were plugged into the system for sound. Directly across the front of the stage we had built a

platform four feet wide, and two cameras on dollies operated in that area. There were two more halfway back in Madison Square Garden and one at the very rear of the hall. We had two other cameras roving wild on the stage. There were two boys just changing magazines and they had all they could do to keep up, because I wanted something running at all times.

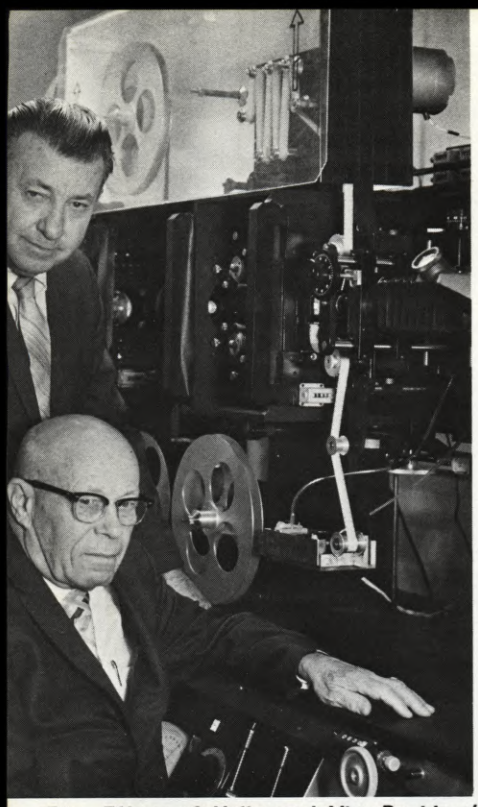
We had no official Director of Photography, but Sol Negrin, who is a great cinematographer, functioned as a sort of Senior Cameraman. He took the exposure readings and gave them out to the others. The light was constantly changing to suit the mood of the performance. Before the show began we had agreed on certain gels to be used in the spotlights, but once the performance started the boys in the booth forgot about all that. We just had to keep changing exposures all the way through.

The sound was recorded on a 16-track machine and we used 14 of the 16 tracks for music, one track for sync-pulse and one track for slating. The sound for the record album was being recorded at the same time and we simply plugged into their mix.

When it came to cutting, we had two KEM editing consoles set up synchronously, so that we could look at six pictures simultaneously. This was an incredible thrill and a fantastic way to work, but there was actually no other way. If we had used the little Moviolas and tried to cut each scene separately, we would have been editing for the next six months.

We had cut the film for a 90-minute TV show, but when we looked at it we decided to try to blow it up to 70mm in order to get the maximum effect of the music. We didn't even know if such a

Full-size frames from 70mm blow-up print of "THE CONCERT FOR BANGLADESH", shown alongside prints of 16mm frames from which they were scanned and extracted. In order to achieve the 2.2:1 aspect ratio of the 70mm format, it was necessary to crop 53% of the original 16mm frame information. The remaining 47% of the 16mm image had to be accurately scanned vertically "on the fly" during print-up to 70mm. As far as is known, this is the highest degree of enlargement ever attempted from original material for theatrical release. The quality holds up amazingly well.



Film Effects of Hollywood Vice President/ General Manager, Don Weed and Vice President/Technical Director Cecil Love, shown with unique Film Effects 16mm/70mm blow-up optical printer used for "BANGLADESH".

thing would work, because we had never heard of 16mm being blown up to 70mm before. Also, because the 16mm format is in the wrong aspect ratio to be blown up directly to 70mm wide-screen, we realized that we would lose about 50% of our original 16mm frame area—assuming that it could be done at all.

We took the problem to the people at Film Effects of Hollywood—Lin Dunn, Don Weed and Cecil Love. Don said: "We'll try it. We'll have to reorganize and revamp the whole set-up we've got here, but give us a few days and call me back."

When I checked with them a couple of days later, they were well into adapting their optical printer, taking calibrations, grinding lenses and making a 1,000-foot 70mm magazine. They were really incredible.

Their first test was a couple of hundred feet made *without* a wet-gate and projected on a huge screen. The light in the projector was weak and the print looked scratchy. I wasn't optimistic at all, but Don said, "It's going to be terrific." Cecil was very dubious and said something like: "That will never fly." But Don just kept forging ahead and they worked out a wet-gate system they could adapt to the printer. When we saw the first real 70mm print, we were overwhelmed—and nobody was more overwhelmed than Cecil.

By now, 20th Century-Fox was involved in the project and they wanted to have the picture available for Easter release. However, Eastman told us we would have to wait eight weeks to get the required 70mm negative stock—which would have brought us right up to our release date. The only alternative was to blow up directly from 16mm negative to 70mm prints, because the 70mm print stock was much easier to get. This meant that each print had to be "hand-made" in the optical printer with each scene being individually scanned. A complete cue sheet was made up and poor Cecil spent days in there scanning the scenes.

We're releasing the picture to 10 or 15 cities in 70mm, with six-track stereophonic sound. We will then release it to as many theatres as we can in 35mm, with four-track sound.

Meanwhile, the audiences seem to love it. They don't mind the grain and the bigness of the picture seems to draw them right into it. Technically speaking, the long shots leave a bit to be desired, but the closeups are incredible and the color saturation is very rich.

As for the people at Film Effects—they are to be heartily congratulated. It was a big tedious deal for them, but they have accomplished a tremendous technical feat.

16mm TO 70mm—THE IMPOSSIBLE TAKES A LITTLE LONGER

By DON WEED

Film Effects of Hollywood

When Film Effects was first approached by producer Saul Swimmer, our reaction to his proposal to blow up 16mm to 70mm elicited our normal technical misgivings—which might be expected. However, on viewing the 16mm workprint, we decided to make preliminary tests. The subject matter, the stage lighting that supplanted usual photographic lighting, and the camera technique involved, seemed to us to be sufficient grounds for attempting what would seemingly be an impractical effort.

For the tests, we first made a 65mm blow-up interpositive, using liquid-gate optical printing, of course. A contact 65mm internegative was made from this interpositive and 70mm prints from the internegative.

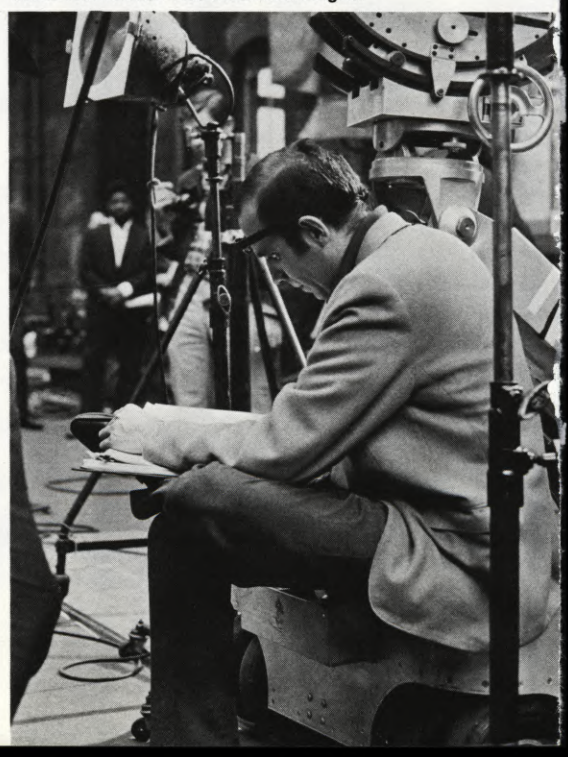
The result was amazingly good—albeit more grainy than we would have preferred. The 70mm prints were sound-striped and six-track sound transfered at Todd-AO. The finished prints were shipped to Swimmer in New York, who screened them in regular 70mm theatrical houses . . . and the rest is history. 20th Century-Fox bought the theater release after seeing our 70mm test presentations.

In the meantime, Film Effects made preliminary tests from a 16mm Color Reversal Internegative direct to 70mm 5385 prints. The result was a marked decrease in the grain and much-improved overall quality. Since only a dozen or so 70mm release prints were required, it was decided to make all of them direct blow-ups from the 16mm CRI, with no other intermediate film steps involved.

One of the interesting aspects of the project was the fact that, since we were blowing up the 16mm frame to fill the entire width of a 70mm frame, 53% of the original 16mm information was lost in the transfer to the 2.2:1 wide-screen format. Because the 16mm cameras utilized extreme closeups and zoom lenses, the remaining 47% of the 16mm image had to be accurately scanned vertically "on the fly" during printing. To do this, a print from the 16mm CRI was first scanned on the printer and a proper footage log resulted in a scanning operation that could be repeated any number of times. Even those extreme close-ups where the 70mm framed only the central portion of a face were successfully scanned for the direct release prints, and the eyes, nose and mouth then wound up on the blow-up instead of showing the top of the man's head or his adams apple!

As far as we know, this is the first time that a 16mm film has been blown up to 70mm for theatrical release . . . and it's nice to know that it seems to be a huge success, so far! ■

"BANGLADESH" Producer/Director Saul Swimmer plots camera deployment for filming of concert. Unprecedented blow-up for theatrical release was an afterthought.



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FILMING "THE WHEEL"

A dream becomes reality during the shooting of a 16mm feature, filmed on location, that shows beauty where the eye would normally see only ugliness

FROM THE PRODUCTION NOTES OF "THE WHEEL":

"THE WHEEL", starring John Denos, Daryle Ann Lindley and Jed Hirsch, filmed in color in Alamogordo, New Mexico, reflects the passion and wisdom of the Writer-Producer-Director Max Evans.

Max Evans was born in Ropes, Texas, and as an artist, novelist, and movie producer, has understandably earned his reputation as an expert on portraying the Old West in all art forms. "THE WHEEL" is a personal and passionate parable which says everything Max feels about love, about freedom vs. encroaching civilization, about the dunes of White Sands, and the mountains of the Southwest and about the liberating of all man in his "Circle of Love."

Other works of Ol' Max include: SOUTHWEST WIND, LONG JOHN DUNN OF TAOS, THE ROUNDERS, THE HI LO COUNTRY, THE GREAT WEDDING, THE ONE EYED SKY, MY PARTNER, MOUNTAIN OF GOLD, SHADOW OF THUNDER, BILLY JACK SMITH, YOU DIRTY COWARD, and two others in final draft.

"THE WHEEL" is a contemporary love story. The location, a "city dump". Max portrays a few beautiful people in this city dump. The film stars John Denos as a young sculptor living off the land at the dump. Slim Pickens' daughter, Daryle Ann Lindley, stars as a young attractive scavenger for old glass bottles, and Jed Hirsch is a young dirty orphan who works his way into the hearts of both John and Daryle Ann.

The plot is simple, the characters nameless. This is not the story of one man's love for one woman. Theirs is a universal love.

There is a purposeful use of little dialogue in the film, the very withholding of which is a kind of deliberate muteness, the silence becoming a condemnation of a society which moves with the insensitivity and destruction of a bulldozer, smashing, devastating and burying the beautiful, the useful, the proven

(LEFT) Crew on location in Alamogordo, New Mexico, city dump, shoots scene of bulldozer as it looms up out of a cloud of dust. (CENTER) Bulldozer is "the enemy", representing the forces of "progress" that would level the natural landscape and pave it over with concrete and plastic. (RIGHT) Long shadows sculpture the dunes of the beautiful White Sands location.

(LEFT) Setting up to shoot next to a desert pool and falls created with the aid of a water pipe run into the area. (CENTER) Arranging reflectors which were used exclusively in place of booster lamps for fill and occasionally for key light. (RIGHT) "THE WHEEL" is a study in contrasts, filmed amongst the flotsam and jetsam of a city dump, against a background of magnificent mountains.

(LEFT) For White Sands sequence, crew waited until an hour before sunset to capture effect of long shadows and golden light. With filming possible only an hour a day for this sequence, it took weeks to complete. (CENTER) Zeroing in for a close shot of the "mechanical monster" that threatens the life style of protagonist. (RIGHT) Lyrical mood is captured as lead characters romp like children across the desert.

(LEFT) Key members of the crew set up to shoot a scene at Alamogordo dump location. Left to right: Mike Scott (First Asst. Cameraman), Gary Wastak (Gaffer), Richard McCarty (Director of Photography), David Nelson (Assistant to the Producer), Max Evans (Writer/Producer/Director) and Greg Valtiera (Production Sound). (RIGHT) Lead actress Daryle Ann Lindley takes refuge from hot sun under a parasol, as crew lines up close shot of John Denos welding metal sculpture.

truths of the past civilizations, with the same self-righteous precision and misdirected determination as it crushes the ugly, the useless and the outmoded; a society whose conscience and judgment have been dulled in its haste toward a futile progress, in its race toward an empty goal. And with each step forward, each crushing movement, much of what is natural, beautiful, meaningful and truly human, is reduced to ruin.

The Wheel is the pivot upon which the reorganization of a meaningful society could revolve.

Ol' Max would have you open your eyes, your heart and your mind . . . there is something very special for you in this "city dump". . . your heart will feel more than your eyes can see.

DIRECTING "THE WHEEL"
By MAX EVANS

Writer/Producer/Director

The most important thing to me on this particular film—and I'm certain it will always be so with me personally on *any* film—is the relationship between the director and the cameraman. In the case of Dick McCarty and myself, as happened on several occasions during shooting of "THE WHEEL", it becomes an almost mystical thing, where the rapport between the two is such that you don't have to say a word to each other. When this exists, the camera somehow takes on part of the magic and you see it on the screen. It's a beautiful experience.

Of course, everybody else on the crew must, to some degree, feel a part of what the director is feeling—especially with a small crew like ours—and, in this case, they did. They felt the story and just pitched in and gave us everything they had. We had all of the members of the crew read the script before we started shooting—which I don't think is too often done—and they became involved in the story along with us. I think we got a lot more out of them because of this. I believe it is a very important facet of film-making. You hire people of skill and intelligence and the better they can comprehend the story, the more surely they can work toward the end result.

Then, too, we were working six days a week on a rather rough location, so certain concessions were made for the convenience and comfort of the crew. For example, we were headquartered in a small desert town where everything shuts down completely on Sunday. There were no stores open and no chance for our people to go shopping for toothpaste or whatever. So we decided to work on Sundays and take Saturdays off. This made everybody happy, because they were able to shop for their necessities and they went back to work on Sunday just as if it were Monday.

The idea for "THE WHEEL" came to me when I was shooting a little film in this same big country with a group of wonderful cow people. I decided then that a film like this just had to be done, because we've got some space left in America, but if we don't pay immediate and very strong attention to it the bulldozers are just going to cover everything up. They're going to plow everything of beauty under and cover it with plastic and concrete.

The two main characters in "THE WHEEL" are people who deeply love beauty in all things—even to the extent of being able to find great beauty and a compelling love in a garbage dump. From the refuse of mankind they make beautiful things. It's not a conventional love story, but rather a story *about* love—because these two young people are not simply in love with each other—they are in love with the desert and the mountains and everything that exists. It's almost an Indian thing—the philosophy that everything has life and beauty: every blade of grass, every twig, every rock. They believe that everything has some kind of soul and they treat it that way. It's a story of hope.

From the technical standpoint, we tried to tell our story without using a lot of camera tricks. We just tried to tell it simply and beautifully, like the land itself. We were hit with enormous weather problems (including dust storms) and, since the picture was entirely an exterior project, we couldn't resort to cover sets. As a result, we lost 40 to 45 percent of our time when we couldn't shoot. We just had to stand and watch the world floating by—which is a terrifying thing to have happen to you on a low-budget film.

When we made the other little film I spoke of near Magdelena, New Mexico, we had worked under very adverse conditions and the main thing we had learned there is that when you are filming on location you have to adapt to

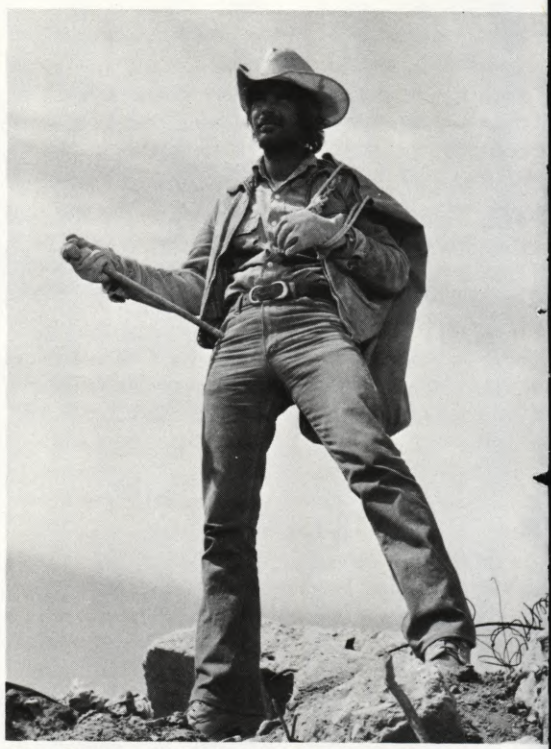
A kind of Western "Man for All Seasons", Max Evans is novelist, painter, screenwriter, producer and film director—but basically a cowboy.

(LEFT) Mounds of debris in the city dump provide a means of achieving some variety in point of view of camera angles. Almost all of the props used in the film were gleaned from actual items of discard in the dump. (RIGHT) Though plagued by dust storms and intense heat, the crew worked with untiring effort and great enthusiasm for the project.

the land. It controls you and you have to adjust to it. But even with all of the bad conditions, we had managed to make that film (originally scheduled for five days) in only two and a half days, shooting 16mm sync-sound. It was that experience that convinced me that we could make a feature like "THE WHEEL"—and make it beautifully—on a low budget. Otherwise, I never would have attempted it.

There are subtle undercurrents running through the story, ideas that are expressed mainly in terms of visual images, with very little dialogue. The very muteness of the film itself becomes a silent protest against the grinding and roaring of steel that is ripping us apart. So we had to gradually build our images and slowly reveal the beauty of the land and how these people relate to it. We could not just crash into this picture, because that would have destroyed its meaning. We had to establish what man can gain from the whole of the Universe if he will simply accept it and adjust to it and feel it and comprehend it. Photographically, we had the problem of building these idea-images gradually without slowing the film down.

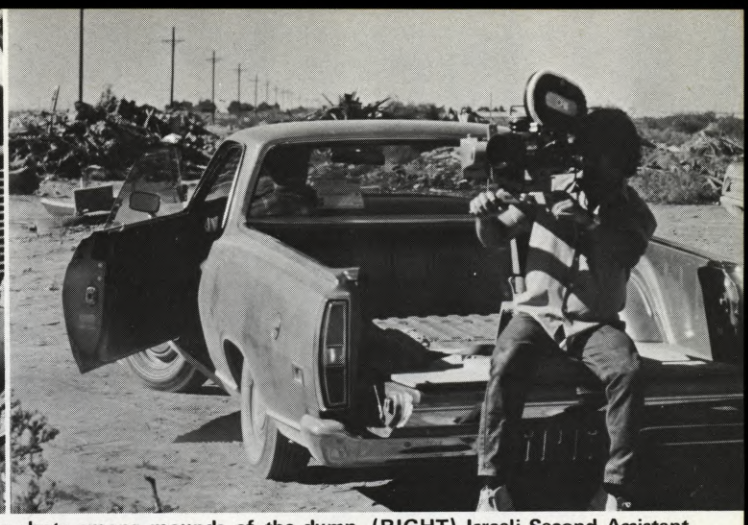
Creatively speaking, I am a dreamer. Dick McCarty is a technician who tries to interpret those dreams on film. When we were working together I would sometimes ask him for things which I knew were almost impossible to get—but I emphasize the word *almost,* because he would usually deliver what I wanted. But the entire imagery had to be subtle and I feel that this is important in writing and in painting pictures and in every other form of creative expression. Many times the most beautiful things have a message in truth that is up to the viewers to interpret as they see fit. If you grant them the ability to think and feel, they will go with you almost as if they were joining you in making the film—because, in truth, they are. That's the final part of it—when the audience is with you in reconstructing *your* film into *their* own image. In that sense, technically, a film is never over. It's never through, as long as people look at it.



John Denos, playing a young sculptor who draws his inspiration and materials from the dump, actually "lived the part" during the filming.

Director of Photography Richard P. McCarty, shown from a dramatic angle as he sets up Eclair NPR camera. He agreed with Max Evans that photographing "THE WHEEL" in 16mm made possible shooting of many scenes that could not have been filmed in 35mm. He maintained close rapport with director which made him able to see—and photograph—the beauty inherent in a city dump.

In preparation for the filming I talked to Dick McCarty about the special problems of photographing glass in a certain way. The girl in the story finds so much beauty in the reflections of sunlight in broken glass and old bottles. It's like the Universe concentrated. That's what it means to me and what it becomes to her. We wanted to photograph the glass with its reflections in such a way that the viewer would also realize that the sun, so many millions of miles away, is something we can't live



(LEFT) Miniature Colortran dolly proved highly maneuverable for tricky shots among mounds of the dump. (RIGHT) Israeli Second Assistant Cameraman David Pilosif, preparing to film a running shot, hand-holds camera from the tailgate of a pickup truck. He also photographed helicopter scenes, using the Tyler mount.

without. Nothing lives without it. The totality of the Universe, the whole survival of life itself, is reflected in one little beam. We tried to use lens equipment that could actually get into the beams of sunlight reflected in the glass and show them as beauty and power and truth. Even though we had never done this sort of thing before, we experimented and Dick somehow came up with the right effect each and every time.

Finding exactly the right dump to use as a location for the picture was a problem. For several years I had looked at hundreds of dumps around this country, but I had never found a dump that I felt was beautiful. I had almost given up when I accidentally got onto the wrong road and drove right into the middle of this thing. I jumped out of the car and said: "My God, this is it! It's the most beautiful thing in the world!"

It was all right there—everything we had discarded, and much of beauty. It had monumental pieces of concrete and steel that gave me the feeling of an old civilization. They had buried such things in the other dumps I'd looked at. I just knew that this dump had been there all that time, waiting for us to come in and film it—because the Presto Pressure-cooker Company had bought it from the city as a factory site and had planned to start clearing the ground a week before we were scheduled to shoot. We appealed to the Chamber of Commerce and the local people and they held up construction of that factory, with the engineers sitting right there in town, gnashing their teeth all the time we were shooting.

It's gone now, that beautiful dump. There's a little Presto factory where it used to be—making things to go back into some other dump.

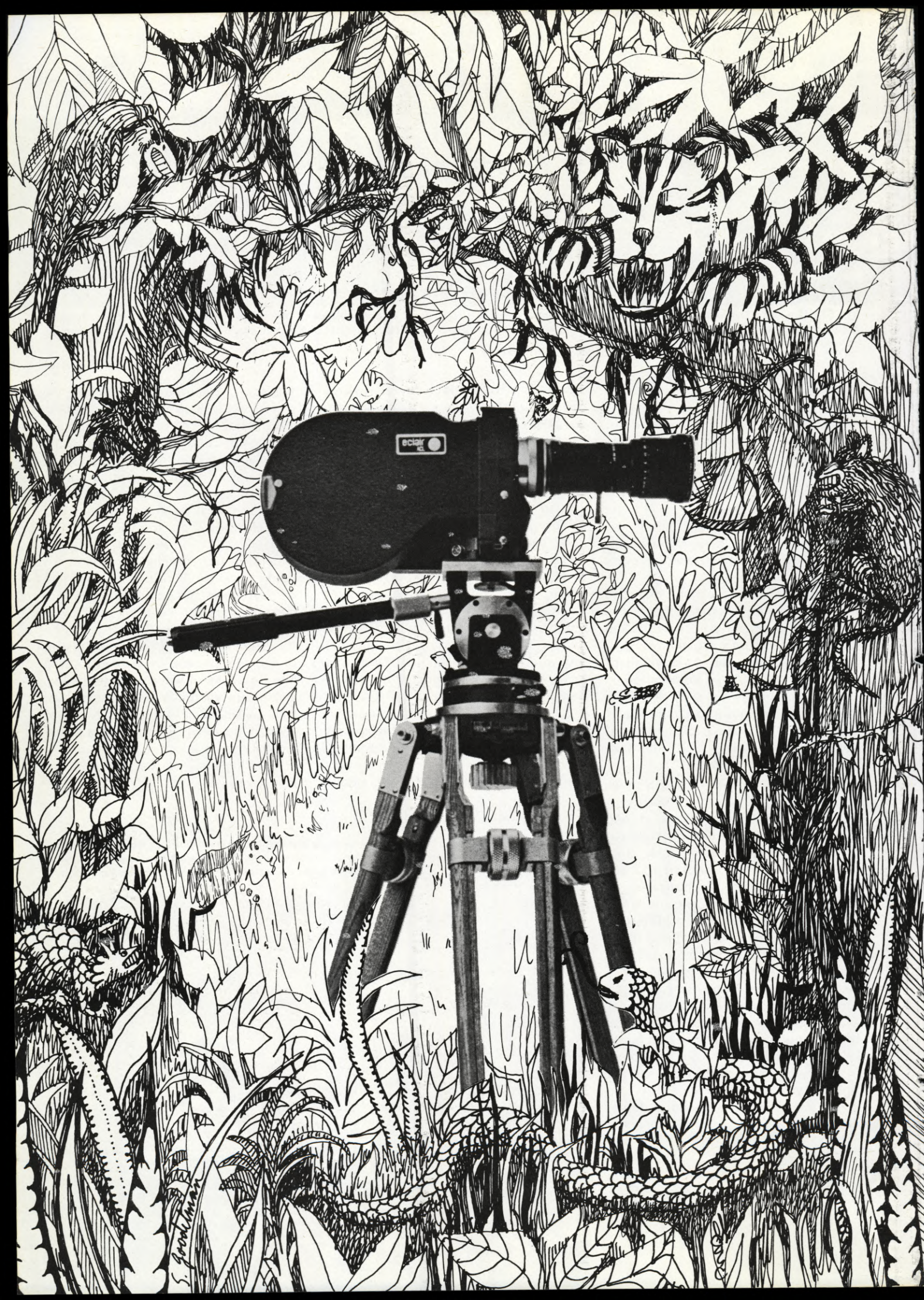
It was a perfect setting for our story. There was almost any shape or form an abstract artist could look for—twisted steel and weirdly shaped things that had weathered and were just waiting in the background. Behind that, there was desert in two directions, stretching to infinity. In the other two directions there were beautiful mountains. The dump itself was made up of all the things people didn't want in the world and had thrown away. It should have been ugly, but instead it was beautiful and the perfect location for our film. That dump, sitting in such grandeur, symbolized the whole truth of mankind in one chapter. Yet it said that there was still some hope left. The question is: what do we do about it? Destroy it and make it all a dump, or do we preserve it?

In the film, the young man living in the dump makes beautiful sculptures from the discarded metal he finds there, and the girl comes to find shapely bottles and multi-colored glass among the trash. Everything we used in the picture actually came out of that dump—the metal for the sculptures, the glass, even the pieces of wood and tin to build the shack the man lived in. This, again, was an example of "adapting to the land" on location. It wasn't faked, so we all just accepted that story point as a natural thing. The actor who played the lead, John Denos, accepted it so completely, in fact, that he'd go out to the dump to his shack each morning before we'd get there and he'd look up at us in great resentment because we were invading his domain—which kind of put us on the spot every day. We didn't dare offend him because we wanted to keep him just like that while we were filming, and he stayed that way. That patch of land became his kingdom, his territory. He had staked it out, just like a Mockingbird.

Looking back at the production of

Continued on Page 552

Convenient mound and a couple of planks made it possible to move Colortran dolly from pickup truck to top of large equipment truck for shooting of intricate high shot combining zoom with dolly pull-back. Director Evans said: "We couldn't have done better with a Chapman boom!" Ingenuity often had to make up for lack of equipment.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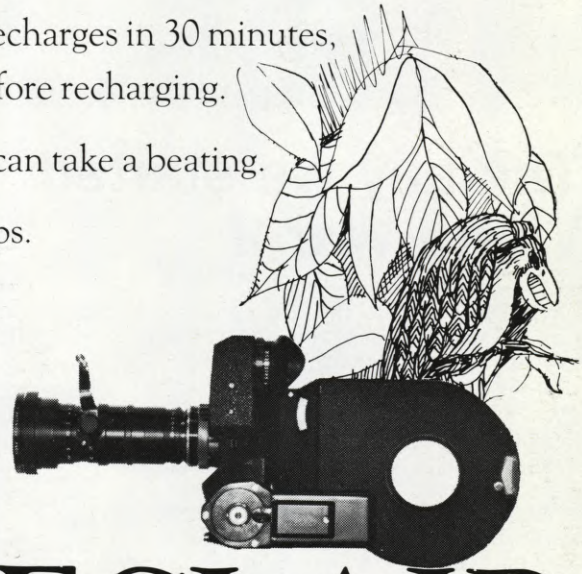

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AN AFFAIR WITH A DOLLY

An ingenious new system for extending the capability of the mobile camera—especially over rough terrain

By URS B. FURRER

My affair with the FERCO Dolly, like that of a good woman, has been both exciting and gratifying. She's never let me down in a difficult situation. And how many real-life "dollies" can you say that about?

It all started when producer/director Gil Cates ("I NEVER SANG FOR MY FATHER") asked me to photograph his picture "RINGS AROUND THE WORLD". He wanted a film of super visuals with cameras flying on trapezes, tracking shots of single-high-wire acts, radio-controlled cameras, and dollying capability around the perimeter of the circus ring. All of these things had to be done during the normal course of performance, with the circus sold out to capacity.

Because "RINGS" presented among other things, a demand for a new kind of dolly system, I was reminded of many earlier documentary and corporate films I had photographed. (I've always felt that these films, although often made with minimal crews and small equipment budgets, deserved at least some of the production techniques used in theatrical pictures.) One area particularly lacking was dollying capability. The wheelchair, of course, is an old standby for the documentary film maker, but it proves ineffective in many respects, particularly in difficult terrain. Rough terrain presents a problem to *any* existing dolly, which can be solved if you happen to have a truckload of lumber frames or metal track available. However, if the method of production involves traveling by air with some 20 cases of equipment, forget about good dolly shots.

So the need for a new kind of dolly system, which I had lived with through so many documentaries, was again facing me in Gil Cates' feature. It was time to get serious about an idea I had been forming in the back of my mind. Longtime associate Ron Lautore (who has operated many of my pictures) and I got together and built the prototype for what is now known as the FERCO Monorail Dolly.

We decided on a system based on a carriage, riding on a single "I" Beam magnesium rail as the track. We designed a dolly head that would support a range of tripod heads including Worralls, O'Connors, NCE's and cameras up to 150 pounds. Assorted-size tripod legs allowed for height adjustments in a wide variety of terrain. A uniquely designed ball-joint head mounted on the tripod legs leveled the rail and a center shaft in the ball-joint head was used for small, final height adjustments. We had the carriage itself ride with complete silence on specially designed nylon neoprene main rollers and stabilized it side and bottom with additional control wheels.

Designers of the FERCO Monorail System, Urs B. Furrer and Ron Lautore, testing early prototype in rugged terrain of the Rocky Mountains. Stands and Ball Heads have been changed considerably since this photo.

(LEFT) A moment of relaxation during filming of "BEEN DOWN SO LONG IT LOOKS LIKE UP TO ME". Camera on Monorail dolly is Eclair CM-3 in blimp. (RIGHT) Fifty feet of straight track set up in 15 minutes by grips on a cobblestone street in Puerto Rico. Dolly may be pushed or pulled by grip or by the operator himself, if visual cues are required.

(LEFT) Monorail setup on walls of "El Morro" Castle, San Juan, Puerto Rico. At one point, the dolly crosses a 10-foot-wide gun placement embrasure. Full length of track was 70 feet, with one 6-foot curved section to follow actor's path. (LEFT) Photo shows how stands with center adjusting stud provide a level base for track on sloping terrain. Each tripod head is a specially designed ball-joint, with a shaft through the center for small height adjustments.

THE FERCO MONORAIL DOLLY SYSTEM—TECHNICAL SPECIFICATIONS

The FERCO monorail dolly system is the first lightweight portable camera dolly designed to operate in extremely rough terrain. It is designed with current film techniques in mind: speed in set up, lightweight for air shipping, new filming possibilities and economy. The system is based on a carriage, riding on a single I-beam type magnesium rail which is supported by special tripod legs.

Assorted size tripod legs allow for height adjustments in a wide variety of terrain. A uniquely designed ball-joint head mounted on the tripod legs levels the rail and a center shaft in the ball joint head is used for small, final height adjustments. The carriage itself rides with complete silence on specially designed nylon-neoprene main rollers and is side and bottom-stabilized with additional control wheels.

The magnesium rails are available in six-foot straight and curved sections ready for air shipment in fibre cases. Ten-foot straight sections are also available where trucking is the means of transportation. The weight of the dolly head, three six-foot sections of rail and four stands is approximately 110 lbs.

The carriage accepts (by means of interchangeable top plates) Worrall-O'Connor 100, O'Connor 50 and NCE heads. Since the system relies on perfect balance of the camera it is recommended that the Worrall head be used for cameras exceeding 75 lbs in weight (such as BNC, blimped Eclair CM 3, blimped Arriflex, etc.) in order to maintain proper center of gravity during tilting.

The system has been successfully used in many commercials, documentaries and feature films. (Recently used extensively in the Paramount production of "BEEN DOWN SO LONG IT SEEMS LIKE UP TO ME", directed by Jeff Young.)

The rental list price for a basic package is $40.00 per day and the purchase price about $4,500.00 The FERCO Monorail Dolly System is available through FILM EQUIPMENT RENTAL COMPANY, 419 W. 54th St., New York, N.Y. and 1300 Sansome St., San Francisco, Calif.

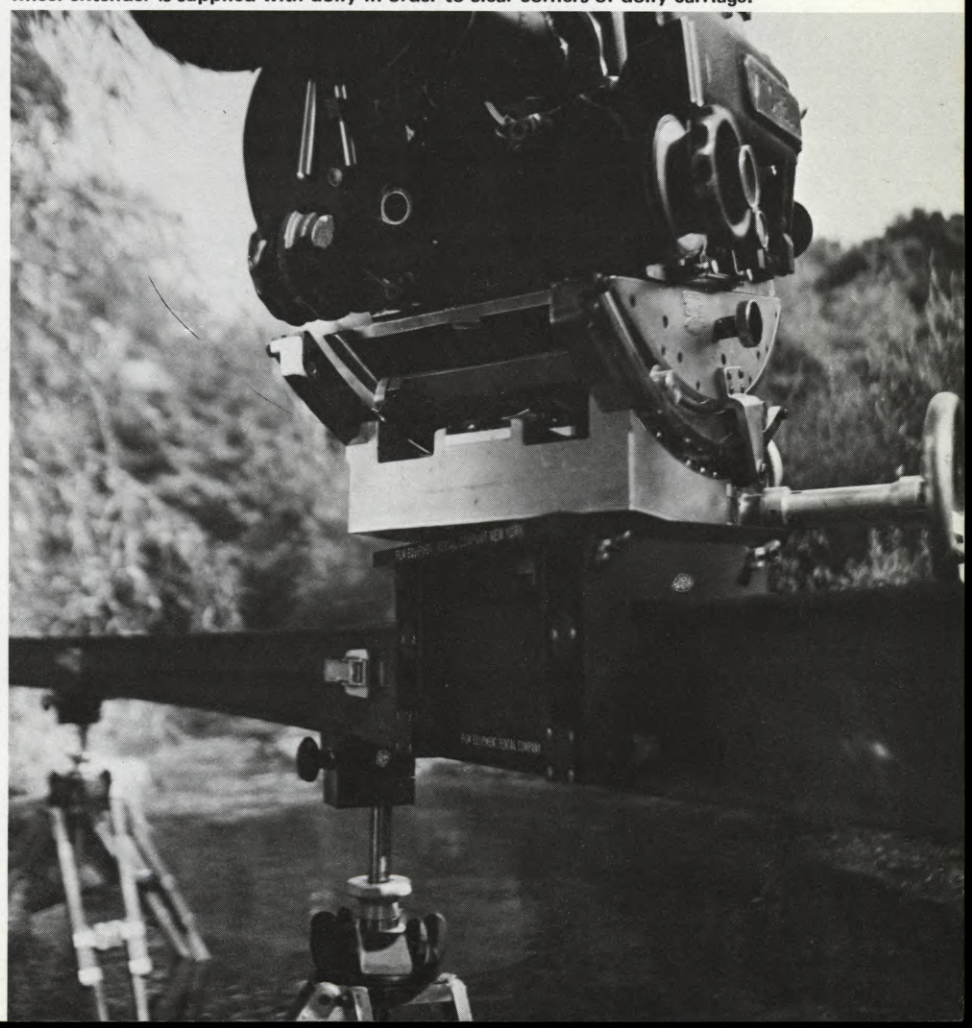
So, after a good deal of hard work, trial and error frustration and the faith and financial support of FERCO (Film Equipment Rental Company), we developed the first lightweight portable camera dolly for extremely rough terrain. Since Ron and I had plenty of field experience to go by, we were able to custom design it with current film techniques in mind: Speed in setup, light weight for air shipping, new shot possibilities and *economy.* After many tests, it was time to give Dolly her trial under fire.

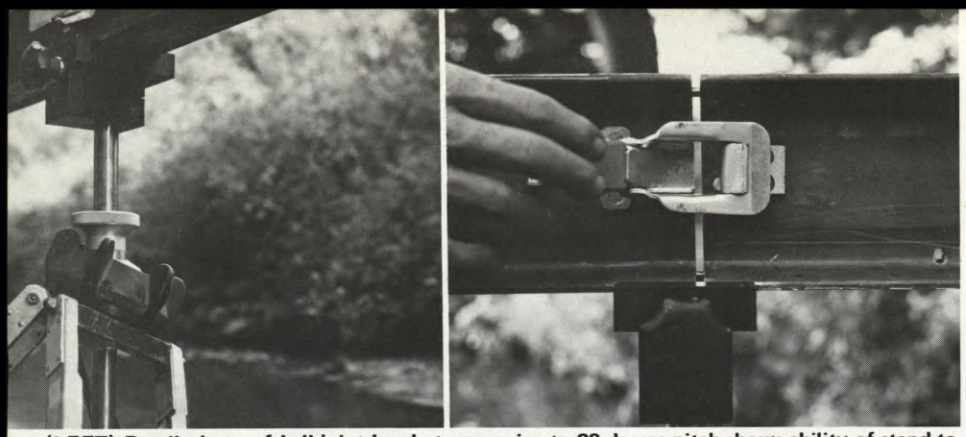
For Gil Cates' circus film we did what the manufacturer of the magnesium beam said was impossible: We bent six-foot lengths of magnesium "I" Beam to a radius of 19 feet, which is exactly the size of a standard circus ring. The track was mounted all around the ring, and several cameras could continuously dolly to the most favorable angle of any given circus act.

Our first strength test of the track was unexpected: An elephant decided to seat himself on the track, and the system proved more than capable of supporting him.

During the use of the dolly on many subsequent jobs, we discovered that the system had possibilities that were even beyond our own expectations. It was

Picture clearly shows relationship of stand to track and dolly. Screwed-on cover plates at side of dolly protect delicate pressure adjustments for different camera weights. Worrall head panning wheel extender is supplied with dolly in order to clear corners of dolly carriage.





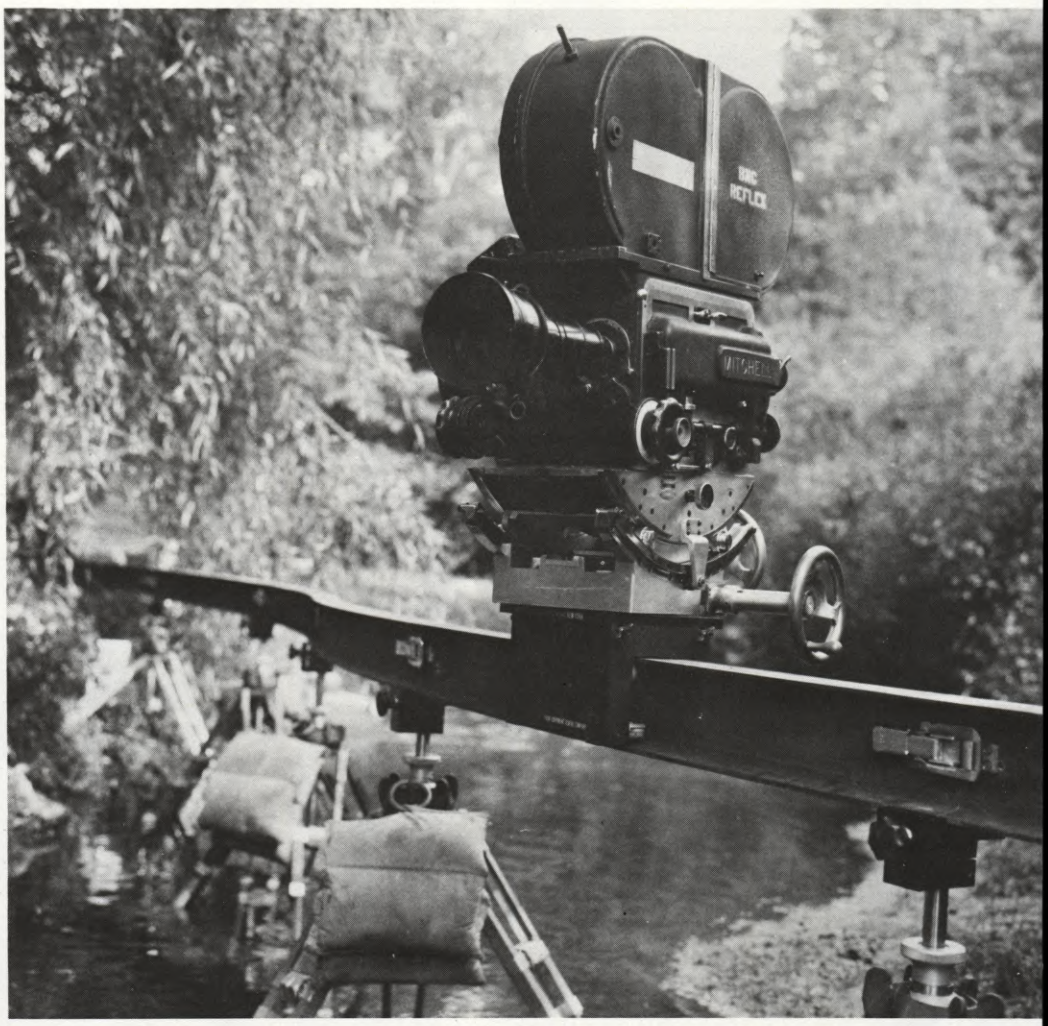
(LEFT) Detail photo of ball-joint head at approximate 20-degree pitch shows ability of stand to take up terrain differences. Center shaft is sued for final small height adjustment. (RIGHT) Pin-registered magnesium track is pulled together with heavy spring-load latch to provide smooth bump-free dollying surfaces.

successfully used in several commercials where the cameras had to track with a person, and at the end of the dolly reach an extremely precise position in order to photograph an object at extremely close range. This required the camera lens to be within ¼ inch of the wind-up mark for every take (difficult with any conventional dolly system).

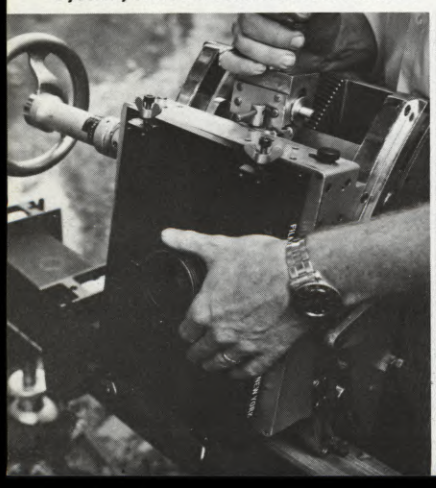
When I photographed Jeff Young's "BEEN DOWN SO LONG, IT SEEMS LIKE UP TO ME", the end shot of the film was to be a slow dollyback from the character "Gnoses" in the process of burying his best friend high on a jungle covered mountaintop in the Puerto Rican Rain Forest. In order to get the effect that Jeff wanted, we laid 100 feet of track in extremely rough terrain that was covered with mud, decayed tree trunks, moss, rocks, and a heavy tropical underbrush on a 30-degree slope. The effect of the shot was that the character is slowly being obscured by the leaves of the jungle as we dollied back, ending with a frame of deep, dark, Rain Forest. It took two grips approximately 45 minutes to set the track. The prop man covered the track with leaves in front of the camera as we dollied back, and the entire setup was a great success.

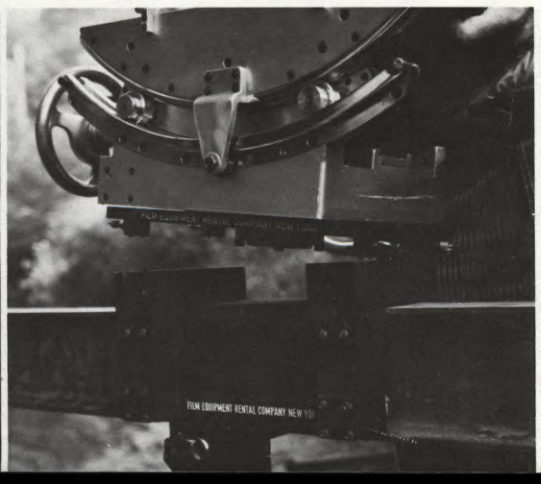
Richard Shore, ASC, used the dolly extensively in a recently produced Civil War epic which required a great amount of dollying in and around the battlefields of Gettysburg.

During the production of Frank Gilroy's "DESPERATE CHARACTERS" we wanted an extremely long and low dolly shot of the interior of the subway car in motion. We mounted the track directly onto the floor of the subway car, eliminating the support legs. The slow dolly started along a number of typical subway riders and ended up in a big close-up of Shirley MacLaine. With the very low angle, the periscope viewing of the Eclair CM-3 blimp made the shot quite easy and it was accomplished in about two hours' time, lighting and rehearsal all included.



(LEFT) Adaptor plate for Worrall (also available for O'Connor, NCE, etc.) is mounted to head first and then set down on carriage. (RIGHT) Dolly carriage is an aluminum casting, precision-machined to accept the main support roller wheels. These wheels have a combination of running tires made of nylon and neoprene. (ABOVE RIGHT) BNC Mitchell on FERCO Monorail System, with curvature to cross brook.





Since the space here is too short to permit a detailed description of the many situations in which the Monorail System was employed, I would point out some uses such as: Tracking down cornfields between rows of corn, crossing river beds, dollying with Macro Lenses along extremely small objects at very close range, dollying with a camera mounted at 90 degrees down the side of a building, tracking shots down a steep slope, mounting the camera level by

Continued on Page 557

"THE GLASS HOUSE"

Continued from Page 519

mendous visual quality everywhere and the natural light exerted a mood that pervaded every sad crevice of that place. As we were led around the principal rooms to be used in our film, my gaffer and I might have been kids in a carnival seeing the colors and the candy for the first time. This excitement combined with the morbid reality of the place made it quite a trip. My wallet and meter case were safely resting in the prison vault, but this initial proximity to the criminal inhabitants made the orientation briefing echo in my mind.

Q. But you had the cooperation and protection of the prison staff . . .

A. The cooperation was fine, but as for the protection . . . well, I wouldn't have given a nickel slug for my chances if the inmates decided to get very unfunny. We were really quite exposed, really in *it, and you learn quickly just how much the guards can do on the inside.*

Q. Were there any incidents?

A. There were almost daily incidents, and I wish I could go into them to give you a picture of prison life, but I'd better let our film itself do that. One of the fascinating parts of the experience was in the evening, safely back in Salt Lake City, when we would relate to each other the incidents each of us had seen, heard or experienced that day. This, in fact, became the basis for much of the material you see in the film. We have much to support our claims of authenticity, not the least of which were the contributions of our technical advisor, Gene Logan, who was himself a con boss in San Quentin for 12 years of his life.

Q. There is a look of authenticity in the photography, too. How was that accomplished?

A. Well, principally, by not overpowering the effects of natural light, both daylight and artificial. Much of the lighting was done by installing photoflood bulbs in the existing fixtures, both blue and clear, and shooting at very wide apertures. It's a tricky procedure. There were even occasions when we waited for clouds while shooting inside since our key source was the light streaming in through the windows. But I felt our efforts were well rewarded when one of the prison officials said when he saw some of our dailies, "But, it's so real!"

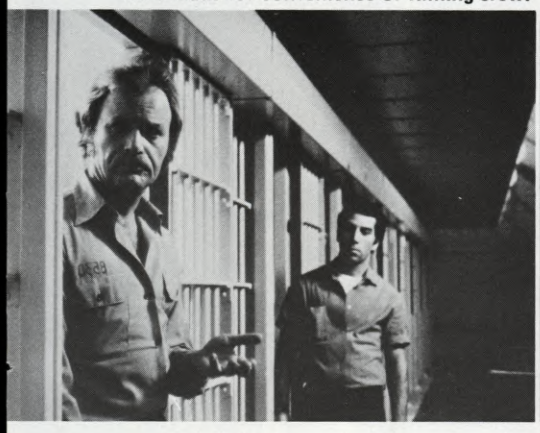
Q. Could you elaborate on the pros and cons of natural light photography, particularly as you used it in "THE GLASS HOUSE"?

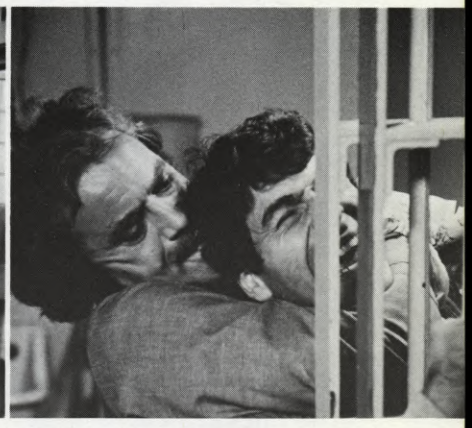
A. The use of natural light is not equally appropriate in every situation, though I find myself using it a good deal of the time. I'd like to compare it to swimming or diving off a beach: if you find yourself straining against the surf to get into the water, for instance, you are doing something wrong. Wrong is in trying to outpower the natural forces. Better is usually in learning to use that power for your own goals. Just so, the cameraman who thinks he can create a better lighting effect than the one that already exists in a place would do well to evaluate the natural effect very carefully. It's an important decision. Cameramen shy away from it for a number of reasons: It imposes an exposure level on you, which may necessitate pushing the film and/or shooting with the lens wide open, two things some cameramen are loath to do; it may create delays, such as waiting for a cloud, or rebalanc-

Continued on Page 548

A dolly shot along "Main Street", the prison's main corridor. Natural lighting made full shots like this, at running speeds, possible with a minimum of lighting time.

Realistic scenes from "THE GLASS HOUSE" depict stresses and violence which explode inside a modern prison, mainly between the prisoners themselves. Such sequences include brutal mass-rape of a teenage prisoner, followed by his suicide achieved by leaping from high tier of cell block. Permission was granted to film inside Utah State Prison, with no strings attached or script approval required. No modifications to prison structure were made for convenience of filming crew.





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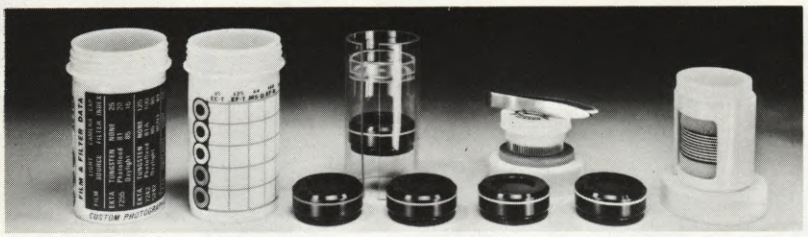

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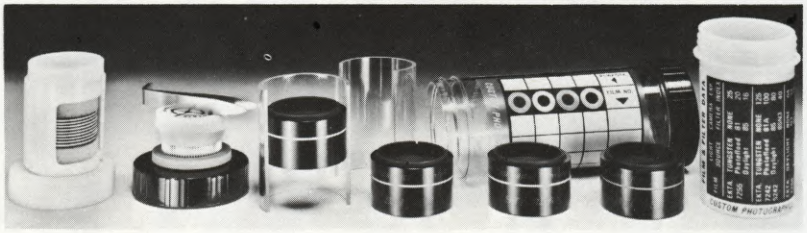

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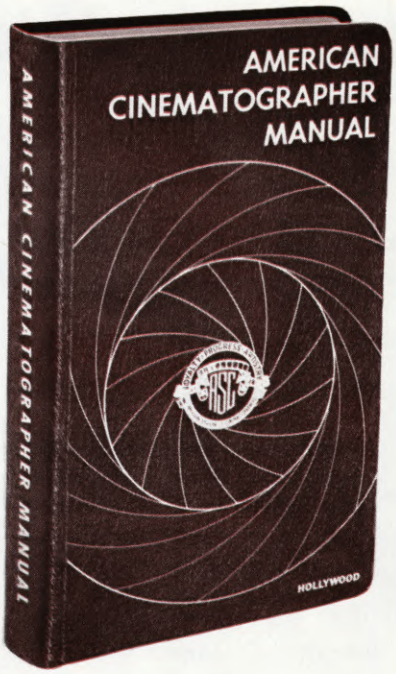

GEORGE W. DAVIS, SUPERVISING ART DIRECTOR SAYS:

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HOLLYWOOD'S SHINING HOUR

Continued from Page 507

Jackie from her shoulder onto his mother's lap and arose to receive her statuette from Norma Shearer.

Miss Shearer, incidentally, might have had the embarrassing task of handing herself the Oscar, since she also was a nominee. After that the Academy avoided such awkward situations by having actresses present Awards to actors and vice versa.

Other Awards for that year went to "Cimarron" as Best Picture and Norman Taurog as director of "Skippy".

Actor Lawrence Grant became the Academy's first master of ceremonies at that 1931 event. Many great stars have had the honor since. Bob Hope has been master of ceremonies more often than any other; he made his 14th appearance in this capacity in 1968. Altogether he has appeared on 20 Awards Programs.

Jerry Lewis has served three times; Jack Benny, James Stewart, and David Niven twice each. Others have been Conrad Nagel, Will Rogers, Irvin S. Cobb, Lionel Barrymore, George Jessel, Bob Burns, director John Cromwell, Robert Montgomery, Paul Douglas, Fred Astaire, Danny Kaye, Donald O'Connor, Fredric March, Thelma Ritter, Claudette Colbert, Joseph Mankiewicz, Celeste Holm, Jack Lemmon, Rosalind Russell, Sir Laurence Olivier, Tony Randall, Mort Sahl, Frank Sinatra, and even Donald Duck.

Oscar got his name in 1931. Margaret Herrick, recently retired as executive director of the Academy, saw the statuette and studied it carefully "Why, he looks like my Uncle Oscar," she said.

Sitting in an adjoining office was a newspaper correspondent, who wrote "Academy employees have affectionately dubbed their famous gold statuette Oscar." The nickname stuck and became world-famous.

The 1932 program was enlivened by the announcement that there was a tie vote in the Best Actor category, between Fredric March for "Dr. Jekyll and Mr. Hyde" and Wallace Beery for "The Champ".

Each was handed a statuette while one Academy official looked on in horror. The supply of statuettes was now one short. So the man raced to the Academy office and back with an extra trophy just in time for the Best Picture Award. Since then, there have always been more than enough Oscars on stage.

The Short Subject Awards came into being that year and Walt Disney made the first of many trips to the podium to receive Oscars for the year's Best Car-

Continued on Page 562

WESTERN MOVIE ART EXHIBITED

A photographic display of "Art from the Western Movie" can be seen at the Los Angeles County Museum of Art during the current major exhibition of paintings, watercolors and drawings depicting the westward expansion of the United States.

Photo-journalist John R. Hamilton, who specializes in taking still photographs on location during the filming of western motion pictures, has loaned the Museum about 30 color enlargements. These were taken as independent aesthetic objects during the production of western movies, according to Hamilton. The photographs were made over a period of 15 years. They include magnificent scenery and such acting personalities as John Ford, John Wayne, Charlton Heston and Paul Newman.

The photographs will be displayed until May 28 in the inner lobby of the Museum's Leo S. Bing Theater, where they may be seen during film programs, concerts, lectures and other afternoon and evening theater events that are open to the public.

The Museum is located at 5905 Wilshire Boulevard, two blocks east of Fairfax Avenue.

THE BOOKSHELF

By GEORGE L. GEORGE

An ambitiously encyclopedic volume, HANDBOOK OF FILM PRODUCTION (Macmillan $10.95), competently achieves its purpose of covering every phase of film-making. Copiously illustrated with stills, charts and diagrams, it is the work of two experts in the industrial film field, John Quick and Tom LaBau. The section on camera work, the longest and most detailed of the book, effectively discusses shooting techniques in commonly encountered situations, as well as underwater, process, time-lapse and other special effect photography.

* * *

Reliable data on production in lesser-known world film centers is not always easily available. A British publisher has issued two volumes that begin to fill this gap. AN INTRODUCTION TO THE EGYPTIAN CINEMA (Informatics $2.50) by M. Khan is a detailed account of an industry active for some 40 years. Trying hard to reconcile their government's political aims with public preferences for old style sentimental and musical tales, Egyptian film-makers are groping for a satisfactory blending of propaganda and entertainment.

* * *

Langdon Dewey's OUTLINE OF CZECHOSLOVAK CINEMA (Informatics $3.50) contains a wealth of information on creative personnel—directors, cameramen, actors—the Czech film industry's historic progress, and the artistic trends that contributed to this country's cinematic popularity abroad.

* * *

Robert Morton Henderson's biography, D. W. GRIFFITH—HIS LIFE AND WORK (Oxford U. Press $10.95), combines perceptiveness and scholarship with a vivid literary style. It traces in authentic detail the career of the complex and flamboyant artist who transformed the movie industry from a nickelodeon novelty into a powerful entertainment medium. In addition to Billy Bitzer, Wallace McCutcheon and Arthur Marvin are credited with camera-work and other functions they performed for Griffith.

* * *

Three new volumes in the Prentice-Hall Film Focus series consider with lively erudition a noted director's mastery of his craft: FOCUS ON HITCHCOCK, edited by Albert J. LaValley; the impact of a film classic, FOCUS ON THE BIRTH OF A NATION, edited by

Fred Silva; and the trend-setting Bergman movie, FOCUS ON THE SEVENTH SEAL, edited by Birgitta Steene. In all three cases, a well-rounded approach includes selected press reviews, critical comments and literary essays, and significant quotes from the filmmaker himself. Bibliographies, filmographies, synopses and script extracts supplement these informative and discerning studies. ($5.95/2.45 ea.).

* * *

The fall and subsequent rise of the director is the theme of HOLLYWOOD VOICES (Bobbs-Merrill $7.50), an absorbing collection of interviews edited by Andrew Sarris. The director-cameraman is viewed in contrasting fashion: George Cukor praises Harold Lipstein and Daniel Fapp; John Huston leaves the lighting to his cinematographer, but claims the camera set-up; Joseph Losey thinks the British have some of the best lighting cameramen in the world;.

* * *

A useful reference compilation by Mel Schuster, MOTION PICTURE PERFORMERS (Scarecrow Press $15), is an extensive bibliography of magazine and periodical articles published between 1900 and 1969. Nearly 3,000 actors and actresses are covered in detailed entries, affording exceptional facilities for biography-oriented researchers.

* * *

Between 1929 and 1956, some 200 serials provided a weekly screen diet of breathtaking excitement that kept avid filmgoers on the edges of their seats. All these episodic talkies are revived lovingly with nostalgic care by Ken Weiss and Ed Goodgold in TO BE CONTINUED . . . (Crown $9.95), a large format, richly illustrated and well organized volume of entertaining reminiscences and historic perspective.

* * *

The perils and rewards of film criticism are apparent in the collection of reviews that Richard Schickel originally wrote for Life Magazine, SECOND SIGHT (Simon & Schuster $8.95). With discernment and good grace, he re-examines the opinions he expressed and, in both reversals and reaffirmations, confirms the basic soundness of his sometimes overenthusiastic judgment.

* * *

The writings of the late John Grierson, who coined the term "documentary", collected and edited by Forsyth Hardy in GRIERSON ON DOCUMENTARY (Praeger $10./5.50), are available again as an invaluable reference work of opinion, advocacy and foresight. ■

"THE GLASS HOUSE"

Continued from Page 537

ing the interior lights; it may cause an unwanted Kelvin mixture. One thing is certain. You must, if you're going to employ the technique, be working with people, particularly the director, who understands the value of the technique and is thereby willing to take the alleged risks for the sake of the final result. In the case of "THE GLASS HOUSE", Tom Gries was absolutely inspiring on this point. But to my way of thinking, what risks there may be are dwarfed by the myriad advantages. For one thing, natural light enables you to photograph whatever fixtures may be lighting the set. An instance of this in our film happened in Slocum's (Vic Morrow) cell. There was virtually a one-light source: a bare photoflood wrapped in spun glass, not unlike something an inmate might devise to soften the light in his cell. Since Slocum is a big con boss, it's very fitting that he would get the materials necessary to do just that. It was certainly consistent with the general decor of his "house", as inmates call their cells. The point is, that I could make the light source itself part of my composition. It added to the starkness. Another super advantage of this is in allowing angle changes without necessitating massive relighting. Consequently, I feel we were able to cover scenes more fully in a shorter space of time, and incorporate more production value as well, than if we'd employed any other procedure.

Q. Was it a problem at any time? What did you do about the Kelvin problem?

A. I swung with it. That is, I used it in a lot of instances as a vital part of my lighting scheme. But there was no consistency in how I handled it. Each scene demanded its own treatment.

Q. Could you give some examples of specific scenes?

A. Certainly. There were several important scenes in the huge messhall, both day and night. My choice here was to balance to daylight with the use of #4B photofloods in the ceiling fixtures and blue gels on the floor lamps, which gave a good ratio to the window light. It's interesting to note, here, that this globing operation was carried out by an inmate who was the prison electrician, usually at 5:00 A.M., so that each morning the room was freshly globed by the time we arrived. He had to start at

5:00 in order to meet prison requirements. But that's a digression. At night I pulled the 85 and lighted with clear bulbs, which gave me a very subtle change in color quality. I can say I was totally pleased with the results, especially by day when the windows, with old, frayed orange curtains varying the intensity of each, provided the background for the characters. But, you know, there is need for caution in this technique when you're shooting for TV. The image orthicon can't handle very hot areas without blooming, or halating into important areas of the picture. But I believe I went as far as I could, which fortunately was as far as I needed to go to achieve the desired effect. I think we all had theater in mind, so we didn't compromise much for TV.

Q. That seems to be true of the show itself—it's very hard hitting!

A. Well, as I said before, the inmates themselves provided the basis for much of our material. You can't compromise that. You've got to admire CBS for their courage in putting it in everyone's living room virtually uncensored and unaltered. Roger Gimbel, our Executive Producer, jokingly asserts that, since we had control in the prison, any potential censor would just not be permitted in population where we were working. But, actually, the network had every opportunity to edit and revise, and didn't. Phil Barrie should be given a good share of the credit for that.

Q. In which scenes did you mix Kelvin?

A. One of my favorite scenes in the movie was the laundry room, when Luke Askew, playing the terrifying Bibleback, clandestinely ambushes Alan, the boy (Kris Tabori). Daylight poured through the windows, I mingled blue and clear light in zones and covered the lens with a filter which was considerably less than an 85. It's one of my favorite scenes in the picture, photographically. The light change in it, when Alan switches off the lights for the day, was a real one, actually controlled by the prison switches themselves—another advantage of balancing to ambient light.

Q. Were there any other styles or techniques that come to mind that you think were unusual?

A. Yes, but let me first say a word about that elusive demon called "style". It's particularly elusive in motion pictures in which there are so many contributors to the final product. It's a subject worthy of a far more extensive

analysis than I could go into here, but briefly, isn't a cameraman's style the sum total of all the techniques or approaches he uses, and his sensitivity in drawing upon the best one for the dramatic content at hand? The best one is not that which makes the viewer gasp in awe at the technical virtuosity, but that which so enhances the dramatic moment that it's often submerged in it. That, at least, is how I feel about it.

Q. Have you an example of stylistic decision in your picture?

A. I hope there's more than one, but the one that comes to mind is in the seduction scene between Slocum and the boy. The boy's closeup might exemplify the concept. I lit it with two lights. The key was the hanging bulb I mentioned earlier, the second was the light from the cellblock corridor, which became a backlight. There was absolutely no front fill, except what bounced off the cell wall. When Alan lowered his head in shame and degradation at his realization of Slocum's intentions, underscoring his own naivete, there was only the merest suggestion of detail on his face. The deep shadow, I felt, was a sort of hiding place in a situation from which there was no other refuge. It may not have occurred to any viewer of the film, but choosing to shoot this scene without any fill light could probably be considered a "stylistic" choice, like a writer might choose one word order over another, and if no one made special note of it, I feel that's just fine.

Q. Quite so. I intended to go back to one interesting thing you brought up before, about the inmate who helped you globe the dining room. Did you actually have prisoners on your crew?

A. Yes, and in the secondary cast as well. In fact, for the electrician-inmate we signed a letter of commendation and thanks to the Parole Board, which we hope will influence their decision when the matter of his parole comes up. As for cast, it was the actual con bosses of Utah State Prison who played the rapists in that scene, and several indicated they would have loved to do it for real.

Q. Things must have changed a lot from that first day you described.

A. Totally. On the morning of the crew's arrival, as we cautiously meandered through the hallway of Control 2, I overheard something that chilled me. One inmate said, quietly and derisively to another, "Well, here come the

heroes!" But that attitude reversed itself as quickly as it took the inmates to find out that our guys weren't the Hollywood phonies they were expecting, and for us to find out that the greater majority of them were intelligent, articulate, thinking people. Once that was achieved, they trusted us more than they should have. The one thing that seemed common to most of them was that they were highly emotional. I'm sure that there's a high emotional content in their criminal activities. In fact, if I can throw in a word about prison reform, I came out of this convinced that the central problem in corrections today is that the guard staffs are not adequately hand-picked and trained to understand and constructively cope with a highly sensitive prison population. I could go on and on; I'd love to describe some of the friendships that formed in the course of our work, but I'm afraid that would stray from our purpose. I would, however, like to publicly thank the inmates who helped recover my Rodenstock glasses from an undisclosed thief in the cellblock in just a few short hours.

Q. Sounds fascinating, but I guess we'd better leave that for another time. Thank you so much for discussing your work and experiences in this unique project. ■

MARQUETTE UNIVERSITY INSTITUTE FOR HIGH SCHOOL FILM STUDENTS

Marquette University will offer what may be the first film-making institute in the United States for high school students for credit.

The four-week session beginning June 26 will be open to high school students who have completed their junior year. Each student will make a dramatic, documentary, or experimental film during the institute.

Arthur H. Bleich, professor of film studies at Marquette, will direct the institute. Bleich has produced many award-winning films. His "TEN DAYS IN PASCO," a film on race relations, recently was accepted by the Public Broadcasting Service for airing on National Educational Television later this year.

Bleich said that other film makers and technicians will help conduct the institute. Students may take the course for college credit at Marquette, or as a non-credit course.

Further information can be obtained from the Director of Summer Sessions, Marquette University, Milwaukee, Wis. 53233.

FILMING "THE WHEEL"

Continued from Page 529

"THE WHEEL" now, I think it came off pretty well. I figure that we got 90% of what we tried for—and I hope to get 91% next time. ■

PHOTOGRAPHING "THE WHEEL"

By RICHARD P. McCARTY

Director of Photography

In order to talk about my work on "THE WHEEL", I first have to tell how I happened to meet Max Evans. I had photographed a picture called "RODEO RIDER" for Casey Tibbs, who is basically a cowboy as well as a movie-maker. Max came to the preview party and, after the film had been screened, he walked up to me and said: "I wonder if you would come over and work for a poor ol' cowboy in New Mexico."

I had seen "THE ROUNDERS" and knew about Max Evans by reputation, so I said: "Max, anytime you want to, I'll do it."

About a year later I was in South Dakota on location with a picture for Casey when I got a phone call from Max. He said that he wanted to do a documentary about an 82-year-old cowboy and he wanted to shoot it in sync-sound because the old boy told beautiful stories. He had a five-day schedule to shoot a half-hour film.

We were set up for filming in 35mm, but I told him that because of the short schedule, the sound and all that, we ought to shoot his picture in 16mm and blow it up to 35mm, if necessary. I gave him a list of equipment and told him to get an Eclair NPR and meet me at the location. My assistant and I finished up Casey's picture and drove straight through to Magdalena, New Mexico—which is nowhere, absolutely *nowhere.* We arrived at two o'clock in the morning and by sunup we were ready to start shooting. I got ready to make a long shot of the cowboys rounding up the horses and told the soundman to plug in.

Max said, "Why are you shooting sound? They're a half-mile away."

I said, "You're going to hear the cowboys holler and you're going to hear the horses and you're going to love it."

Max was dubious. "All I really need sound for is the interview," he said. "If shooting sound on the other scenes is going to hang us up, we'll have to forget it."

It didn't hang us up. We shot every scene with its actual sound. The equipment was never in the way, never a problem. On top of that, we finished the picture in two-and-a-half days in-

stead of the five that had been scheduled.

Max was amazed. He'd been on big pictures and knew what a hassle it was to shoot 35mm with sound and a large crew. He said, "I've been thinking about how you shot this picture. It was so easy. It went so smoothly. Can we shoot a feature that way?"

I said, "Well, not exactly. It'll require a few more people. No, we can't do it quite as easily—but *almost.*"

"Well, I've got a feature in my head that's been there for five years and I'd sure like to shoot it," Max said, "but I've sold stories for more money than I can get to budget this picture."

Several months went by. Then I got a call from Max telling me to get on a plane and meet him in Alamogordo, New Mexico. He wouldn't tell me why, but I did it anyhow. He met me at the plane and turned off the main highway into the city dump. I wondered what we were doing there.

"I'm going to shoot a love story and it's going to take place in the city dump," said Max. "I've looked at every city dump between here and Canada, and this is the only one that fills the bill. Now walk over here and look back."

I did. It was about four-thirty in the afternoon and when I looked back I saw a sea of glass rippling and sparkling against deep shades of old rusted iron. It really was pretty and I began to change my thinking about a dump being ugly. I knew Max was a writer, of course, but I didn't know until then that he was also a painter. However, when he started framing pictures, perfect compositions, I knew that he had to be some kind of artist and, sure enough, it turned out that he had made his living as a painter.

Very quickly we made an agreement to shoot "THE WHEEL" and the decision was based on the fact that he felt confident we could shoot it with an Eclair and a small crew. We talked about blowing the 16mm up to 35mm for theatrical release and I mentioned to him the articles I had read in *American Cinematographer* about Super-16. It would have been the logical way to go, but camera availability was the problem at the time. We knew we would have several one-take scenes that would have to be shot with three or four cameras simultaneously and there were not that many Super-16 cameras available just then.

Some of the effects Max wanted in the picture required some rather exotic equipment. He visualized extreme slow motion for certain scenes, and for that kind of work I like the Milliken camera —even though, technically, it is an in-

strumentation camera. They rigged it for us so that we could mount a 12mm-240mm zoom lens on it. We used the Angenieux 9.5mm-95mm on the Eclair for most of the shooting. For the extreme closeup shots where the girl is examining bottles and we move right into the glass to see a tiny ant moving around, we used the Kilfitt 90mm Makro-Kilar lens, and it was really beautiful. It made things possible which we just couldn't have done in any other way. In a few scenes, such as the destruction of the shack, which could only be filmed once, we pressed into service a Beaulieu and a Canon Scoopic, so that we could shoot it with three or four cameras at the same time.

We shot scenes in some very tight places—inside a beat-up automobile, inside an old washing machine—places where it would have been almost impossible to use a 35mm camera. Because of this, I think Max was right to shoot the picture in 16mm. If we'd had to use 35mm, it never would have been shot.

When you're making a low-budget feature on location, you have to do without most of the conveniences the major studios have, while still trying to get something of the same effect. For example, there was one scene where Max said, "I want to see our lead actor full frame as he comes out from behind a bunch of old cars. Then, as he walks forward, I'd like to see the camera fall back and back and back and go up and up and up until we see his entire surroundings in the dump—all in one shot. What I really need is a Chapman boom."

There wasn't any Chapman boom—not on *our* budget. But we put our heads together and decided to mount the camera on the little bitty Colortran dolly and put it on top of the equipment truck, which was about 20 feet high. Then, with the 12mm-240mm zoom lens, we would pull back and, at the same time, get a little bit of a rise from the hydraulic pedestal.

Max said, "This is going to take a while to set up. I'm going to go look at a location."

He walked out onto the desert, and by the time he looked around, we had loaded the Colortran dolly onto a pick-up truck, moved it by means of a couple of planks onto the top of the equipment truck, and were up there in position ready to shoot, waiting for him. Between the 20-to-1 pull-back, with the lens, the slight rise with the hydraulic and the pull-back along the top of the truck with the dolly, we got the whole world coming into the frame. When Max saw it on the screen, he said: "We

couldn't have done better with a Chapman boom!"

Another time we were having lunch and Max called us over and said, "I know this is going to sound ridiculous, but that sequence where they take the little boy back to his old aunt—well, I want to see all of the action in one continuous shot. I want to see the mountains in the background and I want to see them walking along and I want to see the whole thing happen all the way down the line. I know you're going to have to lay a lot of dolly track, but there's no way around it. You've got the time and the budget for this one, so go ahead and take all afternoon and set it up."

I went and got my Ranchero pick-up, which was parked behind the Holiday Inn where we were staying. We mounted the Eclair onto a big board and sandbagged it down on the tailgate of the Ranchero. Then, without laying an inch of track, we were able to "dolly" easy as pie for about 500 feet right along the edge of the cement driveway. We got the actors out and Max set the shot up, with the mountains looking beautiful in the background. The end result was a spectacular dolly shot that took us only an hour from start to finish, whereas Max had been sure it would take all afternoon.

There were times when we had to do the impossible. Like, one day I found myself behind a waterfall—created with the aid of a gutter pipe which they ran in for us. I was crammed into a space smaller than a washing machine, handholding the Eclair with that long Angenieux lens. It was an unbelievable position to be in, but it worked.

Another time, Max wanted a straight-down shot of the actors dancing—so there we were on top of a 25-foot ladder, which was up on the pick-up truck, with four guys holding the ladder—and shooting straight down.

There were a couple of night sequences in the script which we had originally planned to shoot day-for-night, but the landscape just didn't lend itself to that too well. So David Nelson rescheduled those scenes to be shot night-for-night. We were able to get from the Air Force two 150-amp generators, which we wired in series, and had some quartz lights flown in from Hollywood. We were lucky that the shack itself was against a background of debris. If we'd had to light any more area than that, it wouldn't have been possible with the equipment we had. I didn't want to go to the EF emulsion because of the blow-up, so we were really

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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 I have used "Kodak 7302 D.P." film in various makeshift devices. Of course this film is quite slow and results in a negative image of the artwork. I suppose the normal idea is to use a reversal film.
a. Do you have any suggestions for a developer for the above film?
b. Could you suggest a more appropriate film together with a suitable developer?

A a. The developer recommended for Eastman Fine Grain Release Positive Film 5302 (35mm) and 7302 (16mm) is D-97 at 70°F. The film is not designed for reversal use so is not tested for reversal development. It can be reversed, but your results could vary from emulsion to emulsion. Why don't you try reversing the black-and-white on your art work and just develop it as a positive? Your blacks would then come out white and your whites would come out black. If you would like a higher-contrast film with greater maximum density and designed for making positive titles, use Eastman High Contrast Positive Film 5362 (35mm) and 7362 (16mm). It is also designed for D-97 developer.

b. Black-and-white reversal camera films have a maximum density of approximately 2.20 to 2.40. If you are making burn-out titles to be used in printing, it is possible that light would be passed through the black areas and degrade the background of the title.

Q Can you tell me how to "flash" my film to reduce contrast? Also, will Kodak come up with (a) ECO for 35mm; (b) an ECO with increased speed and (c) 7254 Negative with smaller grain structure?

A Flashing is best done in a laboratory either before or after principal photography. If flashed before, the film speed is increased about one-half stop. If done after the film has been exposed to a scene, the result is reduction of contrast and grain. This flashing is a delicate operation and should be done by a laboratory prepared for such work.

We wrote to Kodak for the latest data on your film speed questions. They answered: "When Eastman EKTACHROME Commercial 7255 was replaced by the new 7252, force-processing was made possible. This one stop increase may be all your reader may need. If he is after still more speed, he might try EKTACHROME EF 7242 (Tungsten) which is rated at E I 125. Prints from 7242 onto Ektachrome R Print Film, 7398, are of excellent quality. However, as usual, the higher E I film lacks the extra sharpness and lower contrast that make ECO preferred for professional production use as compared to news type shooting." Manufacturers are constantly trying to gain more speed, yet control the grain problem. As progress is made, they announce a new film or designate a new emulsion number to an improved product.

Q Can you suggest what filters should be used over windows when photographing natural interior scenes?

A For *day scenes* where the outside light must be changed to 3200° Kelvin so that normal studio lights may be used inside, use the new, Roscovin plastic, #85. This material sticks to the windows without taping and may be obtained in single color sheets or rolls of 85N3, 85N6 and 85N9, which combines the neutral density filter with the normal 85. This selection provides maximum control over the intensity of the outside daylight so that inside illumination can be balanced to it.

If a *night effect* is desired, a blue plastic filter such as a Cine 26 Blue can be used over the windows. In this case, additional neutral density filters, such as the N3, N6, N9, may be needed to control the outside light. These filter materials can be obtained from most of the cine equipment firms.

Q I am wondering about the feasibility of anamorphic-lens photography in conjunction with operations on the eye. To your knowledge, has this ever been done, or is the distortion so great as to make films shot in this manner unusable for teaching?

A It is not possible to get very close to a subject with an anamorphic lens. So for this reason, I believe it would not be possible to photograph an operation with this lens.

AFFAIR WITH A DOLLY

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means of an adjustable wedge, etc.

One particularly interesting situation that comes to mind is an 80-foot tracking shot of a person approaching his car, entering it, and driving away, with the camera at the end holding a medium shot of the person in the car through the side window and driving away with him. For this the grips simply mounted the last section of the rail firmly to the side of the car, and as the car pulled away, it disconnected from the remaining track. A similar shot was also done with a helicopter, where, again, the last section of track was mounted to the craft and was disconnected from the remaining track as the copter lifted off.

In one instance, an underwater camera was mounted on the dolly. The shot focused on a frogman and followed him out of the water and up the slope of the beach. The dolly aspect was the least of the problems in this shot. Clearing the water off the blimp glass, adjusting the lens stop, and handing the shot over to an operator and assistant team without flippers on their feet became a somewhat more complicated feat. Time and several rehearsals solved that problem too.

I have just commenced photography of the sequel to "SHAFT" and I am planning to use the dolly in some of the action scenes involving Shaft, a helicopter, and some "bad guys" chasing him through the steel structures of the Brooklyn Navy Yard. At times we will be working some 200 feet up on steel girders supporting giant cranes. Due to the obvious difficulties, the Monorail, remotely controlled, will economically permit the use of dolly shots of the men running along catwalks.

The FERCO Monorail System is unique indeed; but, it is a special-application dolly and is by no means intended to replace conventional dollies. Primarily, this dolly has her place in very rough terrain and in inaccessible places where economy is an important factor.

So the affair between dolly and me lingers on, and more and more, she is becoming the companion of lots of other guys in our business. ■

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FILMING "THE WHEEL"

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straining the capabilities of our equipment.

It gets light about five o'clock in the morning where we were at that time of the year, but along about 11 o'clock the sun is directly overhead and the light for taking pictures is terrible. We didn't have any means of getting rid of the sun and making our own light. I talked this problem over with Max and he said, "You know, the people who settled this country, the Indians and the Mexicans, didn't work during the middle part of the day. They got up very early, but when the sun became too hot for them to work, they would take a *siesta.* That's what we'll do as a company. When you say the light is bad we'll quit working, and we'll come back when the light is good."

So, as a consequence, we'd knock off about 11 o'clock and come back at two p.m., but wouldn't make a shot until three. Then we'd have good light until seven o'clock in the evening. We just skipped the middle part of the day—took a *siesta.*

One of the big problem areas was the White Sands. I had shot there before on a picture and the local people had told me that the only time you can get good pictures is an hour after sunrise and an hour before sunset, when you have the long shadows that make the sand dunes beautiful. We found the morning light to be too cool. There wasn't that nice warm light to give us the golden colors we wanted. So we'd shoot a little bit of the sequence each evening, during that one hour before sunset. We all wandered as a band across the desert to the spot where the scene was to be filmed. Then Max would make the action take place there pretty quickly, before the sun changed. It's kind of exasperating when you can't control your light at all. That Big Gaffer in the Sky is handling it for you. Also, we couldn't have any rehearsals, because if the actors ran out into the sand and did their thing the virginal smoothness of the sand would be destroyed and we would be forced to move to another place. However, they were incredibly good, the boy and girl who played the parts—they were delightful.

Another continuing problem was the dust that the wind kicks up on the desert. Our grip brought along two big bottles of CO_2 and that's what we used to keep things clean. There was no real way to protect the equipment from the dust because it was so fine that it would filter through anything. We used tape between the magazine and the camera

housing, but that was all. There was nothing else you could do. But it worked very well. All during the filming we never had a scratch—not one.

We would sit in the Holiday Inn and look out at the flag to see how hard the wind was blowing. If it was blowing really hard, you could bet that there was a big dust storm on the way. The kid who put up the flag was a better weatherman than the official weatherman. If there was going to be a big storm, he wouldn't put the flag up. We had one big dust storm that lasted for three days and it got pretty frustrating, just sitting around and not working. Finally Max said, "I've got a whole sequence here that I could rewrite to be shot in a dust storm."

So he rewrote it and we went back out to the dump. You could see the dust coming for miles, blowing in madly. We got three bulldozers out there working and the actors were struggling to do a dialogue scene. It was very dusty and pretty horrible, but Max said, "I'd like to have a little more dust than this."

Someone said, "Every time I drive a car in here, the dust just blows up around the car like face powder. Why don't we take two cars downwind and spin them in circles?"

So that's what they did. They spun those cars around and around and the dust billowed up to where you couldn't see anything. We were the most ridiculous-looking crew in the world—all covered with this black powdery dust. But that sequence looks pretty good on the film.

We didn't do anything tricky with filters, except in one sequence. There's a point in the script where the girl's personality is supposed to change, and her looks change with it. We worked that transition with light, using silks on her and a very light diffusion filter.

We used no booster lights, only reflectors—and not only for fill. Many times the reflectors provided the key light. We would use silks, particularly on the girl, to cut the sunlight down. Max didn't want to use any makeup on the actors. He's very explicit about having things look real and not phony. That was all right for the boy, because he had a dark suntan. The girl was a bit more of a problem because her skin tended to go a bit red. Even so, Max wanted to see her freckles, so we used only a little bit of makeup on her. When they were together in two-shots, his key would be the sun and her key light would be the reflector. We'd cover with silk to get the bright light off her, because her skin tone was so much lighter than his.

We didn't push any of the footage in

development. If we had been shooting 35mm I might have, but since we were filming in 16mm for blow-up, I didn't want to risk any loss of quality. Had this been strictly a 16mm show, it would have been a lot simpler. I could have gone to a faster film and pushed it a little bit. But 16mm blow-up is an entirely different thing. You're actually shooting for a 35mm show. You look at dailies and somebody says, "Why do you have so much head room?" Well, you're not shooting for a 16mm composition. You have to frame for a final 35mm picture in the 1.85 aspect ratio. It's a whole different world. As for my preferences, I'd rather shoot 35mm any day of the week if I could get a 35mm camera that would handle as easily as the Eclair NPR. For that reason, I'm really looking forward to using the Arriflex 35 BL when it becomes available.

There's no doubt that the quality of 35mm is far superior to that of 16mm, but the hard fact is that a feature like "THE WHEEL" couldn't have been made at all if it hadn't been shot in 16mm. The important thing is that Max Evans got his picture out of his head and onto the film. Max is good people. I'm from Texas and New Mexico and I like cowboys anyhow. Max may be a writer and a painter and a director—but, basically, he's a cowboy.

Max made his picture with a philosophy that is very rare in low budget production. He said, "I want good people. I may use fewer of them, but I'll pay them more and give them a good deal. I'll give everybody his own room on location, because I want these people to be comfortable and happy. And I don't want anybody to feel that he's being overworked."

As a result of this attitude, whenever any extra work had to be done, everybody did it very willingly. They were very loyal to Max. Without exception we had pleasant people on this picture and they got along very well with the local townspeople. We were very lucky in that way.

David Nelson, who was Max's assistant, is very quiet and soft-spoken. He did his work very well and we liked having him there. After all the years of working in his father's television show, he had the knowledge of the true professional and he was easy for the newspaper people to talk to, which kind of helped out.

David Pilosif, our Second Assistant Cameraman, was from Israel and everybody loved him. The 103-degree heat didn't slow him down a bit. He'd go right on operating like it was nothing. "This is not hot," he'd say. "Come to

my country where it's *hot*!"

David was fascinated with a store in town called Gibson's Discount Center. He just loved to go there and look at all the goodies on the shelves. He was always volunteering to go to Gibson's to buy props for us or toothpaste for anybody.

One guy said to him, "You know, three years from now this will all be out there in the dump where you're shooting. It's all really just junk."

David said, "No, it's a great store—a *great* store. I love it! I'm going to open one in Israel."

When you're shooting on location it's important to pick the kind of people that you can enjoy working that closely with for five weeks or more. Personally, I prefer filming on location. I've done a lot of it and I really get a kick out of it.

A friend of mine got laid off from American Airlines recently and he had to decide whether to stay with flying or go into something else. I watched him make that decision and it took him about a week of really concentrating on it. Finally he said, "Richard, it's not that I like to fly so much. It's just that when I'm doing anything else I'm so *bored*!"

That's exactly the way I feel about making pictures. Anything else is boring. It doesn't matter how hard it is or what you have to do. Making a picture is just a matter of overcoming the problems that come up. When you've got a lot of guys around you who know how to do that, it becomes a pleasure. ■

WHAT'S NEW

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LISA, LAST SUMMER) will conduct a series of lectures and seminars in film history, criticism and screenwriting; literary critic Edmund Fuller and Mike Kerbel of *The Village Voice* will cover other aspects of film aesthetics.

Kent School is nestled between the foothills of the Berkshire Mountains in Connecticut near the New York State line. Tuition for the Summer Institute is $275, including living accommodations and meals. Credit is available from Trinity College.

This year, AFI is also conducting a four-week summer seminar, "The Family on Film," at the Center for Advanced Film Studies in Los Angeles (July 2-29) and is co-sponsoring a three-week summer course for educators, "The Gangster on Film," in Chicago (July 5-25).

Full details may be obtained from Tom Andrews, Director, Kent/AFI Summer Film Institute, The Kent School, Kent, Connecticut 06757, telephone: (203) 927-3501.

HOLLYWOOD'S SHINING HOUR

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toon. He also received an honorary statuette for creating Mickey Mouse.

Before his death in 1966 Disney collected another 24 Oscars. He also received the Thalberg Award and three Honorary Awards, for a grand total of 30—more than anyone else, by far.

Other Awards for 1931-32 went to Helen Hayes for "The Sin of Madelon Claudet", to director Frank Borzage for "Bad Girl", and to "Grand Hotel" as Best Picture.

Will Rogers convulsed the 1934 banquet with his irreverent humor. He wound up the show by inviting nominees May Robson and Diana Wynyard to the speaker's table.

The room was hushed, expecting another tie. But Rogers kissed them both, told them they had delivered sparkling performances, then announced that the Award went to Katharine Hepburn, who was absent, for "Morning Glory".

Charles Laughton, yet to come to America, won for his performance in "The Private Life of Henry VIII", and "Cavalcade" was honored as Best Picture.

Director Frank Capra had an embarrassing experience that year. Nominated for the first time, Capra, later to win three Awards, got to his feet and started for the rostrum when Rogers said, "Come and get it, Frank."

Capra was about 40 feet from his chair when he realized that Rogers was motioning to Frank Lloyd, the real winner (for "Cavalcade"). Capra later described his return to his seat as "the longest crawl in history."

It was one of the many unrehearsed incidents which have highlighted the Awards through the years.

In 1935, when achievements for 1934 were honored, "It Happened One Night" swept the Awards. Miss Colbert, not expecting to win, was getting on a train for New York at the moment her name was announced as winner of the Best Actress Award.

She was whisked off the train and Santa Fe officials were induced to delay its departure while a taxi sped her to the Biltmore Hotel, fortunately only a short distance away. Irvin S. Cobb cut short a presentation to Shirley Temple to give Miss Colbert her Oscar.

She said "I'm happy enough to cry, but can't take the time. A taxi is waiting outside with the engine running." She departed and the show resumed.

Clark Gable, male star of "It Happened One Night", and Frank Capra, its

director, also received Awards that night. Miss Temple's Oscar was the first Honorary Award for juveniles.

Since then, other child actors who have received the miniature Oscar include Mickey Rooney, Deanna Durbin, Judy Garland, Margaret O'Brien, Peggy Ann Garner, Claude Jarman, Jr., Bobby Driscoll, Vincent Winter, and Jon Whitely.

Bette Davis became an official write-in candidate that year; many thought her performance in "Of Human Bondage" rated a nomination. (The Academy now has a rule forbidding write-ins in the final balloting.) And three new categories—Film Editing, Musical Scoring and Best Song—were added to the voting that year, which was the first that Price Waterhouse & Co., international firm of public accountants, was employed to count the ballots to ensure secrecy of the results.

The 1936 affair, honoring achievements for 1935, gave the Best Picture Award to "Mutiny on the Bounty", the Best Actress accolade to Bette Davis for "Dangerous", the Best Actor Award to Victor McLaglen for "The Informer", and the Best Direction Award to John Ford, also for "The Informer".

The Academy began recognizing motion-picture pioneers that year by presenting an Honorary Oscar to David Wark Griffith. In later years it similarly honored many others, including Mack Sennett, Harry M. Warner, Douglas Fairbanks, Walter Wanger, Ernst Lubitsch, Adolph Zukor, Sid Grauman, Col. William Selig, Cecil B. DeMille, Jean Hersholt, Louis B. Mayer, Joseph M. Schenck, Joseph I. Breen, "Broncho Billy" Anderson, Buster Keaton, Lee De Forest, Stan Laurel and Yakima Canutt.

Highlights of the 1937 Show were the presentation, for the first time, of Oscars to a supporting actor and a supporting actress. The honors went to Walter Brennan for "Come and Get It" and Gale Sondergaard for "Anthony Adverse".

Other winners that year were "The Great Ziegfeld" as Best Picture; Paul Muni as Best Actor for "The Story of Louis Pasteur"; Luise Rainer as Best Actress for "The Great Ziegfeld", and Frank Capra as Best Director for "Mr. Deeds Goes to Town".

In 1938 Miss Rainer became the first player, male or female, to repeat as an Oscar winner and the first actress to win in two consecutive years. Later in Academy history Bette Davis, Olivia de Havilland, Vivien Leigh, Ingrid Bergman and Katharine Hepburn joined Miss Rainer as two-time Best Actress laureates.

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A QUESTION OF BALANCE

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accepted out of necessity because they are mechanical; the challenge is to work creatively within. We've attempted to open up some of these limitations with a new tool. The Balanced Fluid Head gives us much greater freedom in handling the supported camera. Now—what to do with this new-found freedom? I'm sure that each cameraman who tries the BFH will have his own ideas and will, no doubt, come up with a whole new range of applications.

To recap the characteristics of the WEAVER-STEADMAN Balanced Fluid Head:

The new Balanced Fluid Head is designed to allow ultra-smooth 360-degree pans and 360-degree tilts with finger-tip control and allows the ultimate in tilting freedom from unbalanced G-Forces.

The camera can be quickly positioned on the Fluid Head to compensate for film load, lens, motor etc. The unit eliminates the need for tilt plates. It can be used upside down to place the camera inches from the floor, still in perfect balance.

All magnesium castings, ball bearing pivot points, trouble-free locks on both Pan and Tilt. The camera can not fall, even when unlocked. Mounts on any PRO JR. TRIPOD or, with adaptor, on Mitchell Tripod or Hi Hat.

The Model shown is designed for Eclair and other flat-base cameras. Other Models are available for 16mm & 35mm Arriflex, the new Arri 35 BL, new Mitchell Mark III and others.

Available from PEARSON PHOTOGRAPHICS, 10530 Burbank Blvd.; North Hollywood, California U.S.A. 91601; (213) 769-7929 ■

KODAK ANNOUNCES PRICE REDUCTIONS ON EASTMAN COLOR PRINT FILMS

Eastman Kodak Company announces a 9.2 percent reduction in price on all formats of unstriped Eastman color print film, with lesser price reductions on magnetically striped Eastman color print films, effective with orders shipped on Monday, March 27, 1972.

The 9.2 percent reduction means a drop in price, for example, from $32.50 to $29.50 on a 1,000-foot roll length of 35mm Eastman color print film.

Additional information on the price reductions is available from any regional office of Kodak's Motion Picture and Education Markets Division. Offices are located in New York, Atlanta, Oak Brook, Ill., Dallas, Hollywood and San Francisco.

NEW FILM SPURS INTEREST IN U.S. 200th ANNIVERSARY CELEBRATION

The United States' 200th Anniversary Celebration is the subject of a newly released motion picture entitled "CALL TO ACTION" it has been announced by Roger Tilton, of Roger Tilton Films Inc., producers of the film for the American Revolution Bicentennial Commission in Washington, D.C.

The film, which is 13½ minutes in length, alerts its audience to the forthcoming national birthday celebration in 1976.

"CALL TO ACTION" invites each viewer to help celebrate our nation's approaching 200th anniversary. Using a rich mosaic of film techniques ranging from historical flashbacks to humorous pop-art animation and on-camera testimonials, the film appeals to Americans of every age, race, and conviction to join in planning for our country's bicentennial in 1976. Our past, present, and future will be highlighted through three major themes:

HERITAGE '76, a recollection of our past accomplishments; *OPEN HOUSE, USA,* an opportunity to show the world what we have done; and *HORIZONS '76,* a challenge to every American to undertake at least one local project for accomplishment by 1976.

Using scores of examples from dozens of cities and states across the nation, the film suggests ways in which every community, organization, company, and individual in America can participate in bicentennial programs.

A medley of American tunes and the voices of citizens from all walks of life, including President Nixon, Martin Luther King, and the first Astronauts on the moon remind us that we have come a long way since 1776, but that the American Revolution is still "unfinished business". Each viewer is invited to help in a rebirth of a "new spirit of '76" for which the nation's bicentennial gives occasion. In a dynamic national outpouring we will "celebrate ourselves".

Over 40 organizations throughout the country assisted in the preparation of the film. Public showings of "CALL TO ACTION" will be scheduled throughout the country and on television by the American Revolution Bicentennial Commission as part of its campaign to arouse nationwide interest in the 200th anniversary and to enlist wide community support of local Bicentennial programs.

Prints of the film "CALL TO ACTION" may be purchased for $80.00 from: Roger Tilton Films, Inc., 241 West "G" Street, San Diego, California 92101.

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Other winners that year, which honored achievements for 1937, included Spencer Tracy as Best Actor for "Captains Courageous", Joseph Schildkraut as Best Supporting Actor for "The Life of Emile Zola", Alice Brady as Best Supporting Actress for "In Old Chicago" and Leo McCarey as Best Director for "The Awful Truth". The Best Picture Award went to "The Life of Emile Zola".

The Irving C. Thalberg Memorial Award, established in 1936, went to Darryl F. Zanuck. Over the years this honor, given for consistent high quality of production, also has gone to Hal B. Wallis, David O. Selznick, Walt Disney, Sidney Franklin, Samuel Goldwyn, Jerry Wald, Arthur Freed, Cecil B. DeMille, George Stevens, Buddy Adler, Jack Warner, Stanley Kramer, Sam Spiegel, William Wyler, Robert E. Wise and Alfred Hitchcock.

The 1938 Awards Program was the first to be postponed. The show was a week late being staged because of disastrous floods in Southern California.

The year 1939 was one of repeats. Bette Davis for "Jezebel", Spencer Tracy for "Boys Town" and Walter Brennan for "Kentucky", all got their second Oscars. Fay Bainter won as Best Supporting Actress for "Jezebel", and the Best Picture was "You Can't Take It With You". Miss Bainter also had been nominated as Best Actress for her performance in "White Banners". She was the first actress to run in two categories in the same year.

Another highlight that year, which honored achievements for 1938, was director Frank Capra's third Oscar for "You Can't Take It With You". Walt Disney received an Honorary Oscar for Snow White and seven little ones for the Dwarfs, and Edgar Bergen received a wooden statuette with movable jaws in honor of his wooden friend, Charlie McCarthy.

For several years before 1940, results were given in advance to newspapers for release at 11 p.m., but in 1940 guests arriving for the affair, honoring 1939 achievements, could buy the 8:45 p.m. edition of a newspaper which announced the winning achievements.

Thus few were surprised when "Gone With The Wind", Robert Donat for "Goodbye Mr. Chips", Vivien Leigh for "Gone With The Wind", Thomas Mitchell for "Stagecoach", Hattie McDaniel for "Gone With The Wind" and Director Victor Fleming for "Gone With The Wind" were honored.

Novelist Sinclair Lewis accepted a posthumous writing Award for Sidney Howard for his screenplay of "Gone With The Wind". Lewis, who had played a small role in the film, made an amusing acceptance speech: "As an actor, I know the value of writers. Without their imagination and eloquence, which produce the words we speak, we actors would be nothing."

The Special Effects Award came into being that year. The first went to 20th Century-Fox for "The Rains Came".

The boo-boo on the news release in 1940 brought into being the sealed-envelope system for the 1941 Awards. It has been used ever since. A record crowd arrived early to hear a special radio message to the Academy from President Roosevelt. James Stewart won the Best Actor Award for his performance in "The Philadelphia Story". Several days later he was in uniform, the first major Hollywood star to enlist.

That year "Rebecca" was the Best Picture and Ginger Rogers, theretofore a dancer, was named the Best Actress for her dramatic work in "Kitty Foyle". Walter Brennan won the Best Supporting Actor Award for "The Westerner" and became the first player ever to win three Oscars. The Best Supporting Actress Award went to Jane Darwell for "The Grapes of Wrath", and director John Ford won his second Oscar for the same film.

War came before the next banquet in 1942, and the stars and patrons who had worn gorgeous ermine wraps, evening gowns and orchids to previous dinners were asked to dress informally.

Wendell Willkie was a speaker at this event. James Stewart returned in uniform to present an acting Award to Gary Cooper for his title-role portrayal in "Sergeant York". Donald Crisp was in uniform to receive the Best Supporting Actor Award for his work in "How Green Was My Valley", which was named the Best Picture.

Mary Astor won Best Supporting Actress honors for "The Great Life". John Ford won his third directorial Oscar for "How Green Was My Valley" and for the third time was absent; this time he was at sea, making movies of naval battles. Documentary films had come into their own and were placed on the ballot for the first time.

The big story that year was sister versus sister. Joan Fontaine and her sister Olivia de Havilland were nominated for the Best Actress Award. Miss Fontaine won, for "Suspicion".

The Oscar was made of plaster for four years, starting with the 1943 program, which honored achievements for 1942, since metal was an essential war

material. After the war the plaster statuettes were exchanged for metal ones.

Winners that year were "Mrs. Miniver", James Cagney for "Yankee Doodle Dandy", Greer Garson for "Mrs. Miniver", Van Heflin for "Johnny Eager", and supporting actress Theresa Wright for "Mrs. Miniver". Miss Wright also ran in the Best Actress Category that year for "Pride of the Yankees". No performer ever has won in two acting categories in the same year.

William Wyler's wife accepted his Award as Best Director for "Mrs. Miniver". That night Major Wyler was on a bombing raid over Germany.

The 1943 ceremonies, honoring 1942 achievements, was the last to be staged at a banquet. Hollywood considered it ridiculous to dine on chicken under glass when food was being rationed. The 1944 program was held at Grauman's Chinese Theater and Oscars were given to "Casablanca", Paul Lukas for "Watch on the Rhine", Jennifer Jones for "The Song of Bernadette", Charles Coburn for "The More the Merrier" and Katina Paxinou for "For Whom the Bell Tolls". Director Michael Curtiz won an Oscar for "Casablanca".

The entire program went on network radio for the first time the following year. "Going My Way" was voted the Best Picture, and won acting Awards for Bing Crosby and Barry Fitzgerald (supporting actor) and the direction Award for Leo McCarey. Fitzgerald was up for both Best Actor and Best Supporting Actor Awards for the same role. Rules were then adopted to make it impossible for this ever to happen to another actor.

Ingrid Bergman was voted Best Actress for "Gaslight" and Ethel Barrymore as Best Supporting Actress for "None But the Lonely Heart". This made Lionel and Ethel Barrymore the only brother and sister to win Oscars. John Barrymore was never nominated.

By 1946 the war was over and stiff shirts returned. The big winner that year was "The Lost Weekend", which also brought Oscars to its star, Ray Milland, and its director, Billy Wilder. James Dunn for "A Tree Grows in Brooklyn" and Anne Revere for "National Velvet" won the supporting Awards.

Joan Crawford missed the suspense of the actual ceremonies that year because she was sick in bed when her name was announced as Best Actress for "Mildred Pierce". Being at home didn't ease the tension for her; she said later, "I don't see how anyone could ever live through this suspense a second time."

The Academy Awards Presentations occasionally provide a touch of pathos. It's unlikely, however, that many will

produce a more poignant moment than one in 1947, when Harold Russell won two Awards for his role in "The Best Years of Our Lives".

He held them proudly in his two artificial hands when he stepped from the podium after being honored as Best Supporting Actor and receiving a special Honorary Oscar for bringing hope and courage to his fellow veterans.

"The Best Years of Our Lives", named the Best Picture, also brought Fredric March and director William Wyler their second Oscars. Other winners that year, which honored achievements for 1946, were Olivia de Havilland for "To Each His Own" and Anne Baxter for "The Razor's Edge".

Sir Laurence Olivier was voted an honorary statuette for producing, directing and starring in "Henry V".

The 20th Awards gave Oscars to Ronald Colman for "A Double Life", to Loretta Young for "The Farmer's Daughter", to Celeste Holm for "Gentlemen's Agreement" and to Edmund Gwenn for "Miracle on 34th Street".

In accepting his Award, Gwenn, who had played Santa Claus in the film, said: "Now I know there *is* a Santa Claus." Elia Kazan took the Best Director Award for "Gentlemen's Agreement", which won the Best Picture honors.

That year established another precedent—honoring a foreign-language film. The Award went to "Shoe-Shine". Since then, Oscars have gone to "Monsieur Vincent", "The Bicycle Thief", "The Walls of Malapaga", "Rashomon", "Forbidden Games", "Gate of Hell", "Samurai", "La Strada", "The Nights of Cabiria", "My Uncle", "Black Orpheus", "The Virgin Spring", "Through A Glass Darkly", "Sundays and Cybele", "8½", "Yesterday, Today and Tomorrow", "The Shop on Main Street", "A Man and A Woman", "Closely Watched Trains", "War and Peace" and "Z".

In 1949, when achievements for 1948 were honored, "Hamlet" became the first British production ever named Best Picture. Sir Laurence Olivier won an Oscar as Best Actor for his work in the film to make himself and Vivien Leigh, a previous winner, the only husband and wife so honored.

Walter Huston and his son John Huston won as Best Supporting Actor and Director on the same film, "The Treasure of The Sierra Madre", and became the only members of the same family to win Oscars in the same evening. Claire Trevor was named Best Supporting Actress for "Key Largo" and Jane Wyman won the Best Actress Award for "Johnny Belinda", in which she played a mute.

She said simply, "I kept my mouth

shut once. I think I'll do it again."

The Academy thought it was time that recognition be given to costumes in motion pictures, and added Costume Design as a voting category. Edith Head now leads the winners in this class with seven Oscars.

The following year Olivia de Havilland won a second Oscar for her performance in "The Heiress". Broderick Crawford entered the charmed circle for the first time for his work in "All the King's Men", which also won as Best Picture and brought the Best Supporting Actress Award to Mercedes McCambridge, who held out hope for all performers by saying, "To every waiting actor, let me say 'Hold on. Look what is waiting.' "

Director Joseph Mankiewicz won an Oscar for "A Letter to Three Wives" and Fred Astaire was among those who received honorary statuettes that year.

At the Awards Ceremony in 1951, honoring achievements for 1950, "All About Eve" won as Best Picture; George Sanders, Best Supporting Actor, and Joseph Mankiewicz, Best Director, were honored for the same film, which received 14 nominations—an Academy record.

Josephine Hull was the Best Supporting Actress for "Harvey". The Best Actress Award went to Judy Holliday for "Born Yesterday" and Jose Ferrer was named Best Actor for "Cyrano de Bergerac".

The next year three acting Awards went to players in "A Streetcar Named Desire"—Vivien Leigh, Best Actress; Karl Malden, Best Supporting Actor; and Kim Hunter, Best Supporting Actress. Humphrey Bogart was named Best Actor for "The African Queen". The musical "An American in Paris" was voted Best Picture.

George Stevens won the Best Director Award for "A Place in the Sun", and Gene Kelly won an Honorary Award.

The year 1953, when achievements for 1952 were honored, marked a milestone in Oscar's life, as the Awards Program in its entirety was broadcast on television for the first time. Some 80 million viewers saw Oscars awarded to "The Greatest Show on Earth", Gary Cooper for "High Noon", Shirley Booth for "Come Back, Little Sheba", Anthony Quinn for "Viva Zapata!", Gloria Grahame for "The Bad and the Beautiful", and director John Ford for "The Quiet Man".

Cooper's Oscar was his second, making him, Fredric March, and Spencer Tracy the only two-time winners in the Best Actor category. Bob Hope and Harold Lloyd were among the recipients of Honorary Awards that year.

In the years that followed, the Academy was to present a number of similar Honorary Awards—to performers such as Danny Kaye, Pete Smith, Maurice Chevalier, Eddie Cantor, Greta Garbo and Cary Grant. And to individuals and companies for development of cameras, lenses, film, sound equipment, lighting advancements, and for processes such as Technicolor, Cinerama, CinemaScope, VistaVision, and Todd-AO. Recognition of scientific or technical achievements is one of the Academy's principal aims.

In 1954, when 1953 achievements were honored, "From Here To Eternity" was cited as Best Picture, and Frank Sinatra and Donna Reed received supporting Awards in that film. William Holden received the Best Actor Award for "Stalag 17", and Audrey Hepburn, in her first starring role on the screen, was voted Best Actress for "Roman Holiday". Director Fred Zinnemann was honored for "From Here To Eternity".

Marlon Brando, after being nominated without winning for the three previous years, got an Oscar in 1955 for "On the Waterfront". That picture won as Best Picture and brought a Best Supporting Actress Award to Eva Marie Saint and the Best Director Award to Elia Kazan.

Edmond O'Brien was honored for his supporting role in "The Barefoot Contessa" and Grace Kelly, tearfully, accepted a statuette as Best Actress for "The Country Girl".

"Marty", a small-budget (reported as less than $400,000) picture, was a big winner in 1956. It was voted Best Picture, and Ernest Borgnine, who had been playing villains on the screen, was named Best Actor as its hero. Director Delbert Mann won an Oscar for the same film.

Jack Lemmon and Jo Van Fleet, newcomers to Hollywood, gathered the supporting player Awards for "Mister Roberts" and "East of Eden", respectively. The Best Actress Award was given to Anna Magnani for her first English-speaking film, "The Rose Tattoo". She was in Italy and, when a newsman awoke her with the news, she was sure he was playing a practical joke.

In 1957 Ingrid Bergman won her second Oscar, this time for "Anastasia". In Paris, she had intended to listen to the program by radio but was so nervous she had taken sedatives—and she was sound asleep through all the excitement of her winning.

At this 1957 ceremony, honoring 1956 achievements, Yul Brynner was honored for his acting in the musical "The King and I". The Best Supporting Actor Award was carried away by

Anthony Quinn for playing Gauguin in "Lust for Life", his second such Award. Dorothy Malone won the Best Supporting Actress Award for "Written on the Wind". The Best Picture Award that year went to "Around the World in 80 Days", and director George Stevens won for "Giant".

The Academy established the Jean Hersholt Humanitarian Award that year and presented it to Y. Frank Freeman. Samuel Goldwyn, Bob Hope, Sol Lesser, George Seaton, Steve Broidy, Edmund L. DePatie, George Bagnall, Gregory Peck, Martha Raye and George Jessel also have won the honor, given only in years when there is a deserving recipient.

The 1958 presentations saw "The Bridge on the River Kwai" winning as Best Picture. Alec Guinness, star of that film, heard in England that his performance had been named best of the year. And a comparative newcomer to the screen, Joanne Woodward, was presented the Best Actress Oscar for "The Three Faces of Eve".

A former television comedian, Red Buttons, won the Best Supporting Actor Award for "Sayonara", and Miyoshi Umeki won the Best Supporting Actress honor for the same film. Director David Lean also received an Oscar for "The Bridge on the River Kwai".

In 1959 Susan Hayward won the Best Actress Award for her performance in "I Want to Live!" She had been nominated, without winning, in four previous years.

David Niven won an Oscar upon his first nomination, for "Separate Tables". Millions chuckled as Niven stumbled on his way to the podium, then said "I'm so loaded down with good-luck charms I could hardly make the steps."

Other honors that year went to "Gigi" as Best Picture, Vincente Minnelli for his direction of that film, Burl Ives for "The Big Country", and Wendy Hiller for "Separate Tables".

Arthur Freed, who won an Oscar as producer of "Gigi", also produced the April 4, 1960, Academy Presentations, which won universal acclaim.

The 1959 Awards were highlighted by the record number of statuettes won by "Ben-Hur"—11, including the Best Picture Award and others for art direction, cinematography, costume design, William Wyler's direction, film editing, music scoring and sound.

Contributing to the total were Charlton Heston, who was voted Best Actor, and Hugh Griffith, Best Supporting Actor.

Simone Signoret won as Best Actress for her performance in "Room at the Top", and Shelley Winters won the Best

Supporting Actress Oscar for her performance in "The Diary of Anne Frank".

The 1961 ceremonies, honoring 1960 achievements, were held in the Santa Monica Civic Auditorium. The move was dictated by the fact the Hollywood Pantages Theatre had reduced its seating capacity for a special engagement and no other auditorium of comparable facilities was available in the Los Angeles area. The television and radio show were commercially sponsored for the first time in three years, and shifted from NBC to the ABC network.

Burt Lancaster, for "Elmer Gantry", and Elizabeth Taylor, for "Butterfield 8", were the big winners that year. Supporting honors went to Peter Ustinov for "Spartacus" and Shirley Jones for "Elmer Gantry".

Selected as the best picture of 1960 was "The Apartment", which also brought two Oscars to its creator, Billy Wilder, for direction and (with collaborator I.A.L. Diamond) for story and screenplay written directly for the screen.

Gary Cooper, Stan Laurel, and young Hayley Mills were voted Honorary Awards by the Board of Governors, who also honored veteran producer Sol Lesser with the Jean Hersholt Humanitarian Award.

The story of the 1962 Presentation, honoring 1961 achievements, was "West Side Story". The musical won a total of 10 Oscars, including Best Picture, Best Supporting Actor (George Chakiris), Best Supporting Actress (Rita Moreno) and Best Directors (Robert Wise and Jerome Robbins).

Other top honors went to Sophia Loren, who won the Best Actress Award for "Two Women", and Maximilian Schell, who took the Best Actor Oscar for "Judgment at Nuremberg".

Highlight of the 1963 Presentation, honoring 1962 achievements, was Gregory Peck's victory in the Best Actor category for "To Kill A Mockingbird". He had been nominated on four previous occasions. Anne Bancroft captured the Best Actress Award for "The Miracle Worker", on her first nomination.

"Lawrence of Arabia" was named the Best Picture and captured six other Oscars, including one for its director, David Lean. Supporting honors went to Ed Begley for "Sweet Bird of Youth" and Patty Duke for "The Miracle Worker".

"Tom Jones" was cited as best picture of the year at the 1964 presentation honoring 1963 achievements. Director Tony Richardson received one of the three other Oscars voted for the

film.

Sidney Poitier was the Best Actor winner for his performance in "Lilies of the Field", and Patricia Neal was honored as Best Actress for "Hud", her first nomination. Supporting awards went to Melvyn Douglas, also for "Hud", and to Margaret Rutherford for "The V.I.P.s".

Eight Academy Awards were accorded "My Fair Lady" when 1964 achievements were honored at the 1965 Presentation, including Best Picture of the year. Also recognized were Rex Harrison, Best Actor, and George Cukor, Best Director.

The Best Actress was Julie Andrews, and Best Supporting Actress was Lila Kedrova—Miss Andrews for "Mary Poppins" and Miss Kedrova for "Zorba The Greek".

Make-up achievement was recognized with an Honorary Award to William Tuttle for his outstanding work in "The 7 Faces of Dr. Lao".

That year the same five films were nominated in the Best Picture, Best Screenplay and Best Directing categories: "Becket", "Dr. Strangelove", "Mary Poppins", "My Fair Lady" and "Zorba The Greek". The 13 nominations accorded "Mary Poppins" set a record for musicals.

The 1966 Presentation was the first to be broadcast in color. There were five Oscars apiece for a spectacular musical, "The Sound of Music", and a dramatic spectacular, "Doctor Zhivago".

Three of the four acting winners received their Awards on their first nominations: Lee Marvin, Best Actor, "Cat Ballou"; Julie Christie, Best Actress, "Darling"; and Martin Balsam, Best Supporting Actor, "A Thousand Clowns".

A second Oscar for Shelley Winters, for her role in "A Patch of Blue", made her the only actress ever twice honored in the Best Supporting Actress category.

"The Sound of Music" was adjudged Best Picture, and its director Robert Wise, also was cited.

The Irving G. Thalberg Award was voted to William Wyler, the Jean Hersholt Humanitarian Award to Edmond L. DePatie, and the first Academy Gold Medal was presented to master of ceremonies Bob Hope. This was Hope's fifth Academy honor.

What was considered to be the closest competition in years for Oscar in nearly all categories generated tremendous interest in the 1967 Presentation.

Elizabeth Taylor became the sixth to win a second Award for Best Actress for her portrayal of a college professor's shrewish wife in "Who's Afraid of Virginia Woolf?"

For the second successive year, three

Acting Awards went to individuals who were nominated for the first time: Paul Scofield was named Best Actor for his performance in "A Man For All Seasons", Walter Matthau won Best Supporting Actor honors for "The Fortune Cookie", and Sandy Dennis was named Best Supporting Actress for "Who's Afraid of Virginia Woolf?"

"A Man For All Seasons" was adjudged the Best Picture and its director, Fred Zinnemann, was awarded his second Oscar.

Robert Wise was honored with the Irving G. Thalberg Award and the Jean Hersholt Humanitarian Award went to George Bagnall. Other Honorary Awards were presented to Y. Frank Freeman and to Yakima Canutt.

That 1967 Awards Program almost didn't go on the air. Television performers were on strike, and it appeared that the Awards could not be broadcast. Despite the substantial financial loss if the television broadcast were cancelled, the Academy took the position that the Awards were more important than the reporting of them and that the show would go on, broadcast or no broadcast.

Two hours before the start of the Presentations the strike was settled—and the 1967 Oscarcast joined that of the previous year as the two greatest attractions ever presented by a single television network theretofore.

The 1968 Awards Program and broadcast were postponed for two days in a gesture of respect for Dr. Martin Luther King, who was assassinated a few days before the Awards Program was to have been presented and whose funeral was held on the day the Awards were scheduled to be presented. Bob Hope, again the master of ceremonies, had a difficult task; the nation still was shocked and grieved. That he did it with exceptional taste and style was attested by the press covering the event.

"In the Heat of the Night" won the Best Picture Award for 1967 at the 1968 Oscar Night. Rod Steiger was named Best Actor for his role in that film. Best Actress was Katharine Hepburn for "Guess Who's Coming to Dinner"; this was her second Oscar. She won her first in 1932/33 for "Morning Glory". Best Supporting Actress was Estelle Parsons in "Bonnie and Clyde". Mike Nichols won the Oscar as Best Director for "The Graduate".

In 1969 the Awards Program was presented in a new theatre—the beautiful Dorothy Chandler Pavilion of the Los Angeles County Music Center. The 41st Awards were marked by genuine rarity: a tie between two ladies for the Best Actress Award. Barbra Streisand and Katharine Hepburn had identical

vote counts and each was awarded an Oscar—Miss Streisand for her first motion-picture role, that of Fanny Brice in "Funny Girl", and Miss Hepburn for her portrayal of Eleanor of Aquitaine in "The Lion in Winter". This was Miss Hepburn's third Oscar (only one other performer, Walter Brennan, has won three Awards) and her second in two years. Cliff Robertson won the Best Actor Award for his role in "Charly", and "Oliver!" won the Oscar as Best Picture. Sir Carol Reed was given the Award as Best Director for "Oliver!"; Jack Albertson and Ruth Gordon won Oscars as Best Supporting Actor and Best Supporting Actress for their roles in "The Subject Was Roses" and "Rosemary's Baby", respectively. For the first time the Awards Program was broadcast on overseas television reaching 32 countries by delayed broadcast of film and video tape. The live broadcast went to Canada and, for the first time, to Mexico as well. And for the first time an Award had to be withdrawn, when the documentary film that was given the Award at the ceremonies on April 14, 1969, was found to have been ineligible (it had first been released in 1967, which disqualified it for consideration for the 1968 release year). The Award then was given to the film with the next highest number of votes—"Journey Into Self".

The 42nd Annual Presentation of the Oscar Awards, honoring 1969 achievements, in its second year at the Dorothy Chandler Pavilion of the Los Angeles Music Center, was seen by more than 250,000,000 persons in 40 countries, the largest audience in the Academy's 42-year history. It was also the first year that the Awards program was telecast live via communications satellite.

Those hundreds of millions of motion picture fans saw John Wayne get the Best Actor Award for his role in "True Grit". He had been nominated only once before. Maggie Smith won the Oscar for Best Achievement by an Actress for her performance in "The Prime of Miss Jean Brodie".

"Midnight Cowboy" rode home with Oscars for Best Director (John Schlesinger) and for Best Screenplay (Waldo Salt); producer Jerome Hellman accepted the film's Award for Best Picture.

Supporting honors went to Gig Young for his role in "They Shoot Horses, Don't They?" and to Goldie Hawn for her first film role in "Cactus Flower".

Cary Grant was given an Honorary Award for his many memorable roles and the Jean Hersholt Humanitarian Award was presented to George Jessel.

The 43rd Annual Presentation Pro-

gram of the Oscar Awards, honoring achievements of 1970, was held for the third year at the Dorothy Chandler Pavilion of the Los Angeles Music Center. For the first time in a decade the color telecast was broadcast by NBC; again the program was telecast live by communications satellite relay to many parts of the world and was seen on a delayed basis by viewers in 36 countries.

"Patton" swept the field, winning in seven categories of the 10 in which it had nominated achievements, including the Best Picture Award and a Best Actor Award for George C. Scott, who had attempted to withdraw his nomination.

Glenda Jackson took the Best Actress Award for her role in "Women in Love", and Franklin J. Schaffner won the Oscar as Best Director for "Patton".

The Best Supporting Actor was John Mills, for his nonspeaking role in "Ryan's Daughter". There have been two other performers who have won Oscars for mute roles—Jane Wyman for "Johnny Belinda" in 1948 and Patty Duke for "The Miracle Worker" in 1962.

Helen Hayes was given the Best Supporting Actress Award for her acting in "Airport". She had won her first Oscar 39 years earlier, as Best Actress in "The Sin of Madelon Claudet".

The Award for Best Screenplay (adapted from another medium) went to Ring Lardner, Jr., for "M*A*S*H", and Francis Ford Coppola and Edmund H. North took the Story and Screenplay (Original) Oscars for "Patton". The three other Awards won by "Patton" were for Art Direction, Film Editing and Sound.

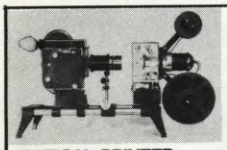
The Honorary Awards, voted by the Academy's Board of Governors, were decided upon early so it was possible to incorporate into the show film clips dealing with most of the recipients and their work.

The Irving G. Thalberg Memorial Award went to Ingmar Bergman of Sweden, making him the first foreign filmmaker to be accorded that honor.

Honorary Awards "for superlative and distinguished service in the making of motion pictures" went to Lillian Gish, who received a standing ovation from the audience, and Orson Welles, who made his acceptance speech on film because he was working in Spain.

Frank Sinatra was given the Jean Hersholt Humanitarian Award.

Oscar, 44 years old in 1972, is still young as institutions go. But filmmaking, to which he represents the finest in creative effort, is not much older. Oscar grew up with the movies, and will continue to grow as long as men and women of talent and vision continue to make motion pictures. ■



"OSCAR" AND HOW HE GREW

Continued from Page 505

best actor at the age of 9 for his performance in "Skippy". Youngest player to receive an award was Shirley Temple, who was 5 years old when she was voted an Honorary Juvenile Award in 1934.

Only sister act among the Oscar winners: Joan Fontaine, who won the best actress award in 1941 for "Suspicion"; and Olivia de Havilland, who won two awards in the same category, 1946 for "To Each His Own" and 1949 for "The Heiress".

Katharine Hepburn holds top honors in the number of nominations for a performer. She has had 11. She has won three Oscars: "Morning Glory", 1932/33; "Guess Who's Coming to Dinner", 1967; and "The Lion in Winter", 1968.

Bette Davis is runner-up for nominations. She has been up 10 times, winning in 1935 for "Dangerous" and 1938 for "Jezebel".

Spencer Tracy is the champ among the men with nine nominations. He is a two-time Oscar winner, in 1937 for "Captains Courageous" and 1938 for "Boys Town".

Sir Laurence Olivier is next with seven nominations. He won one Oscar, 1948 for "Hamlet".

Gene Autry was once up for an award. He collaborated with Fred Rose on "Be Honest With Me", nominated as one of the best songs in 1941.

There has been only one father-and-son combination, John and Walter Huston, both of whom won in 1948 for the same picture, "Treasure of Sierra Madre". John won for writing and directing and Walter for his supporting performance.

There have been two ties in the past 44 years. The first occurred in 1932 when Wallace Beery, for "The Champ", and Fredric March, for "Dr. Jekyll and Mr. Hyde", were awarded statuettes. History repeated itself in 1968 when Katharine Hepburn, for "The Lion in Winter", and Barbra Streisand, for "Funny Girl", received the same number of votes.

Helen Hayes is the only performer in Academy history to win in both acting categories. She won the best actress award in 1931/32 for "The Sin of Madelon Claudet", and the supporting actress award in 1970 for "Airport".

"Ben-Hur", winner in 1959, is the all-time record holder among motion pictures, with 11 awards. "West Side Story" is next with ten, followed by another musical, "Gigi", with nine. "All

About Eve" received the most nominations, 14. It won six awards.

Walt Disney is the top Oscar winner with 31. Top winners among performers are Katharine Hepburn and Walter Brennan, with three apiece.

Irving Berlin is the only presenter ever to give himself an Oscar—when he opened the envelope in 1942 and read the winner of the best song, his own "White Christmas".

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Usually, but not always, Oscars are of standard size, shape and material, but Walt Disney received one regular Oscar and seven gold midgets for his "Snow White and the Seven Dwarfs". And Charlie McCarthy, Edgar Bergen's irrepressible dummy, received an Oscar made of wood, with a revolving head.

To win an Oscar is the dream and goal of every actor and actress in the motion picture industry. It represents outstanding achievement, as defined by the movie-wise movie-makers themselves, and means so much to performers that they often react unexpectedly.

Seasoned players have been struck speechless. It happened to Gary Cooper in 1941 when he won the Award for "Sergeant York". Cooper, a screen actor since the mid-1920's, stood before his fellow workers and actually said, "Shucks." When he was able to find words, he confided, "I've been dreaming about winning one of these things for a long time. It's funny, but when I was dreaming I always made a wonderful acceptance speech."

Well-poised stars find themselves in a state of shock once they feel the weight of the statuette in hand. That's exactly how Marlon Brando felt in 1954 when, on his fourth consecutive nomination, he finally won an Oscar for "On the Waterfront". "Gee, it's much heavier than I imagined," he said, adding, "I cannot remember anything in my life for which so many people were responsible."

The sturdiest winners often make the most touching speeches. Big Broderick Crawford, who won in 1949 as Best Actor for "All the King's Men", was one of these. "If only my heart would stop pounding so," he declared. "I was told not to thank anybody. But I want to thank everybody—and especially to thank God."

Even Frank Sinatra was unprepared for that thrilling moment, despite all his

early experience with screaming bobby-soxers. He had taken a supporting role in "From Here To Eternity" hoping it would prove his ability to act. When the opened envelope proved it had, he leaped from his seat, started down the aisle and had to rush back to kiss his daughters.

It wasn't until a year later, when he was presenting the "Oscar" to the Best Supporting Actress, that he was calm enough to make a proper speech. Then he said, "Forgive me if I take this seriously. This spot last year proved to be the turning point in my life. So, with gratitude in my heart, I ask for the envelope, please." The winner he introduced was Eva Marie Saint, an expectant mother who brought down the house by exclaiming, "I just may have my baby right here."

Modesty surrounds most winners like a cloak, but few have expressed it as well as Clark Gable when he was honored in 1934 for "It Happened One Night". He told the world, "I honestly never expected to win one of these. There are too many good actors in this business. But I feel as happy as a kid and a little foolish that they picked me."

Humor, of course, has keynoted many winners' speeches over the years. David Niven had the crowd roaring when, after stumbling up the steps to the stage to receive his Oscar for "Separate Tables", he confided, "I'm so loaded down with good luck charms I could hardly make the steps."

The first actress to receive an Oscar unfortunately—or perhaps fortunately—did not go through an evening of increasing suspense which Bob Hope described one year as being like a countdown at Cape Canaveral. The girl was Janet Gaynor, who was honored for her work in "Seventh Heaven", "Sunrise" and "Street Angel".

Years later she explained, "I was very grateful, although I don't think I ever imagined then that the trophy I was receiving would one day be as coveted as it now is. Nor was there any of the wonderful suspense. That first year, votes were counted in February and I was told I had won. Plans then began for a banquet for formal presentations and this was not held until May."

The Oscar Show is so steeped in glamor and tradition that winners of today have grown up with a healthy respect for the statuette as an established mark of distinction.

As Joanne Woodward remarked when she won in 1957 for "The Three Faces of Eve", "I've been dreaming about this moment ever since I was 9 years old." ■

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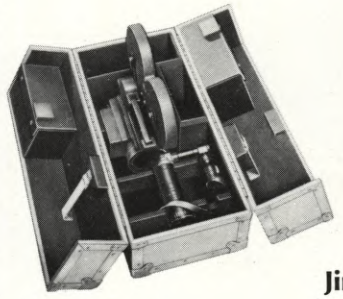

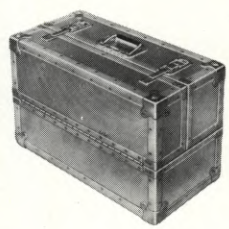

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