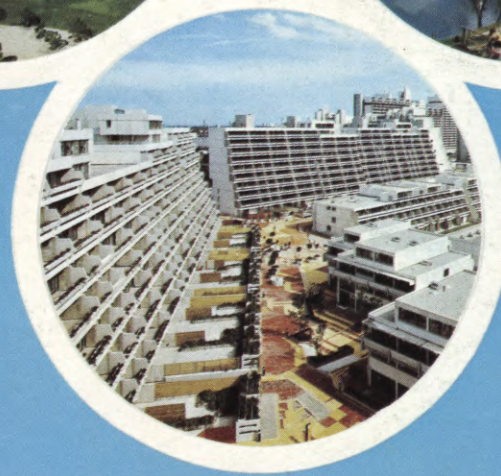


American Cinematographer

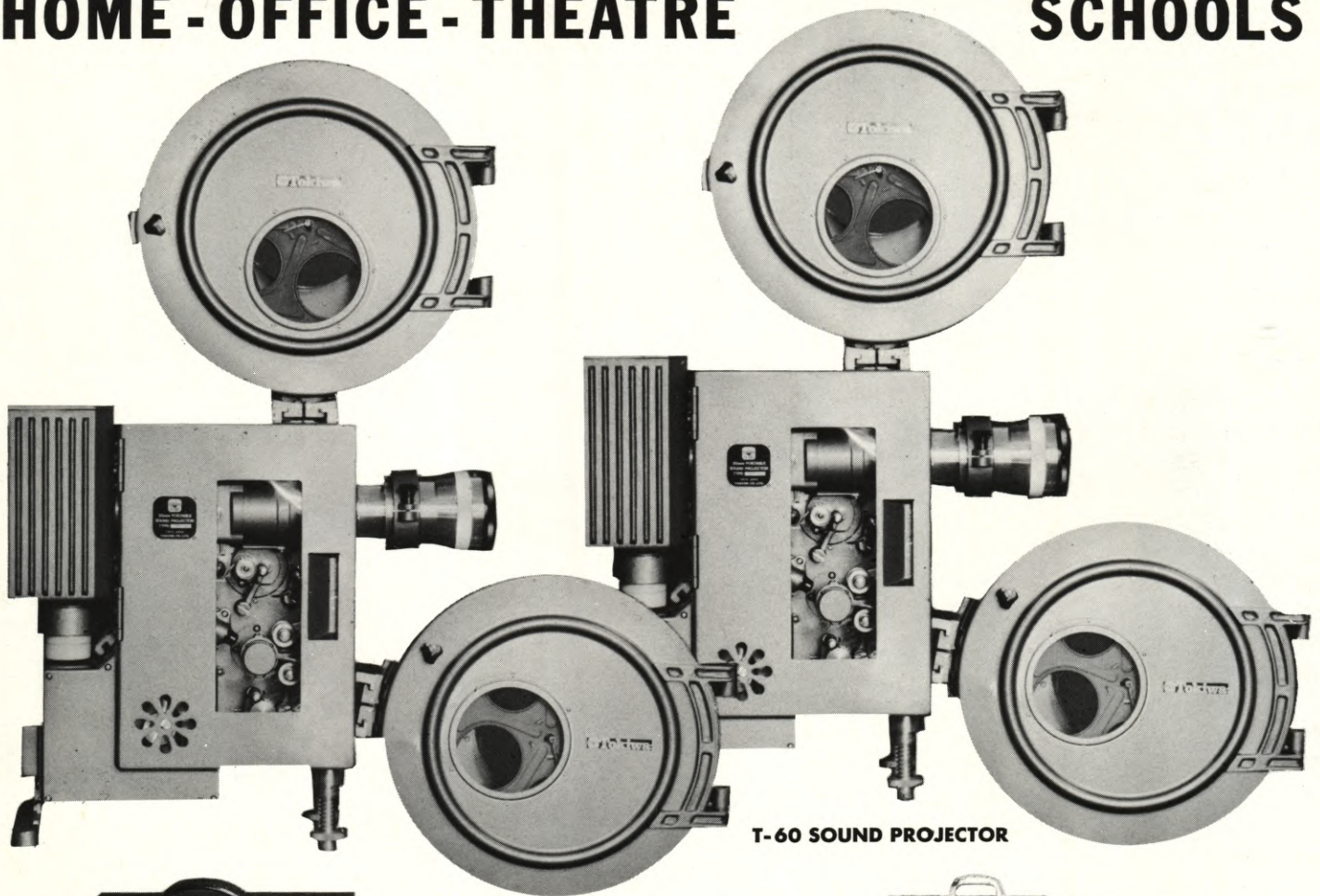
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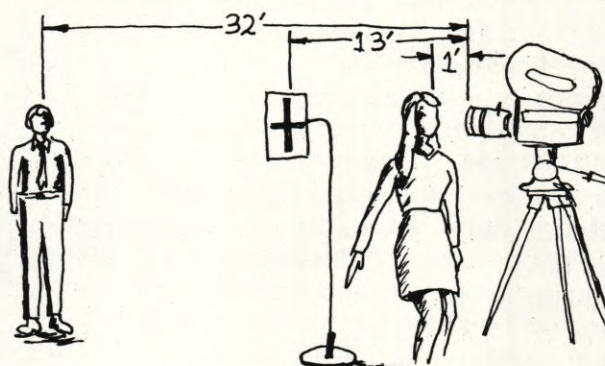


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ON THE COVER: Against a background of the official colors of the XX Olympiad and framed by the Olympic insignia, are scenes from the site of the Olympic Games in Munich, together with glimpses of the filming crews of WOLPER PICTURES LTD photographing scenes for the Official Olympic Games Film. Cover design by Perri & Smith. Photographs by Herb A. Lightman.

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A quick look

A silent-running
35mm camera that weighs
26 lbs and changes
magazines in seconds.



at the features of the 35BL

This is obviously a tool that you'll need to be familiar with. So here's a summary of its salient features:

Dimensions and weight

With a 50mm lens and a 400 foot magazine, the 35BL weighs 26 lbs and measures 20 inches from front to back, including matte box. You can see its low profile and shoulder-resting format in the photo at right.

TOP VIEW



Running noise level

Three feet from the lens blimp, the 35BL measures 31½ dBs, with film running. At close quarters on a sound stage, you may need a Barney over the magazine. On most locations, the 35BL is effectively inaudible, even with unblimped zooms.

Quick-change magazine

Changing the 35BL's co-axial magazine takes about 30 seconds. The empty one slides off; and the full one slides into place and locks at the rear of the camera body. No sprockets. Apart from putting the film on a guide pin in the gate, no threading. That's all done when you *load* the magazine. 400 foot loads now. 1000 foot magazines early next year.



Lens mount and housing

There's a standard Arri steel bayonet mount and a support rod for long lenses. The universal lens blimp lets you use fixed focal length lenses from 16mm to 85mm.

Universal DC motor

A 12 volt battery weighing 5½ lbs. drives 2400 feet of film through the 35BL on a single charge. A red warning light shows in the viewfinder if you're not on speed. There's also a large tachometer.

The standard motor built into the 35BL gives you 50Hz and 60Hz crystal-control sync at 24 and 25 fps. Plug-in variable speed attachments let you run at up to 100 fps.

Rotating reflex finder

The Arri mirror-shutter and new Zeiss optics deliver a finder image that's the brightest you'll find on a portable camera. The viewfinder rotates 90 degrees above and 30 below horizontal; and the image stays upright.

The entire silent aperture is visible on the groundglass. You can see the microphone *before* it gets into the shot. And when the camera stops, the shutter is always open to the viewfinder. No more inching.

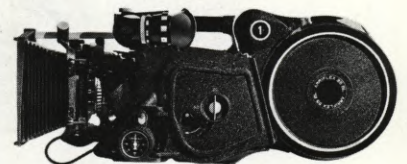
Pin-registered movement

For quiet running, the 35BL's movement uses a solid camshaft that is dynamically balanced to eliminate vibration. The film travels through a fixed film channel — no side or rear pressure plates, except right at the aperture.

Film is advanced by four claws and registered by two pins — one for vertical, one for horizontal registration. 35BL image steadiness is well within optical printer standards.

Many more features

This is just a quick survey, of course. We'd like to show you more! Write, or give us a call. No obligation.



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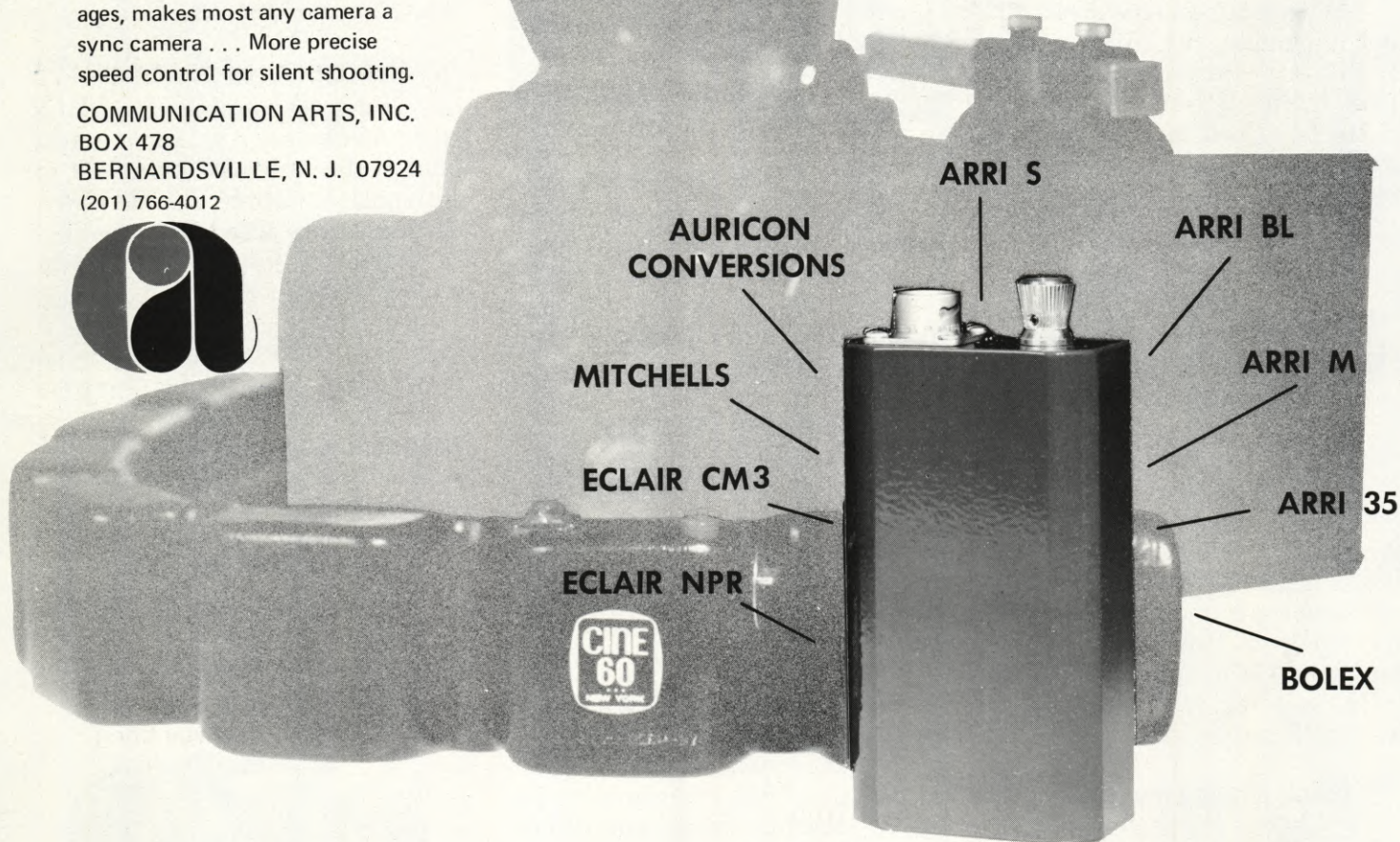
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CINEMA WORKSHOP



By ANTON WILSON

TRANSPORTING EQUIPMENT

In the past months we have covered many points on the care and maintenance of motion picture equipment. However, even with the best care and calibration, your equipment can arrive on location in less than optimum condition. As a matter of fact, I have seen equipment leave the studio in A-1 condition and reach its destination in a state of partial disassembly or total destruction.

The naive may ask, "How is this possible? Who would want to hurt my beloved camera?" The seasoned cameraman knows the answer—"C.R.U.S.H.***" Yes, at this very moment this international group of airline cargo personnel, truckers, mail loaders, cargo handlers, etc., are meeting. They are carefully plotting new ways to drop, vibrate, smash, compress, distort, shock, irrigate and in other ways render useless your precious camera and recording gear.

Without going into the sordid details of their nefarious deeds, it should be apparent that the forces out to sabotage your equipment are formidable and well organized. There is nothing that can be done to stop these sadists. However, there are certain procedures that can be employed to minimize the effects.

Firstly, cameras and recorders should be shipped in shipping cases, not carrying cases. There is a big difference. Many of the popular camera cases are constructed of aluminum-covered wood with wooden fixtures and partitions inside designed to accept a specific model camera and accessories. The wooden interior is usually lined with a soft material (corduroy or velvet) to protect the camera finish. This is a carrying or storage case. It is not a shipping case. This type of carrying case has no provision for absorption of shock or impact. It has no provision for damping vibration or dissipating deformation of the outer shell. This type of case makes an excellent storage case or carrying case when the camera is personally hand-carried on an assignment. However, when the camera is to be shipped by common carrier, this type of case is a definite no-no! For those of you who already own this type of case,

refrain from using it for shipping the camera. It is far better to ship the camera in a foam-filled cardboard container than the aforementioned type carrying cases. For example, the Arriflex cameras, for years, have been sold in form-fitted, foam-filled boxes. These make excellent shipping devices. Place the camera in the foam-filled box as it originally came. Then place that box within a larger corrugated box with ample packing material between the two boxes (crumpled newspaper or bubble plastic etc.) This method offers far greater protection against shocks and vibration than shipping in a carrying case. If more than one item is shipped in a box, make sure the items are well isolated from each other. Quite frequently damage is caused by two items knocking together.

If you are in the market for a new camera case and you expect to be shipping your gear frequently, choose one of the foam-filled shipping cases. These cases are characterized by an outer shell of extruded aluminum or fiberglass. The inside is semi-rigid foam, form-fitted to the specific camera. The outer shell is designed to distribute any blow or impact evenly over a large area. The foam interior is an energy-absorbing medium designed to damp vibrations and absorb most jolts or impacts. There are several pointers to look for in a good case. Avoid cases with sharp corners and edges. Those cases with round corners and gradually sloping curves will stand up better when dropped. Also check the consistency of the foam interior. Some cases use a very soft foam, almost like foam rubber. This type of foam should be avoided as it allows too much movement within the case and does not absorb the majority of the impact energy. In addition, this type of foam can tear and two items within a case will then collide with each other. The foam should be fairly stiff and dense but with a slight give to the touch. It should not feel like a pillow. Make sure there is ample cross-section of foam between the camera and the outer shell as well as between each item within the case. Remember that the protection is only as good as the thinnest cross-section of foam. Thus if there are three inches of

foam all around your camera, except for the protrusion of the motor, where there is only 3/4" of foam, any shock will be transmitted to the camera at this point, despite the fact that the rest of the camera has a much thicker coating of protection.

The hardware on the case is most important. Check out the strength and construction of the hinges and latches. Many cases do not have ample clamping force, and the two halves do not close tightly. A case that is water-tight is obviously preferable. In addition to floating if it falls overboard, this type of case protects against dew and moisture. In any event it is a good idea not to leave your gear outdoors (in a car or porch) overnight. That morning dew that you see covering the grass and your car will also be covering your camera, lenses and accessories even if they are in what seems to be a good case. Only the most airtight cases can protect fully against moisture.

Although "C.R.U.S.H." is responsible for most shipping damages, some cameramen unwittingly join forces with this group when transporting their own gear. A camera case transported in the trunk of a car is subjected to several perils. Firstly, as the car rounds corners the case will slide from one side of the trunk to the other. The resulting impacts can be greater than a ten-foot drop. The normal road vibrations could be enough to loosen every screw and lens element. This condition is further aggravated in hot weather. In a closed trunk, temperatures can easily rise above 100°. At these elevated temperatures, the cement used on the lens elements can begin to soften. In this condition even the normal road vibrations may be enough to cause the elements to shift, totally destroying the optical calibration of the lens. To protect the camera in the trunk, many cinematographers build a foam-lined trough which is mechanically fastened to the trunk floor. The camera case nestles in this trough where it is prevented from sliding around and is also

Continued on Page 1289

Rain Drops Fallin' On Your Camera?



Even though winter is here, there's no need to postpone outdoor filming because of rainy weather. Alan Gordon Enterprises is pleased to introduce the new AGE Rain Covers for the Arriflex, Eclair and most other popular cameras. Made of durable Nappa artificial leather with a special insulated lining constructed to give years of service, these attractive covers are extremely lightweight (2-3 ounces) and waterproof. While completely covering the camera, AGE Rain Covers are custom designed for every camera to allow for all necessary camera functions and adjustments. Special adhesive fasteners allow the cover to be fitted on or taken off the camera within seconds. Cameras with AGE Rain Covers may be used hand-held or on a tripod and, in addition to their weatherproofing function, the covers provide excellent protection from sun and heat. AGE Rain Covers are available in Desert White.

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* — Pictured above, right. ** — Pictured above, left.

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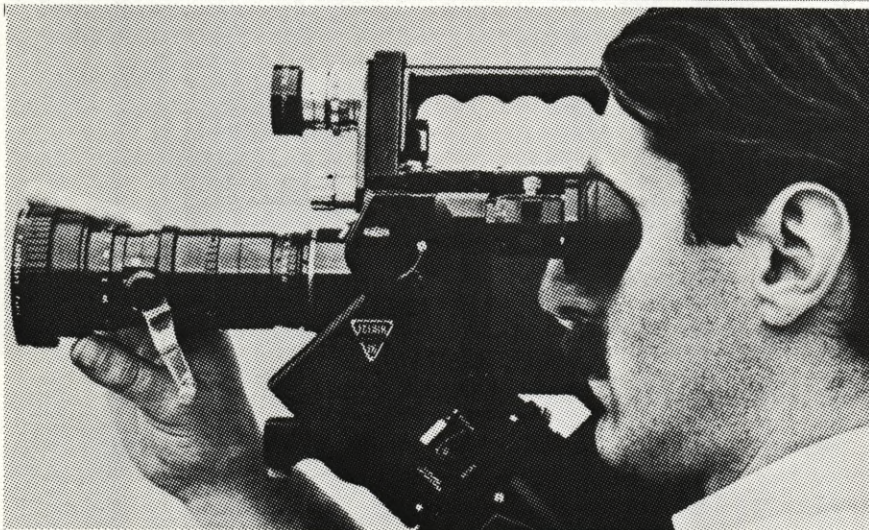
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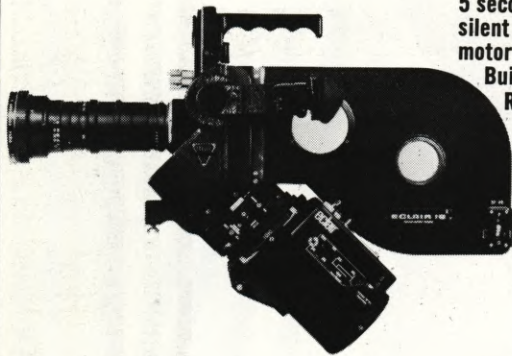
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THE BOOKSHELF

By GEORGE L. GEORGE

Four new monographs on directors have been added to the excellent Cinema One series by Viking Press. Their format includes interviews that probe into each director's theories and practices, his (and his cameraman's) visual approach and specific filming problems, occasional script excerpts, filmographies and numerous stills. Nicholas Garnham's SAMUEL FULLER praises his vigor and commitment; John Halliday's SIRK ON SIRK comments on his mastery over his material; Rui Nogueira handles adeptly JEAN-PIERRE MELVILLE, the French director whose low-budget, location-shot films became models for the New Wave; Richard Roud considers JEAN-MARIE STAUB, a self-exiled Frenchman widely reputed as a brilliant technical innovator. (\$6.95/2.45 ea.)

* * *

Charles Higham's HOLLYWOOD AT SUNSET (Saturday Review Press \$6.95) is a well-researched, provocative and entertaining study of the so-called "decline and fall of the Hollywood empire." Controversial aspects of his vigorous presentation include charges of past mismanagement, greed, political conservatism leading to artistic myopia, and a failure to sense changes in the public's taste. However, he concludes, "life for a creative artist in Hollywood in the 1970s was better than it had been . . ."

An autobiography of D. W. Griffith, compiled some 30 years ago, finally appears under the somewhat grandiloquent title, THE MAN WHO INVENTED HOLLYWOOD (Touchstone, Box 21318, Louisville, KY 40221, \$9.95). It is a fragmentary, unfinished story that ends in 1915 with *The Birth of A Nation*, supplemented with annotations by James Hart, D.W.'s confidant for many years. While adding little that is new, the book's value is in the director's own comments on his associates and his work. Film stills and other photographic documents are numerous and well selected.

Refreshingly innocent, HOLLYWOOD WHEN THE SILENTS WERE GOLDEN (McGraw-Hill \$6.95) is a delightful memoir of the halcyon post-World War One days by Evelyn F. Scott, daughter of screenwriter Beulah Dix Flebbe. Its picture of placid family life among the famous—from C. B. De Mille to the Fairbanks-Pickford menage—is an appealing reverse side of the coin.

* * *

John Tovey's THE TECHNIQUE OF KINETIC ART (Van Nostrand-Reinhold

\$10.95) is a rich source book for devising, mechanically or electronically, a variety of intricate abstract patterns. These imaginative visuals are effectively used in photographing credit titles, TV commercials and computerized animation op-art.

* * *

The publication of screenplays has markedly expanded of late, and for good reason. Whether read for enjoyment or study, they offer ample opportunities for grasping the nature of film, its visual and literary aspects and subtle interplay.

The Simon and Schuster collection of scripts has added several outstanding titles: *GREED* by Erich von Stroheim, *BLOW-UP* by Michelangelo Antonioni, *THE BICYCLE THIEF* by Vittorio DeSica, *THE CABINET OF DR. CALIGARI* by Robert Wiene and *OEDIPUS REX* by Pier Paolo Pasolini. As in their 27 predecessors, uniform high quality includes excellently reproduced stills, lengthy and accurate descriptions of the action, plus appropriate introductions and comments. Cameramen's work is repeatedly discussed. (\$1.95 to 4.95)

Grossman Publishers has issued Jean Cocteau's *THREE SCREENPLAYS* (\$8.95/4.95), with *Beauty and the Beast*, *Orpheus* and *The Eternal Return*, and Federico Fellini's *EARLY SCREENPLAYS* (\$6.95/2.45) containing *Variety Lights* and *The White Sheik*. These attractive volumes are carefully translated and edited, with extensive descriptions of the action and stills that call special attention to the cameraman's art.

Dealing with films by American directors made during the last decade, two new volumes of scripts have been issued by Appleton (\$7.95 ea.). *FILM SCRIPTS THREE* includes Billy Wilder's *The Apartment*, John Huston's *The Misfits*, and Stanley Donen's *Charade*. *FILM SCRIPTS FOUR* has Richard Lester's *A Hard Day's Night*, Franklin Schaffner's *The Best Man* and John Schlesinger's *Darling*. Edited by Garrett, Hardison & Gelfman, they follow this series' format, using final shooting scripts with indications of subsequent dialogue deletions or additions, plus an introduction on the history and process of filmmaking, and a discussion of the screenwriter's craft.

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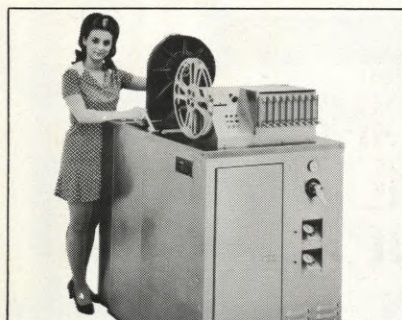
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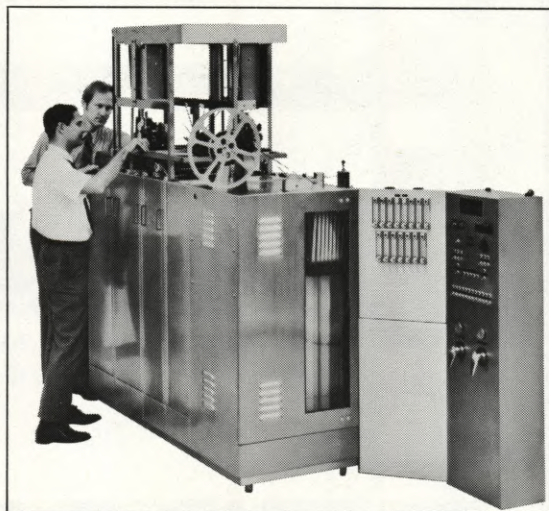
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- High levels of induced turbulence
- Fully instrumented
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- Fast warm-up time
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- Modular construction
- Stainless steel cabinets
- Color coded plumbing and wiring

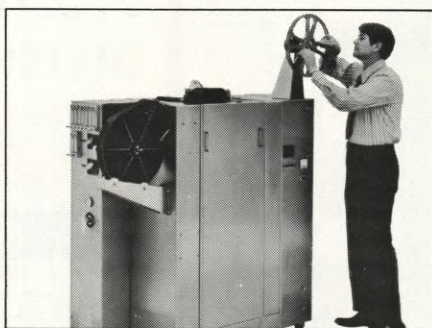


Jamieson Compac 16/8. Conducts standard ME-4 at 20 f.p.m. Runs 16mm and 8mm interchangeably. Also available for 35mm/16mm. Other Compac models for B & W reversal and negative/positive.

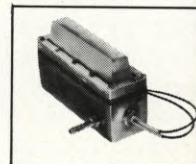


Jamieson Mark IX, Model B. Conducts ECO-3 and ME-4 for all 16mm, 8mm Ektachrome camera and print films at 65 to 75 f.p.m. Other models in the Mark IX series for Eastman Color and other processes in 16mm and 35mm.

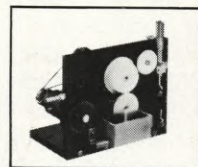
There's a Jamieson color film processor in the size you want, for the process you want to conduct. For complete technical data and specifications on the Mark IX series, Mark IV series, and Compac models, write for our catalog on Jamieson Color Film Processors.



Jamieson Mark IV, Model A. 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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*Patented

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JAMIESON FILM COMPANY



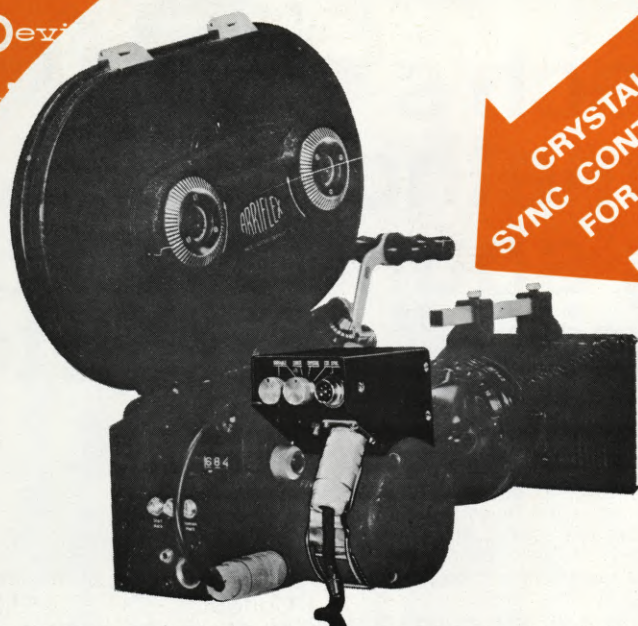
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Magna-Tech's electronic method of altering sound tracks makes "looping" obsolete.



If you are still making hundreds of loops for a single feature, then consider a fast, precise and economical method of altering sound tracks that makes "looping" obsolete.

The new Magna-Tech system electronically synchronizes a reel of picture with a reel of full-coat magnetic sound-recording film. Footage and frame "PRESETS" permit the recordist to select the scene to be "dubbed" and to fully control the advance and return of the film as the actor voices the line to be "dubbed."

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

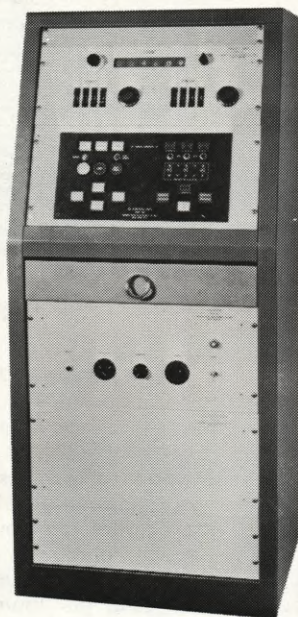
High speed return of the film to "start" saves time and permits new starts without waiting for a "loop" to complete its trip.

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

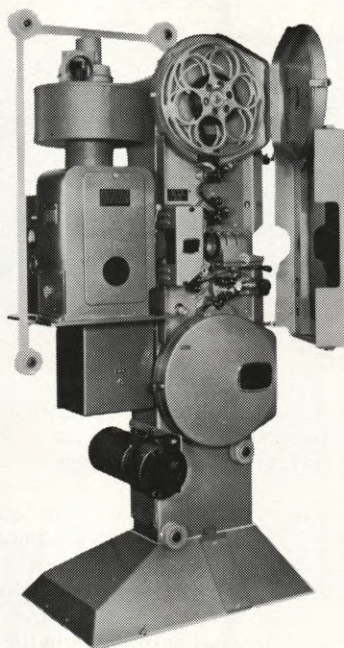
A complete remote control system is provided the director so that, once the recording engineer has preset footages, the director can take over if he wishes and directly control every facet of the recording.

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

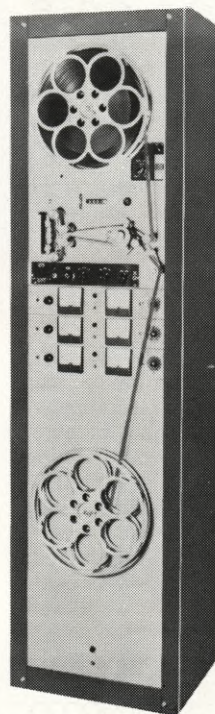
This track now has all of the final takes in sequential position and ultimately permits the screening of the picture and the final edited track in perfect synchronization. From this point the track is ready to go to a mix and no further editing is required.



Electronic Looping Console



35mm Projector



Master Magnetic Pick Up Recorder with Selective Erase



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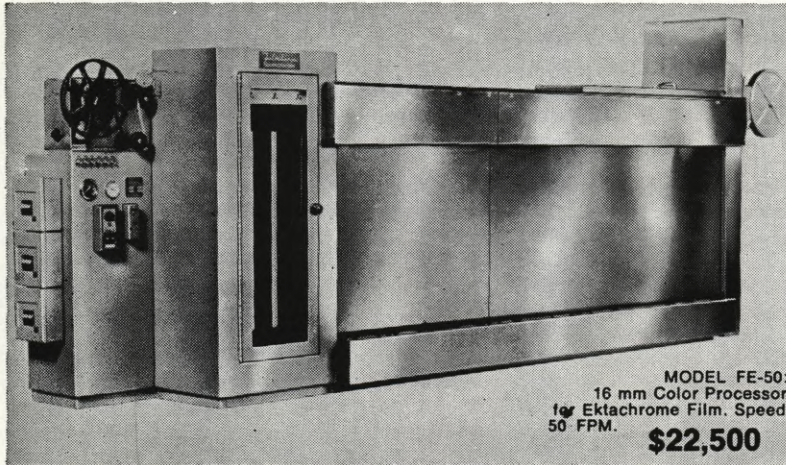
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FILMLINE'S professional color film processors for motion picture laboratories.

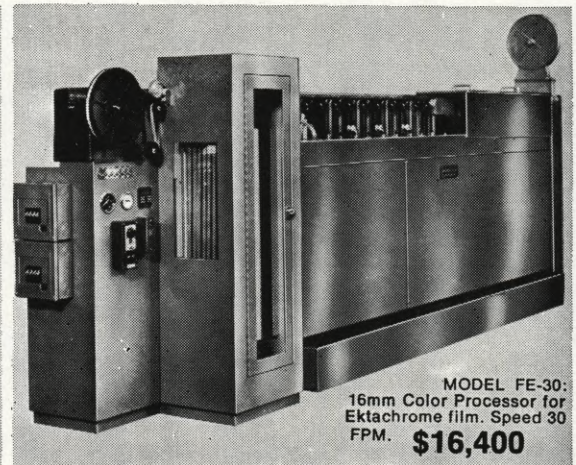
The Filmline Models FE-30 and FE-50 are fast, foolproof, troublefree and long-lasting. They turn out consistently superior work. The design is backed by Filmline's reputation as the world's leading manufacturer of film processors for the motion picture laboratory industry.

Now enjoy the benefits of professional equipment incorporating exclusive Filmline features that have paced the state-of-the-art in commercial, industrial and defense installations at a cost lower than processors offering less.

Check the exclusive Filmline features below:



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● **"FILMLINE OVERDRIVE FILM TRANSPORT SYSTEM"**

This marvel of engineering completely eliminates film breakage, pulled perforations, scratches and operator error. The film can be deliberately stalled in the machine without film breakage or significant change of film footage in solutions. The heart of any film processor is the drive system. No other film drive system such as sprocket drive, bottom drive or simple clutch drives with floating lower assemblies can give you the performance capability of the unique Filmline Overdrive Film Transport System.

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● **"TEMP-GUARD"** positive temperature control system. Completely transistorized circuitry insures temperature control to well within processing tolerances. Temp-Guard controls temperatures accurately and without the problems of other systems of lesser sophistication.

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"ZERO DOWN TIME" The reputation of any film processor is only as good as its reliability. The

combination of the exclusive and special added Filmline features guarantees trouble-free operation with absolute minimum down-time and without continual operator adjustments. Recapture your original investment in 2 years on maintenance savings alone. Filmline's "Push the button and walk-away processing" allows inexperienced operators to turn out highest quality film.

● **"MATERIALS, CONSTRUCTION AND DESIGN"** All Filmline machines are constructed entirely of metal and tanks are type 316 stainless steel, heliarc welded to government specifications. The finest components available are used and rigid quality control standards are maintained. Compare Filmline features to other processors costing more money. Feature-by-feature, a careful evaluation will convince you that Filmline offers you more for your investment.

Additional Features included in price of machine (Not as extras).

Magazine load, daylight operation ■ Feed-in time delay elevator (completely accessible) ■ Take-up time delay elevator (completely accessible) ■ Red brass bleach tank, shafts, etc. Prehardener solution filter ■ Precision Filmline Venturi air squeegee prior to drybox entry ■ Air vent on prehardener ■ Solid state variable speed D.C. drive main motor ■ Bottom drains and valves on all tanks ■ Extended development time up to two additional camera stops at 50 FPM ■ Pump recirculation of all eight solutions thru spray bars ■ Temperature is sensed in the recirculation line ■ All solutions temperature controlled, no chilled water required ■ Built-in air compressor ■ Captive bottom assemblies assure you constant footage in each solution ■ Change over from standard developing to extended developing can be accomplished in a matter of seconds ■ Impingement dryer allows shorter put through time.

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Laboratories: De Luxe Labs, General Film Labs (Hollywood), Pathe-Labs, Precision Labs, Mecca Labs, Color Service Co., Capital Film Labs, Byron Film Labs, MGM, Movie Lab, Lab-TV, Technical Film Labs, Telecolor Film Labs, Guffanti Film Labs, A-One Labs, All-service Labs, NASA Cape Kennedy, Ford Motion Picture Labs.

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, WCPQ-TV, KTAR-TV, WSYR-TV.



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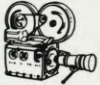
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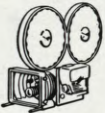
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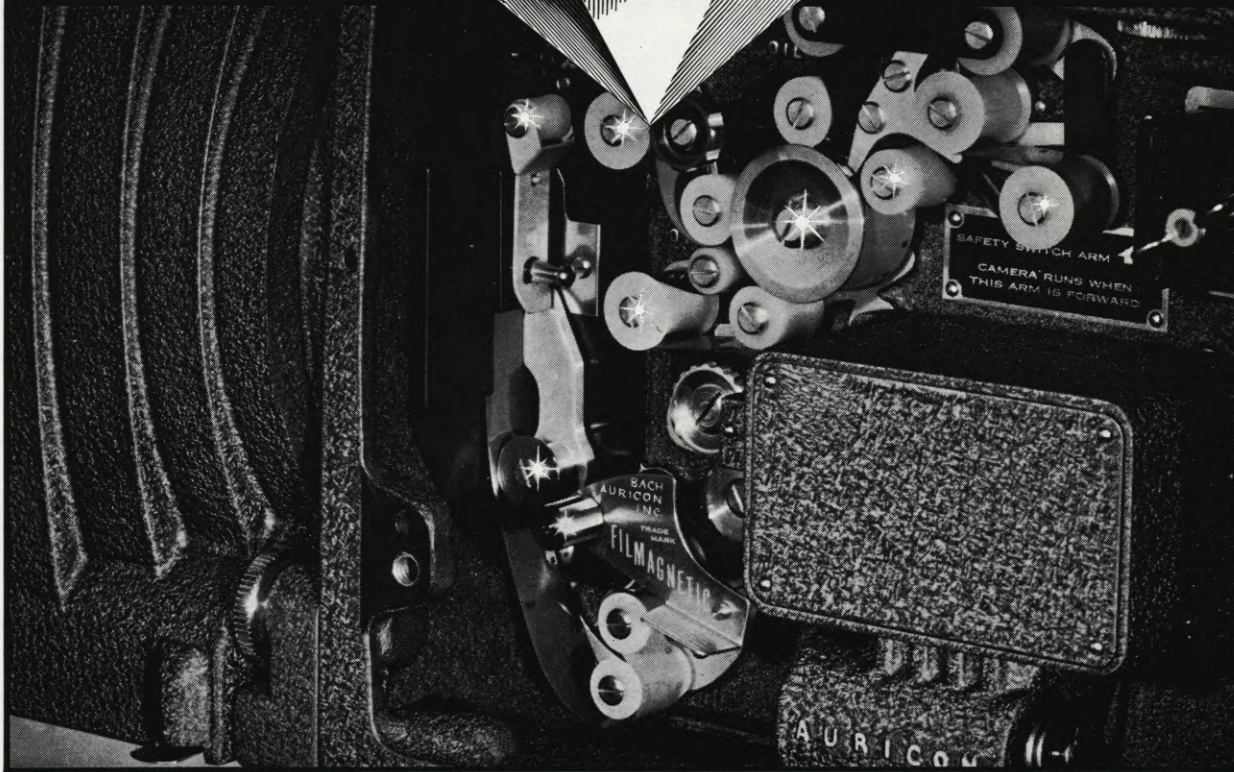
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Contoured handgrip with thumb-action shutter release for steadiness, convenience and comfort in hand-held shooting. Fully automatic CdS exposure control (with manual override). Exposure control system cross couples to all running speeds, all

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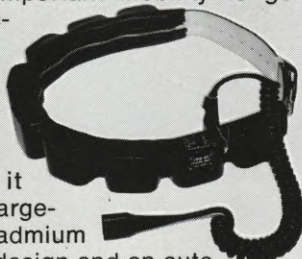
(the next-best thing to instant success)

Most moviemakers will agree that the difference between good footage and *great* footage goes beyond talent and luck—it's the little things that often make the difference. Little things like extra mobility, to follow fast-moving action. Or a few extra dB of silence on the set. Little things . . . like the fleeting moment of news, captured because of a minute saved in set-up time. Or an unusual camera-mount that produces the "different" point of view you need.

Little things *do* mean a lot. And, for many of those important "little things," cinema professionals turn to Cine 60...

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Wherever you go, whatever the shooting situation, Cine 60's exclusive power belt* gives you the power to run every professional camera on the market. Plus the all-important mobility to go where the action is. Available in voltages from 6 to 30V (and up to 7 ampere-hours), it features rechargeable nickel-cadmium cells, sealed design and an automatic overload safety switch. With built-in charger and plug-in coiled power cable, it is one of the most widely-used power sources available today.



Instant Quiet

Silence is golden, yet relatively inexpensive with the Cine 60 battery-powered fiberglass Blimp for Arriflex 35 cameras. Only 19 pounds, the Blimp permits shooting in even the most restricted spaces — with all standard lenses (even 18mm, without vignetting!). Inside, the camera is securely mounted, yet isolated acoustically from its surroundings. On the outside, a new, gear-driven mechanism permits smooth, accurate follow-focus via large, easy-to-use knob. All other controls and connections are conveniently placed on a rear control panel.



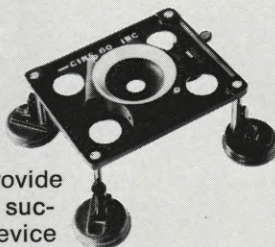
Instant Camera Pod

Our single universal shoulder pod ("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 Uni-Eclair Mount (detailed later), this is the only practical pod for the Eclair NPR-16. (By the way, we also have an excellent double-shoulder pod as well.)



Instant Camera Platform

Wherever and whenever you need a stable camera platform, chances are our Vacu-Platform can provide it. This rugged suction-actuated device can be positively fastened to any smooth surface (car-tops, floors, etc.) without marring. A flick of a lever on its extra-large suction mounts does the job. Especially useful for low-angle work, it mates with standard tripod heads.



Instant Camera Mount

If you've ever watched a good shot pass you by while trying to thread a camera onto a tripod or shoulder pod, the Cine 60 Snaplok is your answer. Combining rapid, fail-safe operation with the ruggedness and precision alignment needed for day-in, day-out use, the Snaplok features light weight and high rigidity. One section mounts on the camera; the other on tripod or shoulder pod. A single pushbutton instantly separates the two. The base unit of the Snaplok is compatible with standard 1/4" and 3/8" sockets.



Instant NPR

Our Uni-Eclair Mount is just what the name implies — a universal mount for the Eclair NPR camera. Rugged, yet surprisingly light, it may be left on the camera at all times, ready for hand-held operation or shooting with a tripod or shoulder pod. And, it makes a handy camera rest between takes.



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If you own one of the fine Angenieux zoom lenses, you can have smoother, more consistent zooming with one of our electric zoom drives. Available in four sizes (for the 9-95mm, 12-120mm, 12-240mm and 25-250mm), these units feature a precision gear assembly which mounts securely and directly to the lens barrels. The gear assembly, in turn, is rigidly coupled to a high-quality DC motor via a flexible shaft. The motor is powered by a transistor-regulated nicad battery pack featuring directional push-buttons and a smooth, variable speed control—all contained in a convenient, palm-sized case — with built-in recharger. (We also make an instant-mounting, collapsible rubber lens hood for the Angenieux 25-250mm zoom.)



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THE HONOR ROLL



ERNEST PALMER, ASC



In June, 1909, while visiting relatives in London, Palmer met an uncle who was photographing short subjects on which he lectured. He asked to be his uncle's assistant on a trip around the world and with thirteen months' camera experience he arrived back in London well trained.

Returning to New York Palmer obtained a job with "White and Whitman" photographing commercials and was then lucky enough to obtain a position with "The Independent Motion Picture Company of America," IMP Co.

At IMP Co. Palmer was in company with Mary Pickford, Isabel Rae, King Baggot, George Loane Tucker and others destined to be "greats".

The IMP Co. decided to make a picture of Sir Walter Scott's story "IVANHOE" and sent a company to England, using the Castle at Chepstow near Bristol as background and setting. Herbert Brenon was chosen as Director, Leah Baird as leading lady, King Baggot as leading man and Palmer photographed this super six-reel production.

While photographing "Ivanhoe" Palmer had to shoot a scene of men in armor running along an ivy-covered wall. The light was shining on their backs and not in front as was usual. Knowing that he needed much more exposure and reflected light, he made the shot. Upon seeing the results, Palmer was speechless. "I had discovered

back lighting and realizing this, and with such a wonderful subject for it, I took full advantage and received a lot of favorable publicity as the American photographer who had demonstrated that beautiful photography was obtainable in Jolly Old England."

When Palmer returned to America he joined the Vitagraph Co. and photographed Anita Stewart. He again photographed Miss Stewart in 1919 when he came to California to work for Louis B. Mayer.

Palmer photographed "Seventh Heaven", "Four Devils" and "Sunny Side Up" for Fox Film Studio.

He was assigned to photograph Fox's first color picture, "Kentucky".

"Color was definitely in at Fox and we were doing a number of big musicals with such stars as Alice Faye, Betty Grable, Rita Hayworth and others."

In 1941, Ernest Palmer received an Academy Award for "Blood & Sand". And for "Broken Arrow", the last picture he photographed, Palmer received a Certificate of Nomination for Award and the Silver Spurs Award, nominated by the American Motion Picture Critics, for the best color picture photographed in a Western setting. Palmer retired in 1949.



DAVID ABEL, ASC



"Mr. Abel began to turn the crank in 1913 but previous to that time he had two years' experience in the laboratory." In 1922, when this was written, he was "accounted one of the cleverest of the many camera-masters of the A.S.C."

In 1922 the same biographer writes, David Abel, ASC . . . "has a biography interesting and lengthy, but somebody else will have to take it away from him for David was too busy to talk when the biography man called on him at Brunton Studio where he was engaged in the interesting procedure of photographing Constance Talmadge."

The only other biography we can find of David Abel is a compilation of titles, actors, directors and studios of "Films of David Abel" offered by Anthony Slide. There are 96 listings and he prefaces his list by these remarks.

"Trade directories state that Mr. Abel was born in Russia on December 10, 1884. Mr. Abel states that he was born in Amsterdam of Russian parents. The exact date of his birth is unknown, but Mr. Abel has always celebrated his birthday on December 15."

Back in 1922 AMERICAN CINEMATOGRAPHER ran a column featuring the dreams of their various members and David Abel dreamed "of a car big enough to strap a couple of Packards on behind to use in case of accident." The best we've been able to do is a car big enough to tow a Volkswagen.

David Abel first photographed Constance Talmadge in "Intolerance" and photographed Constance or Norma in ten pictures.

Abel worked at Warner Brothers for four years and photographed twenty-one pictures there, among them "Beau Brummel" starring John Barrymore and Mary Astor, and earning the accolade "a rare beauty" for his work in it.

Abel worked at Pathe Exchange from 1928 to 1930, at Paramount from 1930 to 1933 and RKO from 1933 to 1937. While at RKO he filmed five of the Fred Astaire, Ginger Rogers musicals. He filmed "Holiday Inn" for Paramount in 1942 and retired about 1945.

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Dick Bowen is Production Manager at SARRA, INC. "Duncan's rental cameras are always in perfect shape," says Mr. Bowen.



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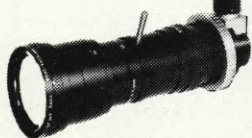
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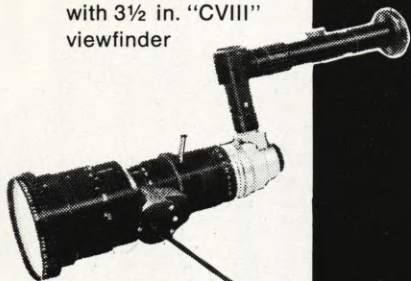
17-68mm f/2.2 with 6 in. "120" viewfinder



12.5-75mm f/2.2 with 1 in. "V30" viewfinder



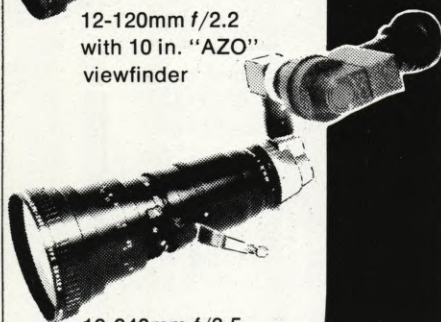
9.5-57mm f/1.6 with 3 1/2 in. "CVIII" viewfinder



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QUESTIONS & ANSWERS

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



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

Q How were the special effects in "Space Odyssey 2001" created?

A We receive so many inquiries regarding this outstanding work and we suggest you refer to the AMERICAN CINEMATOGRAPHER for June, 1968, which covers this film in depth. Back issues are unavailable at this office, so we suggest contacting your local library or a college library near you.

Q I realize that high-speed Ektachrome 7242 color reversal film is primarily designed for use as TV news-film and not as an original/print film but shouldn't you be able to successfully make an internegative for mass distribution from the original footage and create color-corrected prints anyway? I had occasion to use 7242 outdoors with an 85 filter and the lab said it was impossible to make a color-perfect print from an internegative if the original was 7242. Is this true?

A Kodak Ektachrome EF film 7242 (16mm) is a high-speed camera film intended for use under difficult lighting conditions where sufficient exposure cannot be obtained with color reversal films of slower speed. Among its many applications are color newsreel work, various nighttime sporting events, industrial photography using existing light, and high-speed photography by both daylight and artificial light. The contrast of this camera film is designed for direct projection, but color prints can be made from it.

When prints are made from it, the contrast of the print goes up, resulting in the dark subjects becoming darker and the light subjects becoming lighter. When prints are to be made from Kodak Ektachrome EF Film, many laboratories postflash the film before development to get a pseudo-effect of lower contrast.

In general, you should be able to get what many viewers would agree to be an acceptable color print, visually dependent on the scene (brightness range) content; however, it might not match the colors that you would get if you used Eastman Ektachrome Commercial Film 7252 (16mm).

Q I am trying to make a film and the weather is so great that I cannot get a dark enough sky, what filters should I use?

A Yellow, orange and red filters tend to darken the sky but the effect depends upon the blueness of the sky. Here are some problems and their solutions.

1. A misty sky does not photograph as dark as a clear blue sky. *You can't darken an overcast sky by using a filter.*
2. The sky is frequently almost white at the horizon and shades to a more intense blue at the zenith. Therefore, the effect of the filter at the horizon is small, but it becomes greater as you aim the camera upwards.
3. The sky near the sun is less blue than the surrounding sky and therefore is less affected by a filter.
4. The filter used was not strong enough. Use a darker filter, one absorbing a greater amount of blue and ultraviolet light.
5. The exposure influences the result. Slight underexposure will further darken a sky already rendered slightly dark by use of a filter. Overexposure results in a lighter sky and the filter effect may be completely lost.
6. Contrast between the sky and the subject depends on the lightness or darkness of the subject. A dark subject will be lost against a dark sky but a light subject may be enhanced by the contrast.

The above information was found in Kodak Publication N.AB-1, a copyrighted Kodak publication.

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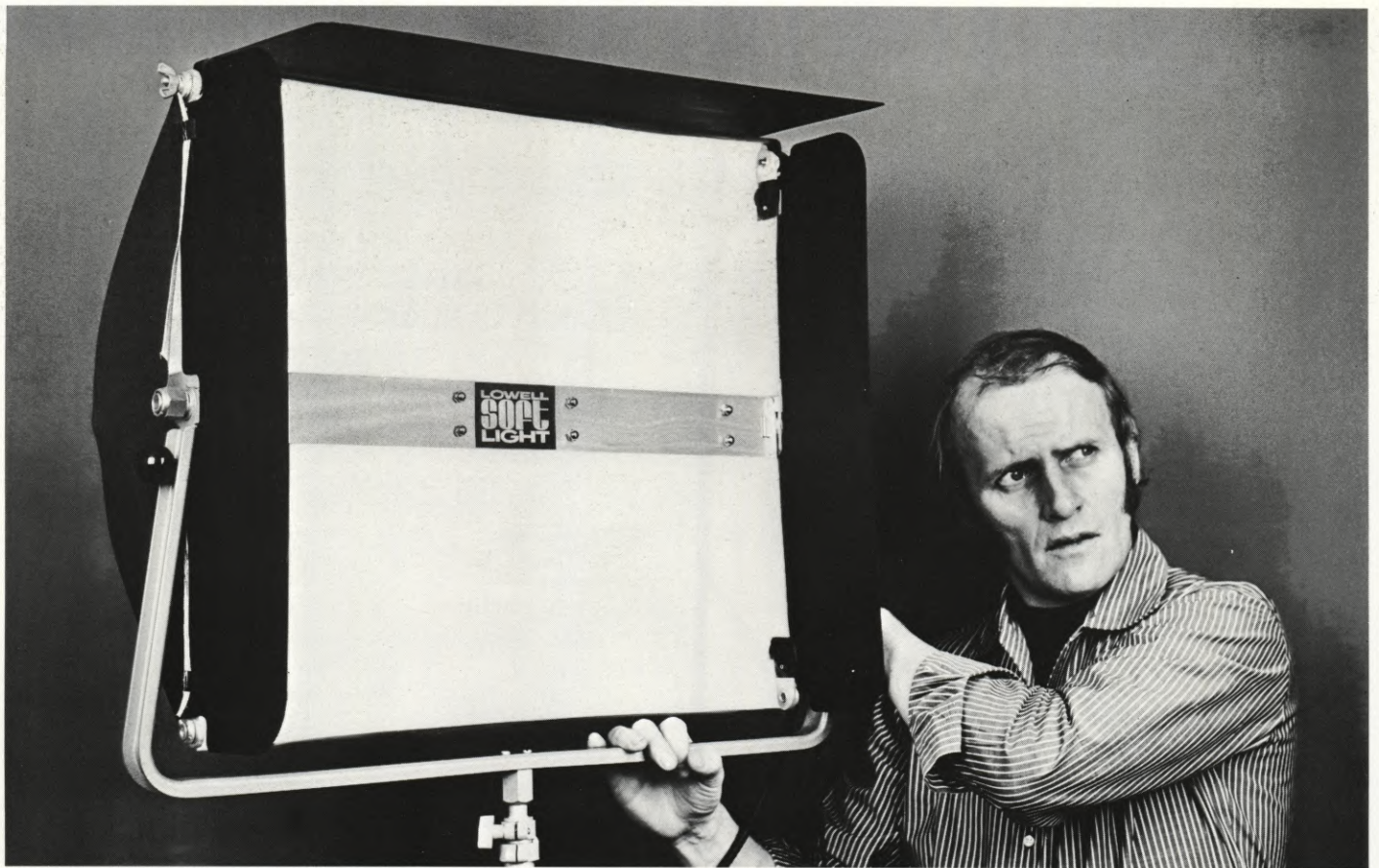
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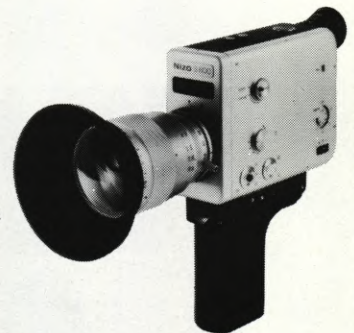


A silver label with the guarantee number is affixed to the inside of the film chamber door. It is your assurance that the camera has undergone a 100% inspection according to an 18 point standard and carries the extended U.S. 2 year guarantee.

4 *Extended U.S. 2 year guarantee.** A recent Nizo innovation is an extended U.S. 2 year guarantee on these two cameras.



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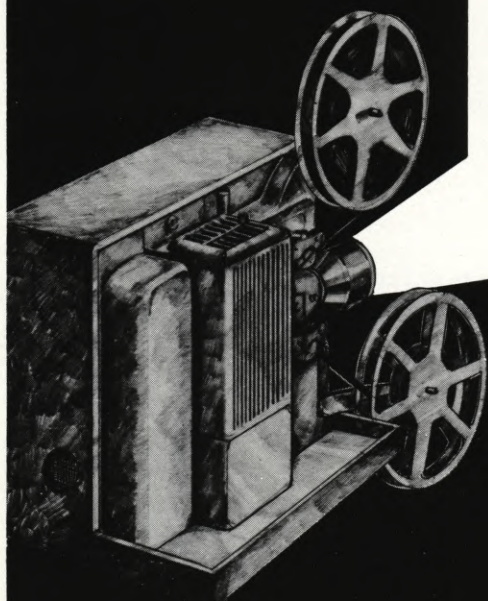
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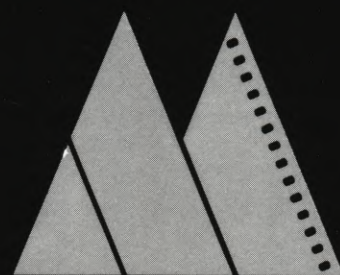
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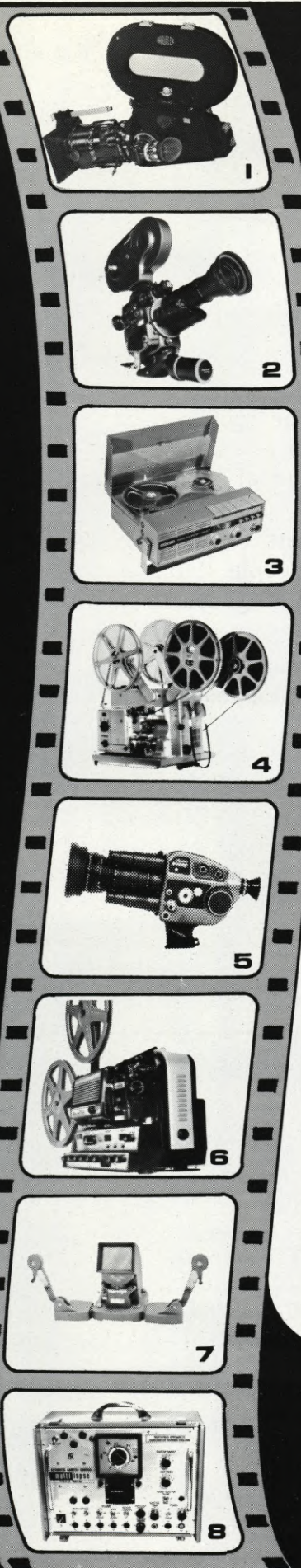
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1. The ARRIFLEX 16BL camera is a self-blimped, lightweight, professional 16mm camera, "sound convertible" for double system/single system recording. All cameras are equipped to accept the Arri single system recording module. All Arriflex 16BL cameras feature built-in 60Hz control signal generator, running light, and automatic electric claspstick with manual scene marker. The famous Arri precision registration pin movement, mirror shutter, reflex finder system with provision for interchangeable finders, standard type A finder, automatic closure eye-piece, ground glass with TV safe action markings, and customer's choice of zoom lens are standard equipment. Arriflex 16BL cameras may be optionally factory equipped with the "APEC" Arri Precision Exposure Control and the Arri Zoom Motor Control. Our staff members will be happy to describe these advanced creative film maker's features for you.

2. The BEAULIEU R16B(PZ). One of the world's most advanced 16mm motion picture cameras. Has built-in power zoom with continuously variable zoom speed from 3 through 15 seconds and positive stop/start with manual override, coupled to the fine Angenieux 12-120 mm "auto" zoom lens. Mirrored shutter allows all the light to pass alternately to the brilliant reflex viewfinder and to the film. Fully automatic exposure control with manual override. Ultra-accurate speed control from 2 to 64 frames per second. Nickel cadmium battery screws into (and forms part of) camera handgrip - eliminating the need for battery back hanging over the shoulder or battery belt attached around the waist. Ability to accept most standard "C" mount lenses, and (with the use of lens adapters) an extensive range of still camera lenses, is only a part of the outstanding features that make the Beaulieu R16B(PZ) the favorite choice of the TV-news film and documentary cameramen, and the "new cinema" producers. The R16B(PZ) is also available with an Angenieux 17-68 mm zoom lens. An optional range of accessories include a 200 ft. magazine, 60 cycle sync generator, 500 mA and extra heavy duty 1000 mA Ni-Cad batteries, battery chargers, cases, etc. Inspect the BEAULIEU R16B(PZ) at Bel Air Camera where ALL your questions can be answered. Consider this fine instrument for your next sync/sound production.

3. The UHER 1000/N Neo Pilot 1/2" Sync Tape Recorder, specifically designed for sound film synchronization is ideal for use with the Beaulieu, Arriflex, Eclair, and similar first line cameras. Its lightweight 7 1/2 lbs., small and compact 11 x 9 x 3 1/2 inch size and the ready accessibility of its operating controls in the ever-ready shoulder case, make it the perfect unit for on-location sound filming. An assured frequency response of 20-20,000 Hz at a stroboscopically controlled speed of 7 1/2 i.p.s. combined with a full-track recording, produces precisely synchronized sound without variation. Ruggedly built and fully climaticized. Has interruptible automatic photo-electric level control, interruptible low frequency filter, sync signal test button, battery condition test button, off-the-tape monitoring, built-in monitoring speaker, and adjustable CCIR or NARTB record equalization. Mixer jacks, 600 ohm balanced, for adding sound sources. Operates on self-contained batteries, car battery, or 110/250 volt AC power. Complete with microphone, 5 Ni-Cad batteries, AC Power Supply/Charger, case, and camera connecting cable.

4. The SONOREX Double/16 Sound Projector offers sound capabilities that far exceed those of a conventional 16mm machine. It permits single system optical playback and magnetic record/playback; it provides double system record and playback in perfect sync, and has extensive facilities for transfer, mixing, recording, and re-recording. Picture steadiness is better than 1/1000th of a picture height. The projector uses a 24 volt-250 watt Halogen lamp, a 1:6.9 ratio shutter, and a fast lens for a light output of approximately 500 lumens. A solid state amplifier with a power output of 20 watts continuous into 8 ohms has inputs for microphone, phono, and balanced +6db line. Outputs include built-in monitor, separate main speaker, balanced +6db line, and unbalanced adjustable line. Film-end and film-break safety switches are built in. Standard accessories permit multi-screen, multi-media, and similar special presentations, as well as multi-projector interlocks. Transfers from 1/2" tapes to 200 mil sound tracks on 16mm magnetic film may be made on the Sonorex. This projector is a "must see" for all serious film makers.

5. The BEAULIEU 4008ZM2 Zoom Macro represents the ultimate in advanced Super-8 motion picture cameras. The 4008ZM2 has double system synchronous sound capability (with automatic tape recorder start/stop control), continuously variable power zoom from 2 through 12 seconds, motorized macro focusing as close as 1 millimeter from the front element of its super wide angle Beaulieu-Optivaron f1.8 zoom lens (focal length 6-66mm), without added accessories. Superimpositions and lap-dissolves are possible (up to 100 frames duration) with this unique camera system. The 4008ZM2 accepts all standard C-mount lenses. And all 35mm still camera lenses as well (when used with suitable C-mount adapter). The super-luminous 27X magnification viewfinder functions with a mirrored guillotine-type shutter (set at 45° angle), which alternately directs ALL the light on to the film or into the viewfinder. The viewfinder is equipped with a fine-grain ground glass focusing screen. The variable shutter allows fade-ins, and fade-outs. Self-resetting footage counter and resettable frame counter (1-100). Continuously variable film speeds from 2 through 70 frames per second. Single frame and remote control filming is provided for. Self-contained 250 mA nickel-cadmium battery is readily recharged with a 30 mA charger. Uses standard 50 ft. Super-8 cartridges. With the Beaulieu 4008ZM2 you can produce motion pictures of true professional quality.

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7. HERVIC 16 mm and Super-8 Viewer-Editors. Large, brilliant projected image (16 mm: 3.2"x4.2"; Super-8: 2.9"x3.8"). Four sided optical prism (instead of shutter) prevents flicker. Sturdy all-metal 16 mm body weighs 8 lbs., all metal Super-8 weighs 5 1/2 lbs. Uses 6 volt 10 watt projection bulb. Optional 16 mm rewinds (2000 ft. capacity, weight 5 lbs.) fold for storage. Super-8 has built-in folding rewinds, 400 ft. capacity. Hervic Viewer-Editors feature a film pressure plate which maintains picture sharpness whether film is in motion or stationary, a frame marker, focusing and framing controls, and dust-proof glass screen. Hervic 16 mm & Super-8 Viewer-Editors are precision made, smooth operating, of professional quality, and are built for many years of service. (Illustration shows 16 mm model with rewinds).

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A young man, his work, and his camera

MARK SHEPARD—Student Filmmaker and Cinematographer □ Speaker on Student Filmmaking in Los Angeles City High Schools and Member of the L.A. Film Teachers Association □ Student at California Institute of the Arts and Valley Junior College □ Producer/Cinematographer of "Mirrors" (a short subject, soon to be released theatrically) and "Spider-web" (a student-made feature length film)

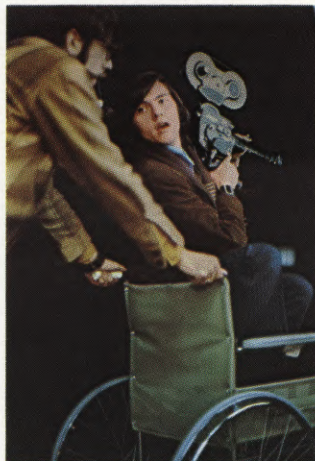


"If I were to choose which is tougher: making a professional film or a student film—there is no doubt in my mind that I would choose the latter. This comes from ten years' personal experience... from my Brownie to the Beaulieu. What can be more ulcer-producing than having no backing, no huge crew, no budget to speak of, time limitations, deadlines to meet, no sets, very little equipment, and dreams of an epic that might never see its way out of the can for lack of just about everything.

As a student filmmaker, I can honestly say I have been through everything a

cameraman can be through, even though I'm very young. After all, my career started at age 9! Any teenage filmmaker will acknowledge the fact that very little in motion picture equipment meets both our quality requirements and financial limitations. A happy medium is hard to find.

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ever since. It suits all our needs... from the rental price to the design.

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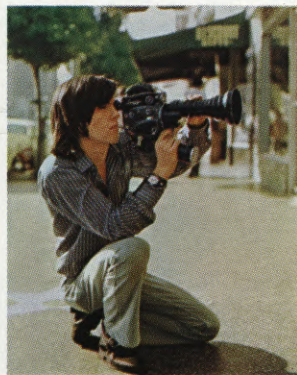


and it gives you the greatest results the first time around. This (and the fact that it is small and compact) meets the most important needs of the student filmmaker—who has one eye on a slim budget while the other is planning a shot.

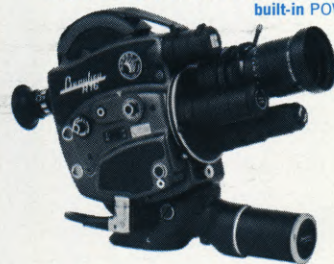
In my own style of filmmaking, I prefer to get the feel of the sequence once we get to our actual location. The Beaulieu 16mm camera lets me have total flexibility, as you can literally just grab it up and shoot away. It's small, so I find it easy to strap it to a car or wheelchair for dolly shots... or for just lying on my back to get an ultra-low angle. It's truly a personal camera. As far as I'm concerned, the Beaulieu R16B can do anything—but anything—you want it to, and in any style you want... from a scripted flick to cinema-verité.

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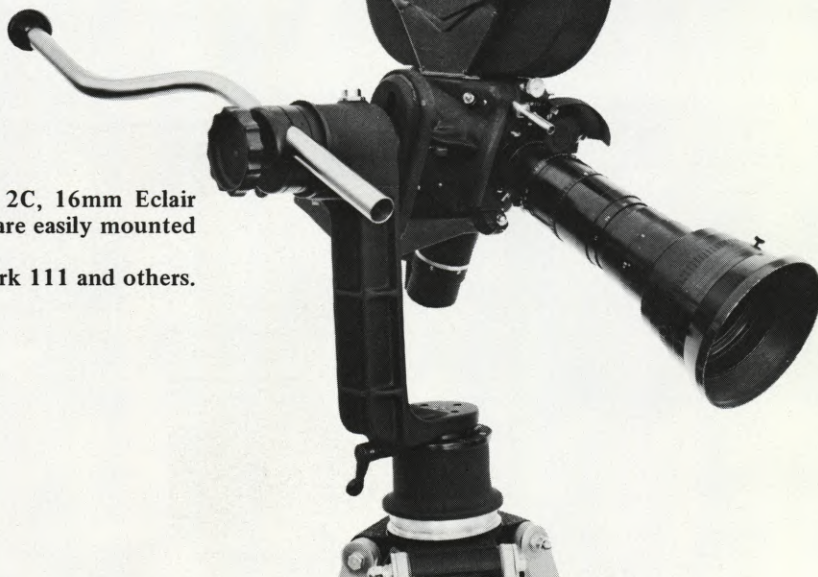
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FILMING THE XX OLYMPIAD



American Cinematographer Editor journeys to Munich to observe production of the Official Olympic Games Film and ends up pressed into service as cameraman on two events of the great sports spectacle

By HERB A. LIGHTMAN

MUNICH

All the way here on the plane I have been excited by the prospect of being on hand for the filming of what promises to be the most exciting Olympic Games yet. Just as at the 1968 XIX Olympiad in Mexico, I have been invited to attend, not as a member of the Press, but as a special guest of Wolper Pictures, the American company which has been selected to make the official Olympic Games feature, in association with Bavaria Studios of Munich. As such, I will dress in the uniform of the cameramen, be billeted with them in the Olympic Village (where the 10,000 athletes from 123 countries are staying), eat with them and move about with them as they film the sprawling action of the Olympic Games. I am very touched by this compliment, because it means that these crack film technicians from nine countries regard me not as a journalist (which I certainly am *not*), but as one of their own.

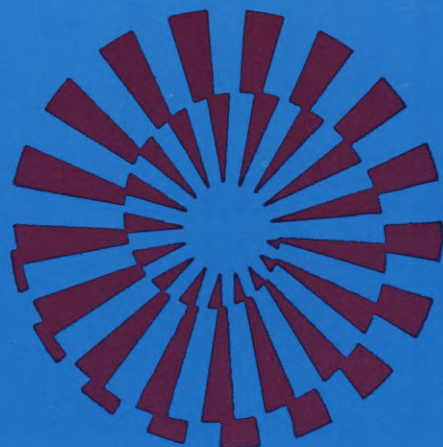
I am excited by David Wolper's

unique and imaginative concept for shooting of the official film. Shying away from the straight documentary record approach, which has always been embraced in the past but which has now been rendered obsolete by the extensive live video coverage available, he has chosen to select 10 top directors from as many countries—each of whom has been given free rein to shoot a ten-to-twelve-minute "mini-film" on a specific aspect of the Olympics which interests him. The resultant segments will later be assembled as a feature-length presentation for theatrical showing throughout the world.

The array of directorial talent which he has managed to bring together is mind-boggling. It includes: Arthur Penn from the U.S., Milos Forman of Czechoslovakia, France's Claude Lelouch, England's John Schlesinger, Yuri Ozerov from the Soviet Union, Mai Zetterling from Sweden, Ousmane Sembene of Senegal, Michael Pfleghar of West Ger-

many, Kon Ichikawa of Japan and Franco Zeffereilli from Italy.

In addition, Wolper has assigned director Alex Grasshoff to head a crew which will shoot 35mm "entr'acte" sequences to tie the mini-film segments



Official sunburst symbol of the Summer 1972 Olympic Games, held in Munich, West Germany.

(LEFT) Camera crew sets up for shooting inside the magnificent Olympic Stadium, with its graceful, tentlike acrylic roof. As many as 50 crews, with cameramen from nine different countries were shooting simultaneously on some events. (CENTER) A section of the stunning Olympiapark complex, as seen from the top of the Olympic Tower, shimmers in the sunlight. (RIGHT) Interior of the vast Schwinhalle, site of the aquatic events. All of the artificial lighting used in the sports halls was balanced for daylight color temperature, so that mixed light presented no problem.



(LEFT) The Olympic Flag is raised during the colorful Opening Ceremony. A standing-room-only crowd packed the 80,000-seat stadium to overflowing. (CENTER) David Wolper addresses press conference on plans for shooting of Official Olympic Games Film by Wolper Pictures Ltd. crews, and also introduces nine of the outstanding directors from as many countries who will shoot individual sequences for the theatrical presentation. (RIGHT) A cluster of Mitchell cameras equipped with 1200mm lenses is set up in the pit. Never before have so many extreme telephoto lenses been used to film a single event.





(LEFT) Famed Swedish cinematographer Rune Ericson, unaccustomed to being merely a spectator, takes his Arriflex along to the Opening Ceremony "just in case"—even though he had not been assigned to shoot that event. (CENTER) The stadium grounds blaze with colorful pageantry, as athletes from 123 countries march proudly in to take up their positions on Opening Day of the Games. (RIGHT) A section of the vast Olympic Village, with its futuristic architecture. It was later to become the scene of one of the most terrible tragedies of modern times.

together, as well as a 16mm "behind-the-scenes" documentary of the gigantic filming operation itself. Grasshoff recently produced and directed a film version of Alvin Toffler's best-seller, "FUTURE SHOCK", starring Orson Welles. He won an Academy Award in 1968 for the feature documentary entitled "YOUNG AMERICANS". Two years previously he had been nominated for the Wolper feature documentary, "THE REALLY BIG FAMILY".

Old Home Week

I am very kindly met at the airport by an old friend, Reinhold Schutz, Export Manager for Arnold & Richter KG. The ARRI organization is participating heavily in the Olympic Games,

providing some of the camera and lighting equipment, as well as on-the-spot service and maintenance.

We drive to Olympiapark, site of the Games and I am stunned by the vast and lavish facilities which have sprung up on what used to be an airfield for private planes. The various stadia, with their tentlike acrylic roofs, are stunning architectural sculptures. The staggered tiers of the huge apartment blocks in the Olympic and Press Villages combine ultra-modern monolithic form with overtones reminiscent of the pyramids of Yucatan. The West Germans have clearly gone all out to provide a superb setting for the Games.

In the bustling nerve center headquarters of Wolper Pictures, high atop the Administration Building which over-



(ABOVE RIGHT) Insignia patch of Wolper Pictures Ltd., sewn onto pockets of uniforms worn by 140 crew members involved in production of the Official Film. (BELOW LEFT) Diminutive Swedish director Mai Zetterling stands next to one of the hulking subjects appearing in her filmed segment having to do with weightlifting. (CENTER) Inside Munich beer hall, cameraman films grunting Bavarians, in native dress, as they engage in a "finger wrestling" tournament. (RIGHT) Leni Riefenstahl, director of 1936 Berlin Olympics film chats with Producer Stan Margulies, Alberto Isaac (director of "OLYMPIAD IN MEXICO"), Kon Ichikawa (Director of "TOKYO OLYMPIAD") and Producer David Wolper.



(LEFT) Famous American director Arthur Penn had previously filmed four hours of footage on a boxer who later failed to qualify for the Olympics. He then started over, switching his subject to pole vaulting. (CENTER) Crews shooting the various events included the "cream of the crop" among sports cameramen. They held their own tournament to see who could "pull focus" most precisely while following subjects with extreme telephoto lenses. (RIGHT) Chief Photographic Consultant Michael Samuelson discusses filming with West German director Michael Pfleghar.





On sound stage of Arnold & Richter KG in Munich, the ARRI people throw a party for production crew members and other "visiting firemen".

looks the Olympic Village, I meet so many people I know that the atmosphere begins to take on an aura of Old Home Week. I am given a warm welcome by David Wolper and his energetic co-producer, Stan Margulies, whom I know from Hollywood. There is a reunion with director Arthur Penn, whom I haven't seen since he was gleefully directing a cast of thousands on location in Montana for "LITTLE BIG MAN". Among the familiar faces (some of whom filmed the Mexican Olympic Games) are such cameramen as Walter Lassally, Alan Hume, Arthur Wooster, Ron Collins and Rune Ericson (my Viking friend from Sweden).

I am taken by a driver to be mugged for my official cameraman's pass and am then outfitted in a cameraman's uniform, which consists of a blue corduroy "Eisenhower" jacket (with Wolper Pictures patch), plus matching flare trousers and peaked cap. Completing the ensemble is a pair of blue buckskin Adidas track shoes with white stripes. Everyone in the production company of 140 people, from Wolper on down, is dressed in this gear.

Back at the Wolper nerve center I

WOLPER PICTURES LTD. "OFFICIAL FILM OF THE OLYMPIC GAMES—MUNICH, 1972"

1. THE PRODUCTION

Producers:	DAVID L. WOLPER, STAN MARGULIES
Production Manager:	PIA I. ARNOLD
Olympic Committee Liaison:	Dr. KLAUS VON LINDEINER
Production Secretary:	MAY CAPSASKIS
Producers' Secretary:	IRMI VON RUXLEBEN
Secretaries to the Production:	ELIZABETH HOMBERGER ILONA LEMPA LINDA WEIDLE LINDA CORDRAY NICHOLAS WILTAMUTH
Production Runner:	GITTA HOFFMANN
Production Liaison to Olympiapark Hotel:	GITTA HOFFMANN
Observer from the National Film Board of Canada:	JACQUES BOBET

2. ACCOUNTING DEPARTMENT

Auditor:	JANE MEAGHER
German Accountant:	RENATE SEEFELDT
Accounting Assistant:	URSEL HUGLER

3. THE DIRECTORS and THEIR CREWS

Czechoslovakia	DIRECTOR Unit Manager Prod. Asst.	MILOS FORMAN DIETMAR SIEGERT ERICH KUSTER
Japan	DIRECTOR Assoc. Producer Writer Unit Manager Prod. Asst. Interpreter	KON ICHIKAWA ISAO ZENIYA SHUNTARO TANIKAWA HARTMUT BAHR FRANZ KARASEK MARGARETHA KRAPP
France	DIRECTOR Tech. Advisor Asst. Director Sound Engineer Script/Editor Unit Manager Prod. Asst.	CLAUDE LELOUCH PIERRE PARDON CHARLES GERARD BERNARD ROCHUT CATHERINE BERNARD RENATE NEUHL HEIKO STEINERT
U.S.S.R.	DIRECTOR Writer Unit Manager Prod. Asst. Interpreter	YURI OZEROV DELIARA OZEROVA DIETER MEYER HELMUT KLEE JUTTA RUPP
U.S.A.	DIRECTOR Unit Manager Prod. Asst.	ARTHUR PENN WIELAND LIEBSKE DIETRICH STEINHORST
Germany	DIRECTOR Unit Manager Prod. Asst.	MICHAEL PFLEGHAR RAINER KLINGENFUSS LEOPOLDO BARALLA
England	DIRECTOR Assoc. Director Unit Manager Prod. Asst.	JOHN SCHLESINGER JIM CLARK UDO LAMBSORFF RICHARD RICHTSFELD
Senegal	DIRECTOR Unit Manager Prod. Asst.	OUSMANE SEMBENE OSMAN RAGHEB HEINZ BADEWITZ
Sweden	DIRECTOR Writer Unit Manager Prod. Asst.	MAI ZETTERLING DAVID HUGHES BODO SCHWOPE MICHAEL SENFTLEBEN

4. DOCUMENTARY FILM UNIT

DIRECTOR	ALEX GRASSHOFF
Unit Manager	WOLFGANG GLATTES

(LEFT) From vantage point high on the terrace of the Olympic Tower, spectators observe sports contest taking place inside the adjacent Olympic Stadium. (RIGHT) In Munich hofbrau, famed German cameraman Willy Bogner zeroes his Arriflex in on preliminaries of the Finger Wrestling tournament, a local pastime which serves as a wonderful excuse for lots of beer-drinking.



Production Assistant PETER NAGUSCHEWSKI
 Cameraman WILLY BOGNER
 CHRISTOPHER PECHIN
 Camera Assistant UDO DREBELOW

5. INDUSTRIAL FILM UNIT

Production Manager KURT BERTHOLD
 Production Assistant PETER ZENK
 Production Dispatcher HUBERT KNEIER
 Cameraman DIETER LIPHARDT
 Camera Assistant VOLKER RODDE

6. PUBLICITY

Publicity Director VIC HEUTSCHY
 Publicist FRED GESENGER
 Stills Photographers LARS LOOSCHEN
 REINHOLD BINDER
 FRANK MULLER-MAY
 JUTTA NIEHAUS

Publicity Secretary
 Representative of the
 American Cinematographer HERB LIGHTMAN

7. CAMERA DEPARTMENT

CHIEF PHOTOGRAPHIC CONSULTANT:
 MICHAEL SAMUELSON
 UDO LAMBSDORFF

ASSISTED BY:
 and
 TERRY GOULD
 HEINZ FELDHAUS
 Camera Mechanic MICHAEL SANTY
 In Charge of Rawstock

Camera Teams:

TEAM NO.	DIRECTOR	CAMERA TEAM
1.	PENN	WALTER LASSALLY STEWART HARRIS
2.	SCHLESINGER	ARTHUR WOOSTER DRUMMOND CHALLIS
3.	LELOUCH	DANIEL BOCLY ALAIN BASNIER ELIE CHOURAQUI
4.	ZETTERLING	RUNE ERICSON MIKE MATTHEWS
5.	ICHIKAWA	MASUO YAMAGUCHI
6.	OZEROV	IGOR SLABNEVITCH PREM HUNA
7.	SEMBENE	GEORGES CARISTAN DIETMAR GRAF
8.	PFLEGHAR	ERNST WILD ERNST STRITZINGER
9.	FORMAN	JORGEN PERSSON SHAUN O'DELL
10.	—	GEORGES DUFAUX (Canadian Film Board)
11.	GRASSHOFF	WILLY BOGNER UDO DREBELOW
12.	—	
13.	—	MIKE DAVIES DAVID ROBINSON
14.	—	PETER MENZIES BARRY BROWN
15.	—	ALAN HUME MIKE EVANS
16.	—	TERRY GOULD BILL LOVIN
17.	—	MERVYN WILSON DETLEF NIEBALLA

Continued on Page 1290



Movie star-turned-director Mai Zetterling enjoys ARRI party with her husband, British novelist David Hughes.

meet up with another old friend, Michael Samuelson, deputy managing director of Samuelson Film Service Limited. Just as he was during the Olympic Games filming in Mexico, Michael is functioning as Chief Photographic Consultant, in charge of assigning all the camera crews and their equipment. He is busily filling in blanks on his huge production chart (which takes up an entire wall), but when he spots me, the "Jolly Pink Giant"—as I affectionately call him—breaks into an ear-to-ear grin and gives me a bear hug.

Then, without further ado, he says: "We're short one bloke—so you're going to be the cameraman on Crew 34 for the shooting of the Men's 100-meter and the Marathon."

I'm sure he must be putting me on, but he turns out to be completely serious. They simply need one more cameraman and, it seems, I'm going to be it. The producer's son, Lee Margulies, has been assigned as my assistant. If I have any delusions about Michael's assigning me just to make me feel like part of the team, these disappear when I discover that I have been assigned two

Continued on Page 1290

(LEFT) Producer David Wolper puffs anxiously on cigar as someone poses a tough question during press conference. (RIGHT) The wife of Documentary Unit director Alex Grasshoff created a minor sensation with her original "Olympic Games Coiffure". She repeatedly stopped traffic, was featured in newspapers and magazines, and ended up as honored guest on a whole rash of local TV shows.



PRODUCTION NOTES ON THE OFFICIAL OLYMPIC GAMES FILM

About the staggering logistics of putting together a team of famous directors and outstanding cameramen from a number of different countries



By VIC HEUTSCHY

THE OLYMPIAD

During the Olympiad competition in ancient Greece, all wars were suspended for the period of the games and safe conduct was guaranteed to all. Athletes competed for the honor of winning a crown of olive leaves. With the arrival of the modern Olympics, the number of participating nations and individuals has grown, and the barriers of time, weight, height and distance have been pushed further and further back as the records have fallen. But, above all, it remains an event about people and their exciting and often moving stories which have caught the imagination of the world. The David Wolper film of the XXth Olympiad will concentrate on this human drama.

THE FILM

Ten of the world's foremost motion picture directors have been aligned by

producers David Wolper and Stan Margulies to film different ten-minute segments for the Olympiad film. The international array of cinema talent includes in alphabetical order—Milos Forman, representing Czechoslovakia; Kon Ichikawa, Japan; Claude Lelouch, France; Yuri Ozerov, U.S.S.R.; Arthur Penn, United States; Michael Pfleghar, Ger-

many; John Schlesinger, England; Ousmane Sembene, Senegal; and Mai Zetterling, Sweden.

Their involvement lifts the film out of the straight sports category, well covered now by television cameras, and allows a closer look at the drama of the competition. The Wolper production is a unique departure in the traditional



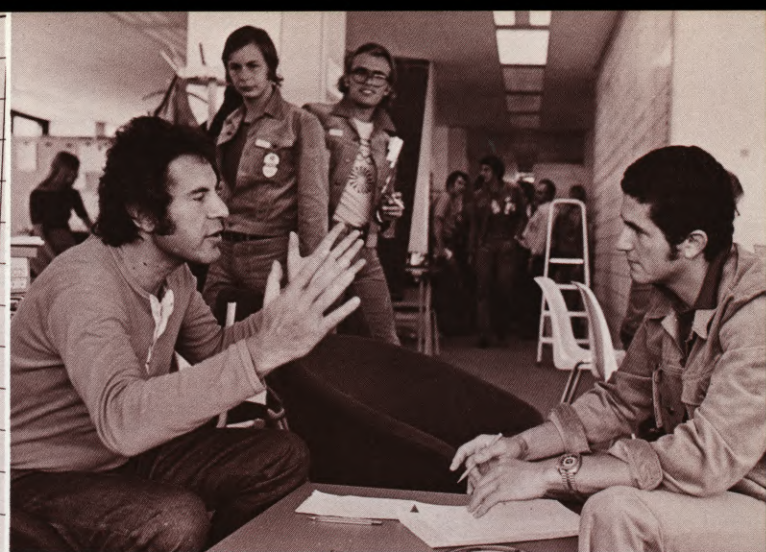
The Olympia "Waldi", a cheerful multi-colored dachshund, was designated as the Official Mascot of the XX Olympiad and soon became popular.

(LEFT) The lighting of the Olympic Torch. Just behind the torch-bearer can be seen a "cherry-picker" crane with its cab camouflaged by means of tree branches. Peering through the foliage were two Wolper cameramen who got some fine footage, but also showed up in everybody else's pictures. (CENTER) Athletes in the Olympic Village relax between events by playing a giant game of chess. (RIGHT) Documentary Unit director Alex Grasshoff gives instructions to cameraman Chris Pechin.



(LEFT) With his cigarette perched at its characteristic 45-degree angle, director Kon Ichikawa checks the stadium for one more possible camera angle he may have overlooked. (CENTER) Director Arthur Penn discusses a shot with Academy Award-winning cinematographer Walter Lassally. (RIGHT) Deep in thought, Czech director Milos Forman meditates against a background that includes the spectacular Olympic Tower.





(LEFT) Prior to the opening of the Games, Michael Samuelson works on his wall-to-wall production chart. Ultimately it was packed with information detailing what crew members would be required where and when and with what kinds of equipment. **(CENTER)** Czechoslovakia's Milos Forman talks shop with France's Claude Lelouch. There was a beautiful spirit of cooperation between all of the directors. Though each had his own specific project, they constantly pitched in to help each other.

Olympiad film which has almost always been the responsibility of one individual—usually from the host country.

Considered by many as the most remembered of all Olympic films, *Olympische Spiele 1936*, is German director Leni Riefenstahl's 220-minute paean to physical prowess and youth. Other fascinating films about the event were Kon Ichikawa's lyrical description of the 1964 Olympic Games in Tokyo and Alberto Isaac's moving documentary on the XIXth Olympiad in Mexico. In contrast to Riefenstahl's epic marathon film, the latter films not only glorified sport but looked at humanity under stress by recording its amazing variety of emotions.

THE PRODUCTION TEAM

In little more than a decade David Wolper has achieved an international reputation as the foremost producer of documentary films. At the same time, he established himself as one of the most astute businessmen in the television and motion picture industry. Audiences were awed in 1958 when his documentary "THE RACE FOR SPACE" was telecast. This highly-rated documentary contained exclusive Russian footage of their space program never seen before on television. The film went on to be the first documentary ever to be nominated for a motion picture Academy Award. Wolper has guided the production of more than 400 documentary films and has received more than 100 major international awards. With the same force and energy, he has impressively moved into the area of feature motion picture production.

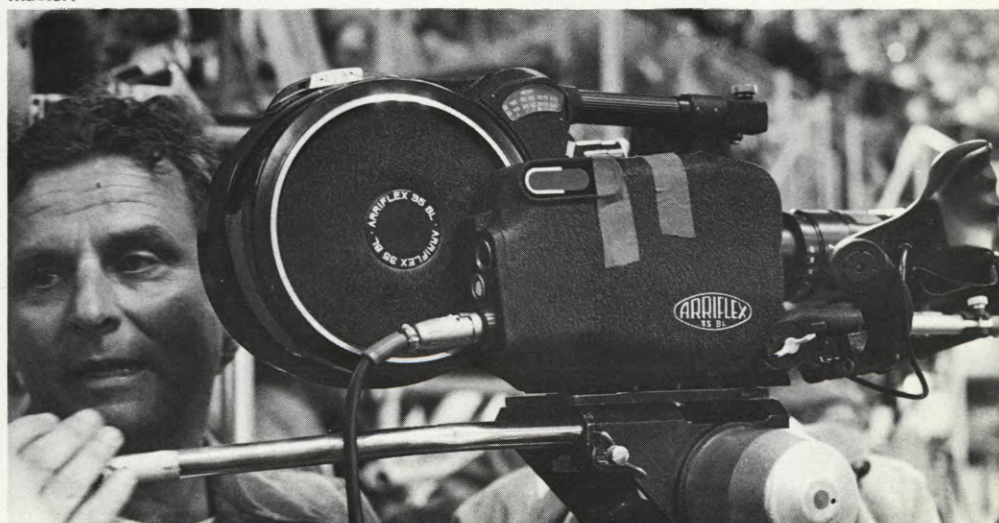
Stan Margulies, vice-president in charge of motion picture production at Wolper Pictures Ltd., makes his fifth

Continued on Page 1298



Cheerful Producer David Wolper beams as he watches the gung-ho antics of his crews shooting in the Olympic Stadium. In the background, cameraman Ron Collins and his assistant reach for a high shot. Collins was one of several cameramen present who had received basic training in shooting the 1968 Olympic Games in Mexico.

Director Alex Grasshoff can't resist playing with the new Arriflex 35BL camera. Five of them were given a premiere shakedown in filming the Games and cameramen using them unanimously expressed their enthusiasm. Though the camera is ideally designed for hand-holding, it was often mounted on a tripod because of the preponderance of long-lens shooting called for by the subject matter.



OBSERVATIONS OF THE OLYMPIC GAMES FILM-MAKERS



DAVID WOLPER (U.S.A.)
Producer

Our objective in producing the Official Olympic Games Film was to create an exciting theatrical feature entertainment that will please audiences all over the world. In the past, the Olympics feature films that have been made have not been successful, in the commercial sense, even though they have been artistic successes. I felt that this year, since the Games were going to be covered so well on TV, as far as the documentation aspect was concerned, it had become necessary to take a new approach to it, with the hope of coming up with an entertainment that people would go to the theaters to see.

As a result, we arrived at the idea of getting ten top directors from as many countries and turning them loose, so to speak, to do their own thing and make individual short films that can be assembled as a feature presentation. I sincerely feel that if this one is not commercially successful, it will mark the end of such filming of the Olympic Games, because it will no longer be feasible economically and it will be difficult to get anyone to back it.

I had my doubts, at first, that I would be able to get the ten top directors that I wanted, because it seemed unlikely that they would all be free at the same time, but I was fortunate enough to get nine out of the ten.

These directors have come in and worked with only a desk as an office, with none of the elaborate facilities of feature production and no chauffeured limousines. They have ridden in the little mini-busses along with their crews and have worked very hard from morning till night, shooting constantly, and there hasn't been a word of complaint from any of them.

The success of the project is due to the fact that there had been tremendous pre-planning by Producer Stan Margulies, by Production Manager Pia Arnold and by Michael Samuelson, who was in charge of all of the equipment and assignment of the crews. Michael's previous experience in filming the Mexican Olympiad gave him an important edge, since he had been through all these things once before and had learned a lot from mistakes made in Mexico.

I sincerely applaud the team spirit which has prevailed throughout the filming of the Olympics—the fact that Lelouch would pitch in to shoot scenes for Ichikawa's film and that someone who happened to shoot a piece of film emphasizing the women in the Games would give it to Pflieger—the fact that all of them have been willing to cooperate with each other, even though there is a high spirit of competition between them, in the sense that each director is competing to have his film be outstanding. It's a kind of friendly rivalry to see who can make the best film.

For the individual directors this project has been a great challenge, because most of them are used to working under highly controlled conditions. This time they've had to conform to what was happening. But I fully expect each of the films made by these directors to be a little gem—a jewel in its own right. Alex Grasshoff and his unit have been shooting bits and pieces of everything that goes on—human interest, local color, short clips on individual athletes like Mark Spitz—and these will be used to tie the individual films together.

The elaborate organization that has marked this project has extended all the way down the line to the individual directors, each of whom had worked out precisely what he wanted, had it all set up in advance, and then proceeded to go out and shoot it. I especially marvel at the fact that on the day that Kon Ichikawa shot his 100-meter event with 35 crews, high-speed cameras and super-long lenses, there were no mechanical mishaps, no jamming of cameras, nothing to impede the shooting—and it all turned out very well.

It was the intense pre-planning that made such things possible with an organization this size. Even though I've produced more than 400 documentaries, this is the first film of its kind that I've made and I'm quite gratified that it came off as well as it has.

All of the directors are working away furiously on the cutting of their individual pictures, and I expect the film to be released in April or May. It will be released in the United States by Cinema 5, and throughout the world by other organizations which have been separately contracted to do so. ■

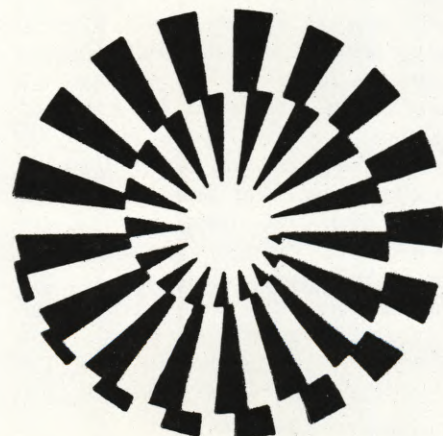
STAN MARGULIES (U.S.A.)
Producer, Wolper Pictures

At this point, I have been working for 40 days without a break, with no time off—and yet, I'm so enthusiastic about how the Olympics Film project has turned out that I don't even care how tired I am. This picture was as difficult to make, in many ways, as I expected it to be, but, at this point, I prefer to think about the bonuses that have accrued in terms of the many fine experiences and good things that have happened.

I'm optimistic by nature and, I think, by training, because I've always felt you can't be a producer unless you are an optimist, but I think the bonuses are the things I will remember longer, not the headaches.

Chief among the bonuses was the chance to work with some of the most professional men I have ever seen operate on any continent and among them I certainly would put very high Ichikawa, Lelouch and Schlesinger. The others are marvelous and I don't mean to debase their efforts in any way, but with Ichikawa, Lelouch and Schlesinger you really stand there with your mouth wide open at the total cinematic minds of the three men. They really see everything in images.

On the first day that I saw Lelouch's work, the stuff he shot of the Opening Ceremony, I mean, the man shot three or four rolls and there was not one shot on any roll that was predictable. He had a different angle from what I would have expected right down the line. Now, when you are covering something like a



parade or an Opening Ceremony you say you can't come up with that many ways of filming it that you haven't seen before, and yet, Lelouch did it. He also has the incredible good luck—but it's more than luck, it's intuition—to be at the right place at the right time. As I say, that's partly fortune and partly knowing what the hell it is you are doing.

Ichikawa, of course was an absolute master of planning. There was no element in his sequence, whether it was the size of the lens or the height of the tripod or the amount of light at 5:30 in the afternoon or where the sound should come in, that he had not thought of, and yet, when he had to make a change because of local conditions, he meticulously tested the change, compared it with what he had in mind. In some cases he said, "I will sacrifice quality. I will go for a grainy effect because I want a large image." But he did everything, as far as is humanly possible, to predict what each frame of film was going to be like. I'm sure that when he saw the rushes, there were no surprises. He knew exactly what every frame of every camera was going to present to him.

And Schlesinger, I think, again on an enormously difficult subject, the Marathon, did his homework extremely well in planning the variety of shots—in the mixture of extreme high angles, plus digging for holes to get a very low angle, in tracking with the runners, in having pan shots with the runners, in being tight, in using wide-angle lenses, in giving us the most graphic picture of the entire city of Munich that we will get anywhere in the film and more than that, in being concerned about the levels of understanding.

As he said, he was not interested in simply doing a story of the Marathon. I think the thing that separates movies from TV and separates Schlesinger from 100 other directors is that, even in something like a Marathon race, he had time to talk about the philosophy of what was involved. The contrast between the bright sunny Opening Ceremony and the sadness of the Memorial Ceremony and the selfishness, which is one way to describe it, or the dedication, of the athlete who, in order to compete, must shut out everything else including the night of terror. He simply cannot think about it and John was concerned about trying, in the course of his fifteen minutes, to get all this across.

I think he has some fabulous ideas about the editing of the piece. It is going to be the closing piece in the film and I really think it is going to have an enormous wallop.

The other thing, of course, was meeting a lot of cameramen whom I knew only by reputation and that's always a joy, because with five or six of them I could really go up and say, "I admire your work and it is a pleasure to have you with us," and then not be disappointed, because they came through and did some marvelous work for us. ■

ARTHUR WOOSTER (England) Chief Cameraman, Marathon

I think the basic fact is that when you are shooting other things as well as trying to sort something out like I've been doing on the Marathon shoot, there is never enough time. Problems build up and build up and you're never going to solve them and that's the major part of the fun of it. You've just got to try to quietly press on, even though the problems seem to multiply instead of getting smaller.

It's unlike a feature film that you can organize and just carry on. This type of thing appears that it is never going to get organized until the last second and it still doesn't get organized and you just sort of make it all happen. Photographing something like the Marathon is different from any other type of film-making; there is no doubt about that. You can't compare it with any other variety of film-making because of the number of crews and the amount of equipment and the types of equipment—all the long lenses and the high-speed cameras and the logistics of moving them from one place to another and trying to stretch your crews when you only have a certain number of cameramen and you have to cover three or four positions over a course of about 26 miles. There's the terrible worry about whether they are physically going to actually get through to their camera positions and you never know whether they are going to get through until later. No matter how much you work it out and no matter how many escape routes you try to make for the people you can never really be sure if it's going to work, because of all the police stopping you or your not having the right pass at the right moment and the public being so solid that you can't get through—but today, apparently, everybody got through. Everybody seemed to get to their positions.

Shooting with Ichikawa was tremendous fun, great fun—and rather different from the marathon situation, because he was shooting in one particular place and had it so well-timed on every count before he even turned the cameras over. He had the whole thing calculated in his

mind—fantastic! That was tremendous fun working with him. And Arthur Penn, the same type of thing. Jolly pleasant working with both of them. They are two of the men with everything tied up to the last degree and it's very refreshing to sort of come up against people like that. Real professionalism at its best.

The international crews have worked tremendously well together. We've had German cameramen with English camera assistants and Swiss and Dutch assistants. It's interesting when you get an international crew like this that, irrespective of nationality, when there is a job to be done, they just get on and do it and it always seems to happen. In fact, I can't think of any job where they've had international crews where they haven't gotten on well together. It's just that the film work seems to unite them in a way—quickly, really. They've had no time to get together beforehand, but within a day they were all working together perfectly, which is very nice.

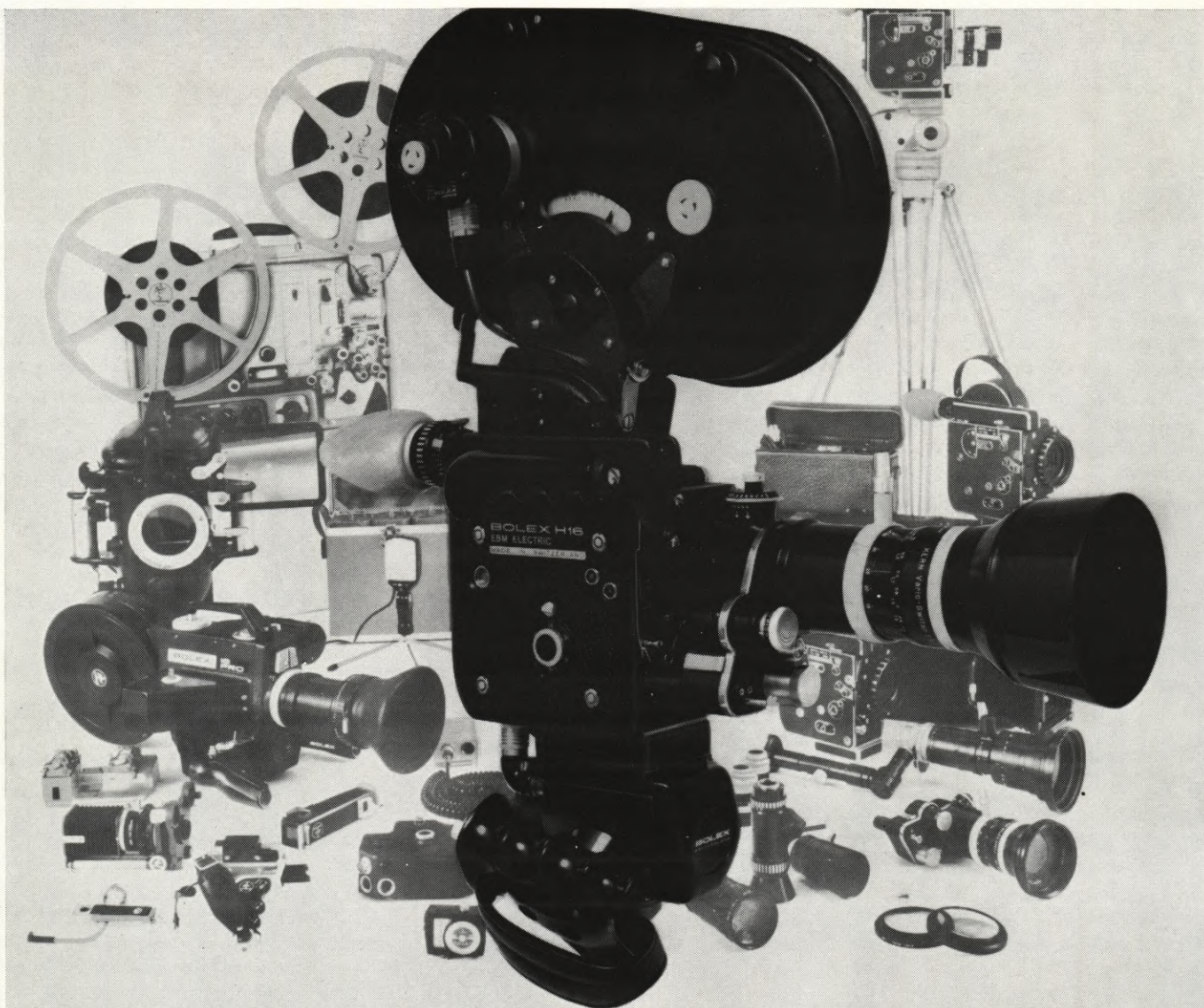
They share an international language. It is really that. Even when they can't understand what they are saying to each other, it doesn't seem to matter, because everybody knows exactly what to do and it works.

On a project like this, you learn something every minute, especially when you see somebody like Lelouch working. I mean, the way he operates is fantastic. I think I've learned a tremendous amount on this job, just watching people and talking to them and seeing the way they go about things. And also, I've learned a lot about the new equipment, such as the new Arriflex cameras and the new Arri zoom. It's the first time these things are being used. Therefore, we're all going home with a knowledge of new equipment. ■

ERIC VAN HAREN NOMAN (England) Cameraman, ABC Sports

It started early in the morning. I came in at around 8:00. I was going to do a special assignment for Brice Weisman, producer-director on the ABC shows. I was working for ABC and, due to being in that early, I then got to hear about the incident between the Arabs and the Israelis.

I grabbed the Eclair, a 20-to-1 zoom, and a 400mm Kilfitt lens. With that and an assistant we rushed into cars and headed for Gate 6, which is one of the entrances to the Olympic Village. Of course, there was no way we were going
Continued on Page 1280



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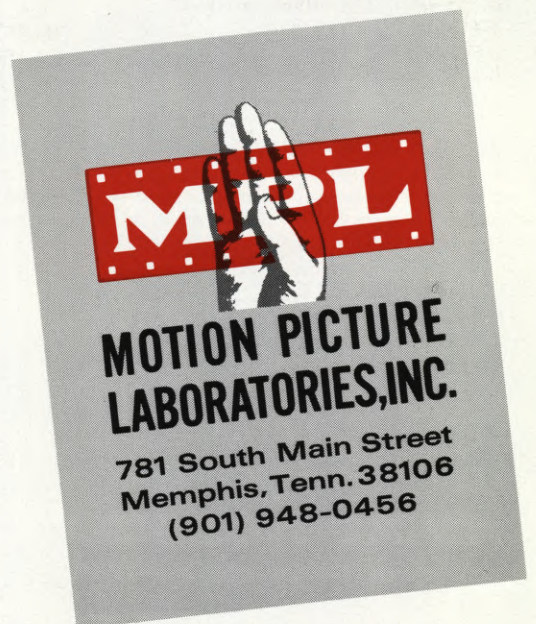
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MILOS FORMAN

AT THE OLYMPIC GAMES



DIRECTOR FROM CZECHOSLOVAKIA

MILOS FORMAN (Czechoslovakia)—This acclaimed director recently filmed "Taking Off" in New York and Hollywood. Before that he gained ground internationally with such films as "The Loves of a Blonde" and "The Fireman's Ball". Critics have said his talent for describing young people without rancor or criticism makes his cinematic comedies outstandingly pleasant. "Blonde" won an Academy Award nomination in 1966 and "Fireman's Ball" repeated in 1968. These films caused Forman to emerge as one of the new talents on the contemporary European film-making scene.

QUESTION: How did you happen to select the Decathlon as the main subject for your filming at the Olympic Games?

FORMAN: I went to Munich before the Olympic Games just to see the facilities, the stadiums, and to try to make up my mind about a choice of subject. It happened that I was there when the German Track and Field Championships were going on. I sat there for two days watching this meeting, and when I saw the athletes at the end of the 1500-Meter event in the Decathlon I made my decision, because I had never seen such pain, such an heroic effort to overcome human physics in any other athletic event.

QUESTION: Are you concentrating on that one particular event of the Decathlon or including the others, as well?

FORMAN: I'm including three different

things. I'm filming different kinds of music. Then I'm filming the referees of the sports and I'm filming the Decathlon. I want to follow at least two specific characters during the two days of the Decathlon, because the beauty of sports is very anonymous. You know the name of the athlete and you see the body in motion, but that's all you know. But in the Decathlon, which lasts two days, I hope to capture, somehow, the kind of human drama developing during the long period of this competition. So, of course, I will concentrate mainly on the last race, the 1500-Meter event.

QUESTION: Can you tell me more about how you intend to use the musical sequences that you are filming?

FORMAN: I just feel, very vaguely, that there are potential possibilities for combining music with the ten different sporting events. I believe in this possibility, but I think that I will finally make up my mind only in the cutting room. There are so many variations in the ways music can be used. You can underline certain sports with the rhythm of the music—or go against the rhythm. There are so many possible ways to use it. I'm betting on this possibility, rather than having a firm structure beforehand.

QUESTION: Obviously there is a great deal of difference in approach and

execution of this type of film—which has certain documentary characteristics—and the features which you have been used to making. Do you mind discussing those differences?

FORMAN: When I'm doing a feature film, I'm always trying, somehow, to capture a certain feeling of spontaneity—almost in a documentary way, because it's surprising to see a feature film that looks as if you were just lucky enough to catch some unrepeatably moments. In the Olympic Games filming my effort is exactly the opposite. I want to avoid the documentary feeling as much as possible. I would like this piece to look as if this fantastic event, this Olympic discipline, had been staged by me for the camera. This would be the other side of the surprise—something that looks like it's staged, even though everybody knows it is actually happening, regardless of cameras.

QUESTION: In terms of usages of camera, sound, and so forth, are you doing anything uniquely different, or is it a sort of standard mechanical approach?

FORMAN: It's a standard mechanical approach. I'm not using any special techniques. I don't call, for example, the use of the high-speed camera a special technique. But I am trying to concentrate on approaches that are
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(LEFT) Czech director Milos Forman discusses his filming at Wolper Pictures press conference. (CENTER) Forman in discussion with his cameraman, young Swedish cinematographer Jorgen Persson ("Elvira Madigan"). Forman had never met Persson before the Games, but engaged him as cameraman because he had seen his work and admired it. (RIGHT) Bavarian entertainers in Munich's Platzl Restaurant run through their routines for Forman's camera, part of the emphasis on various types of music which will be part of his film.





(LEFT) With David Wolper at company headquarters, famed Japanese director Kon Ichikawa ("Tokyo Olympiad 1964") studies frames from the "rushes" of his film. (CENTER) His cigarette stub pointed skyward, Ichikawa faces a moment of decision in the Olympic Stadium, surrounded by his staff. (RIGHT) Ichikawa gives instructions to cameramen manning a battery of Mitchells with 1200mm lenses in the photographers pit. A total of 35 cameras filmed the 100-Meter event for him.

KON ICHIKAWA AT THE OLYMPIC GAMES



DIRECTOR FROM JAPAN

KON ICHIKAWA (Japan)—Ichikawa won the plaudits of critics and audiences alike for celebrating the 1964 Olympics in Tokyo with "intimacy and real affection." He first joined Toho Productions making satirical comedies until 1955 when he took on a more serious subject with "The Burmese Harp". This film was hailed at the Venice Film Festival and regarded as one of the most outstandingly original statements on war in the history of Cinema. Other films such as "Conflagration", "Fires on the Plain" and "The Key" rapidly rose him to a position of eminence not only in Japan but throughout the film world.

QUESTION: I would like to know why you selected the 100-Meter event for your segment of the Official Olympic Games Film?

ICHIKAWA: When we made the "TOKYO OLYMPIAD" film we covered all of the events of the Games. But this time I was asked by the producers, Mr. Wolper and Mr. Margulies, to choose one theme, so without hesitation I chose this theme of the 100-Meter race because, in my opinion, it represents the most typical example of modern man.

QUESTION: In what way do you consider it to be typical?

ICHIKAWA: The speed itself—a speed of 10 seconds—but I think also that the effort to break the world's record may reflect the agony or pain of the competition in life with which people are living at present.

QUESTION: You have used a great many cameras—35, to be exact—in covering the 100-Meter Finals. This is tremendous coverage of something that lasts for so short a span of time—even

though many of the cameras were running at high speed. What was behind your decision to use so many cameras and to deploy them in the way that you did?

ICHIKAWA: Actually, so many spectators have seen this same event on television before, in other Olympic Games, that I felt I must seek out camera angles that would be different from their usual viewpoint. Also, I wanted to show how precise the movements of the runners are, their expressions, their postures and many other elements that exist in these very special human beings.

QUESTION: Some of the cameramen were instructed to concentrate on various parts of the bodies of the runners, but not their faces. Why was this?

ICHIKAWA: We photographed the race twice—once during the semi-finals and again during the finals. The first time I did ask some of the cameramen to concentrate on leg movement or thigh movement or the muscles of the thighs or calves and to make closeup shots of other parts of the body. In order to capture the expressions of the runners, of course, we asked them, during the running of the finals, to stay strictly on the faces of the runners.

QUESTION: A great majority of the cameras used were running color film, but I noticed that there were some that were loaded with black-and-white. What is the function of the black-and-white?

ICHIKAWA: It has two purposes in the

montage. Most of the color cameras were shooting at high speed using tele-scopic lenses, in order to show the precision of movement. For contrast we used the Black-and-white cameras to shoot the event in real time—24 frames per second. Also, the black-and-white has a cool, monotone feeling. Without any color to distract attention, it shows only the basic action of the race as it progresses.

QUESTION: Obviously, the final editing of all your footage will be very important. How will these elements be combined—the black-and-white with the color, for example? Will those scenes be intercut or superimposed or what?

ICHIKAWA: In my mind I have some idea of how to cut all of those more than 50,000 feet of film. Right now I am just viewing the rushes, but later—needing much time—I will seek the best way to combine all of the elements and make my cuts. So at present, although I have many ideas, much of my thinking is still abstract.

QUESTION: What sort of sound will you use in this segment of the film?

ICHIKAWA: I definitely plan to use numerous sounds of various kinds, but only the actual sounds that are part of the event. In other words, there will be no sound "effects", nor will there be any word narration on the sound track. All that will be used, in a limited way, are the trivial sounds—the pistol shot of the starter, the shouts of the spectators—but very low in the background.

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CLAUDE LELOUCH

AT THE OLYMPIC GAMES



DIRECTOR FROM FRANCE

CLAUDE LELOUCH (France)—This well-known film-maker admits to being a passionate cinema enthusiast and began to make films as a teenager. The rest of the world opened to him years later when he directed the highly successful award-winning drama "A Man and a Woman". Controversial, sensitive, he claims to being a "total" director and writes his own scripts and is often his own cameraman. He is now considered one of France's outstanding film-makers and has achieved world-wide recognition.

QUESTION: The subject which you have chosen for your segment of the Olympic Games film is "The Losers"—which sounds fascinating. Can you tell me why you selected that subject?

LELOUCH: I chose that subject because I've always wanted to make a film about loneliness. I'm interested in that because I think that loneliness is something that happens to everybody in life—but the loser in an athletic contest finds himself lonely at a very specific point. The winner always has a crowd around him, but the man who runs second will be left alone—and he will be very lonely. There are, of course, different kinds of loneliness, but what fascinates me about the loser is that his kind of loneliness happens very suddenly.

QUESTION: Do you have a certain style of filming that you feel will project the loneliness you've been talking about?

LELOUCH: It's a matter of filming the eyes of the loser, because everything happens in the eyes of a man. His whole life can be seen just by watching his eyes. My whole problem is one of staying as close as possible to the loser

so that I can get a close shot of his eyes. They all react in different ways. Some may start to cry. Others just close in. They don't want to see anything; they don't want to hear anything. Sometimes they don't even realize that they've lost, at first. For some it is the same reaction they get when someone dies—a parent or a very close friend. This will be a film about the solitude of competitors.

QUESTION: What feeling do you want the audience to come away with after seeing your sequence?

LELOUCH: I want to make the situation of the loser a bit more clear, because the public is usually very, very hard on the loser and quite brutal in the way they treat him. The press, also, doesn't feel what is going on inside the loser and they hit him hard. I would like to open people's eyes to have compassion for the loser, because every man has to learn to lose at some time in his life and to take it with a good spirit. That's the theme I want to project.

QUESTION: Do you have the feeling that the loser can also be a winner, in a way?

LELOUCH: In sports there is sometimes very little difference between the winner and the loser, because there is always next time—but in life there is a great difference between the two. The friends you've got come to you when you win, but they leave you when you lose.

QUESTION: Do you have a particular style of film-making that you prefer to use in your pictures?

LELOUCH: My style of film-making is the style of the "author"—which means that I feel the basic film-maker should do as many jobs on the picture as he can. He should be writer, director, cameraman and editor. He should do as much as he can to guarantee a unity of style for the film. I am aware that there are many styles of film-making, but this is my way.

QUESTION: Is that why you shoot your own camera when you are directing?

LELOUCH: I am always on camera, and it is vital to me to be the cameraman at the same time that I am directing. I have tried being the kind of director who stands beside the camera, but I lost something. I felt like a painter who has given his brush to someone else.

QUESTION: Can you tell me about how you work in the cutting room?

LELOUCH: That is the part of film-making that I like the most. I work with one assistant, a girl who takes care of the technical aspects. When this filming is completed, I am going to lock myself up in the cutting room and stay there day and night until the film is finished. For me, this is the happiest part of making a film, because all of the troubles of production have been solved and I can work freely at that point.

QUESTION: I notice that you are using the Eclair CM-3 Cameflex camera in your shooting here. Can you tell me why you prefer this equipment?

LELOUCH: First of all, the magazines can be changed more quickly with the Cameflex than with any other camera. Also, you have the possibility of mounting three lenses on it and you can change them immediately. These features, in my opinion, make the Cameflex the best camera to use for any kind of reportage.

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(LEFT) French director Claude Lelouch, who was previously a newsreel cameraman for several years, prefers to operate his own camera, even when directing a feature. (CENTER) Shooting the 100-Meter event for Ichikawa, and trailed by assistant to pull focus and steer him around, Lelouch films close shot of winner, Russia's Valery Borzov. (RIGHT) Lelouch prefers Eclair "Cameflex" for silent shooting, with Nikkor lenses mounted on it.





(LEFT) With girl interpreter at his side, Russian director Yuri Ozerov addresses press conference. (CENTER) A tense moment behind the camera. Ozerov's subject (starts of the races) depended upon getting close shots of the athletes' eyes, but he was often prevented from getting as close to the competitors as he would have liked. (RIGHT) Giving instructions to staff. Ozerov is winner of Lenin Prize for six-part production, "LIBERATION", the most ambitious filming project to be undertaken in the Soviet Union since "WAR AND PEACE".

YURI OZEROV AT THE OLYMPIC GAMES



DIRECTOR FROM THE U.S.S.R.

YURI OZEROV (U.S.S.R.)—He is known more recently for his war epic "The Liberation", "which won him Moscow's coveted Lenin Prize. Ozerov's first successful productions were "The Son", "The Great Road", and "Kochubei". "Liberation", released in the West as "The Great Battle", was a reconstruction of the gigantic engagement of tanks and troops at Kursk in 1943 that turned the tide against Hitler's invading troops. The latter film won him international stature.

QUESTION: Would you mind telling me about the subject you have selected to portray in your segment of the Official Olympic Games Film?

OZEROV: I'm interested in the "starts" of the various events, the preparations of the sportsmen in front of their starting lines. The finish of a race is quite a different thing for the sportsmen. One is coming in first and one is coming in last—but at the start of a race they are all the same, all seemingly equal. At the moment of the start, every athlete is on his own—without friends, trainers or buddies. He's really alone and nobody can help him. I want to show the feelings of the athlete in that last second before he starts. I want to show his behavior, his face, his eyes. The TV cameras are watching him from far away. They see the whole man, but they don't see his face or his eyes. That's what I want to show—his eyes, his thoughts in front of the starting line.

QUESTION: Have you found, in the course of your shooting, that these athletes really do betray their feelings at the starting line, or are they generally pretty self-contained?

OZEROV: Of course, it depends to

some extent upon the character of the individual person, because not everybody shows his feelings too much—but each one thinks, anyhow, in that last second and you can see quite a lot of his thoughts in the expression on his face. The most necessary thing in sports is not strength, but the will to win—even at this special moment. Watching the athlete and his behavior in front of the starting line, you can tell very well whether he is going to win or not.

QUESTION: Then you feel that winning or losing does not depend solely on strength and skill, but on the mental attitude, as well?

OZEROV: The will to win is the most necessary thing in sports. Stanislavski, the famous Russian director, used to speak of a quality he called "public loneliness" and you see, in this starting moment, the public loneliness of the athlete. If, at that second, he is able to forget everything around him and really concentrate, then he will win. But if he's laughing and smiling and talking to friends and other sportsmen, he's not really concentrating and he can't win.

QUESTION: Have you found in shooting this that you've been able to get enough variety into it, so that it doesn't look too much the same from sport to sport?

OZEROV: Oh, yes. We've filmed the starts of all sorts of sports—just the starts, nothing else—gymnastics, shot-putting, diving, riding, shooting, boxing—everything. There's a lot of variety and I think it will be very interesting when

it's all put together.

QUESTION: You've built a great reputation as a feature director, but this is an entirely different kind of an assignment. I'm wondering how you feel about doing something that is so different from the kind of films that you usually do.

OZEROV: I think that a director should be able to make many different kinds of films. It would be very boring if he were to make only one kind of film, always the same kind. As for myself, I like sports very, very much. My brother is the foremost sports commentator on TV in the U.S.S.R. and he was a tennis champion for many years. I play tennis, too, and like other sports, so this is a very interesting assignment for me.

QUESTION: Even so, a director of feature films is used to being able to control everything, whereas here a lot of it is beyond your control. How do you feel about that?

OZEROV: That is certainly true to some extent. We haven't been able to do everything we have wanted to do because we were not allowed to get too close to the athletes. I've continually needed camera positions that were very close to them and so I've had a lot of problems and difficulties in getting what I want. We've had to use very long lenses in order to get in on their faces.

QUESTION: In addition to your own cameraman from the U.S.S.R., Igor Slabnevitch, you have also been working

Continued on Page 1310

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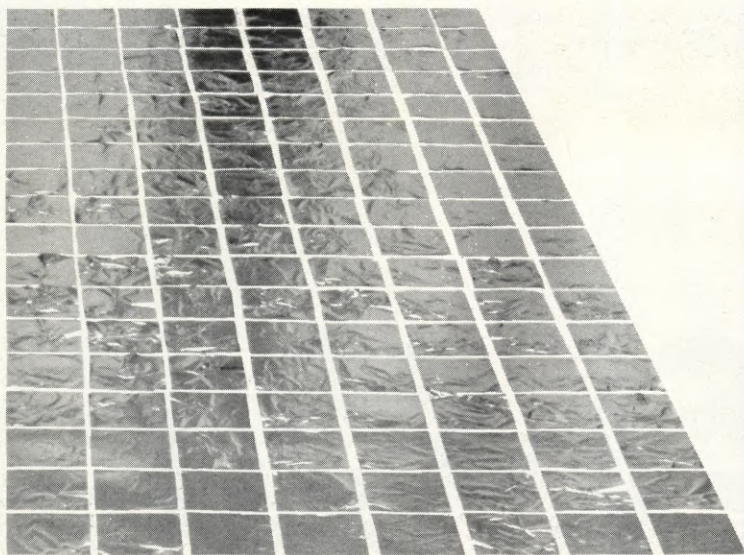
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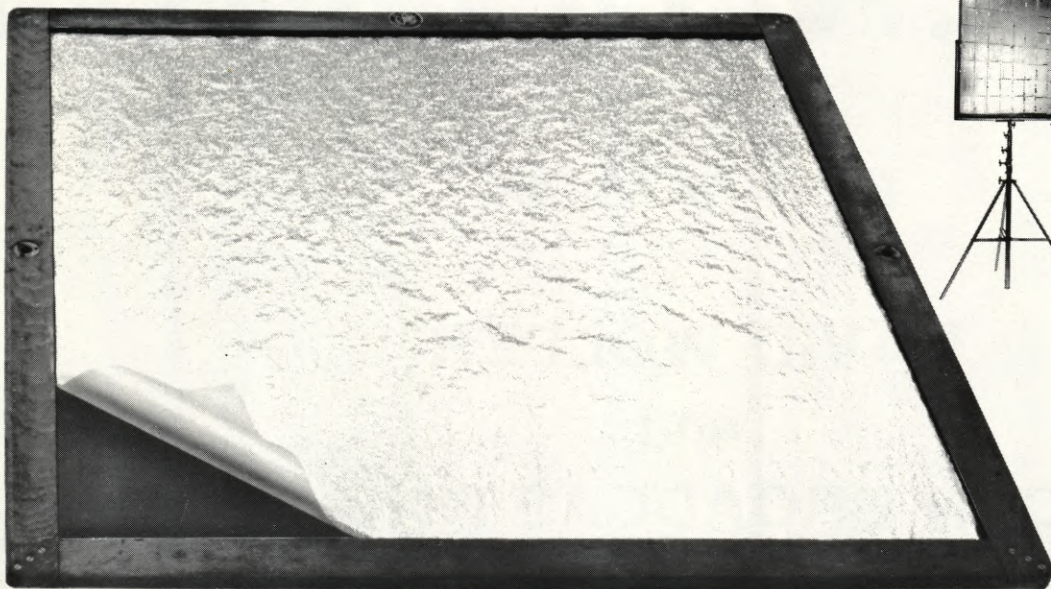
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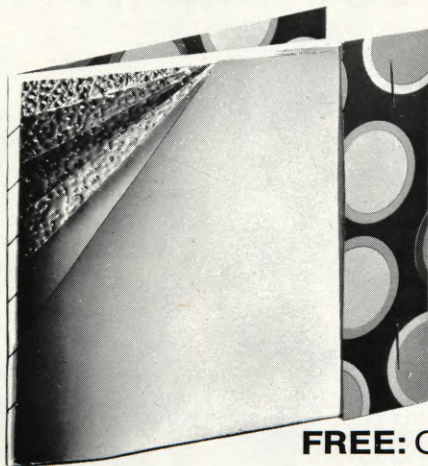


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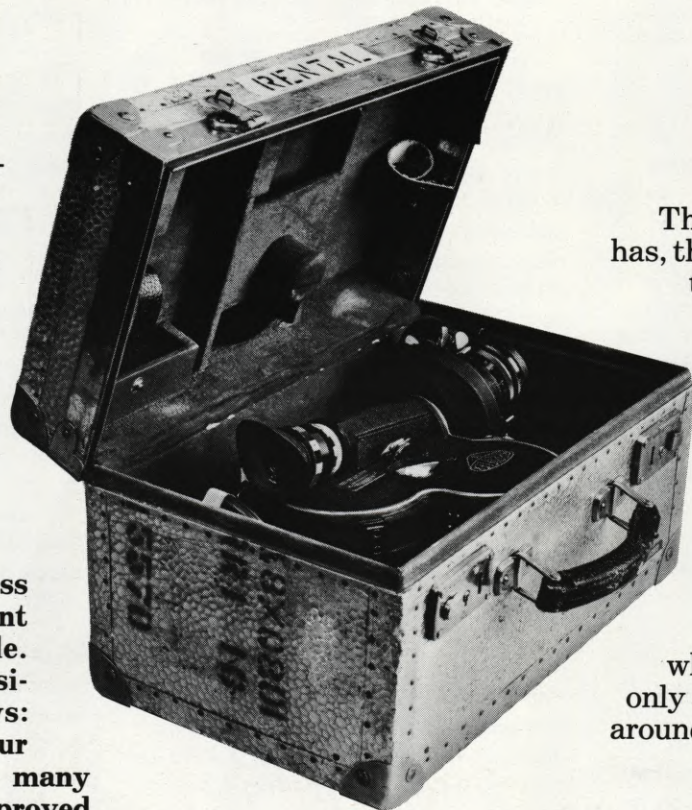
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ARTHUR PENN

AT THE OLYMPIC GAMES



ARTHUR PENN (United States)—In the cinema, after much experience as a topflight director of Broadway plays, Arthur Penn has made a very distinctive mark throughout the world of cinema. He directed the stage and screen versions of "The Miracle Worker", the latter winning him an Academy Award nomination. He repeated the honor with another Academy nomination for one of the most talked about films of the Sixties, "Bonnie and Clyde". He recently directed "Alice's Restaurant" and "Little Big Man".

QUESTION: I understand that this is your first effort in the documentary form and I'm wondering how you're finding the experience.

PENN: Well, I don't know that you could really call this a documentary. I'm not approaching it to document what takes place, but rather to extend the feeling of it. I'm trying to extract from it what the essence of it is. My aim is to not stay within the confines of what is observable, but to try to exceed that, to move outside of it.

QUESTION: Do you find the experience very different from that of making feature films?

PENN: Yes. It's extremely different. In this kind of filming you're forced to sort of let the material control you, and that's very different from the experience of making a feature, where you try to pull the control out of what you know and constantly hang onto it. Here you have to take what is given you and

Ace American director Arthur Penn, conditioned to making features, found the Olympic Games filming project to be an exhilarating experience.



DIRECTOR FROM THE U.S.A.

either just live with it or see some kind of essence in it and try to extract that. Essentially, you're sort of in the role of a spectator—but an informed spectator, I hope.

QUESTION: Why did you happen to choose the pole-vault as your subject?

PENN: Because it seemed to me to be visually the most beautiful event. It seemed to me, too, that some part of the Olympics film should be devoted to man's sort of struggle against gravity—whether it be the plain high-jump or the pole-vault—and the pole-vault seemed more logical because there's a greater distance to go. Also, it's the one event that is vertical. Since everything else in the Olympics is essentially horizontal, I figured it would be interesting to do something that goes up. The thing is that when you photograph action like that at ordinary speed—24 frames per second and in a very confined frame—you see practically nothing. Watching it with the naked eye it goes by so fast that it's very difficult to see. The indication, then, was to go into slow motion, which is what we did. We photographed it entirely in slow motion—nothing less than four times normal and, in some cases, up to 20 times normal. The result will be a kind of dreamy, lyrical, almost balletic pattern of visual images.

QUESTION: Obviously, in order to achieve such a pattern, one has to follow through with the same approach in editing. Do you plan to superimpose images or run them split-screen or how do you think you will handle them?

PENN: I really have no idea. I mean, it's going to have to shape itself to some extent. There is a possibility of using all of those techniques. The fact is that with this type of filming you don't really know what you've got to work with until you start to play with it in the cutting room. When you're shooting the event you don't know whether something is going to happen that will be terribly dramatic or whether nothing at all will happen that is dramatic. It's perfectly conceivable that the pole-vault can just terminate—just peter out, which

in a sense, it did. There certainly was no really violent struggle—man-to-man, climbing up to higher and higher heights. They just topped 18 feet and that was the end of it. And so now one has to find out what is really of interest here. Is it that? Is it the idea of man pushing up and never making it, falling back? I don't know. I'll find out in the cutting room.

QUESTION: The other day I was watching your rushes and I saw some beautiful footage that was purposely, and quite radically, out of focus. How do you plan to use that.

PENN: It's an idea I have that I hope might work. One of the questions that comes up is: How do you perceive? So this is going to be something of an experiment in perception. One of the things I noticed in tests we made is that there was a terrific kind of excitement when we couldn't discern the complete figure and couldn't read it, but simply felt the motion of it. And I thought: Why not start it in the mystery of what it might be like before you've ever jumped five or six feet. Put man back on the ground. There he is flat—now he starts to try to move up. Without doing the opening of "2001"—which was another kind of version of that—I decided to try to take it out of any accurate representation and just put it at the level of sheer and simple motion—and that's why we took those scenes out of focus.

QUESTION: What have you learned from making this film that you might be able to utilize in feature production?

PENN: Well, it's clear that you could never get into anything like 400 or 500 frames per second on a feature. It's not that you couldn't do it technically, but it would have to be so absolutely controlled—and you would have to be able to determine going in that you'd want that result. We didn't know ourselves, when we used that ultra-high-speed camera, just what we were going to get. We didn't know whether we'd see anything, whether we'd see only images, whether the images themselves would start to break up. In fact, all of those things did happen—so I've learned that they're all possible. One can get the most extraordinary kinds of movement, but you had better use it wisely. Slow motion has crept into features with an almost sickening frequency of late and it seems to me that it is being used for everything. Actually, it's a very particular kind of perception and it seems to

Continued on Page 1319

MICHAEL PFLEGHAR

AT THE OLYMPIC GAMES



DIRECTOR FROM GERMANY

MICHAEL PFLEGHAR (Germany)—Pfleghar is a young director whose very special flashes of wit and insight have been seen in many successful entertainment television specials and motion pictures. One of his latter films entitled "The Death of Beverly Hills" achieved special attention. He has since garnered a very high niche as one of the most creative and promising new talents to travel the globe in search of screen subjects.

QUESTION: How did you happen to select "Women at the Olympic Games" as the subject for your segment of the Official Olympic Games Film?

PFLEGHAR: Well, first, they're nice to look at, and I felt that I could really put my heart and soul into a subject like that. All joking aside, though, I've felt that in past Olympic Games films the women have been sort of neglected. This certainly wasn't by design, I'm sure. It's simply because there are far more male participants and more events that involve men exclusively. Also, by choosing this subject, I felt I had a better chance to emphasize the human interest side of the Olympics.

QUESTION: Has your choice of subject specifically influenced the style of filming you're using and, if so, in what ways?

PFLEGHAR: It has, of course, as far as the rigid order of the Games permits. I'm trying not to have it develop as a cold documentary. I want it to be more personal than that. Women are, generally speaking, more emotionally demonstrative than men—though certainly not in all cases. They tend to display their feelings more openly when they win or lose. The main thrust of my style is to capture those feelings in a very personal

way, while, at the same time, pointing up the athletic prowess of the competitors.

QUESTION: In terms of sheer technique or technical approach, are you doing anything very different or unique?

PFLEGHAR: Yes. We are trying something very interesting for the finale. In that sequence I want to ask, and hopefully answer, the question about what makes them run. Why do they compete so hard? There is a finale sequence in which they run toward the finish line, and at that point I want to go from film to tape, going through the electronic processing of television to achieve certain special effects. Then I will make a kinescope of that and dissolve into it from our original film. I think that, in this way, we will be able to get some effects that you cannot get using purely film technique. This will also, in certain ways, influence the style of the entire sequence. As I've said, I'm trying to get the feelings of the girls across on the screen—especially how they feel before, during and after the competition. So there will be a very intensive montage of all the facial expressions demonstrating the feelings of the girls—and it is this that we will record on videotape.

QUESTION: In your work as a film director, do you have a definite style, and, if so, what are its characteristics?

PFLEGHAR: Well, I don't think there's a specific style, since the work I do varies so much. I'm doing a lot of TV and a lot of movies and the style I adopt depends on the type of picture I'm doing at the time. In my early years as a

director, I was very much hung up with technique and all of my pictures looked very technical. I was always very concerned about the camerawork, about the editing. But since then my style has changed very much. I feel now that it's the dramatic idea, the message that I want to get across that is the important thing. As a result, I don't work so technically anymore and I have no definite style. It varies from subject to subject, from film to film. Each time I try to do something different. There is a certain influence from the nouvelle vague and from cinema verité, so lately I try not to over-rehearse the actors, but simply follow them as they do the scene. I probably over-shoot once in a while, but I go a little more with the action as it happens, instead of working within a set frame.

QUESTION: Is there any particular director whose work, you feel, has influenced your approach to filming?

PFLEGHAR: Yes. There are two directors whom I admire most. For fantastic movies, I like the style of Fellini very much. Whenever a subject goes into fantasy, I like Fellini best. When it comes to dramatic movies, it's Arthur Penn—definitely!

QUESTION: Can you tell me a bit about recent film-making trends in Germany?

PFLEGHAR: Well, during the last few years, the film industry in Germany has been very dead, very down, and the quality of the pictures has been very bad. They've made mostly sex films, country style. But lately the scene has changed a bit, especially during the last year. There is a hope that the industry will recover, because there are a few very good young directors now who are trying to do their own thing, working in a style that is a little bit on the documentary side, and there is hope that the German film industry will, one day, come back to an international level of quality. But, so far, it's not very good.

Continued on Page 1311

(LEFT) German director Michael Pfleghar arrives at the Olympic Stadium far ahead of the crowds in order to make sure his cameras are placed where he wants them. (CENTER) A pensive moment, as he thinks about alternative ways of handling a scene. (RIGHT) Pfleghar and his cameraman get the Arriflex 35BL camera set up for filming inside the gymnastics hall.





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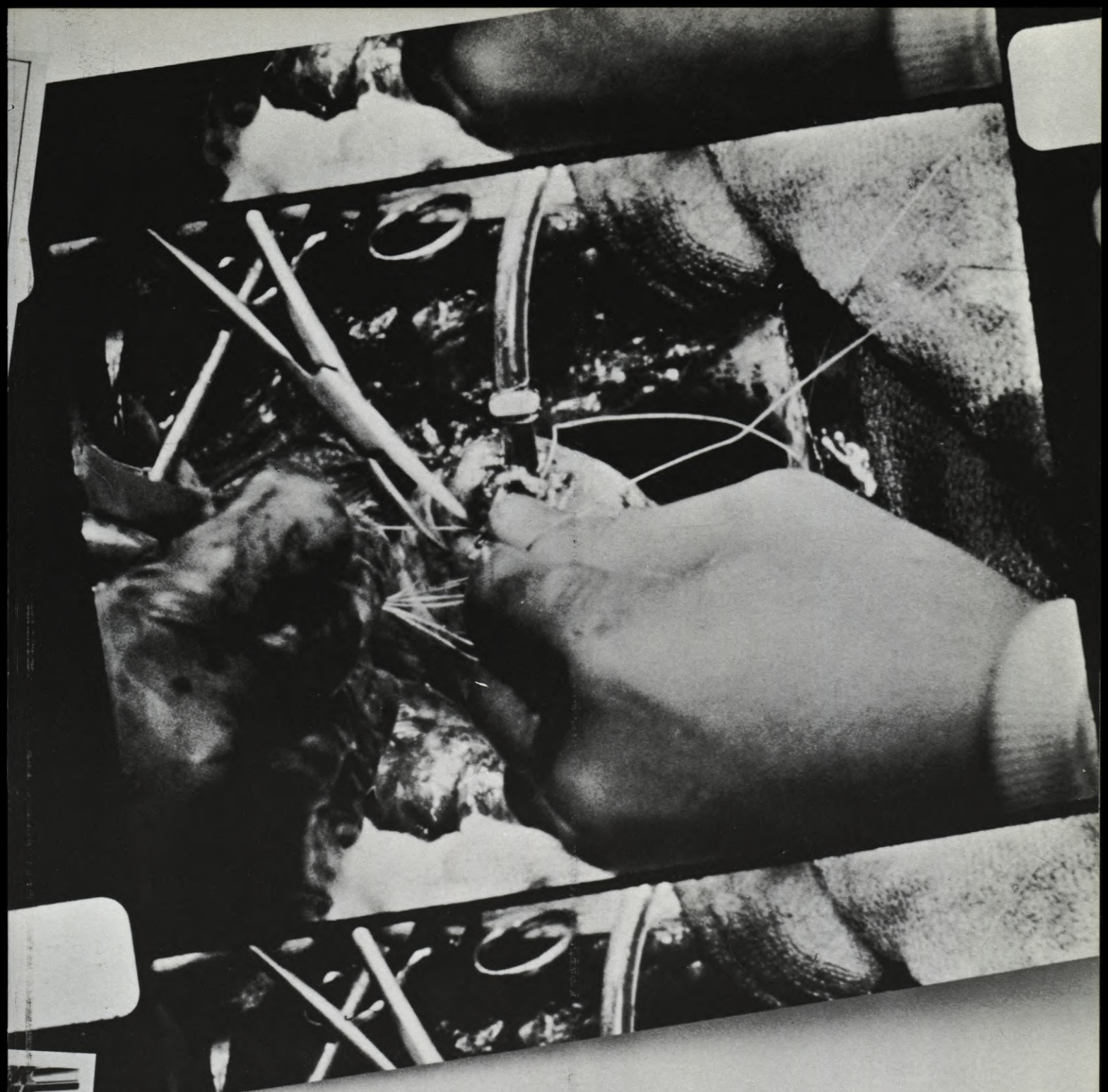
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(LEFT) Clad in robes of his native land, Senegalese director Ousmane Sembene tells journalists at Wolper Picture press conference what he hopes to accomplish in filming Olympics. (CENTER) Sembene began career as a novelist, switched to film in order to communicate better with the people of his country. (RIGHT) Alex Grasshoff's documentary unit (right) films Sembene's crew working in basketball hall.

OUSMANE SEMBENE AT THE OLYMPIC GAMES



DIRECTOR FROM SENEGAL

OUSMANE SEMBENE (Senegal)—Sembene, director of the award-winning "Mandabi", first established a reputation in Senegal as a self-taught novelist. His film work, including the feature "La Noire De...", impressed critics not only in West Africa, but in the European film festivals where they applauded his profound respect for the human individual and his deep awareness of the feelings of his people.

QUESTION: According to the official descriptions, the subject of the segment you are shooting for the Official Olympics film is basketball. Is that correct?

SEMBENE: It is correct, but there is more to it than that. I am filming the

Senegalese cameraman Georges Caristan shoots scene in the Olympic Village while Sembene takes it easy on marker inscribed in Greek.



activities of the Senegalese basketball team, but more important than that, I am trying to document the meeting between the black Africans and Afro-Americans and Afro-Europeans who are participating in the Games. What I really want to show in this film is friendship, because the Olympic Games is the greatest "fair" there is for friendship and peace. If two athletes of different nationalities compete in a race, then it is no longer a matter of nationality or skin color—it's just competitive, and we experience the public applauding whoever wins—and sometimes the losers, as well. It has been five centuries since the black Africans and the Afro-Americans met and the brotherhood of this interests me.

QUESTION: As far as the cinematic style of your film is concerned, have you adopted any sort of distinctive visual approach or is it straightforward documentary?

SEMBENE: It is documentary, but this is only the second time I have made a documentary. When I came out of school I did a historical documentary about an event that took place in the last century—the meeting of the blacks and the whites on the frontiers of Timbuktu. I did that picture all by myself and I was my own cameraman. The Olympics film is the first documentary that I am making with an actual cameraman.

QUESTION: I understand your cameraman is also from Senegal. Can you tell me a bit more about him?

SEMBENE: His name is Georges Caristan and he is from Senegal. Since I started making feature films we have always worked together. Mr. Caristan is a professional photographer, but he has never gone through a school of photography. He learned everything through experience. There was a man who had studied in Europe and after he came back to Senegal he met Mr. Caristan and found that he had ability. He thought it would be a good idea to teach him what he knew, so he worked with him and gave him all the necessary background. That's how he became a cameraman.

QUESTION: What major differences in technique do you find in filming a documentary, as compared to feature production?

SEMBENE: In the documentary, it's the agility of the cameraman that counts. You have to catch the moment. You are in the middle of a crowd and you have to catch the impulse, the heart of the crowd and bring it out onto film. That's what we have to get. We must make the audience feel the crowd.

QUESTION: I'm told that you started out originally as a novelist before becoming a film director. Can you tell me how you happened to go from novels to film?

SEMBENE: I had written nine novels in the French language. However, 90% of the Senegalese are practically illiterate, so, in order to be able to get through to them, I decided to go into films. It was a way to speak to the people to get them to understand my thoughts and feelings.

Continued on Page 1322

MAI ZETTERLING AT THE OLYMPIC GAMES



DIRECTOR FROM SWEDEN

MAI ZETTERLING (Sweden)—The works of Miss Zetterling have already made a favorable impression upon audiences everywhere. She has achieved success where only a few have made the step from actress to directorial status. Her first two films, "Loving Couples" and "Night Games", created an international cause celebre. She herself achieved accolades for her directness and poetic imagery. Her career as an actress includes many impressive performances.

QUESTION: How did a nice girl like you happen to get involved in a project like this?

ZETTERLING: It just came to me. I had a telephone call from David Wolper, actually out of the blue—which is nice when it happens—and he asked if I would be interested in doing it. He said, "You can choose any phase of the Olympics that you like. Feel absolutely free." He suggested, for example, that I might like to do a film segment on the women in the Games, but that was too obvious, too much like type-casting so I didn't want to do that particular one.

QUESTION: What made you select the weightlifters as a subject instead?

ZETTERLING: Well, because I didn't want to do the obvious thing, I chose the one that was the most unobvious—the furthest thing from what I am and what I know about. Weightlifting is an extraordinary field of athletics, one that

very few people know anything about. It's not a very popular sport. It's lost in the suburbs somewhere. It's so far-out and it seemed so remote that it fascinated me. Also, I thought I might learn something from it and produce something new. There is that possibility when you look at something with very fresh eyes. It can happen.

QUESTION: Did you have in mind any sort of stylized visual approach to the subject before you started shooting?

ZETTERLING: I had two headings in my notes. One of them said "ISOLATION" and the other said "OBSESSION". Both of these elements enter very much into the visualization, depending upon what I choose to photograph. In regard to the isolation, I wanted very much to stress the individual aspect of the sport, because I've found out both from the trainers and the boys themselves, the weightlifters, that they feel very, very alone all the time. It's not like any other sport. In a sense, they are battling with the weights and it's their own very private battle. It's very strange how they express this isolation. They pace, they walk about, they sweat, they think, they concentrate, they conjure a mental image of all the lifts they're going to do. There's an awful lot of things going on. In their pacing they cross the paths of other weightlifters who are working out in the



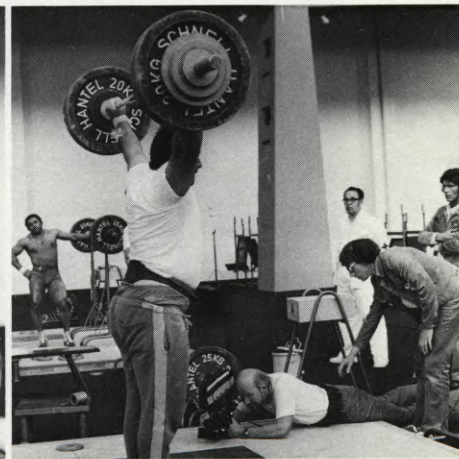
Having successfully made the rare transition from film actress to director, Mai Zetterling has directed four features and many documentaries.

gym, but they don't really talk very much. It's not a chummy atmosphere. It's very sort of lonesome—a sense of loneliness even in the midst of a lot of people. That lone-wolf stuff is very interesting and that's what I've been trying to get.

QUESTION: What about the obsession aspect of it?

ZETTERLING: Well, the obsession is that if a man sleeps for twelve hours, trains for nine hours and eats for three hours in a day, he's got to be obsessed—wouldn't you say? There's not much time for living, especially among the super-heavyweights. I asked one of them if he had a girlfriend and he said there's no room for a girlfriend in the bed, because he's so big. Any sportsman—especially one that gets the gold medal in the Olympics—must be obsessed, fanatical to a certain degree. I hope this
Continued on Page 1320

(LEFT) Backed into a corner of Munich's slaughterhouse, the Zetterling crew watches in awe, as huge sides of beef go swinging by—part of a sequence about catering to the gargantuan appetites of weightlifters. (CENTER) Rune Ericson, one of Sweden's foremost cameramen, lines up a shot in weightlifters' training hall. He has photographed three features for Zetterling. According to the lady, they "bully" each other, but work extremely well together. (RIGHT) Flat on the floor, Ericson lines up a low-angle shot. Moments later the weightlifter dropped the weight inches from his head.



JOHN SCHLESINGER AT THE OLYMPIC GAMES



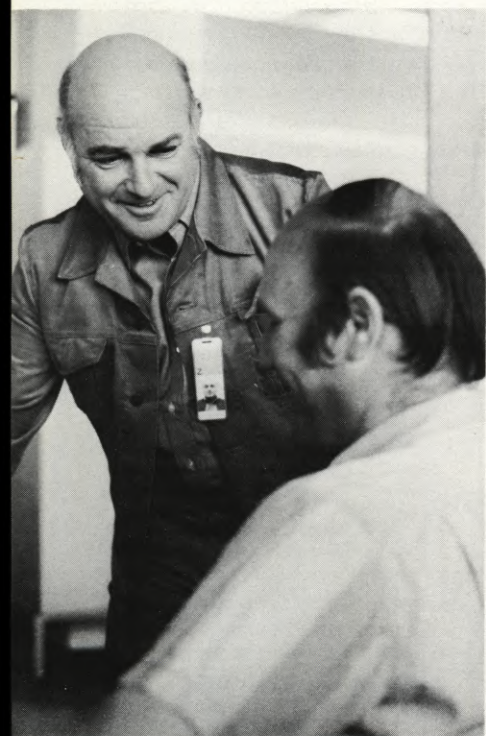
DIRECTOR FROM THE UNITED KINGDOM

JOHN SCHLESINGER (*United Kingdom*)
 —Schlesinger has now established an international reputation with the enormous critical and boxoffice success of such films as "Midnight Cowboy" and "Sunday, Bloody, Sunday". He is a director who emerged from television but won global kudos with such films as "A Kind of Loving", "Billy Liar", "Darling", and "Far From the Madding Crowd". He is now a key figure in the British cinema.

QUESTION: May I ask what influenced you to choose the Marathon as the subject of your segment of the Official Olympic Games Film?

SCHLESINGER: Well, to me it's the most dramatic event of the Olympic Games because it's a feat of endurance more than anything else. The human effort needed to run that twenty-eight miles interests me, along with the question: "What makes anybody be a long-distance runner?" So I chose that event first and foremost and then decided to center it around one man who seemed to have some chance of getting placed.

Director John Schlesinger discusses with Michael Samuelson the enormous amount of equipment required to photograph Marathon for the Olympic Film.



CAMERAMEN, POSITIONS, EQUIPMENT

FOR MARATHON RACE FILMING

Crew no.	Cameraman/Asst.	Position	Equipment
1	Lassally/Harris	61	Mini Tyler — High speed Arriflex — Extra Mags
2	Wooster/Challis	63	S35 High speed — 50 to 500 zoom O'Connor Head — S&W Fluid head Arriflex 10 to 1 zoom — Moy short legs — Swan neck — Arri Top Hat — Moy Top Hat
3	Lelouch/Asst.	14, 58	Own Cameflex
4	Ericson/Robinson	30, 31, 55	Arriflex — 10 to 1 zoom — Standard lenses — Worrall Head — S&W Fluid Head — Tall Arri legs — Scorpio crane — Swan neck
6	Slabnevich/Huna	8, 17	Arriflex — High speed body — 50 to 500 zoom — Fluid Head — Tall Arri legs — Arri Top Hats
7	Caristan/Graf	4	Arriflex — 50 to 500 zoom — Fluid Head — Tall Arri legs
8	Wild/Stritzinger	3, 16	Arriflex — High speed body — 1200mm O'Connor Head — Tall Moy Legs — Worrall — 50 to 500 zoom — Swan neck
9	Persson/O'Dell	1, 11	Arriflex — High Speed Body — 10 to 1 zoom — Fluid Head — Tall Arri legs
11	Bogner/Drebelow	34, 48	Arriflex — High Speed Body — 10 to 1 zoom — Fluid Head — 18mm — 9.8mm — O'Connor — Swan Neck — Arri Top Hat — Moy Top Hat — Tall & Short legs Arri — Tall & Short legs Moy
12	Bocly/Feldhaus	15	Arriflex — High Speed Body — 10 to 1 zoom — Fluid Head — Standard lenses — Tall & Short Legs
13	Davis/Lovin	9, 24, 26	Arriflex — 1200mm — O'Connor — Cine 60 Base — 10 to 1 zoom — Moy Tall Legs — Moy Top Hat — Small Dolly & Track
14	Menzies/Brown	19, 52	Arri — 1200mm — Tall & Short Legs Moy — O'Connor Head — 50 to 500 zoom Swan Neck — Top Hat Moy — Standard Lenses
15	Hume/Evans	35, 36	S35 — High Speed — 50 to 500 zoom — O'Connor Head — Tall & Short legs — 1200mm — 20mm KOWA — Top Hat Moy — Cherry Picker
16	Gould/Chroszier	2, 13	Arri 50 to 500 zoom — Fluid Head — Tall Legs
17	Wilson/Niedballa	6A, 7	S35 — High Speed — 1200mm — Arri & Standard lenses — 10 to 1 zoom — Flexi mount — O'Connor or Fluid Head — Arri Tall & Short legs — Moy Tall legs
18	Collins/Hough	42	Arri High Speed — Own 400mm — & 50 to 500 extender — 10 to 1 zoom — Fluid Head — Tall & Short legs
19	Coggans/Brewster	40	S35 High Speed — 600mm — Moy Top Hat — O'Connor Head — Tall & Short Legs — 20mm KOWA
20	Stillwell/Misek	38	Arri High Speed — 50 to 500 zoom — Fluid Head — Tall & Short legs
21	Matthews	37	Tyler mount — R35 & 400 Mags — HS Motor & Batteries
22	Gurtner/Weiser	10, 25, 27	Arri — 10 to 1 zoom — Fluid-Gyro Head — Tall legs — 18mm lens
23	Windhager/Hailer	18, 50, 49	Arri — 50 to 500 zoom — Fluid Head — Standard lenses — Tall & Short legs
24	Raditschnig/Eulau	32, 51	Arri — Standard lenses — 18mm — 1200mm — O'Connor — Tall & Short legs — Top Hat — 10 to 1 zoom — Swan Neck
25	Gorter/Teumer	20, 33, 53	Arri BL — 10 to 1 zoom — Fluid Head — Tall & Short legs — 18mm
26	Horoschenkoff/Friedlander	21, 44	Arri High Speed — Gyro Head — Tall & Short legs — 50 to 500 zoom

27	Ammon/Schmitt	28, 56	Arri BL — 50 to 500 zoom — Gyro Fluid Head — Tall & Short legs — Standard lenses
28	Gaebler/Fricke	6	Arri BL — Standard lenses — 14mm — Arri Gyro — Tall & Short legs
29	Glanert/Kases	22, 65, 66	Arri BL — 10 to 1 zoom — Standard lenses — Fluid head (own) — Tall & Short legs
30	Liphardt/Rodde	60	Arri — 20 to 1 zoom — Vinten Head — Tall legs — Swan neck
31	Sandner	43	S35 — High Speed (Bavaria) — 1200mm — Top Hat Moy — Tall & Short legs
31a	Clay	39	Arri High Speed — Fluid Head — 50 to 500 zoom — Standard lenses — Tall & Short legs
32	Barbey/Hürlimann	62	Arri High Speed — 10 to 1 zoom — Fluid Head — 2x Arri Top Hats — Short legs — Extra mags
33	Meagher/Santy	46	Arri BL — 10 to 1 zoom — Fluid Head
33a	Kleinort/Santy	47	Arri — 10 to 1 zoom — Fluid Head Tall & Short legs
34	Lightman/Margulies	57, 54	Arri — 10 to 1 zoom — Gyro Head — Tall & Short legs
36	Pechin/Zenk	29	Arri — 10 to 1 zoom — Tall legs — 3x Short legs
37	Ensinger/Schmidt	68	S35 — TV Motor — O'Connor — Tall & Short Moy — Elemack — Track — Sun guns — 10 to 1 zoom S35
40	Kukwa	45	S35 — High Speed — 600mm — O'Connor — Tall legs
48	Sasse	5	Arri — Tall legs — Fluid Head — 20 to 1

QUESTION: The scope of the Marathon event is massive, and it required the deployment of a great many cameras—50, to be exact. How did you work out where they should be deployed and who should shoot what?

SCHLESINGER: Well, I really can't claim all the credit for that. I've been working closely with my Associate Director and Editor, James Clark, a very talented man with whom I've worked a number of times before. Arthur Wooster, who is our chief cameraman, and I went to Munich some months ago and did the Marathon course slowly and calmly. We considered what it was we wanted out of each place and planned our shots as we went along. We went several times around the course and then Arthur made the choices of which cameramen were to be in what positions. It was impossible for me to know each cameramen personally and what he could do best.

QUESTION: Was there a particular visual style or cinematic point-of-view that you were trying to achieve?

SCHLESINGER: Ideally, I would like to have been on every camera position to show the crew exactly what I wanted—and I know I haven't achieved that. It's impossible. I've never done a job of this nature before. It's like battle planning. We knew it was going to be hit or miss a great deal of the time, because one can never know what's going to happen in a race. I just knew what we wanted to get out of it. As for visual style—the only way you can approach a cohesive visual style is to do every set-up yourself. We knew exactly what we would like the thing to look like. We made certain decisions and they were very carefully discussed. But, in the end, you can only tell them what you want.

QUESTION: I understand that you do have a documentary background. Did
Continued on Page 1285

He was a scientist and there were certain things about him that interested me. He had everything very carefully worked out in his head, a rigid routine. I consider myself fairly disciplined in my work and terribly undisciplined in my life and it fascinates me that anybody can be as disciplined as he has to be—running to work every single day, running in the lunch hour, running home after work, running 20 miles every Sunday of his life. He never misses. That sort of discipline and endurance in any human being interests me.

QUESTION: This was Ron Hill—the particular man that you chose—wasn't it? I understand that you did some filming of him before the Games began. Can you tell me a little bit about that?

SCHLESINGER: Yes We interviewed him and filmed him at work and running on Sunday along his training route.

We also shot a sequence of him designing his own running shorts in his home. I'll probably begin and end the film with that. What also interests me about the Olympic Games—and "interests" is the wrong word; I find it rather frightening—is that the Games have become such a big bonanza thing. Public communication is so intense and the pressure of it on everybody so immediate. That, plus the commercialism of the Games and the added political dramas of this particular year made the individual human effort—which, of course, is immense for anyone entering the Marathon—sort of pall alongside all those masses of zoom lenses and press people sitting around TV sets and people making declarations of this or that. I find it an interesting comparison, that juxtaposition of a man running 20 miles through the north country hills—then suddenly being plunked down in the middle of Munich with all that great bonanza of the Games.

(LEFT) At Summit session in Wolper headquarters office, Schlesinger illustrates camera deployment on chalk board for assembled cameramen. Fifty crews moved into the field to film the Marathon event. (CENTER) A typical gesture to describe a tricky camera movement. (RIGHT) The director briefs his two top lieutenants, Associate Director/Editor James Clark (left) and Chief Cameraman Arthur Wooster.



OBSERVATIONS

Continued from Page 1261

to get in there—no way, because it was absolutely impossible to get through the tremendous security barriers they had built up by that time, even though we had sufficient special passes for cars and personnel.

I suddenly remembered that there was a gate farther up, Gate 7, where it still might be possible for us to get through. We turned 'round and headed straight for Gate 7. There we flashed our passes, with the car still in motion, and we drove straight through. Of course, there was shouting and the guards were doing a whole number, but we kept right on going.

On arrival in the village, we had to be very careful of our equipment because they were sort of very keen on not having any photographers in there. We got through and went down to the building where it was happening. The building was obscured by a few large buildings which different delegations occupied. There were police, lots of police.

I finally went 'round to the back and managed to get into one of the elevators in the building of the Italian delegation and went straight up to the roof. This, of course, was an excellent position because I was right on top of the action. As far as I was concerned, it was absolutely ideal and I was the only one there with a film camera.

By 9:00 a.m. the entire village had been shut off and no one could get in or out, let alone anywhere near the scene. I mean, it was just absolutely impossible, but we were set up in position due to being on the ball and being right in there so early. Of course, we stayed there the entire day, until 10:00 that night.

During the afternoon the police were thinking of having a shootout and they started clearing the roofs. I saw it happening. They brought in those police people and they cleared out every apartment including everybody on the roof. It was just a total clearout. We managed to get into an apartment on top of the Italian delegation building and we locked all the windows and all the doors and pulled all the curtains. They couldn't get in. We were safe. They didn't notice us, so we stayed there.

We shot through the window curtains. The curtains were drawn, but the windows were open and no one knew we were there. That's one of the reasons why the footage which we did get is sensational. No one else was able to get such footage. On the film you see all of the negotiations. You see the cooks

delivering the food—the whole thing. It's not spectacular photography because I was very limited in terms of available camera angles, but the action on the film speaks for itself. It's just remarkable.

We saw everything the negotiators were doing, but it didn't mean a lot at the time. Only very much later, when the Germans gave an explanation of what they were trying to do did it all sort of suddenly fall into place. The pictures and the news bulletins gave us a clear picture of what had actually taken place.

About 9:00 o'clock that night I tried to get into the tunnel to get shots of the Israelis being loaded into the bus, which was terribly difficult. I never managed to do so. I got into the tunnel, but was thrown out two or three times. Then I went up to David Wolper's apartment and shot the three helicopters, which were positioned directly down below, and saw the Israelis get into the choppers. Of course, it was pitch dark—no lights, nothing at all, but we were able to photograph the helicopters taking off by using ultra-fast film and forcing development. I haven't seen that shot anywhere else. No one has got it, which again emphasizes the fact that by having been in that position at the right time we got that particular piece of film.

I did go that night to the airport about three o'clock in the morning. Of course, there was a tremendous amount of press present, and there was no way we could get into the actual area where it had all taken place. There was a lot of activity involving army vehicles, police with dogs and guns, and things moving up and down. It then dawned to us that most of it had already taken place and that there was very little left to cover. We left about 5:00 that morning and by that time we had heard already that everybody had been killed. The rumor had gotten through. The next day, I managed to get to the airport and shoot some film on the helicopters, which was an incredible sight—I mean, just incredible.

The footage we shot was edited into a half-hour special about the tragedy, produced by Peter Jennings, and it went out over the ABC network that night. ■

GORDON MEAGHER (U.S.A.) Arriflex 35BL Cameraman

I am one of the cameramen specifically trained and assigned to operate the new Arriflex 35BL camera (one of five made available) during the filming of the Olympic Games. Having worked with it all through the project, I can say

that it has tremendous possibilities.

With any new camera you might expect that there would be bugs that would have to be worked out, but we've been running these cameras steadily for two weeks at normal speed and at high speed (about 80 fps) and we've had no problems with them whatsoever.

I came to Munich in advance of the Games along with several other cameramen and we went over to Arnold & Richter, where they gave us quite a thorough briefing on the camera, its usage and technical characteristics. They gave us a complete breakdown on how to utilize it to best advantage. This was important, because when you're working on a production with a brand new camera it's necessary to know the best way to load it, the best way to shoot and the best way to change from normal to high speed.

We've shot a lot of sync-sound with the camera and it's very quiet. Just how quiet it would be in the complete silence of a sound stage I don't know, because we haven't had occasion to test it under those conditions. But we've used it for shooting sound in exteriors and location interiors and it has worked extremely well.

The camera weighs 22 pounds and, although it balances very well on the shoulder, it does get a bit heavy after a full day of having it on your shoulder. However, there aren't many occasions where you'd carry it around that way for an entire day.

The 35BL is simple to load and the assistants who have been working with it have had no problems in attaching the magazines. You can load one side of the magazine in the darkroom and the other in daylight, which is very practical. As far as the threading is concerned, it's as simple to thread as any other Arriflex.

I think that it will serve very well as a production camera, although the present 400-foot load may cause problems for directors who don't know how to utilize short ends. However, I understand that the Arri people will be bringing out a 1000-foot magazine, which should make the camera very adaptable to production.

We've given the camera a thorough shakedown on this project. We've shot it high-speed. We've shot it hand-held. We've shot sync-sound with it. We've used it in a lot of different capacities that you wouldn't ordinarily use one camera for and it has performed very well in all of them.

I'm really quite intrigued with the camera. I think it has great possibilities and I'd like to have more time to experiment and find out what all of them are. ■

BEHIND THE SCENES OF THE OLYMPIC GAMES "SHOOT"



The prodigious project of riding herd on fifty camera crews from nine different countries, arranging for all of their equipment—while fighting for the very best camera positions

By MICHAEL SAMUELSON, *Chief Photographic Consultant*

Once every four years I take a holiday from my work in London and I go off to run a shoot at the Olympics—which has to be one of the most complicated shoots there can possibly be.

I got involved with this one about nine months ago and the very first thing I did was start fighting for camera positions. The saddest thing about trying to photograph the Olympic Games is that the film people never get involved early enough. In Munich—just as in Mexico—whenever you tried, during the pre-Olympics period, to get a position for your camera in any of the stadia, they'd say: "That's impossible. That

Over a 1200mm lens, Michael Samuelson chats with director Kon Ichikawa, for whom he managed to secure 35 prime camera positions in the Stadium.

position's gone to television," or "We've sold those seats and we can't get them back again."

It's very sad that you have these same problems every time—that you're just not consulted early enough. I did, in fact try to get involved with these Olympics immediately after Mexico, when I wrote the Olympic Committee and said: "Whoever shoots the Olympic Games is going to need positions for their cameras. Please feel free to bring me in just to say that a film producer—whatever he may be—will want the following camera positions . . ."

Sadly enough, I didn't hear anything from them, and it was not until nine months before the 1972 Olympics that I made my first visit to Munich on behalf of David Wolper, and started the fight. I must say that we were very fortunate, because the liaison man here working between all the film and television organizations was a very young German named Klaus Willing who has been quite fantastic—just marvelous. He's always been available and has made instant decisions. It's very unusual to find a man in his position who's willing *not* to go to the Committee every time and who makes decisions and stands by them.

Considering the problems of seats having been sold and everything else, we've done remarkably well in getting positions inside the sports halls and stadia. The positions which we got for director Kon Ichikawa, for example, just have to be the most incredible in quantity and the most exciting ever. When I first started my correspondence with Mr. Ichikawa and told him what camera positions I had already earmarked by installing high-hats around the stadium, he wanted to know what size shots he could get with certain lenses. So we took a camera down to the stadium and, from various positions, we put on 600mm and 1200mm lenses and I stood in as the athlete to show him what size shots he could get. Then we went to the end of the pit and put on the 1200mm and I became the first man ever to run the 100-Meter in the Munich Olympic Stadium, and for a while I held the world's record in that

stadium for the 100-Meter. My time was 10 flat—minutes, that is.

When David Wolper first told me that the Olympics film was going to be directed by 10 different directors, one of whom would be Ichikawa filming the 100-Meter event, I immediately came to Munich and said: "I think Mr. Ichikawa will need at least 10 cameras at ground level, head-on down the 100-Meter straight. He will also need eight cameras at ground level alongside the start line and another four cameras at ground level alongside the finish line." I was almost right, as I found out later. In actual fact, he wanted 14 cameras head-

Continued on Page 1312

At Wolper Pictures headquarters, Samuelson greets Leni Riefenstahl, director of the famed 1936 BERLIN OLYMPICS film.



ABC SPORTS' OLYMPIC FILM PROJECT



A hard-working crew of crack film technicians adds an important extra dimension to the network's excellent live documentary coverage of the Munich Olympic Games

By BRICE WEISMAN

Producer/Director, ABC Sports

No contemporary television coverage of sports events can do without the visual impact of "live" formatting through either actual live transmission or extensive use of videotape segments edited on a real-time line. But to complement that straightforward hard-edge approach, it is often useful, if not essential, to include some of the subtler, more evocative qualities which film alone offers.

In preparing for its coverage of the Munich Olympics, ABC Sports' President Roone Arledge realized that in a schedule of 61½ hours of telecasting (most of it in prime time), highly competitive, close races could not realistically be expected in every event, that ultimately supplementary program material had to be available to furnish an appropriate informational context for each sport. To that end, it was decided to set up the Olympic Film Project, and in early August, 1971, I was asked, as senior film man in an otherwise videotape/live-oriented department, to manage the Project. Early discussions outlined three broad areas for which program material could be generated: personality profiles of competitors, history footage of memorable Olympic athletes and their performances, and demonstration pieces explaining points of style or technique, unclear rules, or unfamiliar events, e.g. International Team Handball which is not at all the 2- or 4-wall handball of N.Y.C. fame.

By September of 1971, with almost 12 full months to go, I was confident, excited, and awestruck by the complexities of the job ahead. Lists were prepared, budgets projected, lists revised. I knew it was impossible to send film crews all over the world, yet all over the world is exactly where Olympians live, and I wanted to show them "up close and personal", to get at their non-athletic personalities, their uniqueness as human beings. Responses were woefully slow in coming; that early apathy reigned supreme. In the meantime I began to investigate sources of history footage: a great hornet's nest of conflicting rights' claims, re-run clauses, minimum guarantees, and marginal image quality. Through our ABC Director for European Sports' Operations, Georges Croses, inquiries were sent to the national television companies of some countries asking if they would be interested in exchanging with us film pieces on their best athletes.

By October I was handed another—completely different—assignment: the directing of a series of filmed half-hours on auto racing as part of the successful ABC's Championship Auto Racing Series. Both jobs running concurrently were a bit much, but by the early months of 1972, it had become just a little easier to sort out the real Olympic prospects from the one-time-only sensations, and to plan filming trips accordingly. Responses from other national

TV companies were still minimal. It was now clear that we'd have to do the lion's share ourselves.

At the end of March, I began attempts to reach some 20 Americans and 50 foreign athletes, asking for their



The author, ABC Sports Producer/Director Brice Weisman (right) briefs camera crew for filming of a sequence on location in Munich. Mobility of film crews added valuable scope to the network's live coverage.

A year in advance of the Olympic Games, ABC Sports' film crews began shooting personality profiles of competitors, plus demonstration pieces explaining points of style or technique. Since competitors live all over the world, tracking them down, obtaining their consent and arranging suitable schedules for filming them added up to a major project. Good luck with scheduling, as well as with the weather, made it possible to hold to a timetable and obtain a wide range of coverage.



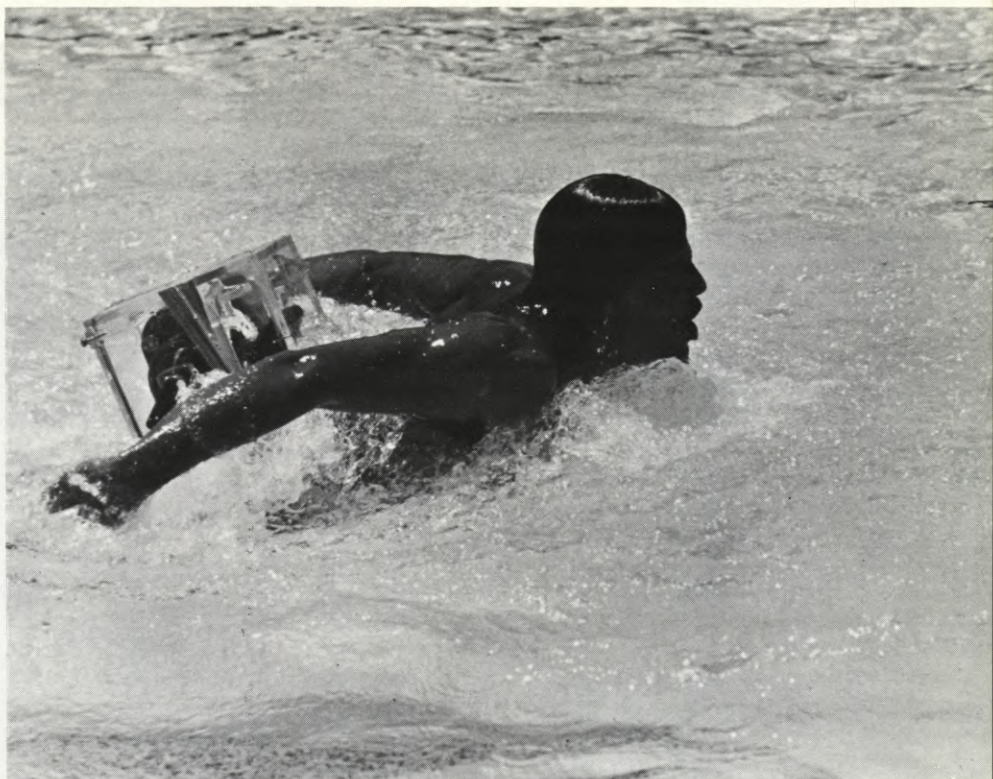
cooperation in our Project. As their replies trickled in, it became apparent two if not three filming junkets would be necessary in the States, and at least as many in Europe. The trick now was to convince the athletes involved to place themselves at our disposal at the time in our travel plans which provided least duplication of movement around the continent. Surprisingly, we had great good luck with this and also, incidentally, with the weather. To keep to our timetable—and that was all-important—we'd have to travel fairly light, set up quickly, know what we wanted.

I went out as producer/director of the first U.S. trip: 7 athletes in 7 cities in 14 days. Director of Photography, Don Shapiro, an old friend with whom I'd worked before on many WIDE WORLD OF SPORTS shows, brought his Arriflex BL camera for crystal-sync sound shooting, and we used a variety of lenses on that ranging from the 5.7 to the 9.5-95, 12-120, 12-240, and 300mm. Zoom lenses, we thought, were preferable for quick framing to sets of prime lenses, since the small added sharpness of a fixed-focal-length lens would be overcome by the loss of resolution inherent in putting all of this material on the air: transfer to high-band color 625/PAL videotape in Munich, satellite relay transmission from Munich, conversion to 525/NTSC, and network feed from ABC Master Control in New York.

Two days (really much less, if you consider travel time) per person imposed terrible premiums on using the time available profitably. I'd walk in, having talked with someone only by phone before, sit down and ask them to tell me things they ordinarily wouldn't tell their closest friends. When to be direct and when to be director—those were the questions. Incredibly, the results were often far beyond my hopes.

Sometimes it was easy, and sometimes it was something less. For instance, try to convince a pretty young girl swimmer who knows about TV directors only through what she's seen of our TV series stereotypes that the dream-like sequence you've planned to open her segment can only be shot with her in bed in a shorty nightgown reaching sleepily for a buzzing alarm clock. Or try to convince Mark Spitz (who subsequently won 7 gold medals in Munich) to swim laps with a Bell & Howell Filmo in a plexiglass underwater housing tightly gaffer-taped to his back. And those were the easy times. In both cases we came away with exciting footage.

With almost every athlete some sort



Olympic swimming champion Mark Spitz, winner of an unprecedented seven Gold Medals at Munich, obligingly swims his famous "butterfly" with a Bell & Howell Filmo in a plexiglass underwater housing tightly gaffer-taped to his back. On film, the shot is a stunning "trip" in itself.

of interior lighting set-up became necessary. Don Shapiro chose 1000-watt quartz units for their lightness and flexibility and supplemented these with a couple small 1000-watt softlites and a mini-spot (inky) for hair kicks. We tried to avoid complicated walking-around situations in favor of fairly stationary small area illuminations. In most cases Don could light evenly to about an F/4.5 for Kodak 7242. Don, and later on our second tour, Director of Photog-

raphy Alan Levi, found that lighting time per set-up averaged something like 20-30 minutes. And in the already full life of an anxious young Olympic hopeful that's a lot of time, particularly if he or she is on his or her way to practice or a date.

Equipment totalled about 30 cases which with our personal luggage just barely fit a large station wagon and a regular sedan. In spite of booking and
Continued on Page 1323

It took a bit of doing to convince a pretty young girl swimmer, who knows about TV directors only through what she's seen of their television stereotypes, that the dream-like sequence planned to open her segment could only be shot with her in bed in a shorty nightgown, reaching sleepily for a buzzing alarm clock.



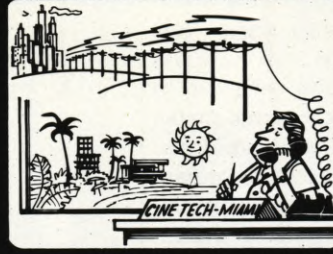
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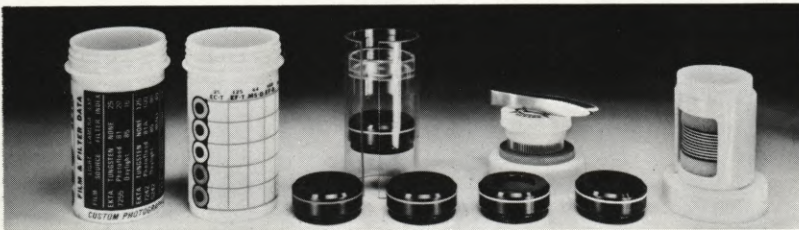
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JOHN SCHLESINGER

Continued from Page 1279

you find that this helped prepare you for the Olympics filming?

SCHLESINGER: I've done many documentaries for TV, but I haven't done any recently. It's kind of strange to get back to it after 10 years. Making documentaries is fascinating, because documentaries talk, they make observations. As a result, I think I know what I want to get out of any given situation. But the problem of not being there with the cameramen makes it impossible to totally get that, so, in essence, what you are doing is hoping for the best, really.

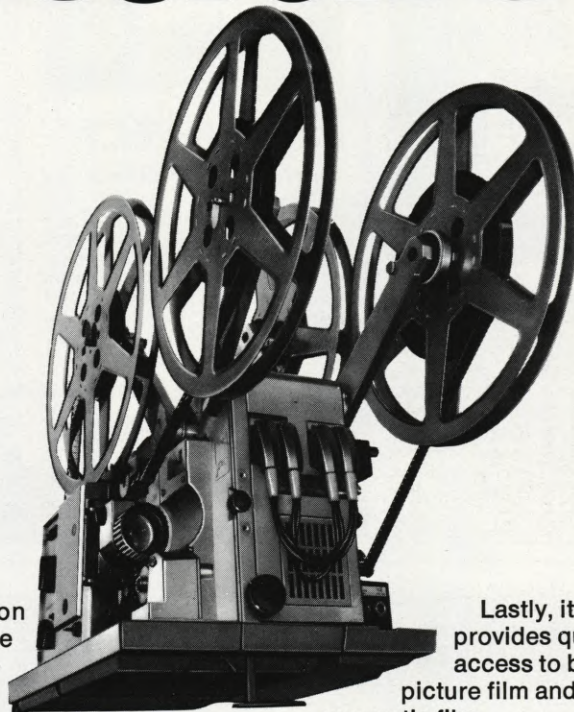
QUESTION: I understand that in addition to your Marathon footage, you also have footage relating to the tragedy of the Israeli athletes and the Closing Ceremonies. Do you feel that these can be integrated with your filming of the Marathon?

SCHLESINGER: We do have such footage and, since ours is to be the last segment in the overall film, we may very well use it. What is important is not to lose sight of the idea of individual effort—which is what the Olympic Games should be about. We may use the footage of the closing Ceremony and cross-cut to establish a memory of what that stadium had, in a sense, gone through in the preceding two weeks—the turbulent beginning, the medal-giving and the memorial service. Obviously, we've got to be very careful how we handle the Israeli incident, so that it's meaningful, in a sense, for all time. It's impossible to look back at the 1972 Olympics without realizing its political implications—just as it is impossible to look at the 1936 Berlin Olympics film without realizing the political implications of that.

QUESTION: I understand that your camera crews shot more than 90,000 feet of film, which has to be cut down to less than 1,400 feet. Do you visualize a fast cutting pace for the finished segment?

SCHLESINGER: Fairly, but with areas of slowness. One of the things that Ron Hill says—and I'm sure it's true—is that if you're a runner, after a certain number of miles you start to lose track of time and place. The whole thing becomes a kind of kinetic experience and you just keep on going. Therefore, we have to try to find a visual way of interpreting that. We hope we'll manage it.

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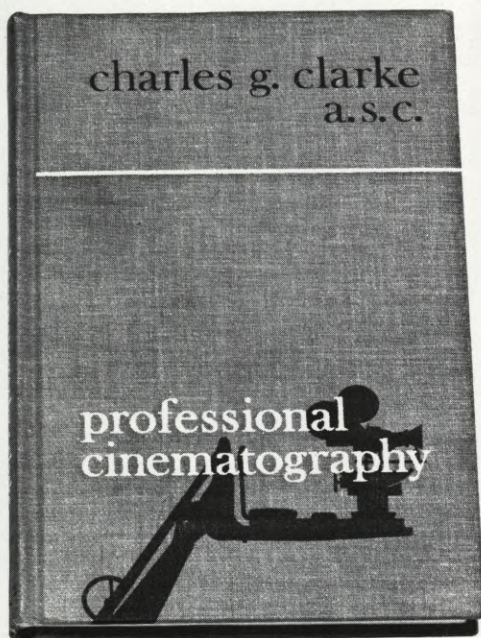
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ABOUT THE AUTHOR: Charles G. Clarke, ASC, a top Director of Photography at 20th Century-Fox for many years, and an ASC member, taught Advanced Cinematography at the University of California at Los Angeles, where he recognized a need for practical professional guidance for students striving to be the industry's future Directors of Photography. It is this need which has given rise to his publication of a book on the subject and subsequently the latest revised edition of Professional Cinematography. The first edition of this valuable book has become required reading at many universities and schools offering courses in cinematography.

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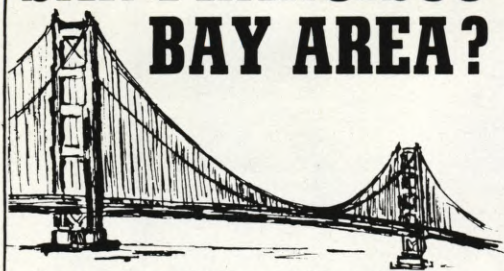
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MILOS FORMAN

Continued from Page 1264

little different from what we are used to seeing on TV. That's why I'm not going in for high camera positions. I'm trying to be "on the field", while always maintaining the normal height of the human eye-level. I'm using long lenses which will look at the athletes with viewpoints that the spectators in the stands will never get of them.

QUESTION: Don't you feel that in this sort of subject the camera assumes greater importance than it would ordinarily—let's say, in a straight feature?

FORMAN: Absolutely! I agree with that completely. In a feature, if you have a very strong story that is well-acted, the camerawork can be lousy and it doesn't matter. But in this kind of film you don't have that, so you rely on the beauty and perfection of the image much more so than normally. Also, in this kind of filming, you rely heavily on the technical perfection of machines, because if your camera jams while the event is going on, you will never have a chance to repeat it. So you really are relying on the quality of technical equipment much more than you would have to in the usual, normal filming.

QUESTION: Are you using multiple cameras very much?

FORMAN: Yes, but not to protect myself. If I want, let's say, to cover three runners in a lap, I have to have three cameras at each corner of the track. This, for example, adds up to 12 cameras. If I wanted to follow the athletes after the race, in order to capture the after-race agony, I might start out following them with 600mm lenses—but as they got closer and beyond the focus range of the 600mm lenses, I would need another set of cameras to pick them up. Then there are other nice little things which I should like to have, like covering the start of the race from several angles, so that I have a choice in editing. It's a very demanding job for the camera teams.

QUESTION: In regard to your head cameraman, Jörgen Persson—had you ever worked with him before, and how did you happen to select him to work with you?

FORMAN: No, I had never worked with him before—I had never even met him before—but I had seen a feature he photographed and liked what I saw. My selection of him as cameraman goes

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back to what I said before about a result that looked as if it had been staged—with everything well-lighted, well-organized. Everything we've filmed has been done this way. I want to avoid the documentary character of photography. I'm consciously going after a certain type of lush-looking photography—a soft, melancholic-looking type of photography. This cameraman has been giving me that result.

QUESTION: Do you have any preconceived style of editing in mind and do you foresee any particular problems in the cutting room?

FORMAN: I don't foresee any specific or major problems in editing, other than the time element. The editing really will be very elaborate, because it will be like a patchwork. Also, I will have to try more variations. It won't be like working with a script that you've followed, where already you have most of your editing in mind before you start shooting. So the only unusual thing, perhaps, will be the abnormally short time I will have in which to deliver the finished film.

QUESTION: How do you feel about working with this international group of film technicians, all of these people from so many different countries?

FORMAN: We are all together here, but we are each working so individually that we don't interfere with each other. However, what I appreciate enormously is the very nice friendly spirit all around.

CINEMA WORKSHOP

Continued from Page 1226

somewhat isolated from vibrations. Where this is not feasible, the trunk should be completely filled with other gear or even empty cardboard boxes to restrict the movement of the camera case. Keeping the camera case inside the car on a seat is a good idea but even here precautions should be employed to keep it from sliding around.

The choice of a shipping case and the method of packing gear should not be under emphasized. One of the largest professional camera corporations reports that as many as two out of ten cameras received for overhaul or repair are damaged in shipment due to improper or inadequate packing methods employed by the customer. "C.R.U.S.H." is obviously succeeding with their evil plans. Don't become their next victim. Choose a good case, pack your equipment well and pray. With a little luck your equipment may arrive in one piece. ■

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FILMING THE XX OLYMPIAD

Continued from Page 1257

of the choicest camera positions for these events. It's obvious that these are scenes they really need, so I resolve to give them the best possible footage—even though I'm in some very fast company that includes many of the world's top sports cameramen.

The Bombshell Bursts

As the huge filming team prepares to shoot the Opening Ceremonies that are to take place the following afternoon, there is controlled chaos. Wolper, Margulies and their lieutenants, however, move through it all with unruffled calm and unflinching good humor. I get a chance to see how really cool they are when the first resounding crisis takes place a few minutes later. The following Telegram is received from Franco Zeffirelli, who has been in Rome preparing to shoot his segment on the history of the Olympic Torch:

The idea I had in mind when I accepted to participate in your film on Olympic Games 1972 was to celebrate through the symbol of the torch the universal brotherhood and independence of men above the divisions of political groups and difference of races.

In the spirit of the original Greek games when in periods of war all fights and enemies were suspended and athletes of opposite armies gathered peacefully together to take part in the games. Now with yesterday's decision at the Munich Committee I feel that the spirit of the Olympic Games has been drastic-

Photographers Pit in Olympic Stadium bristles with a forest of extreme telephoto lenses in preparation for filming Men's 100-meter dash.



WOLPER PICTURES PRODUCTION CREW—Continued from Page 1257

18.	—	RON COLLINS
		HORACE B. HOUGH
19.	—	TONY COGGANS
		MIKE BREWSTER
20.	—	JAMES STILLWELL
		MILAN MASEK
21.	—	MIKE MATTHEWS
22.	—	ADI GURTNER
		KURT WEISER
23.	—	EDUARD WINDHAGER
		DIETER HAILER
24.	—	HERBERT RADITSCHNIG
		WOLFGANG EULAU
25.	—	JURGEN GORTER
		REINER TEUMER
26.	—	TIMO HOROSCHENKOFF
		NORBERT FRIEDLANDER
27.	—	HELMUT AMMON
		KARL SCHMITT
28.	—	DIETER GAEBLER
		STEFAN FRICKE
29.	—	ATZE GLANERT
		KARL KASES
30.	INDUSTRIAL	DIETER LIPHARDT
		VOLKER RODDE
31.	—	VINCENZ SANDNER
		HAL CLAY
32.	—	ALEX BARBEY
		PETER HURLIMANN
33.	—	GORDON MEAGHER
		GEORG KLEINORT
34.	—	HERB LIGHTMAN
35.	—	MICHAEL SAMUELSON
36.	—	CHRISTOPHER PECHIN

8. SOUND DEPARTMENT

TEAM NO.

41.	—	ROY CHARMAN
42.	—	RENE BORISEWITZ
43.	—	KLAUS ECKELT
		HERBERT MAIER
44.	—	
45.	—	JOSEF LISTL
		STEFAN SCHIEDER
46.	—	COLIN CHARLES

9. ELECTRICAL AND GRIP

Gaffer	HERBIE FISCHER
Dolly Driver	FREDDY LEITENSTORFER
Grip	GERHARD SKOCIC

10. EDITING DEPARTMENT

Editing Department
Co-Ordinator: KAROLA STORR

Assistant Editors/Splicers:

Name and Department

PETRA VON OELFFEN (Lelouch)
NORBERT HERZNER (Ozerov)
MARION BUD-MONHEIM (Sembene)
AVNI MOSHE (Schlesinger)
INGEBORG KUHNERT (Pfleghar)
JOHANN HOBINGER (Penn)
MARGIT QUABUS (Ichikawa)
PETRA SCHWARZE (Grasshoff)
BIRGIT PRILLER (Zetterling)
GERHARD REGENSPURSKY (Forman)
INGEBORG EWALD (16mm Documentary)
GERDI LUDWIG (16mm Documentary)

Sound Editor:

FRANK SCHREINER

11. LABORATORY/KOPIERWERK

Head of Bavaria Lab:
ADALBERT WEINZIERL
Liaison with Bavaria Lab:
CHRISTIANE MANN

12. PROJECTIONISTS

HANS HERMINGHAUS
PETER HUBER

13. PRODUCTION DISPATCHERS

In Charge: WINFRIED BAUER
MATHIAS KUHNEL
TATIANA ARNOLD
OLIVER HENGST
STEFAN JEDELE
DIETER RENDEL
MANFRED BLANK
MICHAEL MARR
WILLIAM TRICHTER
MARKUS JEDELE



(LEFT) Famed Japanese director Kon Ichikawa, who created the beautiful "TOKYO OLYMPIAD" film of the 1964 Olympics, watches camera rehearsal for shooting of Men's 100-meter dash, an event lasting just over 10 seconds, but employing 35 camera crews. (CENTER) Plenty of ambient daylight inside Sports Hall aided in filming of gymnastics events. (RIGHT) Affable producer Stan Margulies takes a breather alongside modern metal sculpture inside Olympic Village.

ally and perhaps irreversibly betrayed. Though I personally despise and abhor the methods and the philosophy of the present political government of Rhodesia and sincerely sympathise with the cause of the African people. I must consider unacceptable that the Olympic Games become a platform for political protests.

It is sad to be forced to realize that what Hitler could not achieve in Berlin in 1936 has now been forced upon the Munich Games of 1972. Therefore, much to my regret, I must withdraw my humble participation in the film that you are producing.

Though this is staggering news, Wolper and Margulies accept it with extraordinary calm. They simply call a press conference, read the telegram aloud and

inform the assembled journalists that they will try to acquire a suitable replacement for Zeffirelli.

With such encouragement, the morale of the filming unit picks up again and they continue to prepare for the filming of the Opening Ceremonies.

No 85 Filter—And Why Not?

Michael Samuelson calls me into the projection room to view a test that has been made. On the screen I see footage of sports practice sessions, very similar to the scenes that will be photographed during the actual Games. It appears perfectly normal, with well-saturated colors and normal color tones. He then tells me that all of these exterior scenes have been photographed without the

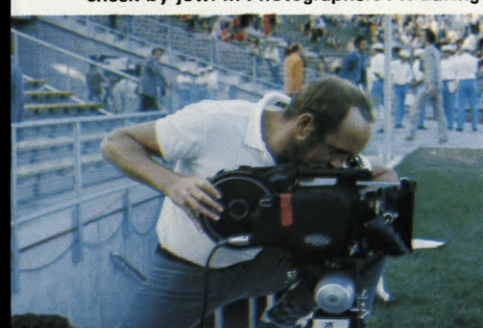


Continued on Page 1300

(ABOVE RIGHT) With trusty Arriflex at the ready, *American Cinematographer* Editor Herb Lightman prepares to film 100-meter event. Pressed into service as cameraman, he also photographed Marathon for John Schlesinger. (BELOW LEFT) Russian director Yuri Ozerov, with Igor Slabnevitch behind Mitchell camera, studies the action. In foreground with Arriflex is Christopher Pechin, one of three American cameramen on the crew. (CENTER) Setting up to film gymnastics event. (RIGHT) Shooting from high vantage point in the Olympic Stadium.



(LEFT) Cameraman mounts new Arriflex 35BL camera on high-hat at edge of Photographers Pit. Specially briefed cameramen were officially assigned to operate the five 35BL's used in filming the Games, but other cameramen could not resist trying the unique new camera. (CENTER) Czech director Milos Forman indulges in a bit of horseplay with Senegalese director Ousmane Sembene. (RIGHT) Cameramen lined up cheek-by-jowl in Photographers Pit during 100-meter dash camera rehearsal.



VARIED, EXCITING PROGRAM TO BE OFFERED AT THE SECOND LOS ANGELES INTERNATIONAL FILM EXPOSITION

The second time around, Filmex is shaping up to a sparkling film parade that promises "something for everybody"—from movie buffs to serious students of the international cinema

1971 marked the long-awaited debut of the First Los Angeles International Film Exposition. Creating a major annual film event in the motion picture capital of the world has been a challenging undertaking. Since the world is replete with examples of how not to put on a film festival, the Los Angeles event had to be planned with imagination and dignity, and with justifiable pride in the best achievements of those who have built an industry and created an art form. Therefore, Filmex was established not as a festival, a competition or a trade fair, but as a cultural forum—a unique and dynamic celebration of all aspects of the art of film, past and present, that are synonymous with creativity and quality.

Filmex was launched in November of 1971 with an opening night presentation of *THE LAST PICTURE SHOW* in the grand tradition of the old-style Hollywood premieres. National network television coverage and an enthusiastic reception for the first Exposition on the air and in print announced to the world that something very special had begun here.

The 1972 Exposition opens on November 9th at Grauman's Chinese Theater with the West Coast premiere of the critically acclaimed British film,

YOUNG WINSTON, followed by a Gala Opening Night Party. This year's eleven-day event will spotlight the creative role of the screen writer in motion picture production—something no film festival has ever attempted. Distinguished screen writers from around the world will be brought to Los Angeles by Filmex to participate in an International Screen Writers Conference to be held in conjunction with the Exposition film presentations. In keeping with other precedents set in 1971, Filmex will again offer a film marathon, an animation program, student and underground films, documentaries, and silent films shown with both live orchestral and organ accompaniment to recreate authentic conditions under which the films were originally seen.

Three of the films to be shown at the Second Annual Los Angeles International Film Exposition were recent award winners at the 1972 Cannes Film Festival: Susannah York received the Best Actress award for her performance in *IMAGES*, written and directed by Robert Altman; Jean Yanne won Best Actor for his role as a highly temperamental filmmaker in *WE WON'T GROW OLD TOGETHER (NOUS NE VIEILLIRONS PAS ENSEMBLE)* by French director Maurice Pialat; and Andrei Tarkovsky's

SOLARIS, the Russian science-fiction film, won the Jury Prize.

The latest work of the respected Japanese director Hiroshi Teshigahara will be shown. *SUMMER SOLDIERS* reveals the problems of a GI deserter in Japan and was scripted by American John Nathan.

Three important first features will have their American premieres: Danish film critic Christian Braad Thomsen's *DEAR IRENE*, the most interesting film in the Danish "new wave," a recent entry at the Venice Film Festival; *THE HARDER THEY COME*, the first film made in Jamaica by Jamaicans, featuring British rhythm and blues star Jimmy Cliff, written and directed by Perry Henzell; and *A TEAR IN THE OCEAN (UNE LARME DANS L'OCEAN)*, written and directed by Henri Glaeser.

Two major French features, Luis Bunuel's *LE CHARME DISCRET DE LA BOURGEOISIE* and Eric Rohmer's *L'AMOUR, L'APRES-MIDI* have been confirmed. Feature films from Canada, Brazil, Italy, Germany, Czechoslovakia and Israel will also be screened.

There will be four Midnight Shows; *SAVAGES*, directed by James Ivory; *GREAGER'S PALACE* by Robert Downey; *HEROSTRATUS* by Don Levy, a professor in the Cal-Arts Film

(LEFT) Bernard Verley (Frederic) and Zonzon (Chloe) in a film by Eric Rohmer, "CHLOE IN THE AFTERNOON", with Francoise Verley, one of several French features to be presented at Filmex. (RIGHT) In one of the British entries, "GUMSHOE", Albert Finney (Eddie Ginley) interrupts the crooks' getaway when he manages to stop their car.



Department, and HAIL by Fred Levinson.

A special retrospective series of nine films will be shown, one each morning at 11:00, and each of these programs is FREE to the public. These screenings are presented as a Tribute to the International Cinema, each film representing a major film-producing country: JOUR DE FETE (France), PYGMALIAN (England), MOTHER JOAN OF THE ANGELS (Poland), SHOESHINE (Italy), TORMENT (Ingmar Bergman's first film from Sweden), CHILDHOOD OF MAXIM GORKY (USSR), SIG-FRIED (Germany), KWAIDAN (Japan), and DAY OF WRATH (Denmark).

Three French films, including one American premiere (LA VALLEE), were chosen. The last of Eric Rohmer's six moral tales CHLOE IN THE AFTERNOON (L'AMOUR L'APRES MIDI) reveals itself to be a worthy successor to MY NIGHT AT MAUD'S and CLAIRE'S KNEE.

Jean-Luc Godard and his partner Jean-Pierre Gorin have written and directed a political love story TOUT VA BIEN, starring Jane Fonda and Yves Montand. LA VALLEE, a beautiful film about an expedition of young people in New Guinea, shows the promise director Barbet Schroeder revealed in his first feature MORE. His new film stars Michael Gothard, Jean-Pierre Kalfon, and Bulle Ogier with a brief but haunting score by Pink Floyd.

Also to be shown is Paul Almond's third film JOURNEY, from Canada, starring Genevieve Bujold and John Vernon in an allegorical study of a girl's struggle to find herself. Belgium is represented by the American premiere of Andre Delvaux' RENDEZVOUS AT BRAY, starring Anna Karina, Bulle Ogier and Mathieu Carriere.

An English film has been added, GUMSHOE, directed by Stephen Frears

and written by Neville Smith. The thriller stars Albert Finney, Billie Whitelaw, Frank Finlay and Janice Rule.

The first weekend, November 10-12, will be devoted to the International Screenwriter's Conference, presented in association with the Writers Guild of America West. Michael Blankfort will be moderator, and Carl Foreman will be guest speaker. Each day at 11:00 there will be a paper and discussion, and each afternoon at 2:00 a film will be shown, with panel discussion afterwards. Screenwriters attending will be: Sergio Amidei and Tullio Pinnelli from Italy; Jean-Claude Brialy, Eric Rohmer, and Jean-Claude Carriere from France; Paddy Chayefsky and Francis Ford Coppola from the U.S.; Andrei Tarkovsky from Russia; Satyajit Ray from India; and Ivay Passer from Czechoslovakia. In addition, prominent writers are expected from Japan, Canada, Poland and Hungary.

A 24-hour retrospective marathon of films written or directed by Preston Sturges will begin Sunday, November 12 at midnight. Fourteen of his films will be screened.

Walt Disney's fully animated feature film SLEEPING BEAUTY will be presented as a special children's program on Saturday, November 18, in association with the California Children's Film Center.

A special program on women and women as filmmakers has been prepared, which will include ANGELE, a feature-length film by Yolande De Luart, JUDY CHICAGO AND THE CALIFORNIA GIRLS by Judith Dankoff, and a panel discussion with several prominent women in the arts.

Three separate programs of short subjects, each representing filmmakers' current interests, are planned: The Art of Animation, Films from the Underground, and American Student Film-

making. A special in-person tribute to Myrna Loy is scheduled for the afternoon of Tuesday, November 14. This program will include clips from most of her major films, a complete showing of TOO HOT TO HANDLE, co-starring Clark Gable and Miss Loy.

The previously announced British film YOUNG WINSTON will open the exposition. A total of 40 separate programs will be presented at Filmex, a non-competitive event accredited by the International Federation of Film Producers Associations. ■



The Churchills—Robert Shaw as Lord Randolph, Simon Ward as teenage Winston and Anne Bancroft as Lady Randolph Churchill in a scene from the prestigious Columbia Pictures presentation, "YOUNG WINSTON", which will open the Second Los Angeles International Film Exposition.

(LEFT) In Hiroshi Teshigahara's film, "SUMMER SOLDIERS", Reiko (Lee Reisen) bathes an American soldier (Keith Sykes), who has deserted from the Army and whom she is hiding in her Tokyo apartment. (RIGHT) Teshigahara filming a scene from "SUMMER SOLDIERS". The first weekend of Filmex (Nov. 10-12) will be devoted to the International Screenwriters Conference.





(LEFT) The new Panaflex 35mm Silent Reflex Camera with 250-foot magazine top-mounted. (CENTER) Camera with 250-foot magazine mounted on the back. (RIGHT) 1000-foot displacement magazine on top, with extension eyepiece. The camera's incredible versatility makes it readily applicable to a wide range of 35mm filming situations.



(LEFT) Panaflex camera with 1000-foot double-chamber magazine on top—extension eyepiece. (CENTER) 1000-foot double-chamber magazine mounted on the back. (RIGHT) Bright electronic digital readout for footage and tachometer. Red and green lights indicate battery condition and viewfinder displays red light if camera is not operating at exactly 24 frames per second.

THE PANAFLEX SILENT REFLEX CAMERA

A new, very compact, highly-sophisticated studio camera that converts to the hand-held mode in less than sixty seconds makes its stunning debut

For many years cameramen have dreamed wistfully of a 35mm professional camera capable of being "all things to all people"—a highly sophisticated studio camera that could be instantly dismantled from the tripod head and shifted to the shoulder as a silent, extremely portable, hand-holdable camera. The more practical types in the ranks of the cinematographers have shaken their heads and dubbed this a utopian dream, maintaining that a studio camera and a hand-held camera are two completely different animals—and never the twain could possibly meet.

Now, with the introduction of its sleek new Panaflex 35mm camera, Panavision, Inc. would seem to have proved them wrong. Unveiled within the past two months at a series of select demon-

strations for cinematographers and technicians in Hollywood, New York and London, the new camera has elicited a rash of wildly enthusiastic comment. The unveilings were presided over personally by Panavision President Robert E. Gottschalk, who carried them off with considerable showmanship and wit, not hesitating to call his new baby "The world's most advanced motion picture camera." So far, this bold statement seems not to have been successfully challenged. To put it simply, the new Panaflex is a "beauty" and, if it does everything in actual production which its designers confidently promise it will do, it may very well prove to be the most important advancement in studio camera design since the original Mitchell—with a hand-holdable mode thrown

in as a very fat dividend.

In speaking of the new Panaflex, Gottschalk says: "The Panaflex is Panavision's proudest achievement. It has been in design for more than four years and discreetly field tested for a year. Besides hundreds of thousands of dollars in engineering and development, Panavision has utilized the very newest of space age techniques and materials to achieve this truly state-of-the-art camera. Its conversion to a complete sound stage camera is accomplished in less than 60 seconds. By virtue of its incredible versatility and light weight it is surely going to change the way motion pictures are photographed in future. All of us at Panavision are intensely proud to have conceived, designed and produced what is certainly the world's most

advanced motion picture camera."

The Panaflex camera is an entirely new design concept which owes nothing to any previous designs other than that it retains the standard Panavision lens mounting, thus maintaining complete interchangeability of lenses between all Panavision cameras.

Undoubtedly the single most important fact about the Panaflex is that it is hand-holdable and studio-quiet. In its hand-hold mode, with a 250' (80 meter) magazine it weighs under 25 lbs. (11½ Kilos) and has a noise level of no more than 27 ± 1 db.

More versatility, more cameramen's requests, more new technology have gone into the Panaflex than into any other motion picture camera, according to Gottschalk.

Indeed versatility has been the basis of all the thinking behind the entire concept.

The film magazines (1000', 500' and 250') for instance, may all be fitted either on the top or at the rear of the camera. All require no separate blimping, all are displacement type to reduce their size (there is a double compart-



SOME OF THE MANY MODES OF THE PANAFLEX 35MM SILENT REFLEX CAMERA

ment 1000' model for those who prefer this configuration); all have their own torque, take-up motor; and all have footage indicators.

No blimping is necessary, not even over the lenses, and, if anything, the camera is quieter with zoom lenses than with those of fixed-focal-length—quite the reverse of normal. The lenses may be focused either by rotating the actual lens barrel, or by attaching a small right-angle focusing knob, or by means of a large knob with focus discs which is part of an optional studio base that incorporates a parallax-compensated

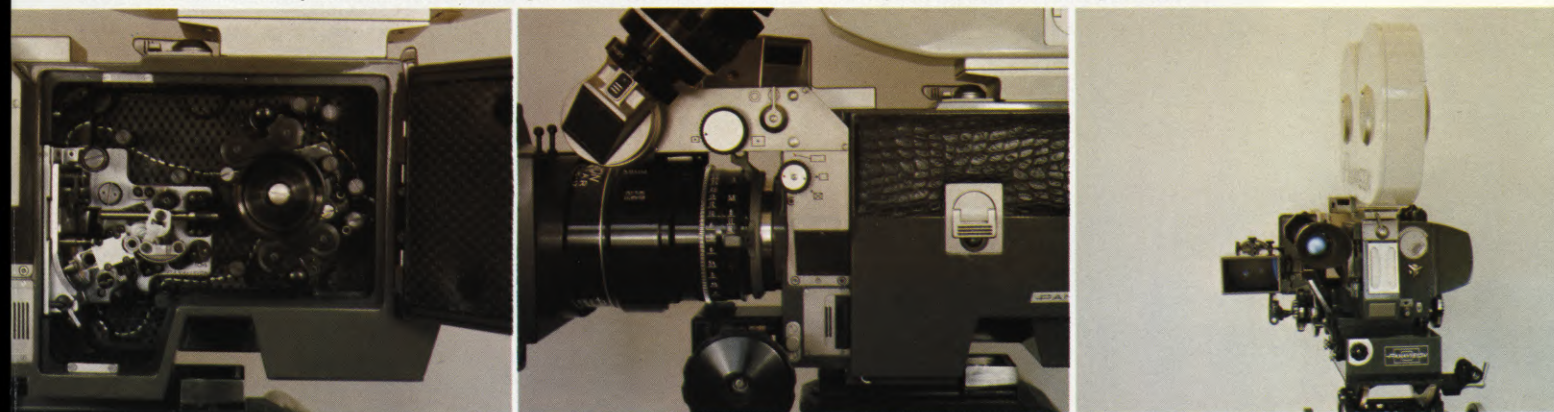
side viewfinder, or from the rear (with the studio base) or by means of a remote control cable.

Fully open, the 200° shutter gives added exposure and reduces strobing. It may be adjusted "in-shot" to reduce exposure—a most important facility for the type of shooting for which this camera is envisaged.

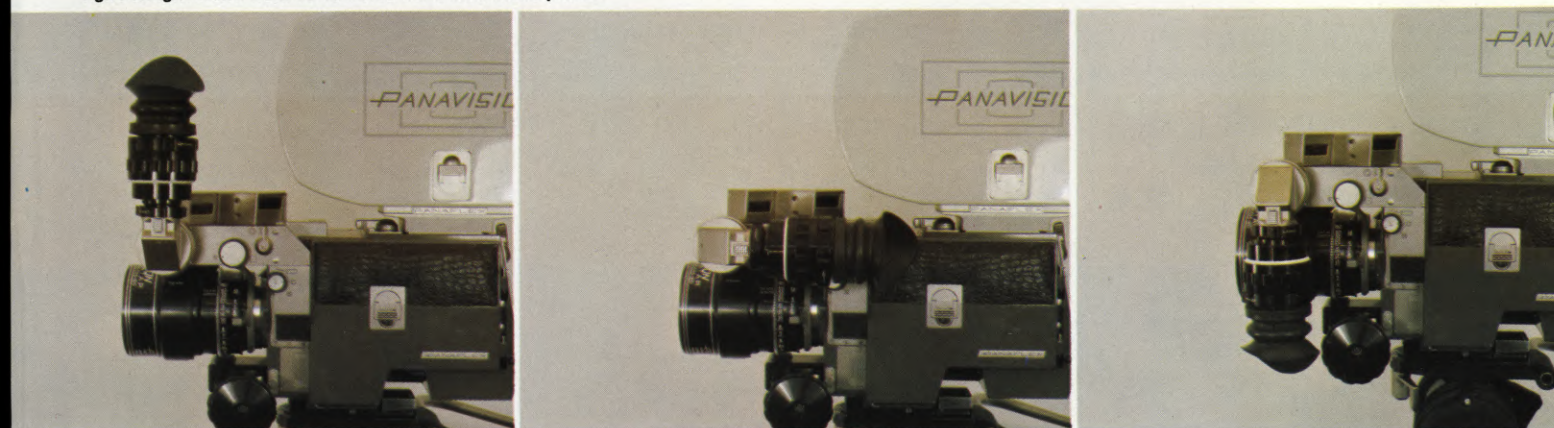
The register-pin movement ensures rock-steady pictures and the adjustable pitch ensures optimum camera quietness.

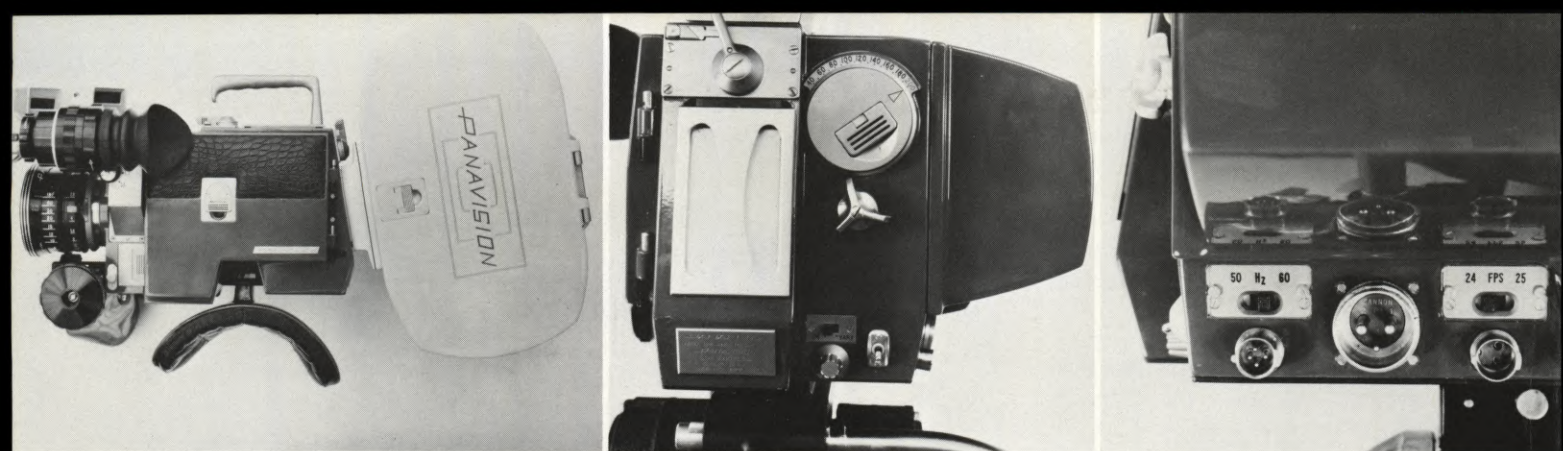
The crystal-controlled motor incorporates infinite speed variability from 6

(LEFT) All-new double-pin, double-claw silent movement with separate pitch and strobe adjustment: High-speed pulldown allowing for 200° shutter. Behind-the-lens filter door is shown on lower left side. (CENTER) Zoom magnification knob and two viewfinder filter selector lever. Knob on bottom is deanamorphoser and viewfinder light valve. (RIGHT) Rear view, showing external viewfinder light valve.



The Panaflex eyepiece swivels 360° with image always intact. (LEFT) Camera shown with eyepiece pointed straight up—a valuable feature for making low-angle shots. (CENTER) Eyepiece in normal, side-viewing position. (RIGHT) Eyepiece pointing straight down. A special built-in mechanism insures that the camera will always stop with the shutter open. There are three separate types of matte boxes available, ranging from light-weight hand-held to full-size for studio base plate.





(LEFT) The new Panaflex camera in its hand-held mode. Special articulated padded shoulder-rest provides comfortable base for hand-holding and conforms readily to body movement. (CENTER) Rear view, showing variable shutter control, film inching knob, switch for variable speed (6-32 fps), knob for changing speed and main power switch. (RIGHT) Connectors on side of camera (left to right) accommodate: sync-pulse cable, power (24-volt) cable, and zoom control power plug.

to 32 fps, with crystal lock on 24 or 25 fps and, by changing to an optional movement and circuit board, high-speed capability up to 100 fps.

If required, either a 50 or 60 Hz pulse may be taken from the camera.

Camera speed and footage exposed are displayed on easily read electronic light-emitting diode digital displays which are so placed that they may be seen simultaneously by the camera operator, the assistant and the continuity girl.

There is provision for a behind-the-lens filter, far enough away from the film plane to be safe.

A short viewfinder eyepiece may be fitted when the camera is to be hand-held (with the eyepiece on the same

plane as the film to ensure perfect "about the shoulder" balance) or changed for an extended viewfinder to bring the eyepiece level with the back of the camera for use when the camera is on a tripod—a particularly useful feature when a geared head is used.

The viewfinder system incorporates a zoom magnifier for pin-sharp focusing, a built-in de-anamorphoser, two selectable viewing filters, and is rotatable through 360° while still retaining an erect image.

The top half of the camera door is padded to present a soft surface to the camera operator's face and a textured material used to ensure that it never becomes sticky—even in hot climates. Similar material is used for the soft shoulder-rest used when hand-holding.

The camera takes any Panavision lens, whether anamorphic or spherical, regular or super-speed, short or long focal-length. Alternative sunshades and matte boxes are supplied, compact for hand-holding, larger (and capable of holding a more comprehensive array of filters) in the studio mode.

Four prototype Panaflex cameras have been made and demonstrated. Other than for continued field trials, none of these cameras are destined for actual production work. All will be retained in the Panavision plant for further development of advanced ideas which will be retro-introduced into the production models which are expected to begin to become available towards the end of this year. ■

TECHNICAL CHARACTERISTICS OF THE PANAFLEX CAMERA

MOVEMENT

DUAL PILOT-PIN REGISTRATION. DOUBLE FORK PULL-DOWN CLAWS SIMULTANEOUSLY ENGAGE TWO PERFORATIONS. APERTURE PLATE IS REMOVABLE AND CONTAINS INTEGRAL MATTE SLOT:

FULL APERTURE: .980" x .735"

ACADEMY APERTURE: .868" x .631"

PANAVISION APERTURE: .868" x .735"

ENTIRE MOVEMENT MAY BE QUICKLY REMOVED FROM CAMERA FOR CLEANING AND MAINTENANCE. PROPER ASSEMBLY ASSURED BY SPECIAL COUPLING.

SHUTTER

200° VARIABLE TO 40° WITH ROTATING MIRROR. CALIBRATED IN 10° SEGMENTS, ADJUSTABLE MANUALLY, FORWARD OR REVERSE. EXPOSURE IS 1/43rd OF A SECOND AT 24 FPS WITH THE SHUTTER SET AT 200°.

FOCUSING/VIEWING

REFLEX VIEWFINDER PRODUCES A BRILLIANT FULL SIZE CORRECT IMAGE. VIEWFINDER SYSTEM INCORPORATES A DE-ANAMORPHOSER AND A ZOOM MAGNIFIER WITH OVER 6 TIMES MAGNIFICATION. THE FINDER INCORPORATES AN ADJUSTABLE EYEPIECE, TWO VIEWING FILTERS, AND A LIGHT VALVE WHICH CAN BE CLOSED WHEN REFLEX VIEWFINDER SYSTEM IS NOT IN USE. VIEWFINDER MAY BE ROTATED 360° WITH IMAGE ALWAYS ERECT.

LENSES

SINGLE-LENS BAYONET MOUNT. ACCEPTS ALL PANAVISION 35mm LENSES. SPECIAL LIGHTWEIGHT MATTE-BOX AND FILTER-HOLDER COMBINED READILY, ATTACHES TO FRONT OF CAMERA. FILTER-HOLDER CARRIES TWO FILTERS, AND ROTATABLE POLA-SCREEN.

MOTORS

THE PANAFLEX MOTOR IS CRYSTAL-CONTROLLED FOR ABSOLUTE ACCURACY. THE 24 FPS AND 25 FPS POSITIONS UTILIZE SEPARATE CRYSTALS TO MAINTAIN PRECISE SPEED FOR SOUND RECORDING. IN THE VARIABLE POSITION, SPEED CAN BE VARIED FROM 6 TO 32 FPS WITH ALL SETTINGS ELECTRONICALLY STABILIZED. A MOTOR-

SLAVED SYNC-PULSE IS INCORPORATED FOR SOUND SYNCHRONIZATION AND A SWITCH ALLOWS EITHER A 60 OR 50-CYCLE PULSE. THE MOTOR IS POWERED BY A PANAVISION 24-VOLT BATTERY WHICH WILL RUN OVER 10,000 FEET OF FILM BEFORE RECHARGING IS NECESSARY.

MAGAZINES

1000' DISPLACEMENT AND DOUBLE-COMPARTMENT TYPE MAGAZINES; 500' AND 250' DISPLACEMENT TYPE MAGAZINES. ALL MAGAZINES FIT ON TOP OR BACK OF THE CAMERAS. ALL MAGAZINES HAVE BUILT-IN TORQUE MOTORS WITH NO GEAR OR BELT CONNECTION TO CAMERA.

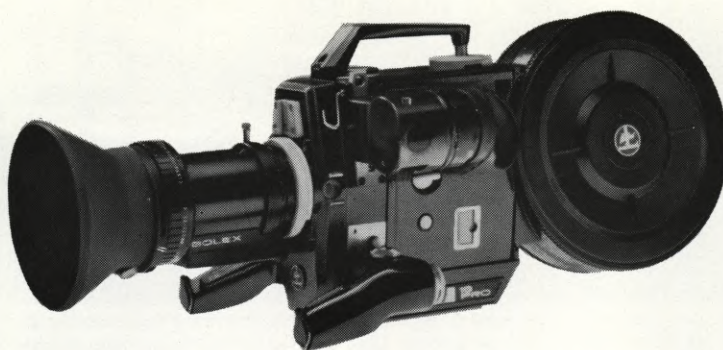
EXTERNAL VIEWFINDER

THE PANAFLEX CAN BE ATTACHED TO A SPECIAL STUDIO BASE PLATE WHICH HAS A LARGE ERECT IMAGE VIEWFINDER THAT IS KEPT FREE OF PARALLAX BY A SYSTEM OF CAMS WHICH IS INTEGRATED INTO THE FOLLOW-FOCUS MECHANISM OF THE BASE PLATE. A CUSTOM-MADE CAM IS PROVIDED FOR EACH FOCAL LENGTH LENS WHICH WILL ADJUST VIEWFINDER FROM INFINITY TO NEAR-POINT OF LENS. VIEWFINDER IS CORRECTED AUTOMATICALLY AS THE FOCUS OF THE LENS IS CHANGED BY EITHER A LARGE MANUALLY OPERATED KNOB, OR THE PANAVISION FLEXIBLE SHAFT DEVICE. THE FLEXIBLE SHAFT DEVICE CAN BE ATTACHED TO EITHER SIDE OF THE CAMERA OR AT THE REAR OF THE BASE PLATE.

SPECIAL FEATURES

A BRIGHT DIGITAL DISPLAY IS UTILIZED FOR BOTH THE CAMERA'S TACHOMETER AND FOOTAGE COUNTER. RED AND GREEN LIGHTS INDICATE BATTERY CONDITION AND VIEWFINDER DISPLAYS RED LIGHT IN THE VIEWFINDER IF CAMERA IS NOT OPERATING AT EXACTLY 24 FPS. A FILTER SLOT FOR GELATIN FILTERS IS LOCATED BEHIND THE LENS. A SMALL FOCUSING KNOB ATTACHES TO THE CAMERA AND ENGAGES ALL LENSES. THERE ARE THREE SEPARATE TYPES OF MATTE BOXES: FROM LIGHTWEIGHT HAND-HELD TO FULL-SIZE FOR STUDIO BASE PLATE. FOR HAND-HELD PHOTOGRAPHY, THERE IS A SPECIAL ARTICULATED PADDED SHOULDER-REST AND PISTOL-GRIP INCORPORATING TRIGGER. THE PANAFLEX WEIGHS UNDER 25 LBS. WITH 500' MAGAZINE.

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- Automatic slating lamp
- Single system sound model available

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- Fully automatic exposure control
- Variable speed power zooming
- Variable speed power focusing
- All controls built into handgrips
- Manual over-rides on all controls
- Remote control possible for all functions

EXPOSURE CONTROL

- Automatic, through-the-lens
- Manual over-ride
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- f-number visible in viewfinder
- Audible signal when insufficient light

LENSES

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- All of the above

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(LEFT) Boxing was one of the most popular sports with spectators and they filled the arena for every bout. (CENTER) The new Arriflex 35BL proved to be very handy for this type of shooting. Here Claude Lelouch, a confirmed Eclair addict, gives it a try. (RIGHT) Director Ichikawa and his assistants check out a Photosonics camera which will be filming at 400 frames per second during running of the Men's 100-meter event.



(LEFT) Camera crew sets up for filming of a boxing match. (CENTER) At ringside, Lelouch keeps his eye out for likely filming subjects. His segment of the Olympics film is concerned with "The Losers" and he managed to get some very striking footage on that neglected phase of the Games. A former newsreel cameraman, he is still one of the best. (RIGHT) Russian director Yuri Ozerov is a recipient of the Lenin Award for his five-part war epic, "LEBERATION".

PRODUCTION NOTES

Continued from Page 1259

film in a row under the company banner which includes "IF IT'S TUESDAY, THIS MUST BE BELGIUM", "I LOVE MY WIFE", "WILLY WONKA AND THE CHOCOLATE FACTORY", and "ONE IS A LONELY NUMBER". Prior to his joining Wolper Pictures, one of his

best-known films was "THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINES". Margulies describes the official film of the 1972 Olympiad as "a project you dream about." With an impressive collection of credentials which more than qualify him for the job, Margulies joined David Wolper on the Olympian undertaking two years ago while in Munich producing "WILLY WONKA".

Michael Samuelson, of London, has been retained as chief photographic consultant on the film. He worked in a similar capacity as production coordinator on the XIXth Olympiad in Mexico. Pia Arnold serves as production manager as she was on "WILLY WONKA" and more recently "CABARET".

The production company numbers more than 100 with more than fifty camera crews employed to catch the

(LEFT) In the Wolper Pictures headquarters high up in the Olympic Games administration building, Michael Samuelson assembles the cameramen for a briefing on equipment and procedures. (RIGHT) Very often, two or more camera crews would be filming in the same place at the same time, even though they were concentrating on different aspects of the Games. Here the Ozerov unit shoots "the starts" of events, while Micheal Pflgar (studying script in foreground) concentrates on "women in the Olympics".



exciting Olympiad spectacle.

Theatrical release of the new film is to be in early 1973. Donald Rugoff's *Cinema 5* has been set to distribute the film in the United States, with negotiations now on for distribution arrangements in other countries of the world.

THE SEQUENCES

Before each director decided upon the subject of his own particular sequence, they received detailed sketches and photographs of the areas in which they would be working, consulted with their writers and cameramen, refined their concepts and made in-person visits to Munich's Olympic City.

As producer Margulies remarked: "The difference between filming a documentary and filming a fictional work is LIFE. The documentarian can try to anticipate what may happen, and prepare for it, but he must be ever on the alert to catch the surprises which come with reality. The movie-maker dealing with fictional characters and situations can anticipate everything. These subjects represent the ideas of our famous directors. They are all subject to change, as each man observes the exciting spec-

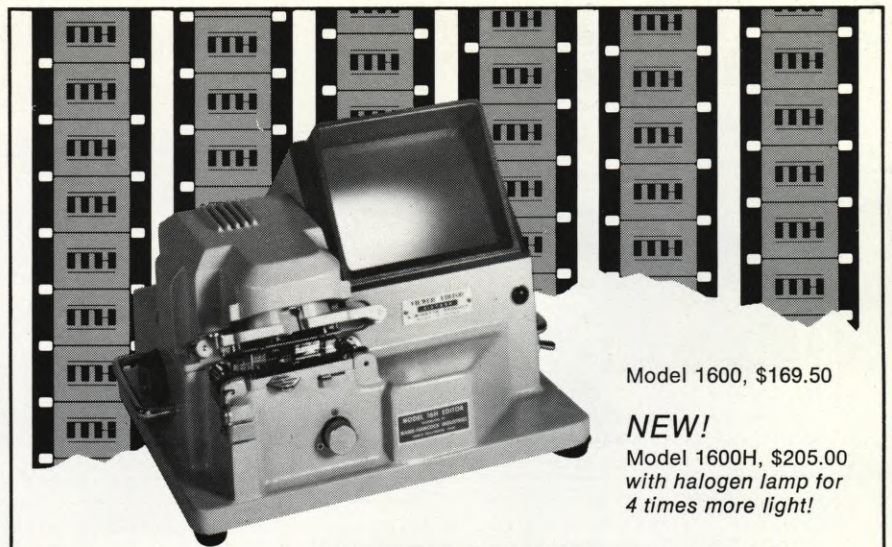
The sports hall used for weightlifting and judo was one of several lighted by Arnold & Richter using halogen discharge units developed by Dr. August Arnold.



tacle of the XXth Olympiad."

1) MILOS FORMAN—*High Jump and Decathlon*. Specific track and field events requiring skill and determination. This director looks at the High Jump as one of the most psychological moments of strain for any athlete and the 1500-meter final of the Decathlon as one of the most physical events. He will cross-cut the tense

Continued on Page 1326



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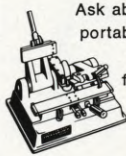
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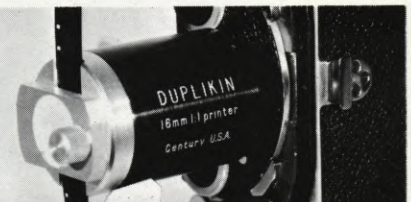
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FILMING THE XX OLYMPIAD

Continued from Page 1291

use of the customary 85 daylight correction filter. Instead a uniform color correction has been made at the Bavaria Studios laboratory, where the processing of the Olympic footage is being done. The results are so good that it has been decided to dispense with 85 filters entirely for shooting of the Olympic Games official film.

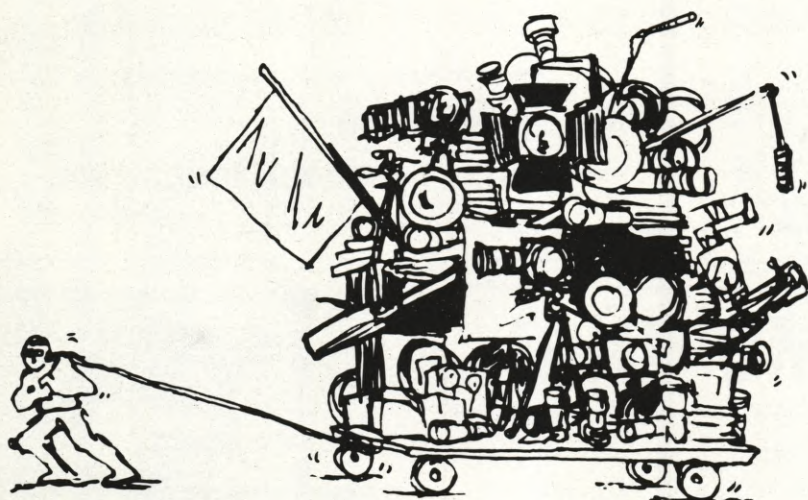
And why not? Lab analyzing and printing methods are now so good that this amount of correction is very easy to accomplish and the results look great on the screen. Of course, it calls for slightly greater precision in exposure, since grossly over-exposed or under-exposed scenes will not respond perfectly to the correction. However, if one stays within the normal range of exposure—as I'm sure our top "pro" cameramen will—there should be no problem at all.

The main advantage of omitting the 85 is, obviously, the added speed that can be gotten out of the film. This is important because several of the events will be shot very late in the day with marginal daylight. In most cases, Olympic rules prohibit the turning on of lights for those events classified as "day-time" events, so the extra fraction of a stop can prove valuable. In addition, there is one less thing that has to be put in front of the lens—or the film, as the case may be. The cameramen accept the decision with enthusiasm.

Since Wolper is not making a stock documentary of the Games, only a few of the camera crews are assigned to cover the Opening Ceremonies, but the rest of us go along just to watch the pageantry. Rune Ericson and I go to the stadium together and make our way up the outer ramp to where we can get a nice high view of the entire field. Unused to watching anything without photographing it, Rune is carrying his Arriflex "just in case". I am loaded with still cameras to take pictures for *American Cinematographer*—plus my trusty Super-8 camera, because I'm a movie man at heart.

The weather is perfect and the spectacle is really breath-taking, as the brightly-costumed teams march into the stadium and take up their positions in formation. The U.S.A. team comes in near the last and is greeted with thunderous applause and cheers from the 80,000 spectators in the stands. I am amazed at this loving demonstration and I must admit to feeling a surge of something like national pride as my country's athletes receive an ovation second only to that accorded the team of the host nation.

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Soon afterward, the Olympic runner enters the stadium bearing high the Olympic torch. He mounts the high yellow-carpeted stairway to the rim of the arena and touches his flame to ignite the giant torch that will continue to burn throughout the running of the Games. Then he stands with his arm outstretched in a salute. A few days later we are to see a really hilarious photograph of this moment in the centerspread of the German news magazine *Stern*. Spread across two facing pages, in gorgeous color, is a photograph showing the giant torch just after its flame has been ignited. Standing next to it, his arm raised in salute, is the Olympic runner. Squarely between the two a "cherry-picker" crane hangs in mid-air, its cab clumsily camouflaged with tree branches. Peering out between the foliage, their lenses pointed proudly, are two of Wolper's cameramen. It is a source of much merriment back at "Wolper Control".

Getting Down to Work

On the two nights preceding the start of the Games there had been a kind of holiday, "last fling" atmosphere among the crew, because they knew full well that once filming got underway it would mean goodbye to social life—and even sleep, in many cases—for the duration.

Using the sound stage of its studio as a make-believe ballroom, Arnold & Richter throws an elaborate party to which the Wolper crew members are invited. It is presided over by Dr. August Arnold's son, the effervescent Robert "Bobby" Arnold. The perfect host, Bobby has such a good time that he decides to do it all over again the following week. Dr. Arnold himself is on hand, chipper as ever, and it's great to see him again. Sadly missed is the late Dr. Robert Richter.

On the following night, a group of the young English cameramen—many of whom I know from previous filming confrontations—invite me to go out on the town with them. They are a wild-ass crew, rowdy and rollicking, but superb technicians all. Strictly my kind of people, and great fun to be with. If anyone still holds the illusion that Englishmen, by definition, are staid, proper and dignified, he should spend a night out with this merry lot!

Then it's down to work. The production team—140 strong—moves into action like the proverbial well-oiled machine. There is no confusion, no hysteria—simply an intense whirr of activity, as the crews form up and follow their respective directors out into the field. Within the next few days, I will meet all

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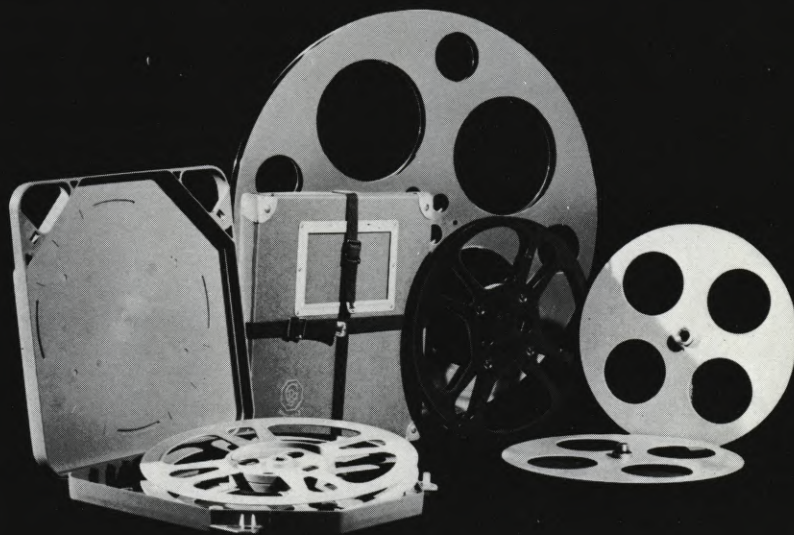
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of these directors individually, spend time with them while they are shooting in various locations, and eventually interview them for *American Cinematographer*.

While all of these men (and one lady), representing nine different nationalities, are very definite individuals, they share certain things in common. They are, first of all, top professionals and their professionalism is a quiet, confident, almost palpable force that surrounds them like an aura. Although, for most of them, this type of filming is a totally new experience, they move into it with an authority resulting from years of coming to grips with various production crises.

Secondly, they are squared away to an incredible degree. Each has done his homework in enormous depth, planning each shooting session down to the minutest detail—even though much of what is to happen still waits in the realm of the unknown. This pre-planning inspires great confidence in their crews and it shames the lesser talents of our industry who cop out with the alibi that they prefer to "wing it" in their work.

Thirdly, there is among them—uniformly—a complete lack of what is euphemously called "artistic temperament", but which is actually, more often than not, just plain *temper*. There is not one prima donna in the group. In all of the time I spend with them I am to see not one moment of anger, behind-the-camera histrionics or, God forbid, a tantrum. They are unfailingly pleasant, without exception, and they work together in a spirit of close cooperation, even though they are in friendly professional competition with one another. Some of our more volatile Hollywood "geniuses" could well take more than one lesson from this group.

The Flying Frenchman

Early on—and without at all trying—Claude Lelouch establishes himself as the charmer of the lot. Pleasant, modest and incredibly boyish in appearance, he radiates a genuine charisma that is felt by all. Apparently totally unaware of the effect he projects, he is trailed about by a crew of adoring young guys and gals who vie with one another to see who gets to sit next to him at dinner.

Shooting his own camera, Lelouch is a veritable panther in action. With radar unfurled, he moves with fluid grace and speed toward whatever is happening—and he never misses a shot.

I watch him in the boxing arena one night when a young boxer, claiming to have been fouled, rocks back and forth on his knees in the center of the ring, clutching his groin in apparent agony.

Grasping his Cameflex and with his focus-puller tagging along, Lelouch is on top of him instantly—for this is the classic “loser”, the subject of his film—and he doggedly follows the hapless creature out of the ring and on up the aisle as he staggers to his dressing room.

Each morning when Lelouch’s rushes are about to be shown, everyone who happens to be at Wolper headquarters crowds into the screening room. There inevitably unfolds a series of perfectly framed, perfectly exposed, sharply focused, imaginatively visualized scenes. His camera, as if it were part of the man, moves smoothly and constantly, exploring every dramatic facet of a situation. Without a doubt, he just has to be one of the greatest “*actualite*” cameramen of all time!

Exuding charm of a different gender is Swedish director (or is it *directress*?) Mai Zetterling, who has successfully made the transition from being in front of the camera to being behind it. I can remember her first feature, “*TORMENT*” (also Ingmar Bergman’s first feature as director) which I saw when she and I were both teenagers.

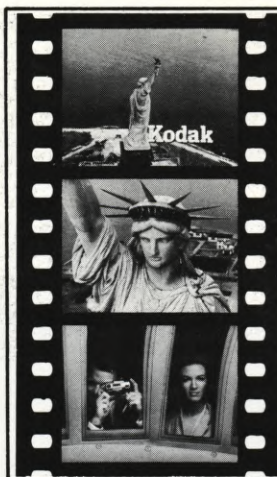
She is a petite, very feminine little creature who, nevertheless, I suspect, is put together with steel cables. She is very pleasant and is obviously a skilled film technician. Her husband, British novelist David Hughes, is an amiable fellow with a wonderfully droll sense of humor. They are a couple of dear people and I am to grow very fond of them as the days go by.

Shooting camera for Miss Zetterling is my old friend Rune Ericson, who has photographed three of her features. It seems like an incongruous subject, the one she has chosen to film, a saga of the weightlifters, but she doesn’t think there’s anything at all odd about it. “They’re very endearing,” she tells me, “. . . really quite *sweet*.” I’m not sure they’d appreciate that.

Meanwhile, I receive a call from another old friend—Horst Bergmann, Special Projects Manager for Arnold & Richter. He invites me to a “sneak preview” of the new Arriflex 16SR Silent Reflex 16mm camera, but asks me not to write anything about it until *Photokina*. All I can say at this point is that I’m very much impressed.

Ready for the 100-Meter Final

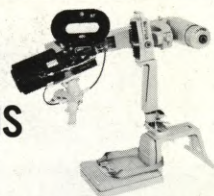
While all of the various units are busy shooting on their own films, there is a general preoccupation that peripherally absorbs all of us—namely, Kon Ichikawa’s upcoming *tour de force*, the filming of the Men’s 100-Meter Finals. This is the first of two massive shoots (the other being John Schlesinger’s *Mara-*



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thon) and it will employ all of the camera talent around, including yours truly and Michael Samuelson. "I'm shooting black-and-white with a 25mm lens at the starting line," says Michael. "I guess I can handle *that*."

The rest of us are not so sure of ourselves, because the shoot will involve 35 cameras, many of which will be shooting high-speed with 1200mm lenses. The cameramen who will be handling those super-long telephotos (pulling their own focus, if you'll pardon the expression) will be the real "stars" of this show, and an elimination contest begins to find the eight cameramen best suited to this kind of technical challenge.

A rehearsal is called in the Olympic Stadium in order for the weeding-out to take place. A group of teenage boys, clad in white gymsuits, is on hand to run up and down on the track, while each of the cameramen has a go at keeping them in focus with the 1200mm lenses. It takes quite a while for all of the aspiring cameramen to take a turn and, in the meantime, the boy athletes are getting beat to their socks. They are mercifully relieved (just ahead of the S.P.C.C.) by a group of tired jocks recruited from Wolper headquarters.

The next morning, everybody who is not shooting assembles in the screening room to see the results of the great 1200mm ordeal—and this is the moment of truth that effectively separates the men from the boys. It's interesting to watch, because some of the otherwise highly-skilled cameramen can't get this together at all. Others have magnificent coordination and are able to hold focus (with the lens wide open) all the way along the course. The eight whose tests are the best are selected to be in the pit on the actual day of the running.

It dawns—not bright and clear as the days before it have been, but dark and gloomy, with threatening black clouds in the distance. A quiet kind of pandemonium reigns at Wolper headquarters. Since the race is scheduled for 5:30 in the afternoon, we are, at best, on the ragged edge of the film's latitude. If it gets any darker, the boys with the 1200mm lenses will be wiped out for light and will have to reduce the frame rates of their cameras—thus blowing the whole exciting high-speed scene.

Meanwhile, aided by Lee Margulies, I move into my camera position, which turns out to be a beautiful vantage point from a platform just above the finish line. All I've got to worry about is panning the entire field of runners to the finish with an 85mm lens—kid stuff compared to those big mother telephotos—but I practice and practice to make

sure the pan is going to be smooth, with the runners properly centered all the way.

It's getting darker and darker and disaster seems certain. Then, at the last minute, some saintly stadium official turns on the lights—and saves the day. The race is run and I do, indeed, manage to pan smoothly, with the runners well-centered in the frame. But just as they cross the finish line, two more contestants seem to enter the race. Through my viewfinder I see Claude Lelouch and his assistant dogging the footsteps of the winner.

"That's *our* boy," I tell myself, with an almost paternal pride. "Right on!"

The next day we view the miles of rushes and everything looks beautiful. Ichikawa is delighted. We breathe a sigh of relief. We can all stop worrying—until the Marathon.

A Slaughterhouse Is Not a Home

As the days go by I manage to make it out on location with all of the various camera crews. The zaniest by far is the Documentary unit captained by director Alex Grasshoff. This crew has long since been dubbed: "The Grasshopper Unit," and they are busier than locusts on a hot tin roof. They are shooting on three different projects—now 16mm, now 35mm—and their schedule usually runs from 7:00 in the morning until after midnight. The cameramen on this crew are Willy Bogner and bright-eyed, bushy-tailed Chris Pechin—one of the two American cameramen (not counting me) on the project. After a while the crew begins to drag a bit—except for Grasshoff, who seems to have a built-in generator. It wears me out just to watch them whirling around—setting up here, tearing down there—grinding off God knows how many set-ups a day.

I am invited to spend a day at the slaughterhouse, where Mai Zetterling's crew will be filming the source from whence comes the fuel to stoke the fires of the weightlifters. It's a proposition I can't refuse.

When we assemble, madame director and her henchmen are wearing high boots, obviously prepared to wade up to their hips in blood. The Munich slaughterhouse is not exactly my favorite locale, but it's hygienic, as slaughterhouses go. It's kind of like Disneyland gone berserk, what with little men shearing giant carcasses in half with huge band saws. I can't quite get used to the sight of apple-cheeked youths trudging past me bearing buckets of steaming entrails—but otherwise, it's not quite as bad as I expected.

One must sacrifice for one's Art.

Continued

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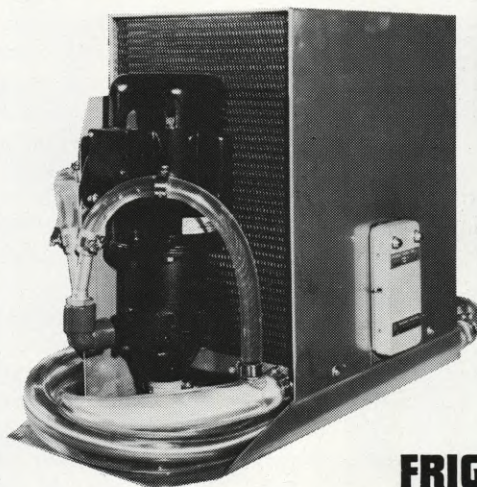
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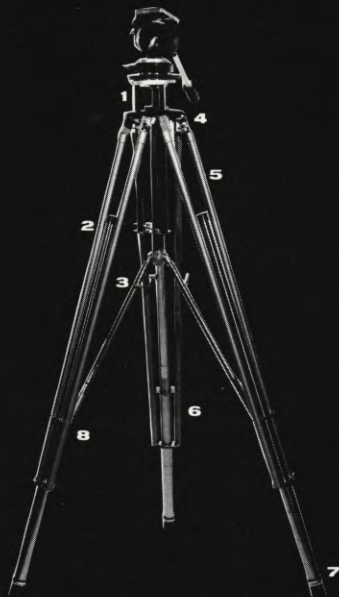
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Tragedy Invades the Olympics

The news strikes us like a thunderbolt. Early in the morning we are told that, during the night, Arab terrorists have snuck into the Olympic Village, killed two Israeli athletes and are holding an undetermined number of others as hostages.

It's hard to believe that this weird drama is unfolding within a stone's throw of my quarters in the village. From my terrace I can look right down onto the billet of the Israeli team, where life and death now hang in the balance. Directly adjacent, in bizarre contrast, is the recreation area of the Village, where off-duty athletes keep on playing miniature golf and giant chess as if nothing untoward were happening right next door. In the distance I can hear the roar of the crowds in the Stadium. But a pall hangs over the Olympics.


The entire Village is surrounded by cordons of police and nobody is allowed in or out. The area near the scene of the crime is closed off by barriers and a phalanx of police. At the barrier, and using a long lens, I manage to get shots of the outside of the Israeli team billet where negotiations are going on, but I see no photographers inside the area, movie or otherwise.

Somebody asks me if I think there are any cameramen on the inside. I remark that if anyone can crash the barrier it will have to be my tigerish Dutch friend, Eric Van Haren Noman, a never-say-die cameraman who is here shooting for ABC Sports. I find out later that Eric was the *only* cameraman to sneak past the blockade, get right up to where it was happening and shoot film of it.

We wait anxiously throughout the day, as one terrorist-imposed deadline after another expires. After the afternoon events, the Games are suspended for 24 hours. In the evening, Mai Zetterling, David Hughes and I gather in Rune Ericson's room, where we have an unobstructed view of the critical area below. But we have no radio or television, so we don't really know what is happening. Horst Bergmann very kindly phones me every half hour to let me know what news he has gleaned from the coverage on television.

Finally, we see the hostages brought out of the billet and loaded onto a bus. Moments later, we watch the helicopters take off. Then we wait. Finally, Horst calls to say that, according to the news reports, there has been a shoot-out at the airport. All of the terrorists are dead, but the hostages are safe. Weary, but considerably relieved, we go to bed.

The next morning we hear the terrible truth—all of the hostages are dead.

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And with them has died the life spark of the Olympic Games.

The Memorial Service in the Olympic Stadium—packed with more than 80,000 mourners—is a sad affair. The Games are resumed, but the spirit has fled for good. My grieving German friends keep saying: "To think that this should have happened *here!*"

To think that it should have happened *anywhere.*

All Out for the Marathon

John Schlesinger arrives from London to take charge of filming his event—the Marathon.

This is to be an even more massive effort than the Ichikawa shoot, because 50 camera crews will be involved, spread out along the 26-mile Marathon course.

With the aid of his assistant, Jim Clark, and Chief Cameraman Arthur Wooster, Schlesinger has plotted out the camera coverage with meticulous precision and he holds a skull-session to acquaint each cameraman with his position and exactly what he is to do.

I have been assigned two camera positions. The first is directly outside the tunnel entrance to the Stadium, where I am to get a key shot of the whole herd of athletes emerging from the Stadium and beginning their run along the course.

My second position is at the final "eating station", the last outpost where the runners can grab up nourishment to fuel that ultimate push on into the Stadium.

Several cameramen have been assigned to follow (or lead) the runners in extensive tracking shots along the course. Since no conventional vehicles are permitted on the road, because of the adverse effect of their exhaust fumes on the athletes, ingenious little electric cars, silent and smooth, are pressed into service.

The problem of transporting all of the camera crews and their gear to a multitude of camera positions scattered all over Munich is a prodigious one. The men ride in mini-buses and their mountain of equipment follows in huge trucks. But it isn't easy. None-too-bright and over-officious guards halt them along the way, demanding more and different passes from those they have. Many roads are closed off by barriers, and no amount of arguing can get them opened up. At some points, the public, massed to watch the event, forms a solid phalanx and refuses to budge to let the film-makers through. But, somehow, all of the cameramen manage to reach their assigned camera positions.

Lee Margulies and I set up my camera directly outside the tunnel en-

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trance of the Stadium. When the event begins, I am able to get a beautiful shot of the entire stampede of athletes emerging from the Stadium, and I pan with them as they head out down the course. Then we strike the equipment and push on toward the second camera position, carrying what seems like about 83 cases between the two of us. The final eating station is roughly 500 yards away, and it's a tough haul, carrying all that gear.

We get set up and, two hours and ten minutes later, the first runner appears and we get our shots. By now, it is dusk and the light is just about gone. Whereas I made my first shot at F/16, I am now filming at F/2.3—with a prayer.

The 50 camera crews shooting the Marathon exposed more than 90,000 feet of film. Out of that, Schlesinger should be able to cut a final 1,300 feet of interesting footage.

The Summing Up

On the final day, each of us who has served as a cameraman in filming the Games is presented with a handsome certificate of participation and a ceramic *bas* relief plaque of the official sunburst symbol of the XX Olympiad.

I shall treasure mine always. Because—despite the lingering tragedy of Munich, which can never be eradicated—the experience of having participated in the filming of these Olympics, even in a small way, will remain a shining moment in my life.

The reason? Simply this: Never have I seen such a massive effort as well-organized and as efficiently executed as this filming project has been. It is a tribute to David Wolper, Stan Margulies and their entire hard-working staff.

Never have I had the privilege of working with such a group of thorough-going professionals as was represented by these wonderful directors and cameramen from many lands.

They worked, often, until they were almost ready to drop—with nary a complaint, but with total dedication to the quality of the images they were getting onto the film.

The XX Olympiad was torn by political strife, soiled by shabby decisions on the part of officials, mutilated by murder. But the spirit of peace and harmony that was lacking, the sense of true brotherhood and cooperation between nations that should have prevailed, and didn't—all of these things were present in abundance within the microcosm of the group that made the Official 1972 Olympic Games Film.

The people who sponsor and administer the Games have much to learn from these magnificent film-makers. ■

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CLAUDE LELOUCH

Continued from Page 1266

QUESTION: What complement of lenses are you using to shoot your Olympics footage?

LELOUCH: I am using a 16mm, a 35mm and a 50mm. The 35mm is the best all-around lens to use for this type of work, but I also use the 16mm a lot because it is an ideal lens for anything that runs. You never know what your subject is going to do at the finish line. He may run further or jump up or go to the ground and the 16mm is good for following this kind of action.

QUESTION: What kind of lenses are you using?

LELOUCH: Most of them are Nikkor lenses—the same kind used on the Nikon cameras—and we use special adaptors to fit them onto the Cameflex camera. I like them because they are so fast. All of my lenses are special. Each year I go all over the world to choose lenses. It's a big problem each time.

QUESTION: You were one of the cameramen shooting for Kon Ichikawa on the 100-Meter event. Can you tell me about that?

LELOUCH: The thing was that Ichikawa asked me if I would do some shooting for him. I am always prepared to do anything for another director, and especially since I shoot my own camera. He asked me to get close shots of the winner at the end of the race and I followed him as he came across the finish line. The shots are marvelous, but, unfortunately, I think I'm in the shots of all of the other cameramen.

QUESTION: Is there any particular technical thing that you encountered at the Olympic Games which you find interesting?

LELOUCH: I have found just one thing that I think is very vital and that is the new Arriflex 35BL camera. It is a self-blinded camera that you can hand-hold. I had a chance to try it and I think it is fantastic—a wonderful camera for feature production. I consider it a very big step forward for film-making in general, because, up until now, we've been using cameras that are antiques, that have not kept up with the times. I think this new Arriflex 35BL represents a big step into modern times and it will change feature filming a lot. ■

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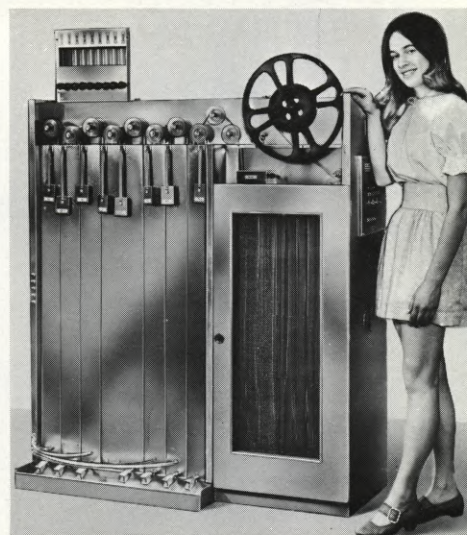
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YURI OZEROV

Continued from Page 1267

closely with Alan Hume, who is English. How did you establish a working rapport with this man who doesn't even speak your language?

OZEROV: First of all, in the arts, you have one language that everybody understands—the language of the art itself. If a man is a good professional, the language difference doesn't matter too much. As long as he can do what you want him to do the language problems are not too extreme. When it gets too complicated, I have an interpreter to say what is necessary.

QUESTION: How have you responded to the experience of working with this very mixed, international group of filmmakers.

OZEROV: That experience has been another very nice side of this assignment—the possibility of meeting many directors from other countries. We have become great friends and I think that is very, very good.

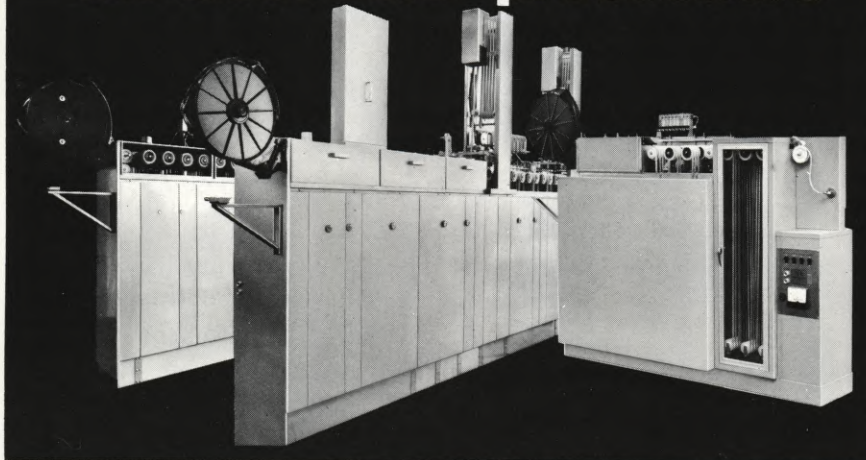
QUESTION: I have been told that in the U.S.S.R. you have been awarded the Lenin Prize for one of your pictures. Could you tell me something about that?

OZEROV: The Lenin Prize is the highest award you can get in the Soviet Union. It is given once every two years. I received this award for a film which has six parts and all together it is called "LIBERATION". This is the largest film project to be made in the U.S.S.R. during the last six years. It deals with the last World War and how war came to the Soviet Union. The first two parts of the film have been bought by Columbia Pictures for showing all over the world. I would like to come to America for the American premiere which Columbia tells me will be held there soon.

QUESTION: In making your feature films, do you prefer to work in any particular style?

OZEROV: I think every director has to have a special style of working, but the principle of my work is the style of Stanislavski. I had the good luck to meet him when I was a child. He was a good friend and teacher of my father. At home I have a photograph of myself as a little boy sitting on a chair with Stanislavski beside me. He has his hand on my head and he is telling me to grow up and be a good director. ■

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MICHAEL PFLEGHAR

Continued from page 1273

QUESTION: Do you prefer to work with professional actors or non-professional actors?

PFLEGHAR: It really depends upon the subject, what you are doing in what pictures, but I like very much to work with real professionals. Especially today, when schedules are so tight and you have to work so fast, it's certainly a help if you're working with professionals. A lot depends on the theme, of course. Just lately I did a movie for TV and I worked with non-actors, but it was a subject with a real basis, in which they could play themselves. It was a good experience because it turned out marvelously well. But as soon as you have a dramatic script in which the actor has to do something he doesn't do in life, where he changes character, you certainly have to have a professional actor.

QUESTION: How do you work in the cutting room? Do you work with an editor or do you physically cut your own films?

PFLEGHAR: Well, I started out as an editor before I became a director. Usually I work very closely with an editor in the cutting room and sometimes I do the physical editing myself. Most of my films are really made in the editing room. When I finish shooting, the main work starts in the editing room.

QUESTION: For the young film-maker, what do you think is the best way to break into directing.

PFLEGHAR: Judging from what has happened in Europe, I feel that the young film-makers who have achieved the most success as directors have come into the industry through writing. On the European scene, it has been mostly writers who have become very good directors. At first they have had many technical problems and their pictures haven't had the look of great pictures, but in most cases, the message of the picture itself was very good. If they are not writers, then they may become directors from a background as cameramen or editors. I don't believe too much in actors as directors. I think it is very important for a director today to be involved in writing and to be able to work very closely with a writer. Secondly, they need to learn a lot about camera and editing.

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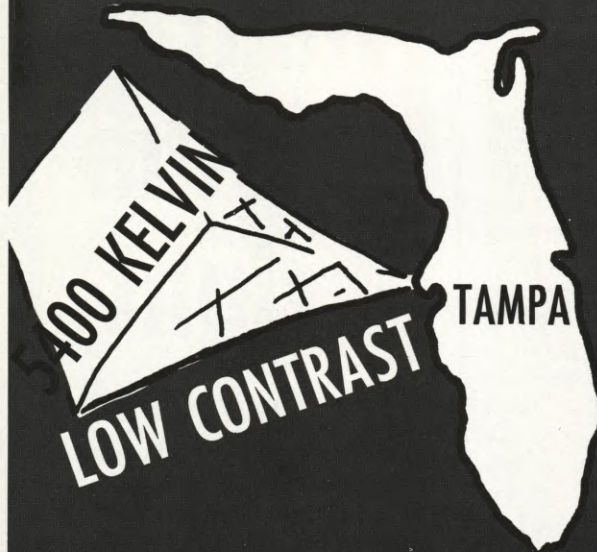
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**BEHIND THE SCENES
AT OLYMPICS**

Continued from Page 1281

on down the straight. But everybody was horrified when I said, "I'm sure this is what he will want." And I must say that, one by one, with the help of Klaus Willing, we were given all of those positions. We established our right to positions by placing high-hats in the areas where we knew we would want lots of cameras. When installing the high-hats at the end of that finishing straight, I felt just like the first lunar astronaut must have felt when he planted the American flag on the moon. Ever since we put the high-hats there the other photographers have been struggling to get the positions away from us. We've cooperated, I think, very well with the television people and the press, but certainly, from the day we had our high-hats in position, possession became 10 points of the law. I'm sure that's the only way we could ever have gotten them.

Selecting the proper kind of crew is critical in an operation like this. The type of cameraman who can shoot on a sports event with a 1200mm lens is a very, very special kind of man. They are very few and far between—people who can hold focus on somebody running straight at camera, with an extreme telephoto lens wide open. Having now worked on filming two Olympics and two World Cup Soccer Championships, I've been fortunate enough to get to know 20 or 30 people who can do this type of shooting. They're absolute specialists at it, and that's essential. Many of the cameramen who were in Munich were also with me in Mexico—both for the Olympics and for the soccer. You've got to pick horses for courses—and this is a very, very strange course. Most cameramen who are brilliant at other types of filming are just not right for this kind of assignment. Many people sort of look at these characters sitting behind their long telephoto lenses and say, "That's not for me!"

On the Ichikawa shoot, where we knew we were going to have eight cameramen with 1200mm lenses, we tested all 35 men in that position. We hired eight young boys who ran continuously up and down that 100-Meter straight, so that the cameramen could practice—and then we allowed them *one* take. It was no good saying, "I blew it that time. Let's have another go. I'll do it better next time." Because, for sure, we weren't going to get a second take in the 100-Meter Final, and I had to pick cameramen who were right the first time on it.

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So we invented a new sport. There are, I believe, twenty one sports in the Olympics. That's wrong. There are now, in fact, twenty *two* sports—the twenty-second being *focus-pulling*. Actually, there is very little difference between a cameraman who can look through a viewfinder and coordinate his hand with his eye, and a contender in something like the shooting event. The challenge is exactly the same—coordination of hand and eye. When the 1200mm lens is on the camera it's impossible for a focus-puller to pull focus for the cameraman looking through the viewfinder. It has to be the cameraman himself who's pulling focus on this sort of shoot.

We tested our international band of cameramen who came from all over the world—nine different countries—and we put them in the pit and gave them all a go on the practice days. This was our pre-qualifying round. From the original 35 we got down to 16 semi-finalists. The next day we had those 16 men out again, training their lenses on our eight little boys running up and down. By that time the lads were getting a bit exhausted, so we got a team of producers and directors to run up and down for a while. At the end of the day we again allowed all of them to shoot *one* take, and the eight best were put in the pit on the big day.

We ended up with three German

A former working cameraman himself, Michael Samuelson is happily at home with the gung-ho camera crews which filmed the XX Olympiad in Munich.



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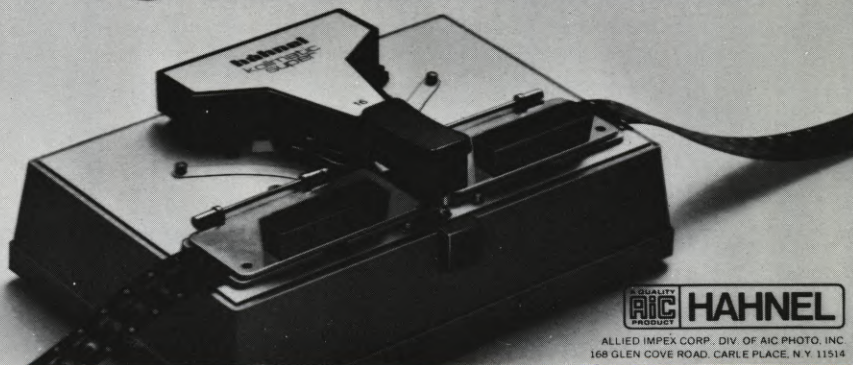
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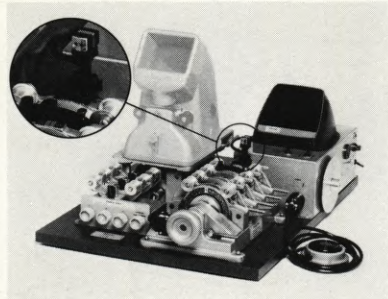


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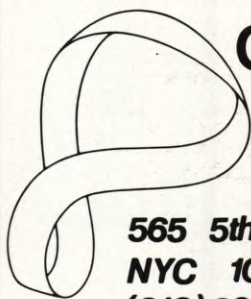
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cameramen, four from Great Britain and one Japanese cameraman on that day, at the end of the 100-Meter straight. All the business of putting the equipment in and out on four consecutive days just to practice was well worth the time, because the end result is that we have virtually eight perfect shots, from starting blocks to well beyond the finishing line. Mr. Ichikawa is absolutely thrilled with the end result. He presented a gold prize, a silver prize and a bronze prize to the first, second and third-best focus-pulling cameramen. A cameraman named Mervyn Wilson got the gold award. A German cameraman named Herbert Raditschnig got the silver award—and there were two joint bronze medal winners: Tony Coggins and Jimmy Stillwell. Generally speaking, all eight deserved a prize.

From the equipment standpoint, the major problem on the Ichikawa shoot was that we had to have 1000-foot-loading cameras running at 120 frames per second—and we needed 14 of them: 12 of them with 1200mm lenses and two with our own Samcine 20-to-1 zoom lenses. So we had to fly a lot of this equipment in from London, just for one day. On no other day in the Olympics did we need 14 Mitchells.

One of the nightmares I had arose from the fact that a high-speed Mitchell ordinarily runs off of a mains supply—110 or 220 volts—and whereas we were quite able to get a line feed adequate to run 14 Mitchells all at once, I suddenly had the thought: "My God—what happens if the fuse blows as the starter's gun is raised and all 14 cameras come to a grinding halt?" I almost woke up screaming in the middle of the night.

From that moment on, we decided to fly in a group of inverters and 24-volt batteries. We ran every camera off its own individual battery supply, with the thought that if one camera broke down it wouldn't be disaster. As it turned out, every camera worked perfectly and we had no problem whatsoever.

It was quite an exciting moment at the end of the 100-Meter event. All of the cameramen had been very nervous, very tense. I think there were more "butterflies" at our end of the 100-Meter straight than there were down at the other end where the athletes were. The cameramen were certainly very keyed up, because they knew how much it meant. We had our own little parody on that famous story about "Ready when you are, Mr. DeMille." One of the English cameramen called out to Ichikawa right after the 100-Meter run: "Well, that was a pretty good rehearsal. Shall we go for a take?"

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quite like I did before we came up to that moment, knowing that there was going to be no retake and knowing what we were asking of our cameramen was not easy—running wide open at high speed with extreme telephoto lenses. It's bad enough when you run out of focus at normal speed and you take a few seconds to find it again—but when you're running at five times normal speed, you're five times as long out of focus when the rushes are shown.

The German cameraman, Raditschnig, who won the silver award, had his lens trained on a runner who suddenly stopped after about 25 meters, and although this cameraman had been training for days to make a nice smooth focus move, we felt that it was quite brilliant that he stopped with the runner and stayed with him and has a lovely shot of the two runners on either side of his runner going madly out of focus, as he stays with his man cussing away at his end because he's out of the race.

We gave him the silver award because, not only did he not continue to pull focus—as he had been training to do—but he stayed on the man until all the other cameramen screamed at him to pan. This he finally had to do, reluctantly, because at the end of the race where the runners all come charging around a curve, all of our cameras were panning so close together that if Raditschnig had held to his shot with the 1200mm lens, all 13 of the others would have come crashing into him in a horrendous pile-up of long lenses. It was quite a moment when they all screamed at him to pan and he had to do it. He said afterwards that he felt like a captain who had to salute as his ship went down, because he had to leave his man still sprawled out and cussing away. He couldn't sacrifice all of the other cameras.

We had 35 cameras on the Ichikawa shoot, almost all of them running at high speed and I reckon that we shot about half-a-million frames of that 10 seconds of action. The noise that went up from all those cameras, a high-pitched hum, was really quite something. They were humming away as sweet as pie. Arthur Penn, when shooting the Pole-Vault event, had 17 high-speed cameras going and every time a pole-vaulter started to move he suddenly had all the Mitchells come into action and it was sort of like a take-off from Cape Kennedy.

We had five of the new Arriflex 35BL's available and they were used very extensively in filming the Games. They are, of course, absolutely made for this type of work. Up until now, whenever we've been filming something like

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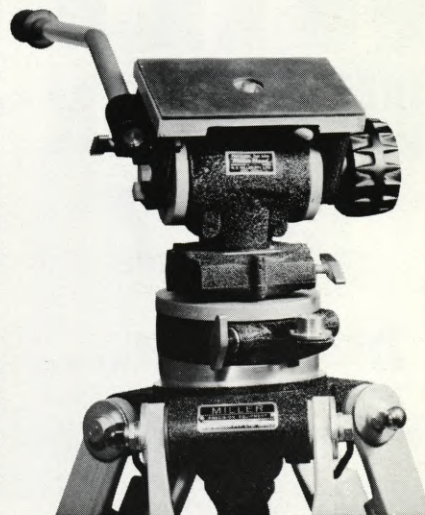
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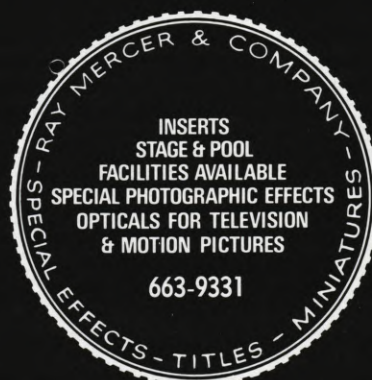
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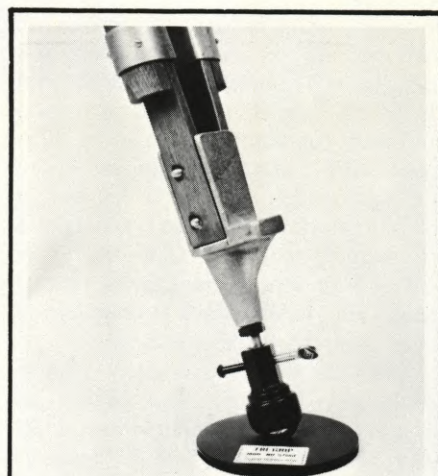
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weightlifting or gymnastics—events in which you're absolutely forbidden to make any camera noise—we've had to have a blimped high-speed camera. That's meant a blimped Mark II Mitchell which has been especially converted to take the high-speed motor. We brought three of those with us—but with the 35BL that blimp is no longer required. We've run our 35BL's up to 100 frames per second, and while they aren't quite as silent at 100 frames as they are at 24 frames, they're still very good. I think they've done quite well, all things considered, because there'll be no tougher assignment ever.

We've used all of our Arriflex 35BL's every day—quite often on two or three shoots in one day. They've been hooked up for sync-sound one time and the next time 100 frames-per-second. Next, somebody's dodging across an equestrian field hand-holding them. I doubt whether anyone could ever give them a tougher baptism than this, and they've come through very well. On this type of shoot the 35BL is obviously going to be a very useful camera to have.

After extensive tests—with very satisfactory results—we decided not to use the 85 daylight filter on any of our filming, and without the extra bit of speed that afforded us I'm not sure we could have filmed the sequence we did for Ichikawa. Here we were, on the day of the 100-Meter Final, with our Mitchell cameras all equipped with long telephoto lenses and set to run at 120 fps—and the weather turned cloudy. All of our rehearsals and practice shoots had been done at half-past-five in the evening—which is the actual time the race would take place—but we'd always had lovely sunny evenings. Now, on the day of the race—the *big day*—the weather suddenly turned cloudy.

All during the afternoon of that day I had been calling on the walkie-talkie to our main headquarters—which is on top of a very high building not far away—and I kept saying, "Look out of your window and tell me what sort of weather is coming up in the distance." They got as gloomy as the weather got. The report came back that a big black cloud was coming—so we had to make a decision at that point as to whether we would cut the speed of the cameras to give us more exposure. The decision we actually made would horrify laboratory technicians the world over, because we decided that we would allow the film to be one stop underexposed at 400 ASA before we would resort to cutting the camera speed. So it was 400 ASA, without a filter, one stop underexposed. That's how we filmed the 100-Meter Final—all half-million frames of it, and



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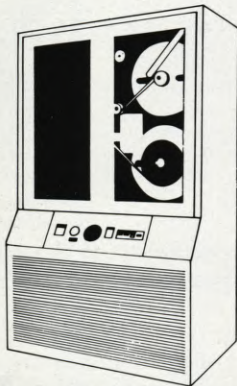
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The one technical problem we've had in filming the Munich Olympics which we were never able to solve was the strobing, or flicker, picked up from the artificial lighting inside the sports halls when we were filming at high speed. This gave us troubles every time we tried to run at high speed, and I don't know the answer. This strobing thing is a colossal problem, and I would say to the film-makers in Montreal who will be shooting the 1976 Olympic Games: "Please talk now to the people installing lights in your stadia. Do test to make sure that you do not have this problem. *Now* is the time."

As for other problems—they turned out to be an echo of the filming at the Mexican Olympic Games. It's quite extraordinary how everything seems to happen again. The same problems we had in Mexico cropped up in Munich. To be involved in such a production during the weeks before the Olympics is a situation which I doubt if people who've never been there will ever really experience. This one especially. We weren't making one film—we were making *ten* films, all at once. It's easier to make one film with a 20-week schedule than 10 films with a two-week schedule.

All the directors—quite rightly—were determined to get exactly what they wanted. This was their job, and it was my job to give them what they wanted. The fact that they all wanted it at the *same time* is what caused the problem. We were working with considerably fewer crews than we had in Mexico, which means that the boys have not had one day off during the 20 days that they've been at it and they're all pretty exhausted. It hasn't stopped them from living a little bit in the evenings, but they've always been on duty at 7 o'clock the next morning and haven't missed a trick.

One has to be very proud to be at the helm of an international operation like this. Just as in Mexico, where the Mexicans and other nationalities represented in our camera crews worked incredibly well together, I think that all of us have made a lot of friends among the German people in Munich, both in the production office and in the camera crews. There has been magnificent teamwork among the technicians of many nationalities—Germans, English, Americans, Australians, Japanese, Russians and others involved in this shoot—and I think it's wonderful how all of these cameramen have worked together. ■



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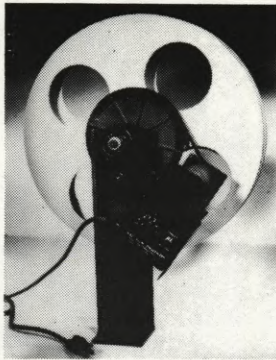
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KON ICHIKAWA

Continued from Page 1265

QUESTION: Do you plan to use any split-screen or multiple-image effects in your montage?

ICHIKAWA: About four months ago, when I first thought about the making of this film, I thought that I might use a multi-screen style of editing, but I have since decided not to do that. I will use the standard screen format.

QUESTION: I would be interested in your impressions as to the differences between filming the Tokyo Olympiad and filming the Munich Games.

ICHIKAWA: In 1964, I felt that the approach we were using in filming the Tokyo Olympiad was very modern. But eight years have passed since then and I feel that the format that the producers have chosen to present the story of the 1972 Olympics is much more modern.

QUESTION: In the time that has elapsed between the Tokyo Games and the Munich Games, do you find that the filming equipment you have at your disposal has improved appreciably?

ICHIKAWA: Yes. I feel that the equipment has improved very much during the last eight years. I am very happy with the equipment that Michael Samuelson has made available in Munich. I think that the new Arriflex 35BL camera is very scientific and well-designed. In general, the equipment provided at Munich is more flexible. I can do more things with it.

QUESTION: What are your impressions of working with this very international crew—the directors and cameramen from many countries?

ICHIKAWA: One of my main reasons for joining in this filming project was to have the opportunity of working with so many "stars" of film-making. It has been a great satisfaction, because all of them—especially the cameramen—have been so cooperative. They have a sense of international understanding—like the Olympic Games.

QUESTION: Thank you, and I wish you the very best of luck in putting your segment of the film together.

ICHIKAWA: Not only my segment, but all of the other nine segments, combined together to make an excellent film.

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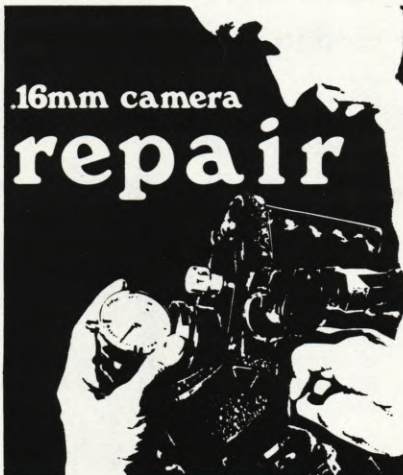


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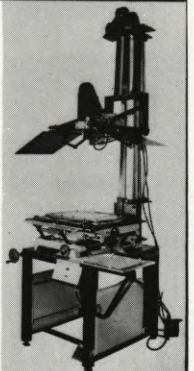
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ARTHUR PENN

Continued from Page 1272

me that we should hang onto it for that.

QUESTION: At one time you were using 14 cameras on the pole-vault. How did you feel, having all those cameras under your command?

PENN: Well, it was pretty intoxicating—pretty terrific. The only thing is that in the other part of your head, where you're aware that there's a lot of duplication, the economics of it are faintly shocking. You can't get around in time to all the positions to tell one man to turn his camera off because another guy is getting the same thing over there. We had no communications system between the cameramen, so I knew that at any given instant, six cameras were getting exactly the same piece of footage. Now, there's some cutting material there—true, but we wouldn't ordinarily be that extravagant if we weren't at the mercy of the Olympic Games. That is, if we weren't out there trying to be inconspicuous in the middle of the field.

QUESTION: Have you made any other important discoveries on this project.

PENN: Well, I've discovered that there are some camera operators in the world who are absolutely extraordinary on 600mm and 1200mm lenses. I would never have, in my wildest imagination, dreamed that there were men capable of handling them so precisely and of holding focus and frame under these conditions. It's absolutely extraordinary and quite different from the demands put on a camera operator who works on features. Their reaction time is like that of athletes and it has taught me that certain things are possible in a feature that I never thought of going in, which is to extend the situation, to push it right out to where it is practically an athletic event. These cameramen are very cool, cool characters, and that is very different from the temperament that one encounters on a feature. I just think they're spectacular. These cameramen have been assembled from many countries, but it's clear that when somebody's good at what he does—no matter what country he's from—he's good at it, that's all. It doesn't matter whether you speak the same language or not. You really are speaking the same language, because the problems are identical and it's only a question of whether or not he can solve them. The kind of quiet confidence these guys have here is extraordinary, simply extraordinary! ■

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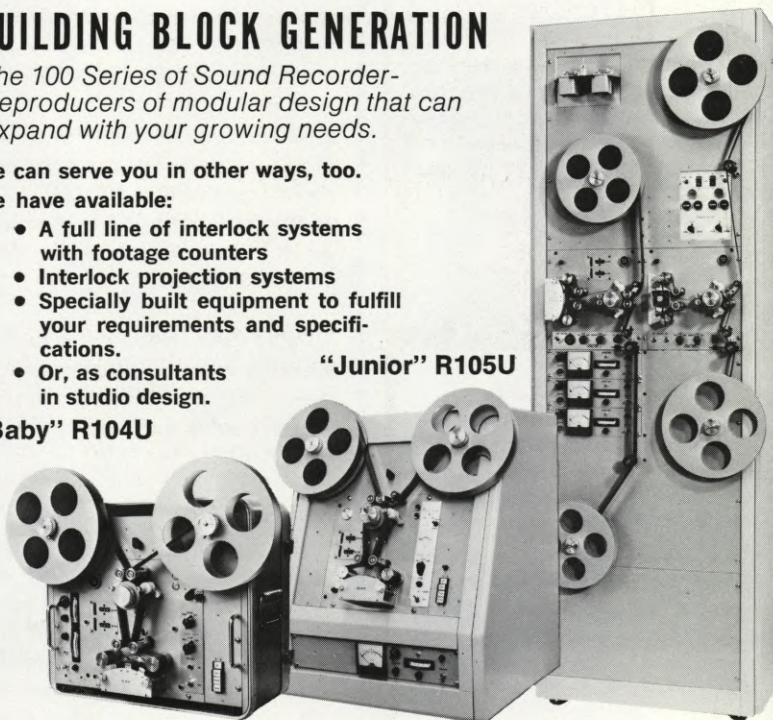
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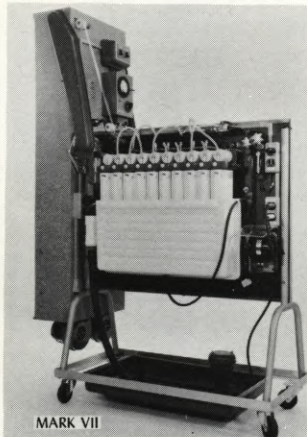
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MAI ZETTERLING

Continued from Page 1277

obsession with the weights will come out in the film.

QUESTION: What about that filming jaunt you made to the slaughterhouse? How does that tie into your film?

ZETTERLING: Well, that was the catering aspect—which comes into it because these fellows eat an awful lot of food—especially the super-heavyweights. They eat 12 eggs for breakfast, three or four steaks for lunch and drink 42 pints of milk a day. Tremendous! The slaughterhouse sequence shows where the meat comes from.

QUESTION: Have you been able to establish a good rapport with these weightlifters?

ZETTERLING: The easiest ones have been those whose language I speak—the Swedes and the English. The English have been very friendly. I went to see them three months ago in England to get a sort of preliminary feel for the thing and they couldn't have been more helpful. They've been absolutely marvelous. They're a great group of characters—fantastic characters. The Swedes were very helpful. The Filipinos were terribly sweet and the Cubans were very kind. On the whole, it hasn't been that difficult to establish rapport. They've generally been very helpful.

QUESTION: Were they surprised to encounter a woman director?

ZETTERLING: Well, if they were they didn't show it. The press has been much more surprised and has had giggles about it, but the boys themselves have taken it quite naturally—just taken it for granted somehow.

QUESTION: How do you feel about working on a documentary, as compared to the features you've done, where you've had full control of everything?

ZETTERLING: I started out in film by doing documentaries for the BBC in London. This was at the very, very beginning, when I first wanted to direct. Everybody said: "Oh, you'll find it very difficult, my dear." But I decided that I would learn it the hard way by making very small things to begin with. I went to the BBC and I was lucky enough to have an idea that appealed to them. Also, the head of the documentary section at the time was very much a

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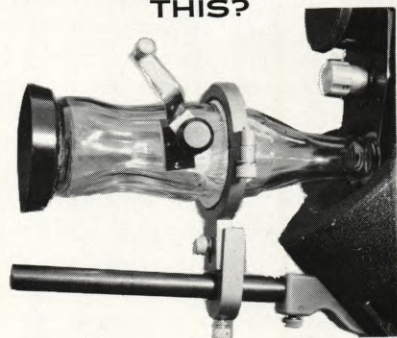
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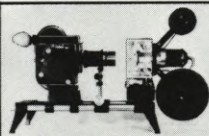
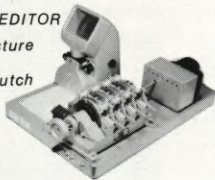
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woman's champion and he felt that women should have more chance to direct on TV. So I came to the right man at the right time with the right idea. My plan was to go up to the Arctic Circle in Sweden and shoot a documentary about the nomadic problem among the Lapps. It was really learning the hard way because, at one point, there was only my husband David and myself and one cameraman—just the three of us. But we did a half-hour documentary with sound, which meant that we each had five or six different jobs to do. I even shot the camera and did the sound at times and I sat in the cutting room with it for about a year, I think. But I'm really glad I learned it the hard way. The picture was very successful, so I did four more documentaries. I love doing documentaries because my own personality is such that I like being plunged into new worlds. I find it fascinating to suddenly have my eyes opened to new things and new people in worlds that I never knew before. I'm used to documentaries by now, so this picture isn't at all strange from that standpoint. All four of my features have also been done on location. We've never worked in a studio. When you're stuck in such a place with your actors it all becomes much more regimented.


QUESTION: Concerning camera, you've worked with Rune Ericson on several features. Was it because of that that you asked him to be your cameraman on this project?

ZETTERLING: Yes. Rune and I are very different kinds of people, but we get along very well. We bully each other very much—but we have a great, curious kind of understanding and it sort of works. It works very well, as a matter of fact. I'm very fond of Rune and I also think he's an excellent cameraman. He's a very technical man, and I like that—somebody that you can absolutely and totally rely on. There is no nonsense. I like working with Rune and we've worked together on three films before this one. We sort of push each other and he likes it and I like it. It's good. That's how it should work, really. You should bully each other a little bit. If the atmosphere is too amicable, nothing happens and you don't sort of get anywhere. Also, Rune is very open to trying new things. On our other films we've made lots of tests and tried to do unusual things, like using different types of lighting that hadn't been tried before in Sweden. Sometimes he's been a bit terrified, but also very excited. I like that. He wants to take risks, and that's good.

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OUSMANE SEMBENE

Continued from Page 1276

QUESTION: What would you say are the major differences between the two art forms?

SEMBENE: The main difference is that in filming you are "painting" the story, painting with pictures—using pictures to express yourself. In writing you are painting with words—but writing is intellectual. You have to think and reflect. Filming requires a lot of energy, movement, decision and action. Those are the main differences I find between the two media.

QUESTION: Do you have any preference as to which medium you'd rather work in?

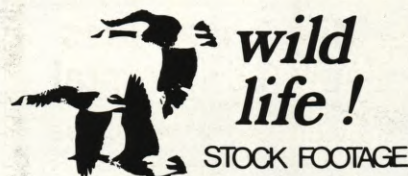
SEMBENE: I prefer literature because I find it a bit more rich than film—a richer medium for expressing oneself. You can go more deeply into things. In my opinion, no one has ever really successfully brought a beautiful book onto the screen—not even my own books. In film you show everything. You impose your subject on the viewer. Nothing is left to thought. You can't stop the picture so that the viewer can reflect upon a certain point. You can stop a book. You can turn the page, close the book, think about it and come back to it later—whereas, in the film, it is continuous. Once you start, you can't stop until it's over.

QUESTION: Is the filming equipment you are using here in Munich any different from that which you use in your feature production?

SEMBENE: This is a developed country where everything I need is available to me. When I work in Senegal I have only one camera and one Nagra recorder. The film negative has to be sent to Paris to be developed. I don't have a chance to see rushes while I'm filming the scenes. I just work as if by instinct. Here I've got all the advantages. If we have to under-expose something, it's easy to handle. We just say to the lab, "Okay, overdevelop to 200 ASA or 400 ASA." They do it and we've got it the next day.

QUESTION: What is your impression of working with all of these different film craftsmen from different countries?

SEMBENE: They are all very pleasant and it's very nice to meet them. While we're filming the Olympic Games, we film-makers are having our own Olympics.



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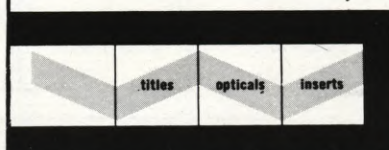
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Continued from Page 1283

confirming station wagons well in advance we found an appalling frequency of "Sorry, no wagons" on stepping off planes.

By the second week in June I had shot seven personality pieces and three technique-demonstration pieces. Meanwhile, John Wilcox, associate producer/production manager of the Project, had been in Europe filming some of the more accessible European Olympic prospects. Though the filming was to continue, the editing now really began.

Prior to the first filming junkets, our crew of editors, Irwin Kretschaf, Ted Winterburn, Tony Zaccaro, John Petersen, and Bernie Hadjenberg, had been involved in reshaping elements from other ABC Sports' shows which might have relevance to our coverage of the XXth Olympiad. With the arrival of the first shipment of dailies, the crew felt—after a month or so of champing at the bit—very eager to plunge ahead.

Processing was done immediately, color one-light work prints struck, and quarter-inch sound transferred. Dailies were lined up carefully, checking always for consistent sync, and then were sent for coding. A 1-7/8 i.p.s. audio tape copy of the track was made and sent for transcribing, one of the great time-saving, though expensive, aids of the Project.

The first huge chart appeared on the wall of my tiny office on West 55th Street. In two months similar charts would completely cover the existing wall space. We attempted to keep track of each show by production numbers, listing title or subject, quantity of film stock and audio tape shot, editor assignment, start/finish of editing, segment length, date piece was locked and effected, any opticals ordered, narration and mix schedules, and printing results.

Timing and printing these pieces was a colossal headache since they were varied: front-lit, back-lit, flat, contrasty, highly colored, softly muted. For consistency Jan Rauw at Control Labs in New York advised us to use Kodak 7289 for print stock because of its less contrasty, more life-like color rendition. It was a good choice, although 16mm film of any stock type will always suffer when set side by side with good-quality color videotape.

Through June, July and August someone from the Olympic Film Project was always out somewhere shooting film. Frequently I was the one calling in from the airport with a flight waybill number for the day's shooting and an urgent request for the results of screen-

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ing the previous shipment's rushes. These checks were critical not only to evaluate overall aesthetic accomplishments but also to detect, analyze and eliminate camera problems. And camera problems were as much a part of our tours as missed station wagons. All high-speed cameras, the Lo-Cam, the Milliken, and the new Photosonic, behaved badly at one time or another, although the adaptability of the Photosonic to many lenses, its quick-change magazines, and its reflex viewing (if the focusing section of the ground glass were enlarged a bit) make it an ideal instrument for serious interpretative sports cinematography.

By mid-August our editing rooms were flooded with film. Ten to fifteen thousand feet of historical footage had been delivered from many different sources. I had shot some thirty thousand feet myself, and Howard Katz, my talented young assistant, and Wilcox had together exposed at least another forty. In addition, deals were constantly being made for the acquisition of footage on athletes otherwise unavailable to us. Every source discovered was contacted. Where original A & B rolls were unavailable, it was necessary to prepare a B-wind optical 16mm color master. Occasionally, where footage did not have to be intercut with camera original, a company might send us twin 16mm A-wind composites. Under time pressure, we had no alternative but to code both prints, one as a workprint (having dubbed the track onto full-coat) and match it to its twin in a single strand for air using mylar smooth-edge guillotine splices. Oh yes, it works—not perfectly, but it beats trying to print from a print.

In Munich our Olympic Film Project was to continue its operation of providing supplementary programming. I had asked Mike Samuelson back in September 1971 to put a hold on several of his top cameramen, and he agreed provided that I understood they could not commit absolutely until they were sure no feature was in prospect. Little did either he or I realize that the most feature work during August 26-September 10, 1972 was to be had right at the Olympic site on David Wolper's multi-director epic.

From the States I brought over Cameraman Don Shapiro, Soundmen Mike Scott Goldbaum and Dick Wagner and Lighting Technician Armand Cabana. From Samuelson's Ltd. of London came cameramen Harry Hart, Harvey Harrison, Mike Delaney, Eric Van Haren Noman, and Dave Drinkwater, along with Soundmen Paul LeMare and Clive Winter. Equipment maintenance man was Vance Colvig, who somehow kept

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most rotors turning at the right speed. All of the cameramen and soundmen had worked with us before and represented our top picks in terms of both basic talent and experience as well as flexibility in handling different rigs under actuality filming situations. It was our opinion before, and it's been confirmed by their performance during the Games, that they constituted the most brilliant crew we could have gotten together anywhere.

During the tragic incident of the Palestinian terrorists' kidnapping and murder of eleven Israeli team members, our Olympic Film Project crew was transformed instantly into a news team: independent units working in radio telecommunication with each other and with our office base headquarters. Two of the crews, one with ABC News correspondent, Peter Jennings, and one with John Wilcox, actually managed to infiltrate the tight security of the Olympic Village and obtain positions so close to the room where the hostages were being held that their walkie-talkie eyewitness reports were put on the air live. Footage shot by our crews was the foundation for an ABC News Special on the incident which was telecast the next weekend.

During the Games themselves my responsibilities became more administrative and less directly creative: the sending out of crews to cover events where no electronic coverage was available, e.g. handball, or water polo, in which case our task was straight fact-reporting with little room for flights of film fancy. But often there were opportunities to extend the limits of ordinary electronic coverage by sending one or two men out to shoot personalized impressions. I would sit down with a crew in the morning and discuss what I felt to be the visual potentials of a type of lens-position-move-fps rate. They'd go out and shoot it, and in the evening we'd get together and evaluate it both on its own terms and in terms of future applicability. Since our satellite feeds were late (1:00 A.M.-4:00 A.M. weekdays), and since the lab could deliver processed original in about 1½ hours, any footage shot during the day was available for air that night, provided only that editing be completed in time to transfer to videotape for inclusion in the telecast.

Editors included Abe Milrad, John Petersen, Ted Winterburn, Kemper Peacock, Anthony Zaccaro, and Don Shoemaker, all brought over from the United States. Chief assistant was Vinnie Reda who always managed to come up with the out-take we "knew" we'd never see again.

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scribe what it's like editing and airing original—none good. But because it was impossibly time-consuming to strike a print, we were stuck with film that scratched easily, picked up dirt like a topless dancer draws stares, and was uncorrectable for color except marginally in the transfer to tape. Splicing was done with smooth-edge mylar guillotine splices.

For dissolves we would have to roll two telecine chains simultaneously (close but not truly sync) and, in the control room, dissolve back and forth from one to the other. Original quarter-inch was transferred to 16mm full-coat for dialogue and effects tracks. In the transfer to videotape we would occasionally sweeten effects or add music via a cartridge or quarter-inch machine in the control room. Under the pressures of the recording machines' limited availability, both the film people and the electronic people, traditionally at odds, worked excellently together in turning out the best possible results.

We brought to Munich slightly more than 300 individual segments totalling close to 400 minutes. In the course of the Games we produced another 60 segments for a grand total of just over 10 full hours of supplementary programming, a great tribute to a very dedicated, talented crew. Obviously, not all of that got on the air. It was important to have it ready to go, and that we did. Late-night decisions to exclude prepared film segments were based on program time allocations involving topicality, "news", rather than broad-based comprehensive "entertainment" values. It would be well beyond the scope of this article to discuss the appropriateness of such decision-making. And so long as 16mm is technically inferior in quality to color videotape, we film people in television will have to live with the subtle prejudices of our colleagues in electronics who tend, I'm afraid, to rate film as a necessary though inferior medium, something like the maiden aunt in one's family: decorative but too fragile to go it on her own. One day, perhaps, that will change. ■

PRODUCTION NOTES

Continued from Page 1299

scenes of sport with a look at the music of Munich and the Games.

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- 3) **CLAUDE LELOUCH—The Losers.** The ones who fail to capture a gold medal have trained just as long with as much dedication as the winners. How do they feel when they see their dreams of glory shattered? Do they feel despair or do they rest content in the knowledge they have tried their best? The camera will cover this emotional moment in many different fields.
- 4) **ARTHUR PENN—Pole Vault.** An event considered by many as technically the most difficult in track and field. This year's Olympic contest may be the best ever. Cameras will catch the dramatic physical and emotional challenge of the two great competitors—Sweden's Kjell Isaksson and the U.S.A.'s Bob Seagren.
- 5) **YURI OZEROV—Athletes at the Starting Line.** This will be a photographic close-up of a wide range of sporting events as the director looks at athletes on the starting line. The competitor stands alone at this time with only his thoughts. What crosses his mind in these tense last moments?
- 6) **MICHAEL PFLEGHAR—The Women of the Olympics.** This sequence concentrates on the lady athletes of '72 as they ready themselves for Olympic competition and challenge one another to reach new heights of accomplishment. The sequence will range over a wide spectrum of sports as the camera catches their graceful precision and discipline. The camera will also take a more than lingering look at the Olympics' feminine spectators from all over the world.
- 7) **JOHN SCHLESINGER—The Marathon.** A sporting event dating back to 490 B.C. Its 26-mile course is not only challenging but the most grueling competition in the Olympic Games. This crowning event to each Olympiad will be photographed from start to finish.
- 8) **OUSMANE SEMBENE—Basketball.** A tall, virile figure, physically a proud descendant of his tribe. He is an athlete trying for an Olympic berth on Senegal's first-ever Olympiad basketball team. We will follow this Team in competition. The sequence will be a symbol of all participating African Nations.
- 9) **MAI ZETTERLING—Weight-Lifting.** The strongest men in the world hold a fascination for this famous lady director. We shall see the finals, when athletes combine mental dedication with supreme physical effort

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to lift more than 500 pounds. The director also plans to take a look at Munich's eating habits, a subject of much importance to weight-lifters.

Perhaps Margulies makes the best summation: "We hope these sequences will come together in the camera eye to give audiences a privileged look at the human drama that is too private to be seen by most of the spectators actually at the Games."

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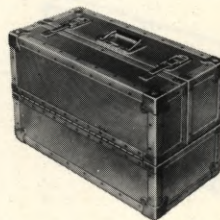
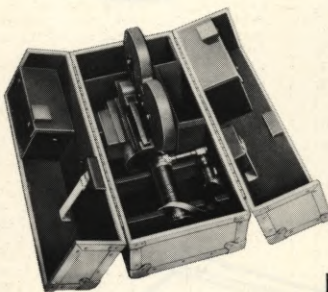
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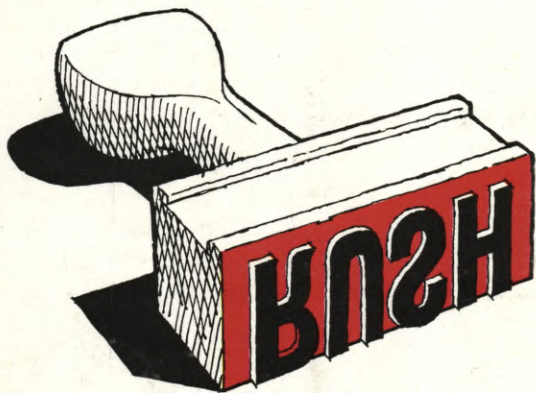
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