

American Cinematographer

International Journal of Motion Picture Photography and Production Techniques

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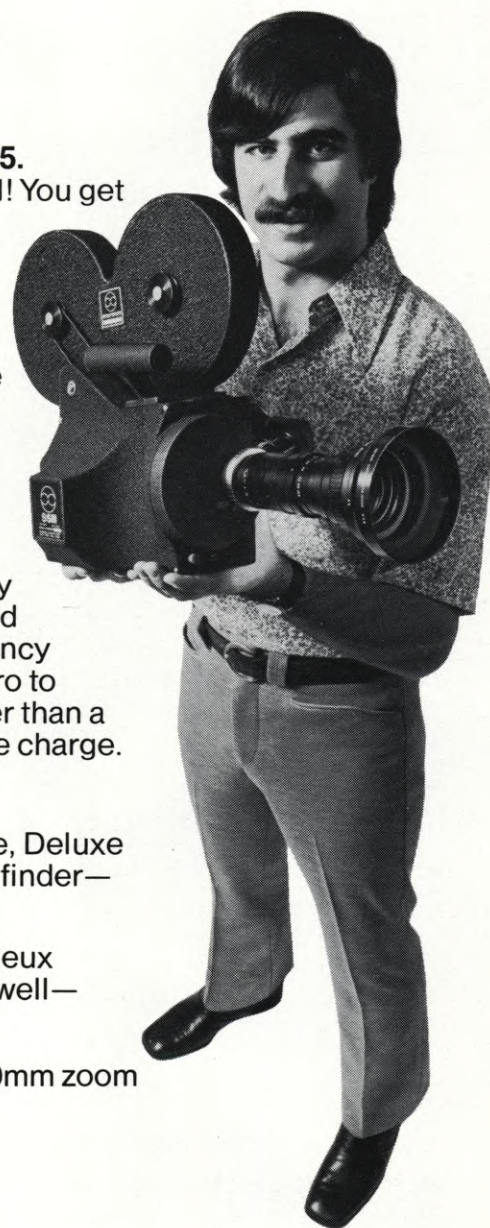
II—SSIIIAC as above, but also comes with detachable Angenieux Retro Zoom Adapter that converts lens to 12.5-50mm f2.2 as well—\$3395 complete.

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• FEATURE ARTICLES

- 150 Assignment: The Royal Wedding
- 152 Filming a Wedding Royally
- 154 "THE EXORCIST"—How it was Filmed
- 158 Filming Under a Rain of Fire for "DAYS OF DESTRUCTION"
- 160 Second Tehran International Film Festival
- 166 A Word from the Director of the
Second Tehran International Film Festival
- 167 Guests of the Second Tehran International Film Festival
- 168 Frank Capra at the Second Tehran International Film Festival
- 172 Gregory Peck at the Second Tehran International Film Festival
- 176 Rene Clair and James Mason at the
Second Tehran International Film Festival
- 177 The Summing Up and Awards of the
Second Tehran International Film Festival
- 180 The Iranian Cinema
- 184 When Pictures Came to Life
- 190 James Wong Howe, ASC: A Lesson in Light

• DEPARTMENTS

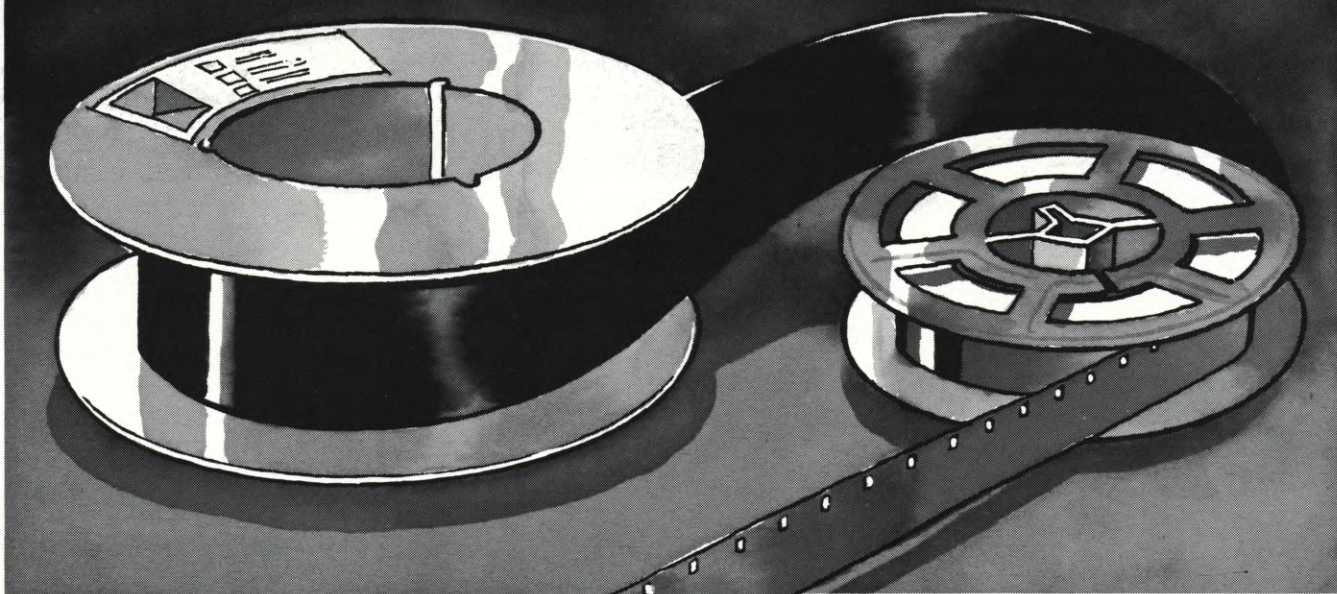
- 124 Industry Activities
- 128 Questions and Answers
- 132 The Cinema Workshop
- 140 The Bookshelf

ON THE COVER: Frame blow-ups from the official film of the recent wedding of Princess Anne of England to Capt. Mark Phillips. In order to record this happy event for posterity, British Movietone News assembled an elite corps of cameramen. Cover designed by DAN PERRI.

The American Society of Cinematographers is not a labor union nor a guild, but is an educational, cultural and professional organization. Membership is by invitation to those who are actively engaged as Directors of Photography and have demonstrated outstanding ability. Not all cinematographers can place the initial A.S.C. after their names. A.S.C. membership has become one of the highest honors that can be bestowed upon a professional cinematographer, a mark of prestige and distinction.

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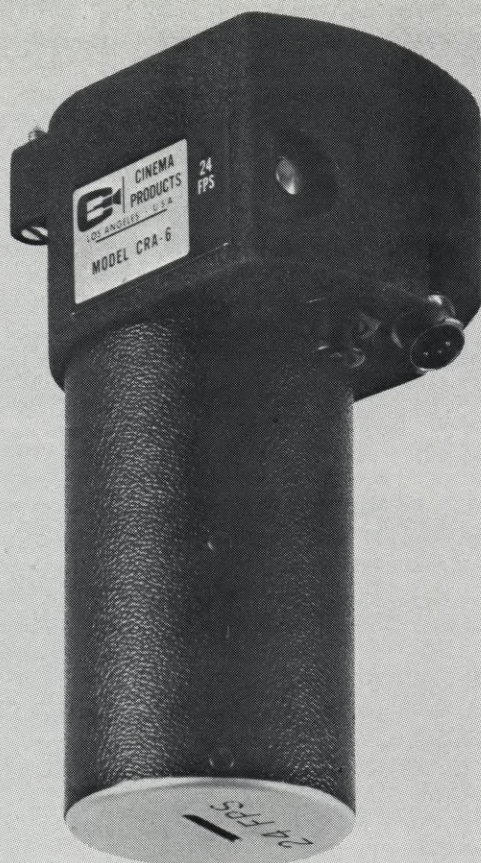
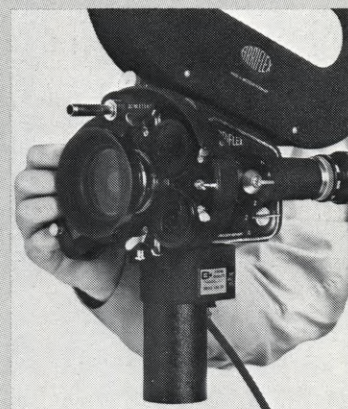
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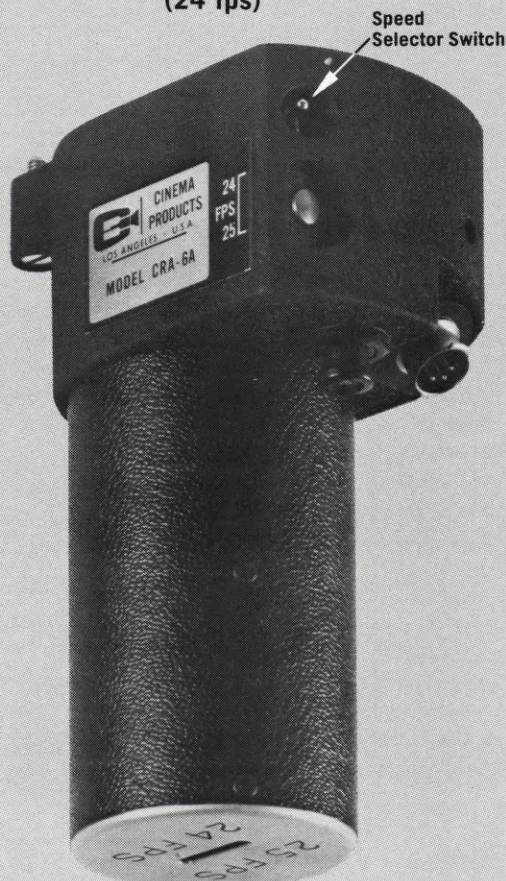
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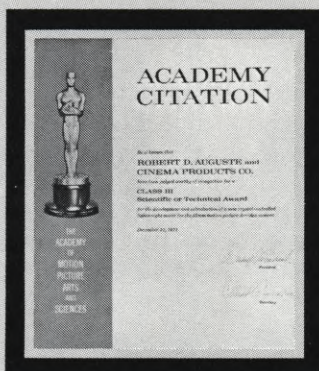
CRA-6 and CRA-6/A Crystal Controlled Motors for Arriflex 35mm Cameras



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Cinema Products' Academy Award winning crystal controlled motor—designed for Arriflex 35mm cameras—is now available in two new models: the CRA-6, which runs at 24 fps; and the CRA-6/A, which runs at 24 fps or 25 fps (controlled by a selector switch). All the electronics are contained within the motor housing—making the CRA-6 and CRA-6/A crystal controlled motors the lightest and most compact motors available for the Arriflex 35mm camera. CRA-6 and CRA-6/A motors are ideally suited for normal hand-held sync shooting from any standard Arri battery pack.

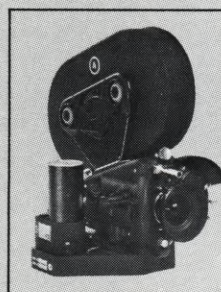
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INDUSTRY ACTIVITIES

BRITISH SOCIETY OF CINEMATOGRAPHERS AWARDS BEST CINEMATOGRAPHY HONORS AT ANNUAL "OPERATORS NIGHT" DINNER

Held recently in the baroque dining room of Pinewood Studios in London was the annual "Operators Night" dinner of the British Society of Cinematographers. This is a yearly highlight of BSC's social calendar and is the evening when Lighting Cameraman members of the Society pay special tribute to their faithful Operators.

Presiding over the affair was BSC President Denys Coop and the Guest of Honor on the occasion was *American Cinematographer* Editor Herb Lightman, who was asked to present the Society's awards for Best Cinematography.

Cinematographers receiving award plaques included: Geoffrey Unsworth, BSC ("CABARET"), Gerry Turpin, BSC ("YOUNG WINSTON"), Ossie Morris, BSC ("LADY CAROLINE LAMB"), John Alcott, BSC ("A CLOCKWORK ORANGE") and Vilmos Zsigmond, ASC ("DELIVERANCE").

The top award, a handsome gold statuette of a stylized motion picture camera, went to Geoffrey Unsworth for his superlative work on "CABARET".

In presenting this award, Lightman remarked: "Since Mr. Unsworth has already received our Academy "Oscar" for "CABARET", there are those who might feel that this present award is a bit anti-climactic. But to me, this award is by far the more significant because it was voted by his peers, his fellow cinematographers, the men best qualified to decide what is great cinematography—and this *is* great cinematography."

ILLUMINATING ENGINEERING SOCIETY CALL FOR PAPERS & EXHIBITS

The Theatre, Television and Film Lighting Symposium is one of the major contributions of the T.T.F.L. committee to the activities of the Illuminating Engineering Society.

Very successful symposia have been held in New York, Chicago and Los Angeles.

The T.T.F.L. committee wishes to broaden symposia activities in order that more specialists in the dramatic lighting field may participate. The 1974 Symposium will be held in Montreal on June 2, 3, 4 and 5.

A major part of the symposium success and contribution to the fund of lighting knowledge depends on excellent demonstrations and brilliant and original papers.

We are again requesting those who have shown an interest in the past or those who may have new contributions to offer to participate actively in our endeavor by presenting a paper germane to the subject of Theatre, Television or Film Lighting.

We are especially interested in contributions in the Theatre and Film fields to balance the presentation of the television facilities of the new Maison de Radio Canada, the Canadian Broadcasting Corporation's French network production centre in Montreal.

It is suggested that papers should be planned for a 20 minute presentation and a 10 minute discussion period.

We plan to have preprints of all our formal papers available to symposium participants at the time of registration. Specific dates must be observed in order that this plan can be achieved.

We request those interested in making a formal contribution to forward the exact title of the paper, an abstract of 75 to 100 words, and biographical information concerning the author to:

C. William Shearer; c/o Engineering Headquarters, C.B.C.; 7925 Cote Saint Luc Road; Montreal, H4W 1R5, Canada.

The preceding information should be received prior to January 28, 1974. These abstracts, etc., will be forwarded to the papers committee for their consideration and recommendations.

Authors of accepted papers will be notified prior to March 1, 1974.

Typed copy suitable for direct printing must be received prior to May 1, 1974, in order that the preprints are ready for the opening of the symposium.

We suggest that the printed formal copy may be longer and more detailed in order that the subject is covered adequately and not limited by the time allotted for presentation. The verbal presentation may thus emphasize the more important aspects of the subject

and be designed to encourage audience discussion.

Technical facilities, such as screens, projectors, blackboards, monitors, video tape facilities, etc., necessary to the presentation, should be indicated as part of the abstract and author information requested for submission prior to January 28, 1974.

The program plans schedule sessions at the Maison de Radio-Canada on Monday, June 3, and at the International Broadcast Centre on Tuesday, June 4. Formal general presentations will probably be presented on Monday. Tuesday's presentations will be oriented toward equipment and facilities for on-location film and outside broadcast television work.

APRIL 21-26 ARE NEW DATES FOR SMPTE SPRING CONFERENCE

The dates for SMPTE's 115th Conference have been changed to April 21-26, it was announced by SMPTE Conference Vice-President Harry Teitelbaum.

The Conference will be held at the Century Plaza Hotel in Los Angeles, and will feature a full week of technical sessions on motion picture and television technology. In addition, a 92-booth equipment exhibit is planned.

MAGNASYNC/MOVIOLA HONORED BY IFPA WITH "CINDY" AWARD AT 14th ANNUAL AFFAIR

Magnasync/Moviola Corporation, a subsidiary of Craig Corporation, was the recipient of a "Cindy" award presented at the 14th annual awards dinner of the IFPA (Information Film Producers of America, Inc.) held at the Riviera Hotel in Palm Springs, California.

L.S. Wayman, Magnasync/Moviola president, accepted the statuette of the Alan Gordon Technical Achievement Award from Ferrell Forehand, technical sales manager, motion picture division of Alan Gordon Enterprises.

Previous winners included Loren Ryder Sound Services Inc. and Aeroflex Laboratories Inc. ■

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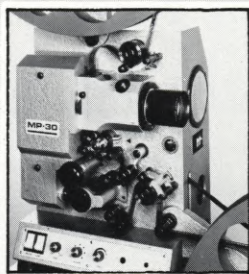
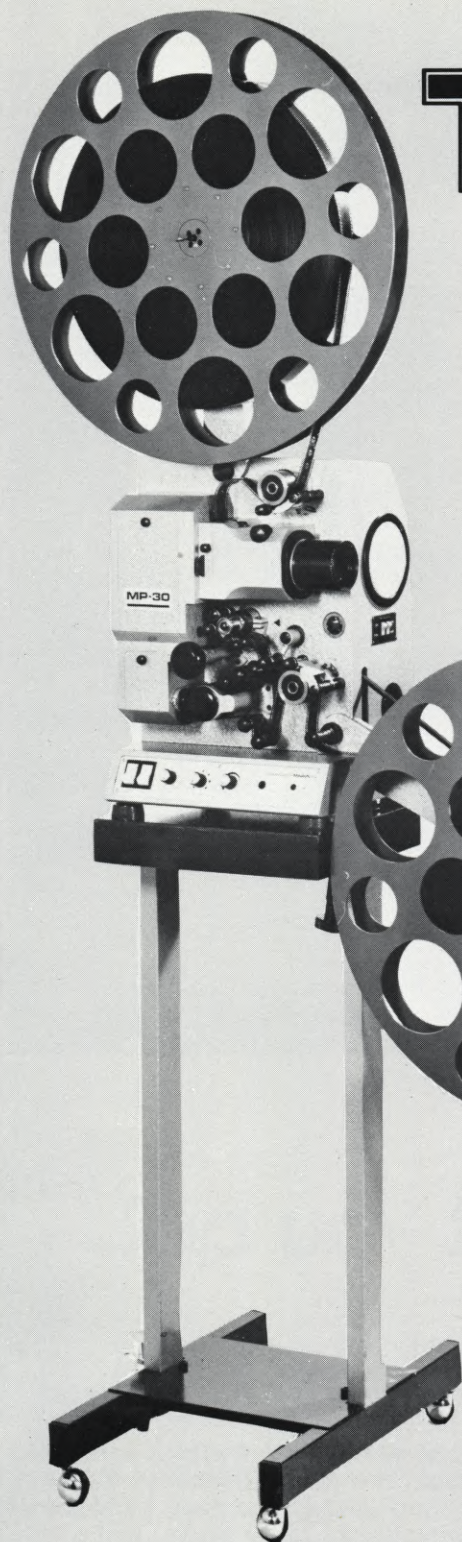
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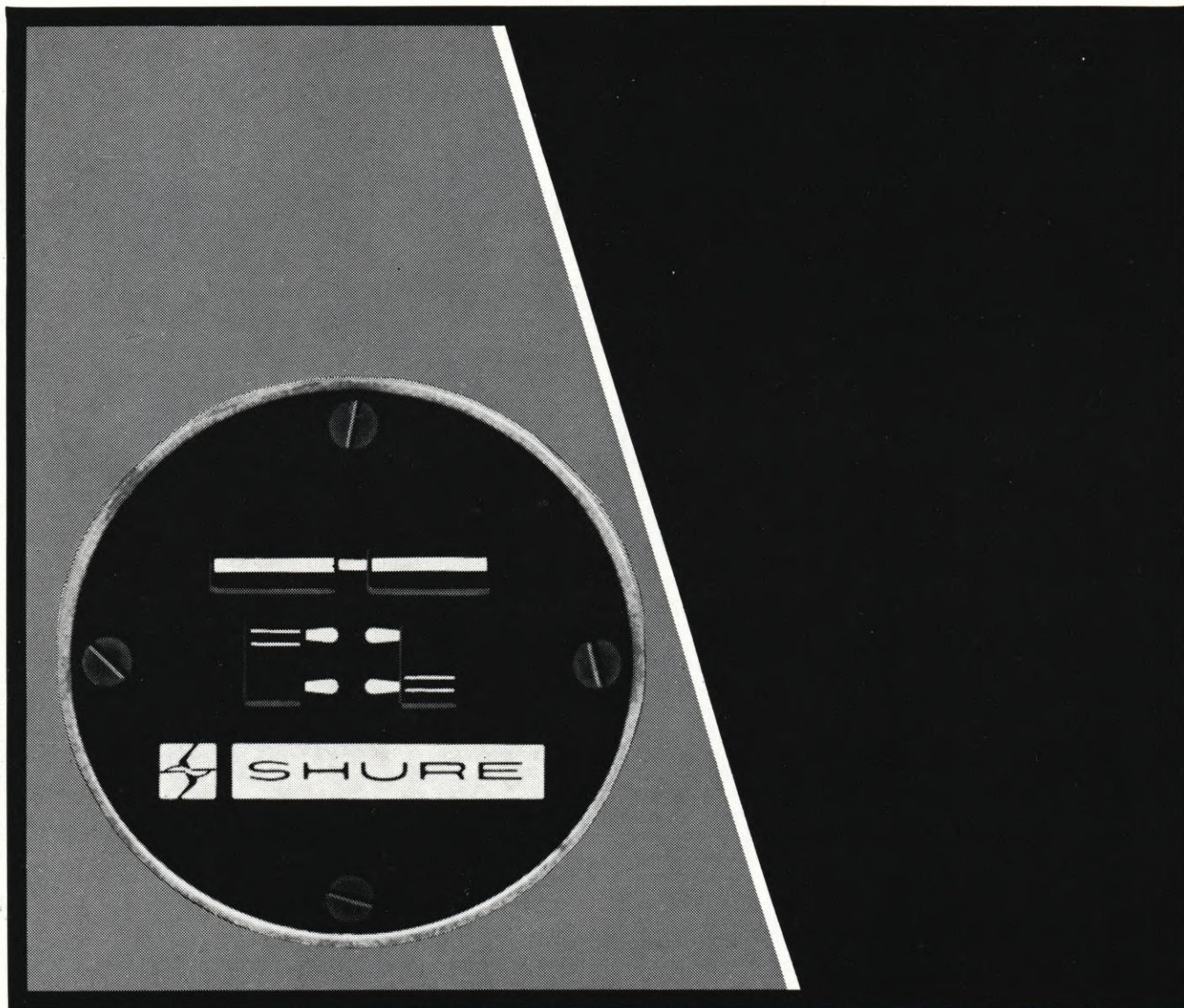
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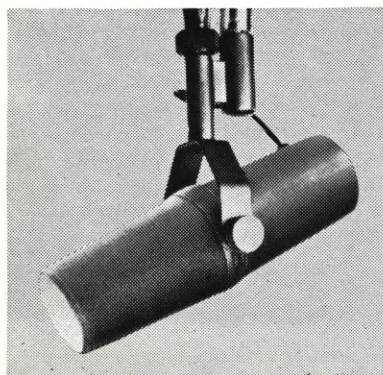
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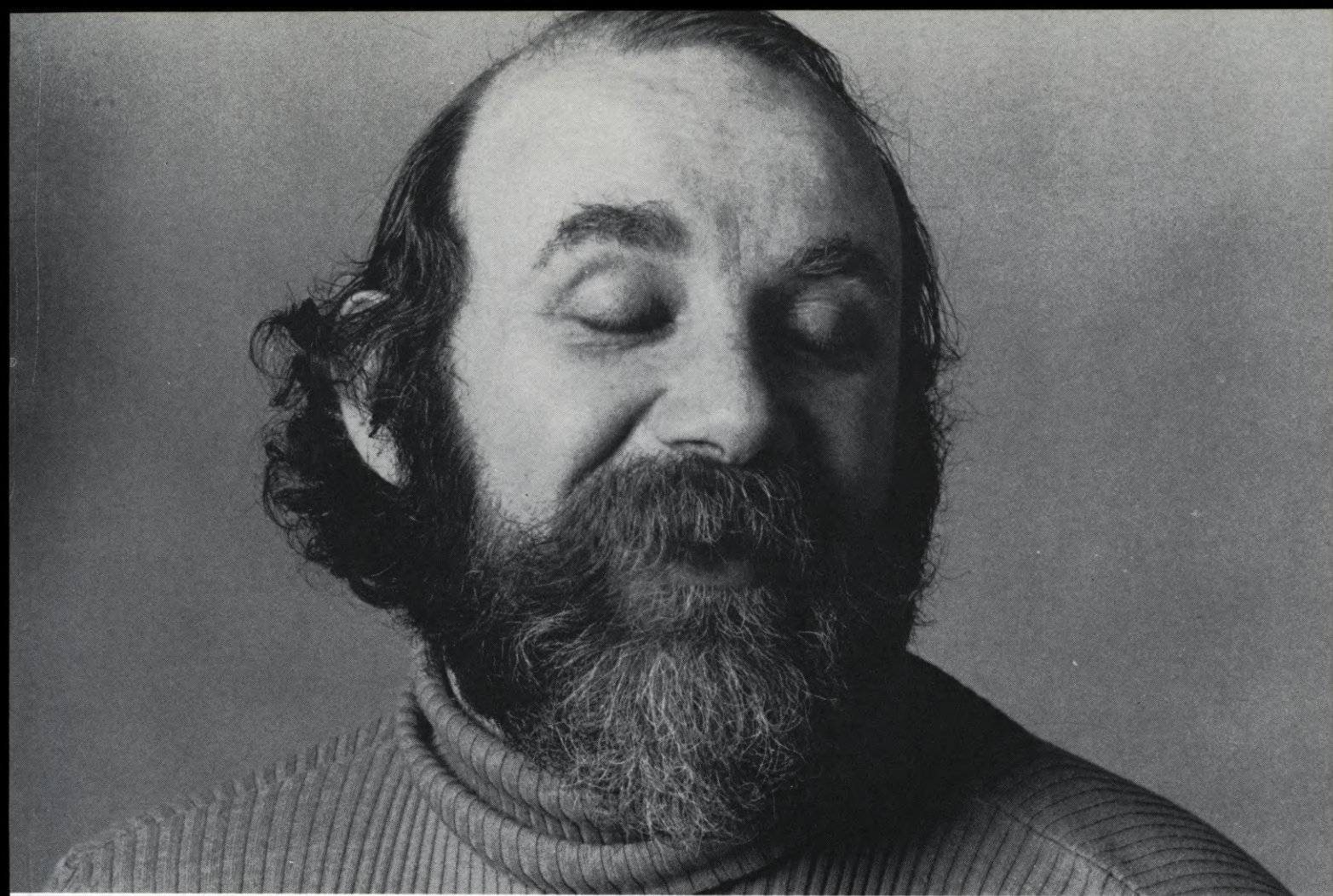
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The Wilcam W-2+4 is the only pure reflex camera in its class. It has a light meter, VU meter and footage counter all built right into the viewfinder.

Since gears are noisy, the Wilcam has a belt drive instead. A rotating mirror that always stops closed. A fingertip controlled 4-position internal filter wheel. And a detachable 2-channel AGC amplifier that becomes an integral part of the camera, making cables obsolete. The only thing lighter than the magnesium body is the price; just about what you'd pay for a lot less camera.

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rosco says

The effect
of
diffusers
on
Kelvin

We have a little confession to make about Rosco's "Tough" materials for light control. They'll warm things up. Slightly. The tough materials are designed to be used right on the quartz lights. Their basic technical requirement is excellent heat stability and there are only a few plastic resins that offer this quality.

Most of those resins have a slightly warm cast, so that when they are fabricated into rolls of material they tend to decrease color temperature. But just slightly—typically between 100° and 200° K.

That isn't much. But if you need a cooler look, the last thing you want a diffuser to do is to warm the light even one degree. Thus, Tough Booster Frost.

Our sales literature describes Tough Booster Frost as a combination of Tough Frost and Booster Blue. You know that the latter boosts Kelvin about 800°. But when you combine it with those slightly warm resins of Tough Frost, you get a lesser Kelvin gain.

For the technically minded, we don't really laminate the two materials. What we do is tint Tough Frost to get the result. It allows you to use just one material when you need a slightly cooler look and diffusion. This raises Kelvin about 300°.

We also did the same number with Tough Silk to produce Tough Booster Silk. It's the same problem—a slightly warming cast to the resin—and a similar solution. But the diffusion quality of Tough Silk is different than that of Tough Frost. By tinting Tough Silk with ¼ Booster Blue, we get a material that diffuses like silk but cools about 400°.

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QUESTIONS & ANSWERS

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

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



Q I have an assignment to shoot 16mm color overseas in an area where the sun will be overhead most of the time and the light quite intense. I will be shooting 16mm Ektachrome commercial film. Shooting will take about six months. What are your suggestions on exposure and contrast control, on the storage and handling of film under tropical conditions, and any other advice you feel would be of assistance?

A The use of sunlight reflectors to fill in deep shadows is the most practical method to follow to maintain contrast control where intense, overhead light prevails. Film storage should present no problem if film is kept in the same taped can in which it is received from the factory or supplier. In no case should more cans of film be unsealed than will be used in one day's shooting. To keep exposed film dry and moisture-free in the tropics, take along the means for desiccating it. A metal container with a tight-fitting lid that can be sealed with tape, and a supply of silicagel, will do. Each roll of exposed film should be placed in the desiccator for a period of 24 hours, during which time the silicagel will absorb any excess moisture in the film. After desiccation the repacked negative should be carefully sealed in its container with tape and the tape itself then sealed with an application of lacquer. Where it is possible to keep films refrigerated, do so.

Q How can a correct exposure be determined when photographing rear projection on a ground glass, and when photographing aerial image animation?

A To my knowledge there is no set formula whereby correct exposure or balance can be determined in these instances. Rather, it is a visual concept that is gained through experience. However, the density of the print that is projected on the background screen is of vital importance in the results of the finished scene. This applies to black-and-white as well as color.

Q I am getting ready to shoot a picture with an Arriflex 16 camera equipped with a 400-ft. magazine. Should I encounter situations where power is not available, can I use battery power to drive the camera motor, and if so, what do you suggest?

A It is assumed your Arriflex is powered by an 8-volt motor. This can be driven by power furnished by two 4F48 Burgess dry batteries or their equivalent connected in series. This will give you a total of 12-volts of current which you can cut down to 8, using the camera motor rheostat.

Q Why is a color temperature meter essential to good color cinematography for 16mm industrial productions?

A For professional color cinematography, one must be concerned, not only with having enough exposable light, but with having the right quality of light as well.

In exterior photography, the quality or tone of the light varies greatly with the location, the season, and the time of day. This variation in color temperature is measurable in units known as degrees Kelvin. The temperature of so-called "average" sunlight is in the neighborhood of 6000 degrees Kelvin. Outdoor type Kodachrome is balanced for this average. However, in the early morning hours there is an abundance of blue rays in the light, whereas in the afternoon red rays predominate. Best color temperature uniformity can be maintained by shooting between the hours of 10 a.m. and 3 p.m. For the cinematographer who wishes to be exacting, a color temperature meter plus the necessary corrective filters will enable him to achieve the ultimate in color fidelity.

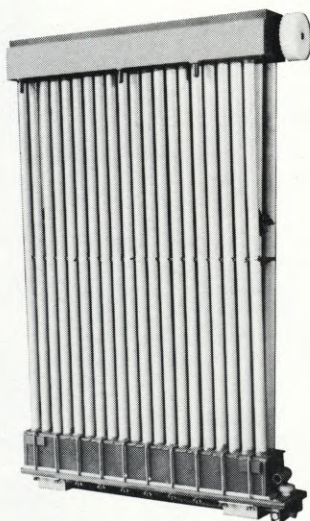
Q What is meant by "color saturation"?

A Webster describes "color saturation" as "that attribute of chromatic colors which determines their degree of difference from a gray of the same brilliance, distinctness or vividness of hue." Saturation is actually the intensity or purity of a color. If, for example, a little gray paint is dripped into "pure" red paint, the red is no longer "pure" red. It has been slightly grayed. The more gray added the less pure is the red color, in comparison with the original red paint. The more a color is grayed, or "muddied," in a color print, the less color saturation it possesses in relation to the original color film. A print would have less color saturation, therefore, if its colors are weakened or less pure than the original colors.

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We offer three basic groups or series of processors, and our patented, small reservoir tube tank is the key to them all. It combines the transport rack and solution tank in one small unit, which results in several major advantages:



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- ▶ The elliptical shape of the tubes protects the film and provides high induced turbulence.

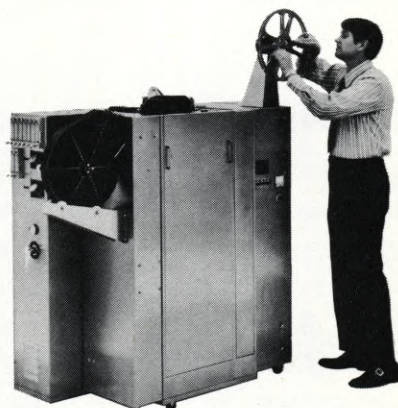
JAMIESON COMPAC 16/8
Conducts standard ME-4 at 20 FPM. Runs 16mm and 8mm interchangeably. Models available for 35mm/16mm, B&W reversal and negative/positive.



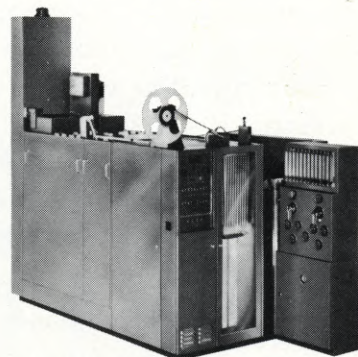
Other important features include: Lower maintenance and labor costs, and less power and water usage. The small volume of solution in the machine gives long-term stability and improved cleanliness. And film threading is both easier and faster, accomplished without removing the tank.

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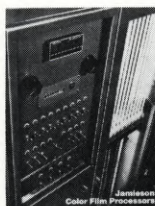
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JAMIESON MARK IV, Model A
Runs 16mm and 8mm Ektachrome at 30 FPM. Model B for ECO-3 and ME-4 with silver track. Other models for 35mm processes, including CRI.



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Conducts ECO-3 and ME-4 for all 16mm, 8mm Ektachrome camera and print films at 65 to 75 FPM. Other models run Eastman Color and other processes in 16mm and 35mm.



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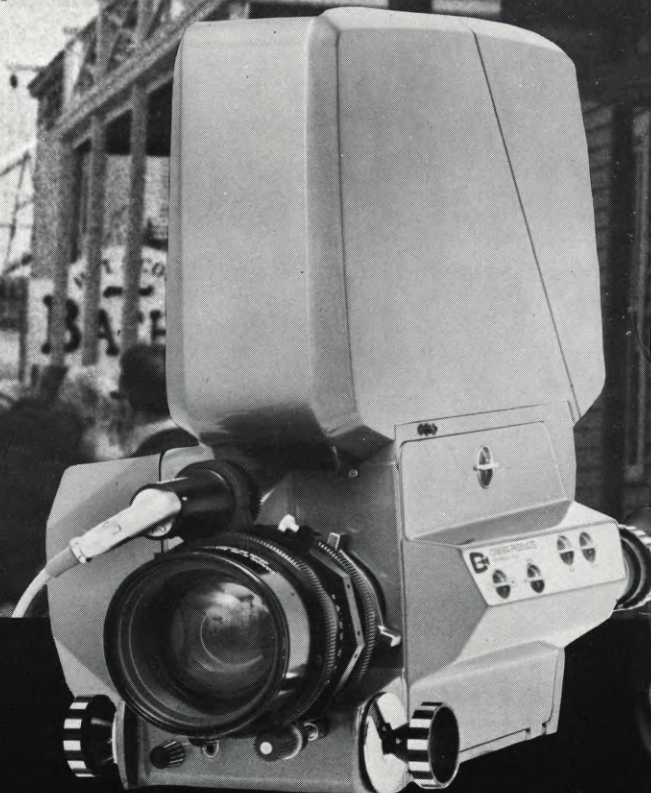
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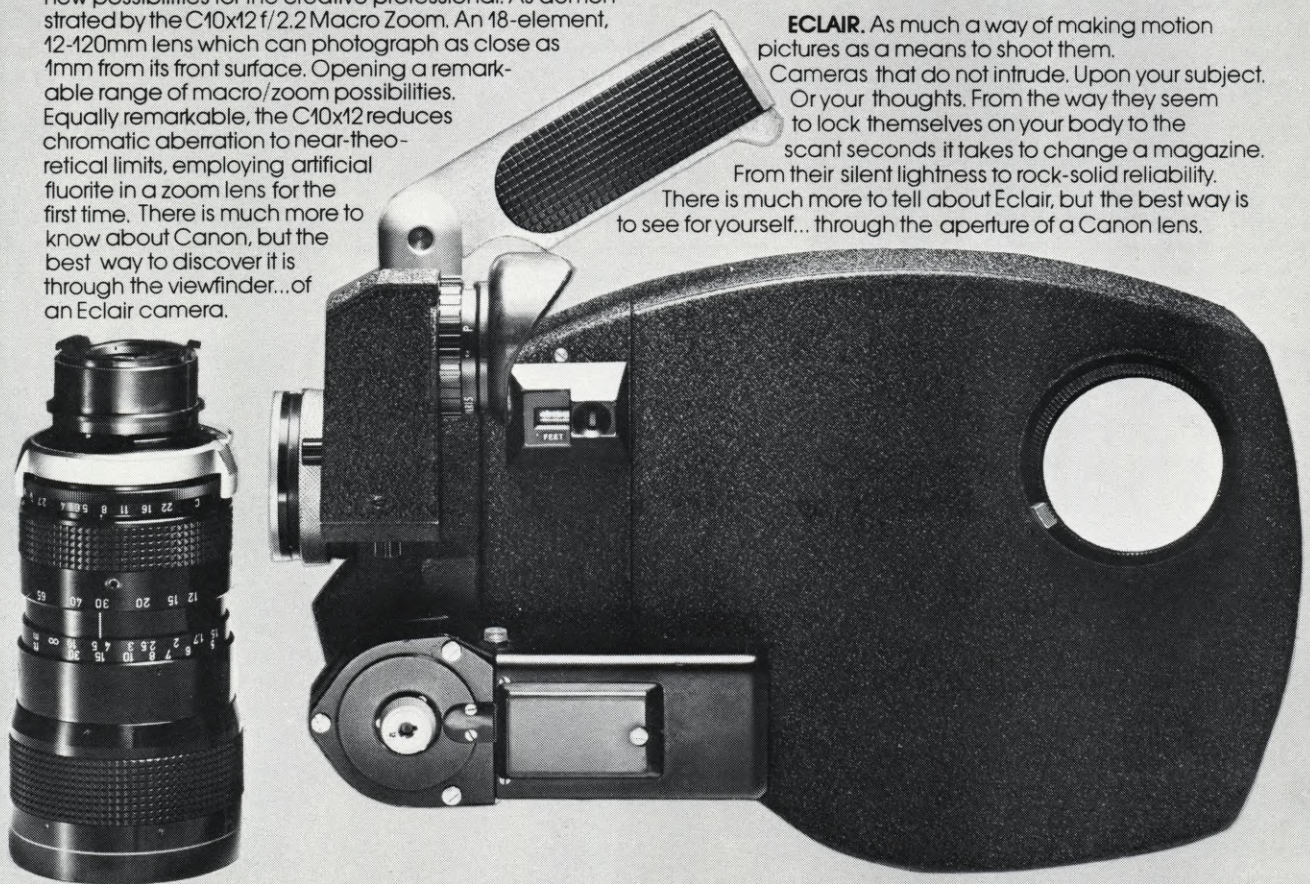
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CINEMA WORKSHOP



By ANTON WILSON

SELECTING A CAMERA

Purchasing a camera is probably the most important decision a cameraman must make, with the possible exception of getting married. There are many good reasons for purchasing a camera. Most obvious are the economical.

Cameras usually rent for approximately 1% of purchase price per diem. A \$10,000 camera outfit would rent for \$100/day. It does not take long for that to add up. The main thing to consider is the number of days you will actually be using the equipment and, more important, if you will consistently use the same type of equipment. The cinematographer who completes only a half-dozen large assignments per year would be wise to rent. Likewise, the cameraman who has a variety of applications would also be wise to rent. He may need a single-system camera one day, and a double-system the next; one day a small

The new Arriflex 16SR camera, with its reversible handgrip and viewfinder eyepiece, is indicative of a trend toward cameras designed with flexibility to accommodate the filming idiosyncrasies of individual cameramen.

100' load hand-held camera; the next, a 1200' studio-quiet camera, etc. By renting he can always match the equipment to the job.

On the other hand, the cameraman who specializes in a specific type of cinematography and uses the same type of equipment 90% of the time should consider purchasing a camera, if he is kept reasonably busy. Economically speaking, a professional camera will hold its value quite well. It is not uncommon for a professional camera to bring back 75% of its purchase price after three years of use. Taking as an example a \$10,000 camera outfit, selling the camera after three years will yield approximately \$6,000-\$7,500 or a depreciation of about \$1,000 a year. In addition, \$10,000 of capital is tied up or borrowed. At 10% interest this would yield another \$1,000/year. Thus, purchasing the camera would actually run approximately \$2,000 per year, or 20% of purchase price. The break-even point is thus approximately 20 days of use. A rental week is sometimes calculated as four days, and a month as 12 days. If you usually shoot a week at a time or a month at a time, the break-even points would be 5 weeks or 1½ months, respectively. This, of course, assumes you are always using the same equipment.

There are other advantages to purchasing equipment. Some cameramen fall into a category known professionally as "equipment freaks". The main symptom of this lunatic fringe of our industry is a craving to possess the latest equipment and have it calibrated to twice the accuracy of factory specs. This group of cameramen (of which, it is said, I am a member) usually possess their own facilities for testing their equipment and providing minor adjustments. By owning their own equipment, these cameramen are always assured that their equipment is in tip-top shape and ready for an assignment. Some of the more creative (or eccentric) sometimes modify their equipment for a closer anatomical/mechanical rapport. In addition, every camera and lens has a "personality", resulting from minor idiosyncrasies. By owning and using the same camera and lenses, the cameraman

develops an affinity for those nuances and can get the most from his equipment.

Those cameramen who are not technically inclined, or who do not have any test facilities, may benefit from renting equipment. The better rental houses possess sophisticated testing gear and each camera is calibrated before it goes out for rental.

Once a decision is made to purchase, most cameramen go into a state of massive trauma—which camera?

Each camera on the market has its specific attributes. Then there is always the rumor of the new camera so-and-so is building that weighs only three ounces with a 1200' magazine and focuses by itself. Don't be confused by gimmicks. Do not compromise a frequently-used feature for one that will be seldom used. Camera "A" is quiet, camera "B" isn't quite as quiet, but it can float on water.

Use the camera before buying it. Purchasing a camera without first renting it is as outdated and ludicrous as mail order brides. A camera is a very personal item and its anatomical qualities are very important. How does the camera feel and balance? Weight is not as important as balance. A heavy well-balanced camera may feel better than one that is light but awkward. Viewfinder placement, grip style, and position of the camera relative to the body are major considerations. Ruggedness is essential. It is imperative that the camera not malfunction. If zoom lenses are to be used, a bayonet mount on the camera is a must.

Versatility is also very important when purchasing a camera; more so than when renting. One rents a camera for a particular situation, but a personal camera must cover as many applications as possible. It is exasperating to shell out \$10,000 for a camera and then have to rent a camera because yours can't accept a wide-angle lens, or it can't shoot at 25 fps, etc.

Basically, all professional cameras will give you sharp pictures. The question is: which camera feels most comfortable, and which camera will best suit the applications? Only the cameraman can answer, but only after extensively using each camera under consideration.



CAMERA MART ANNOUNCES 12 MONTHS OF ANSWERS TO IMPORTANT FILMMAKING QUESTIONS.

Arbiters of the industry, we're not. But we've been around. Long enough to know that a lot of people have gotten in a rut about where, why and how they buy or rent a particular piece of equipment from a particular dealer.

With that in mind, we'd like to give you some food for thought.

Questions you've probably asked yourself in times of crisis... but forgot about later.

Take a few minutes to think what the wrong answers could cost you, in time, money and reputation.

Then think about why we're asking them:

1. Why do you buy from who you buy from? Why do you rent where you rent? Personal experience? Recommendation? Deliberation? Or just habit?

2. How long since you compared them with others in the field? People change. Companies change. Maybe you've changed... and your needs.

3. How extensive is the dealer's stock? How many lines does he carry? Is he a franchised dealer? Does he have a large inventory? Is it kept up-to-date?

4. How fast does he deliver? The question above is part of the answer. The rest of the answer has to do with his efficiency and staff.

5. What kind of sales staff does he have? How experienced are his salesmen?

How knowledgeable? Are they smart enough to tell you when they *don't* know as well as when they do? Can they find out what they don't know? Does he have enough specialists?

6. Who and what provides the service? How many people on the service staff? Have you seen the shop(s) and people lately? Are most of them factory-trained at one or more of the major manufacturer's factories? How many have taken courses to keep up with new developments? Do they have modern test equipment?

7. Does your supplier know all facets of the business well? Is he as good in lighting and sound as he is in cameras? Can he evaluate your



"We know what you want to know."

present gear against the gear you're proposing to get?

Is he hungry for a quick buck... or want your long-term business? Will he put your interests above his own?

8. Do you really trust him? How long has he been in business?

What kind of reputation does he have among people now doing business with him? How has he behaved when he's been at fault? Does he keep his commitments... and maybe do even a bit more? Can you get to the top guy when you need him?

9. Does he keep up with the times? Is he first with the latest equipment?

Are manufacturers impressed enough with him to grant exclusives? Do other dealers respect him and deal with him? Does he keep you up-to-date by sending you literature and advertising new products?

10. Does he prevent problems before you get equipment, or just run around fixing them? Does your equipment come "factory-sealed," or does he open the cartons and run a full inspection first? Does he fight on your side if a defect develops, or protect the manufacturer?

And if you're caught in a spot, even if it isn't his fault will he bail you out?

By now, you've either given your dealer or rental house a terrific rating... or we've raised a couple of doubts. In the next 12 months, we're going to show you how we try to be the best at all we do... and how we offer our customers more.

But if you're wondering *now* about who you're doing business with, let's get together. You have nothing to lose but your aggravation.

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The movie camera to end all movie cameras.



Anything you ever needed a movie camera to do, this Braun Nizo Super 8 does. And a lot of things you never thought you could do without a special-effects lab, this one does. It probably won't be the first Super 8 camera you'll buy. But it probably will be the last.

It's what's up front that counts.

No matter what visual effects a camera builds in, it's only as good as its lens.

And that means there's no camera better than this one. Because no camera near the price has a Schneider Variogon out front, bringing in clear, crisp, incredibly true images. It's the lens other Super 8s wish they had, but don't.

Something else other Super 8s wish they had: the Braun Nizo metering system. You can override it whenever you want, but most of the time you'll use it to get clear, beautifully accurate footage.

Braun builds Nizo Super 8s in Munich, Germany. And they build them right.

Wide today, long in a second.

It zooms like whipped cream from 7mm to 80. That makes it one of the longest zooms you can buy in Super 8. As a matter of fact, it's probably more zoom than you'll use, most of the time. But once in a while, you won't want to settle for anything less.

"Dissolve from the flower to Mary."

If you work in Hollywood, you get your lap dissolves from a lab. But if you work with a Nizo, you get perfect lap dissolves from a button marked "R", automatically. (There's even a little window that shows you you're in the middle of a dissolve.)

So you can go smoothly from flower in your garden to flower in your life; from monkey at the zoo to happy little boy's face; from mint 1934 Rolls to dragster. Maybe nothing's more professional than a clean, sure lap dissolve. And for certain no lap dissolve is cleaner and surer than a Nizo lap dissolve.

Go to black.

Another effect pros go to the lab for is a fade, whether it's out or in.

And that's another effect you simply go to your Nizo Super 8 for. One button does it, beautifully.

The button you think you'll never use, until you use it once.

Maybe you don't think you'll ever do any time-lapse photography: showing flowers blooming, or cities getting ready for night.

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The switch that activates our Intervalometer is a switch a lot of people don't make, for a while.

But once they try it, they hate to let go.

You can shoot up a lot of film, one frame at a time. And you'll find it's some of the greatest you ever shot.

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Your little boy is scampering next to his big ole dawg. Dawg herds boy; boy flops over dawg.

You don't want the whole thing in slow-mo, just the flop. So with this one, you push a little button, and presto, you're in 54-frames per.

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It's another feature you won't use a lot of. But what you do use will help make great movies for you.

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Fifty years from now, will they see your skill, your taste—but not your face?

You can set up your Nizo Super 8 so that any idiot can get perfectly exposed film out of it. Which means you can get in front of the camera, once in a while.

We think every great cameraman deserves a chance to be a star once in a while.

There's more?

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And the whole point of all this is simply to make sure you look at one of the Nizo line of Super 8s, if you're looking at any Super 8 beyond your first one.

Ask your dealer. He won't have to sell you.

Just show you.

*If within two years from date of purchase a Nizo S-480, S-560 or S-800 movie camera fails to function because of defects in materials or workmanship and the unit is returned to an authorized service center, Braun North America will, at its option, repair or replace the unit without additional charge. Batteries, misuse or tampering excluded.



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Now, your location lighting problems are no bigger than this.



Tota-Light*. More than just a new light, it's a new lighting concept. Compact 1000, 750 and 500-watt quartz lighting with an integral system of lightweight, modular mounting and light control components. Providing almost limitless location flexibility.

With Tota-Light, a room is more than just an area to be lit: it becomes part of the lighting system.

A system where three walls can be lit smoothly and evenly from a single light mounted on the fourth wall. Or four walls, ceiling and floor can be covered from a corner.

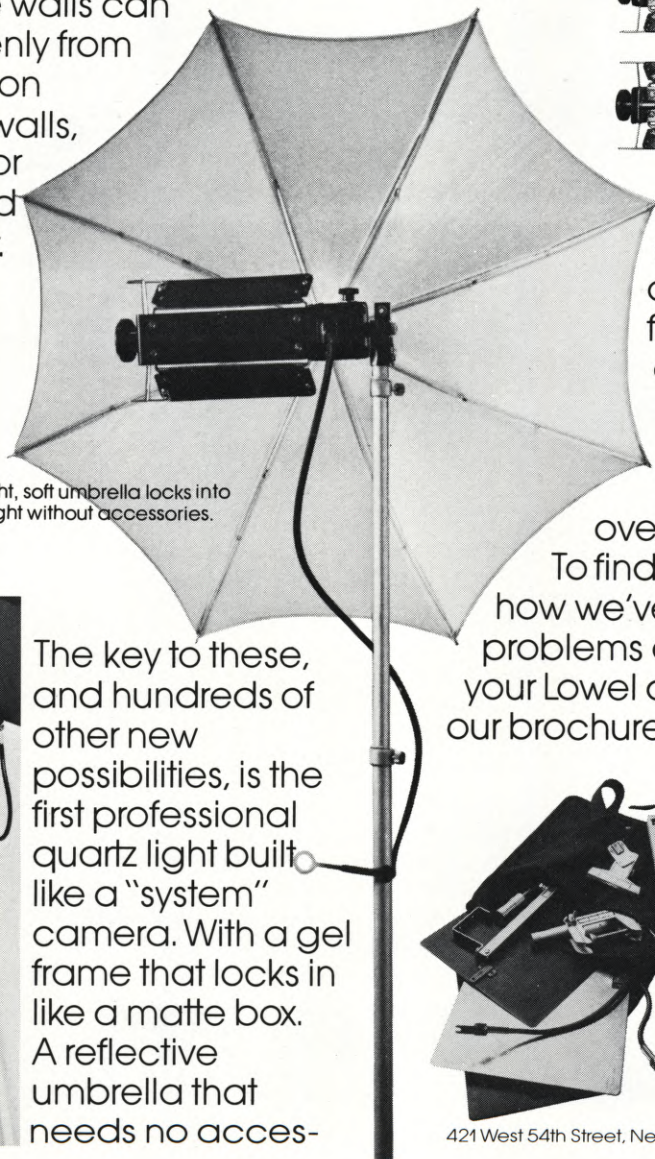


Snap-together flags and reflectors snap onto flexible arms.



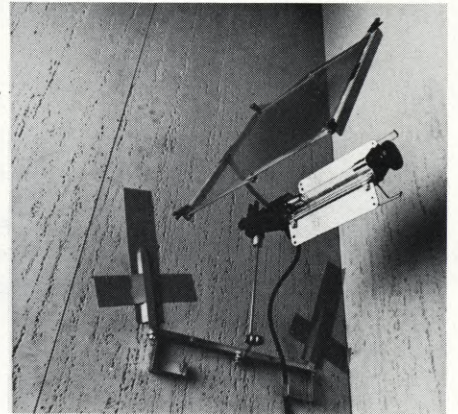
Locks atop doors, open or closed: flags control light precisely.

Bright, soft umbrella locks into light without accessories.

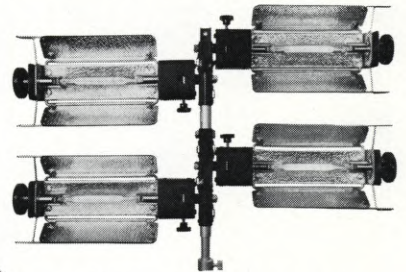


The key to these, and hundreds of other new possibilities, is the first professional quartz light built like a "system" camera. With a gel frame that locks in like a matte box. A reflective umbrella that needs no acces-

sories. And a family of snap-together flags held by flexible arms. Using these and other components, Tota-Light can be stacked, diffused, converted in seconds to a softlight,



Tota-Light tapes to walls and windows; frame holds precut conversion and diffusion gels.



Stacks on stand or clamp.

mounted atop open or closed doors, fastened to virtually any surface...and closed compactly to fit a kit or canvas pouch that loops over the belt.

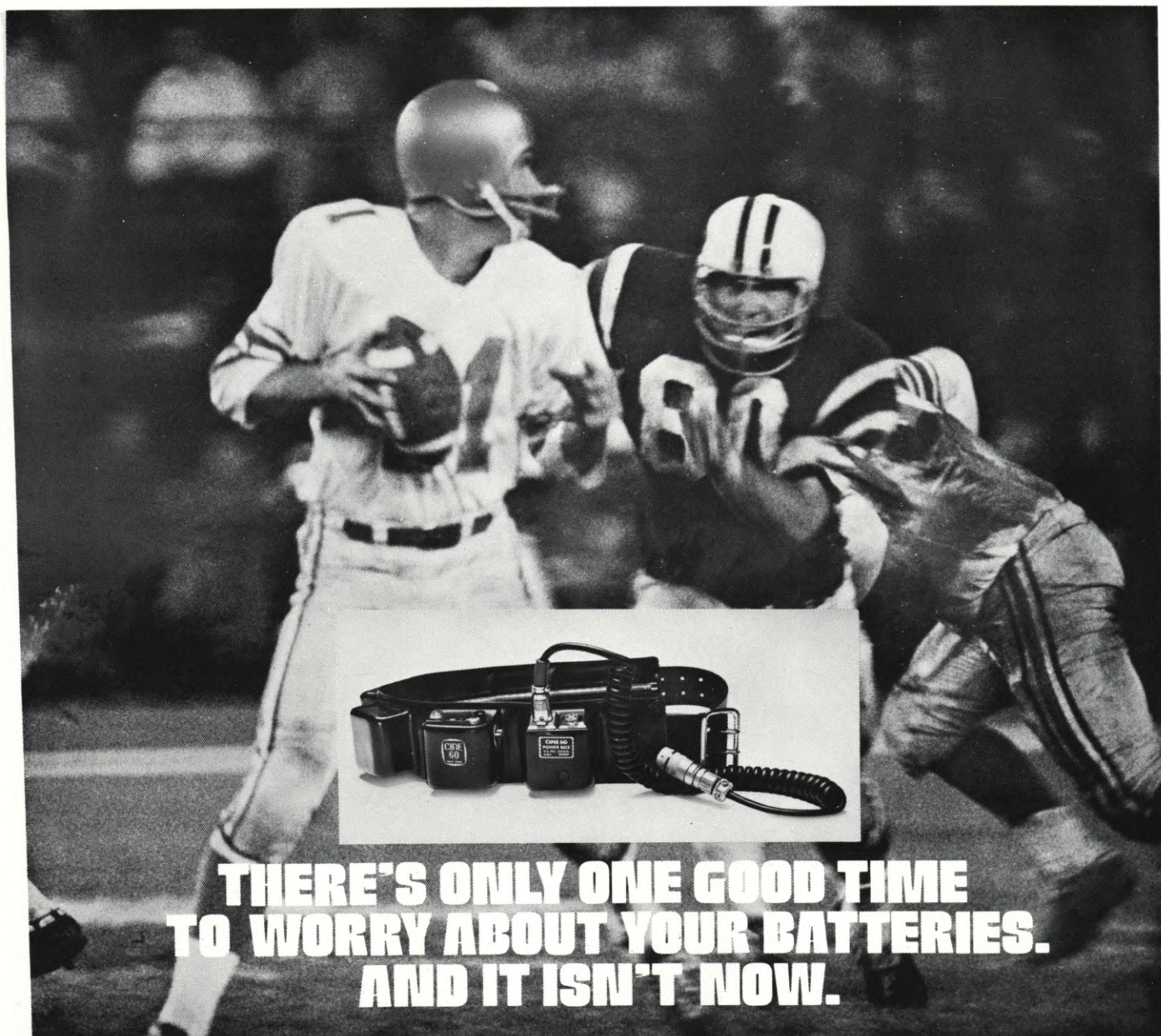
To find out more about how we've cut location lighting problems down to size, see your Lowel dealer or send for our brochure.

*TM Pat. Pend.



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**THERE'S ONLY ONE GOOD TIME
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AND IT ISN'T NOW.**

Many things on location happen only once. And if you don't get it, you've had it.

So portable power doesn't just have to be portable. It has to work. And work. And work. As hard as you do. And wherever you happen to be.

One way to be sure is to become a beast of burden. With a bunch of heavy extra batteries pulling your pockets out of shape, and slowing you down. Or, a big, bulky pack that gives you all the mobility of the Golden Gate Bridge. But is it worth it?

There's a simpler, more dependable, and much more comfortable solution. Connect your camera (any professional camera) to a Cine 60 Power Belt. The rechargeable nickel cadmium batteries are arranged in

perfect balance around your waist. Leaving you relatively free to jump, climb, ride, fly, or do whatever you have to do to get your shot.

And you *do* get your shot. Because the Cine 60 Power Belt delivers 6 to 30 volts of reliable power for up to 7 ampere-hours. It can be recharged quickly and safely at any 110- or 220-volt AC outlet. There's a reassuring little signal light to tell you you're getting the charge you think you're getting. And an automatic, built-in safety switch to protect you and your camera from a shock you'd never think of getting.

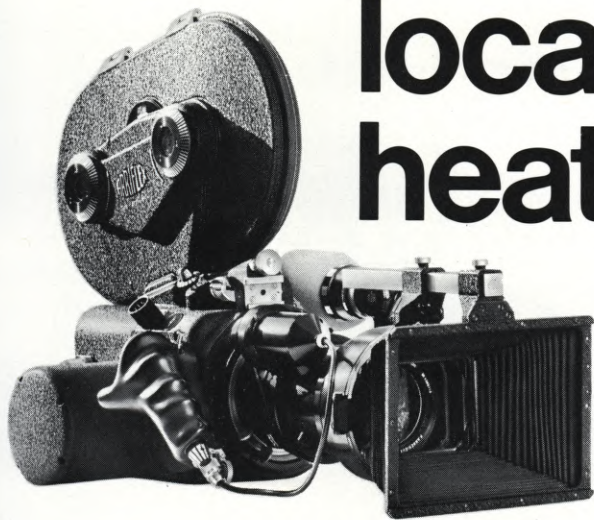
Since it was introduced over a decade ago, more professional filmmakers depend on the Cine 60 Power Belt than on any other port-

able power supply. And if that isn't one hell of a powerful endorsement, we don't know what is.

Cine 60 makes other motion picture equipment that helps prevent other kinds of crises. There's a battery-powered fiberglass blimp for Arriflex 35 cameras... unique, lightweight single-and-double-shoulder pods... motor-drives for Angenieux, Zeiss and Canon zoom lenses... suction-activated platform and car mounts for shooting at any angle... all kinds of special connectors and camera/lens mounts for all kinds of cameras... and all kinds of helpful information, because we've been there, and we can help. With custom designs and repairs as well. All you have to do is ask.

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Which camera and which rawstock would *you* use?

“After six weeks on those islands, just about all our equipment had turned to rust.”

Everything Rusted

“The only things still working were the Nagra and the Arri. Our spring-wound backup camera was dead. Half our batteries were, too. All our microphones had corroded connections. So had our lights. Unusable.”

8,250 Miles Away

That’s film maker Bob Strovink describing the shooting of *Thyroid Disease*, a documentary about the long-term effects of radioactive fallout on the inhabitants of Rongelap in the Marshall Islands—8,250 miles from New York.

Uncertain Conditions

“I was hired for the job in New York,” says Mr. Strovink. “I didn’t know just what the



Bob Strovink chose 7254 and the 16BL

conditions would be. So I picked 7254 negative, for its speed and latitude. And I rented a 16BL from Camera Mart.”

Service Unavailable

“I knew there’d be more than 2,000 miles of ocean between me and the nearest service shop, in Hawaii. And I knew we’d be shooting on various islands, in and around seaplanes, landing craft and trucks bouncing around on dirt roads. I needed a rugged camera.”

Corrosion And Sores

“Once there, we were plagued by seawater spray, blowing sand, mosquitos and crushed coral dust. But those were nothing, compared to the salty air, the heat, and the humidity. Metal rusted instantly. Leather grew fungus. We got sores.”

Use Arriflex Again

Thyroid Disease won awards from film festivals in Chicago and New York, and from C.I.N.E. in Washington. “The camera had to be completely overhauled when we got back,” says Mr. Strovink. “But if I had to do it again, I’d certainly take an Arriflex again.”

ARRI

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FOR FREE BROCHURES ON OUR 16MM AND 35MM CAMERAS, WRITE TO ARRIFLEX COMPANY AT P. O. BOX 1050, WOODSIDE, N. Y. 11377; OR AT 1011 CHESTNUT ST., BURBANK, CALIF. 91502.

BACKED BY SERVICE

Sometimes the difference between a good film and a great film is "FLASHING."

Du Art has the capability to Flash High Speed EF7241 and 7242

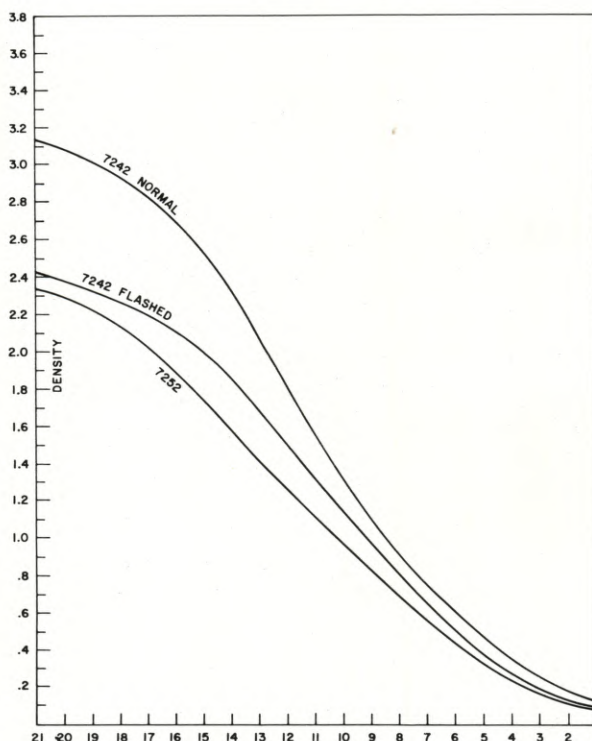
When Eastman Kodak introduced low-light high speed EF7241 and 7242 they solved many filming problems. And introduced a few new ones.

"Flashing" is a controlled laboratory re-exposure of EF7241 or 7242 original camera film to reduce contrast and bring up more detail in dark areas. Simply said, flashing makes the film look much better. It permits unrestricted intercutting with conventional footage for a near perfect color blend. It will also give you better release prints via color internegative.

Du Art has designed and built equipment that is used exclusively for flashing. What's more, it flashes the entire image area *plus* one perforated film edge, for the only permanent reference point of flash exposure in use today. We call it The Du Art "Permanent Flashing Reference" Reading. A mouthful, we'll admit. But it tells you exactly how your original was flashed. No one but Du Art can!

Cost is 2¢ per foot with Du Art processing. Allow an additional 24 hours for flashing.

For the Du Art flashing process, shoot at normal exposures. We'll take it from there. We'll be happy to answer any questions you might have. No obligation of course.



Now in our 50th Year
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CREATIVE TECHNIQUES

The basic techniques of TV photography and filmmaking, mainly in the field of commercials, are discussed in **DON'T LOOK AT THE CAMERA!** (TAB Books \$9.95). Written by Sam Ewing in collaboration with R. W. Abo- lin, a two-man team operating Station KNTV in San Jose, California, it stresses low cost, short cuts, speed and creative ingenuity.

The second revised edition of Ernest Walter's by now classical **TECHNIQUE OF THE FILM CUTTING ROOM** (Hastings House \$13.75) updates standard editing procedures in the light of new and perfected equipment. The use of highly sophisticated ¼-in. tape machines for sound master recordings, the reduction to 8mm of release prints originally in 35mm, the introduction of computers in the editing process are some of the latest innovations described in this thoroughgoing manual.

As an introduction to the technique of making movies under professional and semi-professional conditions, Barry Callaghan's **A MANUAL OF FILM- MAKING** (Oxford U. Press \$11.75/ 5.85) is a helpful text that will clarify the complexities of production. Avoiding technical terminology, it surveys in explicit detail the various stages of production. The section dealing with camera work is well handled and contains many photographs that demonstrate color balance and printing control.

THE INSIDER'S VIEW

The man who made the crucial contribution to the birth of television— (both b&w and color), the long-playing record, the automobile cassette, and more than 160 other such electronic innovations, Peter C. Goldmark has written, with Lee Edson, a fascinating account of his fruitful life. **MAVERICK INVENTOR** (Saturday Review Press \$7.95), focusing on his "turbulent years at CBS," displays the simplicity of genius with a gift for significant detail, and a gentle humor that cools fiery Hungarian tendencies.

Andrew Dowdy's **MOVIES ARE BETTER THAN EVER** (Morrow \$6.95) is an informative and entertaining look at the 50's, a turning point in this country's cultural life. That stormy period saw the emergence of television, the decline of censorship, the withering of the big studios, and the obsession with the female breast. Indeed, those were the days, as the song goes.

Dropping names of the famous with

THE BOOKSHELF

By GEORGE L. GEORGE

true professional abandon, columnist Shirley Eder perpetuates in **NOT THIS TIME, CARY GRANT!** (Doubleday \$6.95) the customary image of a Hollywood bent on sex, intrigue, unabashed exhibitionism and good clean fun. If this book is mentioned here at all, it is because it does candidly reflect a life style where myth and reality blend for the greater glory of press agents.

The confession of a "slightly reformed columnist" now married to actress Elke Sommer, Joe Hyam's **MISLAID IN HOLLYWOOD** (Wyden \$6.95) is a pure ego-trip type autobiography. Its main merit is the often painful honesty in his description of weird goings-on among some celebrated personalities, a factual approach with an uncanny ring of authenticity.

FOR REFERENCE AND RESEARCH

Peter Cowie's **INTERNATIONAL FILM GUIDE 1974** (Barnes \$3.95), now in its 12th year, offers its customary fully documented survey of production in 50 countries, plus a useful round-up of facilities, services, and publications, an appraisal of five "Directors of the Year," and a knowledgeable account by IATSE's Rene Ash of "Hollywood's Labor Situation" that is not too optimistic.

A practicing attorney well established in the field, Michael F. Meyer, in **THE FILM INDUSTRIES** (Hastings House \$10.), discusses the legal problems of creating and marketing theatrical and non-theatrical movies. His expert advice is of basic interest to the executive and management personnel in motion picture production.

Some 500 knowledgeable reviews of features and documentaries, originally published in the influential *Film News* magazine and covering 1970 through 1972, are reprinted in **FILM NEWS OMNIBUS OF REVIEWS No. 1**. A useful and practical guide for all 16mm film users in education, public relations or research, it is expertly compiled by Rohama Lee, the magazine's respected publisher/editor. (Film News, 250 W. 57 St., NYC 10019).

A historic view of Mary Shelley's notorious monster, Donald Frank Glutt's **THE FRANKENSTEIN LEGEND** (Scarecrow Press \$10.) surveys the innumerable reincarnations of this popular symbol. Its appearances in film,

television and radio are extensively described, as well as in literature, theatre and even toys. An exhaustive inventory that will provide entertainment and information to countless buffs of gothic lore.

In the new expanded edition of **THE WESTERN** (Grossman \$15.), George N. Fenin and William K. Everson update the saga of this all-time popular favorite. Its current versions, whether "spaghetti" westerns or Japanese prototypes, testify to the universality of what started as a purely American genre. The work of many cameramen, from Sol Polito to Jimmy Howe, comes in for well-deserved praise.

THE FACTUAL APPROACH

The evolving status of the Negro in American society, as reflected in movies, is discussed in Donald Bogle's lively and objective **TOMS, COONS, MULATTOES, MAMMIES, AND BUCKS** (Viking \$10.). His interpretive history examines the usual stereotyped roles of black performers, from the "Tom" in Edwin S. Porter's *Uncle Tom's Cabin* (1903) to the "Buck" in Gordon Park's *Shaft* (1971). Bogle's appeal to black filmmakers and actors to "liberate us from illusions, black and white" aptly sums up his topical, insightful and impressively researched work.

How and why the documentary genre was born in Great Britain is narrated by Paul Rotha, one of its principal originators, in his preponderantly autobiographical **DOCUMENTARY DIARY** (Hill & Wang \$12.95). The movement's seminal figure, John Grierson, looms large in this spirited, detailed and reliable account of the struggles that helped establish a new approach to the meaning and practice of film art.

In this country, a similar concern for the pictorial representation of reality is examined by Prof. William Stott in **DOCUMENTARY EXPRESSION AND THIRTIES AMERICA** (Oxford U. Press \$12.50). His book, scholarly and well researched, suffers however from too broad an approach that attempts to encompass film, photography, publishing, broadcasting, art, and social science. While each area is impressively documented and entertainingly described, the total impact is less than the sum of its parts.

Connections between organized crime and film industry personalities are corroborated in Hank Messick's **THE BEAUTIES AND THE BEASTS** (McKay \$6.95), a searing and all too credible expose in which names are plainly named and links incontrovertibly revealed. ■

Eclair people.



Meet Walter E. Dombrow, cinematographer and Eclair user. "Emmy" won for filming *The Great American Novel*.

"I guess I find documentary filmmaking so fascinating because life is the most interesting 'theatre' there is. Of course, the trick is to be in the right place at the right time. Which is part instinct, part experience, part luck and part equipment."

Black America, with actor/narrator Bill Cosby, filmed on location, draws kudos for capturing the black viewpoint. And an "Emmy."

"When you're filming, you can't get in the way of the action. Once your presence influences what happens in front of the lens, you get 'artificial' footage that audiences sense, even if they're not conscious of why. In some situations, interference is not only bad creatively—it can literally be a matter of life and death."

The Mexican Connection, filmed for CBS, captures the 'bust' of a drug smuggler, and many other candid action sequences. Won an "Emmy."

"While I won't downplay luck and skill, equipment naturally plays an important part. Because with all your planning and anticipation, the best shots are often captured more with instinct than deliberation. You hear a noise, or see something out of the corner of your eye. You pivot and press the 'run' button before you even think about it."

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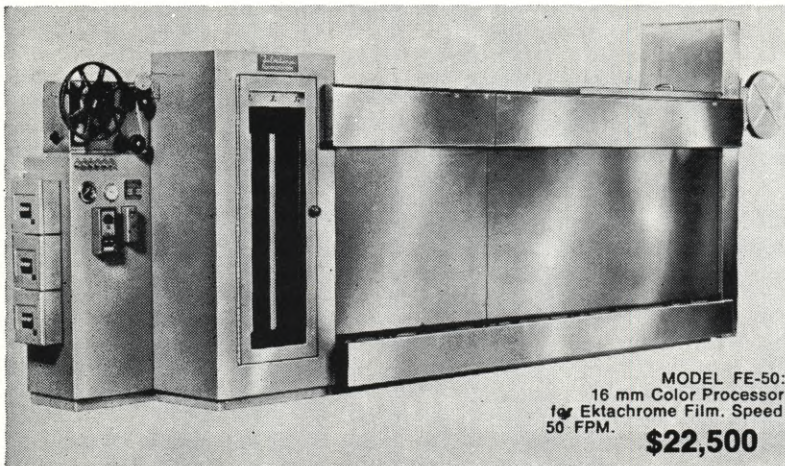
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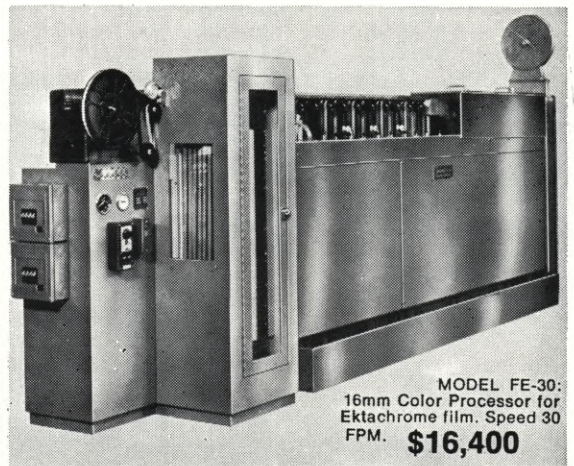
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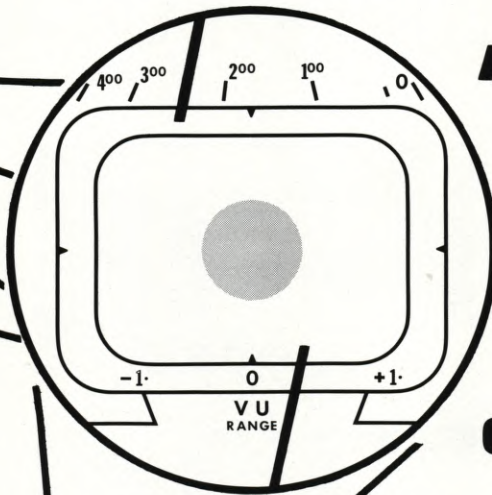
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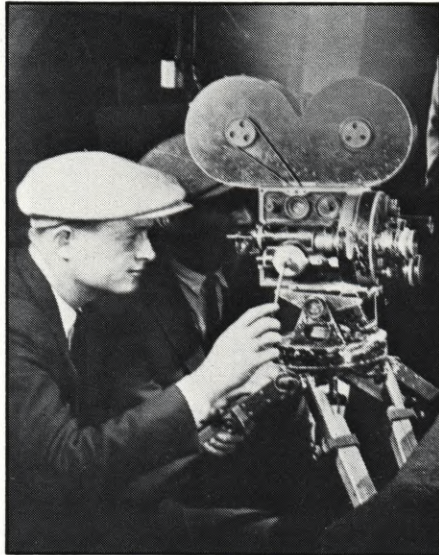
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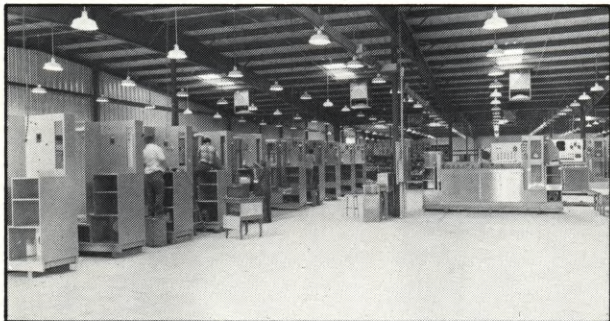
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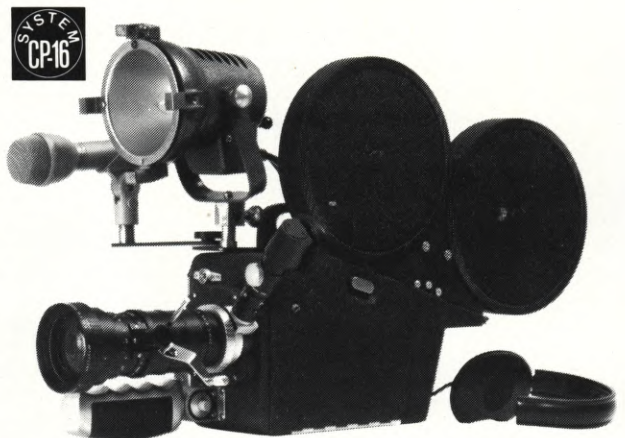
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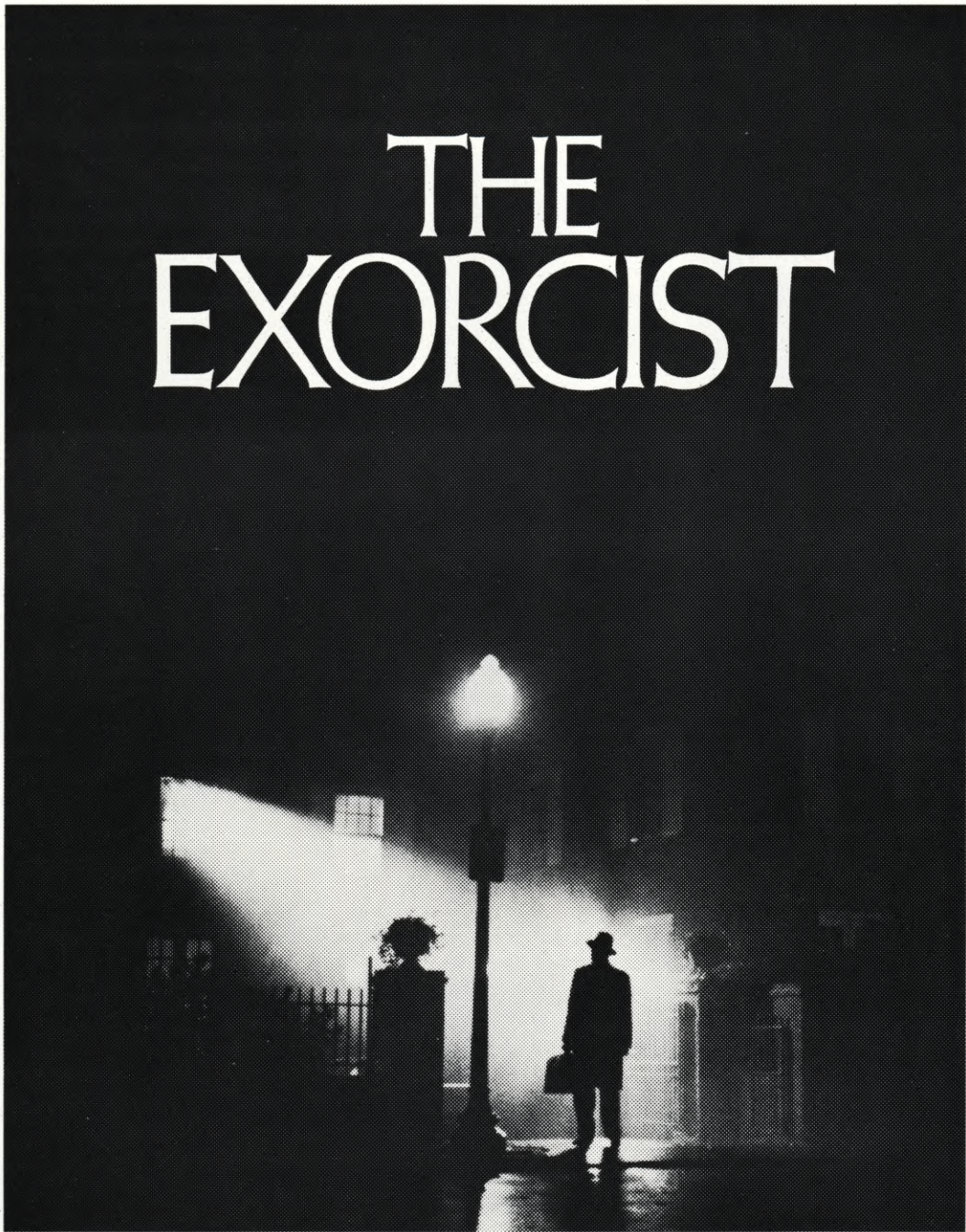
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Assignment: "The Royal Wedding"

British Movietone News assembles an elite team of cameramen to film the colorful marriage of a storybook princess to her dashing young officer

By JIM WEBB

Assignments Manager, British Movietone News

Rumours had been pretty rife throughout the Spring and, on May 29th, about mid-afternoon, confirmation came through. Where are they? A quick phone call to the Press Office at the Palace tells us that they will be on the overnight train from Balmoral in Scotland, arriving at Kings Cross Station at 8:00 a.m. From there they would be going to the Palace. It will be a "free for all". Two cameramen at the station with a sparks, and two at the Palace to get them going in. One in the office to "do" the newspaper headlines.

About six o'clock a bonus. The Palace phoned. There will be a facility to film the engaged couple with their parents, tomorrow, in the garden, or if raining, in the drawing room of Buckingham Palace.

That's how it all started. After that we only needed to know the date of the

In the sacred and ornate precincts of Westminster Abbey, cameraman Paul Kavanaugh sets up his Mitchell to photograph the Royal Wedding.

Wedding. The files were gone through. Princess Alexandra's was the last one we did. That was in 1963. No, Princess Margaret's. That was in 1960. Look at this, there was a "Rota" with Pathe News then. We used twenty-two positions on that. Are there that many cameramen about now?

The meeting called for by Ted Candy (General Manager) in early June when the date of the Wedding was announced was, I imagine, rather like "Ike" addressing the troops for "D" Day. This is what we do: one man on the roof of the Palace, one in the forecourt, one either side of the Queen Victoria Memorial. Then the Citadel (old Admiralty building at the end of the Mall) roof, Horse Guards Parade, two in Whitehall, one in Parliament Square, two outside the Abbey door, one for G.V.'s, one for C.U.'s. One in the doorway and five inside the Abbey. That's it. Now, who have we got to shoot it?

There's our own seven staff men. Then John Abbott, Pat Whittaker, Dave Allen, Ced Baynes—Pathe's ex-Chief Cameraman—Dave Hutchins and Ray Gallard, and I'll think of some more.

What about sound? One man at the Palace, one outside the Abbey and see if you can get a "clean feed" from the BBC of the service. We will shoot wild and any "syncing" we can fit in, says Peter Hampton, Editor.

Norman Fisher, Chief Cameraman, suggests Mitchells in the Abbey. How quiet are they? It is rarely that we use them. Okay, go and see them and "book" five for the 13th and 14th November and book Varotal 5-1 zoom lenses—not because we want zooms, but as we are going to be limited for space, there won't be room for assistants.

November 14th seemed a long way off then. July, August and September passed. A meeting at the Abbey to establish stands and positions, a chat with the Department of the Environment for positions on the route, to be told that the Citadel roof is banned because, as it's a working day, security will not allow it. Not to worry; we're covered from Horse Guards.

A meeting with the police at Scotland Yard. Due to recent activities, strict security will be enforced; every-

one must have a police pass. The Palace will issue the Abbey passes. The Department of Environment will issue the route passes. Jane Baldwin's typewriter starts to steam. A phone call: two key free-lance cameramen have been offered three weeks abroad over the Wedding date. Sorry to let you down.

Inspiration: Phone call. Would Sydney, David and Michael Samuelson be available to film a Wedding on the 14th November?

A beautiful day at 8:00 a.m. when I checked with free-lance John Abbott on the roof and veteran Stan Goozee (ex-Pathe) in the forecourt of the Palace. Crowds were already filling the areas (some had been out overnight), as I dropped an assistant and portable rostrum on the Queen Victoria Memorial (Wedding Cake) outside the palace where ex-Pathe free-lancers Pat Whittaker and Ced Baynes would film the carriage processions out of the Palace and down the Mall to the Abbey. Staff man Ken Hanshaw, who was to link the processions from the Mall across Horse Guards out into Whitehall, had his Cameflex rigged with Angenieux 25:250 zoom and was practicing on the police horses already out looking after the crowds.

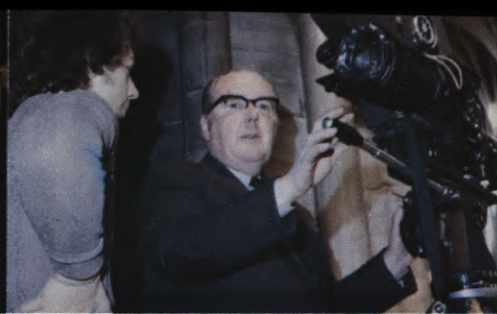
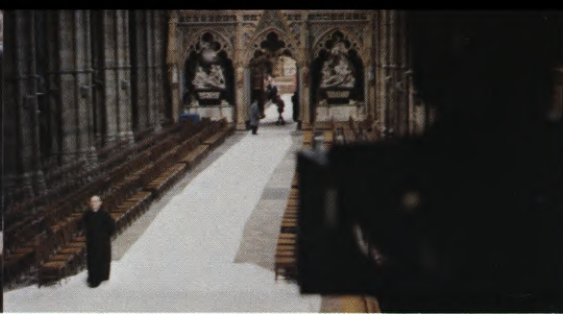
Out in Whitehall, ex-Movietone free-lancer Ray Gallard was setting up opposite the Horse Guards to link the processions through to another free-lancer, Don Long, setting up his Arriflex opposite Downing Street.

The Samuelson brothers, obviously relishing a day away from their desks, were checking and re-checking, practicing and lining up shots. At least they have three hours to get it right, I thought. Ex-Pathe free-lancer Dave Allen perched on top of the Central Hall Westminster to do the scene setter.

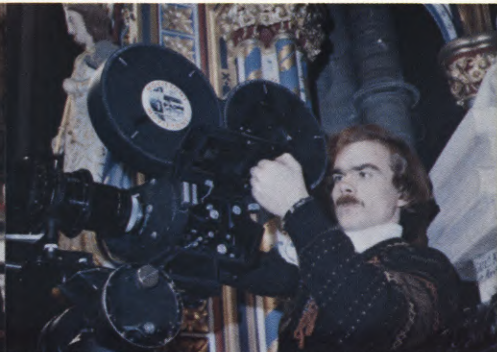
Checking inside the Abbey, staff man Reg Smith, his Cameflex with 4-1 Angenieux Zoom abandoned for a straight 50mm, bemoaning the amount of room the television cameras needed.

I could see his point. They had rigged a double side to the awning in the doorway to hide the cameras and men, allowing a slot at either end for them to film one end going in, change ends, the other coming out. T/3. They will have





(ABOVE LEFT) In preparation for filming of the Royal Wedding, Assistant Cameraman Chris Brazier and British Movietone News Assignments Manager Jim Webb walk gear through to camera positions in Westminster Abbey. (CENTER) A camera is set up tentatively in the almost empty Abbey. (RIGHT) Chief Cameraman Norman Fisher lines up his S35R Mitchell camera, with Varotal 5 x 1 zoom lens. (BELOW LEFT) Assistants Ray Norris and Richard Day, with Cameraman Ron Collins, check lighting. (CENTER) Assignments Manager Jim Webb discusses camera positions with David Samuelson. (RIGHT) Cameraman Paul Kavanaugh checks out his Mitchell.



(ABOVE LEFT) Horse Guards in the wedding procession make their way through the stately gates of Buckingham Palace. (RIGHT) The procession winds about the circular base of the elaborate Queen Victoria Memorial (known affectionately to Londoners as the "Wedding Cake"). (BELOW LEFT) Cameramen on various assignments set up their gear on rostrum at the base of the Queen Victoria Memorial. (RIGHT) Cameramen, positioned inside the Abbey, await the start of the happy event.



to stew it, he said. They did. It was perfect.

Ron Collins, ex-Movietone free-lancer, forsaking his long lenses (we don't want to see her dimples) set up his S35R Mitchell with Cooke 20:120mm lens over the West Door. He was to do the back going in, the front shot coming out.

Our youngest staff man, Paul Kavanagh, with similar equipment, perched on a low rostrum with one square yard (3' x 3') to work off, did the reverse.

Chief Cameraman Norman Fisher and David Samuelson overlooking the altar were set and raring to go. Norman even had time to check with staff colleague Denis White, who was perched lower and more side-on to where the couple would be married (no frontals of

remarked, "That's better than I saw it with my eye."

It was congratulations all around and, as Ted Candy remarked, "A good rehearsal for Prince Charles' wedding. Keep the same crew." ■

FILMING A WEDDING ROYALLY By DAVID SAMUELSON

It's been a long time since I last laced up a Mitchell camera on my own. I was more than grateful, therefore, to have a copy of the *American Cinematographer Manual* at hand to check that I had threaded the film over and under the correct rollers, the A.S.C. having thoughtfully sent me a presentation

and a number of other of the company's "Old Boys".

The first film I ever shot professionally was for Movietone, a simple wide-angle shot, from a building across the street, of the exterior of Westminster Abbey as the present Queen, the Princess Elizabeth, arrived for her wedding in 1947.

Six years later, Sydney and I were inside the Abbey, working alongside each other, filming the Coronation.

When I went to the Abbey two days before Princess Anne's wedding, to set up my camera and watch a full-length rehearsal of the ceremony, I found that over the years things had changed very little. Working with me there were four more Movietone cameramen, including their chief cameraman, Norman Fisher, who had also been there for the Coronation 20 years ago. There were other faces, too, among both the still and cine men whom I had not seen for many years. It was just like a big reunion.

Things hadn't changed much in other ways either, as when the cine men on my stand suggested to the still men that if we all staggered our tripods a little we would all get a better shot. As ever, the still men wouldn't budge an inch and I was faced with the prospect of filming a collection of Hasselblads and elbows alongside the Royal Couple.

I overcame this difficulty overnight by having some scaffold clamps welded to a levelling high hat and returning to the Abbey the next day with this, together with some odd lengths of scaffolding and clamps. Thus suitably equipped, I was able to rig a camera fixing outwards from the handrail of our camera stand. If the others wouldn't stagger backwards a bit, then I staggered outwards.

Three of us in the Abbey used Mitchell S35R cameras fitted with the new 20:100mm Cooke Varotal lenses. The other positions used Arriflexes fitted with Angenieux 25:250mm lenses.

As we were working in fairly close proximity to the ceremony it was necessary to reduce a little the noise level of the unblimped Mitchell cameras. This we did by having some special Barney's made to fit over the 12-volt variable-speed motors. They didn't bottle up all the noise, by any means, but at least it looked as though some attempt had been made.

For many years now what filming I have done has been on 16mm. What a delight, therefore, to return to 35mm with a superb lens on the front and a big bright viewfinder to focus up by.

Lighting for film and TV had already been installed. There was 150 foot-

Continued on Page 207



A very select crowd of invited guests stands in the Abbey expectantly awaiting the bride and groom. In the background can be seen the draped balcony alcove from which the few cameramen assigned to the interior of the Abbey itself filmed the actual ceremony. British Movietone News assembled the very best available cameramen to shoot this very important "one take" event.

the couple during the service are allowed) and suggested a 25:250mm Angenieux to get in closer.

Although the roads were closed at 9:30 a.m., Samuelson Film Service lived up to their name and it was there in time.

The answer is in the negative, as they say. Sixteen cameramen. Nobody had a bad day. Nearly 11,000 feet of film was shot, none of it bad. Even when the Royal newlyweds departed on their honeymoon at 4:00 p.m. and Stan Goozee couldn't get a reading on the meter. Wide open and force two stops. When he saw it on the screen he

copy of the new 4th edition only shortly beforehand.

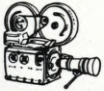
The occasion was the "Marriage of Her Royal Highness the Princess Anne Elizabeth Alice Louise with Captain Mark Anthony Peter Phillips of the 1st Queens Dragoon Guards at Westminster Abbey on Wednesday 14th November 1973 at 11.30 a.m.," as my press pass so succinctly put it.

British Movietone News, my Alma Mater in matters filming, for whom I worked from 1941 until 1960, had asked me to rejoin them for this one day. I was delighted to accept, as also were my brothers, Sydney and Michael,

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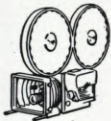
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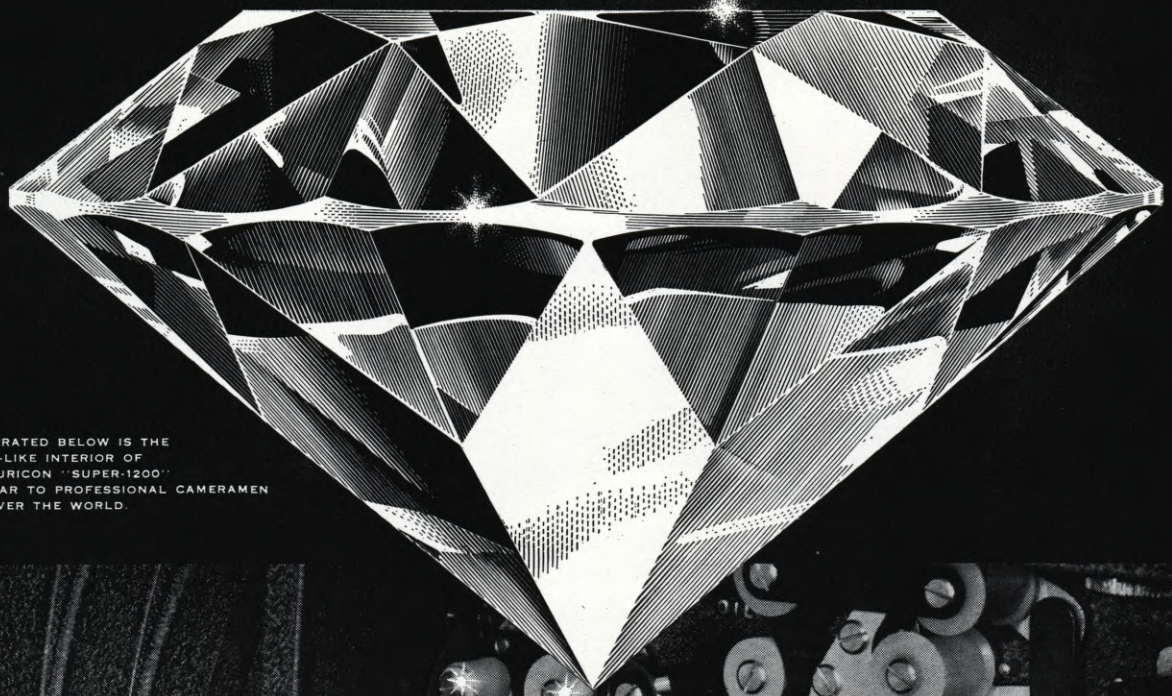


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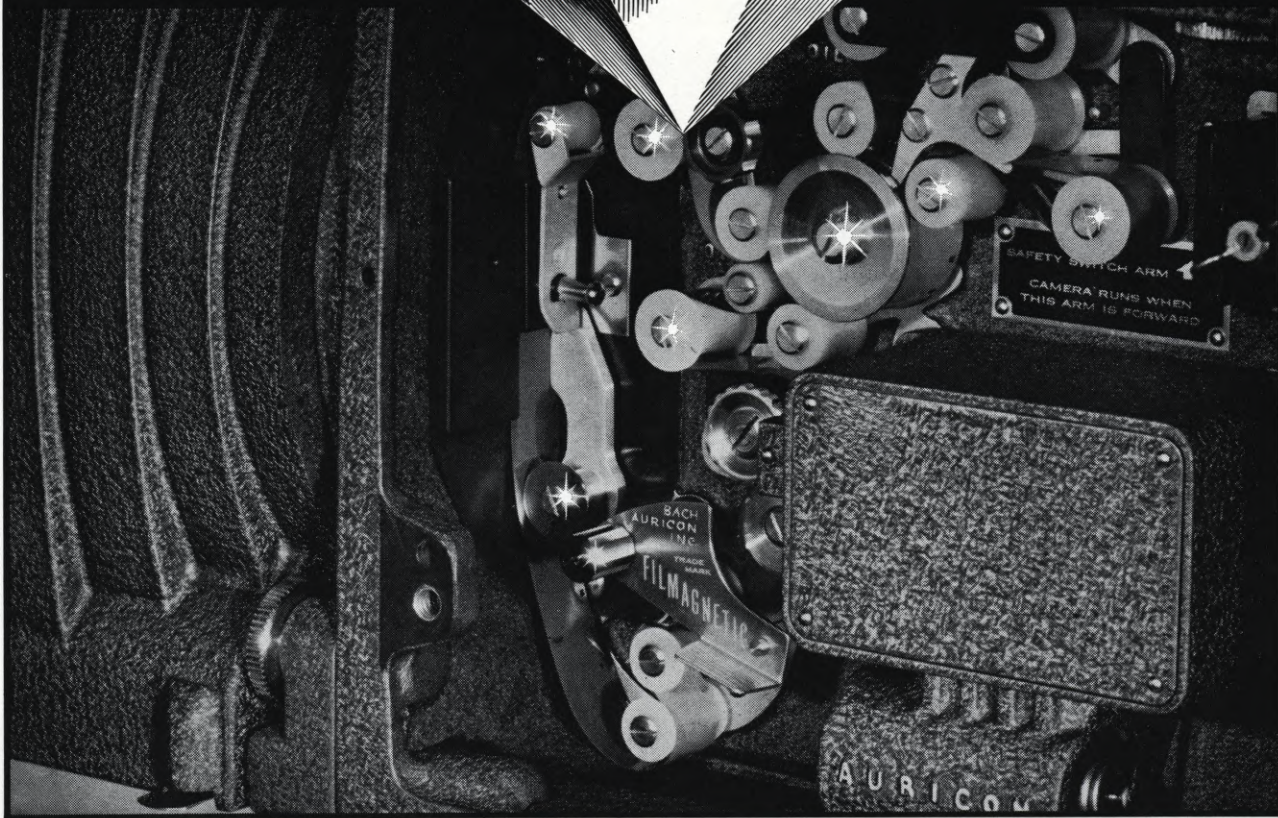
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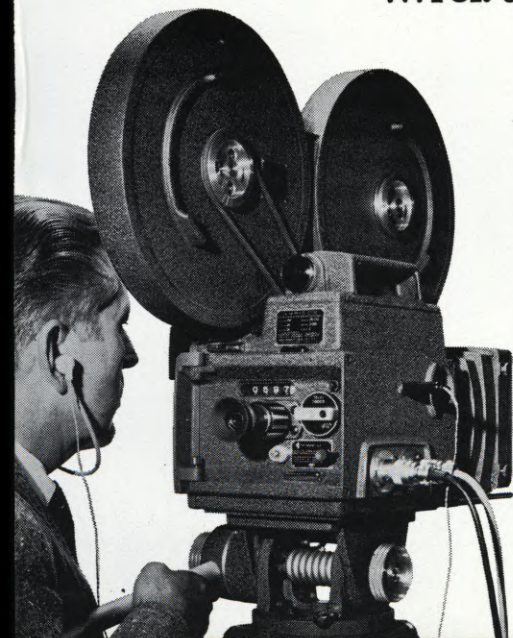
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THE EXORCIST



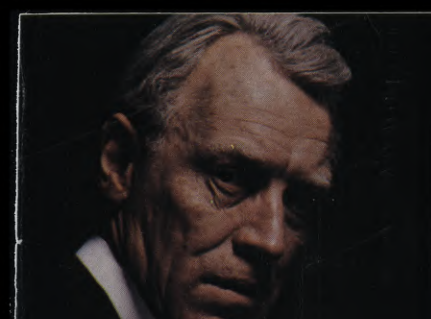
Director of Photography on what may be the most shocking film ever made describes the unique problems and challenges involved in translating a best-selling novel into stunning visual images

Probably the most eagerly anticipated film of the year, the Warner Bros. screen version of William Peter Blatty's best-selling novel, "THE EXORCIST", is now in current release, having just made it under the wire for Academy Award qualification screenings.

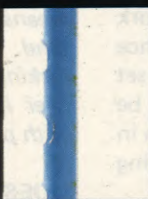
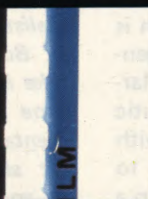
Beset by numerous production problems (several of a rather weird nature, it is said), and more than a year in the making, "THE EXORCIST" comes to the screen as a jolting horror story, so shockingly faithful to the book that it makes films like "ROSEMARY'S BABY" and Hitchcock's "PSYCHO" seem like bedtime stories by comparison.

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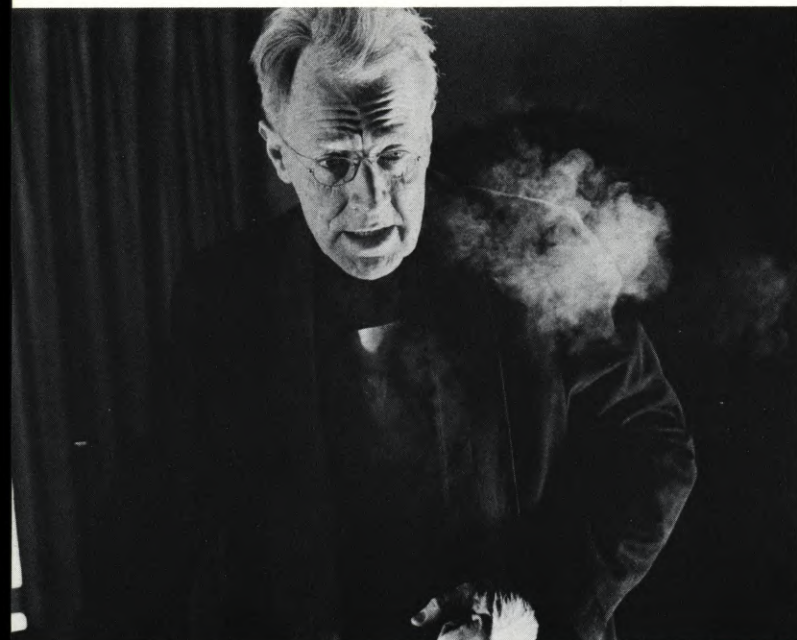


(LEFT) Famed Swedish actor Max von Sydow, the star of most of Ingmar Bergman's films, plays the title role in "THE EXORCIST", that of an aged and infirm archaeologist-priest called in to exorcise malignant spirits from the mind and body of a demon-possessed child. He is given powerful support by Jason Miller, who plays the role of a tormented psychiatrist-priest who assists him in the exorcism. The film, despite its horrifying theme, is a masterpiece of technical and artistic virtuosity in every element of production.



"THE EXORCIST", brilliantly adapted for the screen from William Peter Blatty's best-selling novel of the same name, concerns a lovely, innocent 12-year-old girl (opposite page) who is transformed into a bloody, obscene monster through demon-possession, as illustrated in these frame blow-ups from the exorcism sequence of the film. More than a year in production and beset by a multitude of bizarre problems, "THE EXORCIST" emerges as a landmark motion picture.

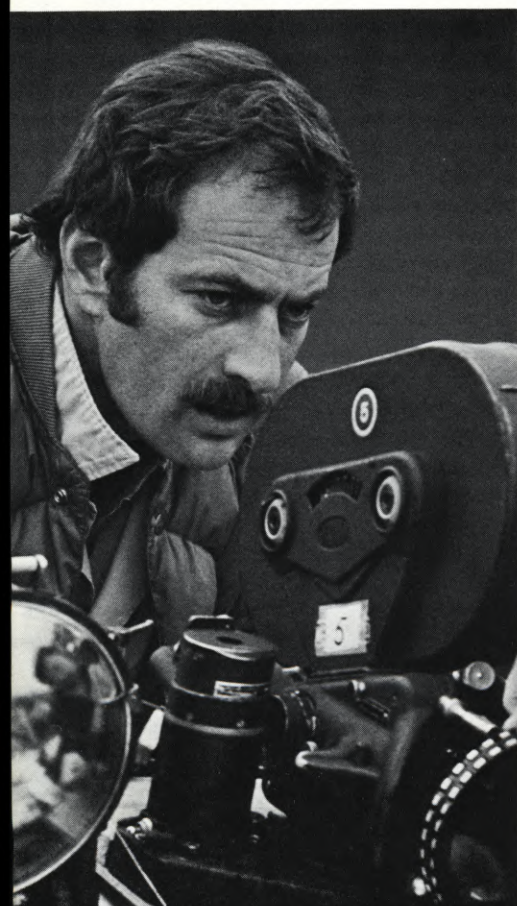




(LEFT) An important story point demanded that the breath of the characters be visible when they are inside the abnormally cold bedroom of the demon-possessed child. A refrigerated set and back-lighting on the breath combined to make it very visible. (RIGHT) The levitation sequence, with the bed and then the child rising in the air, presented many technical problems, especially since the ceiling had to show. Wires used had to be painted constantly, almost in the manner of frame-by-frame retouching.

Its theme plunges into that shadow area of parapsychology known as "demonic possession" and the victim is a lovely, innocent 12-year-old girl who is turned into an obscene bloody monster as Satanic forces take over her body and soul. The bulk of the film is concerned with the titanic struggle between God

Director of Photography Owen Roizman photographed "THE FRENCH CONNECTION" for Director Friedkin and teamed again with him on "THE EXORCIST".



and Devil, as Jesuit priests are called in to exorcise the demon spirit and cast it out.

Directed by William Friedkin and photographed with chilling mood by Owen Roizman (the crack director-cinematographer team that made "THE FRENCH CONNECTION"), the film is a triumph of technical virtuosity. Ingenious mechanical Special Effects by Marcel Vercoutere and horrifyingly realistic Makeup by Dick Smith combine with Roizman's stunning cinematography to create and sustain mood that builds to a hair-raising climax.

Except for a short prologue filmed in Iraq (and photographed by Billy Williams, BSC), the entire film was made in the Washington, D.C., suburb of Georgetown and on studio sets in New York City. The lengthy exorcism sequence takes place within a single confined set (the child's bedroom) which had to be refrigerated to 20 degrees below zero in order to achieve the requisite chilling effect.

In the following interview for *American Cinematographer*, Director of Photography Owen Roizman discusses the unique problems and challenges involved in the filming of "THE EXORCIST":

QUESTION: Can you tell me how you became associated with the filming of "THE EXORCIST" and how you arrived at a particular photographic style for the picture?

ROIZMAN: I became associated with the picture through the Director, Bill

Friedkin. We'd made "THE FRENCH CONNECTION" together and he figured that since we'd done so well the last time, maybe we could do it again. When we first discussed the picture we naturally discussed style and he said that he would like this film to have a realistic, available-light look—very natural. But he said that he would like to take it a step above what we did the last time and not go for such a raw documentary feeling. It was to have a little bit slicker, more controlled look to it—and that's what we attempted to get. The sets were very normal. We didn't go for a "PSYCHO" type of house. All the rooms were basically designed to be elegant and well-furnished—a warm and moody house. What we tried to do, by means of the lighting, was to give it a kind of ominous feeling—as if some lurking, mysterious thing were hanging over it. That's about as far as we went with photographic style.

QUESTION: The story of "THE EXORCIST" involves some very bizarre happenings—to put it mildly—most of which take place in the child's bedroom during the actual exorcism. What were some of the more unusual photographic problems you encountered in getting this action onto film?

ROIZMAN: The exorcism sequence did involve some very special problems. One of these stemmed from the fact that in the story anyone who walks into the child's room becomes extremely cold and develops a chill. The only way you can really show that kind of cold is to

be able to see the breath of the characters—and the only way to see this breath is to actually have them in a very cold room. For this reason, the child's bedroom was duplicated and built inside a "cocoon"—as they called it—which was refrigerated, generally to about 20 degrees below zero. We tried it first at just below freezing (about 25 degrees) and you could see some breath, but it really wasn't enough and as soon as the lights were turned on the heat took care of the cold so quickly that we couldn't even make a take. We found out during the test period that this wouldn't work, so we went back to the drawing board. A system was developed that could refrigerate the room quickly to any temperature from zero to 20 below. The breath showed up fine at zero, but Friedkin wanted the actors to really feel the cold because he felt that would help their acting. An actor on his knees for 15 minutes at 20 below zero is really going to feel cold. It worked out very well.

QUESTION: What did you do to get the breath to show up distinctly?

ROIZMAN: The only way we could get the breath to show was to back-light it. This created a problem, because the light source we had to work with was always coming from right next to the bed and the two priests who were performing the exorcism were always facing the light. Had we back-lit the scene it would have looked like light coming from some phony source. The challenge was to get back-light on the breath while keeping everything else dark. This is simple to do if you're shooting a still photograph, because the person doesn't move. You can set a lamp in and cut the light off his face and body and there is no problem. But

with the actors moving all the time, it got to be a bit difficult. It was always a matter of finding a place to hide the back-light and finding a way to keep it off of the actors.

QUESTION: In the story of "THE EXORCIST" there are a lot of weird and sometimes quite violent physical manifestations that take place during the exorcism. How were these handled?

ROIZMAN: There were many special effects that had to be executed during that sequence. The bed levitates; the child levitates; the room shakes; the ceiling cracks; the curtains blow suddenly, even though the windows are closed. All of these effects had to be seen and the room had to be designed with them in mind. The walls and ceiling were all wild, of course, and there wasn't much of a problem up to the point where the ceiling cracked. After that we had to use a hard ceiling and moving it around became quite a time-consuming number, since it was seen in some shots and not in others. When the girl levitated we had to pull the ceiling out completely around her, so that they could move in the rig with the wires. Then it was decided to do a shot which included a great deal of the ceiling while she was levitating. That meant cutting a hole just big enough for those wires to go through, so we decided to build a ceiling that was shaped around the rig. There was a ceiling all around, except where she would levitate.

QUESTION: What about the problem of keeping the wires from showing up?

ROIZMAN: I've always found it easy to hide wires when shooting against a background of normal tone. I've done it

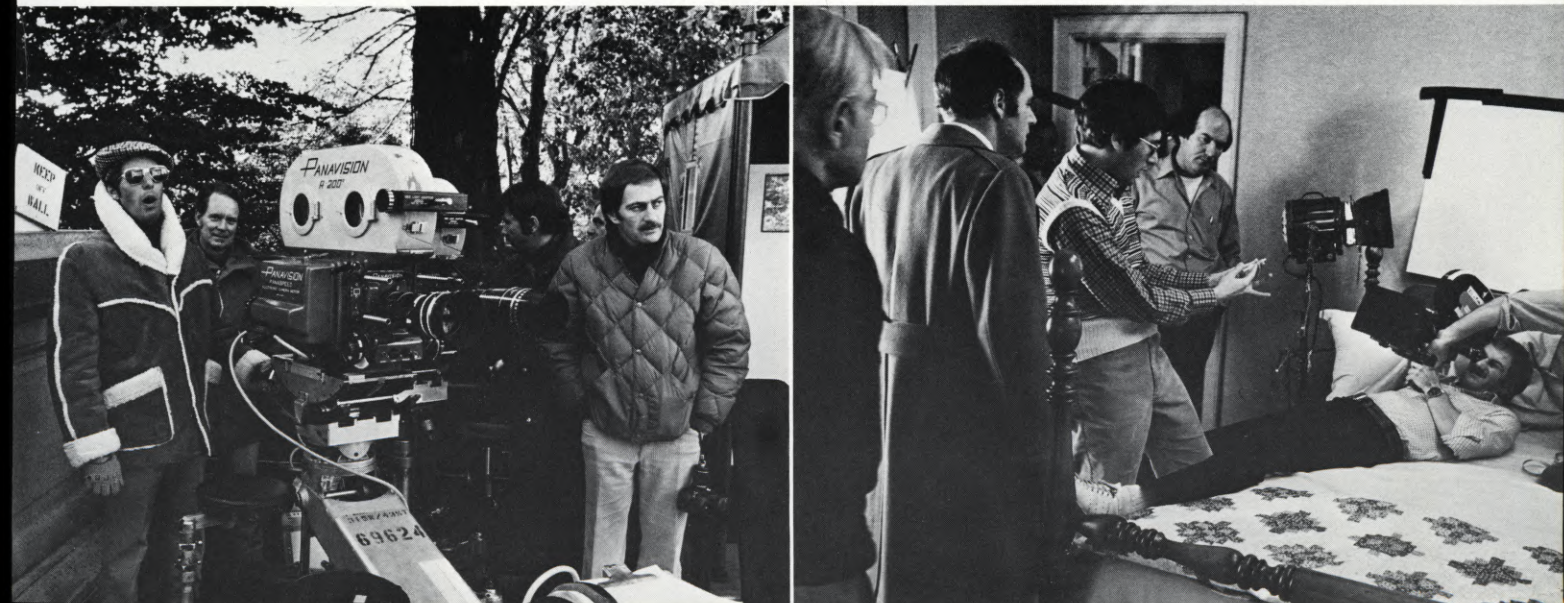
many times before in shooting commercials simply by painting the wires to blend in with the background. But in this case, the girl was moving through such extremes of background light and shadow that it was enormously difficult to hide the wires. We had to practically paint them frame by frame. It was almost like doing a frame-by-frame retouching job all the way. Normally, skillful editing would compensate for the moments when the wires were visible, but Friedkin wanted to see it perfect all the way, from top to bottom.

QUESTION: In the book, during the exorcism, there's a moment when the little girl's head revolves 360 degrees on her shoulders. Were you able to create that effect in the film?

ROIZMAN: Yes, but it was a really terrific challenge. When you read something like that, it is easy to form your own visions of a head revolving, the shoulders straining and the neck muscles fighting against this tremendous force, but how do you make such a thing look believable on the screen? We had to use a dummy, of course, but our first attempt looked just like what it was—a dummy's head revolving 360 degrees. So we went back to the drawing board with that and worked out a couple of things to put some pulls in the clothing and we wrapped the hair around the neck to cover the separation between the head and body and got some movement into the arm and hand at the same time. Then one day, as we were looking at the dummy in bed in the cold room, I said (as a joke, actually): "Wouldn't it be great if the dummy had some frost on its breath?" Everybody looked at me, and the next thing you knew, they were working on it. When they put that

Continued on Page 229

(LEFT) Preparing to shoot an exterior scene, Director William Friedkin stands to the left of the Panavision camera, while Cinematographer Roizman is at extreme right. (RIGHT) While Friedkin explains what he wants, Roizman, lying flat on the bed with the camera, lines up a low-angle point-of-view shot. The film was extremely difficult to make, because there were no cinematic precedents for much of the bizarre action.



FILMING UNDER A RAIN OF FIRE FOR "DAYS OF DESTRUCTION"

By ASGEIR LONG

A terrifying volcanic eruption in Iceland provides the subject for an award-winning documentary film

The phone woke me up at 0400 on the morning of January 23rd. Outside it was pouring and windy and cold and I looked forward to the comfort of my warm bed again. All plans for returning to bed vanished immediately as my friend gave me the news. A volcanic eruption on Heimaey, the only populated island in the Vestmannaeyjar group, had begun. Evacuation was in effect and the local radio station had been opened, by request from the civil defense.

I hardly believed the news and turned the radio on. Yes, the lad had told the truth. Since I am a stringer cameraman for ABC News, a quick phone call to New York was made to acquire an assignment confirmation, which was readily granted.

Rushing to Reykjavík Airport, thinking that it was the best spot for news and possibly a lift to the erupting island, I dropped right into the hot spot of events. I slowly began to realize the problem. Huge rescue helicopters from the NATO base were bringing in load after load of hospital patients and people from the old people's home. Ambu-

lances were ready to carry them on to wherever there was a vacant bed, in a school or hospital. The local airline had formed an airlift to the island, but showers of ash threatened to put the island's airstrip out of use. Small, private aircraft also were put to use and photographers had already got some air shots of the eruption.

Not knowing, at that time, that my colleagues, free-lance film producers Ernst Kettler and Páll Steingrímsson, both UPITN stringers, had also been alerted and were about to reach the seaport Thorlákshöfn, I boarded a F27 in the company of a dozen cameramen and newsmen. We were told that we were going at our own risk and no seats were reserved for newsmen back to Reykjavík, until everybody had been evacuated from the island.

The fact that Ernst and Páll went to Thorlákshöfn, and not to Reykjavík airport, later proved to be very fortunate for our film as, by combining our footage from that first morning, we were able to make a very complete story of the evacuation.

Close to 4,000 of the roughly 5,000 inhabitants had been ferried to Thorlákshöfn by the Vestmannaeyjar fishing fleet which fortunately was in the harbour at Heimaey due to bad weather the night before. Had the weather been more favorable, no boats would have been in the harbour at all.



(ABOVE RIGHT) On the Icelandic island of Heimaey, the gutted village church stands in stark silhouette against a fountain of fire spewing up from the tormented earth. (BELOW LEFT) The fissure as it appeared on the first day of eruption, before a central crater had formed. (CENTER) The fissure slowly approaches the houses on the first day. (RIGHT) Bystanders look helplessly on as the lava flow widens.



(RIGHT) A burning house, set on fire by tephra smashing through its windows. (CENTER) As the fountain of fiery lava continues to spew forth from the bowels of the earth, a crater is slowly formed. (LEFT) After the eruption has ceased, the ruins of the village continue to smoke and smolder. As of now, millions of tons of ash have been removed from the town, but it will take the great mass of lava a good 20 years to cool, while white steam and sulphurous fumes linger in the lava field.



I was on the island at about 7:30. Still pitch-black and raining. The thunderous sound of the 11 craters that almost split the island from shore to shore, pounded on my eardrums and occasionally a shower of ash drummed on my head. The glow from the fires lit the black clouds of belching smoke and threw multi-hued light on the abandoned houses nearest to the fissure. In most of the houses, lights were still burning, doors wide open and radios could be heard, giving latest reports on the eruption. It was a ghost town, impossible to describe. A symphony of destruction that makes Dante's fantasies sound like fairy tales.

It was difficult to get transportation, as only about 200 men were left on the island of Heimaey. I had been wise enough to carry only one Bolex Rex 5 and 100-foot loads. This paid off, as heavier equipment would have been impossible to lug around under these conditions. Using three prime lenses, 10mm f/1.6, 16mm f/1.8 and 25mm f/1.4, and being unable to take any dependable reading, I guessed at f/1.8 and pushed one stop which proved to be on the button, in most cases. Film was EF 7242, no filter while shooting the fires in the dark, but an 85 after daylight. Shooting after daylight began to seep in, without an 85, resulted in some interesting shots: for instance, the ponies against the fires and flames shooting out of the ocean.

It was not without fear that we newsmen ran over the trembling ground, trying to grab shots that could be made into valuable news material. The ground had split open in a mile-long fissure and it was still opening into the sea in front of me. Why could it not split under my feet?

I felt better, if not a bit ashamed, after finding an old lady in one of the houses nearest to the fires. She had her apron on and was drying dishes in her kitchen. She offered hot coffee to the visitors and then left her house neat and tidy. The house is now under 100 feet of lava, nothing was saved from it.

The black night turned into a bleak January day. I had finished my filming and had to get the material on a New York flight as soon as possible. I was lucky enough to catch a jeep to the airstrip where the F27 was waiting for passengers. Only five were on board as we took off, the evacuation was completed.

Ernst and Páll arrived on the island by boat, shortly before I left. They had covered the evacuation as the boats came to Thorlákshöfn, often carrying as many as 200 people on the deck. People were, of course, tired and sick after



The producers of "DAYS OF DESTRUCTION", (left to right) Asgeir Long, Ernst Kettler and Páll Steingrímsson, standing in front of the crater on Heimaey. All of them, as stringers for various news services, were originally assigned to shoot news footage of the cataclysm, but later pooled their talents to produce a full-scale documentary of the event.

being torn from their homes and, half-awake, pushed on board a 150-ton fishing boat which rolled and pitched in the comparatively rough sea. They also began to realize the size of the problem. Ernst shot great footage of the entrance to the harbour through a hail of tephra. The fires now extended into the sea and threatened to close the harbour mouth. He also shot interviews with men in command of the civil defense, police force, fire brigade and telecommunication. We never met that first day.

A few days later we started talking about making a film together. As I had undertaken an assignment that was to be shot in the Canary Islands, I had to leave the scene for four weeks. Before I left, it was decided that Ernst and Páll would keep on shooting and a rough plan was made on what to shoot, on the island and off. Upon my return, it was decided that we would make a film of our own, as Ernst had got all his footage from UPITN, either the master or a dupe master. I had made arrangements with Jack Bush, director of film at ABC to get all my footage duplicated and all this film arrived safely. We sent all of it to our lab in London and soon had the workprint back.

Then there was the question of money. Most people would have started to work this matter out, but we were too sure. There was no question of saleability of the finished film. So, we made money the second most important thing. We managed to borrow the equivalent of US \$3,000.00 and started editing. We had been very lucky in obtaining good material as, at first, all newspeople were banned from the erup-

tion area. Foreign news-crews found it hard to believe that there were restrictions on going to Heimaey, but the civil defence decided that this island was a danger area and could, at any time, explode like the island of Krakatoa.

Furthermore, thousands of homes had been left open and there was easy access to all valuables left there. The number of people who were permitted to stay there was limited to what was considered an absolute minimum for removing furniture, boarding up windows and looking after heating systems. The inhabitants were not permitted to come and collect their own valuables and each and every worker on the island had to have a special pass. This, of course, built up a strong anti-newsmen and scientist atmosphere and it even got strong enough to ruin an expedition that was backed up by the Smithsonian Institution. The scientists brought with them a laser beam instrument, worth 25-30 thousand dollars, and ABC News asked me to film them using this instrument to measure the expansion of the earth's crust, across the volcanic fissure, with an accuracy of 1/10,000 of an inch.

After two days of negotiating with Icelandic authorities, we finally got permission to visit Heimaey, but only four were allowed to go ashore. One more day was spent trying to get a boat to take us to the island, but when we were finally there, no transportation at all was available. The instrument never left the boat. Once, when filming the unloading of furniture at Thorlákshöfn, a skipper ordered "that nosy camera-

Continued on Page 200



SECOND TEHRAN INTERNATIONAL FILM FESTIVAL

(LEFT) Mr. Hagir Daryoush, the very able Secretary General of the Tehran International Film Festival is a director of Iranian films, as well as an official of the Ministry of Culture and Arts. (CENTER) American film director Frank Capra, flanked by Albert Johnson (formerly of the San Francisco Film Festival) and Iranian film director Manuchehr Arvan, who served as interpreter. (RIGHT) Famed French film director René Clair sits in front of the poster announcing extensive retrospective of his films.





(ABOVE LEFT) The "new" (since the 19th Century) capital of Iran, Tehran is an immense, bustling, modern city of three million people, with new construction going on wherever one looks. (RIGHT) Sepah Circle, one of several colorful plazas in Tehran. (BELOW LEFT) The stunning Shahyad Tower, a magnificent sculptural monument to His Imperial Majesty, the Shahanshah Arya-Mehr. Beneath it is a museum of archaeological treasures and a fascinating audio-visual spectacle. (RIGHT) The beautiful Sepahsalar Mosque, in the heart of Tehran, with its eight classic, slender minarets.



By HERB A. LIGHTMAN

A bustling modern city in the ancient land of Omar Khayyam serves as the site of a dynamic Festival, with guests and films from all over the world

TEHRAN, Iran

With me, aboard the Iran Air jet from London, are British film star Trevor Howard, with his charming wife, and Cicely Tyson and Paul Winfield, the American stars of "SOUNDER". We are, all of us, *en route* to attend the Second Tehran International Film Festival.

Although it is almost midnight when the aircraft touches down on Iranian soil, the Tehran Air Terminal is alive with activity. A man stands at the door with a sign that reads: "FILM FESTIVAL". He seems, almost instinctively, to know which of us fall into that category and he guides us courteously to a special area of desks

(LEFT) British actor James Mason served as a member of the distinguished international jury which evaluated the films submitted in competition. (CENTER) Gregory Peck spent several days at the Festival, screened his new picture, "BILLY TWO HATS", and participated in a rousing press conference. (RIGHT) American film star/journalist/photographer Candice Bergen disarmed reporters at press conference with her fresh natural beauty, keen intelligence and sincere manner.





In Rudaki Hall, the Second Tehran International Film Festival gets underway with speeches by high government and Festival officials. A formally attired capacity audience was present to view the lead-off feature, the French-Canadian film "KAMOURASKA", starring Genevieve Bujold. On the following morning, regular screenings began in seven locations throughout Tehran.

set up to expedite the entry of Festival guests into the country. It is all done with smooth, efficient dispatch, and we are soon in limousines on the way to our hotels.

As we ride through the brisk night air, I reflect that I have come here—almost halfway around the world from my Hollywood base—for two main reasons. Mainly, I had heard that last year's Tehran Film Festival (the first) had

been a great success, with promise of becoming one of the more significant world film forums. Secondly, Iran had, for me, remained one of those exotic mystery places, so far unvisited during my globetrotting career. It seemed to me like an out-of-the-way, but most intriguing place to hold an international film festival.

And so it is—an intriguing place in many respects. To the novice visitor

Her Imperial Majesty, the Empress Farah Pahlavi, greets American Cinematographer Editor Herb Lightman during the Festival inaugural reception at Rudaki Hall, as Atlanta International Film Festival Assistant Director Rikki Knipple looks on. An enthusiastic patroness of the Festival, the Empress expressed a most knowledgeable interest in the art of the motion picture.



who may have envisioned Tehran as a modest city of mosques and minarets, the reality of it comes as a surprise. It is, in actuality, a huge, sprawling metropolis of 3,000,000 inhabitants, bustling with activity. Surrounded by spectacular snow-covered mountains, Tehran's architecture is predominantly modern, with several majestic high-rises soaring into the sky and new construction in progress everywhere.

Guests of the Festival are quartered in the Inter-Continental and Arya-Sheraton Hotels and, as more arrive, they will spill over into the Royal Tehran Hilton. All three are new skyscraper hostleries of modern design and impeccable service. The Arya-Sheraton is the "nerve center" of the Festival, in that it houses the Administrative, Hospitality and Press offices. It is here that I receive a warm welcome from Mr. Hagir Daryoush who, besides functioning as Director of the Tehran Film Festival, is also a noted director of Iranian films and a high official of the Ministry of Culture and Arts. He is a suave, sophisticated gentleman who switches fluently from Farsi (Iranian) to French to English. He is, I am to discover, a most able administrator—capable of coping simultaneously with the intricacies of a most complex screening program, the mind-boggling logistics of accommodating more than 300 guests from a multitude of countries, and the slings and arrows which are inevitably aimed at the Director of every major film festival (especially by the local press).

The Festival is officially opened with a formal cocktail reception at stately Rudaki Hall, in the presence of Her Imperial Majesty, the Empress Farah Pahlavi and a distinguished international gathering of Festival guests, famous screen personalities, film critics and government officials. After those in attendance have formed into delegations representative of their respective nations, the Empress makes her appearance, greeting the guests individually and welcoming them to the Festival. In person, the Empress is even more beautiful than in her photographs, if that is possible—a very gracious, lovely lady.

The film selected for the initial screening, following the reception, is the Canadian feature "KAMOURASKA". Since it is presented with its original French-Canadian dialogue track—and no sub-titles—there is some question as to how much of the film's meaning is communicated to the audience. Shown out of competition, however, it is a prestigious item for openers.

On the following day the regular screenings begin. They are to take place in seven different locations, as follows:



other—inevitably arriving late for some of the screenings.

The Festival officials are well aware of this problem and are planning a 20-million-dollar film/conference complex which will centralize all of the screenings in a single unified facility—and which will also, hopefully, include a hotel for Festival guests.

Between screenings (and that's a neat trick!) I sit in on as many of the press conferences as possible. The subjects are the celebrities attending, especially those who are directly involved with the films being shown. Since I am not really a journalist (but rather a displaced film director who happens to be editing a technical journal), I find it difficult to identify with that amorphous entity known as The Press. At press conferences all over the world I have been constantly amazed at the stupidity of the questions asked by some of these so-called "professional" journalists. I further fail to understand why some of them display a downright militant hostility toward the subjects they are interviewing—as if they were out to create controversy at any price.

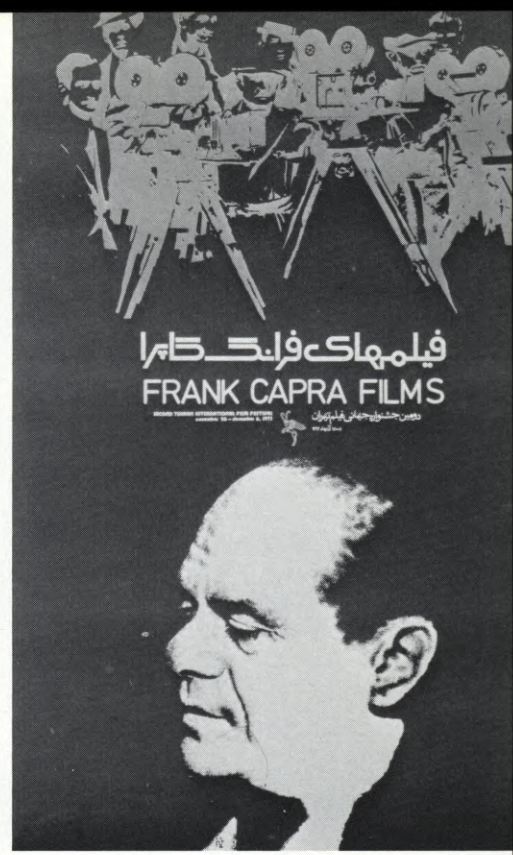
Panorama of the African Cinema, Cinemonde Cinema; Retrospective of Frank Capra Films, Vanak Cinema; Retrospective of René Clair Films, Shahr-E-Qesseh Cinema; Information Films, Diamonde Cinema; Competition Films, Rudaki Hall and Shahr-E-Farang Cinema; and Film Market, Research Center of the Ministry of Labor and Social Affairs.

These screening locations are, unfortunately, scattered all over the city and, despite the fact that the showings are ingeniously staggered and Festival Transportation does a laudable job of providing buses and limousines to and from the screenings, the sheer physical hassle involved makes it difficult to make connections for attending a maximum number of screenings. I find myself constantly checking to see what is showing where and when, forever rushing from one end of the town to the

At any rate, all of this is present at the Festival press conferences, along with some fancy ego-tripping. At one point, the gentle interpreter finds it necessary to tell off a local-vocal lady reporter (in fiery Farsi, but the tone is unmistakable). In another instance, an arrogant young man (who remarks that the conference has not been a total loss because, meanwhile, he has been writing a poem) decides to give Frank Capra a bad time. Capra, an old hand at handling hecklers, puts him down gently, but firmly—and elicits an apology!

All of this is not really serious, but an exasperating bore and totally unnecessary.

Being shown out of competition (and under the rather misleading appellation of "Information" films) are such excellent features as: "PAPER MOON", "THE IMMIGRANTS", "SCARE-



CROW", "THE HIRELING", "THE NEW LAND", "LUDWIG" and "THE EFFECT OF GAMMA RAYS...", among others.

Included in the screenings with these features are some excellent short subjects, including three Award-winning American efforts: "FRANK FILM", Donald Fox's "OMEGA" and Mike Hoover's "SOLO".

I decide to go to see how "PAPER MOON" will hold up before a completely Iranian audience. I am curious, because this is a very specifically "American" film—a period piece (the late 30's, I believe) with slang of that era, and with most of the dialogue spoken in flat midwestern accents that have even a Californian like myself straining his ears.

The huge Shahr-E-Farang Cinema is packed to capacity—and the response of

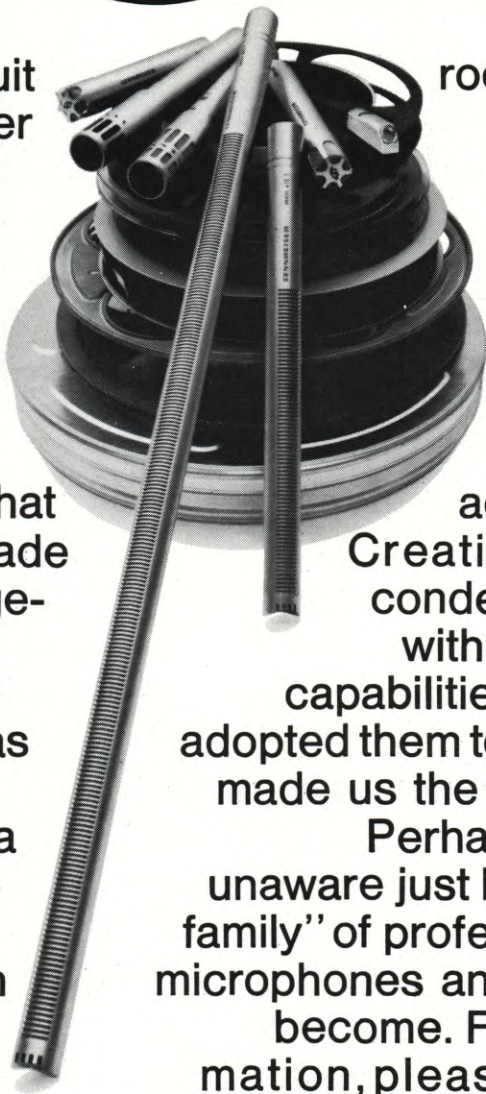
Continued on Page 201

(LEFT) Members of the distinguished international jury of the Second Tehran International Film Festival meet in an informal conference with the Press. Some of them objected to pressures by journalists to get them to indicate in advance how they were going to vote. (RIGHT) Members of the Press, foreign and domestic, plus a motion picture crew, crowd into the conference room for one of the many press conferences.



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A WORD FROM THE DIRECTOR OF THE SECOND TEHRAN INTERNATIONAL FILM FESTIVAL

An honest evaluation of the progress made thus far by the Tehran Film Festival and a frank analysis of what must yet be accomplished to make possible the fulfillment of its aims

By HAGIR DARYOUSH

Secretary General, Ministry of Culture and Arts

The principal aim of the Tehran Film Festival is to provide a forum for a confrontation between the developed film industries of the industrialized nations and the emerging national cinemas of the "Third World". By that, I mean the developing countries of Latin America, Africa and Asia.

This second Tehran Film Festival is a beginning, as far as that general aim is concerned. I should like to see, in future, more discoveries in the area of Third World films, so that this Festival might serve as a launching platform for such films, enabling them to get wider distribution and better known internationally.

A second aim of the Tehran Film Festival is to present examples of good film-making from countries which have long-established film industries—countries such as the United States and those of Western Europe.

The Second Tehran International Film Festival has suddenly grown much bigger, as compared with the first one. Such a rapid rate of growth is quite unusual and is, perhaps, not very sane or healthy—but there is no denying the fact that, like any other baby, our Festival will continue to grow. We have

A film director himself, as well as an able administrator, Hagir Daryoush has a unique appreciation of the elements that make a successful festival.

to think about this now and prepare better for the years to come. We also have to get the budget for those things which have proved to be essential. For example, a centralized Film Palace or Festival Center, which would cost up to 20 million dollars in order to do it the way we want to do it. We have already begun negotiations with government authorities on this and they seem very receptive to the idea. So, I think we will begin this project during the next year.

I should like to say a word about the selection of films shown in the Festival. As far as the Information Section and the retrospectives are concerned, there is no problem. We have absolute freedom to select what we want to show. But as far as the Competition Section is concerned, there is a limitation imposed by the International Federation of Film Producers Associations. They have accepted us as a Class A festival—along with Cannes, Berlin, Moscow and San Sebastian—and we are obliged to accept only films which have not previously been presented in other internationally recognized festivals. This greatly reduces the number of films which could become eligible for competition in Tehran. Many of the best films go first to Cannes or Moscow, so that we cannot present them in competition. A majority of these films go to Cannes because it is such a big film market fair.

The selection of films for competition this year was done differently in regard to various countries. In the case of countries like France or Italy, with which we have very close ties, we did the selection ourselves. In other cases, entries were sent directly to us and we had no way of influencing the choice. This is true of the Eastern European countries and the Soviet Union, where they send you what they think is appropriate and you take it or leave it.

Admittedly, in regard to the selection of films, there was a shortcoming on our part. We lacked the time, personnel and budget necessary to investigate more thoroughly the productions of the Third World. By sheer chance, we found

a Turkish film that is very interesting. This comes from a country that traditionally is not represented in film festivals. But in the case of India, which is an important Asian country and an important film-producing nation (400 features a year), we had to be content with rejecting something like 11 films which they proposed to enter, instead of sending somebody there to find out first hand what films might be good or interesting or stimulating.

We have to remedy this problem of personnel, of course, and we have to find people who will be available to take trips—sometimes under uncomfortable conditions—in order to find the very best films. This is something which must be done, absolutely. We have to search out new sources. In the case of the Western European countries, for example, it is not really necessary to go and find the films yourself, because there are reviews by trusted and intelligent critics that you can read in the newspapers. You can find out what is going on in the French cinema scene or the Italian cinema scene without being there. But what about the countries like Singapore and Pakistan and India, countries which also turn out good pictures from time to time? You don't have reviews of the critics coming to you. You don't have any film publications that you can trust. So you have to go there yourself—and, of course, this is very time-consuming. During the actual running of the Festival in Tehran, we have 100 of our own personnel working, but those who work for the Festival throughout the rest of the year number only four or five, and their presence is usually necessary in Tehran. When they do make a trip, they must cut it very short and return quickly because of the heavy volume of work which awaits them.

If we can acquire more permanent personnel and conduct a continuing general world survey of film production—especially in the countries that are not well known for their production—then I think our aim will be fulfilled. ■



GUESTS OF THE SECOND TEHRAN INTERNATIONAL FILM FESTIVAL

ALGERIA:

Mr. Boudjemaa Kareche—
Cinematheque

ARGENTINA:

Miss Dominco Di Nubila—
Journalist
Mr. Leopoldo Torre-Nilsson—Jury
Member
Mrs. Leopoldo Torre-Nilsson

AUSTRALIA:

Mr. Mike Harris—Journalist
Mr. John B. Murray—Director &
Producer
Miss Debbie Nankervis—Actress
Mr. Bryon Williams—Actor
Mr. David Baker—Director
Mr. Christopher Muir—Producer
Mr. David J. Stratton

AUSTRIA:

Mr. Zbonek

BELGIUM:

Miss Claude Jade—Actress
(France)
Mrs. Benoit Lamy—Director
Mrs. Pierreux

BRAZIL:

Mr. Ely Azeredo—Journalist
Mr. L. E. Esteves de
Almeida—I.N.C.
Mr. Carlos A. Fonseca—Journalist
Mr. Kimon Stavrides—Rep.
Embrafilm
Mr. Carlos Kroeber—Actor
Mr. Carlos Diegues—Director
Mrs. L. E. Esteves de Almeida

BULGARIA:

Miss Doicheva—Actress

CAMEROON:

Mr. Daniel Kamwa—Director
Miss Marpessa Dawn—Actress

CANADA:

Mr. Peter Lebensold—Journalist
Mr. Gerard Pratley—Journalist
Miss Micheline Lanctot—Actress
Mr. Donald Pilon—Actor
Mr. Claude Jutra—Director
Mr. Michael Spencer—Chief of
Delegation

CEYLON:

Mr. M. Nihalsingha—Film Market
Mr. Amarnath Jayatilaka—
Director Cinematheque

CZECHOSLOVAKIA:

Mr. Tugan Vesely—Director
Festivals Dep. Czech. Film
Mr. Martin Holly—Director

DENMARK:

Mr. J.R. Keith Keller—Journalist
Mr. Uffe Stormgaard—Danish
Film Institute

EGYPT:

Miss Mary Ghadban—Journalist
Mr. Youssef Francis Youssef—
Journalist
Miss Soad Hosni—Actress
Mr. Hossein Fahmi—Actor
Mr. Mokhtar El Latifi—Chief of
Delegation
Mr. Abdel Moneim Saad
Mr. Mohamed Aly Sabaad
Mr. Takvor Antonian—Producer
Mr. Ahmed Maher—Journalist

FINLAND:

Mr. Pertti Himber—Producer &
Distributor

FRANCE:

Mr. Gerard Ducaux-Rupp—Pres.
Synd. Produceurs Francais
Mrs. Davis
Mr. Jean Claude Carriere
Mr. Jacques Nicaud—Unifrance
Mr. Pierre-Henri Deleau—Ass. F.
Realisateurs
Mr. Jacques Meurlino—Journalist
Mr. Robert Cravenne—Unifrance
Mrs. Shelley Roitman—Producer
Mr. Joel Santoni—Director
Mr. Maurice Bessy—Gen. Del.
Festival Cannes
Mr. Pierre Billard—Journalist
Mr. Jean-Louis Bory—Journalist
Mr. Henry Chapier—Journalist
Mr. René Clair—Director
Mrs. René Clair
Mr. Favre Le Bret—President,
Cannes Festival
Mr. Frantz Gevaudan—Journalist
Mr. J.L. Gouraud—Journalist
Miss Joelle Losfeld—Journalist
Mr. Ferid Boughedir—Director
(Tunisia)
Mrs. Josephine Marie—Journalist
Mr. Gilles Durieux—Unifrance
Film
Mr. Jean-Louis Trintignant—Actor
and Director
Mrs. Nadine Trintignant—Director
Mr. Albert Cervoni—Journalist
Miss Bulle Ogier—Actress
Mr. Barnet Schroeder—Director
Mr. Edmond Tenoudji—President
F.I.A.P.F.
Mrs. Edmond Tenoudji
Mr. A. Brisson—Gen. Sec.
F.I.A.P.F.
Mr. William Lampros—20th
Century-Fox
Mr. Vincent Malle
Mrs. Lino Ventura
Mr. Lino Ventura—Actor
Miss Marie Jose Nat—Actress
Miss Dominique Antoine—Maison
de L'Iran
Mr. Claude Jaeger—Jury Member
Mrs. Albina Du Bois Rouvray—
Producer
Mr. F. Kassab—Film Market
Mr. Rene Thevenet—Producer
Mrs. Rene Thevenet
Mr. Jacques Charrier—Actor
Miss Louise Fargette—Cannes
Festival
Miss Vera Belmont—Producer
Miss Lydia Sitbon—Journalist
Mr. Louis Figeac—C.N.C.
Mr. Michel Roux—C.N.C.
Mr. Yannik Flot—Journalist
Miss Claude Jade—Actress
Mr. Bernard Coste
Mr. Jacques Weber—Actor
Miss Nathalie Delon—Actress
Mr. Georges Lunghini
Miss Marlene Jobert—Actress
Miss Anne Marie Oger
Miss Claudine Auger—Actress
Mr. Michel Drach—Director
Mr. Lescure
Mr. Henri Lassa
Mr. J.F. Dion
Mr. J.L. Bertucelli
Mr. Jacques Poitrenaud
Mrs. Kagansky
Mrs. Michele de Broca
Dr. Frederik Leboyer
Miss Lise Fayolle
Mr. Cl. Pinoteau
Mr. Thomas Erdos
Mr. Ch. Thivat
Mrs. Ch. Thivat
Mr. Claude Michel Cluny
Mr. Renaud de Dancourt

GABON:

Mr. Philippe Maury—Director
Miss Amelie Jocktane—Actress

GERMANY (Dem. Rep.):

Mr. Herbert Bulla—Director
DEFA Film
Miss Jutta Hoffman—Actress
Mr. Ralf Kirsten—Director

GERMANY (Fed. Rep.):

Mr. Horst Axtmann—Journalist
Mr. Salomon Bekele—Director
(Ethiopia)
Mr. Aurel Bischoff
Miss Uta Gote—Journalist
Dr. R.F. Goldschmidt—
Exportunion
Mr. D. Schaller—Journalist
Miss Krista Nell—Actress
Dr. Sakir V. Sozen—Producer
Mr. Ayahan Isik—(Turkey)

General Consul Waldfried Barthel
—Producer
Dr. Bauer
Dr. Gruter

GREECE:

Mr. Gregory Dimitropoulos—
General Manager, G.D. Film
Production Co.
Mr. Constantine Papanayatou—
President, G.D. Film
Production Co.
Mr. Chris Nomikos—Actor

HUNGARY:

Mr. Istvan Dosai
Mr. Zoltan Huszarik—Director

HONG KONG:

Mr. Raymond Chow—Film
Market
Mr. Jean Ubud—Film Market

INDIA:

Mr. B.C. Agarwal—Journalist
Mr. K.M. Amladi—Journalist
Mr. S.J. Banaji—Journalist
Mr. Darryl D'Monte—Journalist
Mr. N.K. Ghose—Journalist
Mr. Mrinal Sen—Jury Member
Mrs. Mrinal Sen
Mr. T.M. Ramachandran—
Journalist
Mr. Arigit Sen—Journalist
Mr. R.H. Nichani—Film Market
Mr. A.P. Hinduja—Film Market
Mr. N.M. Dugar—Journalist
Mr. Atma

ITALY:

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Mrs. Mirka Cauli—Journalist
Mr. Callisto Cosulich—Journalist
Mr. Mario Longardi—Festival
Representative
Mr. Domenico Meccoli—Journalist
Mr. Marc Spiegel—Vice Pres.
M.P.E.A.
Mr. Hank Werba—Journalist
Mrs. Nadia Werba—Journalist
Mr. Luigi Saitta—Journalist
Mr. Stelio Valentini
Mr. Carmine Gianfarani—
President ANICA
Mr. Alberto Fioretti—Director
UNITALIA FILM
Mr. Marcello Cipollini
Mr. Alfredo Burla
Mr. Moresco
Mr. Claudio Quarantotto—
Journalist
Mr. Emilio Jattarelli—Journalist
Mr. Pietro Bianchi—Jury Member
Mrs. Pietro Bianchi
Mr. Mario Kassab—Film Market
Dr. M.G. Franci—Film Market
Comm. Marcello Danon—
Producer
Mr. Cesare Lanza—Producer
Mr. Bregni—Film Market

Miss Adriana Chiesa—Film Market
Miss Sylva Koscina—Actress
Mr. Carlo Di Palma—Director
Miss Monica Vitti—Actress
Mr. Luigi Filippo D'Amico—
Director

Mr. Francesco Rosi—Director
Mrs. Francesco Rosi
Mr. Lino Jannuzzi—Script Writer
Mr. Eli Apteckman—Film Market
Mr. Italo Zingarelli—Producer
Miss Rosanna Schiaffino—Actress
Mr. Alfredo Bini—Producer
Mr. G. Bachmann
Mr. Tullio Kezich—Journalist
Mr. Carlo Zambelli—Journalist

JAPAN:

Mr. Michael Connors—Journalist
Mr. Toichiro Narushima—Director
Mrs. K. Kawakita—Director Japan
Film Library Council
Mr. Takahiro Tamura—Actor

KOREA (Rep.):

Mr. Lee Byungil—Producer
Mr. Choi Seungyong—Director
Mr. Hong Kyongil—Actor
Miss Kim Taeya—Actress

LEBANON:

Mr. Goux Pelletan—Journalist
Mr. Samyr Nasri—Journalist
Mr. Alain Plisson—Journalist
Mr. Emil Dabaque—Film Market
Mr. Joseph Vincenti—Film Market
Mr. Jean-Antoine Marquis—Film
Market
Mr. Azmi Zok—Film Market

MALAGASY:

Mr. Benoit Ramampy—Producer
and Director

MEXICO:

Mr. Alfonso Castro-Valle—Chief
of Delegation
Mrs. Alfonso Castro-Valle

MOROCCO:

Mr. Abdelkader Benkiran—Film
Market
Mr. Mohamed Ziani
Mr. Mohamed Seddik Bouabid
Mr. Soheil Ben Barka
Miss Mimy Farmer
Mr. Mohamed Lotfi
Mr. Ahmed Rezagui
Mr. Mohamed Tazi

NETHERLANDS:

Mr. Bert Haanstra—Producer
Mr. Van Leeuwen—Inf. Service

PHILIPPINES:

Mr. Aljandro A. Tiu—Film Market

POLAND:

Mr. Jerzy Kawalerowicz—Jury
Member
Mr. Ryszard Konieczek—Journalist
Miss Teresa Nasfeter—Actress
Miss Barbara Brylska Kosmal—
Actress

SENEGAL:

Miss N'Gone Thioune—Actress
Miss Pauline Dieng—Actress
Mr. Yves Diagne—Director,
Bureau de Cinema
Mr. Ababacar Samb—Director
Mr. Abdoulaye Korka Sow—
P.D.G. S.N.C.
Mr. Momar Thiam—Director

Continued on Page 208

FRANK CAPRA INTERVIEWED AT THE SECOND TEHRAN INTERNATIONAL FILM FESTIVAL

Three-time Academy Award-winning American director tells it like it was and comments on the way it is in the motion picture industry today

One of the most honored guests to attend the Second Tehran International Film Festival was three-time Academy Award-winning American Director Frank Capra.

Mr. Capra's presence in Tehran had a twofold significance. Primarily he was there as a member of the distinguished international jury selected to judge the various films in competition for awards. Secondly, he was present in conjunction with a retrospective of seven of his outstanding films (ten were originally scheduled, but three of these did not arrive in time for screening), and to discuss these films with the crowds of eager film buffs that packed the showings.

Frank Capra, a legend among American (and world) film-makers, is now retired from active film production. Extremely energetic, however, he remains very active as a kind of "elder statesman" to the film industry, writing, lecturing at universities throughout

Empress Farah Pahlavi chats with Mr. and Mrs. Frank Capra during opening reception of the Second Tehran International Film Festival, while British film star James Mason looks on.



America and unselfishly passing on the considerable expertise of his long and distinguished career to young film-makers, in whose growth and development he takes a great interest.

In Tehran, along with the other famed jury members, he was kept hopping from one screening to another during each day, so he was able to manage time for only a very short press conference. What follows is a transcript of that conference.

QUESTION: You have recently written a book, "THE NAME ABOVE THE TITLE", which indicates that you have now gone into the profession of writing. So you have become a literary man and, being a cinema man essentially, what kind of relationship do you see between this and the cinema, and how have you taken to this bookwriting?

CAPRA: Well, I started out as a writer in films. The first job I had was as a gag man—mostly verbal—but I started out as a writer. The reason I wrote this book was because I have a great love affair with film and, since I've retired from making films, I wanted to continue that love affair in some other form. I figured that even though I might not want to make any more films, maybe I could write about them. Writing this book has been a very, very interesting experience. It took me three years to write it, working six or seven hours a day—very disciplined. But I don't think that I've ever enjoyed anything as much as that experience of disciplined writing. Now that I've talked to writers like yourselves, I feel that I've become one of you and I know what your problems are, what your disciplines are. Fortunately, I wrote a book about Hollywood—or about myself, actually—that really captured the imagination. It's become quite a best-seller—almost 200,000 copies in hard cover—and I hope you can read it some time, because there are a lot of experiences about film-making in it. Writing this book confirmed the opinion that I'd had right along—namely, that writing literature and the film are two entirely different media, and I understand better now why many great writers, novelists and

playwrights did not become film-makers.

QUESTION: What would be your opinion about the relationship between literature and the cinema? We see that literature is getting away from cinema more and more. Do you think that the same thing will happen to music—that there will be a divorce between the two, as time goes by?

CAPRA: Music is indispensable to films and I know that we will always have music in films. It may be that there will be two kinds of music—one kind for films and another that is just music as such, but we must have music in films. I hope you understand that film is one of the greatest of art forms, because it uses all of the other classic art forms as tools. That's how pervasive and wonderful an art form it is. It uses music and literature as tools, just as it uses actors and the camera. Actually, we still don't know how to make motion pictures. The great motion pictures have not yet been made. They will be made by the film students who are going to school today—and if they don't make them, their children will. But the great motion pictures are yet to come.

QUESTION: What was your impression when you saw the new musical version of "LOST HORIZON"?

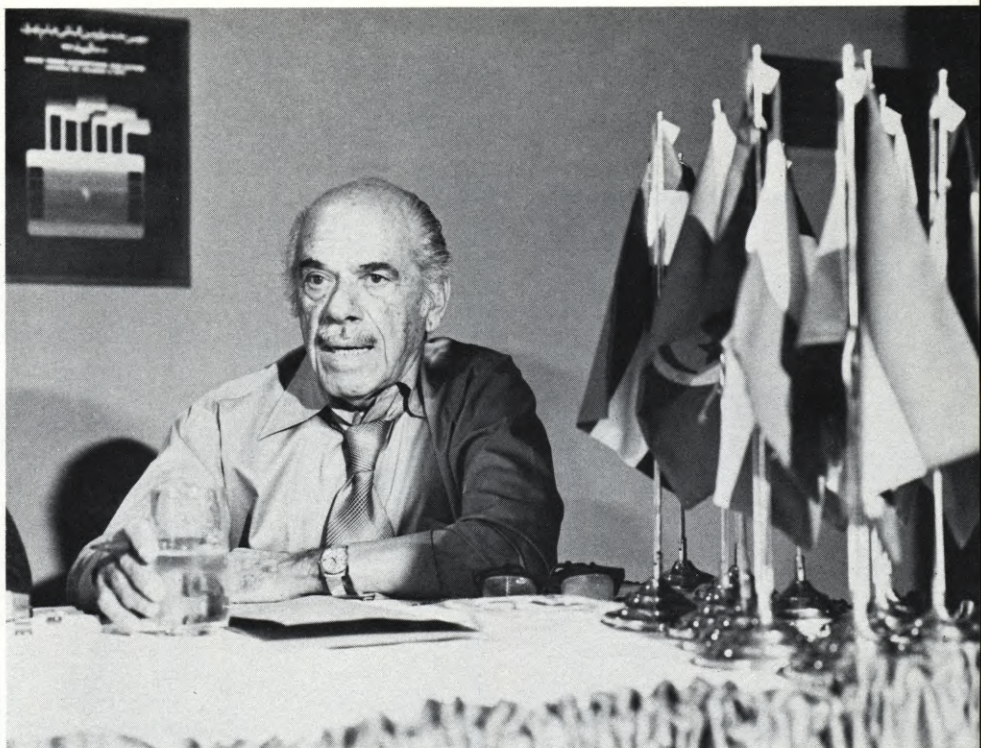
CAPRA: I have not seen it. That's because I had heard so much about it that I did not feel that I should go to see it and maybe come out with ulcers or something. I don't like to go to see a film that so many people said was not up to the mark at all. I love films too much for that and I feel sorry for anyone who has that experience. I had a premonition that that's what would happen, because they were tackling a subject that should not have been tackled in a light manner—as a light musical comedy. An opera, perhaps—but not a musical comedy.

QUESTION: With only a few exceptions, most of the famous films you've made have been comedies. Is there any special reason why you have concentrated so much on comedy?

CAPRA: Well, I thank God that I have some feeling for humor and some ability at humor, because I think that humor is the saving grace of the theatre. Comedy is a very rare thing and a very wonderful way to communicate with people. It disarms people. You cannot laugh at anybody you don't like. You cannot laugh at anything that is brutal or mean or ugly. So laughter is one of the great things that oils the wheels of civilization, and it is one of the marks of civilization. I've been doing a great deal of work with universities in America—spending a week or so at various universities. I've been to about 30 of them and talked to tens of thousands of young people. The one thing they ask me is: "But, what is there to laugh at today?" And I say: "Just look in the mirror and you'll find plenty to laugh at." Until we can do that, until we can look into the mirror and see our own faults and foibles, we are not really civilized. The great mark of civilized people is when they can laugh at themselves. There is just one more point I'd like to make about my films or anybody else's films, and that has to do with the great power of love. Now, you can be cynical and laugh at the word "love", but you'll find that you cannot ignore it. It is the greatest power to move human beings that there is. Every great work of art, every great classic play, every great novel has in it, somewhere, a transcendental love story—preferably, a sacrificial love story. If it hasn't got that one great ingredient of love, it's likely to be passed off as having only a temporary effect. I've noticed among the young students at the universities in the United States that there is a new growing hunger for idealism and for the more humanistic types of stories and for humor and for love, and I can see that especially among the young ladies of the universities. In your writing, ladies and gentlemen, don't be afraid of emotion. It's a wonderful thing, emotion. The human spirit needs uplifting. It always needs uplifting.

QUESTION: I would like to ask about the rhythm and technique you have achieved in your films, especially in "AMERICAN MADNESS". What is your opinion about this, and what sort of contribution do you make to the art of the cinema at large by achieving this technique and rhythm?

CAPRA: I'm going to have to talk to you personally. I didn't come down from Mt. Sinai with the tablets. I can only tell you how I feel about it, and that doesn't mean that somebody else



At press conference, Frank Capra, United States representative on the Festival awards jury, expressed informality by getting down to shirtsleeves and loosening necktie, as he interwove anecdotes from his long and distinguished career with incisive comments on the current state of the motion picture art. Retired from active directing after 45 years in the industry, the energetic Mr. Capra now serves as a kind of "elder statesman" to young film students.

doesn't have another system that is just as good as mine or better than mine. One of the things that happened in "AMERICAN MADNESS" was that before I made that film I used to see my pictures in a theatre and I always felt that the audience was a little bit ahead of the picture. The picture was behind the audience. The audience knew what was coming, and I felt that they kept saying "Come on. Come on. What's next?" I wondered why that was so, because I would see the same picture in a small projection room or on the Moviola and the pace would seem adequate. But the pace seemed to slow down for a large number of people in a large theatre. I asked around to see if anyone else had this feeling that their films slowed down in front of an audience, but I didn't get any response. Some people said such a thing was impossible. Yet, I felt that there was some psychological reason why this was happening. Perhaps it was the size of the faces on the screen, projecting vibrations faster than a normal-sized face. Maybe it was the fact that there was a thousand pairs of eyes and ears and these could accept stimuli faster than just one pair of eyes and ears. I tried to research this problem to see if there was any validity to the fact that a crowd could accept stimuli a lot faster than individuals could. Nothing much had been done in the field of human behav-

iorism at the time, but I tried something for the first time in "AMERICAN MADNESS". I would rehearse a scene and, let's say, it took 60 seconds and it looked just fine at 60 seconds. Then we would speed up the scene so that the actors played it in 40 seconds. It was abnormal in the playing, but I noticed that when that scene got on the screen it didn't look abnormal. It had a sense of urgency to it, so that people didn't look away from the screen anymore. For the first time I had the film ahead of the audience, so that they were intensely interested in what was going on. Ever since then I've used that accelerated pace in shooting scenes for every picture I've made—except in the mood scenes, where pace is not a factor at all.

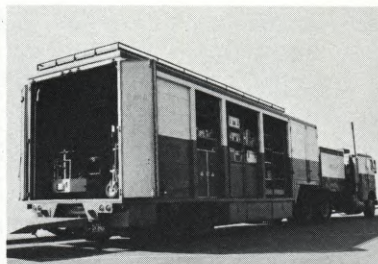
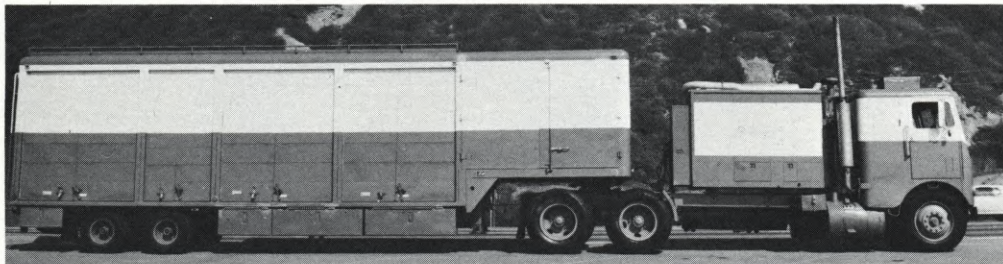
QUESTION: In your book, you speak of working with the comedian Harry Langdon. Could you tell us a bit more about that?

CAPRA: I'll try to answer that as briefly as I can, because I have a note here that says we are due at the Ministry of Culture for jury screenings. Harry Langdon was a comedian that Mr. Mack Sennett had hired because he thought he saw something special in that man. There was a strange slowness about him. He was an elfish little creature and he

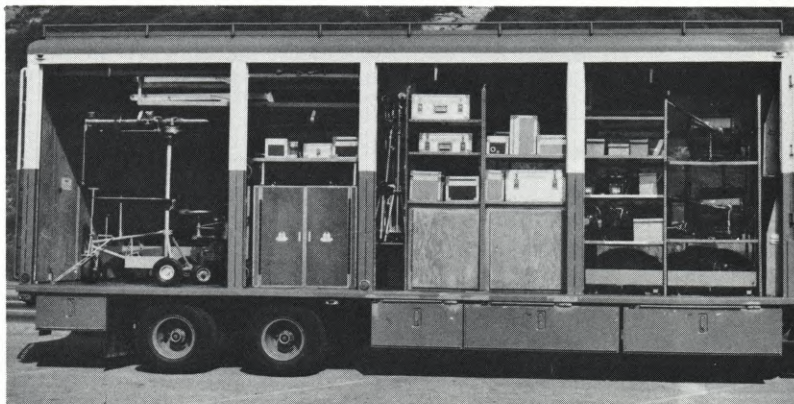
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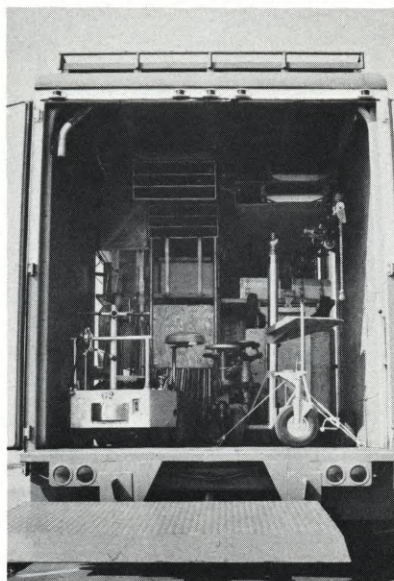
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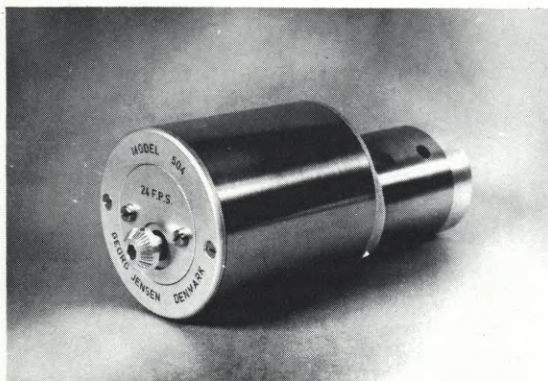
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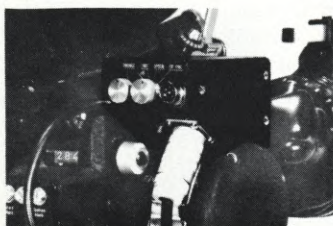
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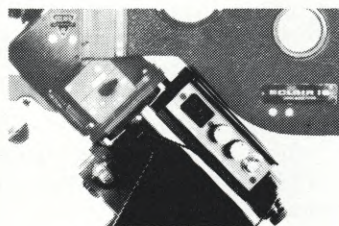
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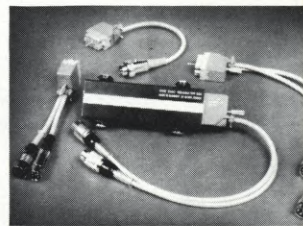
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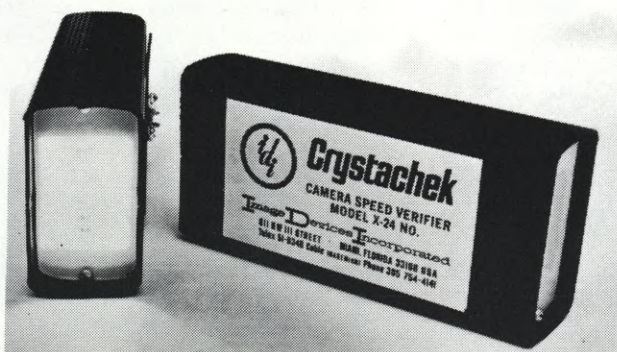


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GREGORY PECK AIRS VIEWS AT THE SECOND TEHRAN INTERNATIONAL FILM FESTIVAL

Famed Hollywood film star-turned producer makes some incisive observations at Festival press conference and charms just about everyone in the place

Of the several American film stars present at the Second Tehran International Film Festival, the one who charmed everybody in sight (without at all trying) was Gregory Peck.

He arrived in Tehran several days after the Festival had begun, bringing with him a print of his latest film, "BILLY TWO HATS", for screening out of competition. Pressed by commitments in London and Hollywood, he could stay only a few days, but he graciously made all of the appearances requested of him and took a very active interest in the Festival itself.

At the press conference arranged for him, he bravely offered to answer any and all questions. The local and foreign press took him up on that and, while he was obviously embarrassed by some of their queries (notably those repeatedly referring to Marlon Brando's flamboyant refusal of the Academy Award last year), he kept his word and answered all questions in a sincere and forthright manner.

Peck's down-to-earth naturalness, his subtle humor, acute intelligence and easy amiability finally won over even the more militant members of the press, some of whom make a sport of cruelly badgering visiting celebrities. When it was over, someone asked one of the Festival officials if he didn't think that Peck would make a good unofficial ambassador for the United States. "He'd make a very good *official* ambassador," was the reply.

Following are some of the highlights from the Festival press conference with Gregory Peck:

PECK: I want to thank all of you for coming here today, and I thank Mr. Anvar for sitting here with me and acting as interpreter whenever it is necessary. I want to answer frankly any kind of questions that you have. Please don't hesitate to ask anything that comes to mind. It will make a more interesting two-way conversation and I don't mind what you ask.

QUESTION: You have recently completed a film made in Israel. Would you also make a film in Egypt if the op-

portunity came right now?

PECK: Yes, I would. The film, "BILLY TWO HATS", has nothing to do with politics. It's a non-political film. It's an American Western, as a matter of fact. I'd like to come to Iran to make a Western, because you've got some wide open spaces here, too.

QUESTION: You've had a rather distinguished career as an actor, and yet, in the last two or three years, you've begun to produce films independently. Now, it seems to me that this is some kind of comment on the dramatic changes in work trends in Hollywood during your lifetime. Do you think more actors will do this? Have you really been forced to do this in order to survive, just as in Britain major stars will go into production themselves in order to be free of the studios?

PECK: It's a good question, but, to tell the truth, it's a little more complicated than the reality. After roughly 50 films and approximately 50 plays in the theatre prior to that, one feels that one has done a great deal of acting and doesn't necessarily want to go on forever. I find being behind the camera, arranging for others to act and to direct and to write very gratifying, and also, in a sense, a new challenge. I still have an enormous amount of enthusiasm and some energy left in my profession, but I find great satisfaction in being behind the scenes and making it possible for others to engage in direct communication with the audience—so, it's really an extension of what I've always done. I haven't stopped acting altogether and, from time to time, I may do more. Meanwhile, I don't miss it and the new challenge is very satisfactory to me.

QUESTION: What safeguarding steps do you propose to take in the Academy of Motion Picture Arts and Sciences to prevent actors from refusing to accept the award?

PECK: My answer to that is that I would not take any protective steps. Whether or not an actor chooses to

come forward and accept the award in person, he is still the recipient of the award. In the record book are the names of George C. Scott and Marlon Brando. Just as an Academy Award cannot be bought and influence cannot win it, the Award cannot be refused. So, if occasionally a maverick or a social rebel chooses to refuse to come forward, still, in the eyes of the Academy, he has given the best performance of the year and his name goes into the record book.

QUESTION: But does this not amount to a show of disrespect for the Academy?

PECK: Well, it does from the point of view of those two men, but the fact remains that the award is now 45 years old. It has been accepted gratefully by such actors as Marlon Brando (in the past), by Laurence Olivier, by Spencer Tracy, by James Stewart and by Rod Steiger. But if others choose to perform in a kind of exhibitionistic role by refusing to accept it—well, I think that's part of the times and I don't think, in the long run, that the Academy will suffer. It is, as I've said before and as I'm in a position to tell you, since I have worked for that organization, a totally and completely honest award. A little more than 3,000 film-makers vote secretly and the ballots are secretly counted—not by the Academy officials, but by a Certified Public Accountant—so it does represent the honest choice of those 3,000 Hollywood artists and technicians. It is still a very much cherished and prized award and I think it will continue to have meaning, even if, occasionally, our more rebellious members choose to draw attention to themselves by turning it down.

QUESTION: Marlon Brando was not drawing attention to himself, but to a good cause, the cause of the American Indian. I thought Marlon Brando was very sincere in what he was doing.

PECK: First of all, I don't want to be drawn by this gentleman into criticism of Marlon Brando as an artist. That's very important to me, because he is one

of the greatest of all film artists. But there is some question in my mind—and, in fact, in the minds of the American Indians—as to whether he really did their cause any good with this flamboyant gesture. It has been suggested that he might have done them more good had he contributed half of his royalties from "THE GODFATHER" to the American Indian.

QUESTION: Is his statuette at the Academy?

PECK: Yes. He can come and pick it up any time he changes his mind.

QUESTION: A couple of years ago, James Stewart was asked about this question of acting and producing and he said: "One hat is enough for me." What do you have to say about this?

PECK: Yes—me, too. That's why I now produce and do not act. I once tried doing both at the same time. I was producer-actor in a Western film called "THE BIG COUNTRY" and I found that my interests were conflicting. Business interests and concern about the budget and about how much the chauffeurs were making every week interfered with my acting, and I determined not to do that again. So I don't do it. If I'm performing, I'm working for someone else, under the direction of a director, and that is quite enough. Acting and producing are two completely different challenges. As an actor, one must be completely absorbed and believing totally in the story, while trying to give the illusion that one is living the role—so one can't be concerned with matters of budget and logistics and so on. I've just completed an interesting picture with around-the-world filming, called "THE DOVE" and we are editing it in London now, but I did not perform in the picture. I served only as the producer.

QUESTION: Back to the question of Marlon Brando refusing the Award. Don't you agree that to attract public attention to a question which is vital is far more important than contributing money to a cause?

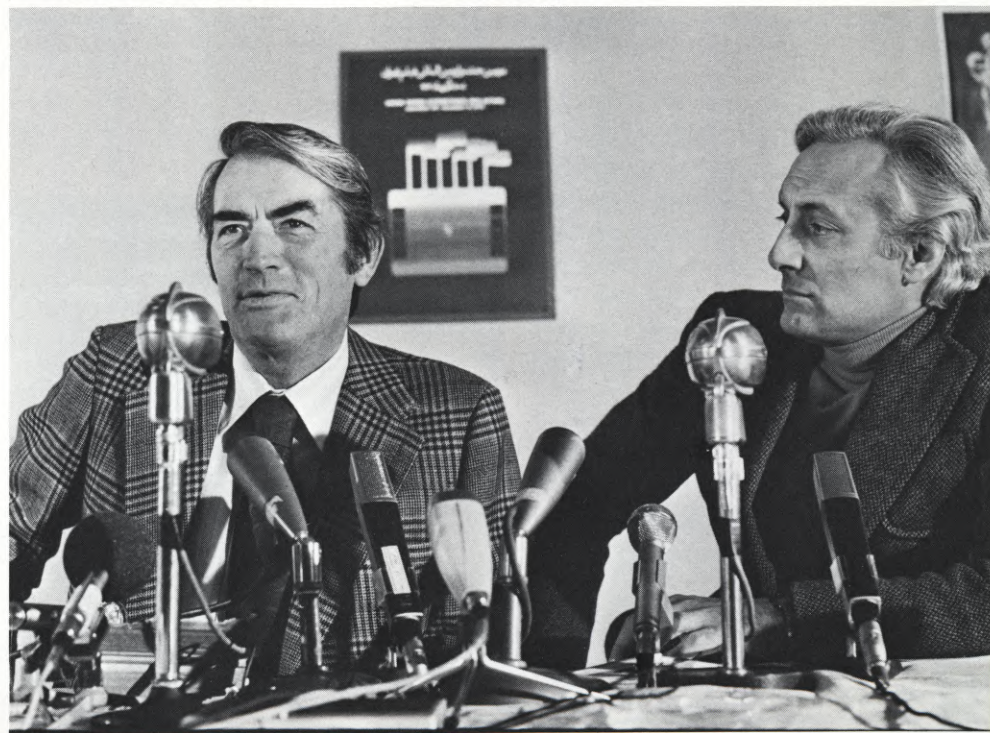
PECK: Again, I do not want to be interpreted here as a critic of Marlon Brando. I must make that point, because he is one of my personal favorites as an actor. He has a magic that very few actors, in my memory, can create—so I don't want to be drawn into direct criticism of him. Actually, I'd like to drop the subject, but since I invited you to ask any question, I don't want to avoid it, either. The question of the

American Indian and the injustice done to the American Indian was not invented by Marlon Brando. A great many people among the American public are acutely aware of this question. So it really comes down to an issue as to whether this was the proper occasion. If he chose to draw the public's attention again to this very difficult and emotional question, did he do it at the proper time? Was it a proper forum? And, if he chose to do it, should he not have done it himself, rather than sending a Hollywood extra girl dressed in an Indian costume from the Western Costume Company? It's a question of taste, timing and judgment. I'm not saying that his passionate interest in the cause of the American Indian isn't a legitimate or worthy cause on his part. No one has said that. But was this the proper time and place? Some American Indian spokesmen—to be fair, and to balance the score—have said that they wished Marlon Brando would leave them alone, that they didn't need him and that he was not doing them any good.

QUESTION: Do you subscribe to the view that it is not possible for an actor to combine the duties of producer, director and actor?

PECK: I think it's possible. There are a few examples—Laurence Olivier is one—but I think it is very difficult and, perhaps, too much of a burden for any one person—three separate jobs, and

At Tehran Festival press conference, Gregory Peck fields questions, assisted by Iranian film director Manuchehr Anvar, who graciously and most articulately served as interpreter for the English-speaking guests during interviews. Peck kept his promise to answer all questions frankly and sincerely, including those which obviously embarrassed him.



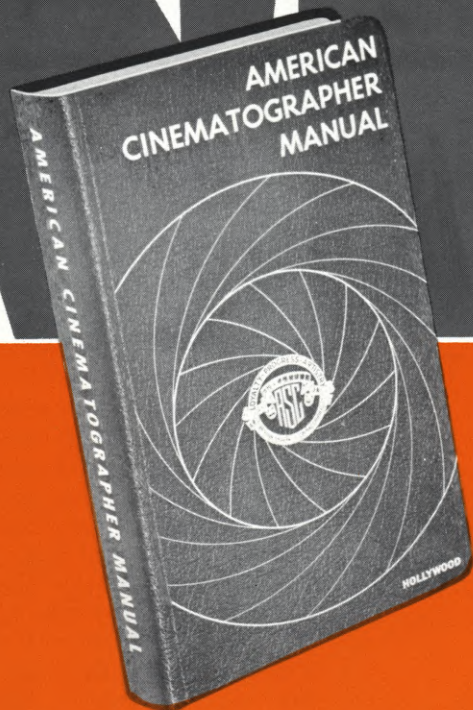
none of them easy. It's possible, but I wouldn't recommend it.

QUESTION: Do you not think that the fact that Americans are basically commercial rather than social-minded has contributed to the present crisis in the film industry—assuming that there is a crisis?

PECK: I think the film industry is—and has been for years—in a state of crisis, but I don't know that the crisis is any more acute now than it has been at any time since the advent of television in the home. You'd have to think about whether it is a crisis in an industry way—as to employment, the full use of technicians and artists—or whether it is an artistic crisis, in the sense that it is not going forward and expanding in its meaning. I have to speak about the film industry in the United States, because that's what I know best. I've often noticed that people seem eager to refer to Hollywood as a "ghost town". That term has become a sort of byword among journalists the world over, and they say, rather eagerly: "Hollywood is a ghost town, isn't it?" And I have to say: "No. There are fewer feature films being made, but, on the other hand, hundreds of television films are being made, which means that three or four thousand people, at the least, are being employed." But that means little or nothing here, so you people must be

Continued on Page 214

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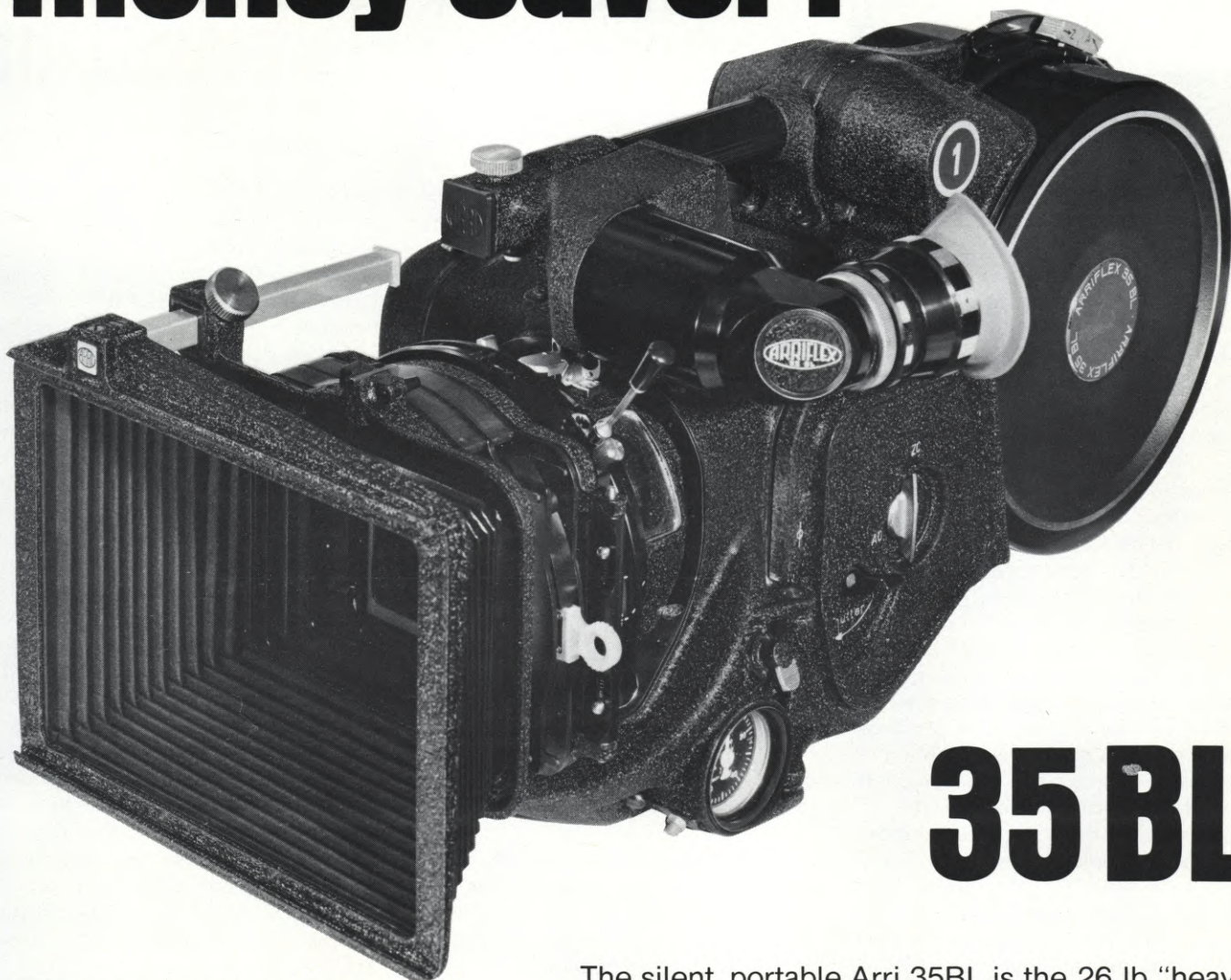
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RENE CLAIR AND JAMES MASON AT THE SECOND TEHRAN INTERNATIONAL FILM FESTIVAL

By TERRY GRAHAM

The French director and the British actor may not seem to have much in common at first glance. Yet they, in fact, share several points of view. James Mason is virtually Hollywood-bred while René Clair states that "I studied the techniques of American films long before my stay in Hollywood."

They are both conscious of the audience aspect of film-making. Clair feels "the director should put himself in the place of the public; the public is the final critic, it has the right to judge." Mason defends typecasting by stating: "The marketers would want to serve up the same parcel. It makes good commercial sense."

Although conservative in holding on to their tried-and-true techniques, they are both liberal in their views towards the younger generation, from a shared philosophy that "doing" is the only sure way of learning, and super-modest about their earlier accomplishments.

Says Clair: "Experience teaches more what you shouldn't do. You simply need good sense in going about film-making—and sensitivity. One can pick up the techniques in a few days, as long as one has that all-important sense of the public. That's the most difficult thing."

Actor Mason, who "happened into a film career by going first into amateur theatricals, then professional," points out, "I learned just by experience. There are many schools of acting, but the only way you can learn properly is by performing. You think about it, read about it, and pick the best methods for you. It doesn't matter at the beginning what experience you've had—you could be a guide at Disneyland!—as long as you understand what it is to make believe in front of an audience."

Eschewing systems and schools, both cinema figures seem to have had an organic approach to their own careers, which is reflected in their common "never stepping into the same river twice" attitude toward their own lives in the art.

Clair declares, "I don't like to see my old films. I like the feeling of always starting over again. And when I recently read over an article of my own criticism, written when I was just a young so-and-

so, I felt a sense of horror at how the mature object of my criticism must have felt at the nonsense I was writing."

"When I see my early films," avers Mason, "what distresses me is how I did such a bad job! Although aging—or even creeping senility—in itself doesn't disturb me a bit.

"I don't think of performing any 'classical' role. It's the new film that interests me, and I'm more interested in the script than the role itself. And very likely the next role I play will be in a script that hasn't even been written yet! For example, one of my favorite past performances was Humbert Humbert in 'Lolita', yet I didn't even know the book had been written, until a few months before I was playing the part."

Both of these veterans are highly supportive of youthful efforts in the cinema. Clair feels that "the younger generation should not be influenced," that they should be allowed to develop through their own efforts.

Mason thinks that certain schools of acting have, in fact, spoiled young film performers, such as Lee Strasberg's Actors Studio, which has produced "a generation of arrogant actors."

"Actors can be boring and annoying in both generations," adds Mason, bridging the generation gap. "We all have different sorts of faults. Everything we see now in the old films seems stilted and effortful. Young actors, on the other hand, are taught by exposure to newsreel and TV, learning by the spectacle of everyday people in action. This realism or naturalism can be overdone to another extreme."

Another point the actor and the director have in common comes out in their nostalgic look backward. They both exalt the golden age of comedy.

"The work of the great comedians," notes Mason, "is the great exception to that stilted cinema of the past. It was a work of extraordinary genius. It was so great that it remains vivid and vital today, while that of the serious actors seems so dead to us now."

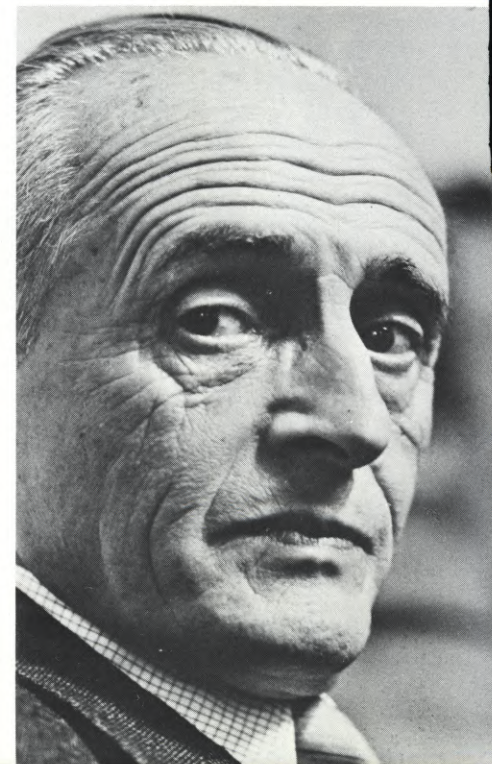
Clair points out that the comedians provided virtually the prototype of pure film. "The comic cinema existed before talkies. I prefer those old silent comedies, because they employed visual

means to put across the gag, over the talkies which rely on dialogue, where it's never so successful."

Iranian film-maker Parviz Kimiavi ('The Mongols') asked Clair about director-actor Pierre Etaix, who has been attempting to revive the idea of pure comedy in cinema in France today, a sort of Charlie Chaplin in renaissance. Clair regretted that, until now, he has not received great success, even in his homeland. (Perhaps, like prophets, he'll get his due abroad—in America—or Africa—or Iran!)

What are these distinguished figures up to now, both enjoying advanced years which are miraculously not writ upon their brows? Clair has returned to "my first love"—writing—having had a play produced last year. Mason, with over 90 films under his belt, takes special pleasure in going to festivals—Acapulco, Cannes, Buenos Aires, Cork, and so forth—when "I can have the wonderful opportunity to have a satisfying refresher course, in meeting the enthusiasts from other parts of the world. I'm especially interested that there is a considerable Eastern representation here." ■

Famed French film director Rene Clair: "Experience teaches more what you shouldn't do. You simply need good sense in going about film-making—and sensitivity."



THE SUMMING UP AND AWARDS OF THE SECOND TEHRAN INTERNATIONAL FILM FESTIVAL

THE CLOSING SESSION

The closing session of the Second Tehran International Film Festival was held in the Arya Sheraton hotel, in the presence of Empress Farah Pahlavi. The highlight of the evening was the presentation of the Jury's report and the award of prizes by Her Imperial Majesty.

The Second Tehran International Film Festival, which ran from Nov. 26 to Dec. 6, 1973, was recognized by the International Federation of Film Producers' Associations as a competitive event for features and short films, and was organized by the Iranian Ministry of Culture and Arts through its affiliated Festival Organization.

A total of over 100 films from 36 countries were shown in the competition, information and retrospective sections. In addition, 120 films from 20 countries were shown in the associated film market.

More than 300 guests came to Iran for the Festival. They included leading directors, producers, actors, critics and film executives representing 47 countries.

The following countries were represented in the Festival: Algeria, Argentina, Australia, Austria, Belgium, Brazil, Bulgaria, Cameroon, Canada, Ceylon, Czechoslovakia, Denmark, Egypt, Ethiopia, Federal Republic of Germany, Finland, France, Gabon, German Democratic Republic, Greece, Hong Kong, Hungary, India, Indonesia, Iran, Italy, Japan, Lebanon, Malagasy, Mexico, Morocco, Netherlands, Pakistan, Philippines, Poland, Republic of Korea, Romania, Senegal, South West Africa, Spain, Surinam, Sweden, Switzerland, Syria, Tanzania, Thailand, Tunisia, Turkey, Uganda, U.A.R., U.S.S.R., United Kingdom, United States, Venezuela and Yugoslavia.

FILMS IN COMPETITION

Altogether, 19 countries were represented in the competition section, with 13 short films and 18 feature-length films. None of these had been shown competitively before in international festivals.

The short films in competition consisted of the following: *The Way Hardy*

Bulber Bought a Proper Future (F.R.G.), *Pollution* (Iran), *Piet Mondrian* (Netherlands), *Bannerfilm* (Canada), *28 Above Below* (Canada), *You Said It* (India), *More* (U.S.A.), *Au-Auto* (F.R.G.), *Collector* (Yugoslavia), *Jacques Fayder and His Masterpiece* (Belgium), *Brainwash* (Netherlands) and *The Face* (Czechoslovakia).

The feature-length films in competition were: *The Stone Wedding* (Romania), *Joana the Frenchwoman* (Brazil), *A Simple Event* (Iran), *Souder* (U.S.A.), *Walking Tall* (U.S.A.), *Teresa the Thief* (Italy), *Ape and Super Ape* (Netherlands), *The Bride* (Turkey), *Time Within Memory* (Japan), *Lucky Luciano* (Italy), *Private Projection* (France), *The Optimists* (U.K.), *The Stepmother* (U.S.S.R.), *Libido* (Australia), *Mean Streets* (U.S.A.), *With Closed Eyes* (France), *Celestial Bodies* (Canada) and *The Mongols* (Iran).

INFORMATION SECTION

This section consisted of films made before April, 1972, or which had been shown at international festivals in competition, or which were chosen to enhance the informative value of the event. Eighteen short films and 20 feature films were shown in this section.

RETROSPECTIVES

The objective of the Retrospective section of the Festival is to pay tribute to an artist, group, organization or country "for the expansion of the possibilities of the language of film or to emphasize the importance of a period, a school, a style or a particular genre of film-making in the history of cinema." This year there were three parts to the Retrospective Section, the works of directors René Clair and Frank Capra, and a 'Panorama of African Cinema'.

The 11 films of René Clair that were shown were *Les Grandes Manoeuvres*, *Paris Qui Dort*, *Entr'acte*, *Sous Les Toits de Paris*, *Le Million*, *A Nous la Liberté*, *14 Juillet*, *Le Silence est d'Or*, *La Beauté du Diable*, *Belles de Nuit* and *Porte des Lilas*.

Frank Capra was represented by the following seven films: *Mr. Deeds Goes to Town*, *It Happened One Night*, *You Can't Take It With You*, *Mr. Smith Goes*

to Washington, *Meet John Doe*, *Arsenic and Old Lace*, and *The Bitter Tea of General Yen*.

The 15 films included in the Panorama of African Cinema were *Jemima and Johnny* (South West Africa), *Money Order* (Senegal), *Et Demain* (Tunisia), *Emitai* (Senegal), *El Borac* (Morocco), *Les Tam-Tams Se Sont Tus* (Gabon), *Traces* (Morocco), *Hurlements* (Tunisia), *Boubou-Cravate* (Cameroon), *A Thousand and One Hands* (Morocco), *Memories* (Morocco), *Yusra* (Tunisia), *There Was a Love* (Egypt), *L'Accident* (Malagasy), and *African Cinema* (Ethiopia).

JURY AND AWARDS

The Jury of The Second Tehran International Film Festival, 1973, composed of:

HATEM BEN MILED (Tunisia)
PIETRO BIANCHI (Italy)
SERGEI BONDARCHUK (U.S.S.R.)
FRANK CAPRA (U.S.A.)
CLAUDE JAEGER (France)
JERZY KAWALEROWICZ (Poland)
JAMES MASON (United Kingdom)
LEOPOLDO TORRE-NILSSON (Argentina)

MRINAL SEN (India)
And presided over by ABDOL-MAJID MAJIDI (Iran),

viewed 18 features and 15 short films approved by the Selection Committee of the Festival to take part in competition.

The Jury decided to award the festival prizes as follows:

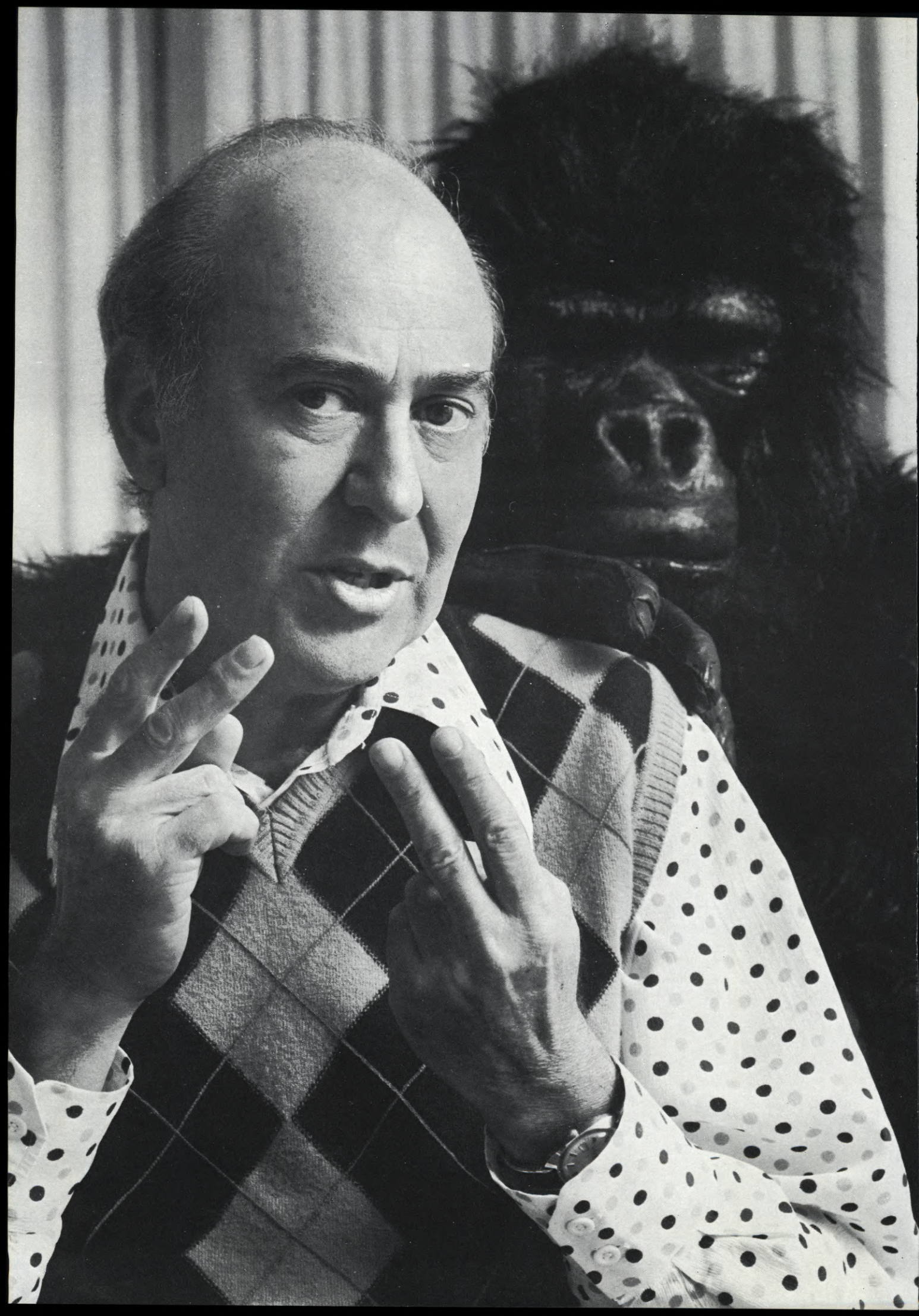
SHORT FILMS

A Diploma of Honour with Special Mention to: *THE COLLECTOR* (Yugoslavia) directed by *Milan Blazekovic*, for the beauty of its graphics and the impact of its story line.

Diploma of Honour with Special Mention to: *PASSION* (Bulgaria) directed by *Zdenka Doycheva* for the remarkable humour of the evolution of its extremely simple situation.

The Special Jury Prize of a Golden Winged-Ibex Plaque to: *MORE* (U.S.A.) directed by *Mitchell Rose*, for the direct and effective style through which the fundamentally important message of

Continued on Page 198



“People laughed.

“When I directed ‘Where’s Poppa?’, a serious film about the problems of old age, people laughed. Another picture I did, ‘The Comic’, with Dick Van Dyke, people laughed.

“Now, I’m not so immodest as to think that what I wrote or directed and put in front of them made them laugh, because I was serious. Those were serious pieces as far as I was concerned. And ‘The New Dick Van Dyke Show’ is a serious work. But people laugh.

“So I have to assume that it’s because Kodak makes funny film.

“When people say they’re laughing at my film, it’s really Kodak’s film. But then again it’s mine because I bought it from them. I think they sell the same film to some of my friends because their films make people laugh, too.

“I understand that they also have a serious film that they sell to Swedish and Russian directors. And that film is almost certain not to make people laugh.

“I’m negotiating for the film rights to ‘Dante’s Inferno’, and if I do secure them, I’ll order Kodak’s serious film.”

Carl Reiner. Writer, director, actor, interviewer of a 2013-year-old man and a personal friend of Mel Brooks. Currently producing “The New Dick Van Dyke Show.”



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THE IRANIAN CINEMA

Summarized from a series of articles on the history of Iranian cinema by JAMAL OMID

The first film to be made in Iran was probably that of Mozaffer-od-Din Shah's Coronation in 1895, although it is possible that some shots of the *ta'zieh* passion plays were taken even earlier. The cinematographer was a certain "Rusi Khan," a Russian as his name implies. About the year 1900 he was also using his photographic studio in Ferdowsi Avenue as a cinema to show a number of short news films, apparently imported.

Probably the first feature-length film in the history of the Iranian cinema was *Abi and Rabi* made by Professor Ohanian in 1935. The leading roles were played by "Engineer Zarabi" and "Mr. Sohrabi." Ohanian later opened a cinema school, and under his guidance the students made *Haji Agha, the Cinema Actor*, while another section of the school made *Bolhavas* ('The Sensual Man') under the direction of Ebrahim Moradi. Prints of both these films exist, although the earlier ones are lost.

These silent films were made about the same time as the first Iranian talkie *The Lor Girl*, made in Imperial Studios, Bombay, with Abdolhosein Sepanta as director. Sepanta was an Iranian who worked as a translator for the Zoroastrian Society of Bombay. *The Lor Girl* was a great success, and Sepanta followed it up with a whole series of films based on Iranian stories such as *Ferdowsi, Nader Shah, Khosrow and Shirin*

and *Leili and Majnun*, but none proved as popular as his first.

The limited success of these early films was discouraging for would-be film-makers, and between 1933 and 1947 only a few short films and documentaries appear to have been made in Iran. These included *Scenes of Tehran, Royal Palaces, The Private Life of the Royal Family* and a number of others dealing with Iranian art and architecture. Most of these were the work of Steven Nyman, the representative in Iran of Twentieth Century-Fox.

In 1947 a certain Dr. Esmail Kushan developed a successful technique for dubbing imported film into Persian. His success encouraged him to form his own production company, with the backing of his friends Dr. Zia'i, Dr. Yeganegi, Engineer Ansari, Dr. Sheikh, and Dr. Hamzavi. The first production of Mitra Film, as they named their company, was *The Storm of Life*, which was completed in 1948. It featured the popular actors Zinat Mo'adab and Avina Avshid, but because of its technical weaknesses and poor script it proved a commercial flop, and Mitra Film was wound up. Dr. Kushan was not discouraged, however, and established another production company, Pars Film, which is still in business today. Other film studios were soon established, and the number of Iranian films began to increase. Almost all the films of this period were very

much box-office oriented and film directors were quick to adopt to what they felt the public's taste demanded.

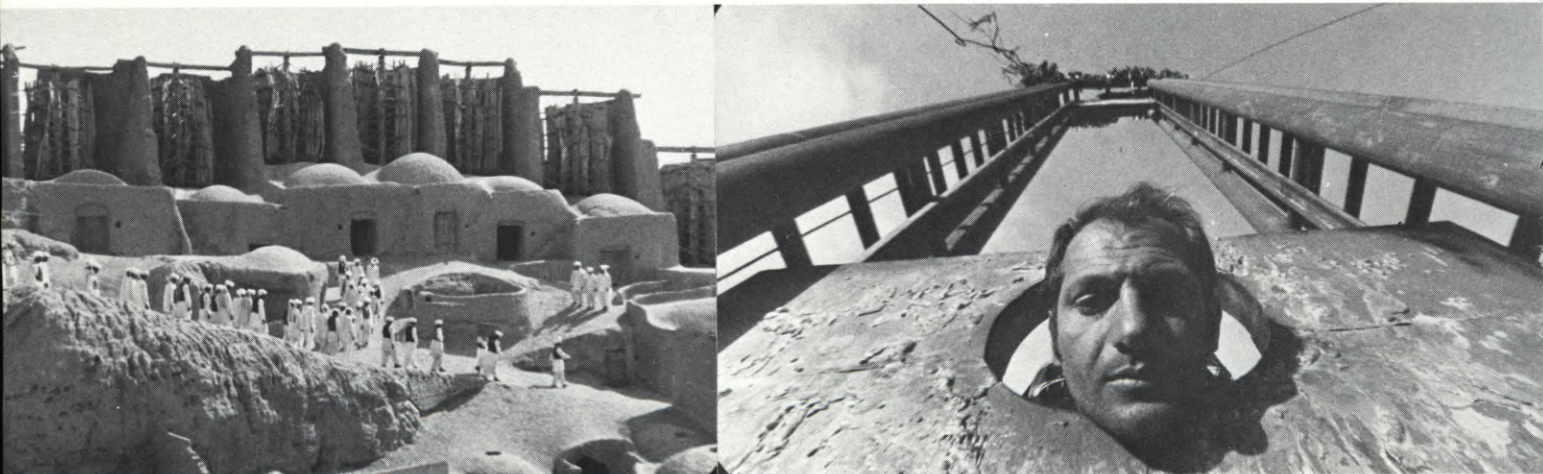
Few of these films are of importance in the artistic development of the Iranian cinema, but there were signs that change was coming.

Among the early "quality" films were Farrokh Gaffary's *The South of Town*, Majid Mohseni's *The Generous Vagabond* and Samuel Khachekian's *The Crossroads of Events*. The real breakthrough in Iranian cinema came with Gaffary's *Night of the Hunchback* and Ebrahim Golestan's *Brick and Mirror*, both examples of honest and effective cinema, particularly the latter. They were followed by three more excellent films, Fereidun Rahnema's *Siavosh at Persepolis*, *Three Madmen* by Jalal Moghaddam and *Come Here, Stranger* by Masud Kimia'i.

Meanwhile, run-of-the-mill "popular" films continued to pour out in ever-increasing quantities, but there seemed little hope that any original or worthwhile films would come from this quarter.

A turning-point was reached in the history of Iranian cinema with Dariush Mehrju'i's *Gav* and Kimia'i's *Qeisar*, both completed in 1969. In different ways, both were remarkable films that gave fresh inspiration to Iranian film-makers. About this time, young Iranians began to become interested in their

Scenes from "THE MONGOLS", a first feature by Iranian director Parviz Kimiavi. The film is a highly-stylized color exercise in symbolism in which a television director gives free rein to the surrealistic fantasies of his own private dreamworld. The Godardesque result likens the invasion of peasant villages by modern technology (television) to the 13th Century invasion of Iran by the Mongol hordes of Ghengis Khan. The Festival jury awarded "THE MONGOLS" a Special Jury Award of a Golden Winged-Ibex plaque.



country's cinema, and film-makers quickly took note of this new factor and a number of young directors were given a chance to show their talents.

By common consent, the following films can be added to those already mentioned as the best examples of Iranian film-making: *Agha-ye Halu* ('Mr. Simpleton') (Dariush Mehrju'i), *Escape from the Trap* (Moghaddam), *The Droshky Driver* (Nosrat Karimi), *Towqi* (Ali Hatemi), *Three Knucklebones* (Zakaria Hashemi), *Good-bye, Comrade* (Amir Naderi), *The Morning of the Fourth Day* (Kamran Shirdel), *Bit* (Hagir Daryoush), *Silence in the Presence of Others* (Nasser Taqva'i), *Dash Akol* (Kimia'i), *Ragbar* (Bahram Beyza'i), *Tangna* (Naderi), *Postchi* (Mehrju'i), *Earth* (Kimia'i), *Sadeq the Kurd* (Taqva'i) and *Cheshmeh* (Arby Ovanessian).

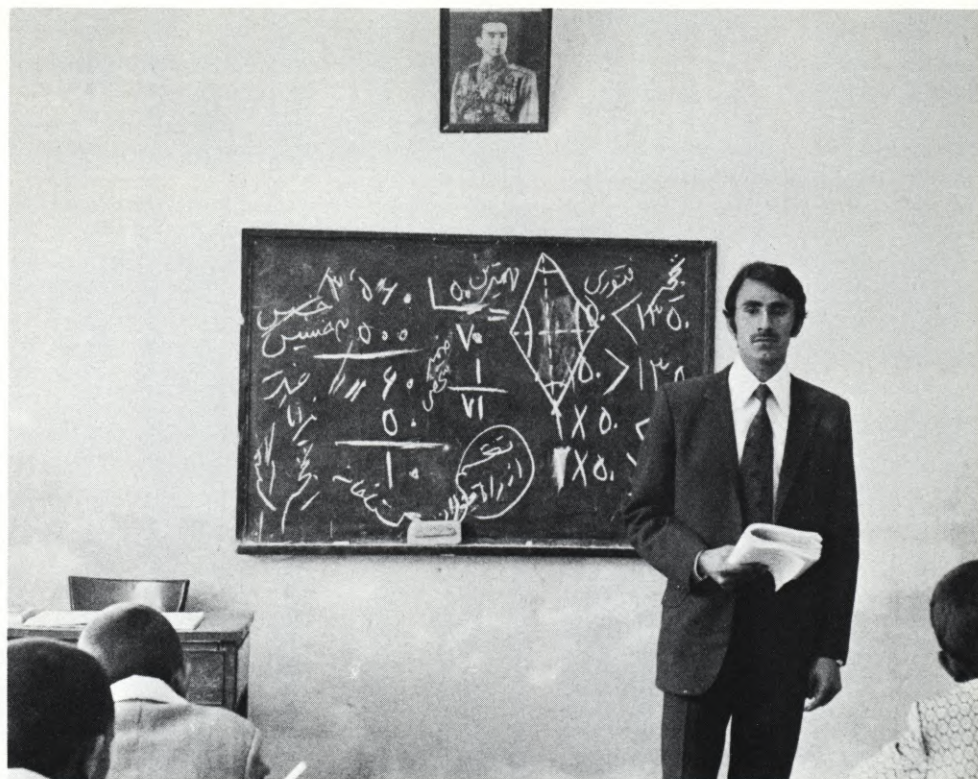
CINEMAS

Although accurate details about the first cinemas in Iran are not available, it appears that the first cinema in Iran was the Cafe Loghanteh, where imported films were shown from about 1922. They were silent, short films. Tickets cost half a Rial including free ice-creams.

Other early cinemas of the period were the *Aftab* in Lalezar Avenue, where serials were shown irregularly, and that of Ardeshtir Khan in Ferdowsi Avenue. He rented a hall and fitted it out as a cinema exclusively for women. Two other cinemas opened in Lalezar Avenue, which was then the capital's fashionable entertainment centre. But the first cinema to have regular public programmes was the *Grand*, now the *Dehghan Theatre*, established by Ali Vakili, also in Lalezar Avenue. In its early days, the *Grand* showed silent pictures and before the programme began a summary of the story would be read out to the audience. Live music was usually played during the films. The *Grand* had a stage and was sometimes used as a theatre.

Once films caught on in Tehran the number of cinemas began to increase, and today there are over 100 cinemas in Tehran, and a further 400 or so in provincial towns. In the capital all cinemas are graded and the price of tickets is fixed for each grade. Tickets to the de luxe *Shahr-e Farang* and *Vanak* cinemas are 50 Rials, while for Grade 3 cinemas the cost of admission is only 10 Rials.

Until recently few cinemas were prepared to show Iranian films, and as the export possibilities for Iranian films were rather limited, film-makers had difficulty in recovering production costs. The situation has recently im-



A scene from "A SIMPLE EVENT", a first feature by Iranian director Shahid Sales, which is a realistic, almost-documentary work dealing with the day-to-day life of a poor village boy. The director chooses to underscore the monotony and hopelessness of the boy's life through repetitive exposition of his daily routine. "A SIMPLE EVENT" was awarded the Golden Winged-Ibex Plaque for Best Direction by the Festival jury.

proved considerably, and there are now three major groups, each with at least 12 cinemas, specializing in Iranian films. In addition there are some 30 cinemas specializing in re-runs of Iranian films.

FILM STUDIOS

As the number of cinemas increased so did the number of film-studios and production companies. At present there are over 20 film production companies as well as a number of independent producers. The main companies are:

Ace Film, Aryana Film, Asr-e Tala'i, Chaplin Film, Farvardin Film, Filmco Films, Filmic, Image Film, Hessam Film, Mash'al Organization, Mehregan Film, Missaghieh Studio, Panorama, Rex Cinema Company, Pars Film, Parsa Film, Payam Organization, R.B. Studio, Sierra Film, Sita Film, Tehran United Cinema Group, and Tina Film.

FILM PRODUCTION

Despite some fluctuations there has been a steady rise in the number of films produced in Iran each year. The statistics for annual film production since 1948 are as follows:

1948	2
1949	1
1950	1
1951	6
1952	11
1953	20

1954	18
1955	15
1956	13
1957	12
1958	13
1959	25
1960	24
1961	27
1962	27
1963	31
1964	38
1965	40
1966	50
1967	51
1968	70
1969	49
1970	59
1971	62
1972	75
1973 (first nine months)	60

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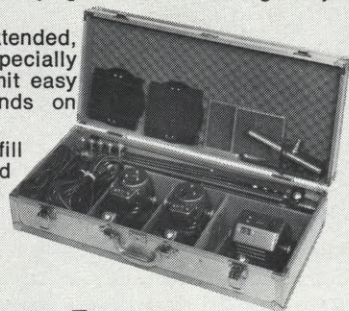


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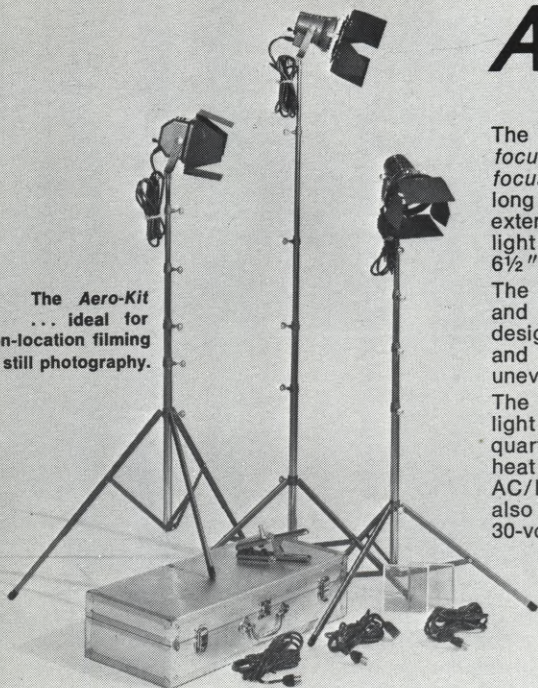
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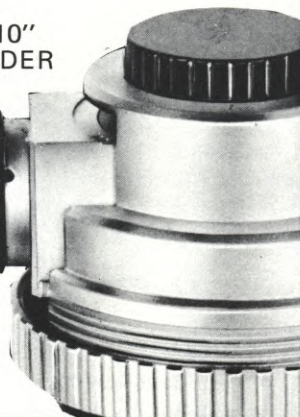
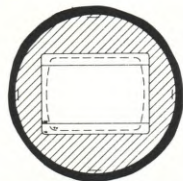
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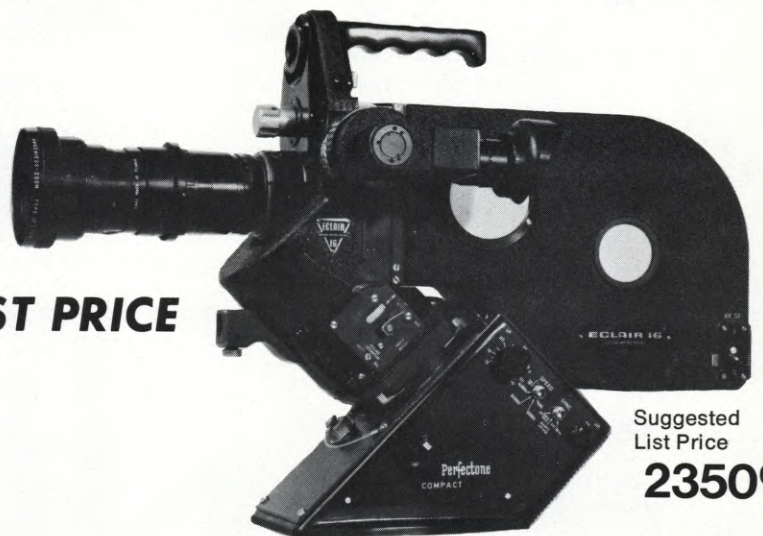
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WHEN PICTURES CAME TO LIFE

A Hollywood pioneer, whose lifetime spanned the entire history of the motion picture, passes from the scene, leaving colorful memoirs of the way it was when pictures first began to move

By JOHN HOFFMAN

On the first of December, Hollywood lost its most venerable pioneer of films, Thomas Kimmwood Peters, the last survivor of an age that saw the birth of the medium of film and the development of the art of film-making. He had his share in building Hollywood and our industry.

He pioneered every phase of it, from designing and building movie cameras to building studios and sets inside them; from the art of cinematography, and developing and printing apparatus, to experimentation in color and three-dimensional cinematography.

"Every time I see an old bit of machinery, or an old negative, my mind travels back through a long list of old incidents and scenes connected with the early history of 'Animated Pictures'," he wrote. He was the first to see the historical significance of every step in this struggle to gain ground, the first to stubbornly propagate the creation of a permanent museum for the art and craft of film.

In a letter addressed to Mr. George Eastman, Rochester, on January 12, 1925, he wrote:

"During my twenty-five years' association with the motion picture industry, I have kept many interesting papers, catalogs and objects, which mark steps in the development of the art . . . I am writing you with the idea of enlisting your interest in a matter that has been in my thoughts for a long time, namely a Museum of the progress of motion pictures.

"It does seem to me to be a shame that the material that contributed to the

making of the millions that have been made in the industry has been so neglected . . ."

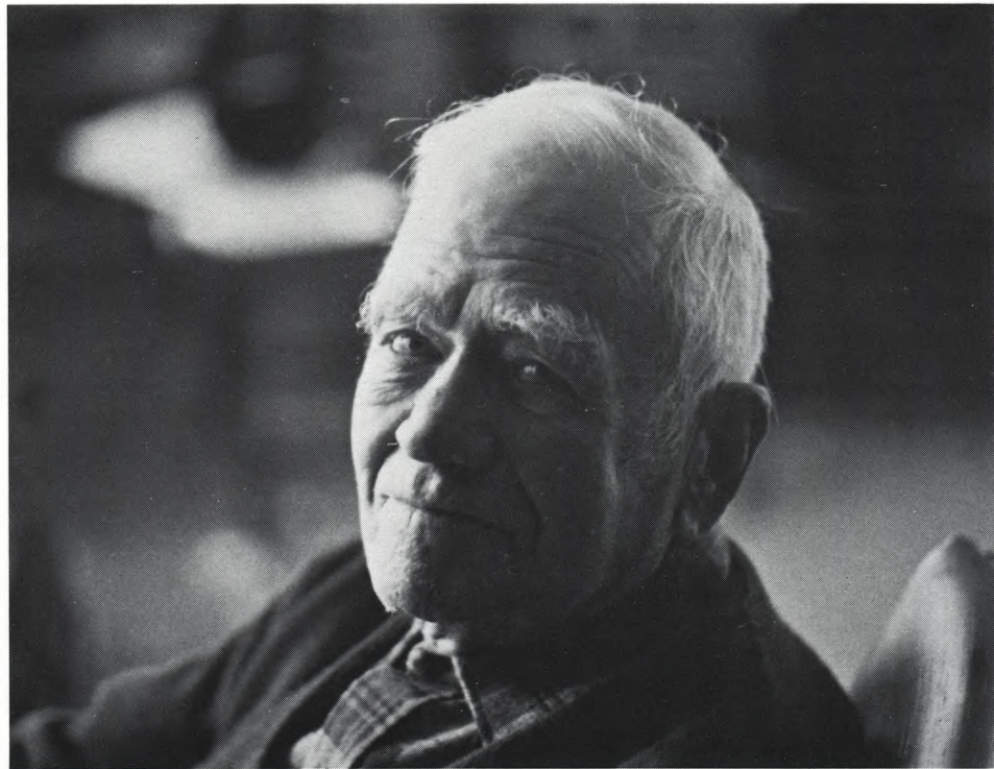
* * *

PROJECT TO PRESERVE SAN FRANCISCO QUAKE FOOTAGE was the heading of the UPI article in the August 30th edition of the Los Angeles Times that aroused my interest in Mr.

Peters and made me write him. His answer came by return mail. He invited me to visit him north of San Francisco.

* * *

The trip up to Fort Bragg over that winding mountain road, weaving in and out through portals of towering Redwood trees acted as a fitting introduction to the meeting of a straight and



Dr. Thomas Kimmwood Peters, one of the last survivors of the age that witnessed the birth of the film medium. This photograph was taken by the author just before Peters passed away (on Dec. 1, 1973). He would have been 90 years old on his next birthday. Always a good driver, his main concern was that age might rob him of his driver's license.

(LEFT) The backlot was a busy place in those days. Here extras build a makeshift fire to warm themselves between camera set-ups. (RIGHT) Art Director Peters giving finishing touches to one of the interior sets which he had designed. Like all studio sets of the time, it was actually built outdoors to catch the sunlight.



upright man of Peters' inner strength and stature.

There was something disarmingly simple and human about the kindly gentleman, who picked me up and drove me eighteen miles up the picturesque Mendocino coastline to a modest white frame house facing the sea in the idyllic bay of Westport, where Mr. Peters lived with his wife.

* * *

That earthquake formed quite a bond between us. He photographed the real thing in 1906, while I had the assignment of writing and directing the MGM re-enactment, in 1936, of the earthquake in the Clark Gable-Spencer Tracy-Jeannette MacDonald version of

those in-the-know was hard to understand.

* * *

Kim Peters was born with a mechanical turn of mind and a wide range of interest in all that was new and old. He started out into the world early. At thirteen, he left his home in Virginia to join an uncle, an unreconstructed Confederate rebel of the Civil War, who furnished his nephew his basic education in Mexico. At fifteen, as an artist-illustrator, he joined an expedition of the International Botanical Society, researching various species of orchids in the mountain regions of Yucatan. He tells us how, at sixteen, back in the U.S.A., he took up commercial art and



Kim Peters as a very young man—bright-eyed and eager to become part of the "magic" movie industry.



Inside the glassed-in stage of the World Co., in Fort Lee, New Jersey, Peters directs a crew building sets for a film production of "SCHEHERAZADE". The glassed-in stages were a second phase in studio evolution, permitting sunlight to enter freely, while shutting out (most of) the inclement weather.

"SAN FRANCISCO". That such a strange connection can form such a strong emotional bond sets one to think. The catastrophe that Peters lived through in all its horror was only something I tried to recreate in my mind; still, it affected the lives of both of us.

* * *

His amazing memory brought back images of the historical past. As his story unfolded, I began to feel increasingly sad at the thought that the world knows so little about someone whose past accomplishments in films should mean so much to any historian. How such an opportunity could be missed by

advertising illustration in Los Angeles. He relates of those early days: "At nights I used to eat at a French restaurant on Aliso Street called Philippe Mathews, that served a marvelous dinner for thirty-five cents, including a bottle of wine. Another five cents got you another bottle."

Among the bohemians who frequented it was a French scenic artist, Lucien Andriot (not the cameraman of that name). "Lucien and I became acquainted," he related. "He was worked to death, because this was in the days of the old repertoire companies where the stars would come out from New York and would be accompanied by the local

stock company in each town that she or he visited . . . So for quite awhile, I lent a hand and painted scenery . . ."

One of the early ambitions of young Peters had been to become a magician. He had been an avid reader of a book on that subject just published at the time (1897), entitled "Magic and Stage Illusions," the last segment of which dealt with the latest miracle of the day, "chronophotography" or "animated pictures" or, as we call them today, "motion pictures." It exposed the basic secrets of giving the appearance of objects in motion by the rapid revealing of a series of related images, as the movement substitutes the exposed frames with the unexposed ones, while the maltese cross, by blocking out the light, makes this action invisible.

But the time to put theory in prac-

Mary Pickford with Peters, her first Studio Manager, who also built the Biograph Studios, located at Pico and Georgia Bell Avenue.





Phoebe Apperson Hearst Hall, Oglethorpe College, under which is buried the Crypt of Civilization, a project conceived in 1935 and completed in 1940, which is a kind of "time capsule" in a safe underground vault containing examples of the art, science and culture of America as it was at the time. Peters was placed in complete charge of the project. The Crypt was intended to be opened 8,000 years in the future.

tice had not arrived yet.

Then, as fate would have it, two young Hindu magicians, Ling Look and Yamadiva, arrived from India, where their fathers, two Austrian magicians named Gruber, had married Hindu girls. They were so impressed with the apparatus Peters built for an illusionary act of magic disappearance that they invited him to join them on a tour of the Orpheum circuit and of Europe.

"We separated in Paris. Here the two men fell in love with a little French girl at the Folies Bergere, where they worked. During an argument one stabbed the other and one went to a hospital, one went to jail

Interior of the Crypt of Civilization just before it was sealed. Peters built a microfilm camera to condense American culture and knowledge into the space at hand—25 feet long, 10 feet high and 10 feet wide. The vitreous porcelain walls are covered with paintings illustrating the Story of Communication, the Story of Power and the Story of Illumination. Examples of American contemporary technology include: the motion picture camera, the typewriter, the telephone, adding machine, cash register, etc.

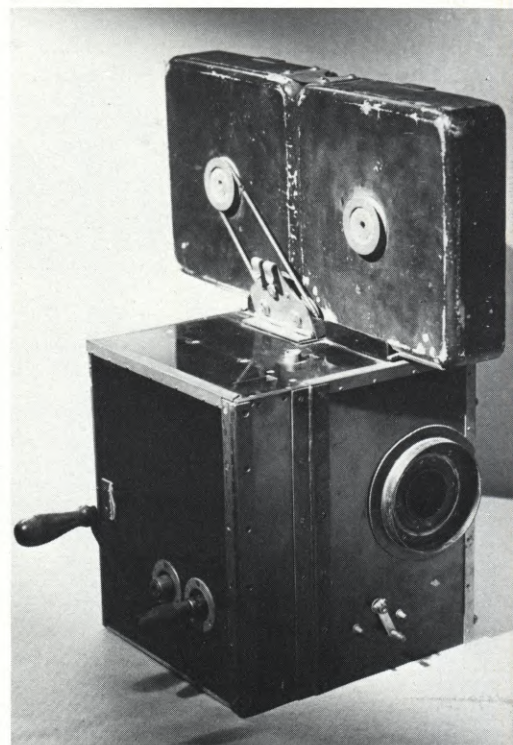


and I went broke. Again, fate came to my aid. As if by magic, I stumbled into my French friend from Los Angeles, Andriot, who had come back to Paris, and was now working for the French pioneers of the film, Charles and Theopole Pathé (Pathé Freres). On his recommendation, I found work with them."

The Pathé people had taken an old night club, "The Acacias," on Rue Bolegan and had converted it into their studio and laboratory. They also had a studio in a vacant lot on Rue Minigue in the suburb of Vincennes, where they had a shed. It was painted entirely black inside. It had a platform and it could be

rotated to catch the sun at any point of the day. Here they made the first "magic picture" entitled *The Fairy of Spring*. It was only 50 feet in length but full of magical photographic effects made right in the camera.

"For example, you would see a landscape covered with snow and then a fairy would touch the trees and bushes with her magic wand and they would spring into flower and a little rabbit would run across the scene. Or we might show a cave in which you would suddenly see a puff of smoke come off the floor, out of which would appear the DEVIL, waving his arms and out of nowhere, a great bouquet of flowers would ap-



Motion picture camera designed and built by Peters circa 1909. His inventions encompassed camera equipment, altimeters and neon lighting.

pear. Suddenly each flower would open up and out of it would dance a girl in tights."

All this was very new then and exciting, even if all the good fairies wore tights. These films called "magic pictures" ran around fifty feet each. They were in competition with the highly popular film magician, Georges Melies, whose Gallic humor had Paris in stitches, and who later filmed the first amusing "TRIP TO THE MOON".

The photographic tricks used at that time were all done in the camera. The "magic transformations" were achieved by the simple process of stopping and starting the camera with both the object

Continued on Page 217

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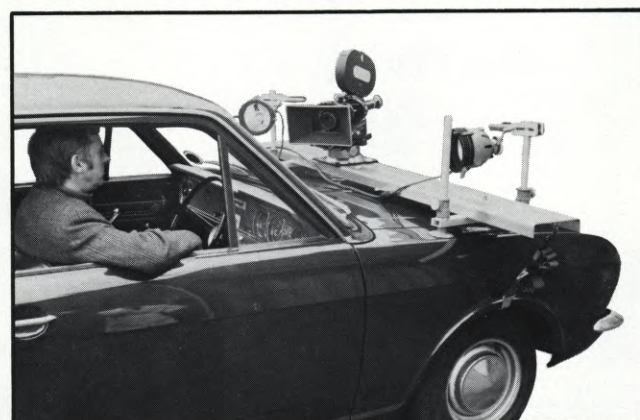
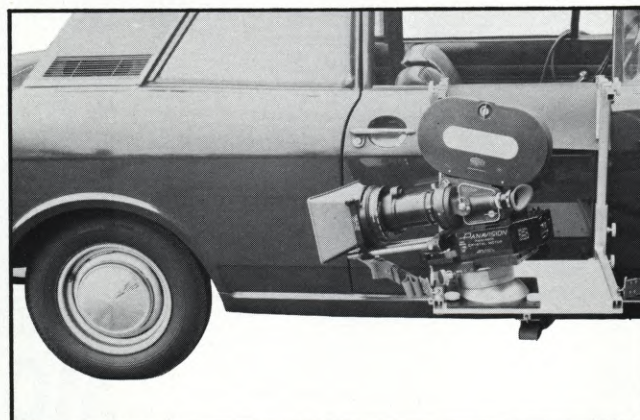
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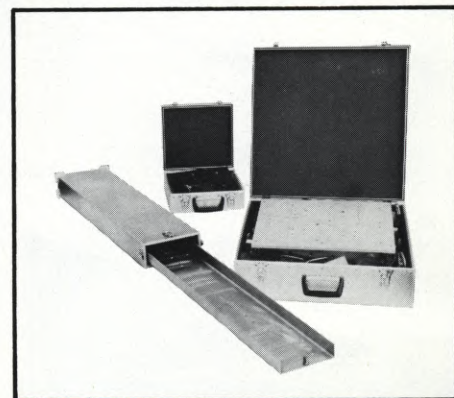
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JAMES WONG HOWE, ASC: A LESSON IN LIGHT

Young film-makers produce an educational/documentary about a legendary Hollywood cinematographer and end up learning a few lessons themselves

By ARTHUR KAYE and PETER J. SMITH



In Larry Edmunds Book Shop, famed Cinematographer James Wong Howe, ASC ends up on the other side of the camera as "star" of an educational/documentary made by Davidson Films for university use.

A film on James Wong Howe. An exciting idea—we at Davidson Films would be working with one of the top talents in cinematography. A man who had grown up with the industry.

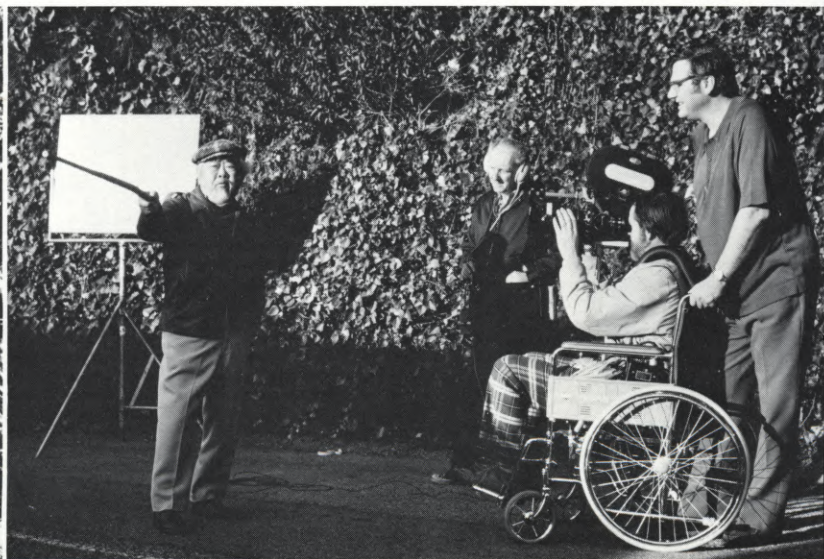
We knew after our first meeting with Mr. Howe that we would not be facing the traditional problem most educational film-makers must deal with—how to make the subject matter seem interesting to the audience; how to stimulate them to think about the subject. Mr. Howe, in his warm, personable way, was full of intriguing information about his craft, his philosophy, the history of the film industry, and (best of all) his own life-long study of light and the moods it can create. Our interviews with him were yielding material for several films, each of which would be stimulating. Our problem clearly was of a different nature: how to choose, from all of the possibilities Mr. Howe was presenting us with, the most effective focus for his very fascinating career, and how to present such a career in a film that would run for only twenty minutes.

We taped interviews with him for five days. The sessions ran three to four hours in the morning and another two hours in the afternoon. (We were pleased with the cassette recorder we used for these sessions because it had a built-in microphone and simply became another object on the table, soon for-

gotten.) After each session our director, Art Kaye, listened to the day's tapes and made notes for the following day. Art was not concerned with "direction" at the beginning of the interviews—his method, instead, was to let Mr. Howe talk and loosen up, and as he talked, try to discover a direction within the delivery. On the third day of the interviews Mr. Howe began to talk about light—and our director discovered the focus for the film. He talked about how the constant observation of the quality and behavior of light is important to the cinematographer in achieving the mood he wants and how this study has been for him a life-long occupation. He talked about how the achievement of lighting effects, which appear to the eye so natural, can tax every resource a cinematographer has.

Meanwhile, as the interviews were going on, others at the studio were researching the market. We had to determine, as any film-maker must, who would buy the finished product. Our research indicated that our best opportunity for sales would be with colleges and high schools that offered courses in film-making. At this time we were also trying to decide whether to sell the film to a distributor or to distribute it ourselves. Based on the market research and budget analyses of distributing costs we decided that the film on James Wong

(LEFT) Filming in Hollywood in the garden of James Wong Howe's hillside home. Pete Smith on sound, Louis Hough on camera and Art Kaye, writer/director. (RIGHT) Filming Howe on location in Hollywood. Cameraman Hough rides the wheelchair for a hand-held dolly shot, while writer/director Kaye doubles as grip to push him along.





(LEFT) Filming on the back lot of the Burbank Studios. (RIGHT) James Wong Howe, on the grounds of the A.S.C. Clubhouse in Hollywood, demonstrates the famed old workhorse Pathé camera (from the A.S.C. Museum) to Art Kaye, while Ernest Laszlo, President of the American Society of Cinematographers, looks on.

Howe would be produced and distributed "in house." "In house" meant that the film would have to be carefully planned, budgeted and produced so as not to interfere with films that were being produced on contract for other clients.

After the interviews with Mr. Howe were completed, the next step was relatively simple—we would transcribe the interview tapes, get a pair of scissors and some scotch tape, and begin to edit the typed script. By this time we had enough material for several 90-minute shows.

The editing task was more formidable than we had supposed. Like the short story writer who knows that every word counts, we were concerned that in this short film every scene would build in a subtle way toward our point. We would not make a point and repeat it every two minutes. We constructed treatment after treatment based on the interview material and tightened as we

went. We ended up with a film that covers two bases: Mr. Howe as a personality and Mr. Howe as a man in love with light. In the first instance we included much of his philosophy and many of his anecdotes. In the second instance we included a long sequence where he demonstrates how the same set can be lighted in different ways to create very different moods.

At the time of the interviews we had "scouted" several of the locations we thought we might use in the film and had contacted sources in Hollywood for stills. Originally we had planned to use short clips from films Mr. Howe had photographed. These clips would have been selected by Mr. Howe to illustrate his technique. We would have used them without sound so that he could make a voice-over commentary.

This idea was dropped. It proved a difficult task to locate prints, let alone the original. Then there was the problem of who held the rights. We might

have proceeded through this tangle of rights, but soon discovered that the cost of even one clip was beyond our budget. Clip costs do not vary with intended use. We would have had to pay the same amount whether we wanted it for school use or network TV.

The industry has taken steps recently to preserve its heritage. It would be well if in the future some arrangement could be made to assist film-makers who wanted to use old clips in films of a historical nature.

In the end we were pleased that we didn't get the use of the clips. It made us concentrate on other ways to depict Mr. Howe's own way of working on a scene. It also gave us a chance to get a more intimate look at him. Any film needs the co-operation of people both inside and outside the actual production staff. We are grateful for the help we received from the Burbank Studios, The American Society of Cinematographers,

Continued on Page 193

(LEFT) While the crew sets up for a lighting demonstration, Mr. Howe studies his script. The large still picture on the right is from the 1931 production of "TRANSATLANTIC" (directed by William K. Howard), one of James Wong Howe's first sound pictures. (RIGHT) The lighting demonstration, which is the high-point of the film. The set was built on 35 x 30-foot sound stage at Davidson Studios in San Francisco.

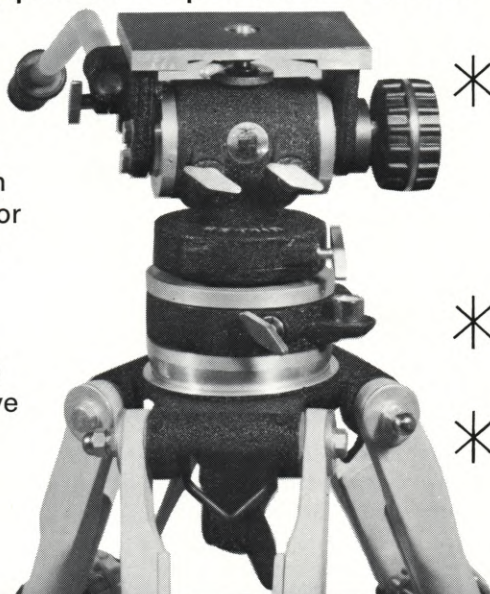


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JAMES WONG HOWE, ASC: A LESSON IN LIGHT

Continued from Page 191

Larry Edmunds' Cinema Bookstore, and Mr. Bruce Torrence of First Federal Savings of Hollywood for the use of some valuable old stills.

After Mr. Howe gave us his approval of the script, we began working on the photography. While we felt very privileged in having the opportunity to work with Mr. Howe, we were also very aware that he was used to working with a large crew of experts and specialists and almost unlimited facilities and a budget to support them. How, then, would he react to a crew of four "Jacks-of-all-trades," and what kind of demands, in terms of equipment, would he put on us?

With the extreme portability of modern equipment there seems to have

evolved two schools of thought about location shooting. School One says: pack the camera, three lights, some fast film, ten feet of cable and the recorder into a station wagon and go roaring around the countryside, in some discomfort, trying to make do with the situations that arise.

School Two, to which we subscribe, borrows freely from our big brothers with their Cinemobiles and says, in effect, "take everything you think you may need to cope with any situation that may arise." In documentary work the unexpected is normal, the course and emphasis of the film may change as certain locations prove impractical, or co-operation is withheld, or bad weather cuts into precious hours in a one-week shooting schedule.

So it was the second philosophy that we felt would be the solution to working with Mr. Howe—take everything that could possibly help meet his expecta-

tions. Moreover, we felt we were going to learn a lot from him and we didn't want to miss any of this opportunity because we lacked the right equipment.

As it turned out, it was the right decision. Thanks to our Econoline van, properly packed and fitted out to make items accessible, we never had to settle for less than the director wished. True, we didn't use *all* the equipment we carried, and a lot of the shots we were proud of ended up in the out-takes because of other factors, but we always had a choice of ways to handle a situation. High angles, low angles, dolly shots, ladder shots, fill from reflectors, or the key from lights, lavalier or shotgun microphones: if we needed it, we had it.

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Perhaps it was our fear of the unknown, plus the fact that our film world and that of Mr. Howe's were poles apart that made us, frankly, a little nervous about our crew's first meeting with him. We were sure that he would become impatient with our limited resources and small crew and the time it would take us to make set-ups. Our first locations were on the back lot at Burbank Studios and it was here that we got a glimpse of the great man's personality. The weather broke up our dreams of sunny exteriors, and other factors connected with *their* production problems prevented us from using some of the areas we had previously chosen. But Mr. Howe took it all with good humor and in between shots he greeted all the people who appeared as if by magic when they heard he was on the lot. A clue to his work philosophy is, of course, his intensity and concentration when work is to be done, and as a release, his great sense of humor and wonderful film-making anecdotes when he needs to relax. At no time did he override our decisions. He did make occasional suggestions, very helpful ones, and with our van rigged as described we were able to act quickly on Mr. Howe's ideas, which provided us with a very worthwhile learning experience and provided him with at least a scaled-down version of what he would expect in his feature work. We found it very easy working with him under these conditions.

The key sequence in the film from the educational point of view is, of course, the opportunity to see Mr. Howe at work on a set, creating mood with light. The set we built on our own sound stage in San Francisco, though simple, was carefully designed to contain enough nooks and crannies and props to provide a challenge to the student viewer and to give Mr. Howe something to work with.

Like most film companies that have been in business for many years, our

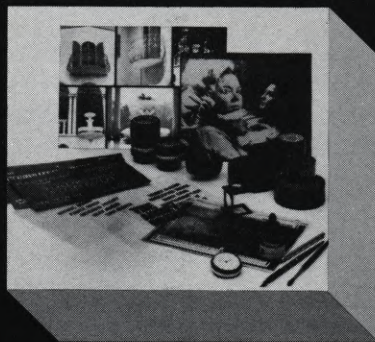
lighting equipment had become a hodge-podge of ancient and modern, some of it home-made from the early days and hastily resurrected "just in case." Once again we were concerned with Mr. Howe's reaction to seeing none of the 5K or 10K units he was familiar with (our largest units were 2K quartz focusing lamps) coupled with a low ASA film stock and the consequent lack of flexibility this combination produces.

We need not have worried. After a brief discussion and a look at our available lighting equipment, Mr. Howe quickly decided on his "plan of attack" which included lighting the scene three ways, as an early afternoon situation, then at sunset, and at night using an "oil" lamp as the apparent source of light. The setting of the lights, of course, took a long time and it was at this time that we learned our major lesson of this unique experience. In our efforts to provide Mr. Howe with every light we had in the house, we had not realized that the secret of his lighting is in the *control* of light. We were sadly lacking in means to support endless combinations of flags, diffusers, scrims, dots, and gobos in the manner to which he was accustomed. What to us looked pretty darn good was "not quite right, yet" to Mr. Howe. Never before have we scurried around so much as we invented, improvised and adapted to try to achieve the results he desired.

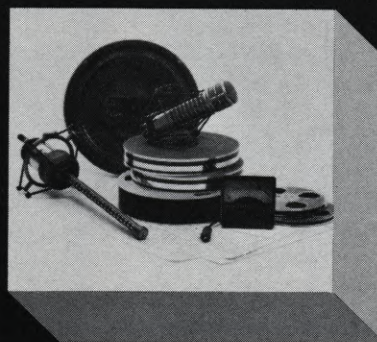
Some days after we had finished shooting, and were looking at results at various stages of printing, we had a phone call from Mr. Howe. He had been thinking about our lighting session. He felt perhaps it could be improved and that points could be emphasized to the audience that had been played down originally. Well, we felt we could have improved our camera work, too—so, by mutual consent, we reshot the lighting sequences. If we thought that we were essentially going to recreate what we had done before, we were mistaken. Even our new and enlarged supply of diffusers, scrims and dots, and the "gismos" we had made to hold them ran out as Mr. Howe's creative mind tackled the whole problem afresh. It was readily apparent why he has the reputation as a master of his art. The energy that emanated from this man was astonishing. He made us *SEE* like we had never seen before.

For us, as working film-makers, it was a great experience in learning; for Mr. Howe it was a chance to see some of the limitations under which low-budget non-theatrical film producers have to work; and for the student viewer it is a few moments with one of the acknowledged greats in cinema history. ■

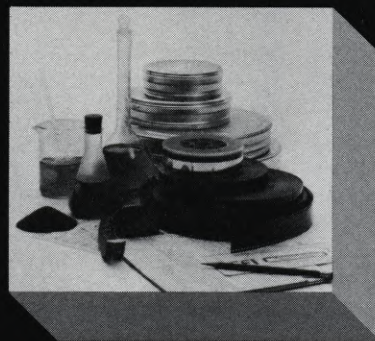
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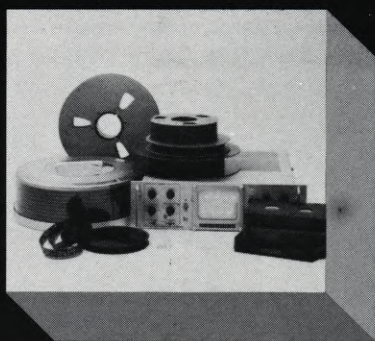
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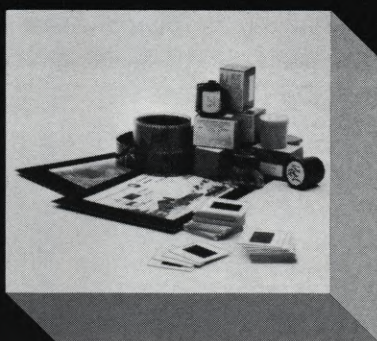
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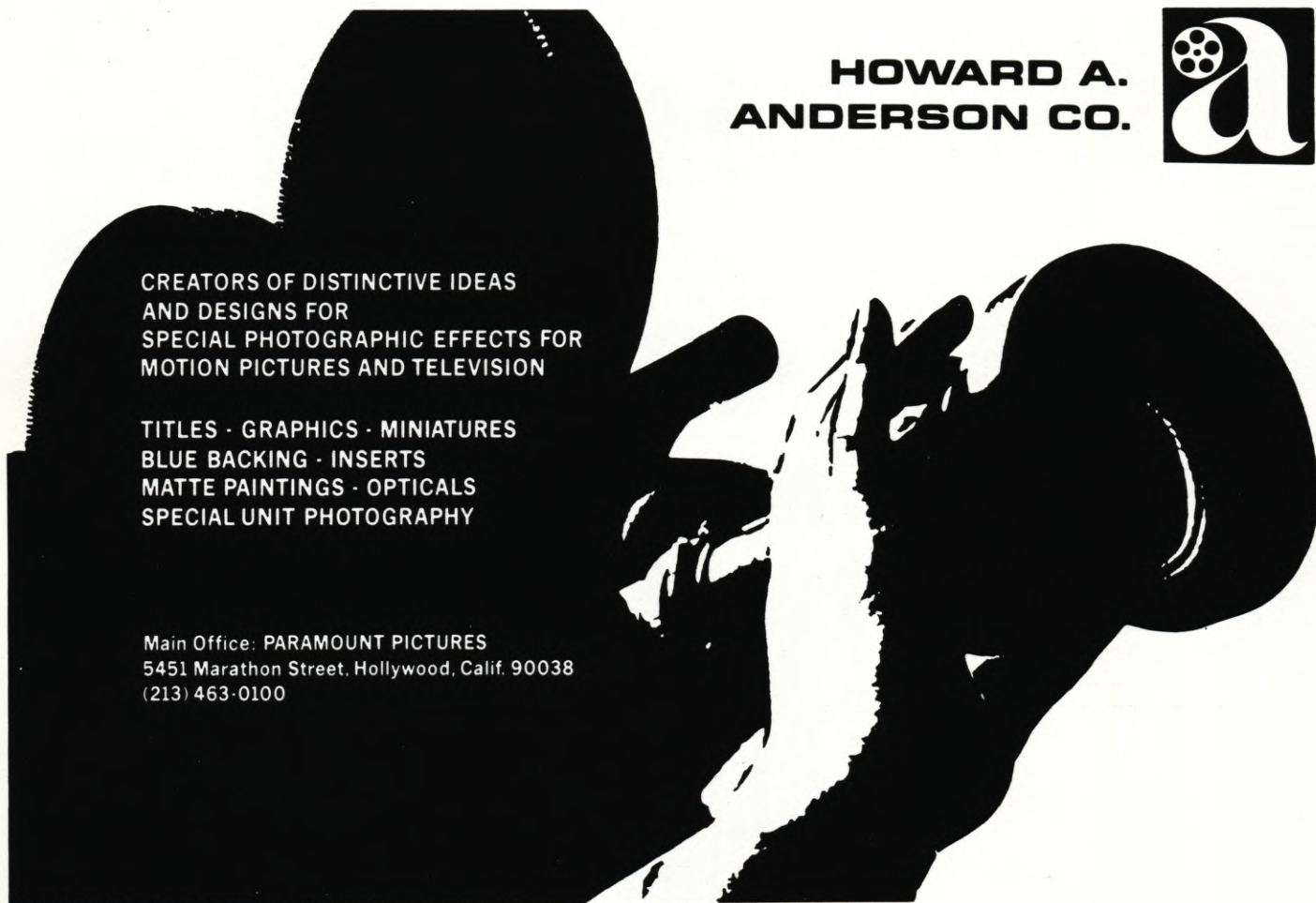
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THE SUMMING UP

Continued from Page 177

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The Golden Winged-Ibex Plaque for best direction to: *SOHRAB SHAHID-SALES*, the young director of *A SIMPLE EVENT* (Iran), for the powerful integrity and the cinematic imagery with which he tells his simple and poetic tale.

The Special Jury Prize of a Golden Winged-Ibex Plaque to: *THE MONGOLS* (Iran), directed by *Parviz Kimiavi*, for his fresh approach in exploring new areas of operation in film aesthetics and for his intense passion to synthesize the past and the present against a vibrant social background.

The Grand Prix of the Golden Winged-Ibex Statue for the best film in the absolute sense to: *LUCKY LUCIANO* (Italy), directed by *Francesco Rosi*, for its unity of inspiration, originality of style, the excellent performance of Gian Maria Volonte and the universal validity of its moral idea. ■

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Ernst Kettler prepares to film against a sulphurous background that evokes images of a landscape in Hell, as described in Dante's *Inferno*. The film-makers were continually hampered in their efforts by lack of transportation, uncooperative authorities and the dangers of shooting on ground that might erupt in a geyser of fire at any moment.

FILMING "DAYS OF DESTRUCTION"

Continued from Page 159

man" to be thrown into the harbour. This was the attitude of both inhabitants (understandable, as they themselves were not allowed to go) and the authorities towards us and this we had to fight to get our now so-precious footage, both precious for us and them.

Many unforgettable moments are connected with the shooting on the island. One evening, Ernst and Páll were walking alongside the slowly advancing lava front. Without a warning, like when a dam bursts, the wall opened and thin flowing lava started to flow towards them. Camera was quickly mounted and

After the eruption, the village lies silent and desolate, half-covered by a mountain of ash. Many villagers lost everything in the holocaust, but others have moved back and resumed life as normally as circumstances permit. Meanwhile, "DAYS OF DESTRUCTION" has won top awards in several film festivals.



as this fast flow only lasted for 15 minutes, theirs is the only footage available of this phenomenon. It is used in our film to build up suspense before the houses burn and go under lava.

The few times that we managed to get to the island, the wind was blowing from the east, showering the town with red-hot ash (Tephra). We had to run from shelter to shelter, like in a film from Viet Nam. Always wearing helmets, we were comparatively safe, although mine was knocked off by a piece of rock, about the size of a clenched fist. For quite a while I had a bruise on the back of my neck. Standing in a doorway in a shelter, we spotted a lad, cigarette in mouth, walking out of a house. At the moment that he stepped

out onto what once had been a street but was now a heap of ash, a good-sized rock fell in front of his feet. The chap bent down, picked up the rock, broke it in two and lit his cigarette on the glowing centre. We were too occupied looking at him and did not start the camera.

The human skin heals, and the bruises on my neck did, but a delicate piece of optical glass does not and our Vario-Switar was about as good a lens as a Coke bottle after a big squall of ash had sandblasted the front element. A 16mm f/1.8 Switar looked like a frosted glass window after another easterly.

Our Bolexes, though being protected with plastic bags and our parkas, finally stopped purring like cats and started sounding like coffee grinders. We had no alternative but to go on using the cameras and they seemed to pull through a pretty steady footage, but both of them quit running at speeds above 32 fps and one of them more than once stopped taking up and made salad out of hundreds of feet of film.

For sound a Sony Professional EM2s full-track machine with a pilot head did most of my recording. Ernst later got a UHER 1000 Report and a Sony TC 110 was added to the crew. The Sony ECM 21 Electret mike did an excellent job, both in the field and for recording interviews. The TC 110 is surprisingly good and now much of our background and wild sound is recorded on this machine. It is highly portable and has up to one-hour capacity on each cassette and the quality is good enough to cut into any other recording.

We decided to make a 25-30 minute film about the first two months of the eruption and market it as soon as possible, while we kept on shooting, later to build up a complete story. Working on two Pic-Syncs, one motorized, we started the editing.

Ernst and I each worked on one section of the film, while Páll checked with the script, gathered geological information and wrote the text. After rough-cutting each section, Ernst and I switched seats and one criticized the other's work. By this method, and often by letting Ernst edit film shot by me, and vice versa, a better job was done. In case of disagreement, majority ruled.

A great handicap to us is lack of processing and printing facilities for color in Iceland. We have to send all our film to London for developing and printing and, on top of this, there is only one place to go for sound transfer and simple mixing. The local TV station is open to outsiders for sound work one night a week and we have to pay overtime. Regardless, we got through to

a cued workprint, two effects tracks, one music track, several loops and one each, Icelandic and English, narration. Pulling the original was done by Ernst, while I drew up the dubbing cue sheets and the next day we were on the scheduled flight to London. Sound mix and neg cutting were done at record speed and we had our answer print in one week.

The film at once aroused interest and I thought it worthwhile to send a print to the Atlanta International Film Festival. I, of course, knew much about the festival after reading the good coverage on last year's festival in the *American Cinematographer* and now I spotted an ad in the same magazine and the date was well in advance this time. Most of the time, we get each issue just after the entry date is past. Unfortunately, we find it too costly to have the journal sent by air, but it is of immense value to us as the means to keep us in phase with the film world. The rest of the Atlanta story is like a dream. Our film, "DAYS OF DESTRUCTION", brought the first major film award to Iceland and we are extremely proud to be the team to do just that. As these lines are written a letter arrives from Mannheim, Germany, announcing the film as an award-winner there, as well.

We carry on filming the story of today's Pompeii. People are moving back and life is again as normal as circumstances permit. Eruption has stopped and millions of tons of ash have been removed from the town but it will take the great mass of lava a good 20 years to cool and white steam and sulphurous fumes linger in the lava field. There is no more hot ash to rain down upon us as we arrive and we thought it safe to bring more expensive equipment in, like the CP-16. Filming a few interviews and, of course, the first dance on Heimaey, since the eruption began, we started to set up lights while the band shook the house with its few hundred watts of electronics. Carefully placing the CP-16 on a table in an empty corner, I went to help Páll with one of the stands. Crashing to the floor came the CP-16, lens first, pushed aside by a youth who needed the table for himself. Well, who is sober at a great ball like this? Least of all a Vestman-islander. First inspection revealed a broken haze filter, kept on to protect the front element from the salty air. The lens worked; the camera ran as smoothly as ever and if the processed film and future use reveal no further damage, the CP-16 is a damn good camera and the Angenieux 12-120 strong as a Coke bottle.

Who said that it is no longer dangerous to film on Heimaey? ■

TEHRAN FILM FESTIVAL

Continued from Page 163

the audience is incredible. They catch every subtlety, respond to every nuance. I am once more amazed at the universality of the film medium.

The next morning, the local newspaper critic, in his review, hates everything about "PAPER MOON"—but, then, he obviously wasn't in the audience the night before.

Among the American contingent of guests are several whom I know and seeing them here is in the nature of a pleasant reunion. There are J. Hunter Todd and Rikki Knipple, Director and Assistant Director, respectively, of the Atlanta International Film Festival, and Michael J. Kutza, Jr., Director of the Chicago International Film Festival. Talent from in front of the camera includes Paul Winfield, Cicely Tyson, Stella Stevens, Ann Miller (always every inch the movie star), Gregory Peck and Candice Bergen.

I hadn't seen the lovely Candice since I was on location with "CARNAL KNOWLEDGE" in Vancouver, B.C. a few years ago, but she gives me a happy hello. With her radiant natural beauty (the quintessential All-American Girl), down-to-earth manner and quick wit, she is a great favorite with the Press Corps and the autograph-seeking fans that surround her on the street. So, too, is Gregory Peck, who seems to be liked and respected by everybody.

Jack Valenti, President of the Motion Picture Association of America, arrives in a swirl of dynamic aura. Present also from the U.S.A. are Producer Robert Radnitz ("SOUNDER"), Producer Elmo Williams and Director Jerry Schatzberg

At the Awards Banquet, Empress Farah Pahlavi presents the Grand Prix of the Golden Winged-Ibex Statue for the best film in the absolute sense to "LUCKY LUCIANO" (Italy), directed by Francesco Rosi. The film was lauded for "its unity of inspiration, originality of style, the excellent performance of Gian Maria Volonte and the universal validity of its moral idea."



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("SCARECROW").

The Iranians—just about the most pleasant, warm and friendly people you'll find anywhere—lay on fantastic hospitality for the visiting guests. There are visits to all of the local places of interest (including the repository of the fabulous Crown Jewels) and a two-day excursion to the ancient cities of Persepolis, Shiraz and Esfahan. During the course of the Festival there are six full scale formal and informal dinner parties—all staged in the most lavish manner. The evening that is the most fun is a dinner hosted by Iran Air. It is informal
Continued on Page 235

THE DESIGNING, BUILDING AND EVENTUAL APPLICATION OF TWO SOPHISTICATED SPECIAL-PURPOSE DOCUMENTARY CAMERAS

Needing two cameras like none then available, this inventive cameraman builds two of his own and gives them a shakedown on filming some rugged adventures

By CARL KRIEGESKOTTE

When I'm asked how I got into film-making, I hesitate a minute and then explain how my interest in mountain climbing and photography evolved into making adventure documentary films. Somewhere in that explanation is the story of how I got my first film off the ground, and in particular how I designed and built the cameras that shot that film.

My first film was "HIGH COUNTRY WEST", a 52-minute television-style documentary that was shot two years ago in Wyoming. The film tells the story of the summer adventures of a group of high school students who spend a month mountain-climbing in the Grand Teton and Wind River Mountains.

I first got the idea for the film when I was out in Wyoming teaching mountaineering for the Asheville School, a prep school located in Asheville, North Carolina. I got the teaching job through a friend of mine who owns the guide service used by the Asheville School for their summer trips. I spent a fantastic summer hiking and climbing in some of the most spectacular country I had ever

seen. All of this beautiful country, combined with the dramatic adventures that the kids were going through, seemed like a natural for a *cinema verité* film. A great idea, but how does an unknown film-maker go about getting the money for such an ambitious project? I knew that sponsorship was virtually out of the question, so I began thinking in terms of a low-budget production that would be put together by bits and pieces of scrounged money, materials, and services. I had a full year and felt confident that by the next summer I would be able to shoot a film.

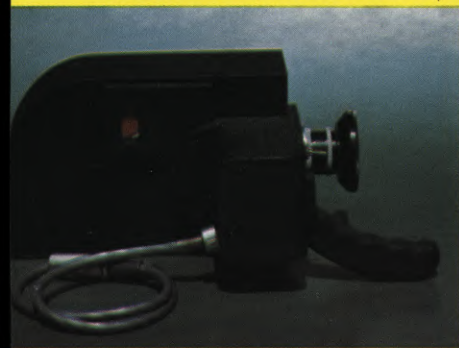
I went back to New York where I was working as company production manager for the sub-contractor on the 1970 Time-Life/Alcoa Hour series, Film Management Associates. I began my scrounging by talking Time-Life out of all of the old 7255 ECO that had been sitting idle on their shelves since the introduction of 7252 a few months earlier. Next I arranged for a cut-rate rental on the new Stellavox S-P7 (which was chosen over the Nagra because of its light weight). I also found two out-of-

work friends who said if they were free the next summer, that they would come along to record sound, be second cameraman, and schlep!

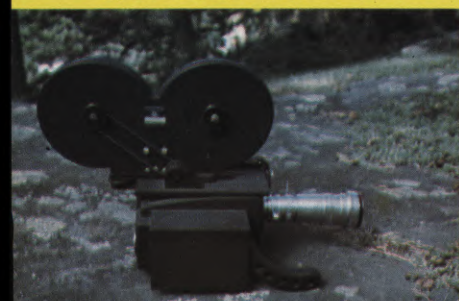
The trip I wanted to film would last 25 days, cover some of the roughest country in the United States, and be without re-supply, so carrying film and equipment would be one of the most important functions that we would have to perform. The Asheville School then agreed to cover developing, work print, and transfer costs.

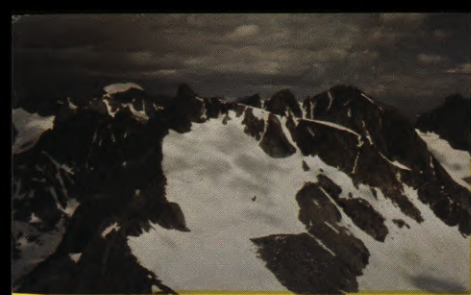
Now all I needed were two cameras. I wasn't ready, however, to settle for the first two cameras that came along; what I wanted was something special. I wanted a camera that was crystal-controlled, self-blimped, very light in weight, and easy to use from the shoulder. I envisioned situations in which I'd be on the side of a cliff somewhere in the Tetons filming some kid who was almost as scared as I was and having no time to hook up a sync cable and no strength to hold up a 16BL or an NPR. I was looking for a camera that didn't exist. If I had waited a year I could have used an

(LEFT) The 200-foot daylight load, crystal-controlled camera designed by Carl Kriegeskotte for filming of "HIGH COUNTRY WEST". (CENTER) The "Zapper", shown here with its crystal-controlled inverter. (RIGHT) The 200-foot, daylight load, crystal-controlled camera with the door removed, showing the movement which Kriegeskotte designed and built in his home hobby shop.



(LEFT) The author's 400-foot Auricon conversion. (CENTER) Kriegeskotte's 12.5mm-50mm zoom lens that cost a total of \$225. It was converted from an old Angenieux 17mm-68mm zoom by means of a Series L retro-zoom attachment. (RIGHT) The two cameras that were designed and built by the author to meet the specialized demands of his expedition.





(LEFT) Peaks of the magnificent Grand Teton Mountains, near Jackson, Wyoming, site of the filming for "HIGH COUNTRY WEST". (CENTER) Students of the Asheville School, a prep school located in Asheville, North Carolina, examine a proposed climbing route on Mount Moran in the Grand Tetons. (RIGHT) Green River Lake and Square Top Mountain in Wyoming's Wind River Mountains, another locale of the film.



(LEFT) The author, using his 200-foot "Zapper", which made possible sync sound shots of a type never before attempted. (CENTER) Kriegeskotte with the Auricon conversion that was fitted with the very efficient D.C. crystal motor that made the extended non-resupplied expedition possible. (RIGHT) The author, using his Auricon conversion to film the eruption of the Heimaey volcano in Iceland.

ACL, but at that time small, light-weight cameras were only a rumor and Eclair wasn't letting out any secrets.

I had a perfect image in my mind of what I wanted and, with nothing close to that available, I decided to design and build my own camera. I began by researching materials, gears, bearings, claw designs, motors and soundproofing. The next step was to design and build each component and put them together in such a way that I would have the smallest, lightest camera possible. After two months of drawing I had what I thought was a good, workable design on paper. The camera would be less than nine inches long, only two-and-one-half inches wide, (except for the motor housing and hand grip) and less than six inches high. With lens, and loaded with a 200' daylight load, the camera would weigh just under nine pounds and, if I was lucky, it would be quiet. Now all I had to do was build it.

I began working in my spare time and on the weekends. In four months I had most of the mechanical work done. I was doing most of the work in my hobby shop and a local machine shop; however, quite a bit of the work was being done on the ninth floor of the building where I was working as production manager for the Time-Life series. It

was there that Pennebaker Inc. had a workshop with a lot of the specialized test equipment that I needed. Don Pennebaker was interested in what I was attempting and gave me permission to work in his shop.

As the camera progressed, and drew closer and closer to completion, "Penne" became more and more interested in it, and when I finally ran film through it, and showed him a sharp, in-sync, scratch-free camera test, he let me in on a special project of his own. Penne had been working with the Globe Motor Company of Dayton, Ohio, on a revolutionary new DC crystal-controlled motor. At that time, Penne had eight cameras, all of which were Auricon conversions fitted with DC-to-crystal-controlled-inverter-to-AC hysteresis motor drive systems. Penne's cameras, in their day, were the finest portable, sync-sound rigs available, but advances by other camera companies had made them obsolete and prompted him to up-date his own equipment.

His cameras, and for that matter all other available rigs (including my new one), had one major drawback: their motors weren't very efficient. The most efficient cameras required around two amps to run, or about two hours of film out of one standard-size battery belt.

This was O.K. if you weren't shooting a lot of film, or if you were staying near civilization, but if you had an extended expedition film in mind, you would be out of luck. Battery re-supply would have to take precedence over getting your story.

Penne's new motor seemed to be

The author on the summit of Mt. Helen in the Wind River Mountains the summer prior to filming "HIGH COUNTRY WEST". Gannett Peak, Wyoming's highest, can be seen in background.





Second cameraman George Edwards leads a climbing group up Helen Glacier, prior to the climbing of Mt. Sacagawea in the Wind River Mountains. Edwards was a former mountaineering student of Kriegeskotte, when he was teaching at Asheville school.

exactly what I needed, for it drew a remarkable 250 milli amps or about one-eighth that of all previous systems. The first prototype of the new motor was nearing completion at the plant in Dayton, and Penne, not being as trusting of new equipment as I was, offered to let me test the new motor on my upcoming film rather than risking an out-of-sync shot on one of his productions. Rising to the occasion I decided to be bold and explained that I would rather not take the existing motor and carefully designed crystal inverter out of my

Climbing on Helen Glacier with heavy packs is no easy feat. The treacherous snow and high altitude combine to make it more difficult than it looks.



"Zapper" (the name given to my little camera by producer friend Mike Jackson). I suggested to Penne that he buy an Auricon Cine-Voice that I could convert to accept 200' daylight loads (to be compatible with the Zapper). I would install the new motor in that camera and he would have a more realistic test of how the new motor would perform in one of his Auricons. To my astonishment, Penne agreed and I was busy designing and building again. Two months and three trips to Dayton later, the second camera was completed and tested. It was a bit larger and heavier than the Zapper, but eight times more efficient—a fair trade as far as I was concerned, especially since the camera didn't cost me a dime.

Now my impossible dream seemed to be really getting off the ground. I had 30,000 feet of film and processing, a Stellavox and enough 1/4" tape, a sound man and second cameraman, and two cameras. Now all I needed was a good story. With the summer fast approaching and recruitment of students for the summer mountaineering program proceeding rapidly, our film plans began to take a more specific shape. I spooled the raw stock down onto 200' daylight spools (a length chosen to keep camera-size down, and to eliminate magazines), I assembled all of my gear and found myself ready to begin the production.

It was now April and the expedition was less than two months away. Jay Dorin and I piled into a friend's camper

with all of our junk and left for the Asheville School in North Carolina for a week of background filming and equipment shakedown. Jay was the sound man on Mike Jackson's Time-Life/Alcoa hour special "RESCUE... THE SEARCH FOR BILLIE", a Television special about a mountain rescue in the Sierra Nevadas of California. This experience made Jay familiar with mountain-climbing sound problems and, therefore, a natural for my undertaking. The other out-of-work friend was George Edwards, a medical student and former mountaineering student of mine when I was teaching for the Asheville School. George's mountaineering skill, and his ability to handle a camera made him a natural for second camera. We rendezvoused with George in North Carolina and had a very successful workout, the film was started, and I was sure that we were ready for the big trip.

The few remaining weeks back in New York were used to do some preliminary editing of the footage shot in North Carolina, check equipment, and make final collimation checks on the lenses. My small camera was fitted with an old Angenieux 17-to-68mm zoom. I had a series L retro-zoom attachment which converted the focal lengths to 12.5-to-50mm. Despite the fact that I found the lens in a 42nd St. discount camera shop for \$200.00, and the fact that the focusing screen was broken, and that the finder was gone, it was a remarkably sharp lens. A little re-working, a new focusing screen and a short finder made it into a fine lens, sharper in fact than any other zoom I have seen.

I also had a 9.5mm Angenieux fixed-focus wide-angle for the Zapper. The Pennebaker camera was fitted with an Angenieux 12-to-120mm zoom and a 5.9mm wide-angle. In addition to the new motor, Pennebaker had been experimenting with some new silver-zinc batteries. These batteries were about the same size as conventional batteries, but only about half the weight. Since every ounce was being counted, we chose to use the new batteries.

Jay and I were going to meet up with George Edwards out in Jackson, Wyoming, a few days before the students were scheduled to arrive. We shipped most of the equipment and raw stock ahead and everything seemed set. There was only one problem: I had spent all of my money on film, batteries, lenses, etc. And one week before we were supposed to be in Wyoming I found myself unable to afford plane fare. A frantic search of all of the "you drive it" car transport services in New York finally located a VW that had to be driven to Sioux City Iowa. With nothing better available, Jay

and I took it. After a non-stop drive to the Missouri River, we caught a bus, with bare minutes to spare, to Rock Springs, Wyoming. Finding ourselves there with a two-day wait for the next bus to Jackson, we decided to hitchhike the last 170 miles, with our two cameras, one tape recorder, packs, sleeping bags, and fifty pounds of freeze-dried food. The hand-painted sign that read "Film crew to Jackson" drew many laughs from the passers-by, of which there were many. We persisted and eventually some nice fellows in a pick-up, picked us up. A dusty, rainy, and bouncy five hours later we were in Jackson, a full day ahead of schedule.

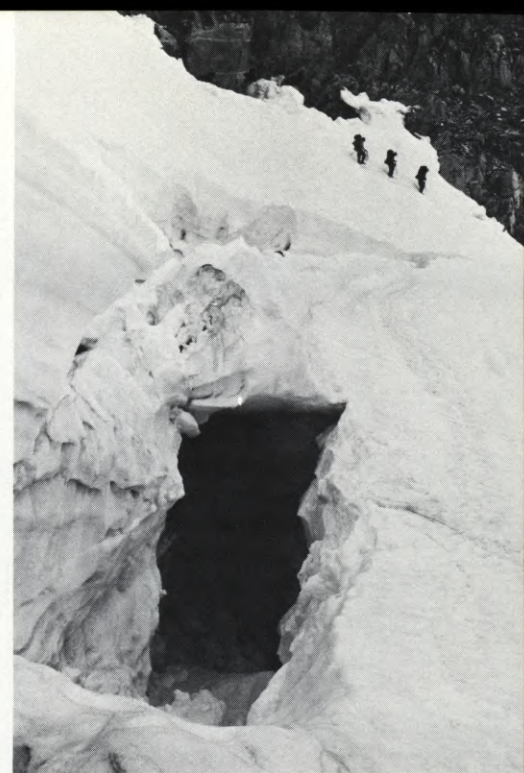
The next day students began arriving

Our approach was to concentrate our filming on the three or four most likely potential stories and, as it became obvious which student would be the most interesting, to concentrate on him. What we wound up with was the success story of the "least likely to succeed." He was a seventeen-year-old high school student from the midwest. For most of the trip no one thought that he would make it to their goal: the summit of Wyoming's highest mountain: Gannett Peak. He, of course, does make it and the film's high point is the sync-sound shot (as almost every shot was) on the 13,785-foot summit in which his climbing team discovers while signing the summit register that it is July 14—Bastille Day. Our hero, David Guggenheim, reads aloud while signing the summit register, "O.K. on the same day that the French people stormed Bastille prison we stormed Gannett Peak, . . . They succeeded and so did we."

David Guggenheim succeeded and so did the film-makers, for all of our equipment performed as we hoped it would, both mechanically and from a design standpoint. The small camera made possible sync-sound shots never before attempted, and the efficient motor made possible the extended, non-resupplied expedition. We were able to shoot an astonishing 22,000 feet of film through one camera, using a battery that weighed less than four pounds and measured only 2" by 2" by 8" without ever recharging it.

With the success of that film came more work and more films. Since completing "HIGH COUNTRY WEST" I have done two other shows using the same cameras; "WANTED: WYOMING DEAD OR ALIVE" for the Sierra Club

Students pick their way toward the summit of Gannett Peak, Wyoming's highest mountain. Filming such rugged action in difficult locales gave the "acid test" to the two cameras designed by Kriegeskotte. The "Zapper" and the Auricon conversion both performed perfectly and passed the test with flying colors.



Students crossing a crevasse near "Elsie's Col" in the Wind River Mountains. The huge ice cave in foreground is typical of the area.

Foundation and the Wyoming Environmental Institute, a half-hour environmental film which examined the energy crisis and its strip-mining problems in the state of Wyoming, and "RETURN TO HEIMAHEY" a half-hour documentary about the recent volcanic eruption in the Westman Islands of Iceland. I have since modified the Auricon to the more conventional 400' Mitchell magazine type of conversion, but the basic camera and motor remain the same. The Auricon and its little brother "the Zapper" are still performing perfectly. ■

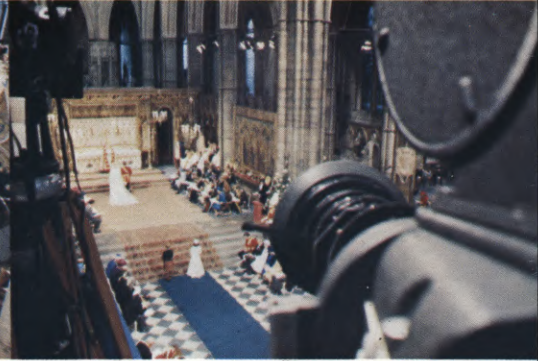
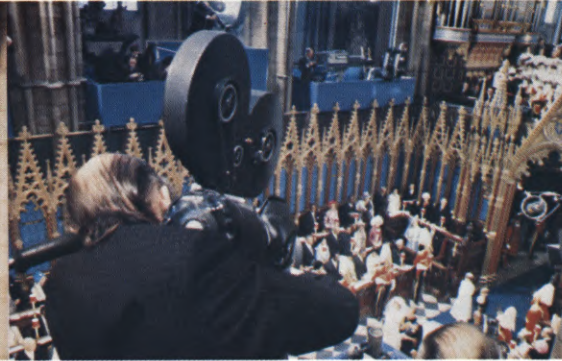
Students photographed during the filming of "HIGH COUNTRY WEST", making a "Tyrolean Traverse" with the aid of ropes.

and, before we knew it, we were above 13,000 feet in the mountains putting our never-before-used equipment to the ultimate test. At night the temperature would drop to around 10-20 degrees Fahrenheit and would remain there well into the morning, during which time we did a lot of shooting. The cold didn't make either camera lose as much as a frame of sync. Neither camera scratched any film either. The Stellavox performed well (with a little help from an auxiliary battery pack) and the students in the mountaineering program also performed well.



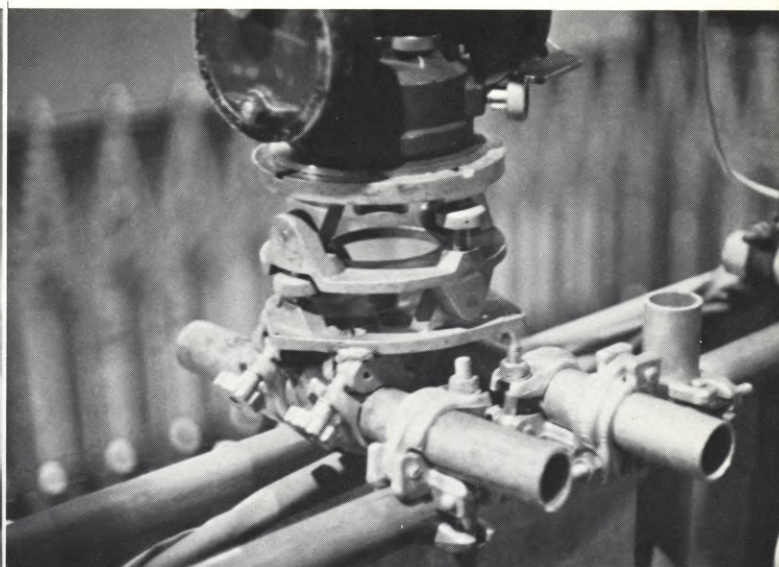
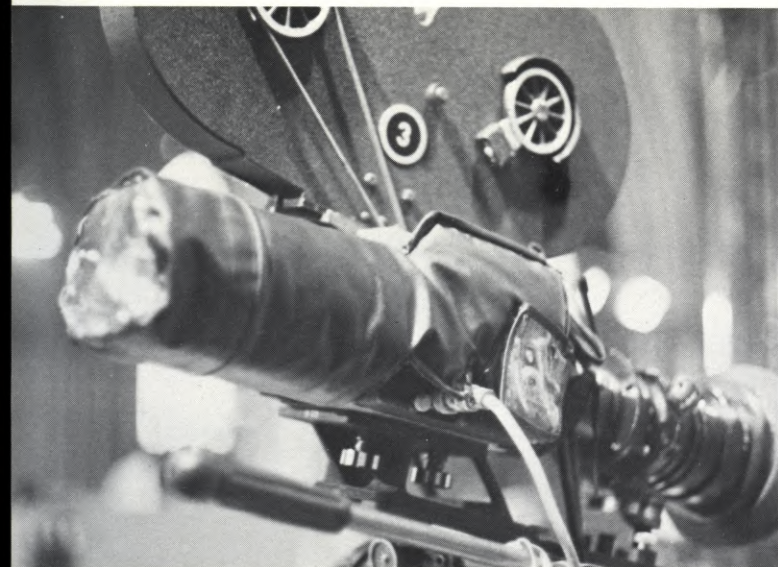


Three of the four Samuelson Brothers, all Directors of Samuelson Film Service Limited, were formerly British Movietone News cameramen and welcomed the opportunity to get away from desks and behind the cameras again. (ABOVE LEFT) Michael Samuelson sets up in Parliament Square. (CENTER) Sydney Samuelson checks the lens mount of his camera outside the Abbey. (RIGHT) David Samuelson refers to American Cinematographer Manual to see that he has R35S Mitchell "laced up" correctly, since he had not used this camera in years. (BELOW LEFT) Norman Fisher loads his camera. (CENTER) Doing his own focus and zooming, David Samuelson films arrival of the bride. (RIGHT) The bridal couple at the altar.



(ABOVE LEFT) An elite crowd of invited guests from all over the world stand in Westminster Abbey to witness the wedding. In background can be seen the special rostrum reserved for cameramen. (RIGHT) The bride and groom at the altar during the height of the ceremony. Cameramen were not permitted to shoot frontal scenes during this period. (BELOW LEFT) After the ceremony, and looking rather solemn, the bridal couple walks back up the red-carpeted aisle. (RIGHT) Outside the Abbey, they break into smiles.





(LEFT) As the cameramen shooting inside the Abbey were working in fairly close proximity to the ceremony, it was necessary to reduce a bit the noise of the unblimped Mitchell camera. This was done by having some special barneys made to fit over the 12-volt variable speed motors. (RIGHT) Scaffold clamps welded to a levelling high-hat provided a solid support for the camera.

THE ROYAL WEDDING

Continued from Page 152

candles in all directions, a T/3.5 light on Eastmancolour 5254 negative, just enough to take the edge off the full aperture of the lens.

On the actual day, everything worked as smoothly as silk. As the preliminaries proceeded all the old knack of shooting for the cinema news-reel returned. The V.I.P.'s started arriving. Foreign Royalty began taking their places. Princess Grace of Monaco looked stunning. Shots of Prince Carlos of Spain had been specially requested by one of Movietone's clients. Another guest, I thought, looked like Nelson Eddy in a pre-war musical.

It was all happening before me and I realised what a privileged person a news-reel cameraman is to have tickets and passes to be "there".

Then, minutes before the Queen was due to arrive, someone switched on a 2K which shone directly into my lens. This had not been there during the rehearsal and was clearly a problem. A messenger was sent down to ask the electrician (dressed in morning suit and top hat to blend in with the background) if he would kindly shine his light another way. He sent a message back to say that he was there for the BBC and his instructions were to stay put.

Fortunately there was a BBC camera nearby and another message was passed by the cameraman via the intercom system, to the Producer in the Scanner vehicle pointing out the problem. Moments before the Queen arrived the lamp was switched off and disappeared,

together with the sartorially dressed sparks.

Working without an Assistant, in the 35mm format, doing one's own focus and zooming things, so far as I am concerned, is almost a lost art. I found it better to dispense with the electric zoom control and embrace the camera, rather like a lover. My left hand could then look after the focus and my right the zoom, as well as switch the camera on and off.

It was then no problem to pan and tilt and focus and zoom all simultaneously. For this type of filming it is certainly the best way, if one is able to cope.

The bride looked beautiful and sometimes I wished I had a longer focal-length lens to be able to get in tighter for a close-up, but on balance I think the trade-off of the short-range zoom lens, compared to a 10:1, for the sake of optimum quality, was a right one.

After the wedding ceremony was over the Royals exited behind the altar for a few minutes to sign the Registers in private, prior to their arm-in-arm walk down the aisle.

I glanced at the footage counter and noted that by then I had shot 870 feet of a 1000-foot roll, leaving just enough to complete the coverage if I were careful, without having to run the risk of reloading and missing the culminating moment.

To see one's work on the big screen after years of shooting 16mm for TV was the final joy. I wonder if the young generation of cameramen of today, who have shot only 16mm, know what they are missing.

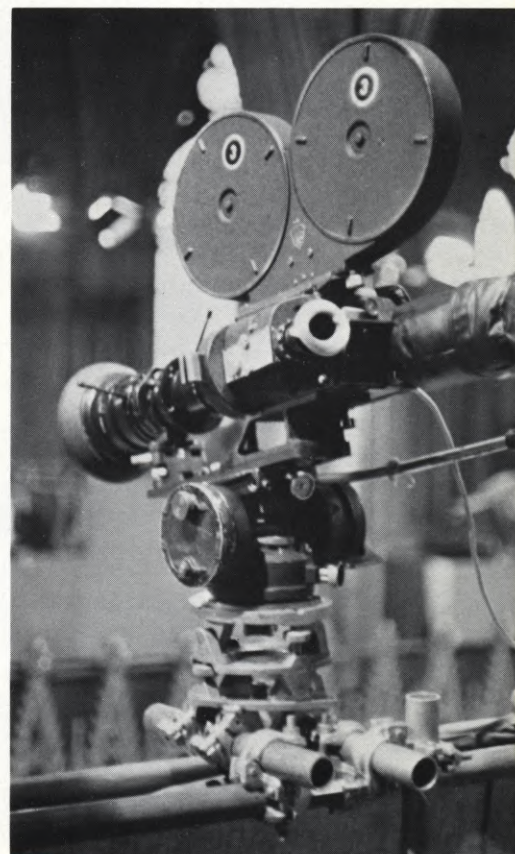
In conclusion, I would like to thank

British Movietone News for their act of kindness in asking me to do it again. It was my pleasure.

I have told them that I am always available for Royal Weddings, Funerals, Coronations and Jubilees.

I only wish that the British Royal Family also had Bar Mitzvahs! ■

Thus rigged, the Mitchell S35R camera could be staggered forward just enough to avoid the still cameras which, otherwise, would have intruded into the frame.



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TEHRAN FESTIVAL GUESTS

Continued from Page 167

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Mr. Ranjit Singh—Film Market
Mr. I.R. Menon—Film Market

SPAIN:

Mr. Alfredo Escobar—Producer

SURINAM:

Mr. R.R. Jadanansing—Film
Market

SWEDEN:

Mr. Mauritz Edstrom—Journalist
Mr. Lars-Olof Lothwall—
Journalist
Mr. Harry L. Schein—President,
Swedish Film Institute
Miss Ingrid Thulin—Actress

SWITZERLAND:

Mr. A. Eichenberger
Mr. Zeinalzadeh
Mr. Kuns
Mr. J.P. Brossard

TANZANIA:

Mr. Talati—Film Market

TUNISIA:

Mr. Hatem Ben Miled—Jury
Member
Mr. Ferid Boughedir—Director
Mr. Brahim Babai—Director
Mr. Omar Khlifi—Director &
Producer
Miss Saloua Mohamed—Actress
Miss Mongia Taboubi—Actress

TURKEY:

Mr. Tamer Guvenc—Journalist
Mr. Erman—Producer
Miss Hulya Kocyigit—Actress
Mr. Lutfi O. Akad—Director
Mr. R. Selgil—Film Market
Mr. Mahmut Saracer—Film
Market

UGANDA:

Mr. Ddungu Sherrill—Film Market

UNITED ARAB EMIRATES:

Mr. Djome Mohamed Almahiri
(Abu Dhabi)
Mr. Eissa Maayouf—(Dubai)

UNITED KINGDOM:

Mr. Peter Cowie—Journalist
Mrs. Gwyneth Dunwoody—
Director F.P.A.
Mr. Patrick Gibbs—Journalist
Mr. John Gillett—Journalist
Mr. Trevor Howard—Actor
Miss Helen Cherry—Actress
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Journalist
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Mr. Guessen
Miss Diana Rigg—Actress
Mr. Michael York—Actor
Mrs. Michael York—Actress
Mrs. Diana Curnick
Mr. Harry A. Towers—Executive
Producer
Miss Dilya Powell—Journalist
Mr. David Wilson—Journalist
Miss Jean Young—Journalist
Mr. James Mason—Jury Member
Mrs. James Mason
Mr. Anthony Simmons—Director
Mrs. Anthony Simmons
Mr. Victor Lyndon—Producer
Mrs. Melinda Myles
Mrs. Victor Lyndon
Mr. Lionel Ngakane—Director
(South Africa A.N.C.)
Mr. Ian Jessel—Film Market
Mr. K.D. Golikeri—Film Market
Mr. Alan Bridges—Director
Mrs. Alan Bridges
Mr. Ben Arbeid—Producer
Mrs. Ben Arbeid

Mr. Christopher Lee—Actor
Mrs. Christopher Lee
Miss Ingrid Pitt—Actress

U.S.A.:

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Mr. Donald Rugoff
Mr. Freddie Fields
Mr. Milton Salzburg
Mr. Frank Capra—Jury Member
Mrs. Frank Capra
Mr. Albert Johnson
Mr. Michael J. Kutza, Jr.—
Director, Chicago Festival
Mr. Herb Lightman—Journalist
Mr. Wm. A. Starr—Journalist
Mr. Jack Valenti—President
M.P.A.A.

Miss Bethlyn Hand
Miss Melinda Ward—Journalist
Mr. Paul Winfield—Actor
Miss Debora Dubah
Mr. Robert Radnitz—Producer
Miss Ann Miller—Actress
Miss Cicely Tyson—Actress
Miss Stella Stevens—Actress
Mr. Andrew Stevens
Mr. Elmo Williams—Producer
Mr. Gregory Peck—Actor
Mrs. Gregory Peck
Miss Candice Bergen—Actress
Mr. J. Hunter Todd—Director,
Atlanta Festival
Miss Rikki Knipple—Atlanta Film
Festival
Mr. Henry Rogers
Mrs. Henry Rogers
Miss Frederique Kostafanoff
Mr. Jerry Schatzberg—Director

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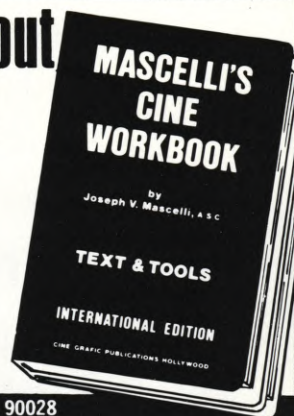
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FRANK CAPRA INTERVIEWED

Continued from Page 169

worked at Mack Sennett's for about two years with all the other comedians, but the people who worked with him didn't like him at all because he was so slow. All of the other comedians were moving fast, so they didn't like Langdon. Nevertheless, Mr. Sennett kept telling everybody: "This man has got something and you fellows don't know how to find it." I was a gag writer and there were two of us working together as a team, thinking up routines for the various comics. It came my turn to see this little film they had made of Langdon's vaudeville act, and he certainly was nothing. He had baggy pants and a little hat, but he was doing nothing. My partner said: "I don't know how we can do anything with this man. Only God can help that comedian." Then I said: "Wait a minute... Only God can help him..." I had just finished reading "SOLDIER SCHWEICK". If you all wonder who Soldier Schweick was, let me say that he was a wonderful little soldier who liked everybody. He saw no evil in anybody. The idea was that only God could help him; only goodness could help him—not his luck, not his brains or anything else—just his goodness. We fell in love with that idea and cooked up a story for Langdon built around such a character, and he became a star overnight—fast! Now, the tragedy of this whole thing is that he did not understand this character that we had created for him. He had not created it himself and he did not understand it, but he had one driving ambition: he wanted to do what Chaplin did—write, direct, act and be a big star like Chaplin was. It was so wrong for him to do this, because Chaplin had created his own character and he knew more about himself than anyone else did—but Harry Langdon did not know his own character. So finally, after we'd made three very successful pictures with him, he decided to make his own pictures from then on—and he went down faster than he'd gone up. It was the great tragedy of a true comedian, a clown. He died very shortly after that. He died because he didn't know what happened to him. And now, I thank you for your excellent questions.

Unfortunately, the pressures of his duties on the Festival jury cut short the duration of Mr. Capra's press conference, but more of his interesting philosophy came out in a private interview with J.V. Cotton, editor-in-chief of the influential French cinema magazine, *Cine Revue*. Excerpts from that interview are reproduced as follows:



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COTTON: What is the main difference between Hollywood today and the Hollywood you knew?

CAPRA: I would say freedom of expression. Today you can film more or less what you want. We could deal with unsavory subjects too, but because of the Hays Code only with great discretion. We based our films on emotions rather than vices. The trouble is, vices, sexual aberrations and violence quickly pall. Today there is a tendency to despise great characters. Films deal with anti-heroes, whereas in my day the opposite was true.

COTTON: Men like violence up to a point, but it seems to put women off. Today's films rarely seem to cater to feminine taste.

CAPRA: True, but we shouldn't worry too much about this. I see a lot of young people, American students particularly, and I can assure you young people have had enough of violence and sexual freedom. The cinema industry will face a serious danger if it overlooks what the young people are really looking for.

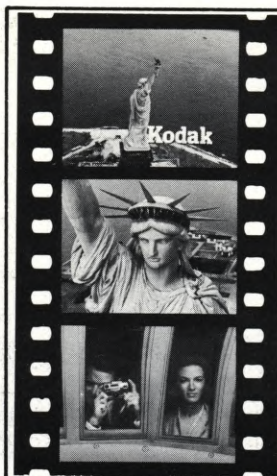
COTTON: Like it did in renting its old films to television?

CAPRA: Yes, but remember these old films would not otherwise have ever got shown again. Most of these films are pretty mediocre, and if they are good they're out of style. I believe the public is always ready for a good film. The public hasn't disappeared, it's dozing and waiting.

COTTON: What do you think has been the effect of the gradual disappearance of the legendary figures of Hollywood?

CAPRA: As I said, today we have only anti-heroes. The public likes to identify with film stars but how can you love an anti-hero? Women cinema-goers can only be attracted to a man who understands, forgives, shows compassion. Gary Cooper and James Stewart were great actors, but also "moral" heroes. They had a certain something, and they played the parts of characters who were by and large on a higher plane than the ordinary man, whereas today's stars are mostly far below the level of the audience. How can you expect the public to be attracted by people who behave like wild animals?

COTTON: Do you regret the disappearance of the star system?



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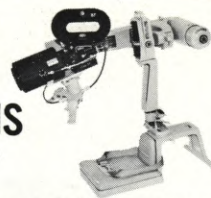
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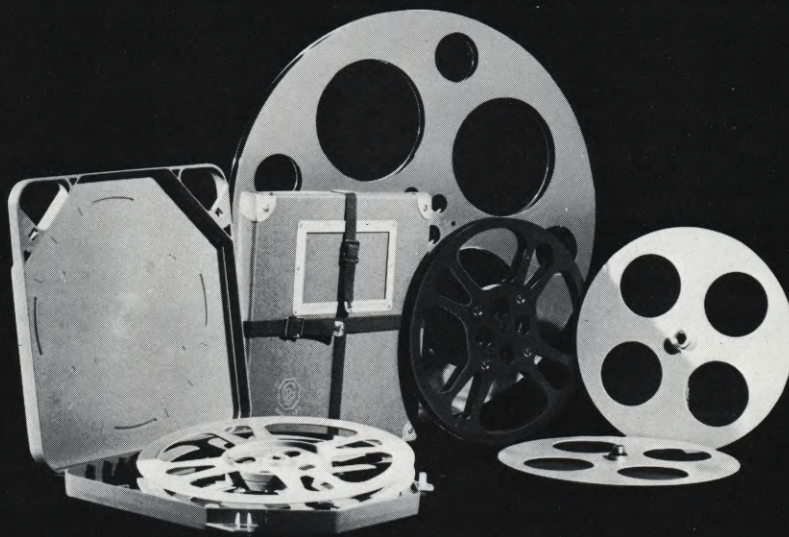
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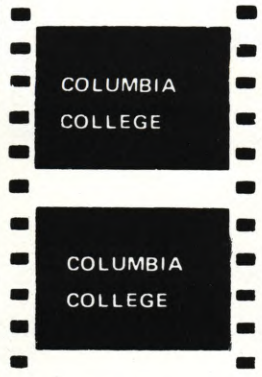
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CAPRA: Being an independent, I never liked studio politics much. But that is a personal view, and I must admit that the star system had its advantages. A studio might put out 75 films a year, of which only ten or so were made on a really big budget. The others would have a medium budget, and actors to match. But those films were in a way experimental, for they enabled the studios to give a chance to new directors, script-writers and actors. Everyone therefore had a chance to show his talents, which is very different from the case today, when people are afraid to take risks. That is why the independents are so conservative today and stick to existing formulas. They've become freight-cars, whereas before they were locomotives. What Hollywood needs most today is these experimental films, which are an unthinkable luxury now.

COTTON: How would you explain Hollywood's present difficulties?

CAPRA: There's no imaginative thinking going on there, just the same old routine. There have been attempts at planning and rationalizing, but this policy does not fit in with artistic expression. It's a fact all too often forgotten that a film is above all an art form.

COTTON: An art form in which stars will always have a role to play?

CAPRA: There will always be stars, but today they're being gradually replaced by directors. Why? Because today audiences have a better idea of what a film is and how it can affect people. The last great stars in the real Hollywood sense are undoubtedly Liz Taylor and Richard Burton, but they too are on the decline. Personally, that doesn't worry me a great deal because I've always thought it immoral to pay stars astronomical sums which could be used, often more effectively, on the other aspects of film production. I think such people are a disservice to their profession. Luckily cinema-goers are beginning to understand this.

COTTON: So film stars are finished forever?

CAPRA: Marilyn Monroe was the last. Today nobody goes to see a film just because of a star. Paul Newman and Marlon Brando are among the last survivors of this species, which I think is heading for extinction. But they will never be the equal of a Clark Gable or a Gary Cooper. It's the public who make a star, not the studios. I also believe



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there are cycles at work. Today we are in an unfavorable cycle for stars, but there's no reason why next year this shouldn't change and we'll have film stars again by the score. But whatever happens, it will be the public that decides, not the studios.

COTTON: What do you think of the present vogue for violence and pornography in films?

CAPRA: *Everyone's fed up with it, and wants it to end. But the fact is that the producers, especially in Europe, are set on their course. They think it's the only thing. They're crazy, of course. Filming two naked persons thrashing about on a bed, what's that got to do with art? You can make money that way, but I think we're nearly at the end of that road. The same thing with drugs. Young people are much more idealistic than they were ten years ago, and above all they want to have confidence in the future. Also the press has blown the drug thing up tremendously. There are vast numbers of young people who don't even know what LSD is.*

COTTON: Do you have confidence in the future of the cinema?

CAPRA: *More than ever. The development of new techniques such as cassettes, which will enable you to show films in your own home, just like putting on a record—it's an extraordinary breakthrough.*

And the Shakespeare of the cinema has not yet been born. Cinema is still young, less than 60 years old, and the best is yet to come. I believe the cinema is the greatest forum of the arts there has ever been. Nobody has ever had the power that a film director has, no saint, sultan or Pope. Nobody has been able to talk to millions of people for two hours. Man is always striving towards ideals, towards something that can inspire him. The most attractive commodity in the world has always been a love-story. Every great novel, play or film has always started from transcendental love, the love of a man for a woman, or for a country, or a boy's love for a dog.

COTTON: And what about yourself? Do you intend to make any more films?

CAPRA: *I worked for 45 years without a holiday or a real rest. Now, I'm making up for it. I know I could still direct a film perfectly well, but it's time now to look around me. Talent can make you a tyrant or a slave. And I can't help being amazed that in 1973 there are still tyrants and slaves.* ■

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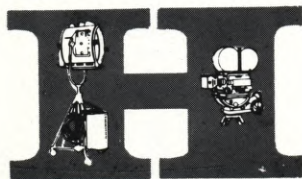
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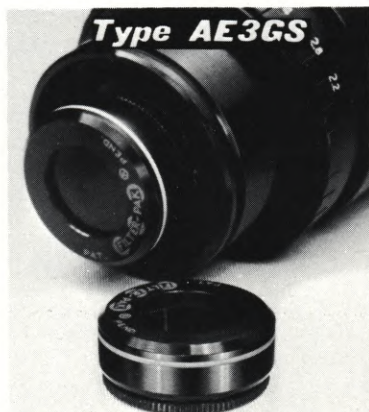
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GREGORY PECK AT FESTIVAL

Continued from Page 173

thinking of artistic quality, a means of artistic expression in crisis. To that, also, I must say a guarded "No". It's true that it is more difficult now to find financing for features and it is more difficult to find an audience, because they stay home more now in the United States. There is such a variety of material available on television—seven channels in the bigger cities—to keep them at home, that it takes something of great intensity to draw them out and into the theatres to see a film. It has to be a real experience. But they still do come out in very large numbers to see an exciting film. I would say, in general, that the successful films now are of a higher artistic quality. The direction is on a much more sophisticated level and they are dealing with subjects of much more complexity than they were during the heyday of commercial film-making. As to their dealing with social problems, I would say that, although one cannot come out and preach without driving the audience straight out of the theatre, when you deal in films with the weaknesses of our society, when you deal with the excess of violence, with the drug traffic, with social malaise, with slums and with the wretched lives that are lived by some deprived and disadvantaged people, you are dealing with social problems merely by showing them. You cannot solve a social problem with a film; you can just shed a little illumination on it; you can only try to give people something to think about as they leave the theatre—so that what you say will, perhaps, take its place in the social consciousness of the society. This is as much as you can do. You cannot change a society with a film—so the answer to your question cannot be simple. But I would not say that American film-makers have opted out on social problems or that they are making films only for commercial interests. Some do, of course. Some make films only to make a dollar. But some others are making films that deal with the problems, while still operating within the framework of an artistic result—not a polemic, not a preachment.

QUESTION: Would it be right to say that the number of people working in the Hollywood industry is not necessarily less than it used to be before the crisis?

PECK: Somewhat less, but there is still a great number of people working. I would guess that there is, perhaps, 75%

as much employment as there was during the great commercial era.

QUESTION: Being the actor that you are—such a great favorite with everyone—it would be a great privilege to hear from you your opinions about the great directors who have been making Western films—such people as John Ford, Henry Hathaway and Howard Hawks. Can you tell us something about them and what you think of their work?

PECK: *The only one of those whom I've worked with is Henry Hathaway, but I know the others—John Ford and Howard Hawks—and also Raoul Walsh. I made two pictures with Raoul Walsh. Of course, you've named directors who have the cinematic sense, the conviction that a story is told in pictures and that the words, perhaps, are important, but of secondary importance to the use of the montage. All of these men had their training in the silent films. Raoul Walsh began in the silent films. As a matter of fact, in "THE BIRTH OF A NATION" he played the role of John Wilkes Booth, the man who shot Lincoln. Only recently I took Raoul Walsh to a seminar at the American Film Institute, where our young film-makers in their early twenties are making their films and receiving their training, and he said: "I was the man who shot Lincoln in "THE BIRTH OF A NATION." They almost fell on the floor to think that before them was a man from "THE BIRTH OF A NATION" and that he was still walking around and talking and very much alive. In his technique, Walsh did not so much listen to the dialogue as he sensed a frame of film that was full of motion, that had a natural and flowing composition, and that fit into a montage that, for him, was two hours of constant motion and forward progression. This was his film sense—a matter of training, experience and instinct. If the words were said without anybody forgetting what they had to say or falling down while they were saying a line, it was good enough for him. He would very often say: "Print that." Then the script girl would come running up to him and say: "But Gregory forgot a line, Mr. Walsh." And he'd say: "Oh, the audience isn't listening, anyway." I'd like to say something else about such men as John Ford and Howard Hawks. We are all aware that they belong to the school of hard-bitten American action directors, but there is, in their work, a sense of ballet. The flowing composition and the sense of movement and the placement of elements (including the actors) are very strong. From such men one learns. I, for*

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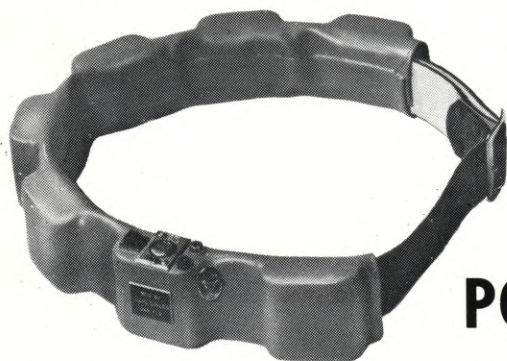
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example, learned early from these old-time directors that there is a keen sense of importance to movement on the screen, and placement, and to every gesture. One must never make a careless gesture or an unplanned gesture or an unmotivated gesture on the screen—not even the movement of a finger, because it becomes of enormous importance to the audience. Every move one makes, every position one takes is calculated to tell the story, to develop a character, to fill the screen with a constant flow of plastic motion and truth and reality. That sort of thing is very close to the Dance, and it may seem odd and it may seem contradictory, but that is what I've learned from these Old Masters of film—the appreciation and the sense of importance of every movement that is made on the screen.

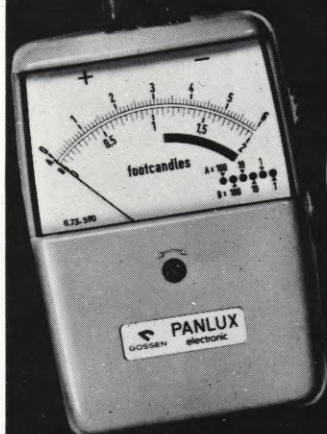
QUESTION: What do you mean by "hard-bitten"?

PECK: Tough old boys.

QUESTION: Do you put more value on the films of yesterday or the ones of today?

PECK: Well, I put more value on the films that are being made today. I have no fond nostalgia for the films of yesteryear or the Hollywood of yesteryear. That's all fine in terms of its interesting historical perspective, but I am interested in today and tomorrow, so I naturally place more value on the films that are being made today. I don't know what the future of the film industry is. I would hope that it will go on constantly expanding, constantly becoming more sophisticated. The subjects that one can deal with now seem to be unlimited. Young film-makers are being attracted to the medium now, young men who might formerly have written novels or plays or poetry, or become painters or musicians. I think this is because the medium is regarded more seriously by more people today—particularly by the young people. ■

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HOLLYWOOD PIONEER

Continued from Page 186

and the camera being in a fixed position, and change being introduced only in the areas where the illusion of change and motion was desired.

Mr. Peters tells us that he tired of the magic films about fairies, devils and miracles and yearned to make "animated pictures" of real people and a real world waiting to be revealed in all its beauty and reality. Finally, he made the big decision to strike out on his own.

"I went to the largest dealer in photographic goods, a man named Thibault, and purchased a camera (a Lumiere Cinematolobe) which had just been constructed by a young man named Charpentier, which the Lumieres had taken up and were using."

From Peepshow to Theatre

Thomas Alva Edison devised a small peephole cabinet to show the new motion pictures, called the Kinetoscope. For five cents you could see Little Egypt in her belly dance or the first filmic shocker, "THE KISS", in penny arcades all over the country. While Edison was satisfied with this market, others dreamed of capturing larger audiences.

It's hard for us to imagine today that the perfecting of an apparatus making possible "the entertainment of large audiences by means of projecting lanterns to give the appearance of objects in motion" was as important to the showing of films as the camera itself.

The inventor, C. Francis Jenkins of Washington made a machine that showed these moving pictures on a white screen. He first projected such pictures at the Cotton States Exposition in Atlanta, Georgia in 1895. The Phantascope was the first such machine that overcame the basic difficulties encountered and "brought the work to a commercially practical basis," said C. Francis Jenkins, its inventor, in his book published in 1899 entitled *Animated Pictures*. Further, he says: "Since the publication of the details of my method (Photographic Time, May, 1896), machines of this kind have sprung up like mushrooms in a night . . ."

Within a short time, 109 trade names for new types of projectors were registered. On the continent, such practical projectors were designed and built by Robert Paul in London, Lumiere in Paris and Oscar Messter in Berlin. They were all short of material to exhibit. Film-makers, on the other hand, faced the problem that there were no accepted standards in films and projectors.

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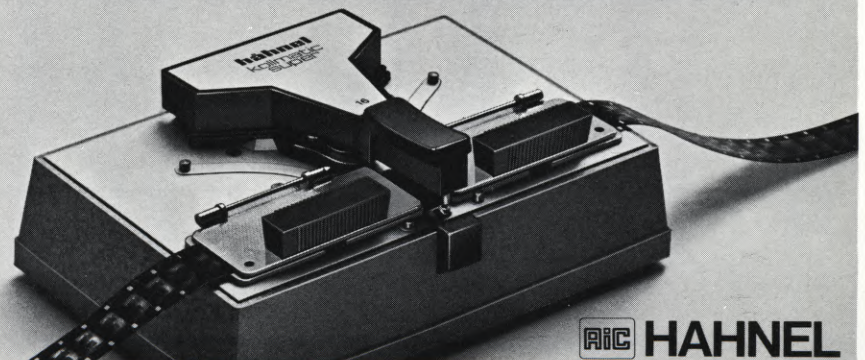
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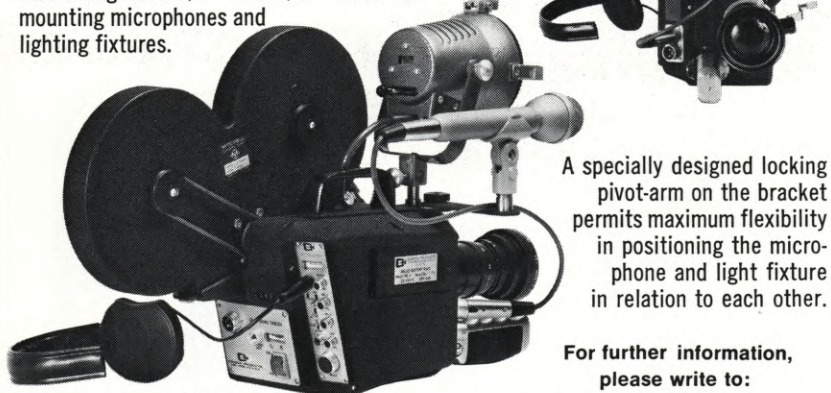
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At that time, Peters wrote:

"My camera when first purchased had sprockets made to the Lumiere standard. I had this changed to the Edison standard, which was fast becoming fixed as the universal perforation for film, due to the fact that Edison sold more Kinetoscopes than his competitors. Six of these reached London in 1894, and people formed long lines to see 'pictures in motion.'"

Business entrepreneurs, anxious to make quick big profits, before public enthusiasm waned, besieged Robert Paul with orders for his projection machine, the Animatograph projector in use at the London Alhambra at that time. Subjects to be shown were listed as: *Arrival of the Paris Express, Spanish Street Scene, Bathing at Lisbon, and other recent events of great interest.*

Edison, who acquired or purchased most of the basic U.S. patents relating to the photographing and reproducing of motion, tried to protect his patent rights, but having refused to further invest \$150.00 in that cause to protect European rights, eventually lost out there. Edison, striking back, refused to sell any more of his films to Paul and films made in Europe had to be bought to supply the growing demand.

The time was right. Peters succeeded in making a deal to sell his negatives for this market. Pathé Freres in Paris and Robert Paul of London agreed to buy his negatives.

"As yet we had no projected pictures in common use, and our negatives were made for the Kinetoscope and in fifty-foot lengths. That was the maximum length of the film strips Eastman made available to the world market at that time. My particular product was scenic views entirely; such thrilling views were being recorded, marketed and entitled as 'Boat Traveling up the Seine', 'Train Leaving the Station', 'Breaking Waves', 'Rough Sea in the English Channel', etc. One of the first pictures I made in France was when I went down to the ocean at Boulogne Sur Mer and made a picture of the waves breaking in. Only that. But when the thing was projected on the screen, why, people just 'screamed and hollered.' They thought it was the most wonderful thing they had ever seen. And then I stood about three feet from the tracks of the Paris-Lyon Mediterranean Railway and took a picture of a train coming towards me. When that was projected on the screen, some people actually fainted because they saw that train coming right at them as they sat

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there in the theatre and it was all so real . . ."

Next, Peters toured Europe. He went all over France and Germany and Italy and then went across to Algiers, Egypt and into Palestine and the Near East, shooting scenes of people, their costumes and their folk dances and, of course, the actual scenery.

He finally got tired of traveling and, having made a little bit of money, decided to go back to get a job in New York.

Animated pictures were the talk of the town in New York, too. The Eden Musee and several other houses were running pictures regularly and they had gotten out a small projection outfit that could be put in a trunk and gave a dazzling light with oxygen and line pastilles.

Nickelodeons were being opened up daily and the craze was spreading like wildfire.

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"2) Making Love on the Beach of Long Beach . . .

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There were only two concerns in the United States at this time (1900) making films. The *Biograph* was down on 14th Street and the *Edison* was down on 7th Street—"but I couldn't get in with them," Peters tells us. "I did meet, however, the cameraman, Billy Bitzer, who later became my very good friend, along with old Dad Paley."

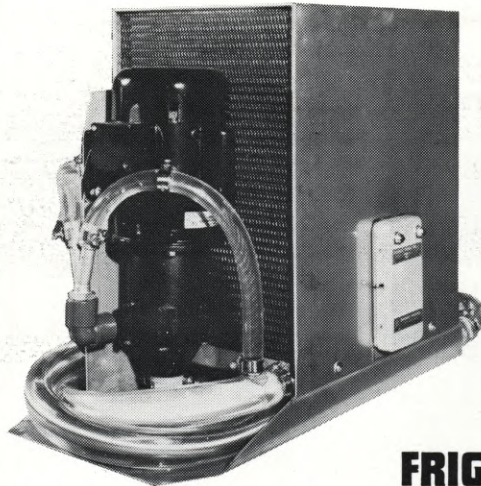
When Peters returned to California, there were no films being made there. That didn't come until those making films in the East began to complain about the unreliability of the weather, while the sun could be counted on to shine on the average 300 days a year in the West. Soon film producers from the East started to show up in California.

Peters had been in San Francisco a little while when he received a letter from [Billy] Bitzer saying that a concern had started in Kansas City with the idea of showing "tour pictures" (TODAY'S TRAVELOGUES).

"Hale's Tours was a reposed type of presentation of a motion picture," Peters told us. "They would go into a town, rent a store, tear out the front and put there a replica of a railroad coach, a real coach. At a ticket office you would buy your great big long

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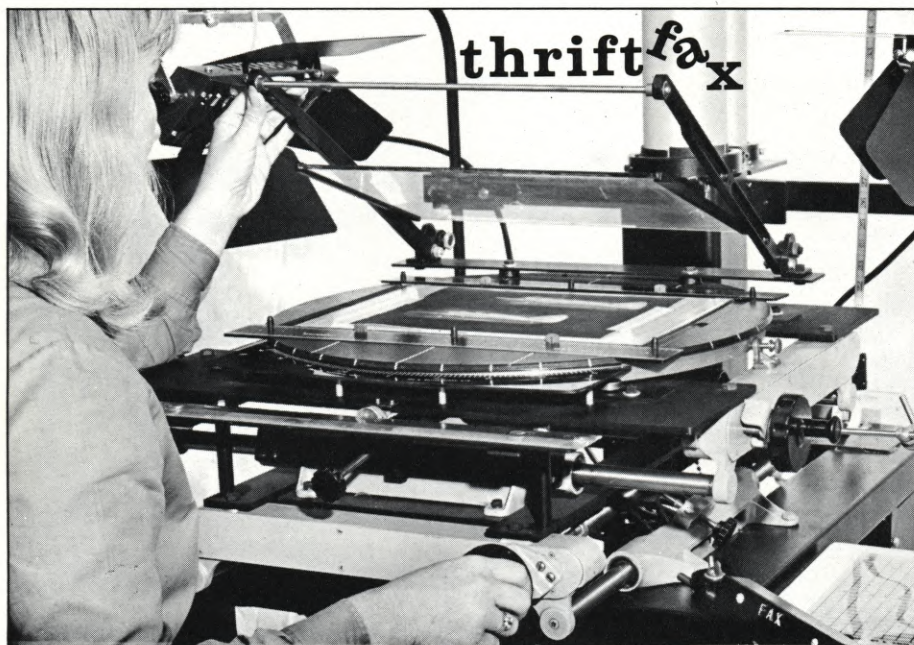
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ticket, take that up to the platform where the conductor with a lantern on his arm stood and would ask you into the interior of the coach. Down at the end of the coach, as you sat facing it, was a screen which would be very much like an observation platform. When they had enough people to make a pitch, the conductor would say: 'ALL ABOARD,' and you would find yourself juggling . . . the chair vibrating and you would hear, click . . . click . . . click, and you would see yourself getting out of the depot . . . into some far country . . . on a railroad . . . always railroad tracks ahead of you . . . because we made all these pictures from the front either of a train or a streetcar or something that showed the tracks as you moved. That was 'Hale's Tours.'

"Hale was a chief of police and of the Fire Department in Kansas City, Missouri. I contacted him and I got a contract to go to the Orient and make motion pictures. The fare to Japan was \$325.00 and I had only about that much in the bank. I knew I had to have more money. A friend of mine with whom I discussed this said, 'Well, I know old Captain Jesse Baker, who is the head of a United States Transport. I am sure he could get you something on the transport.' I met Captain Baker and when he heard my story, he said 'Why, yes. Sure. I'll give you a job at 25 dollars a month on the transport Logan!' He gave me a job as a freight clerk and when I got to Japan, I could jump ship and go on my own. That gave me complete transportation and some money as well. When I finally got to Manila, I made pictures going up the Escolda up in front of a streetcar for 'Hale's Tours.' After I made that film, I went up to a little town, Denguit, and made some pictures there and shipped that up to Kansas City. Then I went on to Nagasaki where, with the permission of the captain, Capt. Simpson, I jumped ship. Then I was on my own and hit most of the high spots from Tokyo to Ceylon. I had plenty of film still so I started out to visit Korea, Manchuria and China. And then I came back to the United States. That was the end of the Hale's Tours.

"Then I got in contact with Colonel William Selig of Chicago, of the Selig Polyscope Company, who offered me a contract to buy the film at a dollar a foot. I made several expeditions for him to the Orient and came back in 1905 with 50,000

feet of film. This was an accumulation of several trips, of some things that I had left over from several other trips.

"I was living at the eleventh floor of the Hotel Hamilton in San Francisco, which was a twelve-story building," Peters tells us. "On a shelf over my head I had five volumes of Egyptian sacred writing, THE BOOK OF THE DEAD, each one weighing about five pounds or more. The real Egyptian name of it was 'Coming Forth by a Day.' At five-fifteen on the morning of the eighteenth of February (1906) the quake came and all of the books precipitated down on my head and I came forth by day. I jumped and went to the window and looked out, and the building was swaying six feet. I came back, got my clothes on and picked up my camera. I happened to have a thousand feet of negative raw stock—and I went down and in front of the Emporium on Market Street began to grind the camera. So I made the first scenes of the San Francisco earthquake and fire which swept over the south of Market Street that morning. Then I came back to my hotel and then from the window of my hotel I looked out on the South Market and saw the entire South Market and Emporium burn up.

"Billy Bitzer came up from Biograph the second day after the fire and joined me and we went over and made pictures of the rescue work, feeding the people and the refugees. I am the only person who made pictures of the fire because nobody else had any film."

* * *

Cameras West

There is still no definite meeting of the minds as to what caused Eastern film-makers to migrate west in the early 1900's, the California sunshine or the all-powerful patent trust that tried to gain complete power over the independent film-makers or how their interest shifted from San Francisco to Los Angeles as the center of film-making, the benefits of its climate or its proximity to Mexico, where they could easily run to when pressured by the legal threats of the trust.

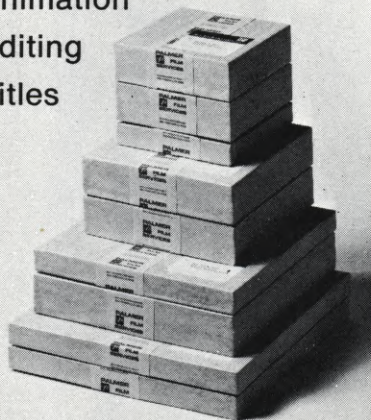
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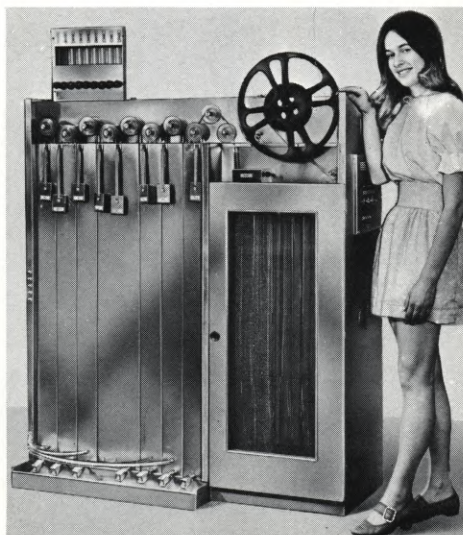
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"Carmen" for Colonel Selig's Polyscope Company, he rented the roof of a loft building on the corner of Eighth and Olive.

When Billy Bitzer wrote him that D.W. Griffith, Mary Pickford and Henry B. Walthall were headed west to shoot *The Romance of San Gabriel*, Peters looked around and rented an abandoned car barn on Pico near Georgia Bell from the streetcar company (1908). It had a large platform in the back, but it was very rough and had to be re-lined with boards. Then a box to house the canopy of muslin to diffuse the sunlight had to be added, so that you could pull it in and out. This became the Biograph Studio where Mae Marsh and the Gish Girls also worked. That was their first experience in California.

After that, Charlie Young, a director for the New York Motion Picture Company, also wanted a studio. Out in Edendale, a suburb of Los Angeles, Peters found a big vacant lot next to a grocery store and built them a studio, which, again, was nothing but a platform and a canopy over it. There was a little house on this lot that was used for a dressing room. Here the first Bison motion pictures were made. Peters stayed with them as a scenic artist (today's art director) and studio manager for about a year.

"Then Charley Young, the director, and Youngdeer and Redwing, who were actors for the Bison Company, pulled away. I got a contract from Pathé for a series of western pictures (horse operas as we called them) and I built a studio which they called Petersville after me. It was the first old western town built. Then the Reliance-Majestic came out and they wanted a studio and I had built a studio for Clune.

"About this time the Pantages people came out and opened a theatre on Spring Street. The man who had the contract for doing the interior painting of it was a friend of mine and he came to me one day and said, 'Kim, how about painting some murals?' I said, 'Well, I can paint you some.' I painted the picture of a very beautiful woman, after the paintings of the artist Boucher. As I was painting away, there was a well-dressed man standing there on the landing watching me paint and he asked me about the performance going on in there at the time (Carno's Night in a London Music Hall.)

"They tell me that there was a funny thing that occurred last night, the man told me amusedly. 'A drunk got up in a box and started razzing the performers and the first thing

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you knew, he fell out of the box onto the stage.' I explained to him that this was part of the act and not an accident—part of the show. He told me that he would catch the matinee.

"After the act, the man, who turned out to be Harry Aitken, the financier and owner of the Keystone comedies, went backstage and hired the man who did the drunk, Charles Chaplin, and that's how he got his first job in pictures. That Reliance-Majestic studio later became the studio for the Epoch Producing Company, which was the D.W. Griffith "Birth of a Nation" company, and later Harry Aitken became my very good friend.

"I found out that D.W. was going to produce the Klansman. As I was a southerner, born, as was D.W., whose father was a Kentucky colonel—a real one—in the War Between the States. My father was a captain under Admiral Semmes during the Battle of Mobile Bay, against Farragut, and my uncle was a captain in the Confederate Forces under Lee. This resulted in D.W. asking me to act as a historical consultant on The Birth of a Nation, and later to act as a patent expert when he thought of producing his films under the Wideoscope patent. I was never an intimate of D.W. He was a most courteous person, rather reserved, but willing to listen to anything which concerned the production he was currently engaged in."

The Patent Search—Griffith's Unfulfilled Dream

Some years later, Peters served as a researcher for the patent rights for a new type of film system called the "Wideoscope." This was in New York. He had an office at 105 West 41st Street.

"One morning the phone rang. D.W. was getting ready to produce some pictures by means of a new system called the 'Wideoscope.' The patent utilized 70mm film.

"I told him D.W. could use this alright, but it wouldn't be of any value to him because everybody is using 35mm film and there are so many millions of dollars tied up in machinery and everything connected with 35mm film that they won't bother changing over. About two million patents have been issued. It would be a very expensive thing. Griffith answered 'well, go ahead and make a search.'

"I took my secretary and a young man who was working for me and we

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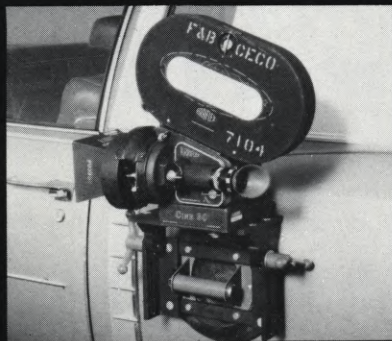
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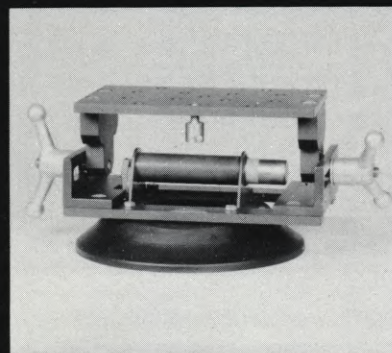
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went into the Lennox Library and went through about two million patents. In the end, after six months of hard work, working eight hours a day, and at a cost of about \$6,000, we finally completed our search. Then D.W. decided he wasn't going to use it after all. So I said to him, 'D.W., what do you want to do with all this list of patents we found?' He said, 'I don't know, I don't want it.' I said, 'Well, it is a lot of work and a lot of money.' He said, 'Oh well, never mind. You keep it.'

"I lost track of Griffith and lost track of Billy Bitzer for a number of years because I had gotten out of the motion picture industry and gotten into making neon tubes and neon tube signs."

* * *

Crypt of Civilizations

In his extended travels with his camera to the four corners of this earth, Peters had seen the ruins of ancient civilizations like Karnak, Petra, Baalbek, Andrak Pura, Fatehpur Sitri, Angkor Wat and Angkor Thom, some cities with populations of over a million inhabitants—civilizations which have all but disappeared.

And so, when the president of Oglethorpe University in Atlanta, Dr. Thornwald Jacobs, decided to make a deposit in a safe underground vault of the culture of our age dedicated to all the people of the world of the distant future eight thousand years from now, he was quick to respond to the invitation to take complete charge of the project called *Crypt of Civilizations*.

Dr. Peters pioneered the designing and building of the microfilm camera, described in an article by Orson Munn in the *Scientific American Magazine*, resulting in the invitation. The regular motion picture camera had a single-frame crank on it.

He designed and built cameras and collected memorabilia. He also supervised the entire work of condensing our culture and knowledge into the space at hand—25 feet long, 10 feet high and 10 feet wide—and finding a way to create a sort of Rosetta Stone to convey the workings of our technology and its inventions, including the motion picture camera, the typewriter, the telephone, adding machine, cash register, etc. The work started in 1935 was completed in 1940, five years in the making.

Everything we used in our daily life went into the vault, a total of about \$50,000 worth of actual artifacts, 4,000 objects. It was sealed up on May 28, 1940. Toynbee, the great English historian, pronounced it "the most important historical project ever undertaken by

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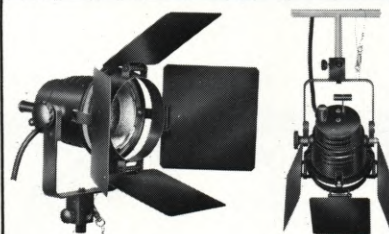
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man in his 6000-year history."

A sensitive man, Peters worked where he was needed. He was born with a mechanical turn of mind. Attracted to all problems that challenged ingenuity and possessing the imagination to cope with them, he turned inventor, and joined the host of people interested in photography and chronophotography. Inspired by the experiments of Mueybridge to capture a record of motion, as there was a need for cameras at the time (1911), he built his own. In 1960 he donated it to the Los Angeles Museum of Natural History, still in working condition. During World War I, he built an aerial military camera with a built-in altimeter. On an order from the Signal Corps, he built ten of these for them. His interest and knowledge of precision flight instruments led later to his assignment by Sun Yat Sen, the father of Modern China, who started as the editor of a San Francisco Chinese newspaper, to head a Chinese Air Force College in Georgia. After World War II, he collected equipment and tools to establish a factory in China. When communications with China broke down, he joined Lockheed as a manufacturing engineer, where he worked until his retirement in 1960.

* * *

One Hundred Years of American History—1840-1940

"During this time I had the hobby of collecting still pictures of American history and motion pictures. I had 12,000 feet of motion pictures going back to the beginning of the motion picture history and coming right on down to 1940, and I also had 10,000 paper prints of the history of photography and, of course, actually the history of the United States, beginning with Daguerreotypes and Ambrotypes and all types of early photography and coming down to 1940. This collection covered people, their costumes, their houses, their manners, religious movements, ethical movements and everything that they had in their lives. That is now at U.C.L.A. in Los Angeles, along with the 12,000 feet of motion pictures in 35mm film."

The San Francisco History Project

"Also, during this time, as I had lived in San Francisco for so long, I conceived the idea of preparing a history of the City of San Francisco in motion pictures. So I began collecting everything I could find of the history of San Francisco—old newsreels, eleven types of documentaries and everything that had to do with the city.

"I have now accumulated about

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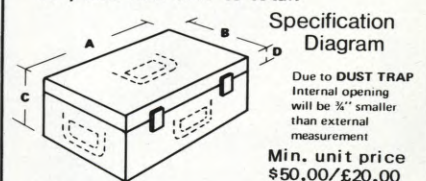
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12,000 feet of motion pictures going clear back to the deAnza Expedition of 1760 (which is, of course, reenacted) and the vigilantes, and Black Bart holding up a Wells Fargo stage, then the actual first motion pictures that were ever made in San Francisco by Herbert Myles, an old friend of mine who used to have a Myles Brothers Film Exchange on Mission Street in San Francisco. That film was going up over the hill, over the California Street hill, the camera in front of a cable car and then at the end of the cable car line."

* * *

In a letter I received from Mr. Peters in October, he writes:

"... I hope, your article appears soon... don't forget, I am no spring chicken... it will probably recall me to many an old friend, with whom I have lost track.

"Hoping your efforts will bear fruit.

Cordially,
T. K. Peters."

* * *

In November he suffered a fall. On December 1st, he passed away. I hope some of his friends and other enthusiasts of film will remember him, also, so that this will "bear fruit"—as Kim Peters had hoped.

* * *

Thinking of him, I remember certain things he said during our interview that now, in retrospect, appear as a message he left for us. He spoke without hesitation, taking not a second out to say the "right thing." He didn't have to. He was giving, not taking...

HOFFMAN: Of all that you have seen in your travels—what impressed you the most of the monuments men left behind?

PETERS: *The Pyramids, the Panama Canal, the Temple of Boero Boedor in Java, and our modern high-rise cities... Modern civilization is wonderful and at the same time frightening. The discovery of atomic energy is both a boon and a menace.*

HOFFMAN: Were people much different, looking at life differently when you were a young man?

PETERS: *Life was much simpler—less complicated in those days—and people, I believe, were more honest and more reliable than many of them are today... because we have had so many complications with all sorts of things that have come into the life of America.*

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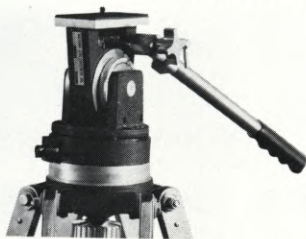
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HOFFMAN: What has come from the East Coast and Europe during your life on this coast that was new or that affected life here?

PETERS: Of course, the course of history produced many changes in all of our lives. The fact that we are going to the moon, and the fact that the inter-relationship between Europe and America has become so involved that we are actually almost one world today and probably due to the various different arrangements between NATO and America and between Russia and America and between the Middle East countries with their hold on oil, there probably will be many changes in the future. Photography, of course, has done a great deal to change the world, particularly the motion picture."

HOFFMAN: Early movie audiences liked to see people as good guys and bad guys. They liked to watch idealized heroes on the screen. The ideal boy had to find the ideal girl. The early movies supported the myth of idealized characters.

PETERS: The movies saw life and photographed life as it was enacted in front of the cameras in the form of a story that represented the ideals of life of that day.

HOFFMAN: Today's films seem to have taken off in a completely different direction. People feel that they must face the world as it is today. They doubt that it was ever any better.

PETERS: I don't think that people are happier now. When I was a young man you would go into a theatre and, if they had a comedy, maybe somebody would break forth into a good old belly laugh and, in a moment, the whole audience would be rocking with laughter and just carrying on in great shape. You never see that anymore. People don't laugh anymore. Life has become so serious and grim that they don't really enjoy it anymore, I don't believe.

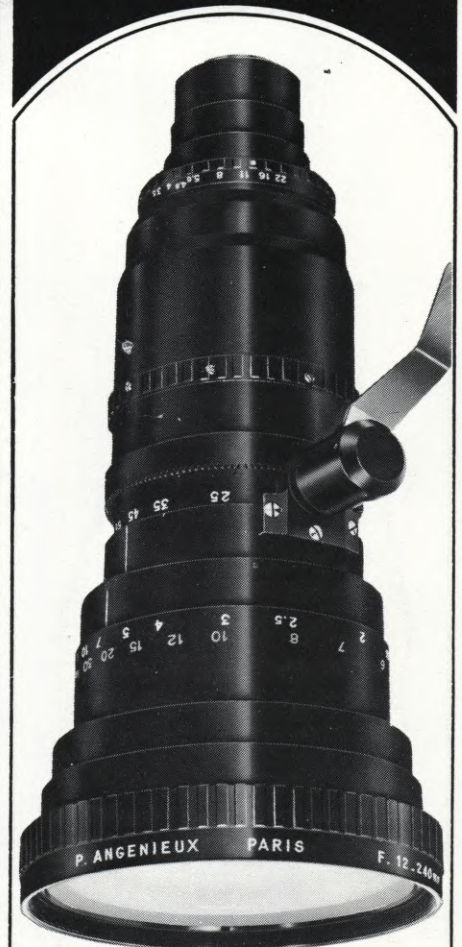
HOFFMAN: The problem seems to be that the people who make films today can't see the humorous side of human existence the way those who once set out to just create laughter succeeded in doing. Today, depressed people make comedies. They laugh between bitter tears.

PETERS: That's probably true. The old Keystone Cops, Buster Keaton, Laurel and Hardy, Fatty Arbuckle and Charlie Chaplin, and all those people, were

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people who controlled their audiences and not only controlled them, but built a brighter spot into their lives. They made them happy. What more can you do for people? Of course, we have marvelous inventions, but with the atomic bomb and all, it's a question in my mind whether progress is really progress at all. Because in my early life, people lived simply but they lived securely and happily—which they don't now. There is too much turmoil and discord in the world today.

* * *

For years, Peters regretted having to part with the ownership of the films he shot for a dollar per foot, just to live. He was a collector at heart, with big dreams that included museums where historical films would find a permanent home, where old cameras, that for all purposes have outlived their usefulness, would be cherished and admired by new generations of lovers of film. He had strong emotional attachments to the past, and to his own part in it.

As the time came when some of the films he shot were about to be put up for sale, including the footage he shot of the San Francisco earthquake, and the equally historical footage he shot for Colonel William Selig's Polyscope Company every six months, making a progress report of that gigantic undertaking, the building of the Panama Canal, he could not resist the temptation to buy them back from Selig—for \$20,000. To him it was worth all of that. They were mostly travel films that had educational value and he strongly believed in the educational mission of film. He pioneered the audio-visual method of teaching ever since he headed that department at Oglethorpe University.

Later he found it difficult to hang on to all of this. Some of the film had shrunk; some started to deteriorate. The material, in fact, turned into a time bomb. He turned to specialists in saving film for help, experts like Kemp Niver. They did all they could, but this was an expensive process.

All his appeals for aid to save his historical material failed. When he retired from Lockheed (in 1960), and moved to Westport, he took his archives with him. Setting up his exhibit of his historical photo collection entitled *Hundred Years of American History—1840-1940*, he was shocked to find out that the humidity of the coast represented a danger to the rare material.

When U.C.L.A. expressed great interest in the photo collection and the 12,000 feet of historical film he felt that it was in the best interest of history if they took care of the material.

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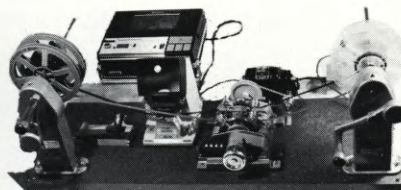
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In my interview with him, he mentioned it with pride—that this material is now in the possession of U.C.L.A. Inquiring about access to some of it (I hoped to get some stills), I was told that the material is now in the process of being incorporated into another collection—the Boni collection. I was told that all that material was sold, and not given to them, and that the money to buy it (in the vicinity of \$3,000) was donated by Mr. Boni of Boni and Liveright, a former alumnus of U.C.L.A.

The credit for this collection is no longer his. He himself has become a subject of history and collectors. Mr. Peters seemed under the impression that the collection would be known as The Boni-Peters Collection.

He is gone now, and he is not a collector anymore. He has himself become part of film history. And students of the history of photography and cinematography will be entitled to know that there was a pioneer historian by the name of T.K. Peters who spent most of his grown-up days making a collection he called *100 Years of American History*, that even contained a number of original Mueybridge negatives that Mr. Peters himself discovered hidden in a shed at Stanford. ■

FILMING "THE EXORCIST"

Continued from Page 157

element in it looked terrific. It was that one extra realistic touch that made the effect work.

QUESTION: Did you force-develop any of the footage?

ROIZMAN: Yes. We pushed all of the interior footage one stop—but none of the exterior. The conditions actually made it necessary. Because of the tight quarters, we could never get enough light into many of the sets. I shot 90% of the picture wide open, as usual. My poor Assistant, Tom Priestley, had his work cut out following focus, but he's absolutely brilliant at it. He followed an actor in the back seat of a car coming toward us with the 500mm lens wide open and I can't remember a single frame being soft. He has magic hands. My Operator, Rickie Bravo, did his usual extraordinary job, too.

QUESTION: Did any of the effects demand radical changes in lighting?

ROIZMAN: Yes. There is a part during the exorcism when the "demon" causes the lamps to go a little crazy. They would flicker and dim and do weird



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things and the lighting pattern would change completely. The one really fundamental lighting change occurs when the room shakes and one of the lamps falls over. From that point on, one lamp is on the floor and the other one is still on the night table. This gave the set an entirely different look for the rest of the exorcism—and added to all of the problems. At the very end of the exorcism sequence, Friedkin wanted the room to have a completely different feeling, even though the basic source lighting remained the same. He wanted it to have an ethereal quality—a very soft, glowing, cool sort of thing. We tried, at that point, to work with absolutely no shadows in the room, using just bounce light—and I think we achieved the correct overall effect.

QUESTION: What kind of lighting units did you use inside that room?

ROIZMAN: We were always having people walking in the door and around the room and, because we were usually shooting from a low angle, we'd see almost the entire ceiling and three walls at one time. For this reason we had to hide the lights most of the time, so that, generally, the biggest lights we used were inkies, hidden wherever we could find a place for one. We were constantly controlling them with dimmers, so that if someone got too close to one, we'd take it down. The lights were also very carefully netted and we'd grade the nets down as much as possible within the light, because we didn't have much room to put the nets away from the light and do it sharply. My gaffer, Dick Quinlan, is a brilliant guy. He had a dimmer in each hand and one of his boys also had a dimmer in each hand. They would sit and ride four dimmers at

once constantly, and it was like playing a musical instrument. In fact, one day, just for a joke, I put some sheet music in front of one of them. Once in a while we'd use a slightly larger lighting unit—a 750-watt Baby Junior, or some zip lights—but during the exorcism, the set was almost exclusively lit with inkies.

QUESTION: Were there any other sets, other than the child's bedroom, that presented special lighting problems?

ROIZMAN: One of the biggest lighting problems in the picture was shooting inside the Chapel at Georgetown University. It's a big chapel and full of stained glass windows. Friedkin wanted to show the entire interior in an establishing shot and it required extensive lighting to give it an "available light" look. The guys in the crew did a terrific job on it because it really was back-breaking work to rig Brutes up on 30-foot parallels—but the results were quite pleasing. We had other problems in the basement set of the house, which was built with a very low (7-foot) ceiling. There was really no place at all to put lights and, in doing any sort of pan around or dolly shot, we would have been fighting ourselves had we tried to use conventional lighting units. There were a few practical bulbs in the ceiling of the basement and we simply replaced these with photofloods and used these as our lighting. It worked out very well.

QUESTION: Were there any other location interiors that involved unusual challenges?

ROIZMAN: There was one sequence in which the little girl goes to the hospital to get examined. We shot it at the N.Y.U. Medical Center and the only

time that we could get the use of the facilities was on a Saturday afternoon. Our "sets" were actual x-ray rooms that they regularly use for patients and we had a very limited time in which to do what we had to shoot in there. The space was cramped and there was really no room for rigging lighting equipment, so I decided to shoot the whole thing with available light, which, in this case, meant fluorescent light. There was plenty of light in there and I was actually able to stop down. A couple of the rooms had different colored fluorescents, but we stuck with whatever color happened to be where we were shooting. The only alteration we made was in the hallway, where we changed the bulbs to a different color, so that they would match those in the rooms a little bit better. The results were so good that when we shot a later sequence in a doctors' complex on Long Island—where we had plenty of space and complete control—we decided to use the available fluorescent light, also. We didn't use gels on the windows to correct the exterior light; we just pulled some shades to balance things up. We had so much light from the fluorescents that I was able to put color correction filters in the camera, so that there was virtually no correction necessary in the lab, and the results were the best that I've ever had with fluorescents. It became so simple to shoot there that we could just go from one shot to the next with great speed.

QUESTION: Still photographs from "THE EXORCIST" indicate that you had some rather extensive night-for-night exteriors to light. Could you tell me about these?

ROIZMAN: We shot night exteriors in

(LEFT) Bundled up as if for a Polar expedition, Friedkin, Roizman and crew members discuss upcoming set-up on set built inside a "cocoon" that could be refrigerated to 20 degrees below zero. (RIGHT) Roizman tries out complicated harness rig devised by grips which made possible a shot following actors from lower floor, on up the stairs and into the child's bedroom.



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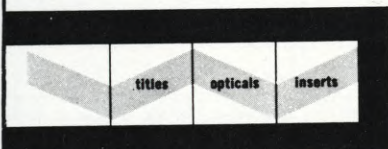


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Georgetown and the trickiest one was the scene where the Exorcist himself arrives at the house. It's late at night and the shot starts with the camera pointing down the desolate, foggy street. Two headlights appear out of the fog and we see that they're coming from a taxicab that swings around in front of the house. The priest gets out and stands in the bright glow coming from the little girl's bedroom window. It was difficult to get that bright of a glow from a shaded window and we also had to hold a fog effect all the way down the street. Of course—wouldn't you know—just as we were ready to shoot, the wind came up, which made it more difficult to keep the fog settled in. But we shot as fast as we could and managed to get the scene. At this point, I haven't seen the final print and I don't know exactly how it's going to come out, but from the dailies I saw in Georgetown (which were not projected under the best conditions), it would appear that I may have overlit those night exteriors a bit. It was such a great looking street that I guess I was afraid to throw any of the detail away, and so I lit it more brightly than I ordinarily would. However, with proper printing, I'm sure it will come out dark enough. The rest of the night exteriors were fairly basic, except for a scene at the end where the priest jumps out the window and down a flight of 86 steps to his death. It was a long narrow chute of steps and lighting that was a big number, also. Actually, I think we did it rather well, as far as speed was concerned, because we again used as much available light as possible and just augmented it with a little fill light where necessary.

QUESTION: One of the production stills shows you sitting in a curious kind of swinging harness-like rig, while lining up a shot. Can you tell me what that's all about?

ROIZMAN: We had a shot in which three people enter the front door of the house and race up a kind of half-winding staircase and into the bedroom on the second floor. We wanted to take them from the front door and stay in front of them as they go all the way up the stairs and around the curve, then back up and let them pass by us and then swing in behind them and follow them into the room. Needless to say, it was kind of a difficult thing to achieve. We built a special chair rig, which the grips did an excellent job on. They used an electric hoist and had to physically lift the Operator and carry him up the stairs in perfect synchronization with the people coming up in a diagonal line.

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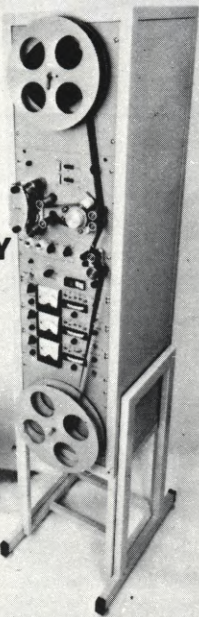


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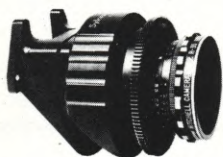
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Then they had to swing around and maintain the distance and try to do it without any bumps on the screen. The shot works beautifully. Unfortunately (or fortunately, I guess), you are never aware of how much effort went into that shot because it looks so simple on the screen. Of course, once we had figured out how to do it physically, the next problem was how to light it without having our own shadows all over the place. We achieved the desired result with very indirect overhead lighting—pumping light through muslin all over the place. The lighting units were simple—just photofloods and little strip lights beamed through the muslin. We had to achieve a balance, also, in passing by a window and seeing into a room downstairs that was supposed to be dark. If I were to do that shot over again, I would probably underexpose a bit more to accentuate the shadows, but, all in all, the shot worked very well.

QUESTION: "THE EXORCIST" was shot in color, but since so much of it involves heavy mood, did you do anything special to mute the color?

ROIZMAN: This was most important in the little girl's bedroom where most of the heavy dramatic action takes place, and, with that in mind, the room was designed and decorated in a very monochromatic way. The walls were a kind of gray-taupe color and the bed sheets were a neutral beige. The priests were dressed in black, which helped, but we stayed away from white completely because it would have jumped out too much. In toning everything down like this, the only real color in the room became the skin tones—an effect which I personally like very much. This sequence has an almost black and white feeling; yet, there is subtle color there. In the rest of the picture we let the color play normally. The house set was well designed and the main reason it was difficult to shoot in was that we kept the ceilings on much of the time. Doing any big moves with people while showing the ceilings involved the constant problem of hiding lights, while trying to maintain a realistic look. Also, Friedkin demanded complete realism. He wanted to see pictures with glass in them, mirrors on the walls and all of the other highly reflective surfaces you would naturally find in a house. We never tried to cover anything up, as we would normally do for expedience in shooting. We had constantly to contend with glass doors leading from one room to the other. The kitchen had a low solid ceiling and was all done in stainless steel, with a big picture window at one

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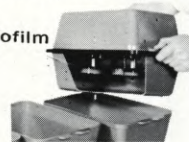
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end and a glass partition with cabinets right across the middle of the room—which made lighting that set virtually impossible. That kitchen was actually lit with two little practical fixtures built into the ceiling—and that was it. Whenever we could sneak in a little light to pick up a face or clean up an area, we did it. Other than that, we'd walk in, hit the switch and shoot—through not much choice.

QUESTION: Now for the silly question: If you were asked to sum up your basic philosophy of cinematography, how would you state it?

ROIZMAN: Well, my theories on cinematography are rather simple and basic. My style—if I have one at all—is simply to approach a subject and try to record it on film as it should look, rather than as I might want it to look. In other words, if you are going into a dirty, dingy area, don't try to make it look like anything else; shoot it to look dirty and dingy. If you are shooting something that is supposed to look beautiful, then try to make it look as beautiful as it actually is. My approach, really, is to take a situation and re-create it on film as it is and not change it—not take something ugly and make it beautiful, unless the story calls for that. Whatever my eye sees, I like to see on film—which is not always easy to achieve.

QUESTION: Don't you think that recent advances in cinema technology make it somewhat easier to achieve—the new fast lenses and film stocks and all that?

ROIZMAN: Oh, yes. There's no question that the new fast lenses allow you to get some of these things on film without doing anything to change them. In the old days you always had to pump light into such areas to get an exposure, and once you pumped the light in there it never looked the same. Some of the things we shoot today with available light simply could not have been shot that way five years ago. There was just no way. On my next picture, which takes place mainly in a subway tunnel, I'm going to use the fastest lenses ever made and shoot them wide open with existing light whenever I can. A few years ago if I had tried to do that, I would have ended up with a very grainy film. I want it to look dingy, but not grainy.

QUESTION: After you shot "THE FRENCH CONNECTION", which won such praise for its raw, almost docu-



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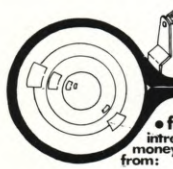
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mentary realism, there were those who were inclined to think that this was your style—period—and that you couldn't do, let's say, a glamor picture if you had to. Would you care to comment on that?

ROIZMAN: I get a kick out of that, because my whole training ground in cinematography was in the shooting of commercials, where you always had to try to make things look pretty—glamorous product shots, where you were always going for high-keyed, beautiful, diffused-looking footage. In fact, because I had done so much glamorous high-key photography, when I was approached to photograph "THE FRENCH CONNECTION", I was asked if I would be able to shoot a subject that was low-key and "dirty", as they called it—and my answer was: "Why not? I'm a cinematographer. I should be able to adapt to anything." Now, after the success of "THE FRENCH CONNECTION", even some of the people I knew before have branded me as a low-key, documentary-style photographer and I get a chuckle out of it, because it just isn't like that. One has to adapt from one picture to another and I've tried to change my style to adapt to each different subject—sometimes successfully, sometimes not—but at least I've tried to adapt to the particular subject I'm working on.

QUESTION: To wind up our discussion, do you have any final comments you'd like to make about the production of "THE EXORCIST"?

ROIZMAN: I think Bill Friedkin did a brilliant job of directing the film and I hope it's a huge success, because he put a lot of sweat into it. Everybody on the picture did, really. All of the technicians did a wonderful job. Dick Smith's make-up work was outstanding, as were the special effects. The laboratory work of Bernie Newson and Dan Sandberg at TVC was excellent. It was an extremely difficult picture to make, because the subject matter was so off-beat that nobody was really sure how to deal with it. For this reason, there was considerable trial and error involved. Sometimes we'd shoot something and think it was great; then we'd see it at a screening and realize that it just didn't look believable and we'd have to do it over. We had constant—and quite unique—problems to deal with. However, everybody pitched in and did a whale of a job—under great pressure most of the time. But the pleasure of working with such a talented cast of actors more than compensated for those pressures.

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TEHRAN FILM FESTIVAL

Continued from Page 201

and the guests sit on huge pillows on the floor, while being entertained by a most energetic belly dancer and native musicians.

The films entered in competition include 18 features from 13 different countries. They cover a wide range of styles and there is considerable variation in technical quality. I am told, however, that films entered in this Festival are judged as much on the basis of content as on technique. This year the emphasis is on "humanistic" themes, which means that there is a generous sprinkling of "tear-jerkers" among the entries. Several of these are quite touching, while others veer perilously close to the maudlin.

Space limitations preclude individual comment on each of these films, but there are some which I feel bear special mention—and I must emphasize that these are purely my own personal impressions.

"APE AND SUPER APE" (The Netherlands) is an extraordinary documentary feature about wild animals and the similarity of their behavior to that of human beings. Directed with great skill by Bert Haanstra and superbly photographed by Anton van Munster, it moves in super-close to record details of animal life as they have seldom—if ever—been shown on the screen.

"THE BRIDE" (Turkey) is the great surprise of the Festival. Technically well



The winged-ibex, official symbol of the Tehran Film Festival and motif of the statuette of the main Festival award, is based on the handle of a silver vessel from the Achaemenian period of Persian history, 2,500 years ago.



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done, it poignantly delineates the culture shock experienced by a family moving from a small quiet Turkish village to the challenging (and frightening) metropolis of Istanbul.

"THE OPTIMISTS" (United Kingdom) is an endearing tale about a sad, funny, lonely ex-music hall entertainer who has become a dishevelled street entertainer and recluse, befriended only by his old circus dog and two lively neighbor children. It is a *tour de force* performance by Peter Sellers, who has the chameleon-like ability to actually become the character he is playing.

"STEPMOTHER" (U.S.S.R.) is a simple, but genuinely touching story of an alienated child who is coaxed into accepting reality through the tenderness and patience of her father's new wife.

"LIBIDO" (Australia) is an interesting anthology of four separate and totally dissimilar short film stories loosely linked by the underlying sexuality of the relationships portrayed. I am especially impressed by the episode titled: "THE CHILD", mainly because of the magnificent mood photography of Robin Copping.

"SOUNDER" (U.S.A.), perhaps the most truly "humanistic" of all of the films in competition, strangely fails to impress the jury. "WALKING TALL" and "MEAN STREETS", the two other American entries, seem to create an adverse impression because of the violence portrayed.

On the evening of the Awards presentation, the banquet is preceded by a cocktail party for a small group of invited guests, during which the Empress walks among us very informally, chatting with everyone and expressing a most knowledgeable interest in the motion picture medium.

At the banquet following, in the Grand Ballroom of the Arya-Sheraton Hotel, Her Imperial Majesty presents the awards. The top award for best feature "in the absolute sense" goes to "LUCKY LUCIANO" (Italy), starring Rod Steiger.

When it comes time to leave Iran, I do so with genuine regret, but with warm memories of this fascinating country and its very kind and friendly people.

My sincere thanks to Secretary-General Hagir Daryoush and Press Relations Director Bahram Reypour for their kindness and cooperation "beyond the line of duty".

As for the Tehran Film Festival itself—despite the inevitable growing pains, it is, in my opinion, well on its way toward becoming one of the most important events of its kind in the world.

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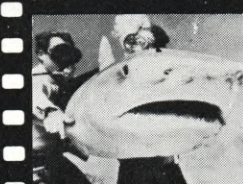
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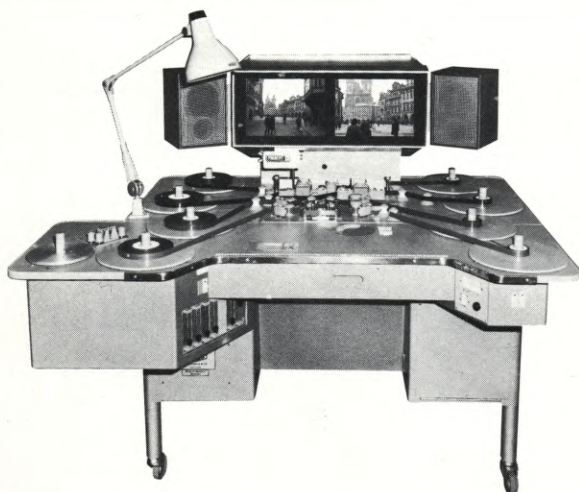
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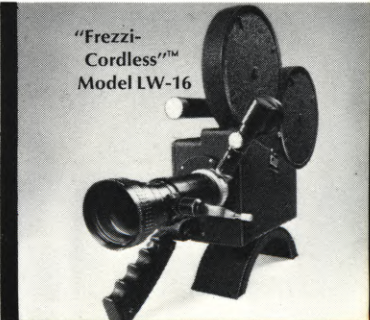
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