

# American Cinematographer

International Journal of Motion Picture Photography and Production Techniques

FEBRUARY 1975/ONE DOLLAR

## THE TOWERING INFERNO

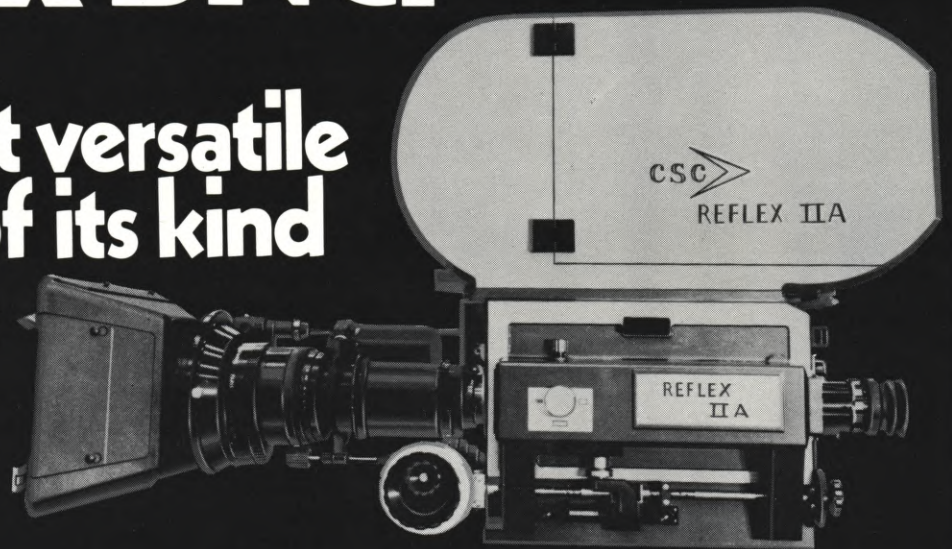
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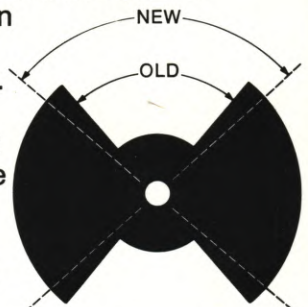
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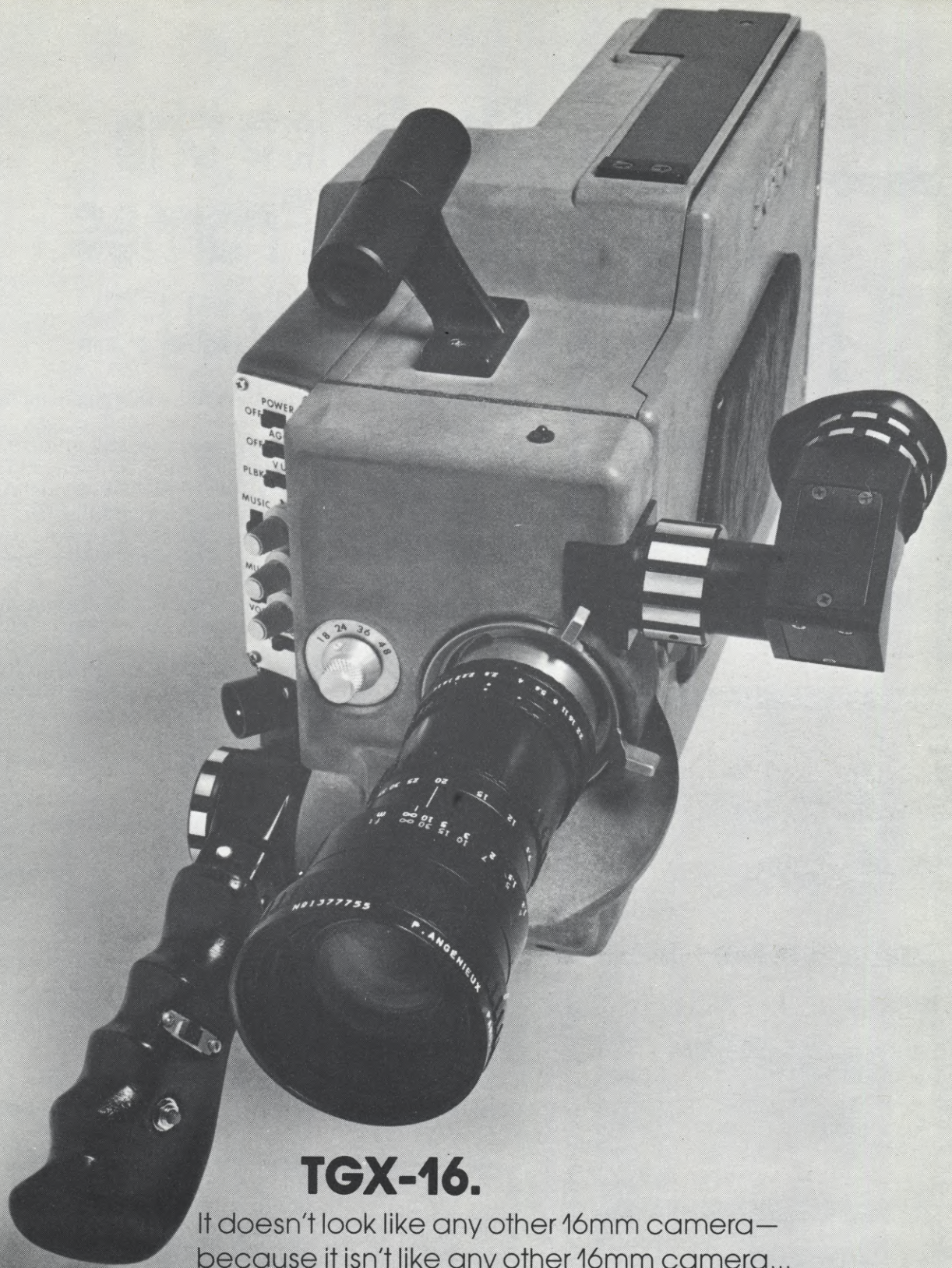


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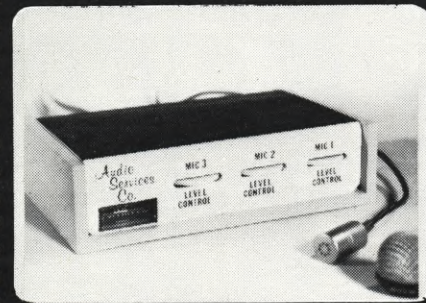
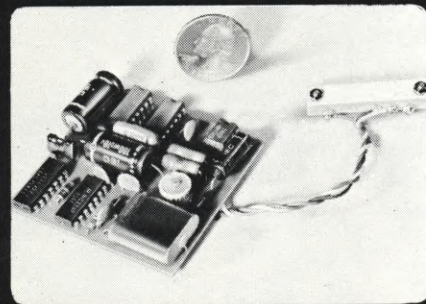
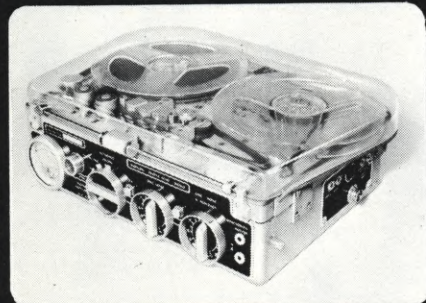
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# American Cinematographer

International Journal of Motion Picture Photography and Production Techniques

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 initials 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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#### • **FEATURE ARTICLES**

- 158 "THE TOWERING INFERNO" and How it Was Filmed**
- 162 Photographing the Dramatic Sequences for "THE TOWERING INFERNO"**
- 166 "Action Unit" Lives Up to Its Name on "THE TOWERING INFERNO"**
- 174 Behind the Scenes of "THE WILD PARTY"**
- 178 Synchronizing Multiple Cameras over Extended Periods**
- 184 Report from the 116th SMPTE Technical Conference**
- 192 The Samcine Mark II Depth of Field Calculator**
- 194 The IFPA Conference and "CINDY" Awards Presentation**
- 196 "THE WILD AND THE BRAVE"**
- 202 The Third Tehran International Film Festival**
- 206 William Wyler at the Tehran Film Festival**
- 211 Gabriel Figueroa at the Tehran Film Festival**

#### • **DEPARTMENTS**

- 132 Industry Activities**
- 136 Questions & Answers**
- 140 Cinema Workshop**
- 144 The Bookshelf**
- 148 The Honor Roll**

ON THE COVER: A climactic moment as fire devastates "the tallest building in the world", a scene from Irwin Allen's production of "THE TOWERING INFERNO" for 20th Century-Fox and Warner Bros. The super-spectacle was directed by John Guillermin (with Irwin Allen directing the action sequences) and photographed by Fred Koenekamp, ASC, and Joseph Biroc, ASC.

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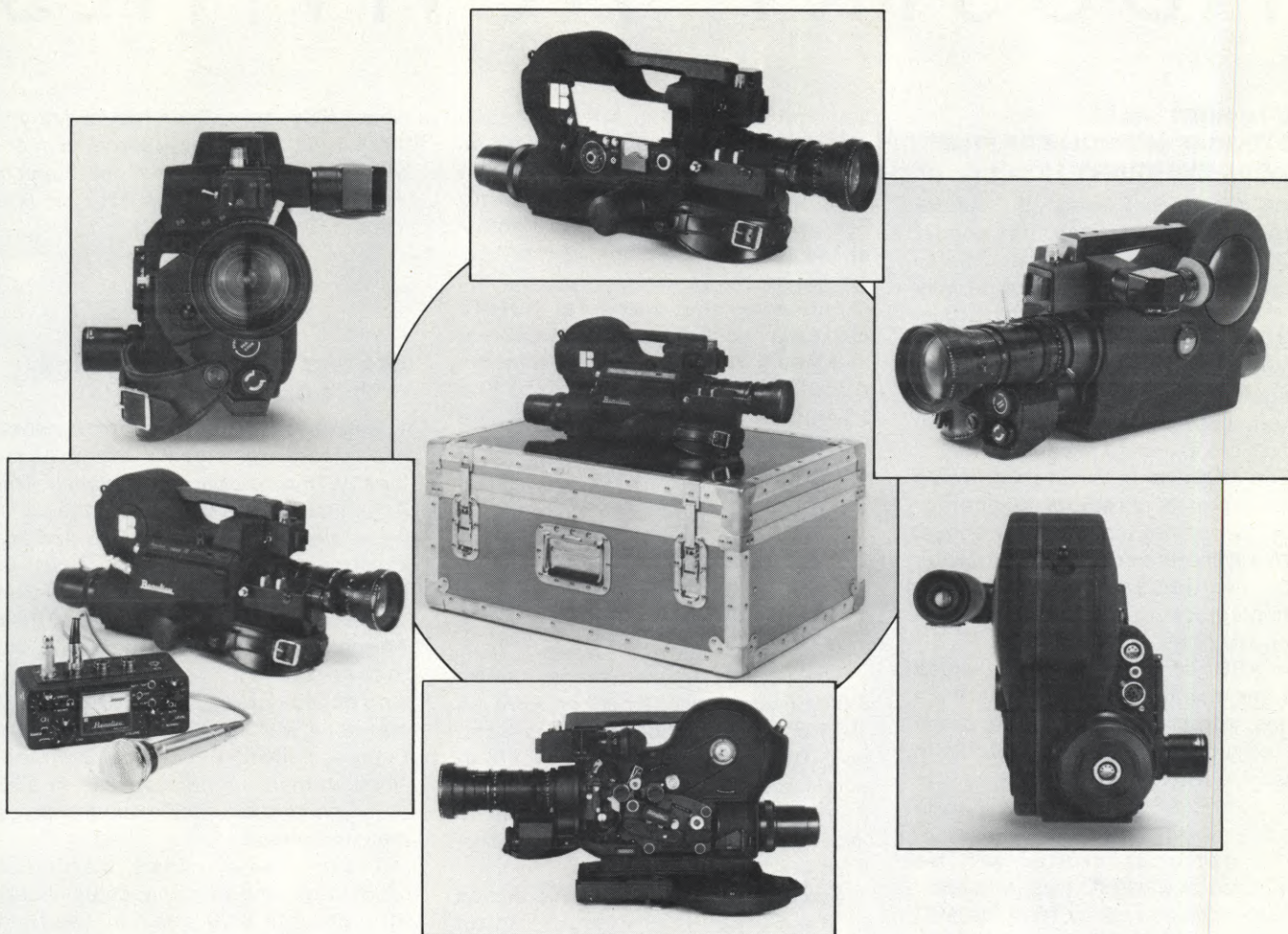
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- **Interchangeable Variable Speed Motor** (12-40 f.p.s.)
- **Automatic/Semi-Automatic Self-Threading of 200' or 100' daylight loads**
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  - Double System Synchro-Pilot module** (3 modes available—50 Hz, 60 Hz, or 100 Hz)
  - Double System Crystal module** (2 modes available—24 f.p.s. or 25 f.p.s.)

The modular construction of the camera permits instant and rapid changing of key parts (power supplies, motors, lenses, sound modules) without the requirement of tools. A full range of professional accessories (batteries, charging units, etc.) are available separately so that the cameraman is able to build up his equipment, as needed, to suit the requirements of any given shooting assignment. The Beaulieu "News 16" basic unit comes equipped with either an Angenieux 12-120mm or Angenieux 9.5-57mm zoom lens.

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# INDUSTRY ACTIVITIES

## ASC TO HOST "BEST PHOTOGRAPHED COLLEGE FILM" AWARDS EVENT MAY 19

The American Society of Cinematographers will host the first annual ASC awards event for Best Photographed College Film of 1974 on May 19, it has been announced by Ernest Laszlo, president.

Entries from major universities and colleges around the nation have been invited, Laszlo said. More than 100 schools are expected to participate.

"The ASC, as a leading worldwide organization of directors of photography, is hopeful that this new annual event will create additional film-making opportunities for both potential cinematographers and producers from college campuses," Laszlo said.

An ASC committee — to be named later this month — will view prints of the entries, with March 31 set as the deadline for submission of 35mm or 16mm films. A series of screenings will be held by the ASC committee, Laszlo noted.

The national winner will be announced at the ASC awards dinner, to be held Monday, May 19 at the ASC headquarters in Hollywood, at 1782 N. Orange Drive.

## FUNNY LADY TO OPEN FILMEX '75

The 1975 Los Angeles International Film Exposition (Filmex) will open with the U.S. West Coast Premiere of FUNNY LADY, a Rastar Production from Columbia Pictures, on March 13th at Plitt's Century Plaza theatres at the ABC Entertainment Center in Century City. Details have been jointly announced by Gary Essert, Filmex Director, David Begelman, Columbia Pictures President and Producer Ray Stark. Proceeds from the benefit premiere will go to Filmex.

FUNNY LADY stars Barbra Streisand, James Caan and Omar Sharif. The film is produced by Ray Stark, directed by Herbert Ross and written by Jay Presson Allen and Arnold Schulman from a story by Arnold Schulman. Roddy McDowall, Ben Vereen and Carole Wells are co-starred in the film.

The premiere will be followed by the Filmex Society Benefit Ball, a gala dinner-dance at the Century Plaza Hotel in Century City. Tickets for the

film and Benefit Ball are \$100 each (tax-deductible) and are available from the Filmex office. Tickets for the film only will be available beginning February 23 by mail order, and March 2 at the Filmex box-office in the ABC Entertainment Center.

Following the premiere, FUNNY LADY will begin its regular engagement at Mann's Chinese Theatre and the Avco Center in Westwood. For additional information contact the Filmex office, Post Office Box 1739, Hollywood USA 90028, or call 213/846-5530.

## SYNAPSE SUPER-8 FILM FESTIVAL

The Second Annual Synapse Super-8 Film Festival will be held on April 12, 1975 on the Syracuse University Campus. The purpose of the festival is to encourage creative activity in independent film production as well as to ascertain the "state of the art" in Super-8 filmmaking.

Synapse is a cable-television station of the Syracuse University Union providing such programming as live-coverage of campus events, pre-recorded information and experimental video projects. Synapse has also been doing experimentation with the inter-relationships between video and film, particularly Super-8.

The films will be screened initially by Synapse personnel. Final judging will be by various local critics, filmmakers, and university faculty members. Prize money will be awarded on a prorated basis; each judge will be allotted a sum of money to distribute as he sees fit. Honorable Mentions will receive certificates. All winning films will be cable-casted over the Synapse system.

All films must be Super-8. They may be color or B&W, silent or sound, 18 or 24 fps. If the film has sound, it must be a magnetic stripe on the film, a separate cassette or a reel-to-reel tape. Cassette or reel-to-reel soundtracks must be accompanied with a clear statement of synchronization procedure.

Films may be of any subject: documentary, sci-fi, drama, travel, animation, fiction, experimental or any combination thereof. Films must not exceed 30 minutes in length. There is a \$3 entrance fee. Return postage will be

paid by Synapse. Deadline for entry is April 1, 1975. For entry forms or more information write to: Synapse Super 8 Film Festival; c/o Jim Morris; 316 Waverly Ave.; Syracuse, N.Y. 13210.

## ANGENIEUX SCHEDULES CINE-OPTICS CLINIC FOR '75

Angenieux Corporation of America has released a tentative schedule for their 1975 cine-optics lens clinics. The Angenieux clinics will feature the complete line of Angenieux lenses and accessories displayed on the latest in professional cine cameras. All cine cameramen are invited to bring their Angenieux lenses for free analytical inspection and consultation by Angenieux technical personnel equipped with factory test equipment. Representatives of most major professional camera manufacturers will also be on hand to offer technical advice on their equipment.

These one-day clinics, starting at 10:00 a.m. and running continuously through until 8:00 p.m., will be held throughout the United States. The first 1975 clinics are scheduled for February. Premiering will be the clinic to be held at the Crown Center Hotel in Kansas City, Mo. on February 6th. The Howard Johnson's Downtown in Orlando, Fla. will be the site of the following clinic on February 18th and the Howard Johnson's in Miami, Fla. is scheduled for February 20th.

CITY	STATE	DATE
Kansas City	Missouri	February 6
Orlando	Florida	February 18
Miami	Florida	February 20
Phoenix	Arizona	March 17
Albuquerque	New Mexico	March 19
Oklahoma City	Oklahoma	March 21
San Francisco	California	May 19
Seattle	Washington	May 22
Milwaukee	Wisconsin	June 9
Minneapolis	Minnesota	June 11
Memphis	Tennessee	July 21
Cincinnati	Ohio	July 23
Washington	D.C.	August 4
Greensboro	North Carolina	August 6
Denver	Colorado	October 6
Salt Lake City	Utah	October 8
Boston	Massachusetts	October 20
Atlanta	Georgia	November 3

Further details concerning exact locations will be published as soon as arrangements have been finalized. For additional details and advanced registration forms, contact either Angenieux Corporation of America, Islip Airport, Box 340, Ronkonkoma, N.Y. 11779 or Angenieux Service Corp. of Ca., 13381 Beach Ave., Venice, Ca. 90291.



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today for details on the MP-30 to fit your specific needs.

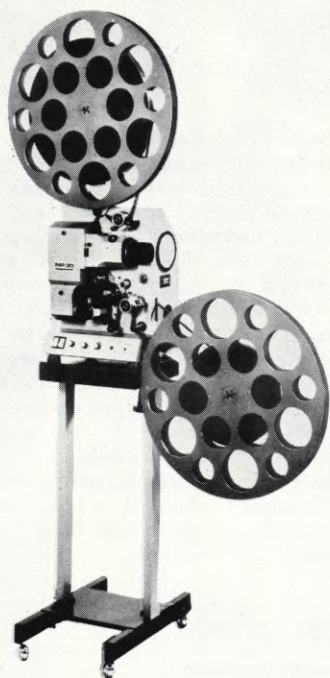
### Standard Features for the MP-30S:

- Heavy-duty Geneva star and cam intermittent.
- Interchangeable apertures.
- Constant speed 1/4 HP motor, 125V AC, 60 Hz.
- 1000 watt quartz halogen lamp, 3200°K high light transmission efficiency.
- Pre-focus exciter lamp, 6V, 5A.
- Solid state built-in amplifier, 30 watts, with tone controls.
- 8 ohm output.
- Standard 3 1/2" to 5" lens.

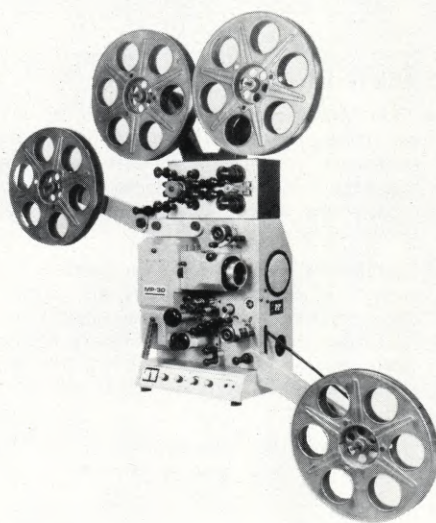
- Solar cell.
- Built-in speaker.
- 4000' reel capacity.
- Microphone input.

### Optional Accessories:

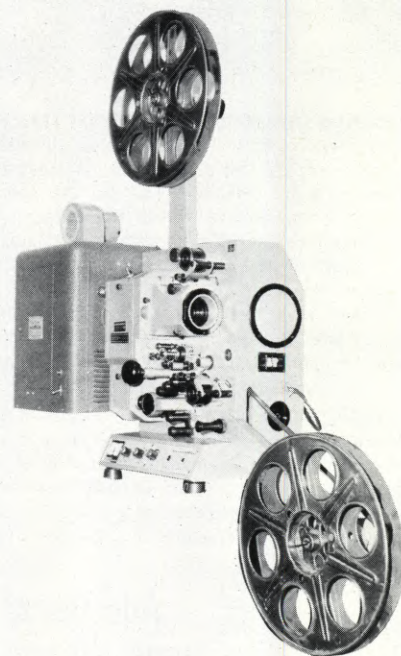
- Xenon lamphouse and power supply.
- Magnetic interlock (track and picture).
- Anamorphic and super series lenses.
- Power driven takeup (for 6000' reels).
- Projection stand.
- Automation.
- 12" dynamic external speaker.
- 220 or 115V, 50 Hz motor.
- Automatic changeovers.
- Selsyn interlock.
- External amplifier for dual operation.



**MP-30S** .....\$2295.00  
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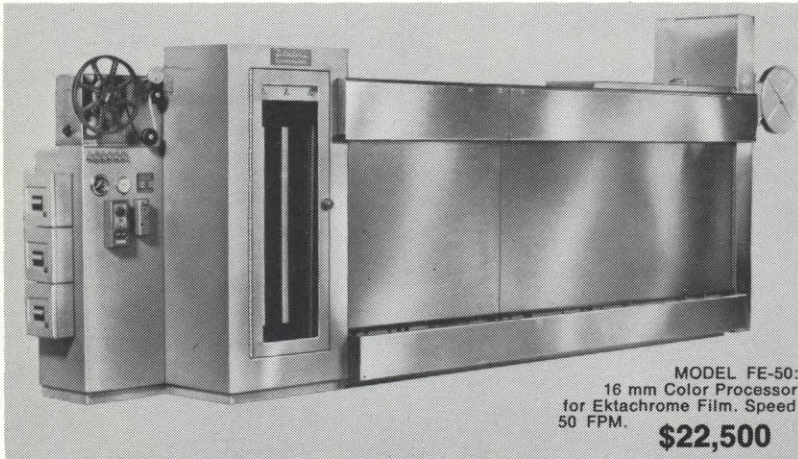
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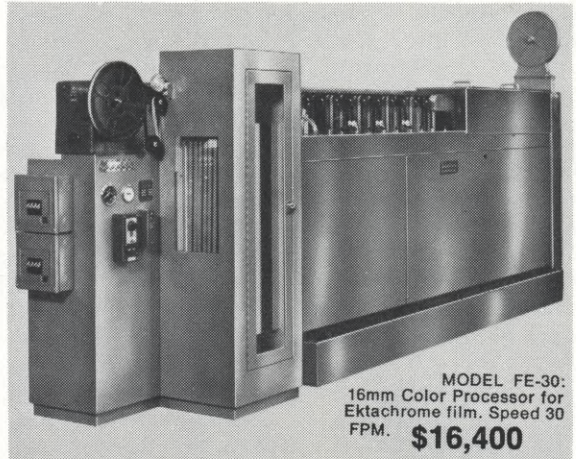
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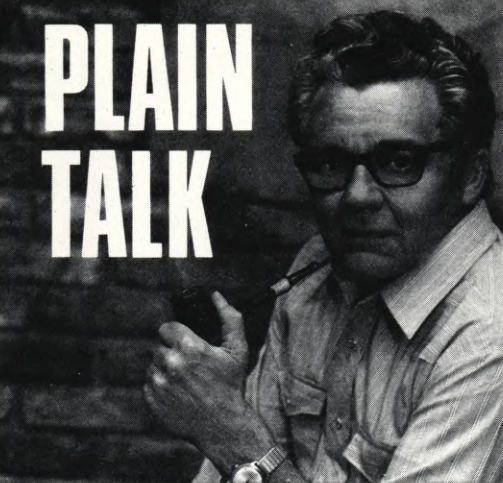
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# PLAIN TALK



by *J. Carl Treise*

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To put it bluntly, anyone who thinks he can run a company from an ivory tower and ignore the feed-back from his customers is sadly mistaken.

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# QUESTIONS & ANSWERS

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

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



**Q** How do you make a title with white but shaded letters superimposed on live-action scenes? Another complicated form of this titling is observed where the titles are dissolved into the next ones without necessarily changing the live action background, which continues all through the series of main credit titles. How is this done?

**A** Most professional titles are made by hand-lettering the text on glass in color or black-and-white. The title glass is photographed from the front, with a black backdrop behind. The backdrop is then removed and the title shot a second time, with a light coming from behind the glass, and this serves as a matte. The matte is run optically with the background in the printing, which produces the effect desired, with fading or dissolving being accomplished where necessary.

**Q** I am planning a documentary film on which, for reasons of social realism and certain practical problems, I do not want to use lighting. Since most of the filming will be done at night with the only lighting being normal room lights, I have been thinking of shooting the film with a Super-8 available light camera using 4X film, then blowing it to 16mm on my optical printer, what is your thinking on this?

**A** If you approach Super-8 production with the understanding that its reputation for acceptable quality applies to direct screen projection of the original, to TV transmissions of the original, or reproduction through videotape in one form or another, you will understand why it should not be used as a substitute for 16mm, where film copies are the desired end-product.

For a full discussion of problems relating to grain size, films available for shooting, equipment, etc., see the excellent article on Super-8 production problems in the November, 1974 issue of *Filmmakers Newsletter Magazine*

(Vol. 8, #1) by Del Hillgartner. (Address: 41 Union Square West, New York, NY 10003).

In application of Super-8 to TV consult *Journal of the SMPTE* (November, 1974) (862 Scarsdale Ave., Scarsdale, NY 10583),

Sidney P. Solow

**Q** I have an assignment to photograph a series of sporting events and have read somewhere about a viewfinder that helps pick-up and follow fast-moving objects, can you tell me more about the lens?

**A** Auxiliary monocular viewfinders are used by professional cinematographers when shooting with very long telephoto lenses (600-1200mm) as an aid to 'locking on' to small and fast-moving subjects such as golf balls, skiers on a mountain, athletes, etc.

The monocular viewfinder is set up to use with the left eye in parallel with the normal reflex finder that the cameraman will use with his right eye.

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# CINEMA WORKSHOP



By ANTON WILSON

## MOTORS

We have taken a look at the various types of camera-drive motors and the corresponding methods of syncing sound with 1/4" recorders. The governor motor and synchronous motor have enjoyed a long reign, but the crystal-servo motor is rapidly becoming the most popular. Virtually every new camera designed in the last five years incorporates a crystal-servo drive. At the present time there exists an interesting situation. During this transition period of "crystalization", there is still a vast majority of governor and synchronous motors in use. It is not uncommon to find cameras with different types of motors on the same location. It may be beneficial to take another look at these motor systems to determine just how compatible they are with each other.

Speed accuracy is the name of the game and the crystal motor wins. Its accuracy of 1/1000% is absolute, as it represents less than  $\pm 1/2$  frame in 30 minutes. The accuracy of the synchronous motor is actually controlled by the power company, since it is the frequency of the mains that controls the motor speed. Most power companies in the United States will maintain better than  $\pm .05$  Hz, or about 1/10% accuracy. The power companies monitor the frequency and correct over a 24-hour period, so that timing devices, such as clocks, will give the correct time. Thus, over long periods of time, the frequency may be considered absolutely stable. Yet, at any given moment the frequency may fluctuate 1/10% from absolute. What this boils down to is that a synchronous motor has an effective accuracy of 1/10%. (In practice I have found that the tolerance of the power company to be much tighter; more like 1/30% to as good as 1/1000%. However, the power companies quote 1/10% and it would be best to consider this figure, to be on the safe side). Lastly, the governor motor has an accuracy of  $\pm 1\%$ .

Now let's compare motors. The crystal motor speed maintains absolute accuracy of 1/1000%. It is controlled by an internal reference signal. The reference signal for the Nagra comes from a similar crystal with the same

precision. The synchronous motor runs with an accuracy of better than 1/10% and is controlled by a signal — in this case, external (the mains frequency).

The governor motor runs with an accuracy of 1% and is *not* controlled by any signal. The reference for the Nagra comes from a generator geared to the motor.

One can immediately assume the following generalizations:

1. Any number of cameras with synchronous motors can be used with any number of crystal-equipped Nagras with no distance limitation.

2. Any number of cameras with synchronous motors can be used with any number of Nagras that are mains referenced. Again there is no distance limitation. Five cameras with synchronous motors can be covering an event from rooftops several miles apart and still be in sync.

3. Only *one* governor camera and Nagra can be used at a time and distance is obviously limited by the length of the sync cable.

Now let's look at mixing the systems. The first combination that is usually attempted is the use of a synchronous motor camera in conjunction with a crystal camera/Nagra set-up, or vice versa. From the aforementioned tolerances it should be obvious that this will *not* work in theory. The crystal is absolute (1/1000%), while the sync motor can fluctuate as much as  $\pm 1/10\%$ , or as much as 100 times the required tolerance for perfect sync. But theory is never the last word. Depending on the stability of the power line at the given moment, a sync motor will maintain sync with a crystal system (and vice versa) for at least 30 seconds and, more typically, for a full minute. It is possible that sync may be maintained for longer periods (up to three minutes) but this is purely by chance. To play it safe, keep takes between 30 seconds and a minute. The odd camera can be kept running for a full magazine, but don't expect to find any particular segments in sync longer than a minute.

The next attempt involves the use of a governor-controlled camera as a cut-away camera in a crystal or sync set up. You might as well shoot with your lens cap on if you expect to be in sync

longer than a few seconds. Sync will usually go out within the first three seconds. Some cameramen have lucked out with as much as 20 or more seconds of sync, but this is again by chance. Don't count on more than five seconds and you won't be disappointed.

There are a few more special cases of compatibility. Many crystal servo motors have a "slave" option. This means that the internal crystal signal can be disconnected and an external signal can be made to control camera speed. One or more crystal cameras can be made to run in sync with a governor camera by feeding the pilotone signal from the governor camera to the slave inputs of the crystal cameras, as well as to the Nagra. The crystal cameras will thus follow the fluctuations of the governor camera. This, of course, involves a lot of cables and can get messy. Likewise, the crystal cameras can be used in a synchronous motor set-up by feeding a 60 Hz (or 50 Hz) signal from the mains into the slave input. This, in essence, makes the crystal motor a synchronous motor. The crystal servo system locks onto mains frequency in lieu of the internal crystal frequency. This mode of operation is fairly practical and could come in handy in many applications.

A camera with a synchronous motor can be made into a crystal camera by powering the camera with a portable crystal-type 120-volt inverter, such as the Frezzolini. When powered by such a device, the synchronous camera becomes a crystal camera for all intents and purposes.

If you plan to mix crystal cameras with synchronous or governor cameras, there is a simple method to determine exactly how long you will maintain sync. Obtain a crystal strobe such as the Image Devices "Crystachek". Direct the strobe light at a one rev/frame gear or the pulldown claw.

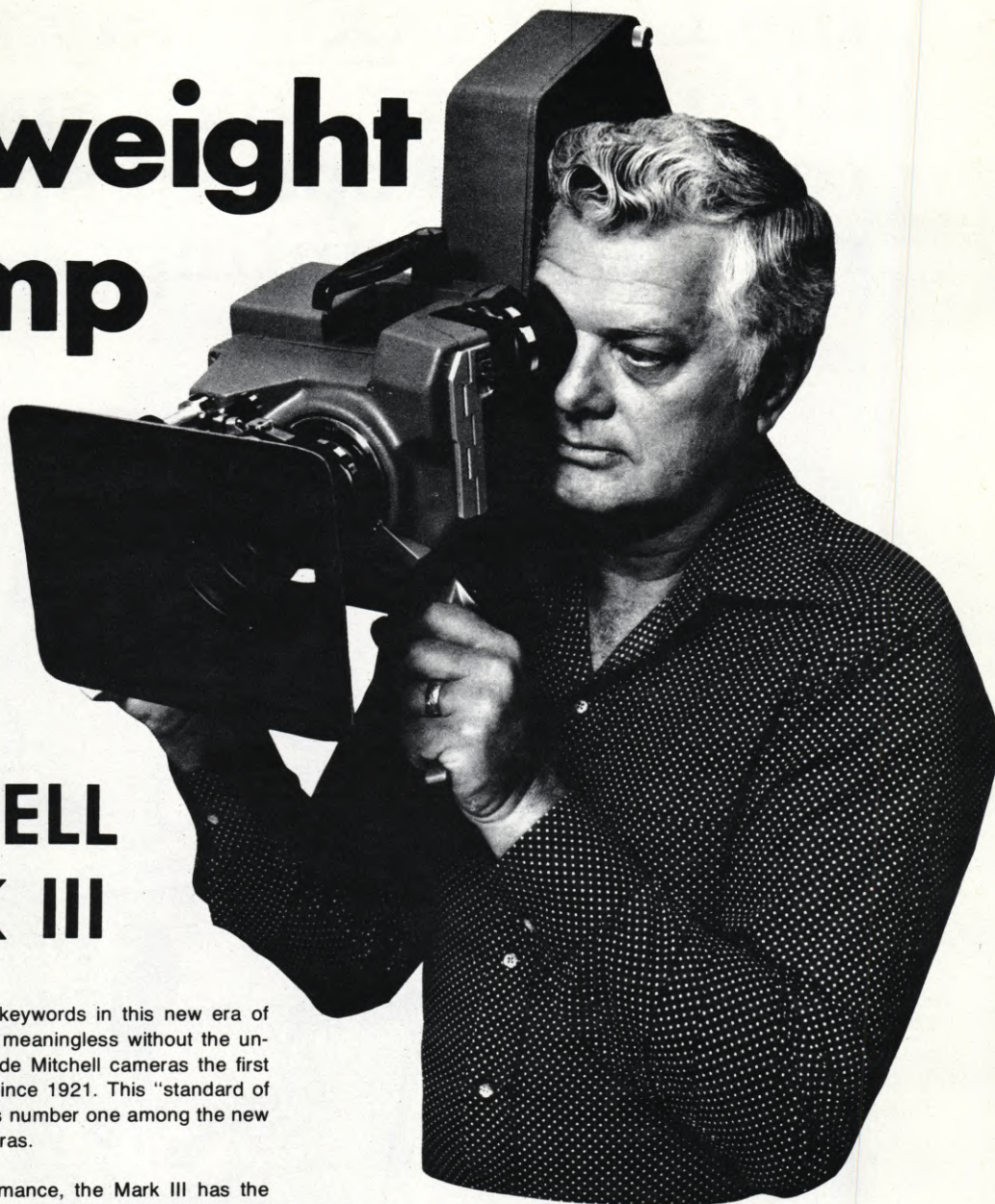
With camera running, the gear or claw will appear almost stationary. If you look carefully, however, the gear or claw will be slowly moving. Determine the time necessary for the gear to make one complete revolution or the claw

**Continued on Page 227**



# The Lightweight Champ

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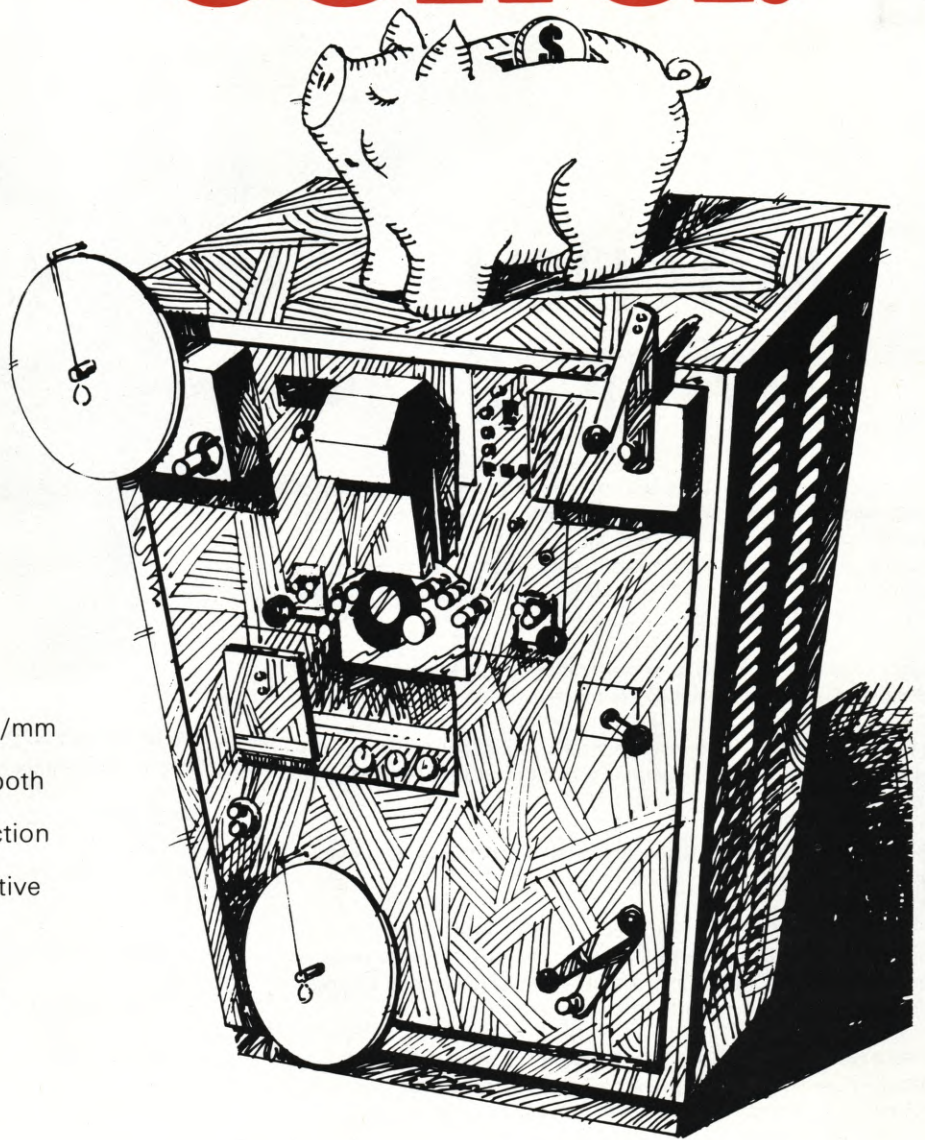


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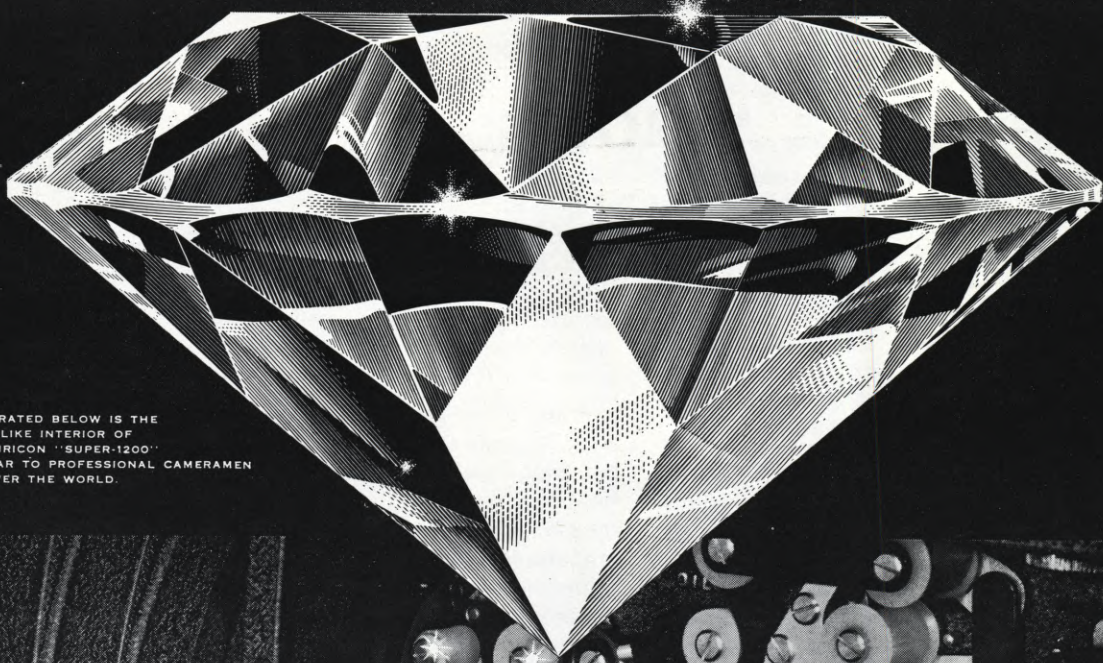
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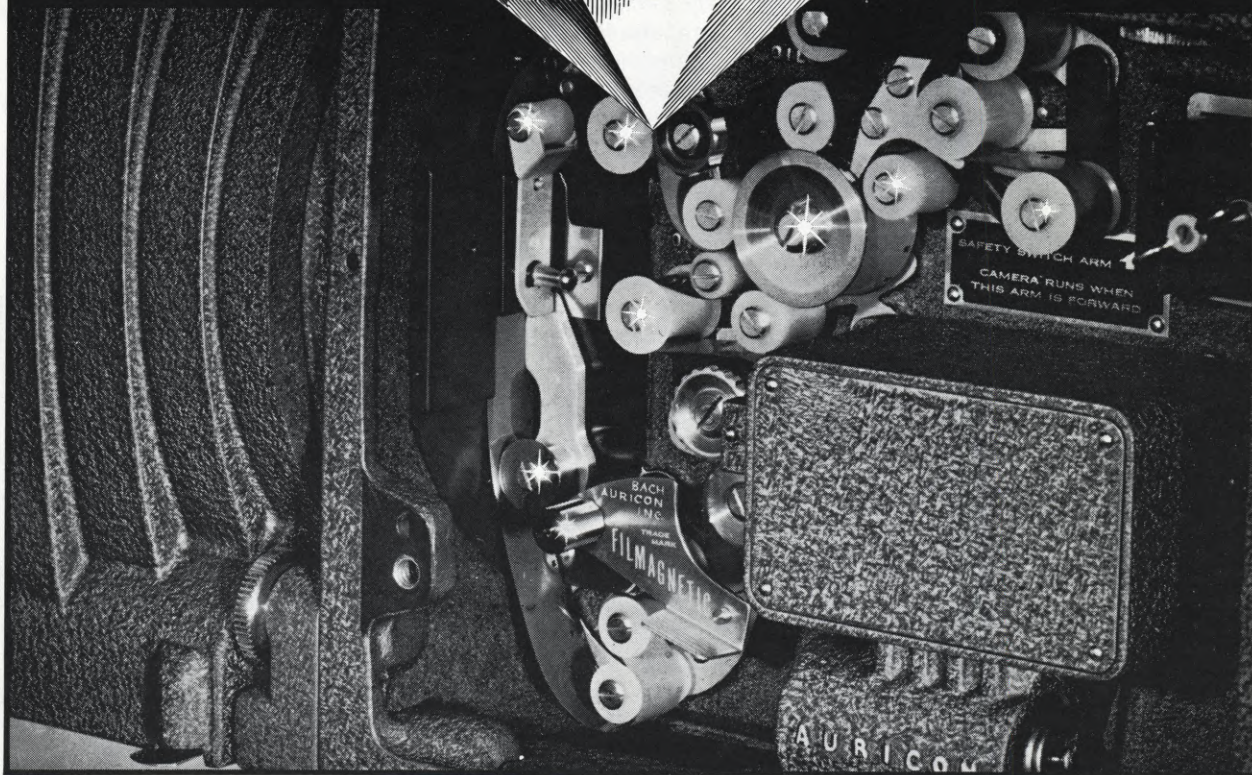
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## PERSONALITIES ON PARADE

Jean Renoir's moving and delightful autobiography, *MY LIFE AND MY FILMS*, illuminates a span of personal filmmaking that produced some of the medium's lasting masterpieces. Now turned 80, Renoir evokes vividly and with wry humor his artistic accomplishments, his failures and frustrations, his friends and associates, and offers a sensitive account of his philosophical outlook. (Atheneum \$10.)

In his compact and persuasive biography, *CLINT EASTWOOD*, Stuart M. Kaminsky reveals the psychological dilemmas of reconciling an innate striving for privacy with the necessities of public exposure. (Signet \$1.50)

In *THE WESTERN FILMS OF JOHN FORD*, J. A. Place provides an insightful and knowledgeable study of Ford's epic vision of the West illustrated with numerous stills and frame blowups, the book offers perceptive comments on the mythological function of Western heroes caught in the subtle relationships of the individual and society. (Citadel \$12.)

The outstanding merit of Roger Manvell's biography, *CHAPLIN*, is his meticulous research into and resolution of the factual discrepancies found in many previous works and sometimes compounded by the master comedian himself. It is a perceptive probe of Chaplin's persona and a nearly definitive, skillfully written account of his career. (Little Brown \$6.95)

The life of one of our most successful screen and stage writers is documented in *GEORGE S. KAUFMAN AND HIS FRIENDS*, a superlative biography by Scott Meredith. This massive (723 pages) and entertaining memoir offers an intimate chronicle of a lively era and of its fascinating protagonists. (Doubleday \$12.50.)

Arthur Lennig, a teacher of cinema at New York State U., writes an inspiring and melancholy biography of his youthful dream figure, *THE COUNT: THE LIFE AND TIMES OF BELA "DRACULA" LUGOSI*. From matinee idol to stereotyped screen villain, Lugosi's career is recounted with compassion and candor in well-researched facts. A carefully compiled filmography is appended. (Putnam \$10.)

The seminal contribution of British documentary filmmakers is recorded by one of them, director Harry Watt, in *DON'T LOOK INTO THE CAMERA*. This lively, humorous book centers on the war years when the timeliness and

# THE BOOKSHELF

By GEORGE L. GEORGE

relevancy of the *genre* were permanently established. (St. Martin's \$6.95)

A literate and insightful biography of Paul Muni, *ACTOR*, is the work of playwright Jerome Lawrence in whose stage production "Inherit the Wind" Muni gave a memorable performance. Rich in humorous anecdotes and fascinating facts, this is an affectionate, analytical study of a talented and tortured man. (Putnam \$10.)

From Broadway to Hollywood and back, Harold Clurman surveys in his autobiographical *ALL PEOPLE ARE FAMOUS* a career that encompasses theater, movies and literature. His gregarious nature, his understanding of people, his affinity with artists in all media give his memoirs the rich texture of a thoroughly-enjoyed life. (Harcourt Brace \$8.95)

A detailed study of the director's 17 major works, *THE FILMS OF FRANK CAPRA* by Donald C. Willis explores the themes and the artistry of one of the most thoughtful craftsmen of his generation. The focus is on Capra's consistency in handling his films' recurrent motif: the longing for life versus the longing for escape from life. (Scarecrow \$7.50)

An attractive gallery of featured players who never achieved real stardom but commanded popular appeal is surveyed in *STAR QUALITY* by Arthur F. McClure and Ken D. Jones. From Van Heflin to William Bendix, from Carole Landis to Carmen Miranda, 79 screen performers are reviewed in concise biographical sketches with an abundance of stills. (Barnes \$15.)

## FILM FACTS AND FEATS

The 12th edition of Peter Cowie's invaluable annual, *INTERNATIONAL FILM GUIDE 1975* is an encyclopedic 640-page survey of the movie world, summarizing production in over 50 countries and dealing with all related film activities, from music to archives, alternative cinema to subtitling. (Barnes \$3.95)

The collaboration between artist and machine is explored in *COMPUTER ANIMATION* by 25 international specialists. Their assessment deals with the widespread practice of harnessing an electronic tool to an essentially creative process for greater efficiency and economy in studio operations. (Hastings House \$20.)

Janet Arnold's *A HANDBOOK OF COSTUME*, a scholarly research manual for period movies, provides an authoritative guide to literary sources of wearing apparel study, as well as data available from painting, sculpture, tapestry, photographs and film. (Phillips Publ., 305 W. 86 St., NYC 10024 \$20.)

In an expanded edition of his *FILM FANTASY SCRAPBOOK*, Hollywood's leading creator of special effects, Ray Harryhausen, provides a striking display of over 250 photographs depicting his most spectacular achievements, such as *One Billion Years B.C.* (Barnes \$15.)

Edited by B. V. Dharap, *INDIAN FILMS 1973* lists 448 features made in 17 dialects among a wealth of pertinent data. This informative annual survey comments on the problems, trends and accomplishments of India's motion picture industry. (Paragon Books 14 E. 38 St. NYC 10016 \$8.50)

A vivid pictorial record of two thousand years of music history as captured in great paintings and sculptures is displayed in Lucien Alberti's *MUSIC OF THE WESTERN WORLD*, a rich source of information invaluable for authenticity in film production. (Crown \$12.95)

## MOVIE MISCELLANI

Kenneth W. Leish's history of the movies, *CINEMA*, is a comprehensive, richly illustrated account of the medium's development that correlates movies' growth and world events. (Newsweek \$10.)

Jeanne Betancourt reviews and catalogs, in *WOMEN IN FOCUS*, some 90 "non-sexist and feminist" films. Most interesting are the short bios of women filmmakers that disclose their backgrounds, occupations and interests. (Pflaum/Standard \$14.60/10.)

The origins of motion picture dramaturgy are explored by John L. Fell in *FILM AND THE NARRATIVE TRADITION*, tracing the movies' literary form to the Victorian era's belletristics and technological progress. (Oklahoma U. Press \$9.95)

Film critic and social Dwight MacDonald's "essays and afterthoughts" collected in *DISCRIMINATIONS* discuss Hollywood pungently in a piece called "No Art And No Box Office." (Grossman \$15.)

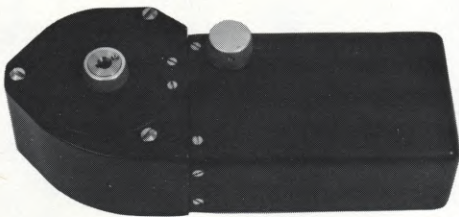


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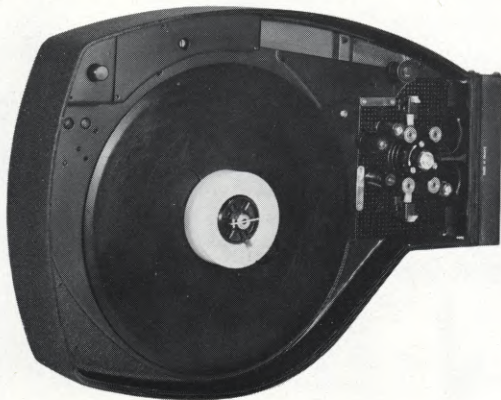
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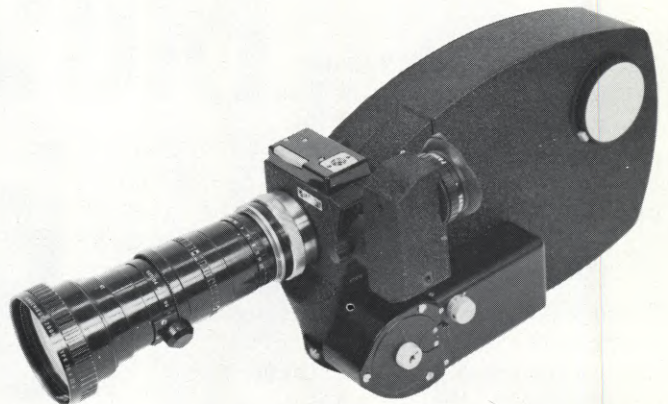


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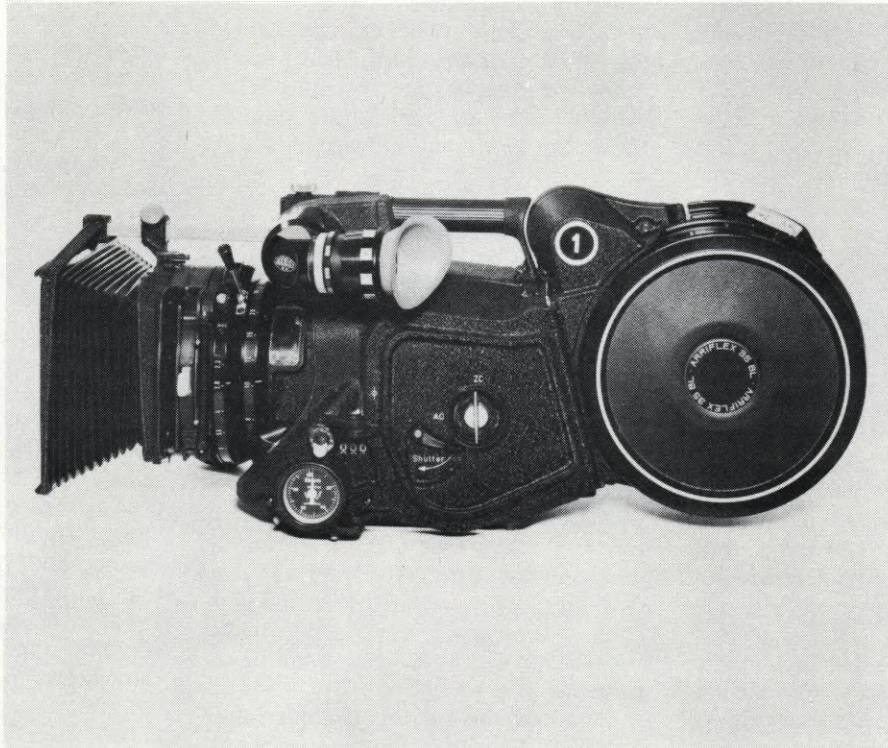
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# THE HONOR ROLL



## LUCIEN ANDRIOT, ASC

Lucien Andriot was born in Paris, France, on November 19, 1892. At the age of sixteen he immigrated to the United States with a job on the lab staff of the Eclair Film Company after one year of service with them in France. Andriot worked another two years in the lab in Fort Lee, New Jersey before he decided to branch out and become a cameraman.

As a cameraman he, as all of our pioneer cameramen seemed to have done, would shoot a one-reeler and then develop, print and sometimes project the print himself.

During the First World War Lucien joined the American Army and was assigned to the Photographic Division of the Medical Corps and during this period he made such friends as Lewis Milestone, Wesley Ruggles, Richard Wallace and Len Smith, ASC.

In 1920 Andriot was to photograph the first production of Mark Twain's classic, "A Connecticut Yankee in King Arthur's Court" produced by William Fox. This was the first of many renditions of "Connecticut Yankee". It was photographed on the Western Avenue "stages" of the Old Fox lot. Because of the magnitude of this production the stage was inadequate to handle the production and it was decided to use the stage as the backdrop and extend the shooting area to the space in front of the stage and use the sunlight for lighting. Since to match the foreground light with the stage lighting was impossible, Andriot finally convinced the powers-that-be to enclose the entire area with a tent-like structure. Although this improvisation was far from perfect the final product turned out to be a great success, the screen had presented a popular classic in an extravagant setting.

In keeping with Hollywood's bid for acceptance and recognition in the entertainment field "trick" photography was considered a marvelous tool in creating interesting illusions. Using this "technique" Lucien contrived a scene for "Connecticut Yankee" where an actor representing Twain turned the pages of his book out of which walked the characters of the story. Not much of a trick now but fantastic by 1920 standards.

In an early artistic contribution to the screen Lucien Andriot photographed,

for M.G.M., a picture only remembered for its photographic distinction, "In the Palace of a King". The entire action took place on sets with white walls and black lacquered floors.

Andriot was the photographer on another American classic, which is not heard of now, called "Nellie, the Beautiful Cloak Model". The entire cast including Claire Windsor, Lew Cody, Mae Busch, Eddie Lowe, Lillian Tashman and Ray Griffith traveled from Hollywood to New York where most of the action took place. While the script action called for Nellie to be tied, unconscious, to the railroad tracks while the train bore down on her; reality in the form of a group of boys with sling-shots performed their own kind of torture by aiming small missiles at the portion of Miss Windsor which protruded from between the El railroad ties.

Another unscripted disaster occurred back in Hollywood where the company was completing the picture with some fire scenes on the set. The studio manager was leery of the entire idea but was assured that "there was nothing to worry about" when the fear of the studio being burned down was voiced. Everything was organized perfectly.

Somehow the fire began to get a little too hot. Although the flames were realistic it was a little more than even poor Nellie had bargained for. Someone suggested a bucket of water to cool down the set. The contents of the bucket were hurled into the flame. Not water, but gasoline, and the worst fears of the manager were realized. The studio was being burned down.

When photographing "The Thundering Herd" for Famous-Players-Lasky notes and messages kept arriving pointing out that the picture was over-budget. At this point the weather began to act up and cause more delays. Because the weather looked like it was going to continue to be bad, a quick perusal of the script revealed that weather conditions were not spelled out in the description and it was decided to film the scene in the storm. The results added drama and spectacle to the scene which turned out to be most outstanding.

Lucien did "White Gold" for DeMille Productions. The production was to be the first predominantly-exterior picture

to be shot on a stage. Because DeMille was busy shooting "The King of Kings" and did not have time to scout locations, Lucien and the director went out to find their own. They were looking for sheep country and found plenty but the disadvantages far outweighed the advantages of shooting in these areas. Andriot thought on the subject for a bit and decided that they should bring the sheep back to the studio and shoot the picture on the set. The only stipulation to this suggestion was that the sheep be confined to the "White Gold" set and not wander onto the "King of Kings" set. Four walls of one stage were hung with a cyclorama, the sets were erected, and without moving from that one stage "White Gold" was completed.

At Fox, Lucien's first sound picture was "Christine" starring Janet Gaynor. This picture, like so many others in those first "sound" years, started as a silent picture but the new cinematic sensation of sound induced the producer to dub in sound later. Then came "Daddy Longlegs" with Janet Gaynor and Warner Baxter and Paul Muni's first picture "The Valiant".

For RKO Andriot photographed John Barrymore in "Topaz" and then Lionel Barrymore in "The Return of Peter Grimm". For this Lucien invented the McGoo which permitted him to photograph a ghost image simultaneously with the rest of the "solid" action.

Later he did "Earthbound" in which almost the entire action was between "solid" characters and ghost images.

During the 30's and 40's he contributed some memorable desert scenes for "The Gay Desperado" starring Leo Carrillo, Ida Lupino and Nino Martini and then went on to Fox to do a series of musicals starring Alice Faye.

For Columbia he did "I'll Take Romance" starring Grace Moore and Melvyn Douglas; with director Jean Renoir he did "The Southerner" and worked with Rene Clair on "Ten Little Indians" which was released under the title, "Then There Were None".

With the advent of television Andriot found himself working more and more in that media until, with his retirement in 1963, he found himself working almost exclusively in that field.

Since 1963 Lucien Andriot has enjoyed his retirement in Palm Springs, California. ■





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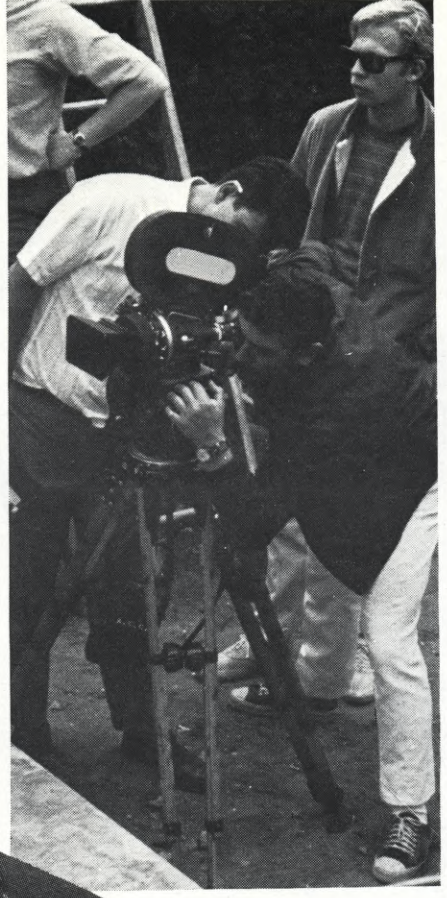
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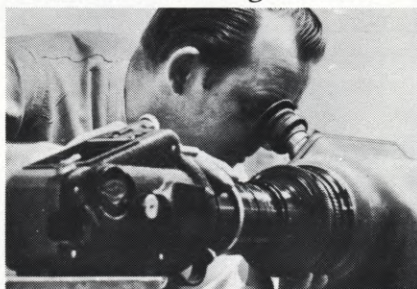
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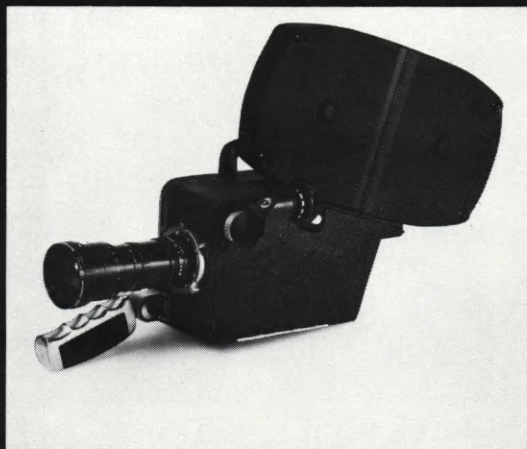
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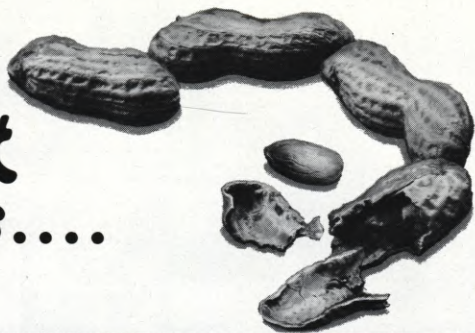
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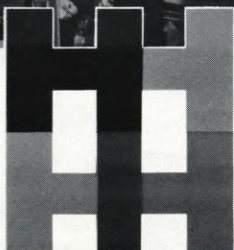
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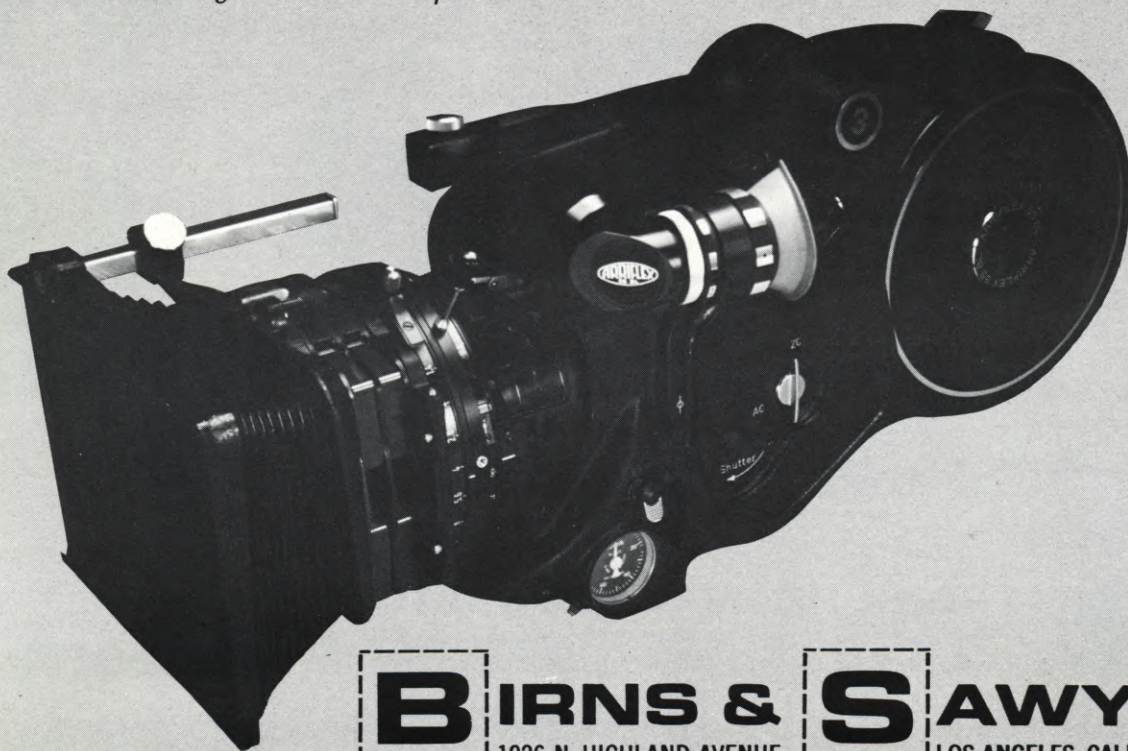
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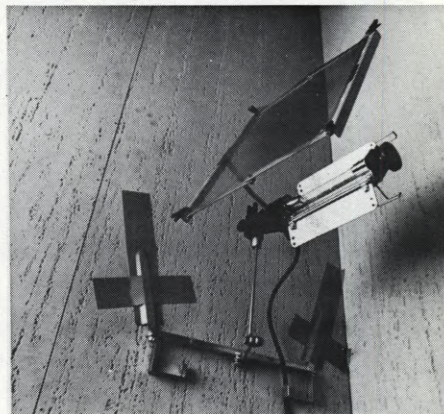
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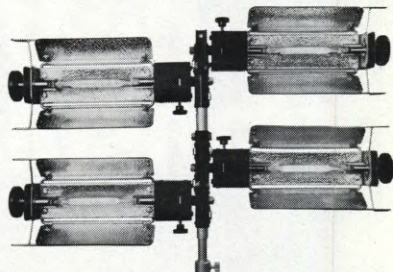
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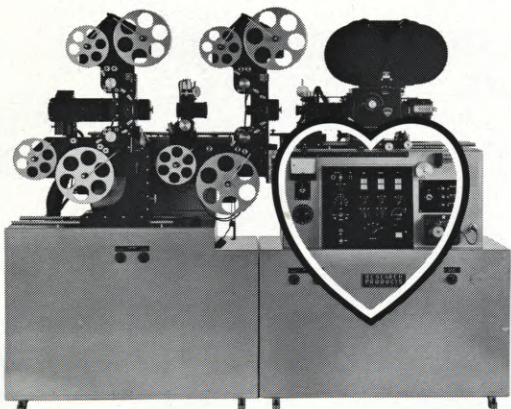
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# THE TOWERING INFERNO

## AND HOW IT WAS FILMED

By CHARLES LORING

In time to come, the 1974-75 film release period may well be remembered as "The Year of the Disasters." The term doesn't refer to box office disasters — far from it! — but rather to the assorted cataclysms and holocausts that have served as central situations for a rash of feature films made on a grand and expensive scale to shock and emotionally pummel audiences into a state of happy submission.

The current disaster cycle actually started a few years back when Universal's "AIRPORT", a rather old-fashioned and not especially innovative film, racked up a phenomenal box office record. It was called a "fluke" by experts in the industry — like "LOVE STORY", which hit the screen at precisely the right moment, with the audience in exactly the right mood for it, but which could never happen again.

Irwin Allen, with his ambitious "THE POSEIDON ADVENTURE", went on to

prove those experts wrong. It certainly could and *did* happen again.

The structure of such films — again, not at all new — is almost absurdly simple. You take a group of widely diverse individuals (preferably in couples, each of which has its own private emotional crisis bubbling on the back burner) and you throw them together in a situation where they are threatened or overwhelmed by a common disaster. How the various types react under pressure (until the moment when the survivors are inevitably rescued) constitutes the main body of the action, as fresh threats to their well-being are fed in at almost computerized intervals.

The various types and their reactions have become stock. Some are stoic; some are silly; some are brave; several show how paranoid they really are; a few are incredibly self-sacrificing — like poor old chubby Shelley Winters, who swam all that way underwater in

**The latest entry in the "disaster sweepstakes" is a superbly crafted package of technical wizardry that holds the audience spellbound throughout its running time of 165 minutes**

"POSEIDON" to save a motley group of bickering co-refugees — allowing herself to succumb to a heart attack (too fat, don't you know) only after they were all safe and sound, for the moment.

The most recent spate of "disaster" films includes "AIRPORT 1975", "EARTHQUAKE", "THE TOWERING INFERNO" and (in final stage of post-production at this writing) "THE HINDENBURG". The first three are already racking up box office records and the fourth seems destined to follow suit. Britain's recent entry in the disaster sweepstakes, "JUGGERNAUT", is a bush-league effort in comparison to the previously mentioned four films, but is doing better than it should, while riding the crest of the multiple-jeopardy wave.

Psychologists are currently having a field day speculating on why these disaster films are so popular. Some theorize that because we are all standing on the brink of economic and political disaster, it is especially comforting at this moment to escape into the make-believe problems of characters who are apparently much worse off than we are. Others say that we have become so jaded by violence in small doses that we now require it on a cataclysmic scale in order to get a "fix". Still others maintain that it is simply the familiar, atavistic I'm-glad-it-isn't-me syndrome being stimulated on a super-lavish scale by the world's top experts in the field.

Whatever the true reason may be, it is an indisputable fact that these films are attracting audiences in droves, the latest to do so being Irwin Allen's "THE TOWERING INFERNO".

While hewing precisely to the

**The producer of "INFERNO", Irwin Allen, believes that superstar casts pay off — and has an impressive track record to prove it. Heading the star roster of his latest epic is (LEFT) Paul Newman, playing the architect of the building, and (RIGHT) Steve McQueen, playing the hard-as-nails fire chief.**

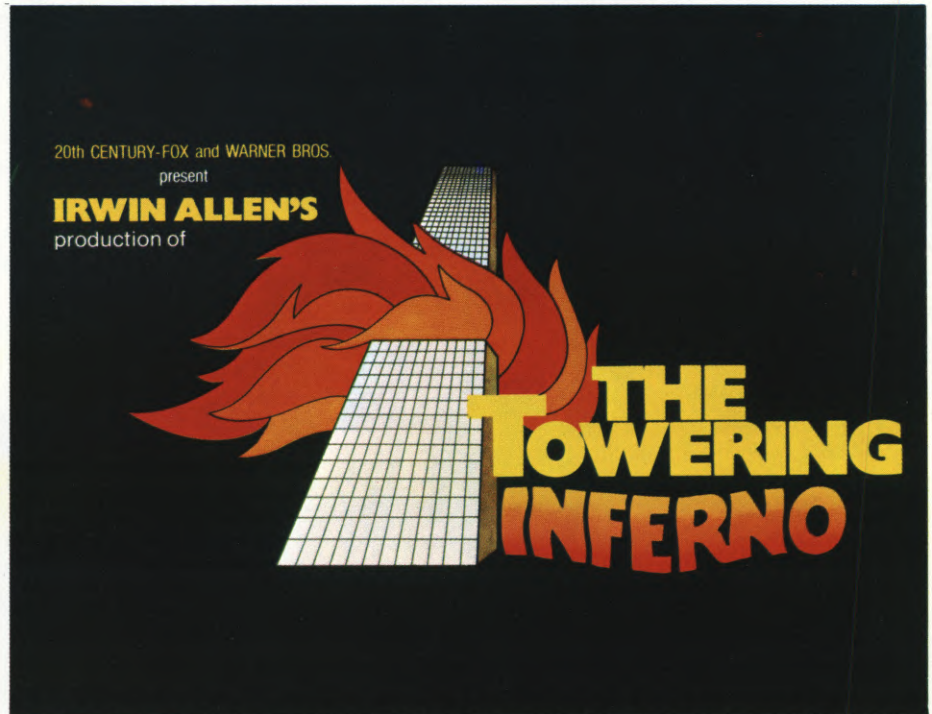






People on fire is a stock item in a film like "THE TOWERING INFERNO", but never before have they blazed with such realism and apparent actual danger to life and limb. The biggest plus of the film is its super-credibility, a tribute to the legion of technical experts who worked on it. (RIGHT) Dozens of fire engines converge at the base of the on-fire "tallest building in the world", as more than forty fire companies respond to the alarm.

multiple-jeopardy disaster formula, "THE TOWERING INFERNO" does it so expertly and with such a degree of technical wizardry that it holds audiences spellbound throughout its 165-minute running time. A film of grandiose dimensions, the \$14-million production is an awesome suspense drama that places a galaxy of screen superstars inside the tallest skyscraper in the world and assaults them with a holocaust that beggars descrip-



For the first time, two major studios, 20th Century Fox and Warner Bros., have become full partners to bring a single project to the screen as a joint venture. Each studio had bought a novel about a blazing skyscraper and, rather than compete with almost identical stories, they sensibly decided to pool properties and resources (including a \$14-million budget) to make a single film together — and share in its certain-to-be astronomical profits.

tion in its terrifying fury and spectacular dangers.

With due respect to the excellent top-name cast of actors assembled for the production by Allen, the true stars of "INFERNO" are the men and women behind the camera, the legion of Hollywood technicians, artists and craftsmen who prove once more with this tremendous technical achievement that they are without peer when it comes to creating magic in monumental terms

on the screen.

In paying just tribute to these largely unsung titans of their respective crafts, *Daily Variety's* incisive critic, A.D. "Art" Murphy, writes: "Nowhere else in the world does a pool of talent like this exist, and nowhere else in the world can a physical production achievement like this be made. The complicated postproduction work is outstanding, and the film's overall 'look' is a brilliant example of Hollywood filmmaking."



(ABOVE LEFT) In an intricate composite scene, which includes the use of miniatures and several other special effects techniques, a helicopter attempts to land on the roof of the burning building, while people trapped inside try to escape via an external elevator and a sling arrangement. (BELOW) A few of the hundreds of storyboard scene sketches prepared in advance of shooting by the art staff working under Production Designer William Creber.







**"INFERNO" is a study in terror. Here a cool and stoic McQueen rescues from an external elevator a man who is obviously petrified with fear.**

"THE TOWERING INFERNO" marks a Hollywood innovation that may establish a new concept in film production. For the first time two major studios, 20th Century-Fox and Warner Bros., have become full partners to bring a story to the screen as a joint venture.

Even the immortal "GRAND HOTEL" of 42 years ago, with its Barrymores and Crawford and Garbo and Beery, would find itself pressed to compete with the all-star lineup in "THE TOWERING INFERNO", highlighted by

the presence of such as Steve McQueen, Paul Newman, William Holden, Faye Dunaway, Fred Astaire, Susan Blakely, Richard Chamberlain, Jennifer Jones, O. J. Simpson, Robert Vaughn and Robert Wagner.

But size and importance were an inherent quality in "THE TOWERING INFERNO", which John Guillermin directed with Irwin Allen directing the action sequences. Its 57 sets established a record for a single film on the 20th Century-Fox lot. So did its four complete camera crews, shooting simultaneously to bring the exciting drama to fruition. Eight of the studio's largest sound stages were filled with sets for the film, and its crew was increased to more than twice the normal number to meet the demands of the rigorous shooting schedule.

Even the suspenseful story was devised from two novels as screenwriter Stirling Silliphant adapted the script from Richard Martin Stern's "The Tower" and "The Glass Inferno" by Frank Robinson and Tom Scortia.

"Actually, it was the amazing similarity of the two novels that brought about the marriage of two major studios to co-sponsor the film," producer Irwin Allen revealed. "Both were concerned with high-rise fires in unusually identical circumstances. We all felt it would have been foolhardy to compete in a race to beat each other to the box office with the same movie, so we formed an amalgamation to create a single blockbuster script from the two books and to share the costs and the rewards. It was a sensible solution and I'm quite sure it is the first of many future films to be created in tandem by major companies."

Many of those who helped turn Irwin Allen's production of "THE POSEIDON ADVENTURE" into one of the most successful motion pictures of all time (with its global gross now approaching the \$160-million mark) were on his team of experts again for "THE TOWERING INFERNO". Sidney Marshall again served as associate producer and Al Gail was executive assistant to the producer. Hal Herman and Norman Cook served as production managers. Stirling Silliphant wrote the screenplay, William Creber was production designer with Ward Preston as art director and Raphael Bretton as set decorator. Herman Lewis handled sound, Paul Zastupnevich designed the costumes. Paul Stader supervised the stunt scenes, A. D. Flowers supervised the mechanical effects and L. B. "Bill" Abbott, ASC, handled special photographic effects. More than fifty additional crew members were also part of the team that turned "THE POSEIDON ADVENTURE" into one of the top boxoffice hits in Hollywood's history.

Creating the world's tallest skyscraper that stretches 138 stories above ground to dominate the skyline of San Francisco was a monumental task, to say the least. Because the Glass Tower is a building of the future, its architectural innovations are as startling as its dimensions; the structure is a golden monolith of glass and metal that has no counterpart in the world today. The interiors, dominated by eye-catching geometrical patterns and designs, feature many of the architectural ideas and plans of tomorrow. Interior furnishings are both contemporary and futuristic.

**Screenplay author Stirling Silliphant has succeeded in blending the most exciting moments of two very similar novels: "The Tower" by Richard Martin Stern, and "The Glass Inferno" by Thomas N. Scortia and Frank M. Robinson. Moreover, the characters are sharply etched and their relationships well delineated — which is not usually the case with a film so heavily dependent upon physical action.**







As water tanks on top of the building are blown up in a last desperate effort to extinguish the fire, Newman and McQueen both get rained on. So vast and complex was the scope of "THE TOWERING INFERNO" that as many as four separate crews worked simultaneously during much of the shooting schedule to create its multitude of effects.

Many components were joined together to form the Glass Tower on the screen. At Fox's former Malibu Ranch, five floors of the skyscraper were duplicated in full size for closer camera work. High-rise buildings in the heart of San Francisco doubled as the Glass Tower's exterior mall and inner lobby during a three-week location stay in the city by the bay. The basement of a Century City office building, with its consoles and panels of electronic controls and check systems, also served as an important setting.

So vast and complex was the scope of "THE TOWERING INFERNO" that as many as four separate crews worked simultaneously during much of the shooting schedule to create its multitude of effects. John Guillermin directed the cast unit, with Fred Koenekamp, ASC, as Director of Photography. Irwin Allen, with Joseph Biroc, ASC, serving as Director of Photography, directed the action sequences. The superbly talented Jim Freeman, of MacGillivray/Freeman Films, headed an aerial crew filming air-to-air and air-to-ground sequences. Bill Abbott, ASC, supervised the special photographic effects crew that developed the "movie magic" necessary to the story.

The most impressive set in "THE TOWERING INFERNO" was the skyscraper's roof garden area, the Promenade Deck, which was entirely destroyed before filming was completed. The set, one-and-a-half times larger than the replica of the capsized ocean liner built for "THE POSEIDON ADVENTURE", covered more than 11,000 square feet of sound stage area, its many levels raised from six to twelve

feet above the stage floor and towering an additional 25 feet upwards. A 340-foot cyclorama showing the world-famous San Francisco skyline encircled the huge set that also featured trees, shrubbery, fountains and a delightful promenade area around the dining, drinking and dancing areas.

In the single most awesome moment of the suspense drama, the Promenade Deck set and its occupants were assaulted by almost a million gallons of water dropped from a height of 40 feet to simulate the blasting of water storage tanks in an effort to quell the holocaust.

More than 200 individual acts of cinematic danger were performed by the greatest collection of Hollywood stunt experts in film annals under the supervision of stunt coordinator Paul Stader.

"In most films, if something goes wrong a stuntman would get hurt," Stader explains. "In 'THE TOWERING INFERNO', if something had gone wrong a stuntman could have been killed."

It is a tribute to the overpowering drama of the high-rise holocaust that by the time filming was completed at the studio, only eight of the 57 sets were still intact. ■

**Psychologists ponder the reasons behind the current tremendous popularity of so-called "disaster" films. Is their lure due to pure escapism from not too pleasant reality? Is it because jaded audiences require action (violence?) in ever-larger doses? Whatever the reason, "THE TOWERING INFERNO" is among the most successful of the genre.**





# PHOTOGRAPHING THE DRAMATIC SEQUENCES FOR "THE TOWERING INFERNO"

The vast scope of "INFERNO" demanded that major shooting be divided between two basic units: "Dramatic" and "Action". Here the Director of Photography on the "Dramatic" sequences talks about his assignment.

By BOB FISHER

The Koenekamp name has roots half a century deep in filmdom history. That's why Fred Koenekamp, ASC, keeps meeting people who tell him how young he looks.

Often they are recalling the exploits of his father, who started working behind the camera during the 1920s for the old Vitagraph Studio which became Warner Bros. Later he specialized in photographic effects, and he was still filming commercials until just a few years ago.

During the past decade, the younger Koenekamp has been making his own name a by-word with such cinematic showcases as "PATTON" and "PAPILLON". He is generally mentioned as being in the forefront of the new wave of cinematographers who broke into feature films via television. However, that's a considerable over-

simplification.

Koenekamp started at the bottom, working as a film loader at RKO Studios after World War II. He later worked as camera assistant for some of the 3D features that proliferated during that period, and also did some underwater cinematography for Esther Williams films. Koenekamp surfaced as a talented Director of Photography while filming "THE MAN FROM UNCLE" TV series. From there, he stepped into feature film-making, his dominant occupation during the past eight years.

"I was unavailable when the opportunity to work on the filming of 'THE TOWERING INFERNO' was first mentioned," he recalls. "I was under contract to Universal but my picture was delayed and they agreed to let me go when Irwin Allen said he wanted me immediately."

"THE TOWERING INFERNO" is a joint venture by 20th Century-Fox and Warner Bros. The companies owned similar books, "The Inferno" and "The Glass Tower", which tell the story of major conflagrations breaking out in the skyscrapers. Under the aegis of Irwin Allen Productions, the two books were merged into a blockbuster film with an all-star cast including Steve McQueen, Paul Newman, Bill Holden, Fred Astaire, Faye Dunaway, Jennifer Jones, O. J. Simpson, Richard Chamberlain, Robert Vaughn and Robert Wagner.

"I was amazed by the preparation that was done when Allen invited me to discuss the film," Koenekamp recalls. "Of course, it's common practice for the producer, director and art director to do most of their preparation before hiring a Director of Photography, but I don't recall ever seeing anything so well thought-out at that early stage.

"They had miniatures of every major set down to the smallest details, and Art Director Bill Creber made detailed sketches of each scene." The Director, John Guillermin, and Fred spent hours working with these models and walking the sets, discussing the look and feel of the picture and deciding how they could work with the heavy ceilings that were fireproofed. With the full cooperation of Bill Creber and the Construction Dept., all ceilings were made in removable sectional pieces.

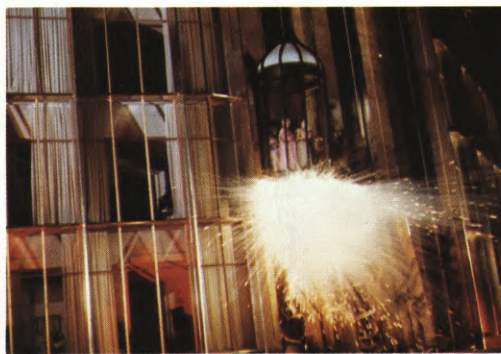
Koenekamp had signed on as part of a unique three-man cinematographic team which included Joe Biroc, ASC, and Bill Abbott, ASC. The idea was that he would film the dramatic scenes, while Biroc headed a special Action Unit working directly with Allen. The



Director John Guillermin explains the action of an upcoming scene to Jennifer Jones on the set of "THE TOWERING INFERNO", 20th Century-Fox and Warner Bros. co-production. Guillermin concentrated on directing the straight dramatic sequences, while Producer Irwin Allen personally directed the "action" sequences, involving fire, explosions, etc.







Biroc Action Unit had the responsibility for filming scenes including the fires, explosions and even a flood sequence which occurred on the 136th floor after water tanks were blown up in a desperate effort to control the blaze. Abbott, who came out of retirement to do this picture, supervised all the special photographic effects, including the elaborate use of miniatures, painted backgrounds, blue screen and other process photography.

"It isn't unusual for a major movie to have more than one crew," Koenekamp explained. "However, I can't think of another instance where there has been a team effort like this. We had to practically live in each other's skins.

"Working with Bill Abbott is an experience I'm grateful to have had. He's a genius in his field. I had never worked with the blue screen process before, so I found this very interesting. The results contribute a great deal to the picture."

Irwin Allen set the tone for the cooperative effort when he agreed with Koenekamp to shoot pre-production tests using the new Eastman color negative 5247 and the old 5254 and then compared the two.

Since these tests were made only two days before production started, an honest result seemed impossible to achieve, so the old 5254 negative was the final choice. When he saw the finer grain structure of the 5247, Abbott decided to use the new negative for filming the miniatures.

Besides testing negative, they tested sets, background and fire effects. Experimenting with different colors of gels, Koenekamp determined that an orange-red gel gave the most realistic hue to faces. They also tested for exposure in heavy smoke and fire effects. He shot both normal and one and two stops forced.

Since shooting "THE TOWERING INFERNO", Koenekamp has used the new 5247 negative and is very pleased with the night effects. By coincidence the other picture had a fire sequence

and the new stock handled it beautifully.

Koenekamp felt this movie had some of the most elaborate sets made since "LOST HORIZON". They occupied three full sound stages and part of a fourth at the 20th Century-Fox lot in Los Angeles where the majority of the interiors were shot.

The most elaborate of all is the Promenade set, which is the entire 136th floor of the building. The set has four walls and a high ceiling, in addition to painted backgrounds of the city of San Francisco. The latter went nearly 360 degrees around the outside of the set and was filmed through the windows.

Except for one day at the 20th Century-Fox Ranch, Koenekamp's crew divided its time between working on location in San Francisco and the sets at the lot. Three weeks were spent filming the exterior of the building and some backgrounds in San Francisco. In addition, several other location sequences were filmed to help establish the San Francisco setting. This included some filming done in a private home, and also inside the Hyatt-Regency House lobby where the inverted pyramid architecture created quite a lighting challenge. Here, Panavision's high-speed lenses proved their real value as he worked to maintain a very natural look and feel.

The main exterior setting was a blank building set about half a block from the corner on a plaza. The first three stories of the building are used and Abbott had a matte painting for optically superimposing the rest. The most difficult location sequences, Koenekamp felt, involved night filming of several scenes, including one which documents San Francisco fire trucks responding to an alarm.

"The result was like lighting a city block" he explained. "Not only did we light two corners of the plaza but the interior of the lobby had to be lit at the same time. I can't remember ever using so much equipment on location."

The latter included three cameras — a Panavision PSR sound camera, a Mitchell Mark II and an Arriflex — three generators, 12 arcs and some additional portable quartz lights. The first two cameras had 40-200 6:1 zoom lenses. Koenekamp pointed out that he could have worked with less light by choosing faster lenses, but he opted to light at 100 foot-candles and have the laboratory force-process the film one stop instead.

There was lots of activity shot on the corner, in the plaza and around the front of the building and he wanted maximum flexibility for capturing the excitement documentary-style. Multi-camera use and the zoom lenses gave him that capability.

On the lot Koenekamp and Biroc worked in close cooperation. "We started shooting before the other unit because they generally didn't get a set until we were done with it. Remember,

**Director of Photography Fred Koenekamp, ASC, stands next to the Panavision PSR camera on the "INFERNO" set. His best-known films include "PATTON" and "PAPILLON".**







**Hanging in space from what must be a sky-hook, Steve McQueen engages in one of the many bits of derring-do that characterize his role.**

when that unit worked on a set, it meant that there was going to be a big fire, an explosion or a flood."

Biroc generally showed up early each morning to get the feel of what Koenekamp was doing. They discussed ideas for lighting and camera positions, and Biroc rarely missed Koenekamp's dailies. "By the time his

**Koenekamp on night location looks a bit quizzical — or maybe just cold. "THE TOWERING INFERNO" involved quite a bit of night shooting.**



crew took over a set and picked up a scene where we left off, he knew the mood I was creating," Koenekamp comments.

"I have a way that I like to work, but I don't like to be stereotyped. I'd much rather have a good understanding with the Director to make certain I know what he wants, and then let circumstances and conditions dictate how we will light and film each scene. For 'INFERNO', I started shooting everything bright and full, as I wanted a strong contrast for the sequences to follow. First of all, most modern skyscrapers are rather dimly lit to emphasize the view. Also there are many stories within this story and some of those suggested low-key lighting."

Early in the picture, Koenekamp did have a chance to shoot some low-key effects — a love scene starting in an office and moving to an attached apartment was staged after closing hours, so the building lights were dim and only one lamp was on in the office. He used the lamp as a reason for creating a single source pool of key light. However, the only illumination in the apartment came through the picture windows from the city lights and the moon. Koenekamp used filtered low-key lighting through the window and the characters, Robert Wagner and Susan Flannery, moved from the shadows through the low-key light throughout the scene.

Both Allen and Director Guillermin liked the scene, which helped to establish the lovers' relationship, and also created a sympathetic identification between the audience and two of the fire's first victims. It also set the tone for the rest of Koenekamp's work.

"I felt this was a picture where the cinematographer had some real opportunities to make a contribution," he explains, "and Allen gave me that chance."

Even with the multi-million-dollar cast, the building itself was in a big sense the star of the film. It is presented as the ultimate in posh highrises; the wave of the future. Yet, except for the three floors filmed in San Francisco and the interiors, all the audience ever sees of the building is Abbott's miniatures and matte paintings, although a full-scale four-story section of the building was actually built on the Fox Ranch.

Koenekamp contributed to the illusion in a subtle manner early in the film. It is one of the few interiors shot while it is still supposedly daylight. The scene takes place in Architect Newman's main office. Outside, the glass and gold building shimmers in the sunlight, but the scene is being filmed inside.

After some experimentation, Koenekamp came up with straw-colored gels which filter the light shining through the windows and curtains. The result: bright light pouring through the windows appears to reflect the gold quality of the building.

The fire begins in the building's generator room. Koenekamp showed the lights beginning to flicker and go out on the sets where there are established characters. From that point on, he has a situation where the only lights in the building are supposed to come from candles, the outside or from the fire itself.

All of the sets have at least three walls and a ceiling. The ceilings are made of sections of plaster sprayed with a fire retardant. This makes them very heavy. During the big fire scenes, the ceiling sections have to stay in place to help contain the flames. Pre-planning the ceiling shots now made it possible for Koenekamp to remove some of these and he replaced them with overhead key lights. He also used some spreaders hidden behind ceiling beams, the tops of curtains and whatever other natural obstructions he could find. That lighting is supplemented with the judicious use of 10K quartz lamps on the ground.

"There were limits," he admits, "because the Director had us shooting up frequently to establish the ceiling. Audiences are used to seeing movies filmed on location and they are sensitive to such things. However, with careful planing there were ways to light realistically."

For example, one establishing shot is made through a window into the Promenade room, where the gay party is turning into a scene of panic. Koenekamp notes that his widest angle covers the entire room but only half the ceiling. "without that type of edge," he says, "I think we could have ended up with some very flat lighting."

The toughest scenes, he recalls, involved crowd scenes in the Promenade Room. As stated before, it is a huge set covering nearly the entire sound stage. Furthermore, the background painting of the city has to appear realistic through the windows. The key to this, he relates, is keeping the lighting on the backings in balance.

About two-thirds of the time, he worked with two Panavision PSR sound cameras in the Promenade Room, although that wasn't the original plan. "One camera was focused on master shots, and the other concentrated upon cameos of pockets of people and individuals in the crowd," he states.

The key to success in lighting these scenes, Koenekamp says, is combining



overhead key and sidelighting with believable parameters and avoiding front and fill illumination as much as possible. He finds that the 5254 film gives him tremendous latitude.

There were also various smaller sets, where the first unit documented the heightening danger to the individuals that they had helped to establish earlier in the story. "We worked with a lot of smoke and also started almost all of the fire sequences," Koenekamp states.

Smoke was a particular problem, especially on the sets where parts of the ceiling were opened for lights. The heat even from the smaller fires acted like a funnel carrying the smoke up. The only way to keep enough in a room was to keep pumping the smoke guns. The result was that there was always a lot of smoke near the ceiling shielding some of the key light.

One scene where this was a particular problem involves the rescue of two small children from an apartment. Paul Newman (who played the role of Doug Roberts, the building's architect) and O. J. Simpson (Jernigan, a security man) break into the apartment and try to find the children in the dense smoke. "We had to keep pumping smoke so the audience could see the difficulty they were having finding the kids. Yet, the more we did, the more we reduced our key light," Koenekamp states. It is his feeling that if you're working for an effect it is best to go a bit over, as it looks more realistic on the film. Numerous discussions on this subject were held with Producer Allen and Battalion Chief Peter Lucarelli of the Los Angeles City Fire Department. Gratefully, he would like to say they had



**Ensnared on the camera crane, Koenekamp surveys the scene for a likely camera angle. Of his basic approach to cinematography he says: "I have a way that I like to work, but I don't like to be stereotyped. I'd much rather have a good understanding with the Director to make certain I know what he wants, and then let circumstances and conditions dictate how we will light and film each scene."**

100 percent cooperation from both Los Angeles and San Francisco Fire Departments.

There were also some physical barriers. For example, the Promenade set was built eight feet off the ground. The reason, of course, was to contribute to the illusion of height. When people looked out of the window, they were naturally looking down. This did create an obstacle when he wanted to do some small boom shots on the set. For the solution to this and similar

challenges, Koenekamp has liberal praise for his crew, especially gaffer Gene Stout, operator Tom Laughridge, and key grip John Murray.

"There was real teamwork," Koenekamp states, "starting with Allen — whose concentration and creative energy was contagious — but involving everyone in the cast and crew. If I have one regret, it's that I didn't get to work more on the action sequences. I keep telling Joe that he had most of the fun." ■

**"We worked with a lot of smoke and also started almost all of the fire sequences," Koenekamp states. Smoke was a particular problem, especially on the sets where parts of the ceiling were opened for lights. The heat, even from the smaller fires, acted as a funnel, carrying the smoke up. Smoke had to be pumped in constantly, shielding some of the key light. The more involved fire sequences were filmed by the "action" unit, with Joseph Biroc, ASC as Director of Photography. Koenekamp says: "Joe had most of the fun."**





# "ACTION UNIT" LIVES UP TO ITS NAME WHILE SHOOTING "THE TOWERING INFERNO"

The only way to shoot the spectacular action sequences, short of large-scale arson, was to conjure up lots of that old Hollywood magic and shoot on stages where rigid control could be exercised

By DAVID HAMMOND

Joe Biroc, ASC, wondered whether anyone would be interested in reading about his role in heading the unique Action Unit during the filming of "THE TOWERING INFERNO". He wasn't being coy. Biroc just didn't think that he had done anything that spectacular while filming the main action for the 20th Century-Fox-Warner Bros. blockbuster.

After all, from his perspective there isn't much that he hasn't seen or done during a career which has spanned some 57 years in the movie industry. Joe started working in the film lab at Paragon Studios in Fort Lee, New Jersey, while he was still a teenager. It wasn't too many years before he was given the opportunity to work as a camera operator. His first picture, he remembers, was "THE AMERICAN BEAUTY". He also recalls vividly the split second when he was promoted from Operator to Director of Photography. He was working on an early Frank Capra picture being filmed by Joseph Walker, ASC. "Joe had another commitment and the picture wasn't finished. I heard them talking, and the next thing I knew Capra was striding towards me wearing a smile as big as hell."

That's the way that careers were launched in those days. More than 60 feature films followed, including "THE KILLING OF SISTER GEORGE", "TOO LATE THE HERO" and "EMPEROR OF THE NORTH". Even so, the call from producer Allen about working on "THE

TOWERING INFERNO" came like a bolt out of the blue.

"I had never worked for Allen before, and I didn't even know they were thinking about me," he recalls, "I just got this call inviting me to visit the studio. I walked through those fantastic sets —



Joseph Biroc, ASC, Director of Photography for "THE TOWERING INFERNO" action unit, directed by producer Irwin Allen, is a veteran of some 57 years in the film industry, but found this assignment so exciting and challenging that he couldn't wait to get to the studio each morning to start work.



"Fire" was the key word and element during the shooting of "THE TOWERING INFERNO", and it figured prominently in most of the action scenes. However, elaborate precautions were taken to contain it and insure the safety of cast and crew. No fewer than 30 people from the San Francisco, Los Angeles and studio fire departments were on the stage during the biggest action scenes. Generally, each set had a ceiling and at least three walls made of fireproofed material.





most of which were already constructed — and scanned art director Bill Creber's sketch books. These detailed exactly how each action scene was going to be filmed. We (Creber and Biroc) chatted some, and then Allen came out and asked me into his office."

Allen asked Biroc if he liked the concept. Receiving the answer he was seeking, the producer then said, "Then it's yours." It was that simple. "THE TOWERING INFERNO", which cost the two studios an estimated \$15 million to produce, is in a large sense a throwback. During recent years most of the big money-making pictures have strived for the economies and reality of location filming.

However, the only way you could film something like "THE TOWERING INFERNO" short of large scale arson, would be to conjure up ample potions of the Hollywood magic of old and shoot on a sound stage where absolute control can be exercised.

It was a three man cinematographic show. Fred Koenekamp, ASC, was Director of Photography for the first unit, which was responsible for all of the dramatic and background filming. Bill Abbott, ASC, came out of retirement to supervise the special photographic effects, which included the use of miniatures, matte paintings, and blue screen photography.

The story is built around a holocaust which takes place in "the world's tallest building." Koenekamp's unit shot backgrounds and exteriors in San Francisco, the heart of the film was produced on the 20th Century-Fox lot in Los Angeles, where elaborate sets were constructed for all of the interiors.

During the opening scene, Fire Battalion Captain Michael O'Halloran (Steve McQueen) warns Doug Roberts (Paul Newman) of the inherent dangers of fighting a fire in a skyscraper. The inevitable fire breaks out while over 300 people are at a party in the Promenade Room, which occupied the entire 136th floor. As the fire and danger spreads, efforts to quell the blaze and save the trapped people carries the audience through an accelerating cycle of nail-biting episodes. One by one, the elevators inside the building, and then the stairwell become inoperative by the heat and explosions caused by the holocaust. Then, the same fate overtakes the outdoor scenic elevators. Finally, an effort is made to rescue those still trapped by landing a helicopter on a pad on the 138th floor. Even then, the destructive force of the blaze takes its inevitable toll and the fire spreads to the helicopter pad. A last desperate plan is put into action. It is decided to use explosives to blow up

water tanks on the 137th floor so that the massive flow of water will quench the thirst of the flames. What follows is perhaps one of the most dramatic and exciting sequences ever seen on a motion picture screen.

The illusion is that of a flood tide careening through the holes blown in the ceiling of the Promenade Room, sweeping its own victims with it. Some drown. Others are carried right through the picture windows of the skyscraper before the danger finally subsides.

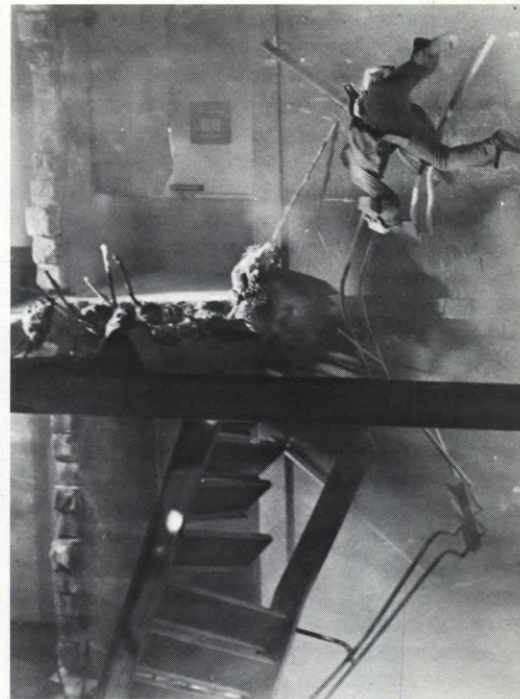
Biroc's task: Work with producer Allen, special effects man A. D. Flowers and Abbott to capture the drama and excitement in a way that will make it all seem true to audiences which have been fed a steady diet of realism during recent years and know how to recognize fakery.

Special considerations: As anxious as he was to make it seem real, Allen was also aware of the need for safety. No fewer than 30 people from the San Francisco, Los Angeles and studio fire departments were on the stage during the biggest action scenes. The San Francisco Fire Department assigned Battalion Chief Jack Cavello to be there as technical adviser. The Los Angeles Fire Department had Battalion Chief Pete Lucarelli oversee the safety of the cast and crew. During the fire scenes, Biroc says, there was one Los Angeles fireman detailed to each person in the cast. Their assignment was to assure the safety of that individual. Meanwhile, the studio fire department protected the premises.

To prevent the spread of the many fires set for filming purposes, all of the sets had to be enclosed. Generally there was a fireproofed ceiling and at least three walls. Another restriction was the time that a fire would be allowed to burn at full force. The fires, Biroc explains, were all fed-propane from one-inch valve-controlled hoses. While the gas was running full force through the hoses, the flames and the build-up of heat was enormous. Generally the Los Angeles fire department limited these sequences to 20 to 30 seconds.

All of this added up to some substantial challenges for Biroc. His camera and lighting positions were limited by the construction of the sets, and he had only short periods of time to film the most dramatic sequences. During most of the action scenes, many of the principals in the cast were all on the set, so there was a lot to cover.

Continuity and planning were essential ingredients for success. Biroc's Action Unit never followed Koenekamp onto a set until the first unit was done with it. "After all, either we were



**"Action" often involved more than just fire. It meant explosions and structures crumbling, all supervised by mechanical effects expert A.D. Flowers.**

going to burn it, saturate it in water or blow holes in the walls and ceiling," Biroc explains. "It wouldn't have been practical for them to be waiting while the sets were patched up after we shot. As it is, we usually went three, four or five takes ourselves and sometimes more."

As a result, the Action Unit frequently followed Koenekamp's crew onto a set after intervals of many weeks. This required real communications between them. "It wasn't only a question of everyone and everything having to be in the right place after that long an

**Frantic people, trapped in the fiery skyscraper, try to escape by means of an exterior scenic elevator, but encounter disaster in the process.**





interval of time," Biroc recalls, "it was also a matter of our being able to pick up on the look and mood created by Fred's unit."

Several days before filming was scheduled to start, Biroc and Koenekamp had an opportunity to shoot some tests of Eastman color negative film 5247, which was just becoming widely available. Koenekamp and Biroc wanted to use the new negative because they felt that the extra latitude and sharpness it provided would be worthwhile, particularly the way Biroc works.

"I like to work at a comparatively high stop, usually f/5 or f/5.6," he comments. "This gives me more latitude and an opportunity to record more detail. Also, it provides some margin if I run into lighting problems. I can generally give away 50 to 75 foot-candles and not get hurt."

However, the lab which processed the film for the picture wasn't ready to handle that much — some two million feet over a four-month period — of the new negative. Therefore "THE

TOWERING INFERNO" was shot almost entirely with Eastman color negative film 5254. The exception was the miniature work done by Abbott. He used the new negative because the finer grain pattern contributed substantially to the overall believability of the film.

The tests filmed jointly by Koenekamp and Biroc set the pattern for future cooperation. Even though he didn't start filming for several months afterward, Biroc was on the set the first day that Koenekamp began production. "We talked everything over," Biroc relates, "and as a result, I had the feel of what he was doing. I could pick up a scene wherever he left off and never lose a beat."

That, of course, is just the tip of the iceberg as far as preparation was concerned. Allen worked on a day-to-day basis with the Action Unit. Before each day's shooting, he walked the entire production crew — maybe 30 to 40 people — through every sequence, asking questions and probing for better ideas. "Everyone had one of Allen's

sketchbooks in his or her hands," Biroc comments, "so, we knew exactly what we were talking about. It paid off in several ways. The original plan was altered several times, both for safety reasons and, also, whenever someone had an idea which worked better. Our shooting went very smoothly because of all the preparation."

To cover the action in short takes, Biroc worked with as many as eight cameras at a time, and he rarely used fewer than three. With two exceptions, he used Mitchell Mark II cameras equipped with 40-200mm zoom lenses. The exceptions were the several instances where dialogue was recorded during an action sequence and also during the big water scene. Panavision PSR cameras were used for dialogue, but they found that fire or water made so much noise, that sound cameras were not needed. The other exception involved the use of a Panavision underwater camera during the big water sequence.

The greatest number of cameras were used on the giant Promenade set, which covered an entire sound stage. These cameras had to be strategically positioned not only to cover the characters and action, but also to stay clear of each other. The basic idea, Biroc explains, was to isolate at least one camera on each of the main characters and one or two others on the elements that they would have to contend with during that sequence — fire, water and explosions, sometimes all three.

Three weeks were spent shooting on the Promenade set alone. Eight cameras were employed during the water scenes, and between five and seven most of the rest of the time. Generally the cameras were positioned in an oval surrounding the set. Biroc had to take advantage of every break in the set for the cameras, and when that option wasn't available he created his own positions by overturning a table or creating other obstructions which were acceptable for the scene.

Lighting these scenes was another considerable challenge, and Biroc gives a lot of credit to his gaffer, Bill Hannah, for his ingenuity in doing this. "Unlike Koenekamp, we couldn't remove sections of the ceiling to light overhead during the big fire scenes," he explains. "That would have raised a number of problems. First of all, it would have increased the danger of the fire spreading, and that risk obviously wasn't acceptable. Furthermore, the set ceilings contained the heat as well as the flame. And that's all that kept the overhead sprinklers on the sound stage from going off."

**Producer Irwin Allen gives instructions prior to directing a sequence in which huge water tanks are supposedly blown up in a desperate effort to quench the fire. At his feet is a Panavision underwater camera in its waterproof housing. Behind him stands cinematographer Biroc. Water actually used during the sequence was stored overhead in 12,000-gallon tanks. The flow was directed along chutes which guided it to entry points in the ceiling.**







**Key performers in the action sequences amounted to an army of stunt people, pulling off incredible feats of a type seldom seen on film before. The feature contains the most realistic footage of people on fire ever shot. (RIGHT) A wall of water gushing from the exploded tanks on the floor above catches a hapless character and propels him through a plate glass window supposedly 136 stories above the ground.**

This left Biroc with the remaining option of using mainly fresnel-type quartz lights. It took him just a few days of working on the big fire scenes for Biroc to realize, however, that in many cases, he didn't need any artificial illumination. In the story, most of the fire scenes occurred at night or after the power was out in the building, so the flame itself was enough to provide realistic illumination.

"The first time we tried this, Allen asked me when we were going to be ready," Biroc recalls. "We are," I told him. One of the nice things about working with Irwin Allen is that he doesn't care how you solve your problems. All he cares about is how it will look in the theater. As a result, he was usually willing to let us try things our way as long as they worked."

The multi-camera setups provided for a great deal of flexibility. A lot of film was exposed from different angles and positions. While these setups limited the mobility of the cameras, the zoom lenses were used very effectively to create a feeling of movement, he explains.

To further compensate for the short takes, Biroc often exposed film at two, three and even four times the normal 24-frames-per-second rate. "By shooting at 48, 72 and even 96 frames-per-second," he comments, "we were able to stretch out the most intense action two to four times longer. The limitation that this caused, of course, was a need to either open up — one stop for 48 fps, 1½ for 72 fps and two for 96 fps — or bring in more light. Fortunately, we took full advantage of the Eastman Kodak color-film latitude to compensate and because of the brightness of the fire and the fact that we were working with a comparatively small stop to begin with."

One of the major problems was lighting for all of the cameras, when they

were, in effect, working in opposition to one another. "What was good key light for one camera, was poor backlighting for another," he explains. "In the end, we just had to make some small compromises, which didn't prove to be a problem because we were shooting so much good footage."

Smoke was another problem. It was carried up by the heat of the fire — which was hot enough to melt three matte boxes. Sometimes the smoke build-up occurred so fast that it altered exposure readings and affected visibility. Biroc located the cause of the rapid smoke build-up. It turned out that plastic curtains used on the sets and rubber cement that was used liberally on the clothing of some of the characters (to create smoke) were the main sources of the problem. They created too much smoke, too fast. The solution was simply to utilize a different type of curtain material and to use less rubber cement.

Another critical action sequence involved shooting the Promenade set when the water tanks were blown. The entire area was on fire, and the characters had lashed themselves to columns and railings to keep from being washed away. The water actually used during the sequence was kept overhead in 12,000-gallon-capacity tanks. The flow was directed along chutes, which guided it to the entry points in the ceiling. Flowers was able to pinpoint exactly where the main force would hit — which helped immensely in positioning cameras — but not where it would splash or flow.

Shooting this sequence with that many cameras also created some unique challenges. If anything, it required even more critical lighting, since, unlike the fire, water didn't provide its own illumination. Here, too, the problem was that good key lighting for one camera didn't do the job for

another. The only real solution to this quandary, Biroc says, was to plan carefully and shoot a lot of film.

Gaffer Hannah also had to step lively during this sequence, since there were four lighting control boards, each having four to five switch boxes on the floor. With all of that water flowing unrestrained, he had to maximize precautions for keeping the electrical equipment dry. Furthermore, even though he covered the more exposed lighting fixtures with aluminum foil or asbestos all it took was one drop of water on a hot lens to smash the glass. There were several such occurrences.

This was the scene where the Panavision underwater camera was utilized. Biroc positioned the camera exactly where Flowers told him it would receive the main impact of the water. The operator worked in a bathing suit and rain gear. In fact, during the water sequences, all of the crew wore boots and rain coats. There were, of course, some inevitable miscalculations.

Once, just before Allen was ready to roll, Biroc noted that a chair was out of position near the edge of the scene. When he went to remove it, its weight caught him by surprise. "I started to lift the chair and nothing happened. It was made of rawhide, and must have weighed a ton," he recalls.

Allen didn't notice and called, "Roll 'em." Biroc scrambled to get off camera, but even so, he took a pretty good soaking. However, the precautions taken by Allen and the crew paid considerable dividends. Despite the great amount of action, with much of it involving million-dollar performers, there was only one minor injury, and that was suffered by the studio fire chief who cut himself on broken glass.

While much of the action footage was focused around the Promenade floor, it

**Continued on Page 228**



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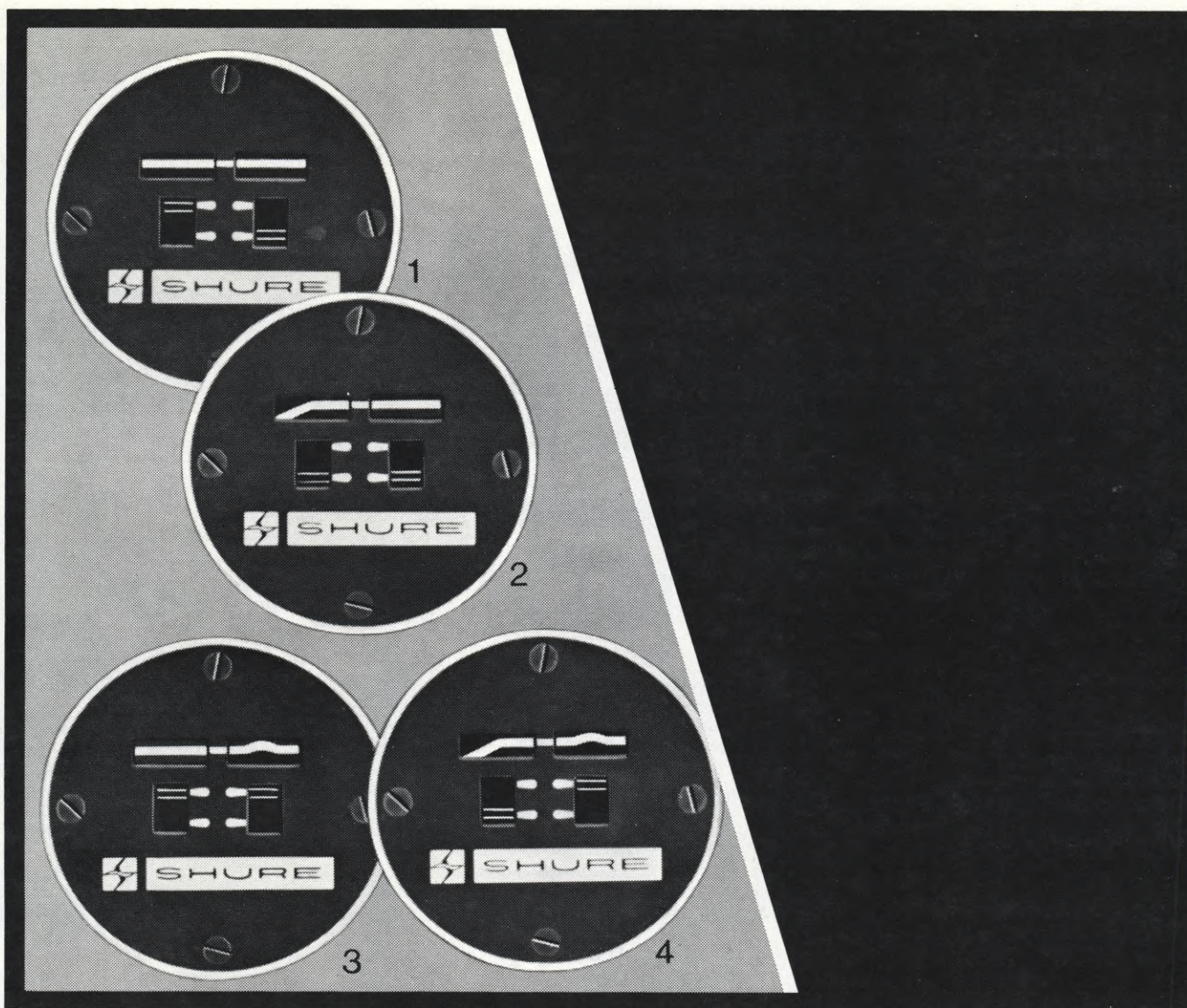
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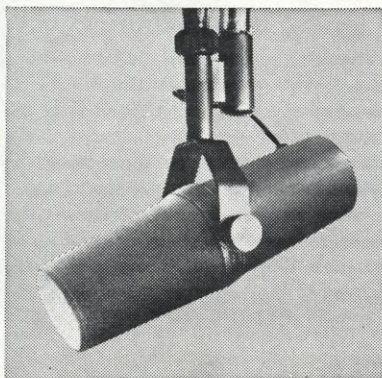
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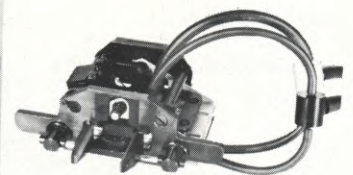
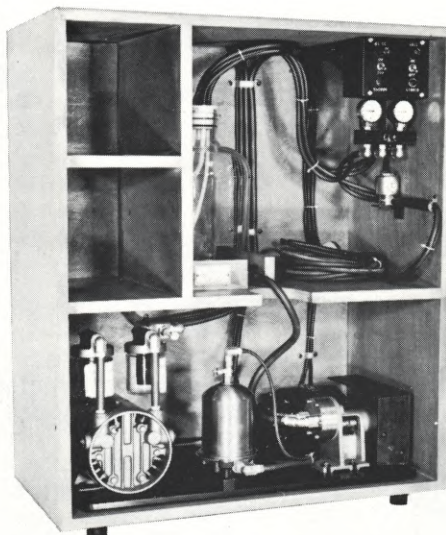
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# BEHIND THE SCENES OF "THE WILD PARTY"

**A famous and wonderfully grotesque Southern California hostelry provides a stunning variety of far-out sets for a film about wild, wild Hollywood in its golden heyday**

The Mission Inn at Riverside, California is a freaky structure even for this architecturally far-out part of the U.S.A. A hotel, built in 1875, it is a concrete castle, incredibly ornate, complete with gargoyles, a pot-pourri of rococo architectural styles, inner passages, secret doors, hidden treasures (they say), cloisters, chapels, corridors, galleries, gardens, a four-story rotunda, bell towers, flying towers and buttresses, iron grilles, stone steps and a dungeon. It's like an entire backlot of wild movie sets scrunched up into one bizarre complex.

Yet the place has an elegant, if somewhat mysterious past. Royalty slept here, as did American Presidents Benjamin Harrison, Howard Taft, Teddy Roosevelt and Woodrow Wilson. It's the place where Pat and Richard Nixon were married, where Charles Lindbergh relaxed, where Will Rogers held court and where Humphrey Bogart played.

Recently the grotesquely fascinating structure was saved from the wrecker's ball with a \$3-million facelift, just in time for a movie company to move in and take it over for several weeks as an entire location site for the shooting of a feature film called "THE WILD PARTY". Starring Raquel Welch and James Coco, it is being produced by Ismail Merchant and directed by James Ivory.

A story of Hollywood in the 1930's, "THE WILD PARTY" captures the

atmosphere of the film capital in its heyday.

The Director of Photography on the film is the distinguished European cinematographer Walter Lassally, who merited world-wide acclaim for his work on "TOM JONES" and an Academy Award for his photography of "ZORBA THE GREEK".

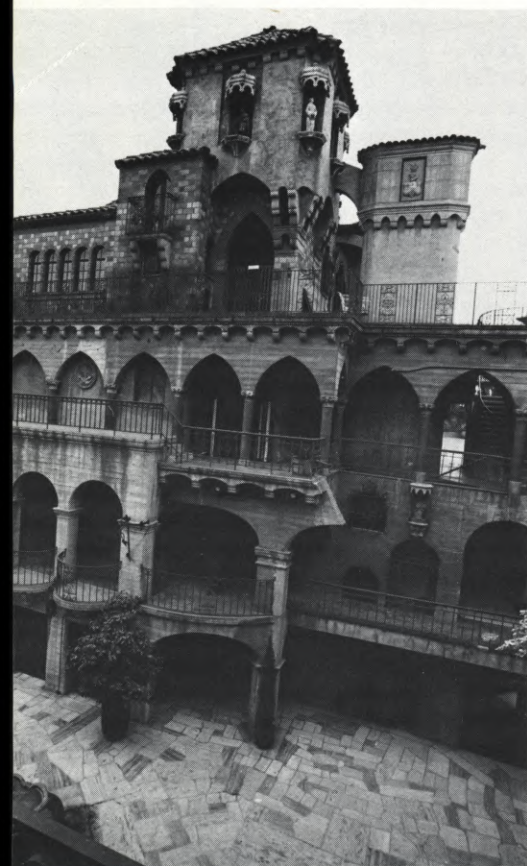
During a lunch break while shooting "THE WILD PARTY", Lassally takes time off to chat with an old friend, the Editor of *American Cinematographer*, who is visiting the set. The following is the essence of their conversation:

**QUESTION: Do you note any substantial differences in the ways that British and American film crews operate?**

*LASSALLY: Yes, there are certain differences in practice. It's not that one is better than the other; they're just different. For instance, in America the gaffer is obviously used to doing quite a bit more work for the cameraman than in England. In England the gaffer works strictly to instructions; he would not think of placing any light without specific instructions from the cameraman concerning where and how to place that particular light, whereas here he's obviously used to roughing in the lighting and once he knows how you are working he will actually place lights for you which you will then adjust, perhaps. That can be quite a help. I imagine it must be especially helpful in circumstances where the gaffer and cameraman can work together on a number of films over a period of time. Once he knows how you work, this method can really save a lot of time.*

**QUESTION: In America it's quite common for a cameraman and gaffer to work together as a team — often over a period of many years. The gaffer understands the cameraman's methods so well that the need for specific instructions is cut to a minimum and much time is saved. Doesn't a similar system prevail in England?**

*LASSALLY: No, I'm not used to getting that kind of help. I'm used to having to do it all myself — even physically shifting the lamps myself, putting them in position and adjusting the barndoors.*



**The Mission Inn at Riverside, California, a hostelry built in 1875, provides all of the sets for the Merchant-Ivory Production, "THE WILD PARTY" shooting there.**

**Director of Photography Walter Lassally sets the main camera, while James Ivory, Director of "THE WILD PARTY" checks set-up through viewfinder of Arriflex prior to shooting a two-camera scene. This is Lassally's third film as cinematographer for director James Ivory and producer Ismail Merchant. It was preceded by "THE ADVENTURES OF A BROWN MAN IN SEARCH OF CIVILIZATION" and "SAVAGES".**







**Courtyard of the Mission Inn is enclosed by structures representing a wide range of ornate architectural styles, adding up to a bizarre hybrid rivaled only by Hearst's "Castle" at San Simeon. It is like a whole backlot of wild movie sets crunched up into one rococo complex. The Mission Inn boasts nine Tiffany stained-glass windows, Murillo's 1670 painting of the "Immaculate Conception With the Mirror", and the world's most valuable collection of bells.**

Also the grip system here is different. In England the key grip — we don't even use that term — but the main grip is the camera grip, strictly. Here the grips work much more closely with the electricians. In England they're really rather separate; the electricians are one group and the grips are another group, and the camera grip is strictly confined to working with the camera. The main personnel differences lie in those two departments. Then, of course, there are differences in equipment. For instance, I was horrified to find that there isn't a single four-door barn-door, apparently, in the whole of California. I'm told that nobody uses them here, everybody hates them and they all get thrown out. I can't quite understand that, because I can see that while you can use a four-door as a two-door, you can't use a two-door as a

four-door. They say the leaves get in the way when you're trying to open or close them. Anyway, they are a different type of barn-door altogether. One nice thing about the American way of working is that there always seems to be hundreds of grip stands about — and sandbags, both of which are most useful. Sandbags are unknown in England. I don't know how such a useful item can be totally unused there. They use a few stage weights when it's absolutely necessary, but sandbags are non-existent. Also, grip stands tend to be rather more primitive affairs, with only one extension or one knuckle — which means that you're always short of extensions or knuckles. I discovered when I first worked in New York that there were always 20 or 30 grip stands available, with a very good selection of nets, scrims and flags — the kinds of

**(LEFT) Raquel Welch and James Coco, stars of "THE WILD PARTY" play a night exterior scene in patio of the Mission Inn. (RIGHT) Smartly dressed party guests gather to watch movies in long gallery of the Mission Inn, redressed to represent the living room of a famous Hollywood star of the 1930's. Lassally's photographic style for this film aims at a soft effect, with pastel colors. He favors the use of a net as the most consistent means of achieving this soft quality. No attempt has been made to adopt a photographic style of the period, although a bit more than usual backlight is used.**

things we often find ourselves making up for each picture in England. Here they come equipped with a full range of all sorts of little things.

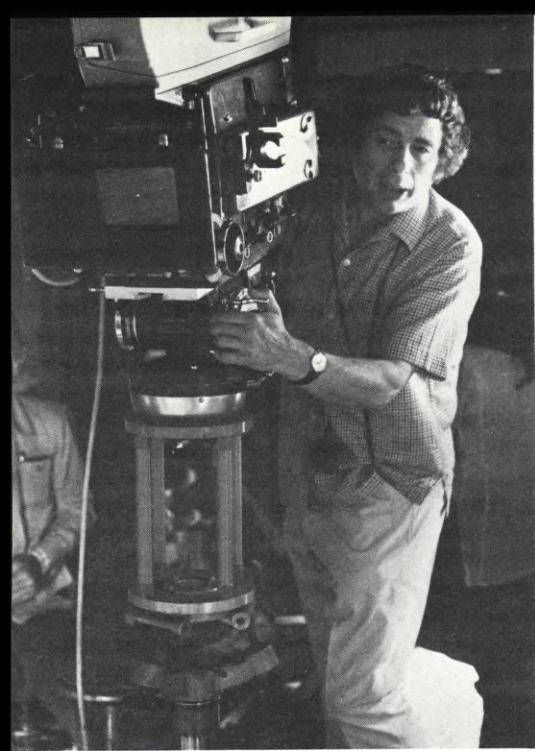
**QUESTION: Since "THE WILD PARTY" is a period film and a sort of musical into the bargain, it would seem to call for a rather distinctive photographic style. Can you tell me about the "feel" that you're aiming to get into the picture visually?**

**LASSALLY:** Well, as in "SAVAGES", where we used black and white and sepia and color, in this film we have black and white and color — but the combination is used more realistically than in "SAVAGES", in the sense that the black and white in this film, with one exception, is confined to silent movie footage to be projected on a screen in a theatre setting. Some of it will also be shown in the introduction, just as silent movie footage. We've shot it with the Academy aperture and it will be shown that way within the 1.85 format. Otherwise, the visual style I'm aiming for is a soft look, with subtle pastel colors. It's relatively easy to achieve that effect in this film because we don't have many exteriors and interiors are always easier to control, of course. Basically, it's a style which I tend to adopt on most color films, unless they happen to be very realistic contemporary thrillers or something of the sort. Otherwise, I always go for soft color — as indeed, I find, do most other cameramen. It's just the means that differ, but nine out of ten cameramen these days seem to favor something soft in the way of color.

**QUESTION: There are many mechanical approaches to achieving that soft effect — nets, fog filters, "low-contrast" filters, flashing, soft-light units, bounce light — you**







Cinematographer Lassally won worldwide acclaim for his photography of "TOM JONES" and an Academy Award for "ZORBA THE GREEK".

**name it. Which method do you favor?**

LASSALLY: My particular favorite way of doing it is by means of a net. I find that to be the most predictable. I've always found that the other methods — such as pre-flashing, post-flashing or fog filters — are not really all that predictable shot-by-shot. I can truthfully say that with this method there are no surprises for me in the rushes — which is the way I like it.

**QUESTION: Are you using bounce light, or do you prefer to run the light through some sort of diffusion material?**

LASSALLY: Some bounce light, but mainly in the day interior sequences — of which there are relatively few. About two-thirds of the film's running time is taken up with this long party sequence, which all takes place at night. This circumstance makes it possible to employ more conventional lighting units. We are using mostly the new quartz-adapted smaller units, with each lamp in the housing of its smaller cousin. For example, a 2K is in a Baby housing and a 5K is in a 2K housing. They have some drawbacks, but seem to work reasonably well. Otherwise, we use soft-light units.

**QUESTION: Do you find that you can control these quartz units with cutters and such, in order to get sharp shadows if you need them?**

LASSALLY: Well, they have some drawbacks in that respect. I think that the smaller size of the fresnel lens, relative to the power of the lamp, restricts the spread of the beam, so that you don't quite have the same coverage, even if you take the lamp back to the same foot-candle reading at the center. I haven't made actual comparison tests, but my feeling is that you don't have quite the same spread as you would get out of the old conventional type of unit. I also think that there is a tendency to get a hot center and a cooler outside. These are the drawbacks, but on a location like this it's a great advantage to be able to have the smaller housings and the lighter weight and all that, because I'm always finding lamps being carted onto some narrow ledge or balcony. So I'm always grateful for the smaller units, provided that they're fresnel lens-type units. The ones that don't have the fresnel lens have a very limited use.

**QUESTION: You say that most of the action of the film takes place at night. Is that all interior, or are there night exterior scenes, as well?**

LASSALLY: We have a night exterior sequence in the garden and a scene or two outside other areas of the building, but most of it is night interior. We've been most fortunate to get this Mission Inn for a location, because we've been able to find almost all of our set requirements within this one complex of buildings. It's really the most extraordinary place.

**QUESTION: It is an incredible structure. What are the various types of areas you've found here that you're able to use as sets?**

LASSALLY: Well, there's a full-size chapel — which is almost a church, I would say — with much gold and huge doors. We've shot that already. It's seen only in black and white as part of the silent footage, actually, but we needed it and there it was. Then there is a sort of Eastern Malayan-Chinese-type room which we are utilizing as part of the party area and a long gallery which we have transformed into the living room. The cellars, gardens, various passages and so on have been useful, as have the bedrooms upstairs. Actually, almost every type of set requirement has been met by this building.

**QUESTION: Since this is a film of the 1930's, has there been any attempt on your part to duplicate a filming style typical of the 1930's?**

LASSALLY: Not really, because, for

one thing, the most obvious hallmark of a 1930's filming style would be the fact that it was done in black and white. Therefore, if you shoot in color, you are already up against a big obstacle in trying to achieve a 1930's style. So I would think it wiser to go the other way, which is to make the art direction and the costumes and the dialogue and the style of the acting authentic in detail to the period — and then use what is perhaps a more modern filming style. I remember that when we were making "TOM JONES" the principle laid down at the start of shooting maintained that if the sets and costumes were impeccably in period, the filming style could then be very modern. It worked for that film and, while I don't wish to draw any close parallels between that and this, I think it is a more desirable target to aim for than trying to match the filming style to the period.

**QUESTION: Although you've worked several times on the American East Coast, I understand that this is your first experience on the West Coast. What is your impression of working in this area?**

LASSALLY: It's very nice to work here in California and meet yet another group of technicians. It's quite different from the East Coast, but very interesting to work sort of in the "heartland" of American moviemaking and meet technicians from this side. ■

**This elaborate four-story set, with spiral staircase, part of the Mission Inn's opulence, would have cost a fortune to build on a studio sound stage.**



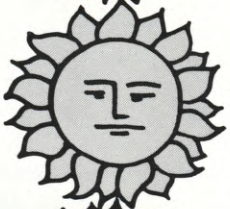


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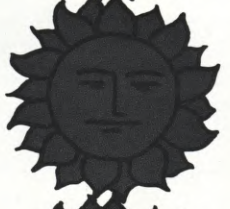
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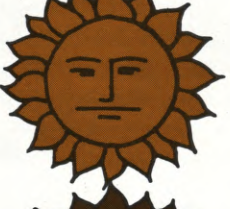
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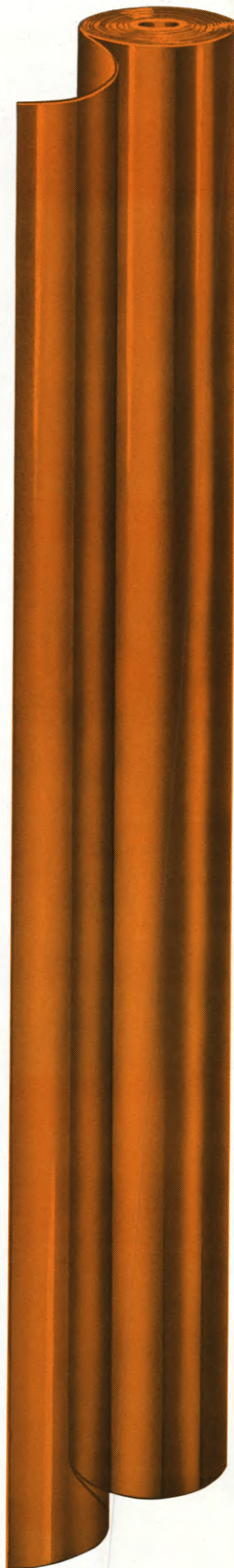
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# A METHOD FOR SYNCHRONIZING MULTIPLE CAMERAS WHILE FILMING WITHOUT INTERRUPTION OVER EXTENDED PERIODS

**A simple and inexpensive visible-audible syncing device solves a special problem that could have become costly and complicated**

**By ROY ZEPER**

Our assignment was to film a medical symposium. The panel of four speakers would talk continuously for more than two hours, interrupted only by the moderator. Obviously, clapsticks were out of the question for obtaining "start-sync", inasmuch as we were required to maintain a low profile.

The overall planning was to use three cameras; the main camera would film a head-on tight closeup of each individual speaker at the podium. Camera #2, placed to the right, would encompass the panel of four speakers and moderator on the stage, both collectively and individually. Its primary function would be to capture them as they listened, applauded or reacted, and would also include the speaker at the podium in a wide shot that would encompass the silhouetted audience.

Camera #3 would concentrate on medium-to-wide shots of the entire stage and backs of the audience for re-establishing shots and "audience presence". As each speaker relinquished the podium, he would slowly zoom into a medium-wide shot to pick up both the retiring speaker and the new one.

Continuous tape recording would be no problem. By using two Nagra's and starting the second unit just before the first ran out of tape, an overlap of several words would supply continuity. To sync the three cameras to each other, and also to the tape recorder, was the problem.

What was required should be relatively inconspicuous within the scene; a device that would deliver a signal simultaneously to all cameras filming as well as to the operating Nagra.

An alternative was the use of all crystal-sync motor cameras, with electronic-clappers feeding a pilot tone frequency to the magnetic tape recorder. This would require maintaining a running record as to which signal was applicable to which camera and, more important, we did not have three cameras with crystal-sync motors. In addition, we felt we would be more secure with a visible-audible syncing system.

With this in mind, I designed a simple syncing device that would enable our



**(ABOVE)** The tiny visible-audible syncing device built by the author is temporarily attached to the speakers' lectern, shown here with lamps off, as it appears through most of the filming. **(BELOW)** The lights flash on to provide visual sync for all three cameras. Simultaneously, a buzzer sounds and this signal is fed to the Nagra recorders to establish audible sync. The signal is timed to fall in the clear between sentences, so that buzzer sound can later be eliminated from track. Cameras starts are staggered, so that at least two cameras will be running in sync at all times.

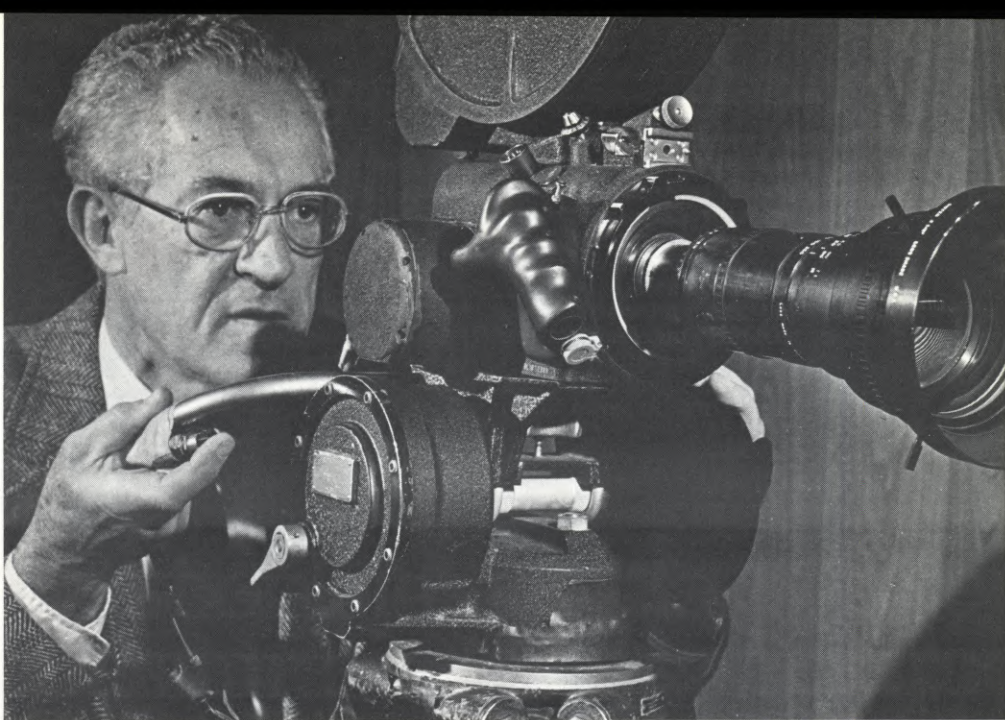




three cameras (all operating off of the same electrical outlet of 110-volt, 60Hz signal line) to give us a simultaneous start sync-signal, activated every time a camera started up. This signal would also act as a check when editing, assuring synchronization between cameras, as well as with the tape recorder.

The small box shown in the accompanying illustration contains a 6-volt electric buzzer, a small microphone, and two sockets for the two 6-volt lamps, with the two lamps protruding out of the box. These are wired so that completion of the circuit operates the buzzer and lamps at the same time. The sound made by the buzzer is picked up by the mike and fed to the Nagra recorder; simultaneously the illuminated lamps are filmed by the cameras. I used two lamps; one acting as a safety should one burn out.

We ran 100 feet of #24 gauge



**The author about to press the switch (taped to the pan handle) which will close the electrical circuit to the syncing unit on the podium. During actual filming, headsets permitted inter-camera communication, so that Zeper could be kept aware when a camera was about to run out of film or was in need of a start signal to sync a fresh magazine that had been threaded up.**

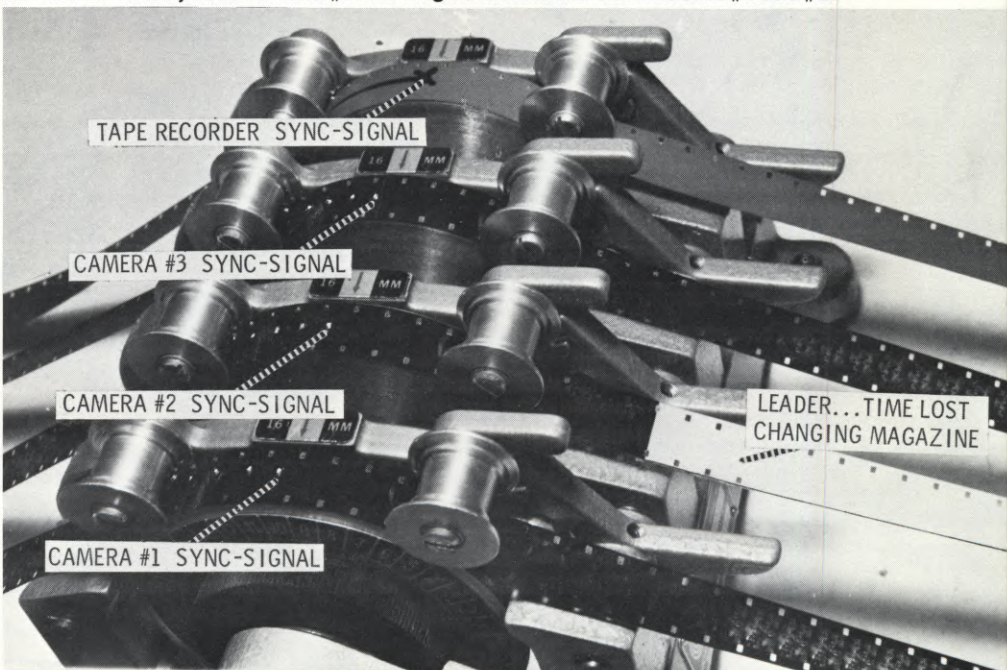
magazines. Therefore, we began filming with two cameras: Camera #1 and Camera #2, starting camera #3 after 11 minutes, while stopping Camera #2. Camera #2 was started again just prior to when Camera #1 was about to run out of film. Thereafter, they could run continuously until their respective 1200-foot loads had expired, and would be overlapping each other by about 11 minutes. This insured that only one camera would be changing magazines at a time and the editor could always choose footage from at least two cameras.

As chief cameraman, I had the switch taped to my tripod handle. Head sets

permitted inter-camera communication so that I would be aware when a camera was running out, and when a camera required a start "sync-signal". In operation, as soon as a fresh magazine had been threaded up and was ready to go, the cameraman informed me he was ready for a sync-signal via our intercom system. I would then notify the other cameraman to be sure he was including the syncing device. I would then press the switch on my tripod handle, activating the syncing unit on the podium which all three cameras picked up, as well as the Nagra. After receiving the new sync-

**Continued on Page 215**

**Picture from three cameras and sound track shown in synchronizer. The first frame in which the lamps appear illuminated serves as visual sync signal recorded by the three cameras simultaneously, with the Nagra registering the buzzer tone. 1200-foot film loads were used, with Camera #3 starting 11 minutes after Cameras #1 and #2.**



**With cover removed, simple syncing device designed by author reveals buzzer, tiny microphone and two lights (one for backup, in case of burnout.)**

speaker wire under the carpet and against the wall, from the podium to my camera position.

We would be using 1200-foot magazines; consequently, the cameras would require a fresh magazine every 33 minutes. This made it necessary to stagger operation of the 3 cameras when first starting up about 11 minutes apart. This prevented cameras running out of film simultaneously and losing all coverage while we had to change



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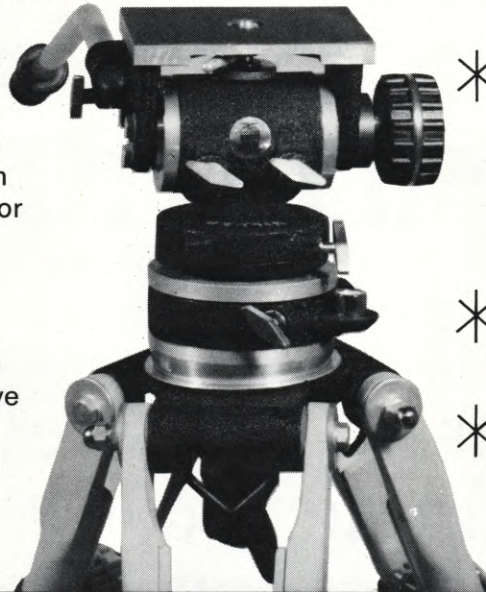
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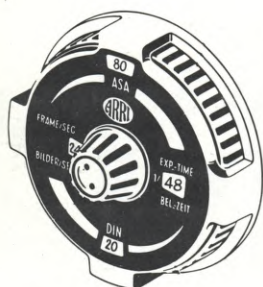
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With your eye at the eyepiece, you can frame, focus *and* set the f stop. Accurately — and fast. It could save the shot.



Sceptics were dubious in the beginning. "No substitute for a hand-held incident reading," they said. For lighting a set, we agree. No contest.

But in documentary situations, there's clearly nothing better than a meter set behind the lens. Because it tells you *precisely* how much reflected light is getting to the film.

## Does it read the whole frame?

No! APEC reads a central area of the frame — about one-third of the full aperture, regardless of focal length. If you

zoom in to 120mm, for example, you get a closeup reading of 3 degrees. (See the photo on the next page: the dotted line shows the measured area.)

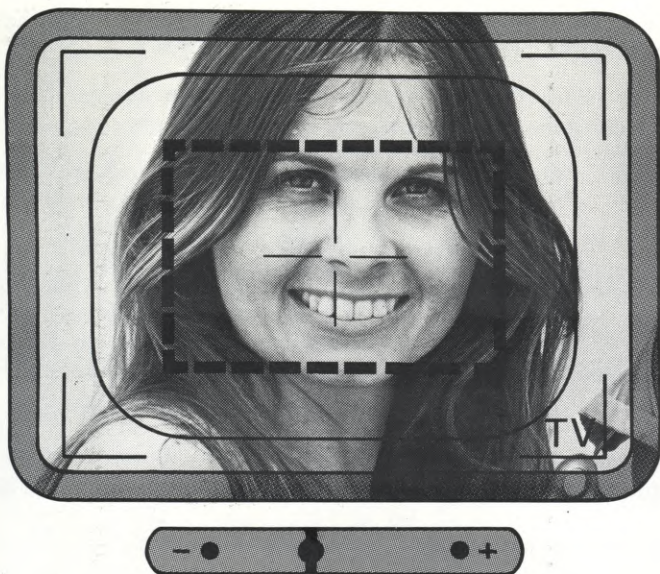
## How fast is it to operate?

Frame your subject, and focus. Then center the APEC needle, by turning the f stop ring. That's all! And all with your eye at the finder. You take the reading and set the stop *all in one movement*.

## Reading inaccessible subjects

Zooming in for an APEC reading is a lot faster than walking onto the set, of course. And sometimes it's not easy to *get* there. Shooting surgery, for example; or wildlife. Or a speaker at the podium.





### See the reading during the shot

The needle is visible just below the image area, as you can see above. If the action moves from shade to sunlight, you can ride the f stop. (APEC is manual, of course—not automatic.) And this is a noteworthy fact: Some APEC users have gotten *one-light release prints!*

### Three cogent facts about APEC

1. **Image quality is not affected.** APEC takes its reading off the mirror shutter. There's nothing to obstruct the light path to the film.
2. **ND wedges keep it consistent.** The measured light is always in the center of the cell's response curve. Regardless of the ambient light level, it's always *measured* at the same intensity. Perfect accuracy.
3. **Easily installed in most 16BLs.** The APEC system is mounted in the 16BL's door. If your serial number is 50701 or higher, you can have a new door fitted, with APEC built in.

## APEC AT WORK:

# Arena staff changed lighting without any warning — in mid shot!

Shooting a Jesus Movement rally at the Los Angeles Sports Arena, film-maker Roger Boller arranged the light levels ahead of time with the arena's staff. And before the crowd arrived, he took hand-held readings at various points in the stadium.

But when the rally began, its producers repeatedly lowered the lights for prayers, and raised them at dramatic moments, without warning—often in mid-shot! Mr. Boller just had to follow it from camera position with his APEC meter. *Every foot was perfectly exposed.*

For a free APEC color brochure, please write to us at one of the addresses below; or call.



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# REPORT FROM THE 116th SMPTE TECHNICAL CONFERENCE AND EQUIPMENT EXHIBIT

By ANTON WILSON

At the last SMPTE Conference to be held semiannually, equipment exhibit features accessories, revisions and a unique new 16mm camera

One of the most popular features of every SMPTE Conference is the equipment exhibition. The equipment show at the recent 116th SMPTE Technical Conference and Equipment Exhibit in Toronto was relatively small compared with those of the shows held in New York and Los Angeles. Not only was the show small in size, but there were few earthshaking new products. If you looked closely, however, you could find many new accessories, and equipment revisions of interest.

The new Metallogen lamps made their appearance at both the Colortran and Rosco Booths. The Colortran Metal Halide lights were shown with their new

modified waveform ballast system that almost eliminates the flicker problem usually associated with this type of lamp. This is somewhat of a major breakthrough and we'll have a full technical report on this item in the near future.

The Rosco units are made by Kobold in Europe and are very compact and lightweight. These units produce six times the light output of daylight-filtered tungsten-halogen of similar wattage.

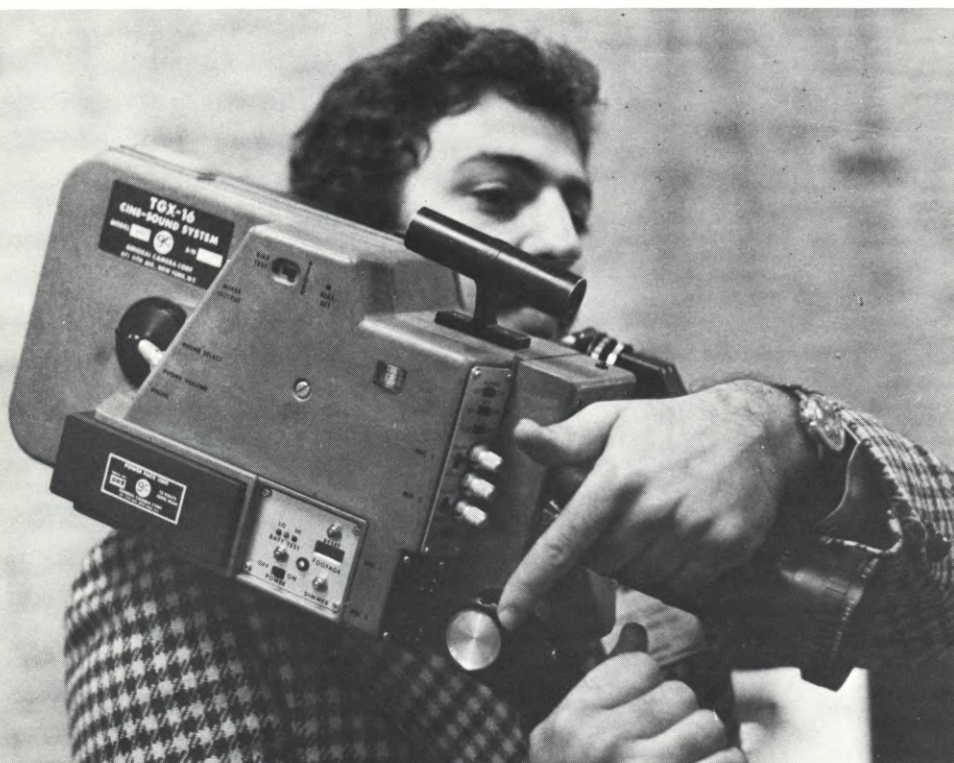
In the area of sound, NAGRA showed the new IS-D series of portable recorders. These units are smaller and lighter than the NAGRA 4 series. At the

present time, however, the IS-D recorders are not available with sync (pilotone) capability or with a two-track format, nor will such features be offered for at least a year. Thus, the new compact IS-D machines will have very limited application in the motion picture industry for the time being. NAGRA also introduced an accessory outboard take-up and feed system that accepts 10½" NAB type reels. The unit can be used in conjunction with all Series 4-type recorders.

In the area of cameras, there is no doubt that the new General Camera Corp. TGX-16 created the most interest. The TGX-16 never made it to *Photokina*, so the Toronto show was the world premiere of the new camera. The TGX-16 is a mirror-reflex single/double system noiseless camera incorporating a myriad of innovative features. Starting with a body of injection-molded "Hi-Rez" foamed polycarbonate plastic, the camera has many unorthodox design approaches. Briefly: a plastic internal 400' coaxial "cassette"; half-heart generator cam movement; 18-to-48 fps variable speed, plus 24 fps crystal-control; linear type magnetic head assembly for single system. The eyepiece shows out-of-sync warning, battery condition, V.U. meter and footage counter, and, of course, the lens image. A behind-the-lens gel holder is included.

The camera is very well laid out and electronically very sophisticated. The lens mount is a special TGX-16 flanged bayonet design, but a "C" mount adaptor is available. The camera, with amplifier, battery, 400 feet of film and 12-120 zoom lens, weighs a mere 13 lbs. The camera should be available during the first half of 1975. A full tech-

Continued on Page 222



(ABOVE LEFT) Marshall Schlansky of General Camera Corp. points to hand-grip of the new TGX-16 camera, which is adjustable up, down and sideways. Camera features built-in amplifier and uses internal coaxial "cassettes" instead of magazines. (BELOW LEFT) Dick DiBona, President of General Camera, proudly shows off his new TGX-16 camera, which has a body of injection-molded "Hi-Rez" foamed polycarbonate. (CENTER) Chad O'Connor, Ed DiGiullo and Victor Duncan, with Cinema Products XR-35 studio camera on new Model 150-XR O'Connor Fluid Pan and Tilt Head. (RIGHT) Ross Lowell and Marvin Sellgman of Lowel-Light clown with mini-umbrella which is accessory of compact Tota-Light System.





# INTRODUCING THE NEW CP-16R INFORMATION DISPLAY

Our *information display* system for CP-16R reflex cameras keeps you posted at all times about critical camera operating conditions. It is logically organized, easy to interpret, reliable and dependable in performance.

This is how it works.

Advanced solid state circuitry permits the use of dependable light emitting diodes (LEDs) as monitoring devices, rather than the usual delicate metering needles which are so susceptible to damage.

Above and below our unique CP-16R fiber optics viewing screen, various LEDs light up or change in intensity as they monitor vital camera functions. You get all the information you need, *only* when you need it. Most of the time, no more than two LEDs will be on at any given moment. So you can concentrate on your prime objective: filming the scene!

The following indicators are standard equipment on all 1975 CP-16R reflex camera models:

- B** — for "Battery." It lights up *only* when your battery is low.
- S** — for "Sync." It lights up *only* when your camera is running out-of-sync.
- F** — for "Footage." It lights up *only* when you're about to run out of film (whether you're shooting with 200 ft. or 400 ft. film loads).
- VU** — for "VU Meter," of course. Here, the varying intensity of illumination indicates modulation levels in the CP-16R/A camera with built-in Crystasound amplifier.

The exposure information (at the bottom of the display) is featured only in CP-16R reflex cameras equipped with our *optional* semi-automatic or fully automatic exposure control system. In which case, the illuminated **0** represents "Correct Exposure." And the symbols to the right and to the left, progressing in ASA half-stop increments, light up to indicate over- or underexposure.

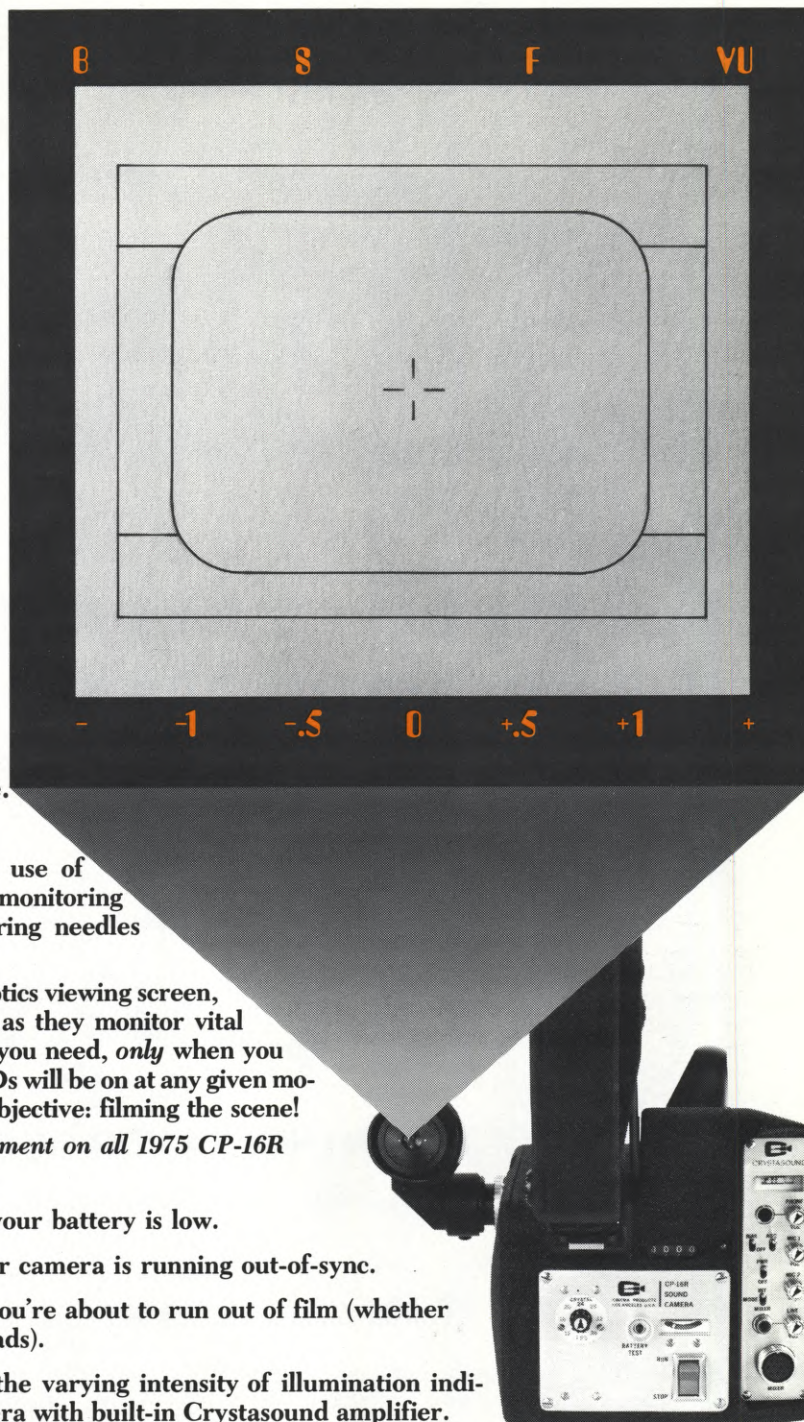
Our CP-16R *information display* truly informs, without distracting. Without cluttering up the viewfinder. Sure, 1975 CP-16R camera models cost more. But the *information display* alone is well worth the increase. And it is but one of the many new innovative design features that make the CP-16R reflex the most outstanding 16mm camera system ever!

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CP-16R/A reflex camera shown with *optional* fully automatic exposure control system.



**Simple, Logical Control Layout.**

The three buttons at left are interlock controls. Front button for front plates, center one for rear plates, rear one for rear plates. *Logical.* All are independent. But all can be run by the recessed Master Control in the circle next to them.

# New KEM Rapid-S six-plate: It doesn't run you. You run it. 35mm, 16mm and Super 8.

You do the editing, not the machine. The KEM stays out of your way. Its *simple* controls free you to think creatively.



Your editing machine *must* give you sound speed. But for frame-by-frame viewing and to hear sound modulations, you *also* need variable speeds from 3 to 24 fps. For fast scanning of dialog and action, maybe 24 to 60 fps. And high speed, for rewinding in sync.

**One Control Simplicity**

The KEM gives you all that with *one* Control Lever. Plus an Instant Stop button *on that lever*. Instant stops, at any speed.

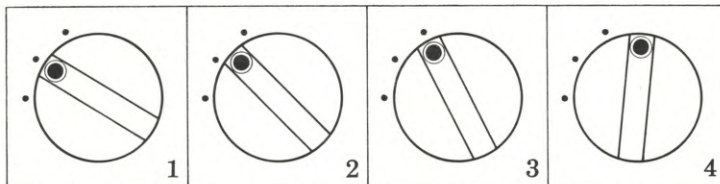


**All Within Easy Reach**

The Rapid-S is only 21 inches wide. The picture transport is the one furthest from you. Its core spindle is only 26 inches from the operator's front. *No stretching.*

**Easy Manual Inching**

Big, handy inching knobs are mounted on each transport path. You can inch manually with all three transports in interlock, or any one independently — or any two.



**ONE CONTROL LEVER DOES IT ALL.**

Infinitely variable speeds, forward and reverse. Move lever to right, film goes to right. To left, film goes to left.

In picture 1 above, the Control Lever is at Stop. In picture 2, it's moving the film and/or tracks to the right, somewhere between 3 and 24 frames per second. In 3, the film is going right (forward) at 24 frames per sec-

ond. In 4, it's going right at *more* than 24 frames per second. The more you move the Lever, the faster things go. Moving the lever to the *left*, the same thing happens in reverse. Logical and easy. You don't have to *think* about it.

**3 Frame Counters**

Each transport has its own frame counter, independent of the others — or interlockable, of course. The Rapid-S is like a super synchronizer.

**Big, Bright Picture**

With KEM's optics, you can clearly distinguish one frame from another. The image stays as bright on freeze-frame. Heat filter. Image area on screen measures 8½ x 11½ inches.

**High Fidelity Sound**

The sound is fantastic — full and brilliant. You can play it really loud, for the feel of what it will be like in the theater. And whatever's on your track, you'll *hear* it.

**Engineering Quality**

Just as an example: ball bearings on every moving part. German precision. No plastic anywhere. Modular electronics. *Simple*, therefore reliable. When you're checking out the other editing machines, ask to look *inside*. Then look at the KEM.

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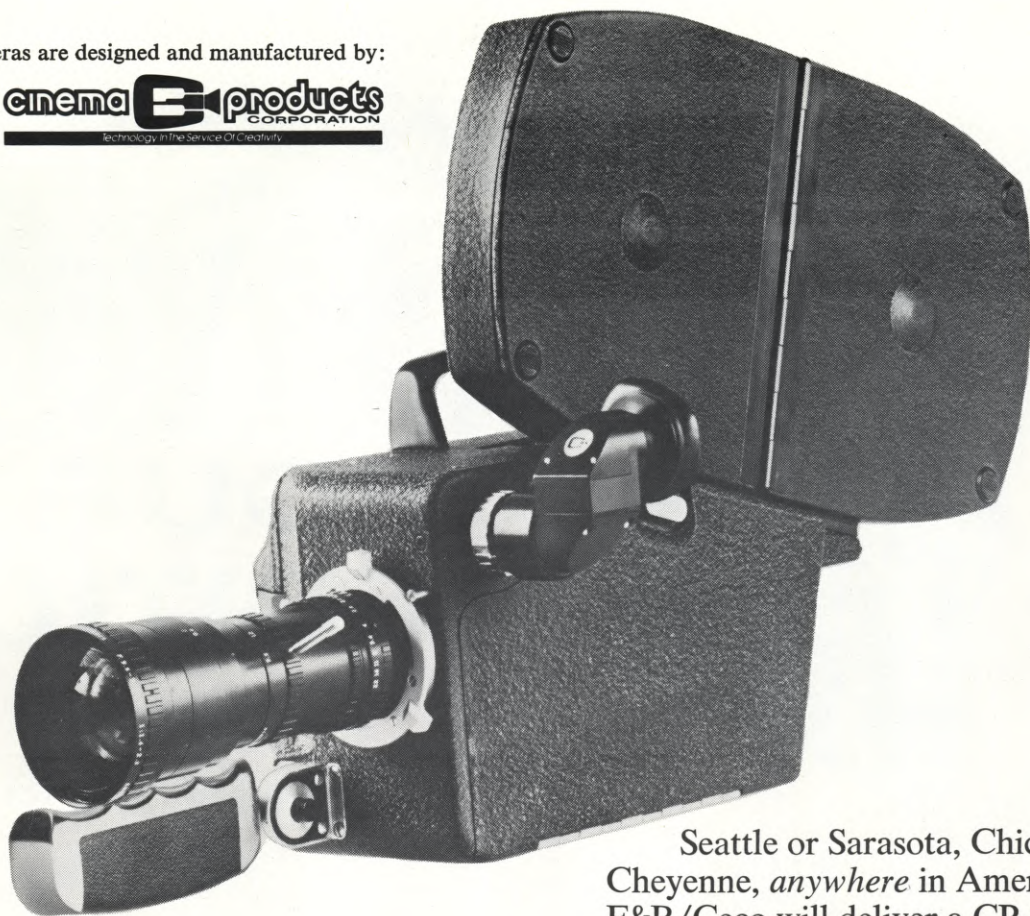
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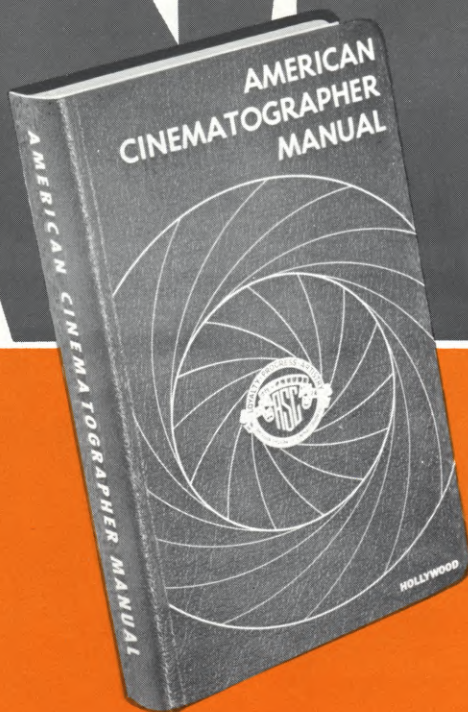


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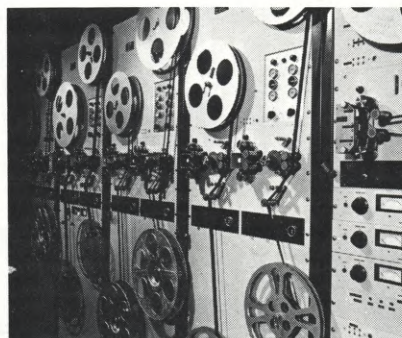


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# “One reason I rent from Duncan is—no dust.”

“You can pick up a Duncan camera and run,” says CBS News cameraman Robert Tutman. “And you know it’ll work.”

“**S**hooting News, there’s no time to run tests. But as soon as you walk into Duncan’s, you can see it’s a clean shop. No dust.”

#### IN A HURRY

“I rent only when my own camera quits,” says Mr. Tutman. “And I’m *always* in a hurry. I called Frank Marasco at home

one night — and he opened up the rental shop for me at 7:15 the next morning.”

#### HELPFUL

“Another time, I ran into Duncan’s with my own camera. There were three other jobs in line ahead of me. But the guy took a half-hour out of his lunch break, to fix mine right away.”

“With Victor Duncan, you *know* the camera will work. It saves a lot of nerves.”

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# THE SAMCINE MARK II DEPTH OF FIELD CALCULATOR

A highly sophisticated, easy-to-use calculator for coping with the depth of field problems of modern zoom lenses, without a computer

According to the depth of field tables published by Cooke TTH, the comparative depth of field for 25mm lenses focussed on 5' and set at T/4 is 3'7" — 8'4¼" for a Series III fixed-focal-length lens, and 4'4" — 6'0" for a Varotol Zoom lens. A depth of field of 4'9¾", compared with 1'8".

Similar figures for other focal lengths, focussed at 5' at T4 are: 50mm 4'6" — 5'7½" (13½") compared to 4'9½" — 5'2½" (5") and 100mm 4'10½" — 5'11½" (3") compared to 4'11½" — 5'0¾" (1¼"). These are enormous differences and are the manufacturers' own figures,

computed by measuring actual lens performance. It seems that the new zoom lenses have a depth of field of approximately one-third of that which we were previously used to, which underlines the necessity for a new method of calculating focus splits.

As all cinematographers know, there is no definite point at which "in focus" begins and "out of focus" ends, making it all the more difficult to assess accurately just what will, or will not, be acceptable on the screen. This is why the Samcine Mk II Calculator can be such an important accessory to all those concerned with critical focus calculations. The fact that the new calculator has separate scales for fixed-focal-length and zoom lenses and a choice of three circles of confusion makes it the only possible way to accurately calculate depth of field and focus splits, short of working them all out individually on a sophisticated electronic calculator, or working to the nearest focal length and focus distances printed in the manufacturers' depth of field tables, where such tables exist.

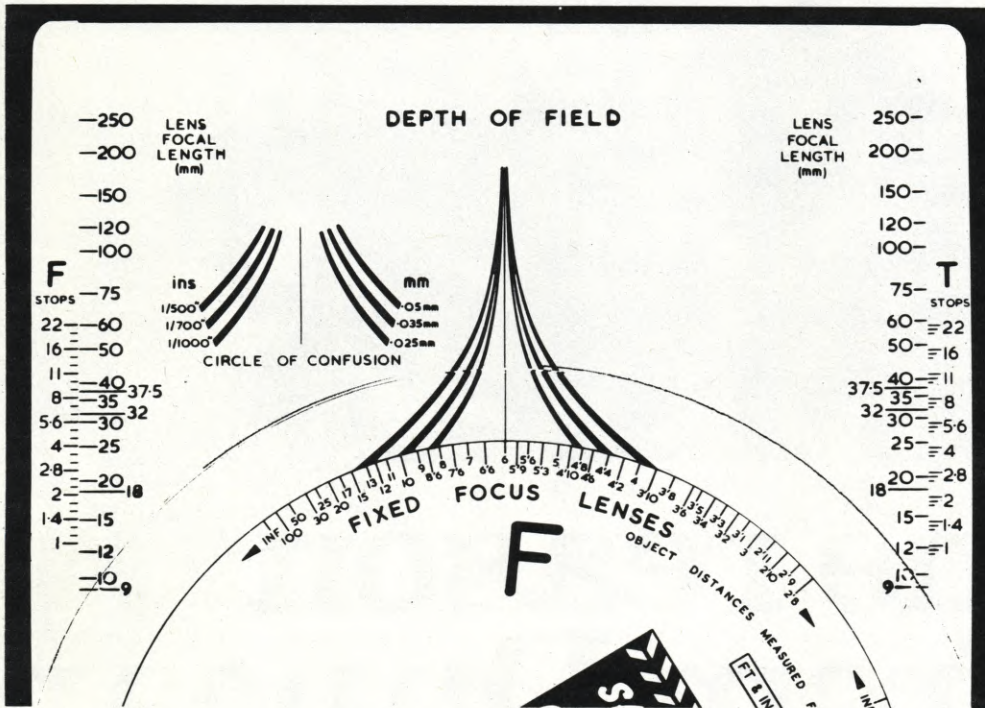
The reason that the depth of field of the new high-definition zoom lenses differs so greatly from fixed-focal-length lenses is because (a) depth of field must be calculated from the front nodal point of the lens and cameramen measure from the film plane, and, (b) modern lenses and film stocks require circles of confusion to be half that which was previously acceptable.

Previous calculators and most depth of field tables allowed 2" in their calculators for the difference between the front nodal point of the lens and the film plane. With zoom lenses this distance may be 10" or more. Hence, when calculating depth of field for a zoom lens, it is possible that the calculatable distance is 8" less than heretofore.

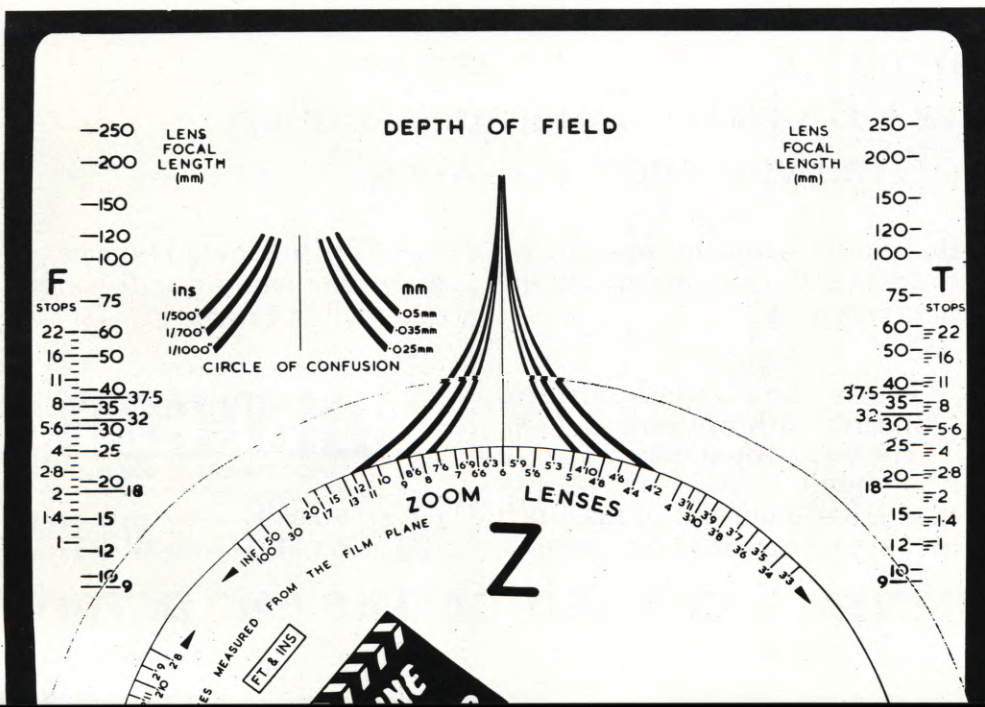
FIGURE 1 shows the positions of the front nodal points of a number of lenses relative to the film plane.

From this diagram it can be seen why a compromise figure of 2" allowed for this distance worked well for all the old depth of field tables and calculators and why, except for the shorter zoom lenses, a much greater distance must now be allowed.

The Samcine Mk II Calculator takes



The fact that the new Samcine Mark II Depth of Field Calculator has separate scales for fixed-focus lenses (ABOVE) and zoom lenses (BELOW) and a choice of three circles of confusion makes it the only possible means of accurately calculating depth of field and focus splits, short of working them all out individually on a sophisticated electronic calculator. The new Samcine Mark II Calculator was designed for, and is available from, Samuelson Film Service Ltd., London.





these and other factors into consideration and calculates depth of field to the formula:

$$\frac{1}{L_N - A} = \frac{1}{L - A} + \frac{1}{H}$$

and

$$\frac{1}{L_F - A} = \frac{1}{L - A} - \frac{1}{H}$$

where

$L_N$  = the nearest distance in acceptable focus measured from the film plane

$L_1$  = the furthest distance in acceptable focus measured from the film plane.

$L$  = the distance at which the camera is focussed measured from the film plane

$A$  = a constant which represents the distance of the front nodal point of the lens from the film plane

$H$  = the hyperfocal distance  $\frac{f^2}{DS}$

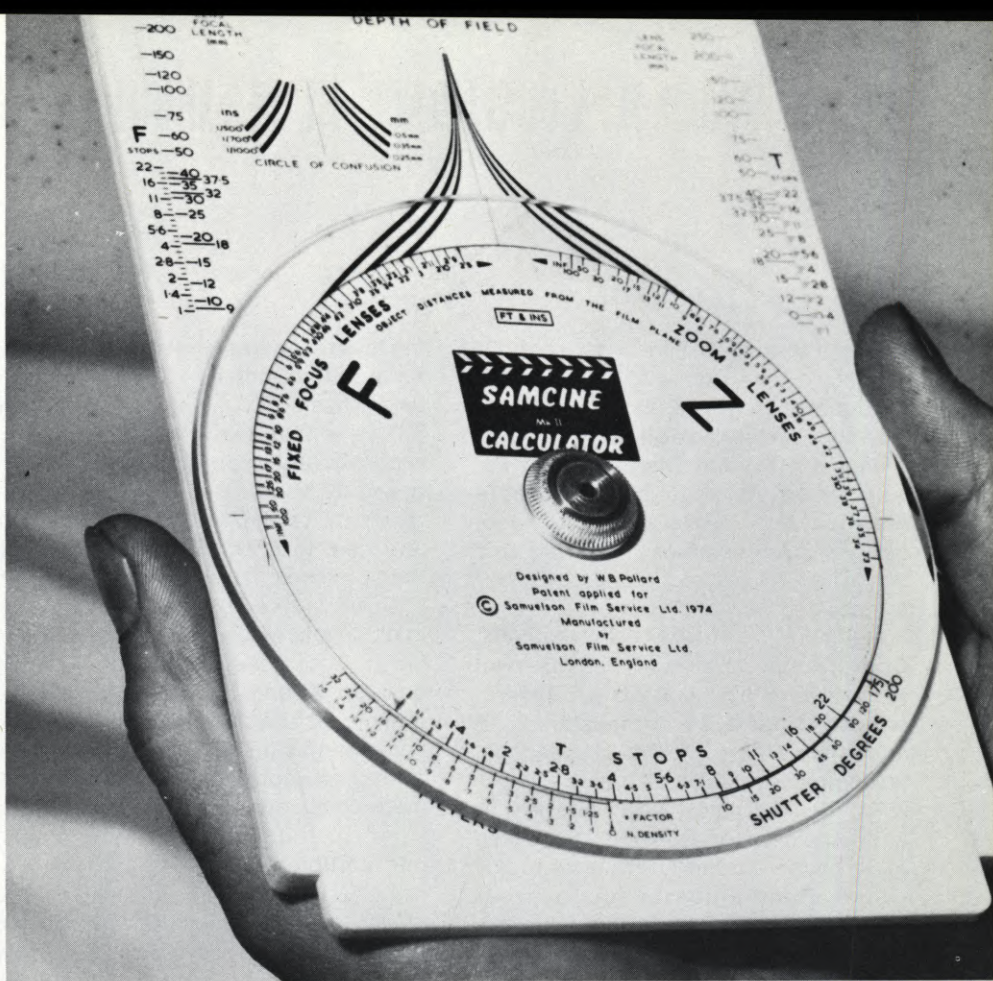
$f$  = focal length of the lens

$D$  = diameter of the maximum permissible circle of confusion

$S$  = The f-stop number.

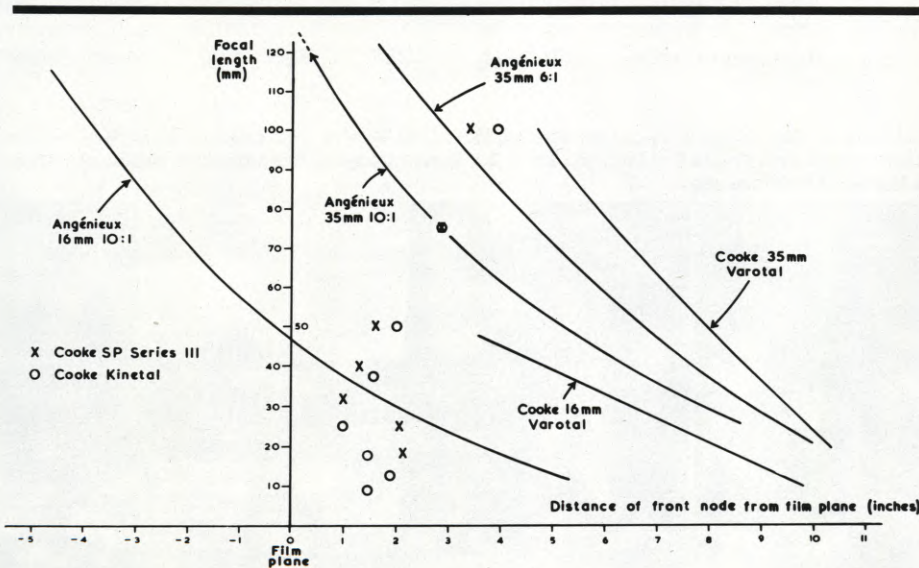
This formula, originated by W.B. Pollard who designed the Kelly and Samcine Mk I & II calculators, incorporates two compromises, but fortunately any errors tend to cancel each other out and the calculated distances

**Continued on Page 230**



**The Samcine Mark II Depth of Field Calculator was designed in response to the realization that the new zoom lenses have a depth of field approximately one-third of that which was previously used for calculating focus splits. (BELOW RIGHT) On the reverse side of the calculator are tables which indicate the equivalents of feet and inches to metric measurements, the running times of 16mm/35mm film at 24/25 fps, the angles of view of lenses in any format from 35mm anamorphic to Super-8, a nomogram to calculate picture widths and heights and a Mired value table to simplify the conversion of one color temperature to another.**

**(BELOW) FIGURE 1 — Diagram showing the positions of the front nodal points of a number of lenses, relative to the film plane. It becomes obvious why the 2-inch figure formerly used for calculating depth of field is no longer universally applicable.**



**35mm CONVERTER**

FEET	MCS	METRES
0	0	0
1	1	0.30
2	2	0.60
3	3	0.90
4	4	1.20
5	5	1.50
6	6	1.80
7	7	2.10
8	8	2.40
9	9	2.70
10	10	3.00
11	11	3.30
12	12	3.60
13	13	3.90
14	14	4.20
15	15	4.50
16	16	4.80
17	17	5.10
18	18	5.40
19	19	5.70
20	20	6.00
21	21	6.30
22	22	6.60
23	23	6.90
24	24	7.20
25	25	7.50
26	26	7.80
27	27	8.10
28	28	8.40
29	29	8.70
30	30	9.00
31	31	9.30
32	32	9.60
33	33	9.90
34	34	10.20
35	35	10.50
36	36	10.80
37	37	11.10
38	38	11.40
39	39	11.70
40	40	12.00
41	41	12.30
42	42	12.60
43	43	12.90
44	44	13.20
45	45	13.50
46	46	13.80
47	47	14.10
48	48	14.40
49	49	14.70
50	50	15.00
51	51	15.30
52	52	15.60
53	53	15.90
54	54	16.20
55	55	16.50
56	56	16.80
57	57	17.10
58	58	17.40
59	59	17.70
60	60	18.00
61	61	18.30
62	62	18.60
63	63	18.90
64	64	19.20
65	65	19.50
66	66	19.80
67	67	20.10
68	68	20.40
69	69	20.70
70	70	21.00
71	71	21.30
72	72	21.60
73	73	21.90
74	74	22.20
75	75	22.50
76	76	22.80
77	77	23.10
78	78	23.40
79	79	23.70
80	80	24.00
81	81	24.30
82	82	24.60
83	83	24.90
84	84	25.20
85	85	25.50
86	86	25.80
87	87	26.10
88	88	26.40
89	89	26.70
90	90	27.00
91	91	27.30
92	92	27.60
93	93	27.90
94	94	28.20
95	95	28.50
96	96	28.80
97	97	29.10
98	98	29.40
99	99	29.70
100	100	30.00

**FIELD OF VIEW NOMOGRAM**

An approximate relationship between subject width and height is shown by drawing a vertical line across the top of the nomogram. Example: on standard film a 16mm lens at a distance of 30 feet (9.14m) will give a field of view of 30 degrees.

**LENS FOCAL LENGTH (mm)**

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# THE 15th ANNUAL IFPA CONFERENCE, TRADE EXHIBIT AND "CINDY" AWARDS PRESENTATION

**Information Film Producers of America meet in San Diego to exchange know-how, elect officers, examine new equipment and present their annual film awards**

The Information Film Producers Of America (IFPA) 15th Annual Conference, Trade Exhibit, and Cindy Awards presentation at Vacation Village Hotel, San Diego, California, was an outstanding and profitable experience for nearly 600 film, video, and AV professionals attending this year's action-packed three-day conference and workshop sessions.

Frank Willey of Copley Productions, Conference Chairman, assembled some of the nation's top producers, educators, and AV professionals to address the major themes of challenge, technology, and production.

Dr. David Chigos, keynote speaker and president of National University, told a packed auditorium that the audio-visual communicator has a great potential to contribute to the advancement of society and he must be prepared to meet this challenge. Attendees were urged to think of success in terms other than raw technical ability. "This is only half of the battle", Chigos said. "The ideal professional must have creative talent, know how to apply it in other areas with confidence, take chances, be well organized, and know how to get along with people."

Ken Williams, Western Regional Director, American Revolution Bicentennial Administration, told the group that sharing thousands of programs produced for the Bicentennial will, by necessity, rest with film and video. These can play an active role in two areas: 1. Film and video constitute a part of the commemoration by promot-

ing human understanding and the need for a better society. 2. The documentary reflects this nation and its people as we enter the third century of progress and opportunity. He asked all present to make personal commitments to support the Bicentennial and help to enrich the nation through their professional expertise.

David Lunney of the American Film Institute told of the need to preserve the heritage of American filmmaking by developing entry level people for the motion picture industry, an area long neglected by the film industry. He said, "There are not enough theatrical films made to absorb all the graduates and a significant number are moving into the information and non-theatrical film area. This trend should enrich the quality of future information films and provide opportunities for new professionals who have the disciplines needed to succeed."

One of the highlights of the conference was Marvin Miller's presentation on Actors For Information Films. He showed Lewis Hall's 16mm nine-minute animated film on Anti-Matter. This brought high praise from the group and was an example of how interaction between narrator and producer can add impact to a film. Mr. Hall was last year's recipient of the IFPA Student Scholarship Award. Miller asked the group to look at actors and narrators as real people who can portray a situation better than lay people who exist in a natural environment because they are trained to do so in front of the camera without inhibitions.

This often results in less production time expended and lower production costs. "Let the actor or narrator see and feel your intentions, offer suggestions, share your problems, and he will do a better job. He has the trained capacity to adjust to suit the situation", Miller said.

Technical presentations on production, cameras, video transfers to film, and computer visuals were integrated with programs on media application, management, and visual literacy. Four daily hands-on workshops rounded out a program that offered something for everyone. The group was particularly interested in learning about the application and benefits of Eastman Kodak 7247 color negative 16mm original stock now being used extensively by the United States Air Force to produce their "Air Force Now" program. Lt. Col. Jack Oswald, Executive Producer of the program, cited total density and color control as primary advantages of 7247. This stock provides for detail in shadow areas, especially in scenes that have a great deal of differences in exposure levels and will significantly reduce production costs for those who wish to convert from 35mm ECN 5254 to the new 16mm color negative.

The following national officers were elected for 1975: Betty Jane Williams, Free Lance Producer, President; Colin G. Male, Very Good Narrator Company, Executive Vice President; Stan Follis, Naval Electronics Lab. Center, Financial Vice President; Linda K. Reavely, KCET-TV, Recording Secretary; Robert

**(LEFT) A busy time at the sign-in desk in the lobby of San Diego's Vacation Village Hotel, as nearly 600 professional film-makers register to attend recent 15th Annual IFPA Conference and Trade Exhibit. (RIGHT) Dr. David Chigos, President of National University, delivers the keynote address at the IFPA National Conference.**







**(LEFT) Kent B. Williams, Regional Director, American Revolution Bicentennial Administration, addresses the IFPA Conference on "The American Film-makers' Role in Our 200th Anniversary Celebration." (RIGHT) David Lunney (second from left) of the American Film Institute, talks to members about "Future of American Film-makers" during coffee break at IFPA Annual Conference in San Diego.**

B. Montague, General Dynamics, Editorial Vice President; Donald E. Magary, Southern Illinois University, Public Relations Vice President; Jack Oswald, Lt. Col., USAF, Vice President Membership and Western Chapters; Malcolm M. Snyder, Aetna Life & Casualty, Vice President Membership and Eastern Chapters.

Major highlight of the conference was the Annual Cindy Awards Ceremonies and the presentation of IFPA's special citations. Cindy Chairman, William Morrison of F-M Motion Picture Services and his blue ribbon panel, assisted by screening committees, viewed over 300 films and videotapes submitted for this year's contest. This was the first year films competed with video tapes in all 25 Cindy categories.

The 1974 Alan Gordon Award for Technical Excellence went to Cinema Products Corp. for the development of the CP-16R reflex camera. Stephen Bosustow Productions Of Hollywood received the IFPA Excellence for Outstanding Independent Filmmaking Award. Los Angeles County Motion Picture Unit was chosen as Outstanding In-plant Film Organization. Bob Montague, past president and staging chairman of this year's conference, received life membership in the society for his many years of tireless service for IFPA. Dan Biederman of UCLA won the Eugene C. Keefer Memorial Scholarship as Outstanding Student Filmmaker.

**1974 CINDY WINNERS BY CATEGORY:**

**ART AND CULTURE**

**GOLD:** "A SEASON OF CELEBRATION", GTR Productions, Inc.

**SILVER:** "THE STORY OF A CRAFTSMAN", Tapper/Dempwolf

**BRONZE:** "HENRY MOORE IN SOUTHERN CALIFORNIA", Los Angeles County Motion Picture Unit

**EMPLOYEE RELATIONS**

**SILVER:** "MORE THAN SHELTER", John J. Hennessy Motion Pictures

**BRONZE:** "THE BIGGER THEY ARE . . .", Russell L. James

**MANAGEMENT DEVELOPMENT**

**SILVER:** "PRACTICAL APPLICATIONS", BNA Communications, Inc.

**TECHNICAL REPORT AND/OR INFORMATION**

**GOLD:** "MORE THAN MEETS THE EYE", Charlie/Papa Productions, Inc.

**SILVER:** "PURSUIT OF EXCELLENCE", Copley Productions

**EDUCATION — NON-SCHOLASTIC**

**GOLD:** "THE CITY", Monroe-Williams/Triton Communications

**SILVER:** "CHILDREN IN THE CITY", Monroe-Williams/Triton Communications

**BRONZE:** "CWI KLYSTRON THEORY AND REPLACEMENT", F-M Motion Picture Services

**EDUCATION — SCHOLASTIC (K THROUGH 8TH GRADE)**

**GOLD:** "WHATCHA GONNA DO? — TRY OUT", Northern Virginia Educational Television Association

**SILVER:** "THE LEGEND OF JOHN HENRY", Pyramid Films

**EDUCATION — VOCATIONAL**

**GOLD:** "WHAT REALLY IS MINE", HQ

Aerospace Audiovisual Service (DOP-3)

**BRONZE:** "SHAPING THE FUTURE", Unifilms LTD.

**EDUCATION — COLLEGE/UNIVERSITY**

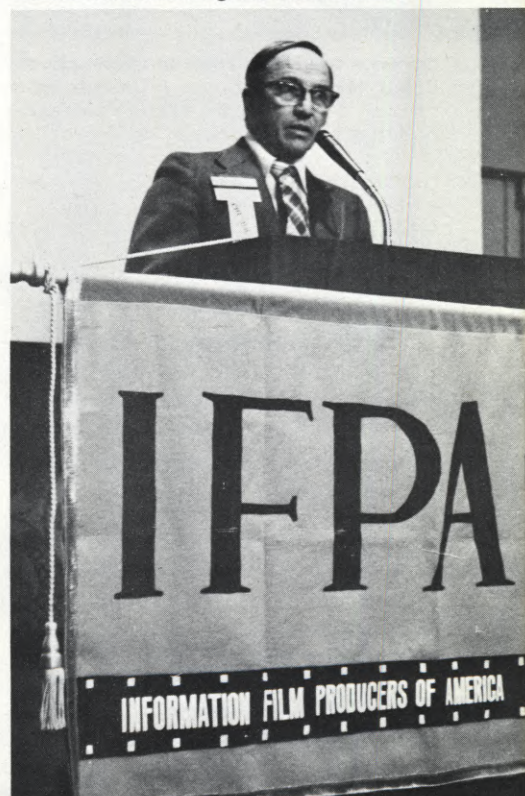
**GOLD:** "COLERIDGE: THE FOUNTAIN AND THE CAVE", Pyramid Films and Thomas Craven Film Corporation

**PUBLIC RELATIONS**

**GOLD:** "PRINCETON: A SEARCH FOR ANSWERS", Krainin/Sage Productions, Inc.

**Continued on Page 226**

**Outgoing IFPA President, Dave Bash, welcomes record-breaking audience of film, video and audio-visual professionals attending the Conference.**





# "THE WILD AND THE BRAVE"

Filmed in East Africa, often under dangerous conditions, this Super-16 feature documentary is a graphic microcosm of an entire continent in the process of rapid transition

By **EUGENE S. JONES**

"What I'll miss most is the feeling of absolute command," said Iain Ross, Chief Warden of Kidepo Valley National Park in North Karamoja, Uganda, one of the most remote and hostile regions in East Africa. His situation would have salivated a feudal lord. For 500 square miles he was master. His 70-man Ranger force backed up his goal of protecting "every elephant, every plant, every living thing in this park."

Ross was one of many young, non-Africans, who, though born and still

around two couples, one black, one white, centering on the transfer of authority. Park wardens held a special interest. Several months of research with U.N. ambassadors and their staffs produced several leads. Additional information was provided by the N.Y. Natural History Museum and overseas colleagues.

Nat and I flew to Nairobi. While our sixth Africa film, it was our first south of the Sahara. During the next 3½ months and 11,600 miles we surveyed Kenya, Tanzania, Uganda, Zambia. Chartered light aircraft and Landrover took us to 60 couples in some of the most remote and wildly beautiful parts of East Africa. We needed four healthy-egoed, spirited people, each so competent and totally involved with his work, he could accept seven months of being on-camera in extreme intimacy and stress.

Kidepo Valley National Park in Uganda gave us our protagonists. Iain Ross, the seven-year warden of Kidepo, had helped carve it from a wilderness. There was more than a little of Lawrence in Ross: very British, totally dedicated, with a basic decency at his core. His attractive wife, Elizabeth, equally loved their life in this isolated land. They were to be replaced by an African couple, in many ways their opposites. Paul Ssali, quick-

tempered, extroverted, fiercely proud of his African heritage, had been a junior park-warden in southern Uganda. His wife, Rebecca, was raised in the capital city of Kampala where she had trained as a midwife. The Ssalis were Buganda, a tribe alien to the Karamojong of Kidepo. Their inability to speak the language increased the stifling isolation of the wilderness.

The setting was ideally remote. Kidepo's fertile 500 square miles was scarcely known to the world 50 years before. It was a lush prize for the Turkana and other warrior tribes from Kenya. Their sudden raids wiped out entire Karamojong villages. From the Northwest, the Anya-Nya, black Sudanese freedom fighters, desperate for food and weapons, raided into Uganda, using Kidepo as their major access route. In addition, the surrounding tribal people were forbidden to hunt in this valley, their ancestral hunting ground. The chiefs angrily confronted Ross, insisting their warriors must have red meat to produce babies. They saw tribes withering, while wild animals flocked to the park and were protected.

A chartered plane flew us into Kidepo. Not exactly overjoyed to see us, Ross was courteous. Park headquarters Compound was a frontier fort under siege. From a low grassy knoll rose the squat adobe walls. A few tiny

**Operator rides outrigger camera boom mount, one of two built to order in Nairobi to fit any Landrover, when bolted to the undercarriage. Assistant cameraman John Shann rides front bumper platform with Eclair ACL to get "through-the-windshield" shot of driver.**

**Camera Operator Tony Mander adjusts Eclair NPR camera on O'Connor head affixed to mount on steel chair-arm bolted to undercarriage of Landrover.**

working there, retained the citizenship of their European parents. Highly visible symbols of a colonial past, they were being replaced by African counterparts. Ross would have to leave his birthland and prepare a black Ugandan for the awesome power and responsibility he vacated. This was the story we had been looking for over a period of many months.

Natalie, my wife and long-time co-producer, developed the concept of *THE WILD AND THE BRAVE*. She wanted to build a feature-length documentary, for theatrical release,





wooden shacks served as offices. "Staff lines" composed the far side, housing the rangers and their families. Two Wardens' bungalows composed the opposite side.

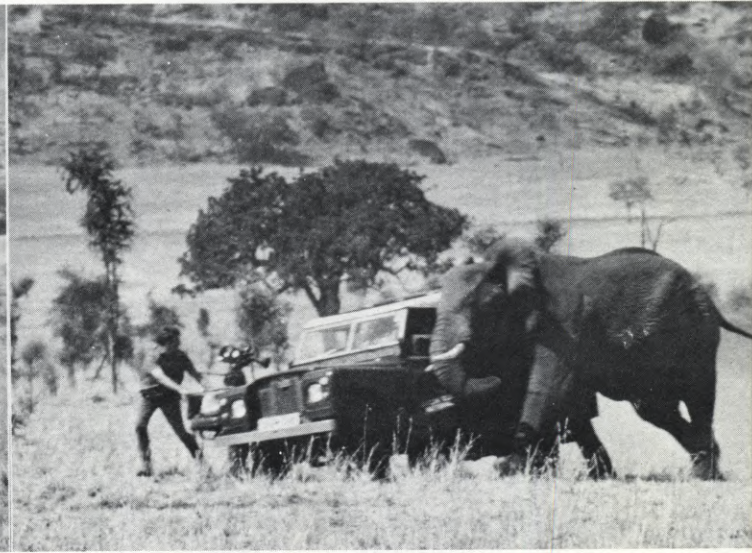
To oppose local tribe and Anya-Nya incursions, Ross had raised a 70-man Ranger force from among the Karamojong. Enlisting for life, they received intensive training with rifles and two-way radios. Five ten-man units constantly patrolled the frontiers, while two similar units remained on guard duty at headquarters. The rules of engagement were precise, no quarter, shoot on sight. The danger was real and would need no dramatizing. 56 Anya-Nya and 9 Ranger dead said it all.

A few hours after arrival, Ross took us in his Landrover on a recon of the Valley. We were following an elephant down a dirt track which was on the border. We rounded the bend and there they were. Anya-Nya, six of them, one with Stengun, two Enfield rifles, two spears, and one grenade. They wore

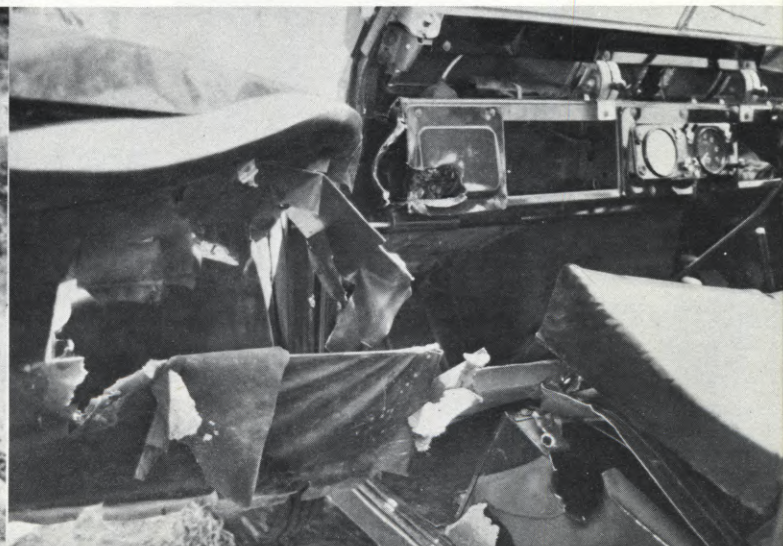


**Warden Paul Ssali (left), sent to replace Chief Warden Iain Ross (right), a British citizen born in Uganda. Here they hotly debate the best methods for capturing poachers who infiltrate Kidepo Valley National Park, North Karamoja, Uganda, a remote and hostile region where the film was produced. Weapons of poachers captured earlier are seen in the foreground.**

**One of the many unusual sequences in the film documents attack by giant female elephant on the Landrover. (LEFT) Landrover, with Tony Mander operating camera from outrigger steel boom, follows the elephant herd. (RIGHT) Elephant, weighing 16,000 pounds, suddenly attacks momentarily stalled 2,000-pound vehicle, putting her tusks through the side in an attempt to get at the occupants: Chief Warden Iain Ross driving, Director Eugene S. Jones holding gun-mike for Soundman Gordon Everett (both in rear of vehicle). Mander has followed order to "bail out".**



**(LEFT) Enraged elephant tusked the vehicle ferociously seven times in less than a minute, trying to overturn it and get at those inside. Though Landrover was raised several feet off the ground, outrigger prevented overturning. There was danger that the elephant would circle around to attack and kill Mander. Camera was left running, while Jones kept sound recorder going inside Landrover. (RIGHT) Elephant's tusks tore through metal of the vehicle, ripping away large sections of the side. In final rage, the beast ripped off steel window frame and ran away, "chewing it like spaghetti."**







(LEFT) Portion of the shooting equipment, having been unloaded, is about to be moved inside. In the foreground can be seen the special steel outrigger camera-arm mount built in Nairobi. (RIGHT) Producer Natalie Jones goes over continuity notes of the day's filming inside the banda utilized as the unit office during the seven months of their stay while shooting in Kidepo Valley.



loincloths. They were thin, determined, and unafraid. They had us cold.

Stengun made us get out and line up. The others chattered among themselves. Iain played an impressive role in dialect: anger, nonchalance, constant gesticulation. Experience taught us that the odds of making it through were pretty good if there was no shooting the first few minutes.

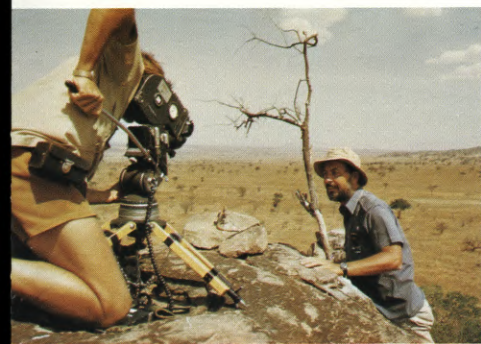
After a half-hour, Nat, with slow, deliberate moves, began to shoot our captors in 35mm color stills. (I ached for an Arri.) After 2½ hours, Stengun gave a harsh command, jerked his weapon towards the hills. With a shrill cry the guerrillas loped off back across the Sudanese border.

While Kidepo housed all levels of human conflict, it also displayed an **Continued overleaf**

(ABOVE LEFT) A walking dolly shot, as wives of wardens stroll in Headquarters area. At right, Director Eugene Jones holds reflector, while Tony Mander shoots barneyed Eclair NPR and Gordon Everett walks with gun-mike to record the women's dialogue. (BELOW LEFT) In the less than ideal East African climate, equipment maintenance was a daily chore that dared not be ignored. (RIGHT) A tile-walled shower, where temperatures were constantly cool, served as storeroom for 170,000 feet of 16mm Eastman 7252 and 7242 film brought to location.







**(LEFT)** Opening scene of the film is framed by Mander with lens focused on tiny lizard, as Director Jones prepares to cue tilt-pan from extreme closeup to wide shot of Kidepo Valley. **(CENTER)** Filming game warden recruits as they run obstacle course. **(RIGHT)** Director Eugene Jones, with camera at right, and his wife, Producer Natalie Jones, chat with the film's two major protagonists: Warden Paul Ssali (in vehicle) and Chief Warden Iain Ross.



**(LEFT)** The director utilizes field glasses to spot animals for the camera operator, who has mounted a 500mm Kinoptic lens on the NPR. **(CENTER)** Mander, with barneyed NPR, films cutting of the umbilical cord after Rebecca Ssali, who was trained as a midwife, has supervised the delivery of a baby. **(RIGHT)** Unit shoots sync-sound at historic North Karamoja waterhole, as woman brings water up from well to the tribe's cows in background.

**(LEFT)** Filming Rebecca Ssali at her tiny clinic in Kidepo Valley. **(CENTER)** Ruined side of Landrover after attack by elephant. Note Eclair, still rigged in position on far side, which rolled sync-sound throughout. **(RIGHT)** A baby elephant nurses at the side of its mother in the herd. Elephants are the kings of Kidepo — wild, fierce, unused to human beings, and very dangerous. These and other animals are proliferating beyond the food-producing capacity of the area.



Several of the extremely photogenic Karamojong tribal people native to the region in which "THE WILD AND THE BRAVE" was filmed. Note the metal (beauty) plug inserted in the chin of the warrior at right. Every two weeks, in a clearing under the moon, hundreds of Karamojong, bright with paint and cradling their guns and spears, would gather fascinated to watch 16mm movies projected as entertainment by the filming crew and enjoyed by all.







**It is routine for Karamojong tribesmen to puncture the jugular vein of a cow, drain off a pint or two of blood into a wooden bowl and drink it as a form of nourishment. The tiny hole in the cow's neck is sealed with dung and the beast walks away unharmed. Here, in a Karamojong village, the crew films a man drinking blood.**

**Mander shoots scene of Warden Paul Ssali, as the latter radios Chief Warden Ross who is piloting the airplane flying over the Landrover during a routine patrol in the Kidepo Valley. Shooting schedule of the film was seven months. Ross and his wife were forced to leave after six months, but the filming crew stayed on an extra month to finish shooting.**



awesome natural beauty. In all directions, vast grasslands stretched out towards distant blue mountains. Large animal herds roamed everywhere close by. Surely, the conflict of two men transferring absolute authority, under constant stress, could be most purely recorded in so remote an area. We estimated a seven-month location operation.

Returning to New York City, we commenced funding. The heads of five major studios were interested but declined to back it. Eventually our lawyers brought us together with Tom Moore, President of Tomorrow Entertainment, Inc. This firm put up a production budget which embraced crew, equipment, stock, location costs, lab, editing, music, mix, and all production expenses. Our company, operating on a deferred basis, brought in a negative normally costing \$1 million for a third of that. We retained total production control, final cut, approval rights on advertising and distribution deal, and are co-owners of the film with TEI.

The picture was for world-wide theatrical release in the 35mm, 1:85 ratio. Mobility made us choose 16mm equipment over 35mm. The Super-16mm aperture was selected to minimize the effect of blowup. One thing I wanted to avoid: extreme *verité* techniques, typical of so many documentaries. Excessive camera movement induces artificial excitement on screen. No real-life protagonist can be oblivious to the camera despite the popular contention, "They didn't even know we were there."

I'm convinced the key to filming non-actors is to choose characters intensely involved enough to ignore you, letting their own personalities dominate; further, to establish a relationship of trust, sometimes even affection.

We had to forego the technical

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*(ABOUT THE AUTHOR: Eugene S. Jones has devoted his life to documentary films: fourteen years the world over for NBC, originally a cameraman, then a director/producer; the last decade on his own creating feature-length reality productions expressly for theatrical release. These documentary features range from A FACE OF WAR (life and death of a U.S. Marine rifle squad in Vietnam — 1968) to most recently, THE WILD AND THE BRAVE (East Africa), currently on its national U.S. theatrical run. Wounded three times with cameras in his hands, Jones is a director who prefers "the lovely to the ugly". He has roamed from Samarkand to Singapore to make films which have earned many honors. For 24 years his wife Natalie has worked with him as Production Manager or co-producer. Their companies, E.S.J. Productions, Inc. and Jones/Howard Limited, are headquartered in New York City.)*



advantages of American colleagues and go with a British crew. The English had extensive African experience, but primarily they had the plus of rapid replaceability in case of emergency.

*Tying the ends.* Concurrent with funding, we made several trips to London to select personnel, test equipment and stock. Tony Mander, a fine cinematographer of British features and television would be the operator. Sound recordist was Gordon Everett, just coming off a feature at Pinewood. First Assistant, Tony Jacobs, had worked the world over. All had previously filmed in Africa. Although we originally had planned to hire additional crew personnel as needed, government restrictions imposed soon after our arrival left us five as the professional crew. We had to train our African drivers to handle grip/gaffer duties.

Attorneys were finalizing the paperwork when we had to make a quick trip back to Kampala, Uganda's capital. The country was plunging into turmoil. Hideous massacres among half a dozen tribes claimed thousands of people. Tanzania threatened invasion. Months of preparation for our picture hung in the balance. Five days of negotiations later, Nat and I obtained permits and chartered a plane up to Kidepo.

Iain and Liz were uncertain of their expulsion date. The only certainty in all Uganda seemed to be our seven-month, previously ordered canned food supply, which had already arrived. The next day we returned to London, then New York. And within a week we returned to Uganda, with crew, for seven months' location.

*Cameras were Eclair:* ACL and NPR with 200 and 400-foot mags. They were specially adapted by Eclair England for Super 16mm. Each carried the Angenieux 12-to-120mm zoom, plus a variety of Kinetal lenses from 12.5mm to 90mm Macro. Kinoptic 300 and 500mm were our longest focal lengths. Lighting equipment was Japanese. Two Nagra IV and Two Nagra SN were the heart of the sound department. N.Y. provided a special airblowing device for cleaning lenses and magazine.

Nat designed, and had built in a Nairobi automotive shop, a special camera boom. At one end of a steel beam was a mount for the heavy-duty O'Connor fluid head and a seat onto which the camera operator could be strapped. It fastened beneath the Land-rover's undercarriage via four toggled bolts coming up through the floor. Two men could prepare this 150-lb. rig in under a half-hour. Using this, the director and recordist, crouching in the

**Continued on Page 231**



**Mander uses the Eclair ACL, with 12mm-to-120mm Angenieux lens to film a chameleon on a rock. Cameras used were Eclair NPR and ACL, specially adapted by Eclair in England to the Super-16 format. Besides standard zooms, lens complement included a variety of Kinetals from 12.5mm to 90mm, plus 300mm and 500mm Macro-Kinoptic lenses. Two Nagra IV and two Nagra SN recorders were used.**

**With Eclair NPR mounted on roof of VW van, Mander films remains of a giraffe which died of starvation after a poacher's wire snare trap became wrapped around its foot, causing gangrene and death. Camera unit used this VW van and a Landrover for a period of eight months to film throughout the 500 square miles of Kidepo Valley National Park.**





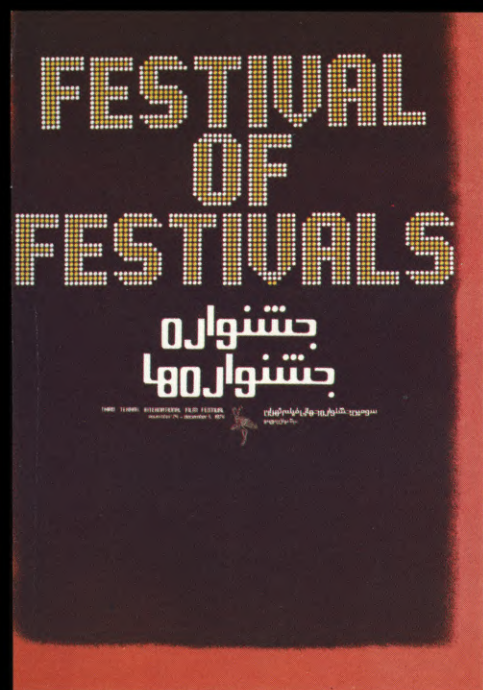


# THIRD TEHRAN INTERNATIONAL FILM FESTIVAL

By **HERB A. LIGHTMAN**

**TEHRAN, Iran** — It hardly seems a year since I was last in this far-flung attractive city, backgrounded by snow-clad mountains. With its population now approaching the 4,000,000 mark, Tehran is busier and more bustling than ever — *booming* is a better word. And that term applies just as aptly to the traffic, which seems twice as dense as it was last year, especially during the bumper-to-bumper rush-hour periods. The whole city seems alive with an undercurrent of excitement, and I like to think that's because the Third Tehran International Film Festival is about to begin. Festival banners, colorful and languid in the gentle breeze, flutter

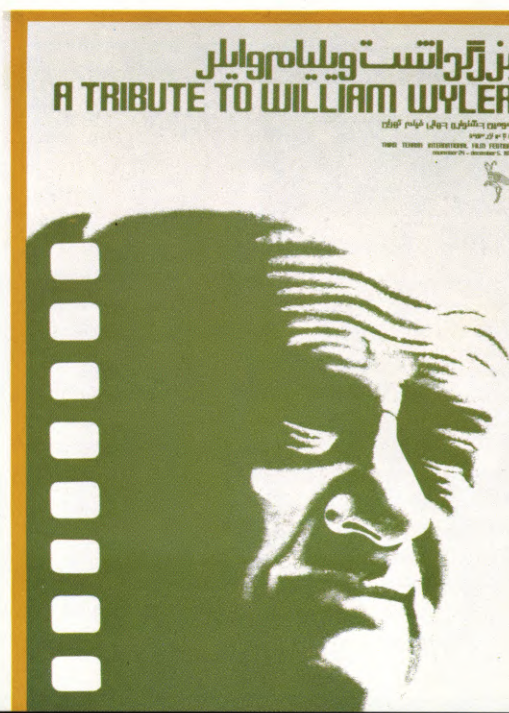
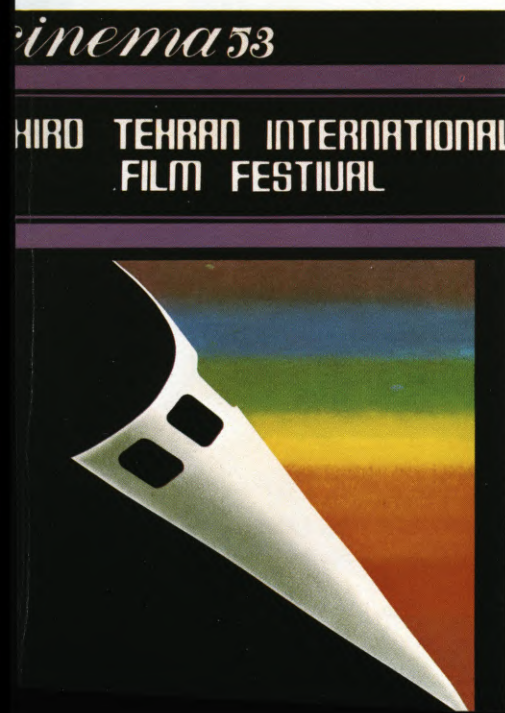




and swirl outside several of the largest film theatres in town: the Atlantic Cinema, the Empire Cinema, the Polidor Cinema, the Paramount Cinema and the Cinemonde Cinema — all selected sites for the screening of Festival Films. At the Festival Centre in downtown Tehran, it's time for re-acquaintance with some fine people whom I now regard as old friends — Hagir Daryoush, the urbane Secretary-General of the Ministry of Culture and Arts who executes the enormously intricate job of running the Festival, and Bahram Reypour, the very genial, always-helpful Chief of Press Relations, who does such a beautiful job of riding herd on the journalistic eccentrics.

The opening of the Festival takes

**Empress Farah Pahlavi greets guests prior to Opening Ceremonies of the Third Tehran International Film Festival at Rudaki Hall.**







**Members of the distinguished International Jury for the Tehran Film Festival meet in press conference. The Jury included: Chaadi Abdel Salam (Egypt), Gabriel Figueroa (Mexico), Simi Garewal (India), Miklos Jancso (Hungary), Rouben Mamoulian (U.S.A.), Gillo Pontecorvo (Italy) Alain Robbe-Grillet (France), and Peter Schamoni (Germany), presided over by Abdol-Majid Majidi (Iran). Iranian film director Manuchehr Arvan (striped necktie in photograph) very smoothly served as moderator and interpreter for all of the press conferences.**

place at Tehran's elegant Rudaki Hall in the presence of Empress Farah Pahlavi and a distinguished international gathering of Festival guests, famous screen personalities, film critics and government officials.

Selected for screening to officially open the Festival is "THE ODDBALLS", a Soviet production shown in competition, preceded by the New Zealand short film, "ALL THAT WE NEED — A FABLE IN MASKS".

"THE ODDBALLS", directed by Georgian director Eldar Shengelaya, turns out to be a charming, highly-stylized feature — half-fantasy, half-slapstick comedy, about two lovable ding-a-lings (one an old man, the other quite young) who meet in a prison where they are thrown together as cell-mates. The older man fires up the younger with his dream of building a flying machine and when they eventually escape (in a sequence right out of the Keystone Kops), they do exactly that. In the last sequence they are shown happily soaring over the countryside in their improbably rag-tag airship (actually dangling by invisible wires from a helicopter out of frame). It is a delightful film and an excellent kick-off event for the Festival.

This year there are more invited guests than ever, approximately 500 from 43 countries, I'm told. The Festival staff has done a superhuman job of arranging accommodations (in the Royal Tehran Hilton, Intercontinental and Palma hotels) and seeing to the comforts of the guests.

There have been some welcome innovations this year. First, the Festival Centre and Press Headquarters is housed in its own functional building in downtown Tehran, centrally located rather than in an outlying hotel with limited facilities. Second, the seven screening sites for Festival films have been arranged along a logical progressive route, with buses, running every 15 minutes, making continuous

"circle tours" of the route from 9 a.m. to 9 p.m. each day. In addition, if one needs special transportation, the very courteous and dedicated staffs at the Festival Centre and various hotels hasten to arrange it.

The third — and by far the most important — innovation this year is the very significantly broadened scope of the Festival. During the 12 days of the event, a total of 174 films will be shown to the public, in addition to approximately 180 films which will be shown to prospective purchasers and distributors in the Film Market.

Fifty-four countries are participating, either through films to be presented or by sending as representatives film officials from the public and private sectors, producers, directors, actors, critics and media representatives.

The official "Films in Competition" section includes 22 features and an equal number of short films, many of which have not yet been released in the countries producing them. They will be presented for the International Jury, film critics and the general public.

The "Festival of Festivals", a new section this year, is devoted to the presentation of films of special value which have been acclaimed at other international film events, many of them being award-winners at other festivals.

"Cinema in Asia" provides examples of the work of artists on the oldest continent who are practicing the youngest art form. The Tehran Film Festival attaches special importance to this presentation, since it provides an opportunity to showcase the cinema product of various countries which, unfortunately, lack the means to distribute their films world-wide.

"A Tribute to William Wyler" consists of the screening of eleven feature films directed over a period of 30 years by a great artist who has played a valuable part in the development of the classical and traditional language of the cinema.

Another retrospective program, "A

Tribute to Miklos Jancso" is devoted to a selection of films by the *avant garde* Hungarian director, who is considered something of a trend-setter in today's cinema.

The purpose of the special "Hors Concours" (Out of Competition) program is to honor film-makers who are present at the Festival by showing examples of their work, as well as films of particular artistic or documentary merit.

The program of "Iran's New Film-makers" stresses the striking diversity of content and style displayed by the local film-makers of Iran.

The "Film Market", held for the first time last year and greatly expanded this year, has proved to be of great interest to importers, exporters, distributors and exhibitors.

With all of these separate film programs being presented at various sites all over Tehran, there is a veritable *smorgasbord* of film fare to tempt the cinema gourmet. If you start at nine o'clock in the morning, you can, each day, run through until after midnight viewing wall-to-wall films — provided, of course, that you can get the transport to pick up and deliver you on time in confrontation with the mass of automobile traffic.

For me, this Festival rapidly develops into a big reunion with friends from all over the world whom I see only rarely — such folks as Italian director Gillo Pontecorvo, Mexican cinematographer Gabriel Figueroa, Swedish director Vilgot Sjoman, Hungarian cinematographer Elemer Ragalyi, British (Irish?) film director John Boorman, and J. Hunter Todd and Rikki Knipple, Director and Associate Director, respectively, of the Atlanta International Film Festival.

I settle in for an orgy of film viewing, wishing desperately that I possessed some power like *teleportation* that could whisk me instantly from one screening site to the other.

Space limitations preclude my commenting on all of the many films I view (and, in any case, they don't all merit special comment), so I shall confine my remarks to those I found to be outstanding, either positively or negatively.

"CALIFORNIA SPLIT", Robert Altman's brilliant character study of a pair of compulsive gamblers (who actually make it big) is one of the two official American entries in competition. Although it is very well crafted, it is not, in my opinion, the stuff of which heavyweight festival contenders are made.

The second official American competitive entry, "STEPPENWOLF", could

**Continued on Page 208**



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# WILLIAM WYLER AT THE TEHRAN FILM FESTIVAL

America's greatest living film director charms and is charmed by Tehran, as the Festival honors him with a retrospective program of eleven of his finest films

The presence of famed American film director William Wyler and his charming wife in Tehran was a delight not only to Festival visitors and press representatives, but, obviously, to Mr. Wyler himself. He made no secret of his pleasure at being there and expressed it quite definitely at his press conference when he said: "We've been here before, strictly as tourists, and seen all the great places south of here. I'm very flattered to be honored with this retrospective and the fact that you can still see these old films of mine. Naturally, that is a source of great satisfaction. We enjoy being in Tehran and in Iran every time we come, and we hope to come again soon."

The retrospective mentioned was a screening of 11 of the director's films over a period of as many days, a program that included: "DODSWORTH", "JEZEBEL", "WUTHERING HEIGHTS", "THE LETTER", "THE LITTLE FOXES", "MRS. MINIVER", "THE BEST YEARS OF OUR LIVES", "ROMAN HOLIDAY", "FRIENDLY PERSUASION", "THE BIG COUNTRY" and "THE COLLECTOR".

Screenings of these films were invariably packed and it is amazing how well they communicated and held up dramatically over the years. The human values emphasized by Wyler in all of his work were not wasted on this audience, as evidenced, for example, by the fact that many were wiping tears from their eyes as the bittersweet end-

**Several moods of William Wyler, as he answers questions during press conference. Winner of three Academy "Oscars" and eight nominations for Best Achievement in Direction, Wyler has a well-earned reputation as a star-maker. Stars vied to work with him, although he was noted for taking "no nonsense" from actors. He, nevertheless, guided no fewer than 14 of them to Academy Awards for acting.**



In an anteroom of Tehran's elegant Rudaki Hall, famed American film director William Wyler meets the local and foreign press, whose representatives paid him the singular compliment of clustering around for his autograph after the Conference, an honor this jaded crew accorded no other visiting celebrity in Tehran. During the course of the Festival, a heavily-attended retrospective program of eleven of Wyler's films was presented.

ing of "ROMAN HOLIDAY" faded from the screen.

As for Mr. Wyler himself, considered by many (and with good reason) to be the greatest living American film director, he charmed everyone in sight without even trying. His unassuming, genial, down-to-earth manner was in sharp contrast to the posturings of

some of the other famed guests present. A mark of the esteem in which he was held was the fact that, following his press conference, members of the local and foreign press flocked around him for autographs. He was the only visiting celebrity so honored by this corps of hard-bitten journalists.

Following are excerpts from the press conference with William Wyler:

**QUESTION:** You have referred to your films as "old" movies, but I have seen your films and I find them very "young". I would like to know the secret of this youthfulness in your films.

**WYLER:** I'm very happy to hear this, because I assume your calling my films "young" is supposed to be a compliment — but sometimes "old" is also good. I don't know exactly how to answer your question except to say that some things survive time better than others. Several of my films being shown here are 30 to 35 years old, but the ones made six, eight or ten years ago are not really old, in my view. As for a secret formula, if that's what you mean . . . I have none.





**QUESTION:** I agree with the other gentleman that these films of yours have a youthful freshness. When we say "youthful", we really mean "fresh". In other words, we mean that they are not dated. Usually, films that have been made long ago — even very good films — look dated after a few years. But this does not apply to yours. They all have this feeling of freshness, of not being dated.

WYLER: I'm delighted to hear that.

**QUESTION:** Today many people are trying to make all sorts of new films with new ideas. Do you personally think this is due to audience demand or is it because directors are trying to set trends and forge new fashions?

WYLER: I think that most creative directors try to set a style of their own — which can be very good from an artistic point of view, each man trying to put his own stamp on his films. Of course, this is sometimes abused. Some of the new directors are using the camera to show off, to make themselves important or to attract attention to themselves. Well, if that's the reason, it's not a very good reason. I must admit that it's a temptation for a young director — I faced it myself when I was young — but if you are disciplined, you resist the temptation. That's a different matter from trying to create a style, however. The creation of a style for a film is very important. Today there are great directors, like Fellini or Bergman, who have styles that are uniquely their own, which is very good. But in the same regard, I have been accused of having no style — which is actually true, simply because I have chosen to film so many different types of subjects. The directors with a definite style have a tendency to always treat the same kind of subject matter, but for me it has always been more amusing and more challenging to do different types of things — to do a comedy and then a dramatic film and then a spectacle and then a musical — to do everything. It may be less artistic, but I find it a bit more amusing. I have always felt that since I was always doing different kinds of pictures, the story or the subject matter would dictate the style. For example, the style of a film like "BEN HUR" has to be entirely different from that of a film like "ROMAN HOLIDAY". You cannot apply the same style to two such widely varied subjects.

**QUESTION:** There are films being made which are very personal, films



Prior to the conference, Wyler enjoys a light moment with his wife, a former actress who, according to her husband, "tested for the role of Scarlett O'Hara, but, luckily for me, didn't get the part." At 72, after a career spanning more than 40 years, he claims he is "resting". He and his wife travel widely and visit with their large family. It would take a very exciting project to lure him back to the disciplines of film-making, he maintains.

**which will not have much box-office appeal. That means that audiences will neglect them, even though they may be considered to be great films. Would you say that an author-director betrays his audience if he makes such a personal film, a film that can be appreciated by only a small audience?**

WYLER: That's no betrayal at all, actually. To the contrary, I believe that a director should try to make pictures on those subjects in which he is passionately involved. This has certainly been true in my case — but sometimes the films which I appreciated and enjoyed making the most were not always the most successful financially. They were the ones in which I was passionately involved, however, the ones that gave me the greatest satisfaction.

**QUESTION:** Yesterday there was a press conference with the Festival jury. Some of the Jurymen who are also directors were trying to promote the idea that a film-maker must always try to establish his own personal language and speak to audiences through that personal language. This led to quite a lot of discussion and controversy, of course. What is your opinion on this matter?

WYLER: I don't quite understand what is meant by "personal language", as it applies to film.

**QUESTION:** Well, you see, there are some films that are very difficult to

understand. It's not a matter of liking them or not liking them. They're simply enigmas that cause a lot of people to say: "What did he mean by that?"

WYLER: Yes, well — I've seen films myself where I didn't understand what was happening or why, or what the relationships were between two characters  
Continued on Page 223

The famous Wyler grin comes into play, as the director responds to a humorous remark made by one of the local journalists.





**TEHRAN FILM FESTIVAL**  
Continued from Page 204

hardly be less American, no matter how you view it. Starring Max von Sydow and the frozen-faced Dominique Sanda, it was filmed with a totally foreign cast and crew in Basel, Switzerland. The only thing American about it is the director, Fred Haines, and even he has lived in Switzerland since 1966. There is some very interesting photography by Tom Pinter, although about half of the time it is so extremely low-key that you practically have to watch it in Braille to make out what's going on. If "STEPHENWOLF" fails (and, in my opinion, it does) it's not through lack of effort or tender loving care, it is rather because the Hermann Hesse novel on which it is based is so completely cerebral, so unalterably introverted in concept, that it is one of those properties that is impossible (for anybody) to translate into screen terms. Despite Haines' brave try and an almost desperate resort to elaborate graphic symbolism and tricky animation (in a vain attempt to let the audience know what's going on in the protagonist's mind), the film just lies there.

A complete turnabout from "STEPHENWOLF" is the Republic of West Germany film, "THE CATAMOUNT KILLING", in which a completely foreign crew attempts to make a film which is pure Americana — laced with Grand Guignol. Filmed in a Vermont village with an entirely American cast (except for "faintly foreign" killer Horst Bucholz), the film would seem to be aiming at a Hitchcock-type quiet horror effect, but ends up instead as a heavy-handed Teutonic blood-bath. Rarely has so much gore been strewn about the screen. Bucholz, in what can most kindly be described as a "bravura" performance, chews up everything but the sprocket holes.

"THE NIGHT PORTER" (Italy) fascinates some in the local audience, but seems to turn off many more. As some sage said: "It's enough to give masochism a bad name."

The United Kingdom fared a bit better than America in terms of its two films entered in competition. "JUGGERNAUT", while nothing to urge your best friend to go see, is a well-made suspense mini-disaster film directed by Richard Lester. "ZARDOZ", John Boorman's chilling, Orwellian glimpse into the future, features Sean Connery in a red bikini and an androgynous group of male and/or female immortals living it up in their brave new world. Despite the fact that the film gets tangled up in its own confused philosophy in the last couple of reels, it's good fun most of



**Empress Farah Pahlavi presents the Grand Prix of the Golden Winged-Ibex Statue for the best film in the absolute sense to Bahman Farmanara, director of the Iranian film "SHAZDEH EHTEJAB". The film was accorded this highest honor of the Third Tehran International Film Festival at the Closing Ceremony held in the Arya Sheraton Hotel and followed by a formal banquet.**

the way.

Out of all the films entered in competition, the one which, to me, was a sheer unadulterated delight was the zany Hungarian comedy feature, "FOOTBALL OF THE GOOD OLD DAYS". Superbly directed by Pal Sandor and photographed with magnificent mood by Elemer Ragalyi, it is a highly stylized satire that borrows freely from the technique of the silent cinema. The central character is a Chaplinesque little laundryman with a fanatical fetish for football. He leads a Walter Mitty kind of double life, in one phase of which he is bent over the laundry vat dreaming of the other phase, in which (with his scruffy team) he reigns triumphant on the football field. It is one of those films you want to hug to your heart.

Speaking of that kind of film, the absolute gem of the "Festival of Festivals" program of internationally honored features turns out to be Fellini's wonderfully heart-warming "AMARCORD". An autobiographical fantasy, based on the director's own teenage traumas while growing up naive in a small Italian town, it is alternately hilarious and tender, blatant and sensitive, a *tour de force* of film-making aimed precisely at emotionally involving the audience with the characters. Magnificently photographed by Giuseppe Rotunno, ASC, "AMARCORD" is most certainly Fellini's masterpiece — so far, at least.

In that same series of films, running a close second in audience popularity, is "THE APPRENTICESHIP OF DUDDY KRAVITZ" (Canada), in which young Richard Dreyfuss etches in acid the portrait of a Canadian Sammy Glick slashing his way through the Montreal ghetto.

Other features which I find especially

interesting in the "Festival of Festivals" series include: "25 FIREMAN'S STREET" (Hungary), "THE PEDESTRIAN" (Germany F.R.), "THE SPIRIT OF THE BEEHIVE" (Spain), "A HANDFUL OF LOVE" (Sweden) and "SERPICO" (U.S.A.).

Somewhat of a disappointment is Ken Russell's "MAHLER", which lacks the fire of this innovative director's previous features — mainly, we suspect, because the composer he has chosen as his main character led an incredibly dull and almost totally "uncinematic" life.

Robert Bresson's highly-touted "LANCELOT DU LAC" turns out to be a dreadful bore — a completely static, stilted, badly acted (by "real" people) travesty of the Arthurian legend. Who would have thought that anyone could make Camelot dull?

For that matter, who would have imagined that Roberto Rossellini could turn out as boring a film as "YEAR ONE"? A political tract on Italy just before and after the fall of the Fascist regime, the camera dollies ceaselessly in and out in a feverish attempt to force some kind of movement into scene after scene in which characters simply stand there and talk ... and talk ... and talk.

No film festival is really complete without movie stars ("an unnecessary evil", a less-than-charitable cohort of mine calls them). I don't quite see it that way. I think they can add a certain *je ne sais quoi* to the proceedings — if you're prepared to put up with the shenanigans that sometimes go with it.

For example, Peter Sellers swirled into Tehran, stayed a couple of days, then stormed out, allegedly claiming that he wasn't being treated sufficiently like a movie star.

Continued on Page 210



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On the other hand, Peter Graves (of "MISSION IMPOSSIBLE" fame) was completely charming, as was John Forsythe. Tony Curtis used his press conference to launch into a vicious attack on Hollywood — apparently with a short memory of the many years during which that town was very good to him indeed.

Goldie Hawn, very shy and low-key, was there — but just barely. Gotten up in early thrift-shop drag, she added little glamour to the proceedings. Gina Lollobrigida, on the other hand, *did*. Now there's a real movie star-movie star. Looking a good 15 years younger than her 47 years (even when you're standing eyeball-to-eyeball with her), she dresses the role to the hilt, drips exotic jewels, is never too tired to pose for a photograph or sign an autograph.

In sharp contrast is Ellen Burstyn ("THE EXORCIST") who arrives with a companion, barricades herself in her hotel room, attends none of the official functions, makes no appearances at all during the Festival. The phantom film star. Why come at all, one wonders?

When it comes to hospitality and a certain kind of dramatic showmanship, no film festival in the world can even approach this one. Almost every night there is some kind of function, formal or otherwise, to welcome the guests and make them feel at home. These events are staged with great flair and style. Besides groaning tables of gourmet food, there is invariably entertainment by native dancers, musicians and singers.

But what really makes me happy to come back to this country is the Iranians themselves — as I've said before, the kindest, most pleasant, most helpful people I've found anywhere.

On the evening of the Closing Ceremony and Awards Presentation, about 35 of us are invited to a beforehand cocktail party and private audience with Empress Farah Pahlavi. She makes her way about the room chatting informally with each of us. Again, I am amazed at the amount of knowledge this beautiful and gracious lady has of the motion picture industry. She seems to know the background and achievements of each person present. For example, and without any prompting, she says to director John Boorman (who is standing next to me), "I want you to know how much I enjoyed your film, 'DELIVERANCE'." She tells me that she views four or five feature films each week. We certainly need more like her.

The awards banquet is a glamorous

affair, a fitting final touch to what has been an outstanding film festival.

### **A SUMMING UP OF THE THIRD TEHRAN INTERNATIONAL FILM FESTIVAL**

The closing session of the Third Tehran International Film Festival was held on the evening of December 5 in the presence of Empress Farah Pahlavi in the Arya Sheraton Hotel. The highlight of the evening was the presentation of the Jury's report and the award of prizes by Her Imperial Majesty.

The Tehran International Film Festival has been recognized by the International Federation of Film Producers' Associations as a competitive event for features and short films, putting it on par with such older Festivals as Cannes and Berlin. This year, the Festival ran from Nov. 24 to Dec. 5.

This year 54 countries were represented, eight more than last year, and 177 films were shown in the main programmes open to the public, all new Festival records.

### **FILMS IN COMPETITION**

Feature films competing for the Golden Winged Ibis awards were, in order of screening: "The Oddballs" (U.S.S.R.), "California Split" (U.S.A.), "19 Red Roses" (Denmark), "A Girl Called Mary" (Argentina), "The Night Porter" (Italy), "Steppenwolf" (U.S.A.), "The Deer" (Iran), "I Want a Solution" (Egypt), "The Family" (Netherlands), "Purgatory" (Sweden), "Juggernaut" (United Kingdom), "Shazdeh Ehtejab" (Iran), "Le Milieu du Monde" (Switzerland), "The Zen" (Korea), "Vincent, François, Paul et les Autres" (France), "Bitter Love" (Italy), "The Catamount Killing" (Germany F. R.), "Football of the Good Old Days" (Hungary), "The Stranger and the Fog" (Iran), "Zardoz" (Ireland), "B Must Die" (Spain), and "A Simple Melody" (Sweden).

### **FESTIVAL OF FESTIVALS**

Replacing the Information Section of previous years was "the Festival of Festivals", a new section consisting of films that have been shown at other international film festivals. They consisted of "Amarcord" (Italy), "The Apprenticeship of Duddy Kravitz" (Canada), "25, Fireman's Street" (Hungary), "Mahler" (United Kingdom), "The Pedestrian" (Germany F.R.), "Quebracho" (Argentina), "Cousin Angelica" (Spain), "The Voyage" (Italy), "Lancelot du Lac" (France), "Céline et

Julie Vont en Bateau" (France), "The Spirit of the Beehive" (Spain), "L'Horloger de Saint-Paul" (France), "Help, the Doctor is Drowning" (Netherlands), "Salut L'Artiste" (France), "A Handful of Love" (Sweden), "The Earth is Our Sinful Song" (Finland), "The Invisible Object" (U.S.A.), "Aguirre, The Wrath of God" (Germany F.R.), "Death of the Flea-Circus Director" (Switzerland), "The Trip to Vienna" (Germany F.R.), "Serpico" (U.S.A.), "Occasional Work of a Woman Slave" (Germany F.R.).

### **RETROSPECTIVES**

This year there were four separate retrospective sections, "A Tribute to William Wyler", "The Cinema of Miklós Jancsó", "Cinema in Asia", and "Iran's New Film-Makers".

The 11 films of William Wyler were "Dodsworth", "Jezebel", "Wuthering Heights", "The Letter", "The Little Foxes", "Mrs. Miniver", "The Best Years of Our Lives", "Roman Holiday", "Friendly Persuasion", "The Big Country", and "The Collector".

Miklós Jancsó was represented by "Dusk and Dawn", "Cantata", "The Wheel of Time", "My Way Home", "The Round-up", "Silence and Cry", "Confrontation", "Agnus Dei", and "Red Psalm".

Representing Asia were 10 countries with the following films: "Elegy" (Turkey), "My Love, My Sin" (Hong Kong), "Dodes' Ka-Den" (Japan), "The Silence of the Heart" (Sri Lanka), "Pine Ridge" (China), "Still Life" (Iran), "The Return" (Turkey), "The Mature Age" (Rep. Korea), "Distant Thunder" (India), "The Treasure" (Sri Lanka), and "The Rendezvous" (Japan).

"Iran's New Film-Makers" was the most comprehensive panorama of the Iranian cinema ever presented. The following 18 feature films were shown: "The Night of the Hunchback", "Ahu Khanom's Husband", "The Cow", "Hassan the Bald", "Mr. Simpleton", "The Droschky Driver", "Escape From the Trap", "Dash Akol", "Adamak", "Downpour", "The Postman", "Sadegh the Kurd", "The Spring", "Serenity in the Presence of Others", "The Earth", "City of Tales", and "Impasse". Each film was preceded by one or more of the following shorts: "Release", "The Dawn of Capricorn", "Mr. Monster", "Flaming Poppies", "The Voyage", "Black and White", "The Sacred Pit", "The Problem", "The Rhythm", "Grey City", "Haj Mossavarol-Molky", "A Shower of Flowers", "Wind of the Genies", "Nishdaru", "Misunderstanding", "The Broken Column", "Wave, Coral and Rock", "The Land of  
Continued on Page 214



# GABRIEL FIGUEROA AT THE TEHRAN FILM FESTIVAL

World-famous Mexican cinematographer discusses his early apprenticeship in Hollywood, and how his photographic style has changed completely of late

On the select roster of internationally famous cinematographers the name of Mexico's Gabriel Figueroa ranks near the top — and has for almost 40 years. During that period he has won countless awards for his cinematic artistry and several of the films he has photographed — "THE PEARL", to name just one — have become classics to be reshown year in and year out at retrospectives and in film schools throughout the world.

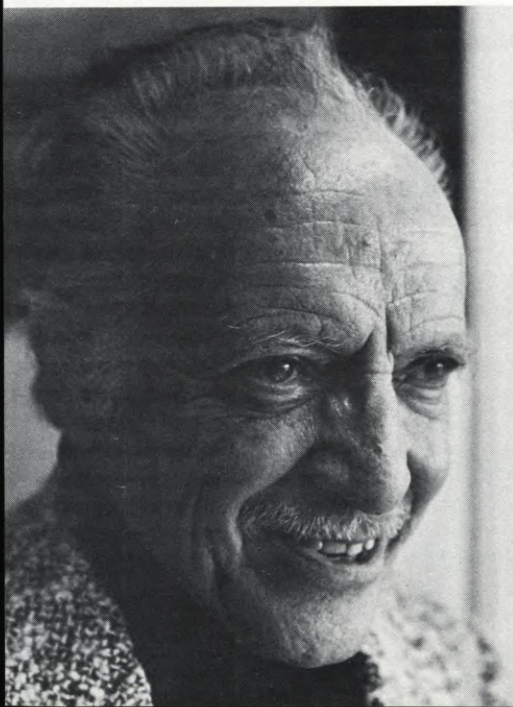
Figueroa's occasional artistic collaborations with American directors have resulted in such memorable efforts as John Ford's "THE FUGITIVE" and John Huston's "THE NIGHT OF THE IGUANA". For many years the dean of Mexican cinematographers, he has an almost adolescent enthusiasm and his ideas are as modern as tomorrow.

In Iran to serve on the prestigious jury for the Third Tehran International Film Festival, Mr. Figueroa, in the following exclusive interview for *American Cinematographer*, discusses his life in cinematography — past, present and future:

**QUESTION: Can you tell me a bit about how you began your career as a cinematographer?**

*FIGUEROA: Before I became a cinematographer I was a still man in the*

**Gabriel Figueroa, Mexico's dynamic dean of cinematographers, much-honored for such classics as "THE PEARL", John Ford's "THE FUGITIVE" and John Huston's "NIGHT OF THE IGUANA".**



*movies, but before that I started in a photographic studio, where I did dark-room work and everything else. When the film industry began in Mexico I was very anxious to work in it and I got a job as a studio still man. In the meantime, I studied cinematography with Alex Phillips. After I had worked as a still man for a while and had also helped do the lighting on three pictures, Clasa, a very big company, offered me a job as a cinematographer — but I turned it down because I didn't think I was ready for that yet. Later, I was working on a film that Jack Draper was photographing and we did about two months of exterior shooting in Vera Cruz. Then they had problems which caused the picture to shut down for a month. By the time they were ready to start again (with studio interiors), Draper, who was under contract to MGM, was called to do a picture in Hollywood. The studio asked him: "What are we going to do about the photography?" Jack said: "Take Gaby. He knows my style. He has been the still man on this picture and he can take over." The studio said: "But Gaby doesn't know how to operate a camera." Jack said: "I'll leave the operator." The operator, by the way, was William Clothier, ASC. So I accepted, and Bill Clothier operated the camera while I did the lighting. Right after that picture the studio wanted to sign me to a contract as a cinematographer, but I said: "I don't have the capacity yet." They said: "When will you have it?" I said: "After I've done a lot more studying." They said: "Well, if you'll sign a contract, we'll send you to Hollywood and pay you to study." I said: "Alright. What is a contract?"*

**QUESTION: What year was it that you made that trip to Hollywood?**

*FIGUEROA: It was around 1936, more or less. I had the very good fortune to be accepted by Gregg Toland as a kind of pupil. He was working at the Goldwyn Studios and I followed him around and observed him working on a whole picture. It was "SPLENDOR", with Miriam Hopkins. When I returned to Mexico the company was starting a very big picture and the Mexican director said to me: "Gaby, you are not going to be the cinematographer on this picture, because it's a big one and we have Jack Draper — but you can have any*

*other job on the picture that you would like to have." I said: "Alright. I will tell you tomorrow." That night I went to talk with Jack Draper and I said: "I don't know how to operate a camera. I have to become an operator; will you give me a chance? I know that you operate very well and I promise that the moment I feel I can't do a movement or something I'll ask you to give me a hand." Jack agreed and I operated the camera for him on about three pictures. Right after that I became a cinematographer, and my first picture in that capacity was a well-known Mexican feature called "ALLA EN EL RANCHO GRANDE". It won me my first prize in cinematography, at the Venice Film Festival. From that time on I kept photographing pictures in Mexico, always with a great interest in improving my work.*

**QUESTION: Professionally speaking, would you say that luck had something to do with putting you in the right place at the right time in order to take advantage of opportunities?**

*FIGUEROA: Yes, I have been very lucky throughout my entire career. I was especially fortunate to have a very good friend like Gregg Toland who took an interest in me. I had the opportunity very often to observe his methods. I used to go to Hollywood two or three times a year to watch him work. He was always very enthusiastic about changing things and inventing new techniques. When he was preparing to photograph "THE BEST YEARS OF OUR LIVES", he sent me a cable in Mexico telling me to come to Hollywood right away because he had something new to show me. It turned out that for the first time he was shooting in very small sets with ceilings on them and he explained to me everything that he was doing. It wasn't long afterward that I received a letter from him saying that he was coming to Mexico to photograph a picture for John Ford, "THE FUGITIVE". Unfortunately, he couldn't get permission from Sam Goldwyn to do the picture and when he explained that to John Ford, John said: "What cameraman should I take along? I need someone with a feel for the Mexican scene and a strong style, because it's a very strong story." Gregg told him:*

**Continued on Page 216**



# GUESTS OF THE THIRD TEHRAN INTERNATIONAL FILM FESTIVAL

## ARGENTINA

Mr. J. Carlos Gene—Actor  
Miss Cipe Lincovsky—Actress  
Mr. Ricardo Wulicher—Director  
Mr. Daniel Tinayre—Director  
Miss Mirta Legrand—Actress  
Mr. Guillermo Wotchuk—Producer

## AUSTRALIA

Miss Carter—Journalist  
Miss Sylvie Leclézio—Australian Film Institute  
Mr. Thornhill—Edgecliff Films

## AUSTRIA

Mr. Walter Bannert—Actor  
Miss Ilse Haininger—Cinecoop-Film  
Mr. D. Dieter Schrage—Screenwriter

## STATE OF BAHRAIN

Mr. Mohammad-Ali Khazai—State of Bahrain  
Mr. Fakhroo—Bahrain Cinema and Film Distribution Co.  
Mr. Noonoo—Bahrain Cinema and Film Distribution Co.  
Mr. Al Moayad—Bahrain Cinema and Film Distribution Co.

## BULGARIA

Mrs. J. Mollova—Filmbulgaria  
Mr. Angel Borshukov—Filmbulgaria

## CANADA

Mr. John Kemeny—Producer  
Mr. Andre Link—Cinepix Inc.  
Mrs. Link

## CHINA (People's Dem. Rep. of)

Mr. Chu Min-hsin—Correspondent

## CZECHOSLOVAKIA

Mrs. Ingmata Koernerova—  
Czechoslovakia Filmexport

## DENMARK

Mr. Leif Feilberg—Managing Director, Danish Film Institute  
Mr. Esben Højlund Carlsen—Director  
Mr. Ebbe Moerk—Journalist  
Mr. Ebbe Iversen—Critic

## EGYPT

Mr. Samir Oaf—Film Director  
Mr. Kamal El-Malakh  
Mr. Ahmed Maher—Journalist  
Mr. Abdel Moneim Saad—Egyptian Cinema Org.  
Mrs. Faten Hamama—Actress  
Mr. Saeid Marzouk—Director  
Mr. Salah Zoufekar—Producer  
Mr. Abdel Moneim Sobhy—Film Critic  
Mrs. Madiha Kanel—Actress  
Mr. Mokhtar Elafifi—Egyptian Cinema Org.  
Mrs. Soheir El Morshdi—Actress  
Mr. Nour El Sharif—Actor  
Mrs. Mervat Amin—Actress  
Mr. Hassan Youssef—Hassan Youssef Films  
Mr. Takavor Antonian—MISR Film  
Mrs. Hassan Yousef  
Mr. Dessouki—Cinema Organization  
Mr. Wagdi Kadil—Cinema Organization  
Mr. Youssef Goher—Cinema Organization  
Mr. Fossam Eldin Moustafa—Cinema Organization  
Mr. Helmi Rafia—Cinema Organization  
Mr. Ahmad Abbas Sahel—Critic

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Miss Honkasalo—Rm-Tuotanto Ky  
Mr. Rauni Mollberg—Director  
Miss Maritta Viitamaki—Actress  
Mr. Rinkama  
Miss Tuula Soderberg—Jorn Donner Productions  
Mr. Aito Makinen—Director

## FRANCE

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Org. "Quinzaine des Realisateurs" Fest. Cannes  
Mr. Haim Eshel and Mrs.—Avco-Embassy of Paris  
Mrs. L. Fargette—Press Service  
Mrs. Yvette Camp—Delegate Prod.  
Mr. Serge Silbermann—Producer  
Mr. Samuel Lacheze—Critic  
Mr. Henry Chapier—Critic  
Mr. Parent—C.N.C.  
Mr. Sallus—Commission Avances Sur Recettes  
Mr. Rene Thevenet—Assn. Francaise de Producteurs  
Mr. Raymond Danon—Producer  
Miss Marie Dubois—Actress  
Mr. Jean-Jose Richer—Producer  
Mr. Claude Sautet—Director  
Miss M. F. Pisier—Actress  
Mr. Edmond Tenoudji—F.I.A.P.F.

Mr. A. Brisson—F.I.A.P.F.  
Mr. Moskowitz—Journalist  
Mr. Gerard Montassier—  
Representant Ministere Aff. Culturelles  
Mr. Pierre Billard—Critic  
Mr. Jean Brunsvig—Ch. Synd. Prod. Court Metrage  
Mr. J.P. Rassam—Co-Prod.  
Mr. Luc Simon—Actor  
Mr. Renaud Matignon—Critic  
Mr. Vincent Malle—Producer  
Mr. Jean Lescure—A.F.C.A.E.  
Miss M. Gardez—A.F.C.A.E.  
Mr. Jean-Claude Brialy—Actor  
Mr. Fadel Kassar—Les Films La Boetie  
Mr. Pierre Girard—Critic  
Mr. Hubert Astier—Min. des Affaires Culturelles  
Miss Dominique Antoine—  
Dir. Gen. Les Films de L'Astrophore  
Miss Colette Godard—Film Critic  
Miss Marthe Keller—Actress  
Mr. Jean Marthet—TV 2eme Chaîne  
Mr. Ducaux Rupp—Comite Directeur Chambre Sync. Prod.  
Mr. Denis Berry  
Miss Jean Seberg—Actress  
Mr. Olivier Barrot—  
Semaine de la Critique Festival Cannes  
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Mr. and Mrs. Valadier—Distributor  
Mr. and Mrs. Davoine—Distributor  
Mr. Condroyer—Distributor  
Mrs. Martigny—Distributor  
Mrs. Lefage—Distributor  
Mr. Chamberland—Distributor  
Mr. Ph. Korsand—Producer  
Mr. Julien Galeotti—TV 2eme Chaîne  
Mr. Max Ibergane—TV 2eme Chaîne

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Dr. and Mrs. Alfred Bauer—  
Director Berlin Festival  
Mr. Horst Buchholz—Actor  
Mr. Manfred Durniok—Producer  
Miss Uta Gote—Film Critic  
Dr. Rudolf Goldschmidt—Export Union  
Mr. Bischoff—  
Exportfilm Bischoff & Co. GmbH.  
Dr. Brigitte Jeremias—Journalist  
Mr. Trebitsch—Producer  
Miss Barbara Bronnen—Journalist  
Mr. Frank—Journalist  
General Consul and Mrs. Barthel—  
Constantine Films  
Mr. Karsten Peters—Film Critic  
Mr. Hans Joachim Boldt  
Mr. and Mrs. Paul Krekel  
Mr. and Mrs. Waldleitner  
Mr. and Mrs. Von Zurmuehlen—Chronosfilm  
Mr. Klaus Hellwig—Janus Film  
Mr. Michael Dost—New Film Prod. Assn. of Germany

## GERMANY (D.R.)

Mr. Herbert Volkmann—  
Int. Preservation Committee FIAP

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Mr. Christos Evangelou—Producer  
Mr. Chris C. Christodoulou—Journalist  
Mr. Theodore Gourougou—Teomax Inc.  
Mr. Max Tsochatzopoulos-Roman—Teomax Inc.  
Mr. George Zervoulakos—Kyklos Films

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Miss Siao Fong Fong—Actress  
Mr. Conway C. P. Yin—Producer  
Miss Jenny Wu—Actress  
Mr. David Ip—Script-Writer  
Mr. Paul S.C. Chan—Trans-Globe Film Co.  
Mr. Ching Shung Lin—Actor  
Mr. Andrew G. Vajna—Panasia Films Ltd.  
Mr. Harold Shaw—Shaw Brothers (Hong Kong) Ltd.  
Mr. Run Run Shaw—Shaw Brothers (Hong Kong) Ltd.

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Mr. Pal Sandor—Director  
Miss Cecilia Esztergalyos—Actress  
Mr. Elemer Ragalyi—Cinematographer  
Mrs. Zsuzsa Toth—Scriptwriter  
Mr. Istvan Szabo—Director  
Miss Agi Margitai—Actress

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Mr. N. Bhattacharya—Co-Producer  
Mr. Ramanaidu—Producer  
Mr. Venkatraman—Film Prod. Guild of South India

## INDONESIA

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Dott. and Mrs. Nedo Ivaldi—Critic  
Mr. and Mrs. M. Spiegel—M.P.E.A.-Rome  
Mr. Ruggero Marino—Critic  
Mr. Mario Longardi—  
Studio Longardi - Festival Representative  
Mr. Roberto Rossellini—Director  
Mr. Gian Paolo Cresci—Producer  
Mr. Luigi Vannuchi—Actor  
Mr. Enrico Carlo Zambelli—Critic  
Mr. Luigi Salita—Critic  
Dott. Guglielmo Briaghi—Critic  
Mr. Pietro Bregni—PAC Company  
Mr. and Mrs. Robert Edwards—Producer  
Mr. Claudio Quarantotto—Critic  
Mr. and Mrs. F. Vancini—Director  
Mr. Monferrini—Producer  
Miss Lisa Gastoni—Actress  
Mr. Alberto Fioretti—Unitalia  
Mr. Marcello Cippolini—Unitalia  
Mr. Carmine Gianfarrani—Anica  
Dr. Valentini—Anica  
Miss Ira de Furstenberg—Actress  
Mr. Lomi—Film Director  
Miss Silvia D'Amico  
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Mr. Zingarelli  
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Mr. Massimo Vigliar  
Mr. Stefano Libassi  
Mr. Cort—Hartford Industries Co.  
Mr. Lidio Bozzini—Unitalia  
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Miss Giovanna Ralli—Actress  
Mr. Sergio Amidei—Producer  
Miss Gina Lollobrigida—Actress

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Mr. Hirotada Kobayashi—Journalist  
Mr. Kenzo Kuroda—Telecas Japan Co. Ltd.  
Mrs. Miyako Kuroda—Ad Enterprises Inc.  
Mr. Shinji Serada—Shochiku Co. Ltd.  
Mr. Hisashi Fukuzawa—NCC  
Mr. Soga—Ad Enterprises Inc.

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Miss Yaejin Rim—Actress  
Mr. Chunsuk Cho—Producer  
Miss Jungwha Yang—Actress

## LEBANON

Mr. Alain Plisson—Critic  
Dr. Lloyd Miller—Critic

## MOROCCO

Mr. Belghiti Driss—Magreb Uni-Film

## NETHERLANDS

Mr. Nikolai Van Der Heyde—Director  
Mr. Jan Dorresteyn—Producer  
Miss Willeke Van Ammelrooy—Actress  
Mr. Ward de Ravet—Actor

## NEW ZEALAND

Mr. John D. O'Shea—Producer

## NIGERIA

Mr. E.D. Apim—Nigerian Film Unit

## PAKISTAN

Mr. Younes Niazi Malik—Producer  
Mr. Shaheen Niazi Malik—Producer  
Mr. Munir Hussain—Film Critic

## PHILIPPINES

Mr. Cornelio Lagerwey—D.R.F. Prod.  
Mr. Rodolfo L. Velasco—  
Philippine Motion Picture Producers Assn.

## POLAND

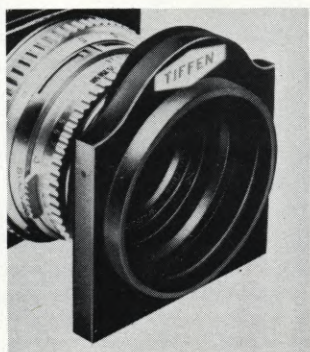
Miss Wieslawa Czupinska Kalenik—Critic  
Mrs. Alicja Ciekowska—Film Polski  
Mr. Stanislaw Izydorczyk—Film Distributor

Continued on Page 220



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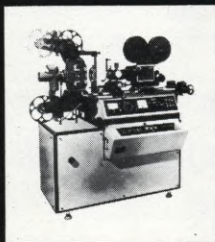
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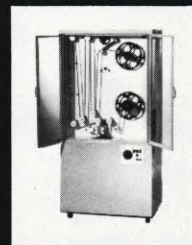
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**TEHRAN FILM FESTIVAL**  
Continued from Page 210

Religions", "A Green Dot", "I Am the One Who", "The Dreamer, the Man of Action", "Independence", "The House is Dark", and "Bread and Street".

In addition to the four official retrospectives, a brief "Homage to Vittorio De Sica" was held in memory of the great Italian cinéaste whose demise was reported shortly before the Festival began. This consisted of presentations of his last film, "The Journey", "The Bicycle Thieves", which he directed, and "Bread, Love and Dreams", in which he co-stars. A number of leading Italian film personalities attended these showings.

**HORS-CONCOURS**

In addition there were a number of special hors-concours presentations. The short films consisted of "O Sidarta" (Belgium), "Zebra" (U.S.A.), "How Cossacks Saved Their Brides" (U.S.S.R.), "Introducing Jimmy Buffett", (U.S.A.), "Experimental" (U.K.), "Diary" (Yugoslavia), "The Rehearsal" (U.K.), "The Nightingale" (Iran), "Valley Forge" (U.S.A.), "The Island" (U.S.S.R.), "Replay" (U.S.A.), "Have a Gut Trip" (Czechoslovakia), "Second-Class Passenger" (Yugoslavia), and "Wednesday"

(U.S.A.). The full-length films were "My Ain Folk" (Bill Douglas, U.K.), "The Happy Minutes of Georg Hauser" (Mansour Mahdavi, Austria), "The Cars That Ate Paris" (Peter Weir, Australia), "Once" (Morton Heilig, U.S.A.), "The Mummy" (Chaadi Abdel Salam, Egypt), "One by One" (Claude Duboc, U.S.A.), "The Passenger" (Abbas Kiarostami, Iran), "Birds Do It, Bees Do It" (I. Roston, N. Noxon, U.S.A.), "The Oaktree" (Dinu Cocea, Rumania), "Year One" (Roberto Rossellini, Italy), "Siddhartha" (Conrad Rooks, U.S.A.), "Mandragora" (Fereydoon Goleh, Iran) and "Le Fantôme de la Liberté" (Luis Buñuel, France).

The International Jury of the Third Tehran International Film Festival, 1974, composed of:

Chaadi Abdel Salam (Egypt), Gabriel Figueroa (Mexico), Simi Garewal (India), Miklós Jancsó (Hungary), Rouben Mamoulian (U.S.A.), Gillo Pontecorvo (Italy), Alain Robbe-Grillet (France) and Peter Schamoni (Germany), and presided over by Abdol-Majid Majidi (Iran),

viewed 22 features and 22 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 Czechoslovak film "GUNPOWDER AND SHOTS" directed by Josef Kluge, for being an extraordinary cartoon full of wit and imagination.

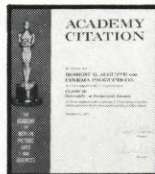
A Diploma of Honour with Special Mention to the Japanese film "PRAISE BE TO SMALL ILLS", directed by Tadanari Okamoto, for the sheer beauty of its drawings, colours and action, presented humorously and with the best Oriental style and flavour.

The Special Jury Prize of a Golden Winged-Ibex Plaque to the French film "A VINGT JOURS DE LA VIE", directed by François Bel and Gérard Vienne, for being an extremely interesting example of a scientific film that can be appreciated by the general public. The conception and development of life have been presented in this film by means of amazing photography.

The Grand Prix of the Golden Winged-Ibex Statue for the best short film in the absolute sense to the Iranian film "THE NIGHT IT RAINED", directed by Kamran Shirdel, for presenting an investigation into an incident which is at the same time simple and humorous, presented by means of a very complex form of editing, and succeeding in

Continued on Page 219

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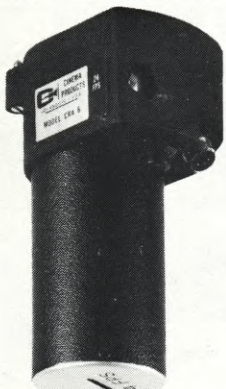
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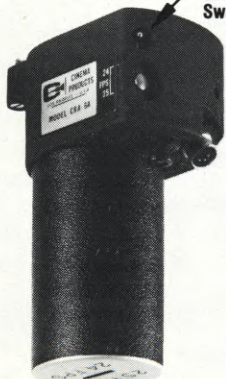
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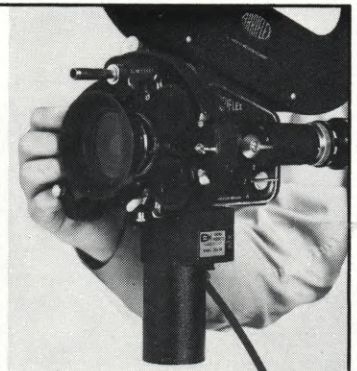


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**MULTIPLE CAMERA SYNC**  
Continued from Page 179

signal, the cameramen would return to their individual camera-picture coverage.

The switch used is a momentary push-switch, closing the circuit for the brief split-second I held it in. I elected to initiate the buzzer during a pause by the speaker, between sentences, so that it could be replaced by mag "room-tone" when editing the sound track.

The buzzer and lights went practically unnoticed by the audience and the entire filming operation came off smoothly.

A three-picture-head editing console provided a relatively simple method for editing selection. The preparation of the three separate cameras' footage and the 16mm mag track was relatively easy. As shown in the photograph of the synchronizer, leader was spliced in on the middle sprocket roller representing Camera #2. This is for the time period lost while changing the film magazine, and its length was determined by the corresponding next start "sync-signal" to coincide with the other two cameras and the buzzer-tone on the mag track.

Many variations will suggest themselves for filming in related situations. A wireless transmitter-receiver would have eliminated the wires between camera position and podium, but the receiver would have had to remain on continuously and might have drained the batteries to exhaustion ... a potential source of failure. There also would have been the possibility of some paging system or other radio signal operating on the same frequency causing the syncing unit to function.

If desired, each individual cameraman could have his own switch to the device. Or, instead of using the buzzer and mike, the same two wires could be fed to the Nagra through a relay and oscillator for a direct signal.

If the recorder has stereo two-track recording ability, the signal could be fed to the second recording head circuit.

The basic principle assures a positive synchronization method that can be adapted for specific filming requirements. ■

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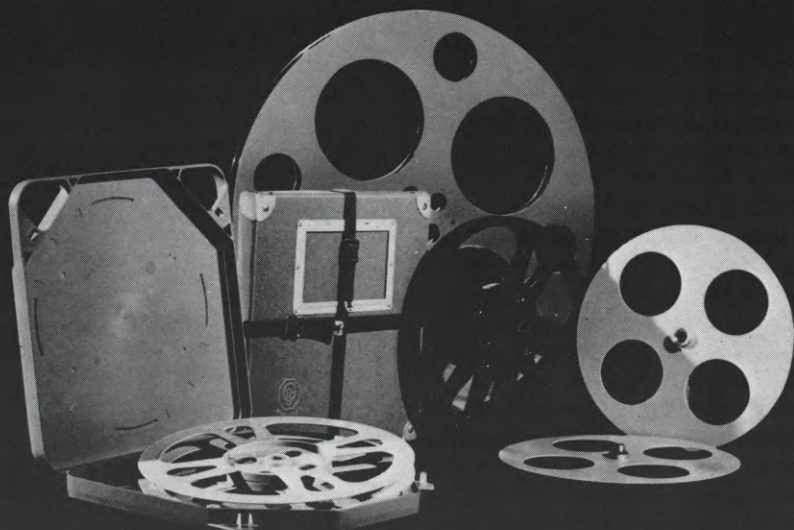


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**GABRIEL FIGUEROA**  
Continued from Page 211

"You don't have to take anyone. You already have Figueroa in Mexico and he's exactly what you need. Nobody could handle the Mexican expression as well as he can." It was very nice of him to say that. So I got the opportunity to work with Jack Ford and I did the picture and I suppose he must have liked it because he signed me to a three-year contract. Unfortunately, Gregg Toland died a bit later and I stopped going to Hollywood because I felt that without him the trip would not be complete.

**QUESTION: How do you feel about the way styles in cinematography have changed in recent years?**

*FIGUEROA: My early education in cinematography — especially lighting, composition and textures — came from the old Hollywood school, from such people as Gregg Toland, Lee Garmes, George Barnes and Alex Phillips. I followed that same style, more or less, and liked it very much — but that style ended for me at the moment that I became interested in the textures of Mexican mural paintings. With all modesty, I can say that critics in places like Italy, Czechoslovakia and even Paris have referred to a "Mexican Style" in describing the look of recent pictures I have photographed. I have changed completely. I have a new way of working with composition and lighting. For me, it's a new form of expression.*

**QUESTION: Does this new approach permit you to light more or less as you used to for black and white?**

*FIGUEROA: Correct. And it also makes it possible for me to get the same kinds of textures. I feel that textures are very important. That's why I sometimes used to exaggerate grain in black and white by underexposing. I like grain because it adds a texture of mystery — especially to night exteriors. In Italy they were doing a one-hour television program about my career and the interviewer asked me: "What is the difference between black and white and color?" I said that to me color is like painting — painting on canvas — while black and white is like an engraving, an etching. The painting has a value and the etching has a value, but I feel that certain very strong subjects — social criticism, for example — cannot be done successfully as a painting (in color, that is), while the etching is exactly the medium to express it.*



**QUESTION: Do you still shoot any black and white?**

*FIGUEROA: No, unfortunately. It's a matter of the market. All the producers make their pictures in color because these bring more money from television, as well as from normal exhibition in the theatres.*

**QUESTION: A great many changes in filming equipment and technology have taken place since you started your career — changes in cameras, lighting equipment and film stocks. How do you feel about these new tools?**

*FIGUEROA: Without the application of new equipment — lighting, cameras and all that — it would be impossible to shoot the kind of material that all of us in cinematography are getting lately. The new lightweight cameras and other equipment offer a great advantage. For example, we recently made a film on location in Zacatecas with a camera that was hand-held at least 90% of the time and was moving constantly. It turned out fine — exactly according to the kind of dynamic expression the director wanted.*

**QUESTION: What camera did you use on that?**

*FIGUEROA: An Arriflex — and only twice did we change the 25mm lens to a 35mm.*

**QUESTION: Have you used the new Panaflex camera yet?**

*FIGUEROA: No, I have been using the big studio camera, the Panavision R-200. The Panavision lenses are the best, in my opinion, very fine. With Panavision you can be sure of the equipment because of the way they manage things and the service and attention that they give the cameras. I have been to their plant in Hollywood and it's wonderful. The Arriflex is a very handy camera. I have my own, complete with lenses and everything. As for lighting equipment, the new miniature units of various kinds are a great help, particularly for my style of working. I especially like the little Italian clamp-on unit that takes a 650-watt lamp. It's so small and easy to handle. There is something else I suppose we should thank the technicians for. Always in the past we were fighting microphone shadows, but now most of the pictures made on location in Mexico are dubbed completely. It's a way to save a lot of money because the noises on location often spoil the dialogue track. Now they*

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don't stop for anything and it makes the photography easier because there are no microphone shadows. Truthfully, in the final result, I don't like the dubbing. I think it is more genuine to record the dialogue directly, and the actors' interpretations are far better — but as far as the photography is concerned, I'm very glad we use the dubbing system.

**QUESTION: Can you tell me a little bit about your experience working on "THE NIGHT OF THE IGUANA"?**

FIGUEROA: Well, that was another beautiful experience, because John Huston is a very dynamic director, very sharp and a wonderful man to work with. I really enjoyed very much working on that film. The work was not easy, but the good things are never easy. Anyway, it was really a great pleasure working with John Huston.

**QUESTION: When we talked previously, I was very interested to hear about your working with young film-makers on some experimental films. Could you tell me a bit more about that?**

FIGUEROA: Yes, with pleasure. Several years ago in Mexico the labor unions held a contest to discover and develop new talent for the motion picture industry, in every field — especially direction, writing, editing, music, etc. I was invited by a couple of the young directors to work with them and I accepted — but with three conditions. First, that I would not compete in photography with anybody. Second, that I would not help a director at all by correcting his mistakes; I would simply shoot anything he wanted the way he wanted it. Third, I would have a chance to experiment myself. So I did about three or four experimental films, mixing with the young people — not only while we were shooting, but in terms of human communications when we were not working — just talking. I was very anxious to know how these young people thought, to analyze their points of view on the arts, politics and life in general. It was very good for me, this connection with the young people, because I found that their generation had changed completely. It was very valuable for my mind because it gave me the opportunity to refresh all of my own ideas and analyze the new things. The experience was a very good one and, believe me, if I have another opportunity to work with such people doing experimental work, I will do it gladly, because in this business one has to experiment every day in order to keep on developing. ■



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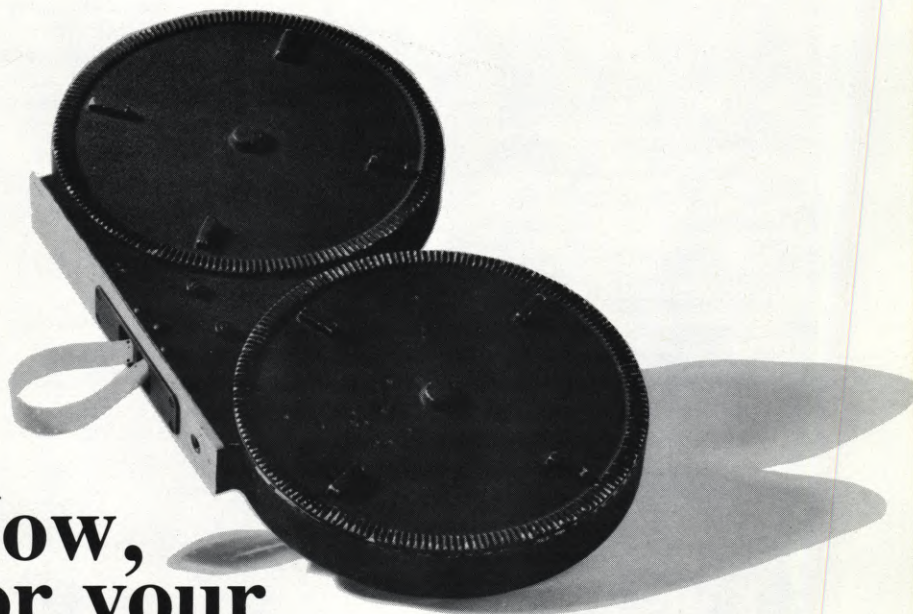
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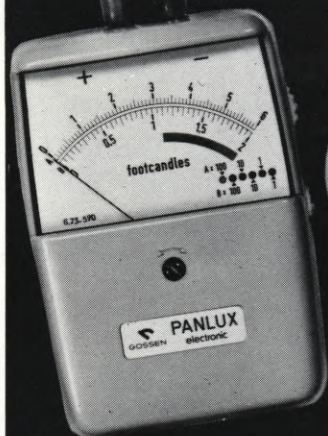


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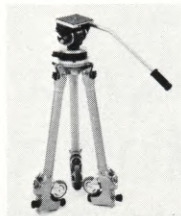
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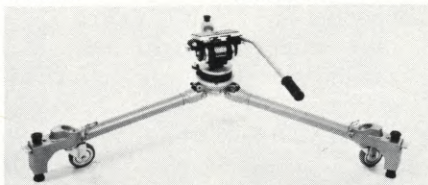
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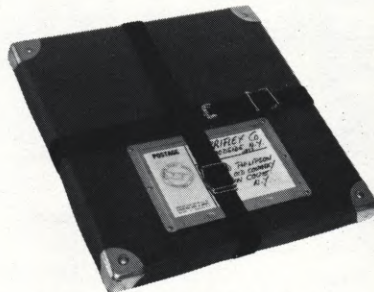
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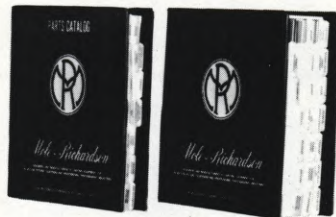
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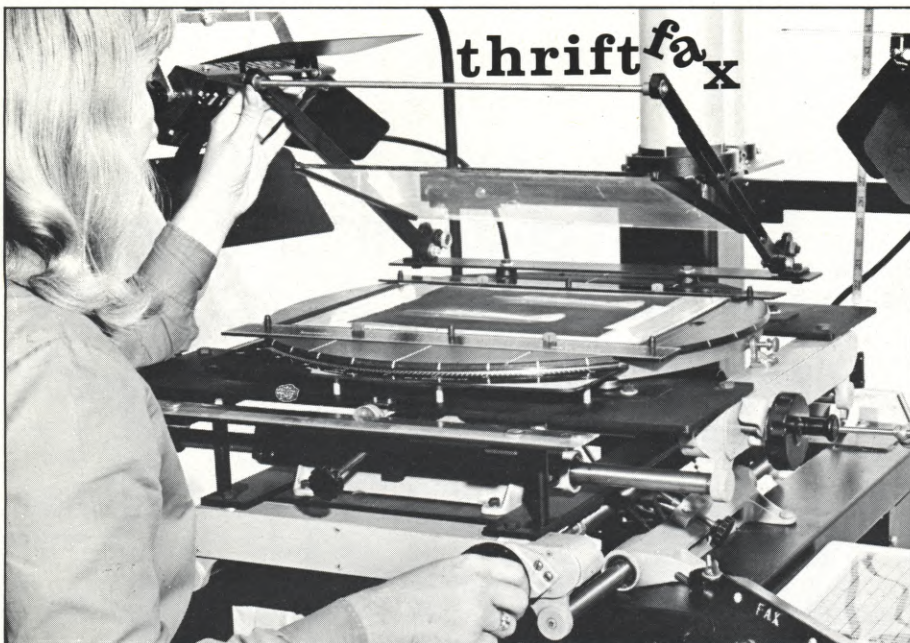
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**116th SMPTE CONFERENCE**  
Continued from Page 140

nical report will be forthcoming.

Arriflex again showed the 16SR camera. The SR proves that Arri is still on top of state-of-the-art camera design. The SR incorporates a quick-change magazine, yet employs a fixed-gap gate like the stately Mitchell BNC movement. It has a revolutionary razor-sharp multi-coated viewfinder system. Superslim and light, the Arri 16SR is a gem of a camera. If we're lucky, the long-awaited camera will finally be available this spring.

The Aaton camera was shown by Belden Communications (N.Y.), U.S. importers. This year the camera was shown with the new TV viewfinder system that is ultra-compact. This is probably the most anatomically designed camera ever; you don't hold it, you wear it! Hand-held *aficionados* can expect to get their hands on one before the summer.

Canon introduced the Scoopic 16MN, basically an updated Scoopic 16M. The 16MN features improvements geared for the TV newsfilm market. Improvements include: filter slot behind the lens; speed lock on 24 fps to prevent accidental speed variations; push-on/push-off switch; remote on/off capability, etc.

Canon also introduced a high-quality lens designed specifically for the Super-16 format. It is a 13.5-135mm T/3 incorporating the Canon Macro-zoom feature. It is basically the same size and weight as their popular 12-120 Macro-zoom.

Angenieux also showed a remarkable new lens, previously introduced at *Photokina '74*, a 10mm-150mm zoom. That's a 15:1 zoom ratio. More amazing is its maximum aperture of T/2.3 at wide angle descending to T/3.2 at 150mm. It can focus to only 24" from the front glass, which is a field only one-inch-high at 150mm. This is actually a smaller field than a subject placed 1mm in front of a so-called macro-zoom lens. If this is not enough, it is about the same size and weight as the popular 12-120 lens, and accepts the same Series "9" filter.

Almost every manufacturer showed updates, revisions, and new accessories. It would be impossible to list them all. Hopefully, I've covered those with the more universal application. Future SMPTE exhibits should be even bigger and better, as this one was the last of the semi-annual Conferences. Henceforth, exhibits will be held only once a year, which should promote greater and more complete participation. It's about time. ■

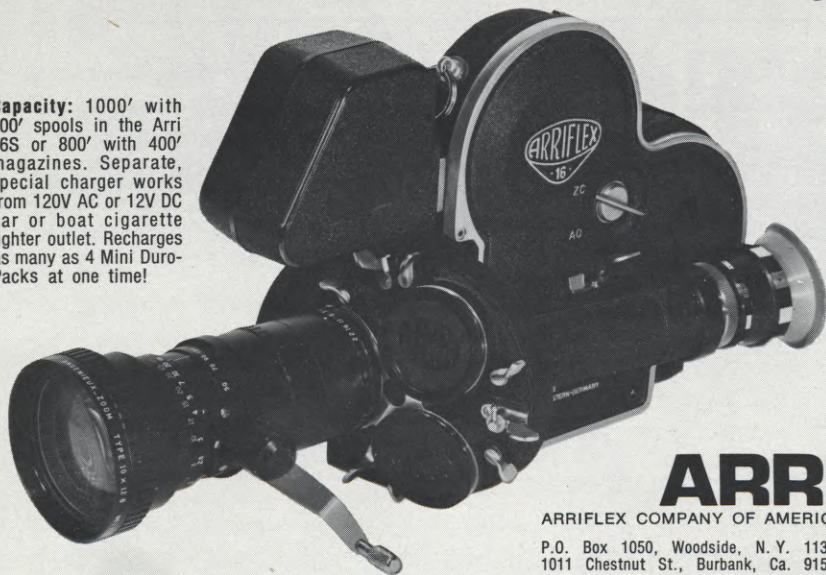
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**WILLIAM WYLER**  
Continued from Page 207

*or why they were doing certain things. Frankly, I don't like to feel like an idiot. It's not very pleasant to feel that you're stupid, so I don't like it.*

**QUESTION: You have another option. You might conclude that the film was made in a stupid way.**

*WYLER: Well, yes — but I usually feel that maybe there was something I didn't understand or didn't hear. I suspect that sometimes the director, also, didn't know exactly what was meant, a condition which I don't approve of. I like to know what's going on and why. Sometimes people see or read things into a scene which were never the intention of the director — and I think that's alright, to leave something now and then so that different people will read different things into it. For example, I remember a student commenting once on a scene in a film of mine where a girl came downstairs and said "Good morning." He said to me: "I know what you were thinking when you directed that scene." I said, "Yes, what was I thinking?" He said, "You were thinking that the girl was remembering her unhappy childhood." "Oh," I said, "you're very perceptive. That's exactly what I was thinking." Actually, I was thinking nothing of the kind. She simply came downstairs and said, "Good morning."*

**QUESTION: I've heard it said that you were one of the first directors who used the technique of deep focus in a deliberate way. Is that so?**

*WYLER: Yes, but it was really due to the cameraman I had, Mr. Gregg Toland. He was the Director of Photography on several of my pictures and it was he who permitted me to use this technique, which was very, very helpful to my style of direction. It allowed me to compose scenes in a way that eliminated a lot of focusing back and forth. I could arrange a group of people with someone in the foreground, someone in the middleground and someone in the background, with all of them being seen sharply and clearly. This eliminated the necessity to cut from one to the other. I could get them all together in one big shot and, in this way, the scene was often heightened in effect, because you could see action and reaction together. In effect, the audience could do their own cutting by looking from one person to another, as they would do in real life. This was made possible by Gregg Toland, who*

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*applied the same technique later with Orson Welles in "CITIZEN KANE". He died in 1948, I believe — a wonderful cameraman.*

**QUESTION: I was unaware that this was a special technique. Did it mean that you had to have a sensitive film or a special filter?**

*WYLER: What Gregg Toland did, actually, was use a wider angle lens and stop the aperture down and use twice as much light. This made it possible to carry a deeper focus. I don't know what else he may have done, because I'm not a camera technician, really. But I mean that the principle of it was very helpful in many scenes. It can also create negative effects if you don't use it correctly, because wide-angle lenses distort. Sometimes, however, that distortion can be used to advantage. For example, in "THE LITTLE FOXES" I had a scene in which a man suffered a heart attack. We used a very wide angle lens on him and got it in very close so that it distorted his face and made him look really sick. Those were things that were rather new at the time.*

**QUESTION: I would like to know who was your preferred actor among those with whom you've worked.**

*WYLER: Well, I've worked with many actors who were very good. If I had to name one it would, perhaps, be Laurence Olivier. As for actresses — Bette Davis. I had a very happy relationship with Bette Davis. We made three films together and they were very good for both of us.*

**QUESTION: What future do you see for black and white films, as compared to color films?**

*WYLER: No future at all. Black and white is finished, except for the odd, occasional film, because there's no reason to use it anymore. There was a time when black and white was more realistic than color film because color was unrealistic. In the early days of color it was too bright and gaudy. But when you look at the world around you, it's not in black and white; everything is in color — and, since color has now become subdued and is realistic, there's no reason to make a film in black and white. At least, I don't see any reason.*

**QUESTION: Mr. Wyler, you've made movie history. How does it feel to know that one is the author of some of the chapters in the history of cinema?**

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WYLER: *If what you say is true, it feels very good. In answering this question — and also referring to a previous question — I would say that the films that were the most successful financially were not always the ones that gave me the most satisfaction. Looking back over the years, I would say that those I found most satisfying were the ones that made a contribution to society at the time. A film such as "THE BEST YEARS OF OUR LIVES", for example, contributed to people's understanding of veterans who came back from the war and had problems in adjusting to civilian life. Or a film like "MRS. MINIVER", which was really a propaganda film that made a small contribution to the war effort. Those were the ones that gave me the most satisfaction. I could add to them two documentaries I made while I was in the American Air Force. Those documentaries made no money at all, because they were given to the theatres free. I made no money; nobody made any money — but, again, they made a small contribution to the war effort. Those two films, incidentally, cost me the hearing of one ear, but that's beside the point. They became a source of satisfaction, also. I should like to point out that when you do make a commercial film that has something to say (like "MRS. MINIVER" or "BEST YEARS"), you should also try to make it a financial success — not because of the money, but so that a great many people will come to see it. If you have something to say and you say it to only a few people, it has no effect. You have to say it to a lot of people in order to achieve the effect — which reminds me of a famous Goldwynism. Mr. Samuel Goldwyn once said: "I don't care if my picture never makes a dollar — as long as everybody sees it."*

**QUESTION: Could you tell us about your present activities?**

WYLER: *My present activities are not very interesting. I'm resting. I have not made a film in over two years and the reason is that I've gotten older and more tired. In order for me to make another film, I would have to find something that is terribly exciting, and I have not found such a thing recently. We do a great deal of traveling. We have a large family — lots of children and grandchildren — and we spend a lot of time with them. I'm also catching up on my reading. But no story or proposal has come along that has excited me enough to want to go back to the studio at 8 a.m., or give up sleeping late, or get up in the middle of the night to make notes, and all of that.* ■

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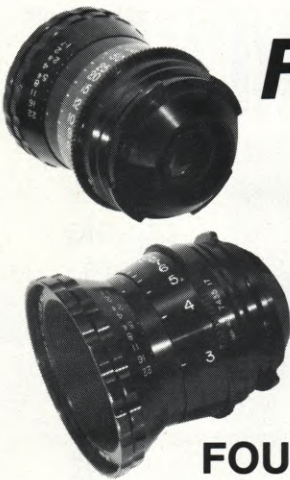
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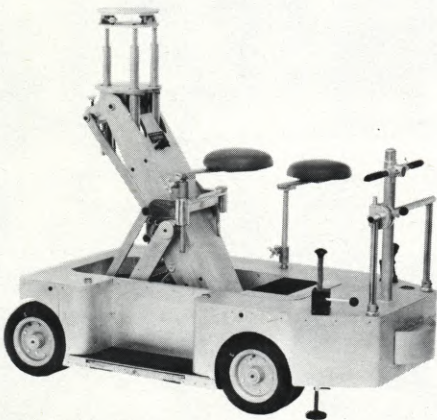
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### IFPA CONFERENCE Continued from Page 195

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BRONZE: "TIME TO DISCOVER", Tom Thomas

#### PUBLIC SERVICE/INFORMATION (Non-Profit)

GOLD: "PRESSURE POINT", John J. Hennessy Motion Pictures  
SILVER: "ONE OF THE FAMILY", Los Angeles County Motion Picture Unit  
BRONZE: "THE BUNCO BOYS — AND HOW TO BEAT THEM", William Brose Productions, Inc.

#### SAFETY — HOME

BRONZE: "THE LIFE YOU SAVE", Alan Burks Associates

#### SAFETY — BUSINESS/INDUSTRY/ORGANIZATION

GOLD: "HIGHFIRE! PLAN FOR SURVIVAL", William Brose Productions, Inc.

SILVER: "BLEEDING: WHAT TO DO", Pyramid Films

#### SAFETY — TRANSPORTATION

BRONZE: "IT'S YOUR TURN ... TO STEER", Thirtyfive-Sixteen, Inc.

#### SAFETY — OTHER

GOLD: "BICYCLES ARE BEAUTIFUL", Crommie & Crommie Inc.  
SILVER: "RIVER RAFTING", Information Division, British Columbia Forest Service

#### SCIENCE

SILVER: "THE INVISIBLE UNIVERSE", Seth Shostak

#### SPORTS AND RECREATION

GOLD: "THE PIGS VS THE FREAKS", Jack Epps, Jr. Film Productions  
SILVER: "I FLY THEM, I BREAK THEM, I FIX THEM", Eastman Kodak Company  
SILVER: "BIGMOUTH", Glenn Lau Productions

#### TRAVEL

GOLD: "FORT LAUDERDALE, CITY OF THE SEA", Monroe-Williams/Triton Communications  
GOLD: "HELENA — CITY OF GOLD", Montana Film Productions  
SILVER: "ALKHALIJ — THE GULF", Rayant Pictures, Ltd.  
BRONZE: "DATELINE ALASKA", Crommie & Crommie Inc.

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**SILVER:** "FIRST YEAR", Joseph Pipher & Company

**BRONZE:** "DESIGN FOR SUCCESS", Southern Illinois University  
**ENVIRONMENT AND ECOLOGY**

**GOLD:** "VENTURE INTO NATURE", Morse-Allen, Inc.

**SILVER:** "WHO STOLE THE QUIET DAY?", Alfred Higgins Productions Inc.

**BRONZE:** "THE DAY THE SAYWARD DIED", Information Division, British Columbia Forest Division

**FUND RAISING**

**GOLD:** "LITTLE BOY LOST", Mario Pellegrini

**SILVER:** "THE WILDEST SHOW ON EARTH", Michael F. Cusack

**BRONZE:** "WHERE THERE IS LOVE", Miller Productions, Inc.

**HEALTH AND MEDICINE**

**SILVER:** "WHATCHA GONNA DO? — GOING BACK", Northern Virginia Educational Television Association

**SILVER:** "MONTAGE: NICE PEOPLE DO", Gary Robinson

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**CINEMA WORKSHOP**

**Continued from Page 140**

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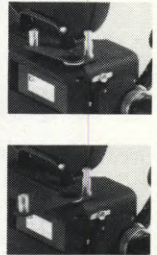


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## "INFERNO" ACTION UNIT Continued from Page 169

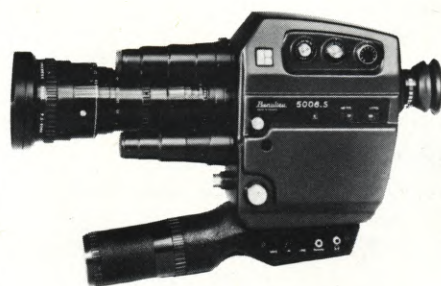
was only one of seven enclosed sets that were used for more than 40 scenes. There was one startling sequence, for example, when one of the building's tenants (played by Robert Wagner) found himself trapped, and decided to rush through a burning doorway. Three cameras documented the scene as a stuntman wearing a fire-retardant outfit and breathing from a self-contained oxygen supply under his coat made the dash and got caught in the fire.

That scene was mainly a question of precise timing, Biroc recalls. The stuntman only had a limited supply of oxygen, and the fire department didn't want him burning for longer than 30 seconds, so the camera operator's timing had to be right on.

Another exciting scene involved an elevator carrying a dozen passengers through the holocaust. The buttons on the elevator control panel are activated by heat. This causes the door to open on a floor where firemen have been fighting a spreading blaze. As the door opens, a propane jet is turned on, and the effect is that of a ball of fire swooping into the elevator. This was documented by two cameras located behind the crowd in the elevator. The fire was actually stopped by a thick sheet of clear plastic. However, on film, the illusion of the ball of fire sweeping into the elevator is almost too real. Biroc also documented the same scene from the opposite perspective. He had five cameras on the hallway set. Several of these were isolated on Steve McQueen to capture his expression and actions as the tragedy occurs. Another camera stayed on the fire and two more looking in on the people in the elevator as the door opened and the flames appeared to engulf them.

In some ways that was the most unique set of all, since it also contained the stairwell and three elevator shafts. The last two were like a four-story tunnel, Biroc relates, which required digging a deep hole two floors beneath the sound stage. Blue screen process photography was utilized most effectively here in a sequence shot down the stairwell, creating the illusion of a deep well.

There's one scene that particularly stands out. Newman is leading a small group to safety when an explosion rips the stairway out from under him. He falls headlong until he is able to grasp what's left of the hand-rail and swing to safety. Then, he encourages those with him to follow him past the yawning gap. In this scene, a matte painting was used

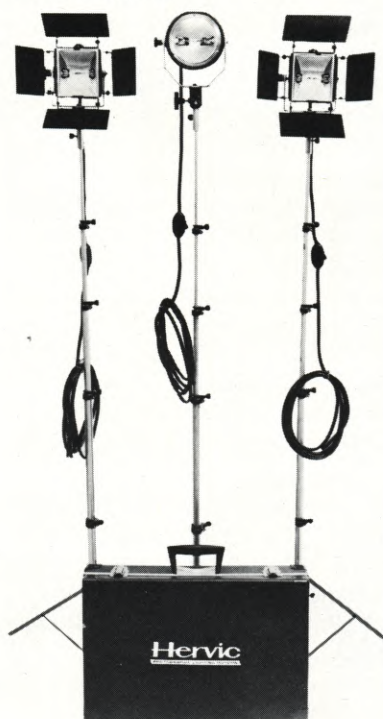


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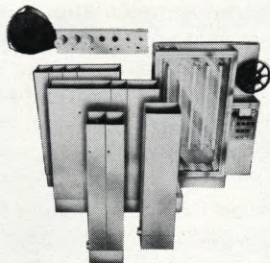
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to complete the process shot, Biroc explains.

Not all of the Action Unit's work was done at the lot, Biroc points out. The crew spent a day in San Francisco shooting fire engines on location documentary style and another in downtown Los Angeles, where a parking lot was utilized to shoot some helicopter landing scenes. However, the bulk of action exteriors were shot at the Fox Ranch in Los Angeles.

Perhaps the most complicated scene was the night landing of a rescue helicopter on a fiery pad. The studio actually built a 20-foot-high concrete pad where the helicopter was able to land. Lights were set up on seven forklift trucks surrounding and level with the set. Each forklift held up to three brute arcs and Biroc had four cameras operating all the time.

"It was the kind of a movie," Biroc sums up, "where you can't wait to get on the set as soon as your eyes open in the morning because something interesting is happening every day. Then, you end up going home dead tired each evening."

It was a physically-demanding production partially because of the multi-camera setups. "Fortunately, I had some excellent operators," he says. "What I did was circle the stage talking to one operator at a time. We always had a chance to rehearse each scene. I told them that if they saw something that we should or shouldn't be doing to let me know when I circled back."

It also took excellent team-work from the entire production crew. As many as six people were controlling the fire, Biroc points out, and their timing was critical. And there were as many as 40 other people behind the scenes, keeping the water tanks filled, and another 30 getting fires ready, and the sets dressed.

"You wouldn't believe the damage that we could do to a set during a 30-second take," he comments. "Then, those crews would get out there and replaster and repaint, bring in new carpeting and drapes, and clean up. In 10 to 20 minutes, we would be ready to shoot again."

If there was one point that Biroc appeared especially anxious to get across it was that he didn't do anything that hadn't been tried before. He thinks that Allen deserves special kudos for the energy and imagination with which he pulled together some of Hollywood's best talent both in front of and behind the camera for the making of an epic which could well become a milestone in film history. ■



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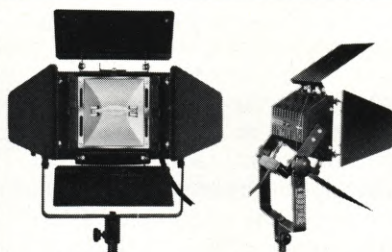
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## SAMCINE CALCULATOR

Continued from Page 193

are remarkably close to those derived by measuring actual lens performance.

Other factors also affect depth of field, of course.

The optical quality of the image at the point of focus, for instance. In the depth of field examples given, the figures were for relatively old fixed-focal-length lenses which were compared with a lens of advanced design and, whereas the depth of field of both may be the same (the position of the nodal points being equal), what is sharp on the new lenses is sharper and, therefore, anything unsharp appears to be less sharp by comparison, hence the smaller circle of confusion.

A larger circle of confusion may be chosen if the lens is poor, if diffusion, fog, net or star filters are used, or if the scene is photographed with a coarse-grain film stock or the film is unlikely to be subjected to enormous magnification and critical analysis.

How a scene is lit and directed may also make a difference to the acceptable depth of field. If the out of focus background is brightly lit and of high contrast by comparison with the middle distance or contains obtrusive and busy action, then it will draw attention to itself and the degree of "out-of-focusness" will appear to be greater.

Because depth of field is so indefinite it is important to have a choice of circles of confusion to consult so that that largest acceptable may be chosen, a choice based upon all the factors involved and the experience of viewing rushes and dailies.

Yet another change had to be made from previous calculators and allowance made for the fact that many new lenses are not marked with f-stops. A separate set of calibrations are provided for T-stops 1/6, 1/3 and 1/2-stop stopped down from the f-stop.

Cameramen need to know the answers of many calculations other than depth of field and the Samcine Mk II Calculator gives the answer to such equations as aperture compensation relative to changes in shutter angle, filter or ND factors, camera speed or lighting intensity.

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## "WILD AND THE BRAVE"

Continued from Page 201

Landrover's rear, with a neck mike hidden on the driver for clean sound, we could make traveling shots in sound of action inside the vehicle, in front or rear, while moving.

Six squat, thatched adobe huts represented part of Kidepo's grudging concession to the vague possibility of tourism. These "bandas" were home and headquarters. Four housed personnel, one held all our equipment. The sixth was unit office holding our recently-collected African library and research files. Meals were taken in a larger banda, served by one of the five young Karamojong recruited as cooks and utility men.

When it was of a mind to, a diesel-powered generator groaningly gave fluctuating power. Our first job was to erect a three-foot-thick wall of dried grass to muffle its intrusive complaints. We'd brought 2000 feet of cable in with us. Two weeks were then spent digging trenches and laying this to headquarters, medical clinic, the armory, and certain key buildings for permanent lighting.

*Dailies?* We'd brought in 170,000 feet of 16mm Ektachrome Commercial Reversal, mostly 7252, some 7242 in 200 and 400-foot rolls. Luckily, Kidepo had a tile-walled shower where temperatures were constantly cool. We stored our footage here. The next time we saw any of this film was in a London flat, seven months and 9,000 miles from location. Every twelve weeks we'd ship off 55,000 feet via charter flight down to Kampala. From there we prayed for freight connections to London.

Color Films Services Ltd. and another veteran British lab processed the footage and produced a color work-print. Color Films did a superior job. The editor, engaged to work on the picture when we returned to London, was on a limited retainer to spot-check the work-print.

He would write us reports which we awaited with all the confidence of a stranded crew scanning the horizon. Hopefully, Kidepo mail found its way in once weekly. The last 95 miles a "runner" brought it, via bicycle, from a village with the nearest postal drop. Shortly after our arrival, one of the two runners was speared through the chest by his "sister-in-law". This sudden halving of the postal force made delivery even more erratic for the next six months.

Despite the seeming note-in-a-bottle techniques, all the film arrived in Lon-

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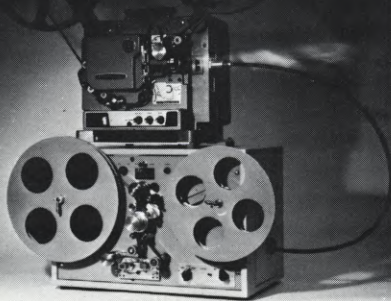
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don. Of the 164,913 feet of exposed  
 film, only five 400-foot rolls had camera  
 scratches during the entire seven  
 months' location: a tribute to Eclair and  
 testimony to the diligence of the crew  
 who every night broke down and thor-  
 oughly cleaned each single piece of the  
 day's equipment.

Operations were pretty standard for  
 location shooting. You don't have to  
 travel to Africa to have an ungodly call-  
 time. Crew call was at 5 AM. Breakfast  
 at 5:30 AM. Vehicle loading 7 AM. Film-  
 ing generally commenced at 8 AM, ter-  
 minating at dusk. Dinner was at 7 PM.  
 Production meeting, reloading, and  
 cleaning from 9-10 PM. Sundays off, if  
 no emergency arose.

We five of the crew were it, *in toto*.  
 We shared that routine for seven  
 months, ate 638 meals together with  
 dwindling variations in the menu. We  
 had to be each other's entertainment.  
 We played darts, cards, and talked, a  
 lot. Any topic was fair game: music,  
 poetry, the intricacies of tribal hier-  
 archy, their children, anything except  
 filming. Nothing so qualifies a man as a  
 bore as discussing a lens setting after  
 12 hours of shooting.

On Thanksgiving day, Natalie  
 produced "some kind of bird" and we  
 gave a dinner for the bemused British.  
 Christmas, Rebecca provided a suc-  
 culent goat. Paul's garden provided  
 marvelous summer vegetables and just  
 before the long winter rains, wild  
 berries enriched our table.

We, by no means, kept to ourselves.  
 Both couples were very much part of  
 our family. Every two weeks, we hung a  
 sheet out on the compound and with a  
 16mm projector showed dozens of  
 prints. Eskimo life, moon landings, car-  
 toons, a visual view of America, all were  
 viewed with rapt interest.

There, under the moon hundreds of  
 Karamojong, bright with paint,  
 clustered in a circle. Women nursing  
 babies, Rangers and warriors cradling  
 their guns and spears, the two warden  
 couples, and everywhere in the back-  
 ground, large herds of elephants. Our  
 interpreter Hilario instantly translated  
 the English narrative into Karamojong.  
 Through the crowd, six or eight young  
 men stood up, each changing that into  
 his native dialect. It was bedlam and  
 marvelously enjoyed by all.

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very real and very immediate, and the men who faced it were perfectly suited. These two couples and their environs made the story. But undeniably, the crew's own exposure to personal danger augmented our involvement with the story.

The Kidepo area is known for its fiercely-wild elephants. A large herd had devoured most of the food in one part of the Valley. A fully grown elephant needs about 500 lbs. of fodder a day. Iain was checking their progress in a Landrover, while Paul remained back on the compound. We had followed herds many times before. Tony Mander was operating the NPR out on the camera boom. Soundman Gordon Everett lay in the rear. Iain wore a neck mike. I knelt in the back, pointing a Sennheiser at him for additional sound. I had just slated a take covering Iain's radio report.

Suddenly, a large female cut from the herd and made straight for our vehicle. Moments before impact, she swerved and thrust her three-foot tusks through the rear side of the door, narrowly missing Gordon's stomach. Then she disengaged, stepped back, and rammed her tusks through the grill and front side-door. The car buckled backwards.

I was on the two-way radio then, calling our assistant cameraman in the backup vehicle with the second camera to ram the elephant's rear in hopes to drive her off. A ditch prevented his aid. The entire door of our Landrover was ripped to pieces. Six-inch holes shredded the dashboard and seat. Had Paul been beside Iain, he would have been gored to death.

The elephant weighed about 16,000 pounds, our Landrover 2000. She wrenched free of the side and again butted the vehicle, lifting it two feet off the earth each time. Iain, with equal rage socked the elephant in the forehead. Then the huge animal dragged us 40 feet across the plain. Tony had to jump off but did not stop the camera.

We kept rolling in sound and picture. On this day the camera arm had been on the driver's side of the Landrover, placing Iain in the foreground. The charging elephant was framed perfectly thru the far window as it tusked us. Natalie's steel arm saved our lives. Acting like a canoe outrigger, each time the animal rammed us, it would slam into the ground on the reverse side and prevent us from overturning.

Naturally, the noise was chaotic: Iain shouting, "Bugger off!" and accompanying terms. Tony and Gordon yelling, my radio calls, the enraged female, the crunch of metal, and the whump-

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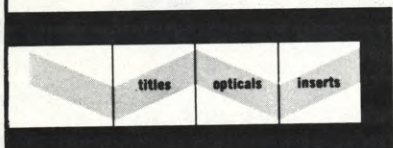
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whump-whump of the vehicle being earth-pounded. The Eclair and O'Connor performed superbly. Later the film was processed and found to be satisfactory.

*Jones-Hilario is born.* Certainly the most gratifying evidence of our effect at Kidepo was the birth of this Karamojong child. At 3:30 AM one morning, Paul's Landrover squealed to a stop outside our banda. The baby was due. This was the first woman who had agreed to trust Rebecca Ssali as her midwife. Rebecca urged the women for months to trust her, talking to them through a Karamojong interpreter. Their natural suspicion and threats of the witch doctor made them believe that any child delivered by Rebecca would be born dead. Thus they would disappear into the bush hours before birth, squat, drop the baby, and cut the cord with a sharp stone. Often babies and mothers died of blood loss.

We reached the clinic in a matter of minutes. Rebecca comforted the woman on a makeshift bed. We prepared our lights and equipment and waited — for fifteen hours. Shortly after dawn and again at 4 PM, excited tribal women, reacting to the witch doctor, dragged the mother-to-be into the bush. Rangers fetched her back. At 7:30 PM we filmed in sync-sound a lovely, almost effortless birth. The success of this birth was a pivotal breakthrough for Rebecca and life in Kidepo Valley.

*It wasn't all intense.* There was a lot of laughter. Iain had told us that the Kidepo animals, unlike those in African tourist parks, were totally unused to men or vehicles. The compound in which we slept adjoined a lion path. Problem: What do you do when belly full, tired, eager for privacy, you stumble into a pride of lions. (Their eyes do light up at night). Puts hair on your neck and a coppery taste in your mouth.

Additional problem: How do you convince yourself that you are really imagining the ground tremble and that really isn't an elephant scratching itself against your banda. More than one night, I pushed the wood door open to watch a huge animal blot out the entire sky.

Despite all the potential danger, no one suffered more than the usual minor illness, except for our fine assistant cameraman, Tony Jacobs. Tony slipped a disc while lifting equipment, an excruciating injury.

Tanzania had recently invaded Uganda from the South and fighting ravaged the country. After days of arguing over the radio link with Kampala, Nat's negotiating magic produced a single-engine plane to come up and

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take Tony out. Even more amazing, she cowed the authorities and managed to get off a message to London for a replacement. Somehow it worked and Tony recovered after surgery and months of recuperation. A plane brought back John Shann, a young but very experienced first assistant, who ideally fitted our Kidepo family.

As always, Nat brought in a large volume of medical supplies, complete with surgical encyclopedias. She had once sewn up a crewman's slashed hand in the Arctic. Later, in the South Pacific, she had saved a soundman's life with special drugs. On this location, a speeding jeep overturned, cleanly severing the left leg of a man in the rear. Nat tied off the stump and we flew him out. The drugs came in particularly handy in winning over the suspect Rangers and their wives. She even treated the witch doctor's sore throat when he came to her on the sly.

*Kidepo heartbeat.* The sheer immensity of this lush valley endowed it with a timeless spirit reflected in the Karamojong. We had gotten to know many of them. In our two couples we found anger, laughter, and a resolute determination to carry on their work despite the turmoil of Uganda or the dangers of Kidepo. We saw in them all a unique relationship which was to become the heartbeat of *THE WILD AND THE BRAVE*.

After six months Iain and Elizabeth Ross had to leave Africa. We remained another month with Paul and Rebecca to finish the picture. We had become part of the Kidepo family and parting was not easy. Ugandan civil strife had grounded all private aircraft so we convoyed out to Kampala. The government returned the \$100,000 bond we had posted to bring the equipment in.

The next eight months were spent in London editing 164,913 feet of exposed footage into a 102-minute feature of 3665 feet, carefully structured from the extensive notes and continuity design developed on location. We matched the negative there and brought it to NYC. Cineffects Color Laboratories, Inc. used new additive printers to create a superb optical blowup to 35mm, 1:85 ratio. That blowup involved rephotographing 146,600 individual 16mm frames to make a 9,075-foot, 35mm optical master for theatrical release printing. We had to be there all the way for pan-and-scan on each scene. With titles over action, special optics, color tests, etc. it took 5 more months.

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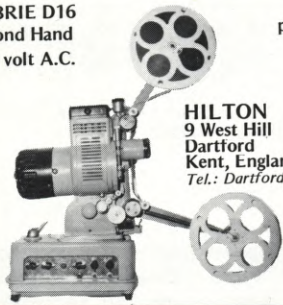
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did the mix with Lee Dichter utilizing their new computerized console. Cinefacts, Ross-Gaffney, and Photo Mag did a superlative job and the president of each firm was directly involved with this feature. Charles Randolph Green wrote a beautiful score which subsequently became a successful record single.

We delivered the picture in 35mm on schedule and \$40 under budget. Subsequently we then prepared the 16mm reduction on a 1:33 ratio for eventual television release.

The film was titled TWO MEN OF KARAMOJA. It had a good New York City release in theatres on Broadway and the upper East Side for a month. The reviewers were very generous and the general reaction was fine. Confusion over the mysterious word Karamoja, however, caused us to change the title (and nothing else) for the forthcoming national run.

The past two Christmas Eves had been spent in Africa, one survey, one production. The third one saw us toiling in the lab. It had been a non-stop 3 years 2 months for Nat and myself, from initial survey to optical masters. No man but a blockhead would undertake this kind of picture just for money. That kind of effort is not refundable. But then again, neither are the experiences we had in making it. ■

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## WANTED

**ARRI 16S**, lenses, accessories, fluid head tri-pod, R. D., 4545 Northwestern, Indianapolis, Ind., 46208 (317) 924-3012.

**WANTED:** Reduction printer-DePew 35/16mm. Will consider machines in any condition. Supply photo, complete technical description and price for immediate reply. **ALAN GORDON ENTERPRISES, INC.**, Attn: Bert Carlson, 1430 N. Cahuenga Blvd., Hollywood, CA 90028. (213) 466-3561.

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**WANTED:** Nagra (any model), especially SN series, or other portable recorder with accessories. Also desire regular and wireless mikes. **J. H. WICKENS**, 411 E. 10th St., New York 10009 (212) OR3-1777 evenings and weekends or (212) RA6-6832 days.

**ANGENIEUX** zoom 12-240mm F/3.5 lens or other telephoto lens 300 to 600mm "C" mount to fit Beaulieu R-16 automatic. Write: **BILL MCKAY**, Box 880, Cardston, Alberta, Canada or phone: (403) 653-3532.


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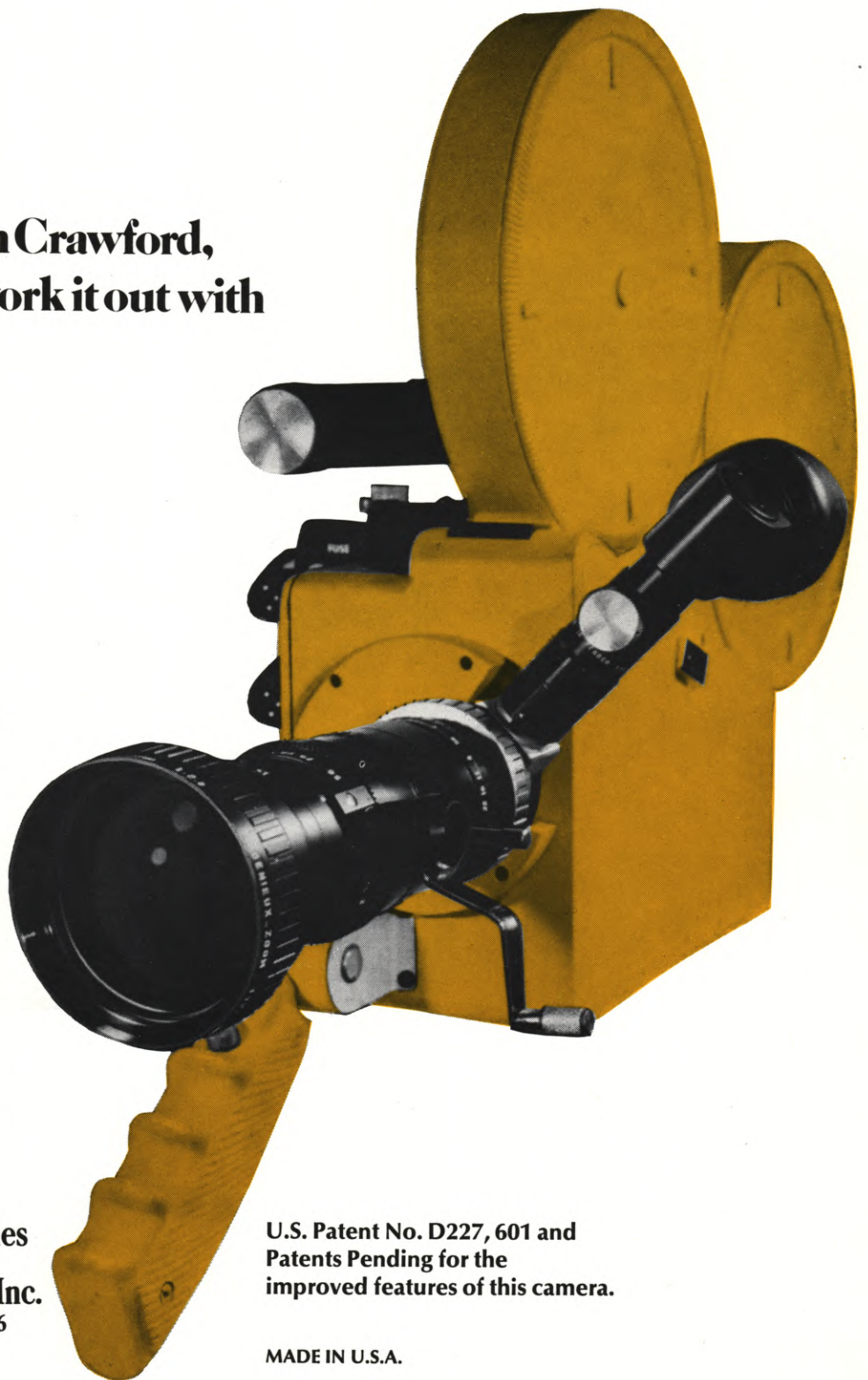


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