

American Cinematographer

International Journal of Motion Picture Photography and Production Techniques

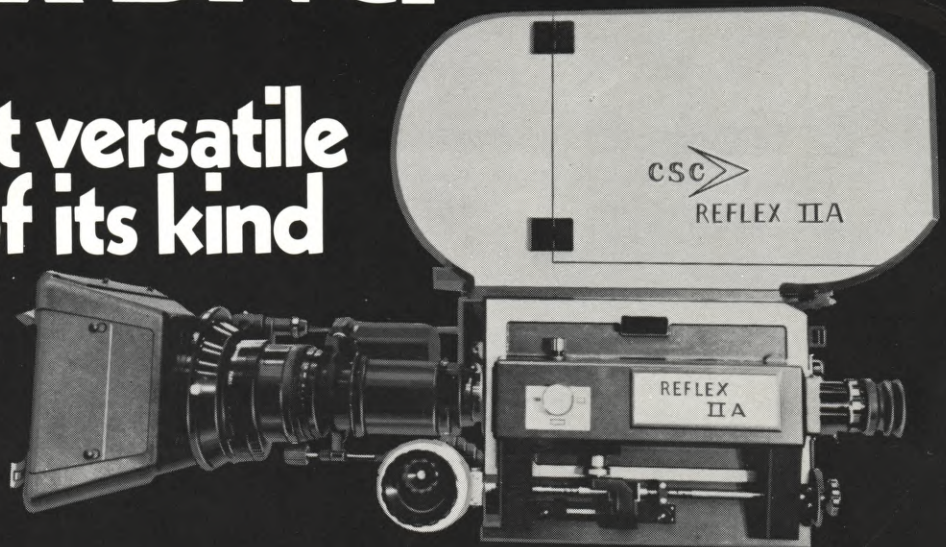
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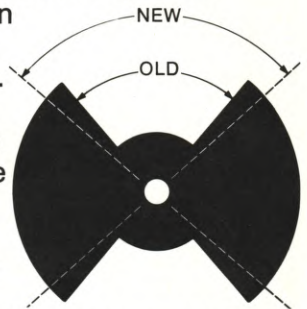
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9.8 mm	14.5 mm	15 mm	18 mm	20 mm	25 mm	32 mm	35 mm	40 mm	50 mm	75 mm	100 & up mm

Super speed Zeiss lenses:

Another exclusive—you can specify aspheric ground floating element Zeiss Distagons. Scalpel-sharp images at a true T:1.4! 25mm/35mm/50mm/85mm focal lengths are available.

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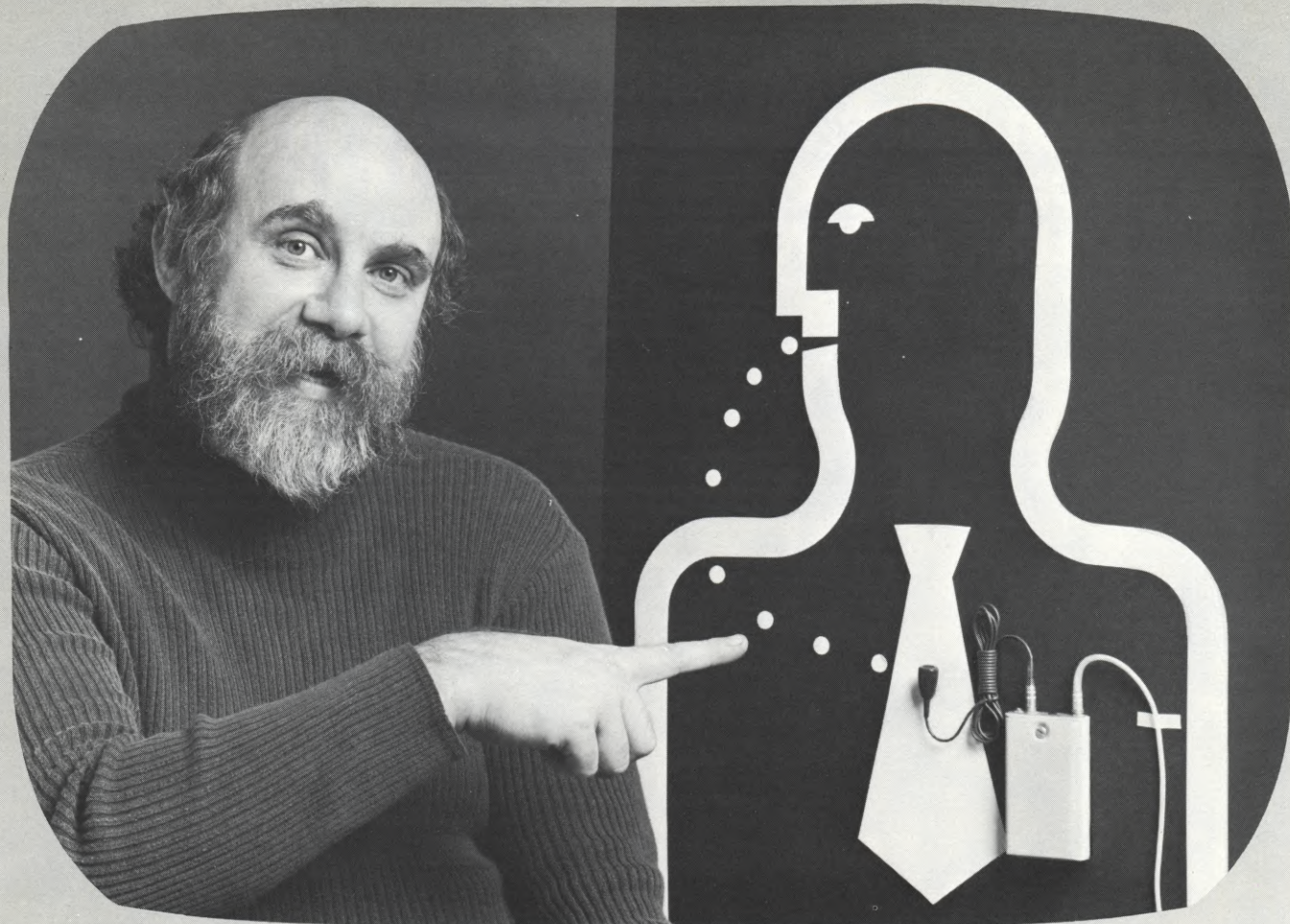
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Swintek wireless microphone systems clear up your headache without upsetting your stomach.

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And since talkies seem to be here to stay, smart movie makers are turning to Swintek when the job calls for a wireless system.

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All Swinteks are available with an exclusive crystal front end. It limits interference from adjacent channels or from high power transmitters in close proximity. And it limits many forms of electrical interference. The crystal front end also

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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 or 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.

FEBRUARY, 1976

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ON THE COVER: A multiple-strobe shot of master fencers in action, photographed by John Zimmerman as part of the Gordon/Glyn Production of "THE EAGLE WITHIN", a multi-media spectacular celebrating the American Bicentennial. The production, which includes film blended with hundreds of slides, is now being presented in the several Busch Gardens amusement parks in the United States.

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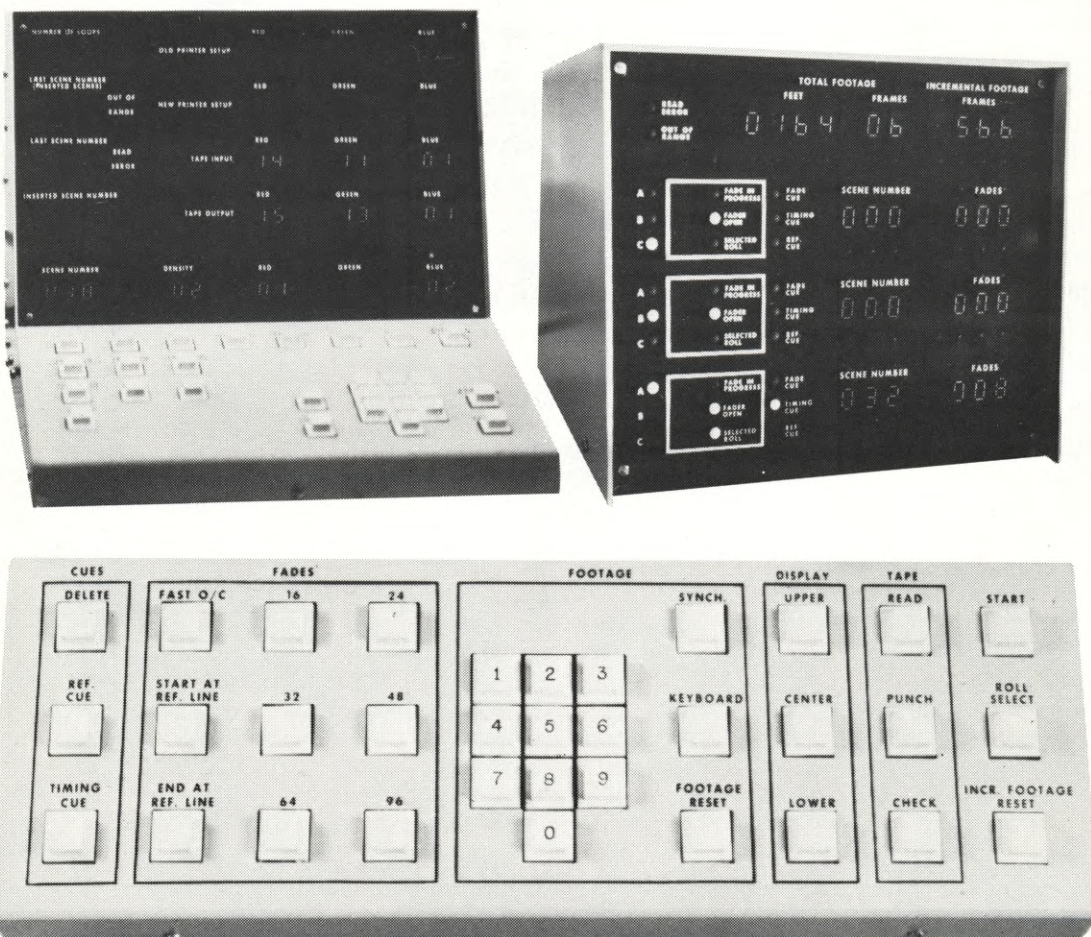
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Three came back



LEN HOLLANDER CAME BACK FROM CINEMOBILE.

We've put Len in charge of nationwide rentals and moved him to California. Len's reason for coming back, after three years as Cinemobile's eastern operations manager:

"For the twenty years I've been serving the professional film maker, I have found no easy way. I've got to supply equipment that works every time. I've got to be at your service 24 hours every day. I must have enough equipment to back up anything you're using, and my company has to be the best in the industry. F&B/CECO is the only company that fits that description. So I came back."

BOB KAPLAN CAME BACK FROM HERVIC — NATIONAL CINE AND CANON.

Now he's heading up our California operation after three years as eastern sales manager for these three good companies. Bob's reason for rejoining our team:

"Our competitors may offer either the lowest prices, or the most solid guarantees, or the fastest service, or the expertise of sales persons who know how to advise and recommend the best equipment for you. But F&B/CECO is the only company which provides all these — plus the world's largest sales inventory. F&B/CECO always makes good on all its promises. So I came back."

BERT CARLSON CAME BACK FROM GORDON ENTERPRISES.

We put Bert in charge of projection, laboratory and editing equipment sales, service and repairs. The reason for Bert's return:

"I've been working with production equipment for 30 years. I know that it takes a team effort to do a good job. I need men around me who are the best in the business; a company completely equipped with tools, machines and a huge spare parts inventory so that I can get the job done fast and right. F&B/CECO backs me up 100 percent. So I came back."

In this business, survival depends on the integrity of your suppliers. That's why more pros come to F&B/CECO for sales, service, rentals and repairs than any other supplier.

Have you too strayed from us lately? If you're not completely happy, you should come back too.

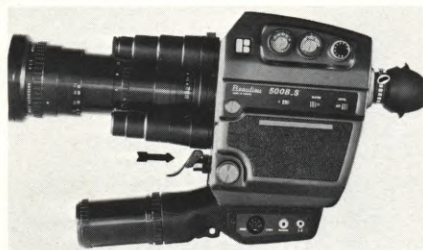
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WHAT'S NEW

IN PRODUCTS, SERVICES AND LITERATURE



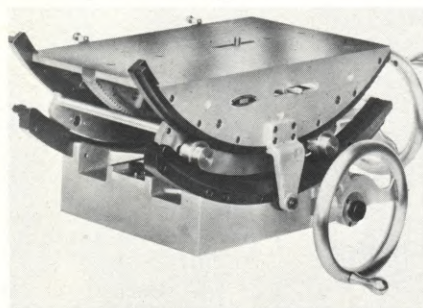
NEW RELEASE SWITCHES FOR BEAULIEU SUPER-8 SOUND CAMERAS

"All Beaulieu 5008S Super-8 Sound Movie Cameras are now being supplied with new-style, easy-to-use trigger-release buttons", reported John R. Berthold, President of Hervic Corporation.

Mr. Berthold went on to explain, "Originally all Beaulieu 5008S cameras distributed by Hervic were fitted with a single, flat-top release button which would sometimes cause consumer operating difficulties after prolonged filming use."

"The new-style trigger release switch, however, provides far greater ease of operation since it allows the 'trigger finger' to perform more naturally during filming."

New-style trigger release switches (such as the one pictured) are available to Beaulieu 5008S camera owners at NO CHARGE. In addition, dealers with 5008S cameras *in stock* which are not fitted with the new style release switch should contact their area sales representative, or Hervic Corporation (14225 Ventura Blvd., Sherman Oaks, Ca. 91423).



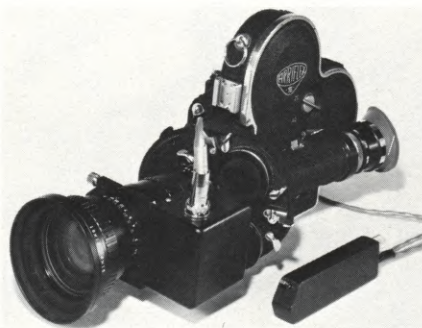
SPARE PARTS FOR WORRALL HEAD NOW AVAILABLE FROM CINEMA PRODUCTS.

Cinema Products Corporation announces the availability of newly manufactured spare parts for the Worrall head, the famous studio-type tripod gear head for heavy professional 35mm studio cameras.

Full service (including replacement parts) for the Worrall head is now being provided by Cinema Products on a rapid turnaround basis, both in the U.S. and abroad.

Cinema Products recently acquired all manufacturing rights and tooling for the Worrall gear head. This acquisition is very much in line with the company's "total system" approach — to provide a complete line of products and services responsive to the needs of professional cinematographers throughout the world.

For further information, please write to Cinema Products Corporation, 2037 Granville Avenue, Los Angeles, California 90025. Tel: (213) 478-0711.



NEW ZOOM MOTOR DRIVE FOR 12-120 ANGENIEUX LENSES

Arriflex Company of America has just announced the development of a new Zoom Motor Drive for 12-120 Angenieux lenses. The new drive was designed specifically for 120 Angenieux lenses on Arriflex 16S and 16M cameras. However, the Zoom Control works perfectly with 120 Angenieux lenses on most other professional 16mm cameras, as well.

The Zoom Motor Drive may be operated from power supplies varying from 8 to 16 volts DC. A standard 16S 8-volt battery will drive the Angenieux zoom movement thru speeds ranging from approximately 5 to 40 seconds. The speed range will vary when the drive is operated from other DC voltages.

The new Zoom Motor Drive is supplied with a handheld control thru which the cameraman determines zoom direction and zoom speed. The control is completely transistorized and designed to produce constant torque and even, steady zoom movement throughout the range for which the device is rated. It is a genuine aid in getting smooth, consistent zoom

effects in the camera.

Zoom Motor Drives for Angenieux 12-120 lenses and further information are available from all authorized Arriflex dealers, or by writing to Arriflex Company of America, Box 1060, Woodside, New York 11377, (212) 932-3403.

The Zoom Motor Drive is covered under Arriflex Catalog No. 339-330 and lists for \$325.00.

REDHEAD KIT FROM RANK

A portable lighting kit built to meet the needs of the professional photographer and film cameraman is now available from Rank Film Equipment.

The Quartzcolor Redhead lighting kit is based on the well-proven Quartzcolor 800-w lighting units in use by film cameramen all over the world. Constructed in polyester fibreglass material which is lightweight, heat absorbing, and virtually indestructible, the Redhead delivers a powerful 800 watts of light that can be focussed from a 42° spot to an 82° flood with completely even distribution. The orange-coloured lamphouse (hence the name 'Redhead') remains cool to touch even after a long session and there is no need to wait for the lamps to cool down before packing them away.

Each kit contains: four Redheads, each complete with barndoors for light control, three lightweight stands extending to over 7' (2.235m, to be exact); an adjustable clamp to position a lamp on any convenient upright or surface, and a set of four stainless steel scrims that provide professional lighting control effects.

The bonus extras for purchasers of the Redhead kit are a set of Cinemar light correction and effect filters and an illustrated book of instructions showing how to light with Quartzcolor lighting.

All this in a package weighing less than 42 lb. (19kg.) and delivering 3200 watts of power for interview, location and industrial filming or for stills photography.

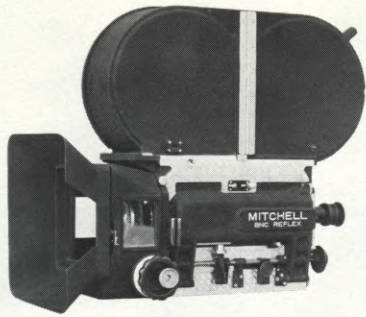
The Redhead lighting kit, like all Quartzcolor products, is available from the Cameras and Lighting Department of Rank Film Equipment, P.O. Box 70, Great West Road, Brentford, Middlesex or through one of Rank Film Equipment's professional stockists. The cost of the complete kit is \$320.

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Contact Jim Grattan for
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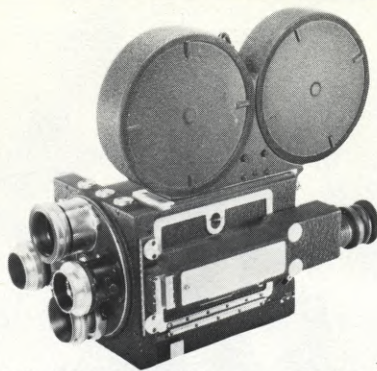
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Mitchell BNC Camera Package

Camera, four 1000 ft. magazines, viewfinder, reducing finder adapter lens, enlarging finder adapter lens, 220V, 3 phase motor, accessory case, magazine case, lens case, motor case, four Kowa lenses (25mm T2.5, 32mm T2.5, 50mm T2.5, 75mm T2.5). New value, \$27,000. Excellent condition. **SALE PRICE** \$17,500.00



Mitchell Standard Camera Package

Camera, four lenses (28mm, 40mm, 50mm, 75mm), two 1000 ft. magazines, matte box, viewfinder and cases. New value, \$14,500.00. **SALE PRICE** \$3495.00

35mm camera sale

Mitchell Mark II R-35 Camera Package

Camera, variable speed motor, choice of three Baltar lenses (25mm, 50mm, 75mm, 100mm or 152mm), two 1000 ft. magazines, case. New value, \$18,000.00. Good condition. **SALE PRICE** \$7500.00

Mitchell-Type 65mm 3-D Camera Package

Camera, one 400 ft. magazine, two 1000 ft. magazines, sync motor, variable speed motor, cases. New value, \$68,000.00. **SALE PRICE** \$29,000.00



Mitchell NC Camera Package

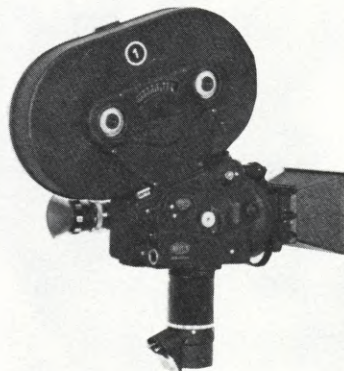
Camera, four lenses (40mm, 50mm, 75mm, 100mm), matte box, two 1000 ft. magazines, two 400 ft. magazines, 220V, 3 phase motor, cases. New value, \$15,000.00. Like new. **SALE PRICE** \$8995.00

Mitchell Hi Speed Camera Package

Camera, two 1000 ft. magazines, motor, viewfinder, matte box, three cases, four lenses. New value, \$14,000.00. Excellent condition. **SALE PRICE** \$4250.00

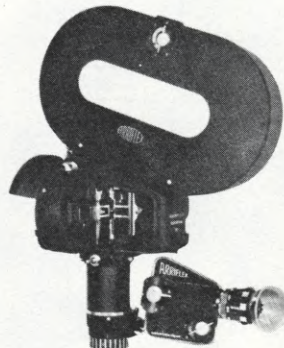
Mitchell 70mm Model FC Hi Speed Camera Package

Camera, variable shutter, dual neon timing lights, rotating disc filter holder, horizontal and vertical adjustable mattes, rack over, ASA I perf., 60 fps, aperture 1 7/8" x 7/8", c/w 115V, 60 cycle sync motor with phase adjustment, one 1000 ft. magazine. **SALE PRICE** \$6875.00



Arriflex 35mm 2C-GS Camera Package

Camera, two 400 ft. magazines, constant speed motor, three lenses (35mm, 50mm, 75mm), matte box, two cases. New value, \$10,500.00. **SALE PRICE** \$6650.00



Arriflex 35mm 2CT Techniscope Camera Package

Camera, two 400 ft. magazines, 18mm lens, 28mm lens, 50mm lens, hi-hat, variable speed motor, cases. New value, \$10,000.00. Excellent condition. **SALE PRICE** \$6600.00



Arriflex 35mm 2B Special Camera Package

Built for Ultrascope. Camera, with 40mm, 300mm, 400mm Ultrascope lenses, Pan Cinor Zoom 76-300mm special built lens, variable speed motor, two 400 ft. magazines, cases. New value, \$16,500.00. Excellent condition. **SALE PRICE** \$9995.00

Arriflex 35mm 2BV Camera Package

Camera with Cinemascope attachment, camera door, with finder, 50mm, 75mm, 100mm, 150mm Cook lenses, one magazine, case. New value, \$11,300.00. **SALE PRICE** \$5495.00

Arriflex 35mm 2B Camera Package

Camera body, two 400 ft. magazines, variable speed motor, three lenses, case. New value, \$5200.00. **SALE PRICE** \$2495.00

Arriflex 120S Blimp

With two matte boxes, cables, case. New value, \$8900.00. **SALE PRICE** \$3495.00

Bell & Howell Eyemo 35mm Camera

Single lens barrel type viewfinder, no lens. (Check AGE Inc. Catalog #10 for Eyemo lenses). New value, \$440.00. **SALE PRICE** \$149.50

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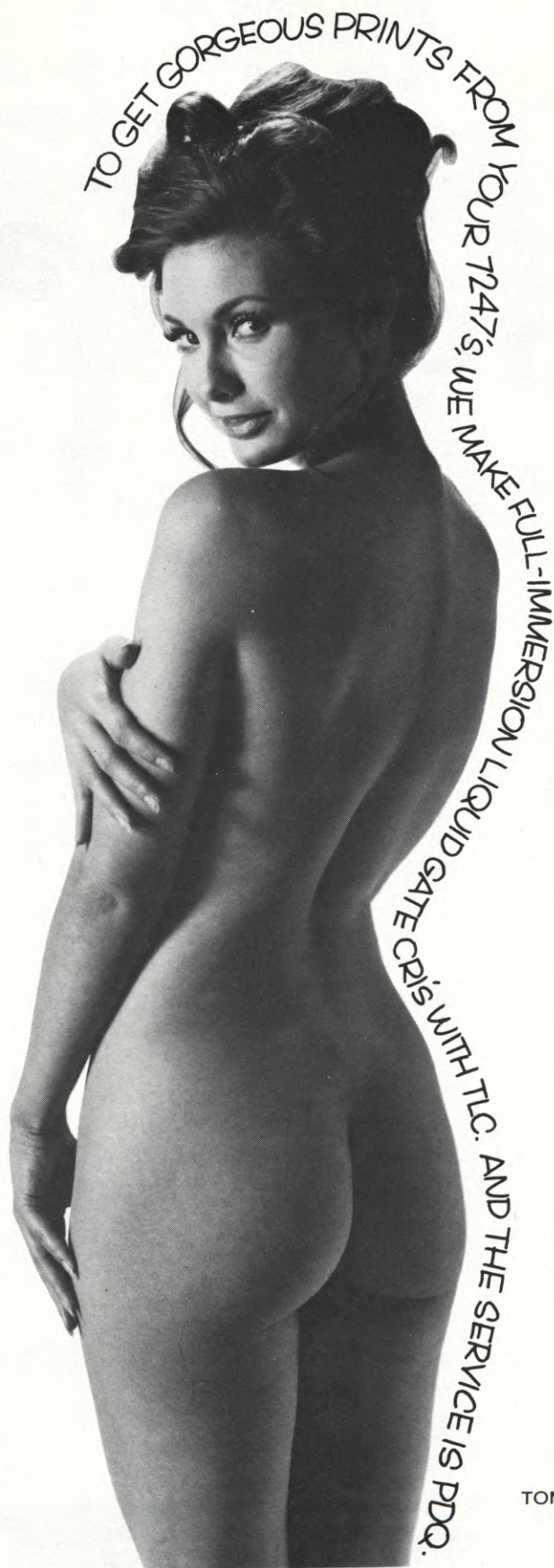
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Your camera, of whatever make, is no stronger than its weakest link. In battery operated cameras using D.C. motors, the electrical brushes or rotating electrical contacts are usually this "weakest link," consuming up to 40% of the power, by friction, and sooner or later wearing out (or burning out!) and calling for service or rebuilding of the motor. With D.C. motor brushes, this sometimes happens "far from home" or at a most inconvenient time, in the middle of an important "take"! Why take this chance? Now you can have the dependability of the Auricon-Pro 400, with the new Soundrive-XTL D.C. motor!

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Large production with precision tooling makes these Bach Auricon Camera prices possible! Specializing for over 40 years in producing 16mm Professional Sound-On-Film Cameras, counts! Because of this, you cannot judge the Bach Auricon "Talking Picture" Camera by its price—but rather by its exceptionally high merit and the position the Auricon Camera occupies with owners and cameramen around the world.

- Cine Voice 400 Camera Head weighs less than 7 pounds, built of Alumisteel™. . . will not crack if given hard use that would split Magnesium!
- Every Camera—"Talking-Picture" film-tested before delivery.
- Available for Auricon or Mitchell™ 400 ft. Magazines.
- 60 cycle 117 volt sync. for 24 or 25 F.P.S. available.
- 50 cycle 120 volt sync. for 24 or 25 F.P.S. available.
- For "Cordless," see Auricon-Pro 400 shown at left. Runs ten 400 ft. film magazines on one "Cine-Pak" Battery. Soundrive-XTL Motor, Quartz Crystal Speed Control, all Gear Drive, Datasync-Pulse for "Double-System" Sound, etc.
- Cameraman can see over top of Camera while operating.
- Filter-slot in Camera Focussaphire™ Film-Gate, with the faithful, silent Auricon Pull-Down Claw, and jewel-sapphire precision Film Guides, for rock-steady pictures (and with Single-system High Fidelity Filmagnetic™ sound when desired!).

Write or call for complete information, also Professional, Dealer and/or Export discounts.

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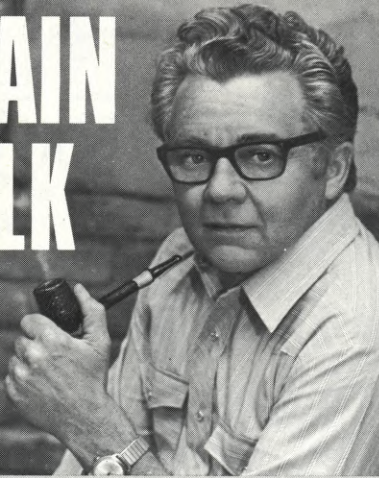
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PLAIN TALK



by *J. Carl Treise*

"No man is an island" (not even me!)

We brag about our film processors and take as much credit as we can get away with, but we've got to admit one thing . . .

We get a lot of help from our friends.

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.

Engineers and designers are helpful to have around, but it's the guy who's running the processor and the man who's sweating out the "bottom line" who really know the score.

After all, we build the best darn processors we can, in order to make money. And we build these units for customers who need them to make money. So we're really partners. By working together, we can turn out units that are much better than any company could do by itself.

Some of the better features in our processors have come from comments by customers located all over the world (as a matter of fact, from San Fernando to Timbuktu!).

We listen to every customer, big or small. And that includes technicians and maintenance people, as well as the "big wheels."

Believe me, we damn well appreciate the help we've received.

And we thought this might be a nice way to tell all our friends how great we think you are.

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QUESTIONS & ANSWERS

Conducted by CHARLES G. CLARKE, ASC.
and WINTON HOCH, ASC.

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



Q What is the purpose of the traveling matte and how does it work?

A The traveling matte offers a means of combining a foreground photographed on the stage with the principal actors with a background scene such as a miniature setting. The way it is done is described in the October 1975 issue of *American Cinematographer*.

Q Can the Canon 7.5 wide angle attachment for 12-120 macro zoom Canon be used with the Angenieux 12-120 zoom lens which is not a macro zoom?

A Any use of equipment in a manner for which it is not specifically designed is usually a compromise and the user must be the judge of what is acceptable. I suggest you borrow one or rent a lens for enough time to test it.

Q How do you synchronize a camera to a video monitor?

A You use a synchronous motor and carefully selected camera speed and shutter opening, there are special cameras for this type of photography.

Q How do special effects men achieve the effect of bullets and shot-gun blasts puncturing and shattering glass especially when the actor is standing directly behind the bullet hole and shattering glass?

A Generally speaking, gelatine capsules filled with Vaseline glycerine, etc., are fired with compressed air onto the glass. Quick cutting of a scene helps. A book called "Special Effect in Motion Pictures" by Frank P. Clark, and available through SMPTE, answers this most effectively and in much greater detail.

Q Do you know of any still camera wide-angle F-focal attachment that will work with an Angenieux 12-120 (for 16mm) zoom lens without vignetting?

A No, and I doubt if you can find one but it is worth trying.

Q My Bolex SBM has a 130° shutter and a reflex viewing system which absorbs 23% of the available light. My Sekonic L28c2 has a cine selector calibrated to a 180° shutter. How much of an adjustment downward should I make in ASA setting on the meter to account for the reflex viewer loss and the shutter difference?

A The 130° shutter has only 72° transmission of the 180° shutter. Your reflex viewing system transmits only 77% of the incident light (i.e., 100%-23% is equal to 77%); it follows that 77% of 72% equals 55%; therefore, multiply your ASA rating by 0.55 to obtain your ASA setting for your exposure meter.

Q How can I produce the effect of smoking, boiling liquids for a kitchen scene?

A Use liquid smoke (titanium tetrachloride) and light it with backlight. More readily obtainable is dry ice, which produces the effect of steam and the action of boiling water. Backlight makes all smoke and fog scenes more visible.

Q Where can I obtain aperture markings and aspect ratio data for the current wide screen systems?

A The AMERICAN CINEMATOGRAPHER MANUAL, published by the American Society of Cinematographers, contains complete data and dimensions for all wide-screen processes. It also has data on television cut-off for both 16mm and 35mm film apertures — plus much more related data too long and detailed to reproduce here. ■

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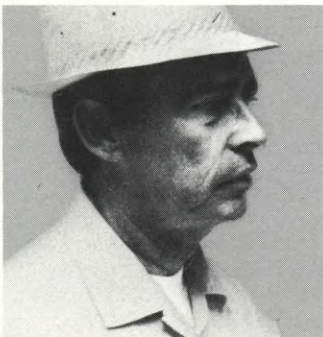
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Film speed enhancement at CFI

Comments by cameramen on CFI's AL200 and AL400 system with EK 5247 negative:

“We wanted to create a documentary look for *Streets of San Francisco*,” says Director of Photography Jacques Marquette A.S.C., in the August *American Cinematographer*.



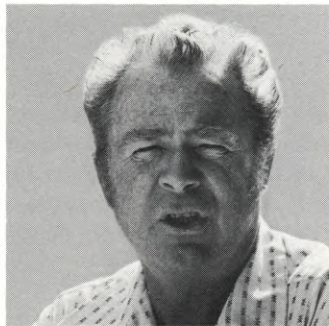
Jacques Marquette A.S.C.

200 or 400 ASA

“Our tests with CFI showed that 5247 could be rated at 200 or 400 ASA, using their AL200 and AL400 process. So we went with that for some location interiors and night scenes.”

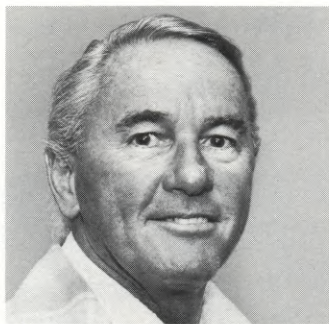
5 foot candles!

“On some problem locations, we were able to light as low as *five* foot candles,” says Mr. Marquette. “In general, minimal lighting gave us the realistic look, and it let us make faster setups.”



Jack Swain A.S.C.

Jack Swain A.S.C. says: “Using AL200 saves time and energy. Shooting *Cannon*, I use it all the time for ‘live’ interiors. It looks as good as footage shot at ASA 100.”



Robert Hauser A.S.C.

“On one feature that I shot, I had some 5247 forced at another lab — and there was grain running all over the place,” says Robert Hauser A.S.C.

Choose the lab

“The producers had a deal with that lab. But after I protested, they told me to send the footage for forcing wherever I chose.”

Night at 3 PM

“On another show,” says Mr. Hauser, “We suddenly got a hailstorm at 3 PM. The sky had to be in the background — and it was literally like *night*.”

Off the meter

“I had *one* light, pulled way back to balance the actor's face against this black sky. I decided to go to AL400 — and even then... the reading was f/1.2.”

ASA 400 day ext

“So once again, I told the producers: If you want this shot, it has to go to CFI. It looked fine.”

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CINEMA WORKSHOP



By ANTON WILSON

WIDE SCREEN FORMATS III

The most impressive aspect of the anamorphic system is undoubtedly the 60% greater print image area, relative to 1.85:1 wide screen. However, there are other more subtle advantages to the squeeze process.

At the camera end, the anamorphic lens "sees" twice as much in the horizontal plane. As a result, the focal length in the horizontal is effectively halved. A 50mm anamorphic can be compared with a 25mm spherical lens in terms of horizontal composition. As a matter of fact, the effective focal length is also slightly reduced in the vertical. The 1.85:1 ratio maintains the same effective focal lengths as the Academy aperture in the horizontal, while manifesting a slightly *longer* effective length in the vertical.

When the higher aspect ratios were first introduced, some cinematographers were concerned over the awkward composition problems that might result. There is no denying that a format with twice the horizontal dimension of Academy will require some aesthetic adaptation. However, once the cinematographer is acclimated to the 2.35:1 ratio, several advantages will become apparent. In a majority of cases composition and movement are in a horizontal plane. Because of this the cinematographer can establish

more pertinent visuals in the 2.35:1 format, while excluding extraneous details that would normally appear in the vertical plane, usually above the pertinent action.

This aspect not only makes for a more aesthetically pleasing composition, but can also simplify matters for the set designer, as his sets need be only half the height of that necessary when employing the standard 1.33:1 format to cover the same horizontal composition. In the same vein, since most action is horizontal, the high aspect ratio can also simplify camera movements due to its greater horizontal coverage. These arguments obviously apply to all wide screen processes, but particularly to the 2.35:1 ratio of 'scope.

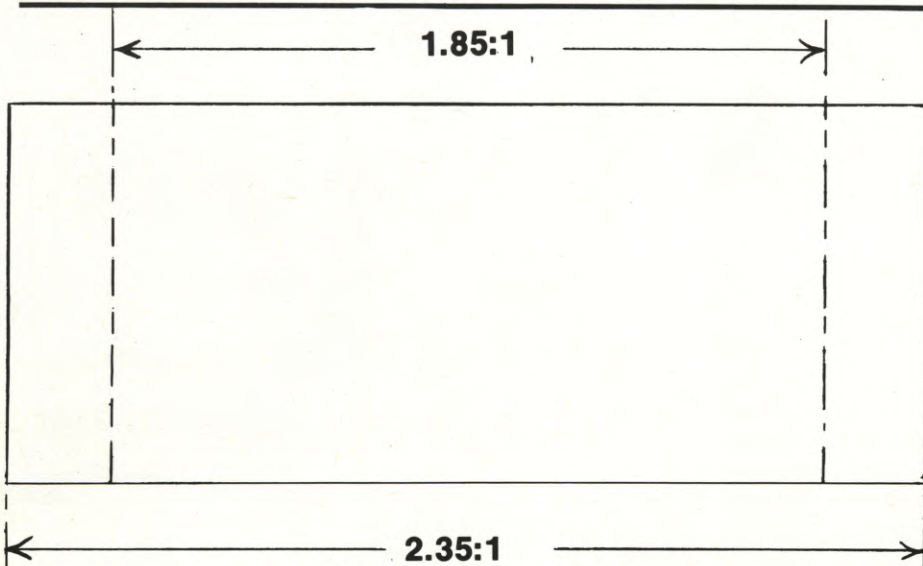
The 1.85:1 format does offer an advantage when it comes to TV compatibility. A producer can play both ends to the middle by employing cameras with full or Academy apertures. The reticles in the viewfinders are masked for 1.85:1. The cinematographer keeps all pertinent action within the confines of the 1.85 mask, yet maintains full 1.33:1 composition by excluding all objectionable elements from the full viewfinder area (mike booms, light stands, assistant director, etc.). The film can then be projected 1.85:1 in theatrical release and still be run at 1.33 in the tele-cine chain without any

cropping or costly reprocessing. The anamorphic print, on the other hand, must undergo severe cropping or re-printing employing 'pan and scan' techniques. While the reprinting process can re-establish satisfactory composition in most cases, there is always the chorus line that is reduced from twenty dancers down to six.

Cinematographers are bound to argue the respective virtues of the various wide screen formats, but in terms of theatrical projection the picture is quite lucid. Here the anamorphic process offers decided advantages. The main factor is print magnification. Based on a 17-foot screen height (see Figure 1) the 1.85:1 frame is magnified 208 thousand times. For the same height the anamorphic frame will provide 30% *more* screen area with *lower* magnification of only 163 thousand. The reduced magnification resulting from the 60% larger print area will project a significantly superior image. Dirt and scratches will be less noticeable and apparent grain will be similarly reduced. Of equal importance is the fact that longer focal length projection lenses are employed with the anamorphic system. The 1.85:1 projector must use a short focal length (wide angle) lens in order to fill the wide screen with the small print image. As a result the back focus distance is more critical, and any "breathing" in the gate will be projected as a most annoying in/out focus syndrome. The anamorphic print requires less magnification and, thus, a longer focal length projection lens which will minimize the effects of breathing. The 'scope print will produce an all-around image that is superior to that of any other 35mm format.

The bottom line in making any format selection is the application. One can extol the virtues of the many formats — yet, the application will usually be the determining factor. If the application happens to be a low budget feature that will most likely play in small neighborhood theatres and the 2.35:1 ratio of 'scope is desirable, then there is an additional format that should be considered: Techniscope. We will discuss this interesting and controversial process next month. ■

FIGURE 1 — Diagram showing comparison of wide-screen (1.85:1) and anamorphic (2.35:1) aspect ratios. Based on a 17-foot screen-height, the 1.85:1 frame is magnified 208 thousand times. For the same height, the anamorphic frame will provide 30% more screen area with a lower magnification of only 163 thousand. The reduced magnification resulting from the 60% larger print area will project a significantly superior image.





“We news/documentary cameramen have finally gotten the camera we’ve always wanted. The CP-16R reflex, of course.”

What Director of Photography Richard Norling has always wanted is a lightweight, ultra-silent, rugged, no-nonsense 16mm reflex sound camera that can really take punishment in the field. “If you’ve seen some of the mob action that developed whenever any Watergate principal appeared at the District Court in Washington, D.C., you know what a godsend the CP-16R was.”

Norling, who freelances for the major television networks, complements his CP-16R reflex with two of Angenieux’s most outstanding lenses, the 10-150mm zoom lens and the extreme wide-angle 5.9mm prime lens. “Truly an unbeatable combination,” says Norling.

“My first use of the 10-150mm lens was on an NBC special on marijuana, *Mary Jane Grows Up*. In one laboratory scene I was able to shoot a fairly wide shot of the room and then, with careful follow-focus, zoom into an extreme close-up of a rat’s brain (which is about the size of a small raisin). Normally I would have to move the camera in a lot closer after the wide shot . . . Also, the 10mm end came in handy for filming interviews in some extremely cramped and small offices.

“Filming an NBC *Weekend* show featuring the Dutch Army in training exercises in Holland and on NATO maneuvers in West Germany, I used both lenses to great advantage. The extra push on the other end of the

10-150mm enabled me to do some nice zooms from a

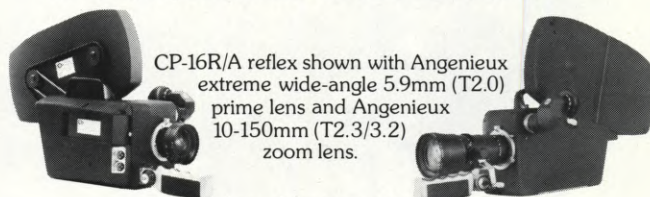
helicopter into tanks maneuvering below, which cut into ground shots. I also made good use of my 5.9mm lens to capture dramatic up-angles while filming soldiers jumping and scaling fences on the obstacle course.

“Every time we worked in close proximity, my soundman Dudley Plummer kept murmuring to himself, ‘It’s amazingly silent.’ He never did get over the quietness of the CP-16R reflex.”

Can the CP-16R take it? — “You bet it can,” says Norling.

“Filming in a tank going through an obstacle course is very much like trying to film on a bucking bronco. I was half out of the top hatch, and holding on to the CP-16R by its sturdy handgrip, when the tank plunged into a simulated tank trap. The camera flew right over my head — the sudden jolt almost knocking it out of my hand. I came out all black and blue, but the CP-16R came out just great!”

Isn’t it time you switched to a CP-16R reflex?



CP-16R/A reflex shown with Angenieux extreme wide-angle 5.9mm (T2.0) prime lens and Angenieux 10-150mm (T2.3/3.2) zoom lens.

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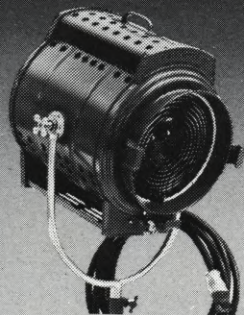
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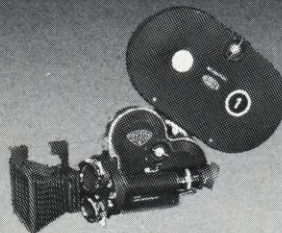
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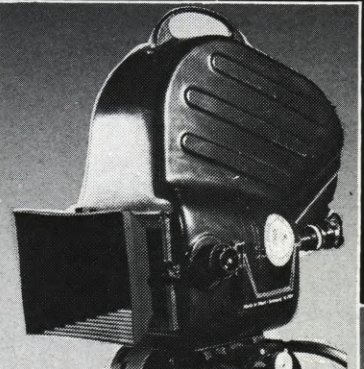
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THE BOOKSHELF

By GEORGE L. GEORGE

CINEMATIC ROUND-OUT

Lenny Lipton, whose earlier *INDEPENDENT FILMMAKING* is probably the most complete textbook on 16/8mm filmmaking, has written a new volume, *THE SUPER 8 BOOK*. It is a practical guide that discusses systematically and thoroughly the technical characteristics of this popular format. (Straight Arrow \$6.95)

For those interested in Super-8 filmmaking primarily for educational or home purposes, Myron A. Matzkin's *SUPER 8 MOVIE MAKING SIMPLIFIED* offers technical advice that will amply suffice for their needs. (Amphoto \$3.45)

Also for students is Preston Blair's explicit text, *ANIMATION*. In it, the former Disney staffer offers detailed instruction on how to draw animated cartoons with a view to smooth photographic transfer. (Foster Art Service, 430 W. 6 St., Tustin, CA 92680 \$2.00)

Certain to delight faithful Mouseketeers fans, Keith Keller's *MICKEY MOUSE CLUB SCRAPBOOK* is a delightful assortment of pictures, songs and personalities that attracted scores of viewers to the popular 50's television program. (Grosset & Dunlap \$3.95)

Composer Irwin Bazelon, in *KNOWING THE SCORE*, explores film music from the points of view of the composer and the filmmaker, stressing the need for musical awareness and seeking new channels of communication between them. (Van Nostrand Reinhold \$12.50)

The updated two-volume *AWARDS, HONORS AND PRIZES*, edited by Paul Wasserman, is a thoroughgoing and authoritative survey of the recognition accorded distinguished achievement in motion pictures, television and 30 other broad areas. Volume one deals with the U.S. and Canada, while volume two tackles the international field. Well-organized and carefully cross-indexed, this is a useful reference work. (Gale Research \$38.00; \$48.00)

Leslie Halliwell's *THE FILMGOER'S COMPANION* is now available in a paperback edition, bringing down to an affordable price an invaluable encyclopedia of the cinema. (Avon \$6.95)

* * *

A PRIDE OF DIRECTORS

Abundantly illustrated and compellingly analytic, *THE FILMS OF D. W. GRIFFITH* is an important critical study by Edward Wagenknecht and Anthony Slide of DWG's achievements with an appreciation of his cameramen's contributions. (Crown \$12.95)

In *THE FILMS OF HOWARD HAWKS*, a study of 35 of the director's 42 features, Donald C. Willis stresses Hawks's skillful handling of actors and his ability in various film genres. (Scarecrow \$8.50)

A thoughtful and informative analysis by Joseph McBride and Michael Wilmington, *JOHN FORD* examines the director's key films in the context of his perception of the American Dream and the underlying reality. (Da Capo \$4.95)

A condensed transcript of a talk with students of Chicago's Columbia College, *A CONVERSATION WITH JOHN CASSAVETES* affords revealing insights into the director's approach to his work.

FILMS TO READ

Published screenplays are popular among film students and buffs for the ready insight they afford into the anatomy of movies. Jean-Luc Godard's *THREE FILMS* includes *A Woman Is a Woman*, *A Married Woman* and *Two or Three Things I Know about Her* with an introduction by Alistair Whyte. Roman Polanski's *THREE FILM SCRIPTS*, with a preface by Polish film critic Boleslaw Sulik, includes *Knife in the Water*, *Repulsion* and *Cul-de-Sac*. (Harper & Row \$8.50/4.95 ea.)

Another Polanski film, *WHAT?*, is told in a novelized form that closely follows the script sequence-by-sequence rather than scene-by-scene. (Third Press \$4.95)

Richard J. Anobile adds two more scripts to his notable series, Rouben Mamoulian's *DR. JEKYLL AND MR. HYDE* and Buster Keaton's *THE GENERAL*, both in his unique and effective method of sequential frame photographs coupled with the complete dialogue. (Avon \$5.95 ea.)

ASSORTED CLOSE-UPS

In *MUYBRIDGE, MAN IN MOTION*, Robert B. Haas delves into the complex personality of "the godfather of moving pictures" whose inventive method for capturing movement in people and animals and whose adventurous life are presented with ingenious objectivity. (U. of California Press \$18.50)

A fascinating volume about two very funny men, *THE ABBOTT AND COSTELLO BOOK*, assembled by Jim Mulholland, takes us on an entertaining illustrated tour of the comedians' career, from Minsky's Burlesque to Broadway, Hollywood, radio and television. A complete filmography is appended. (Popular Library \$3.95)

Movie remakes are a Hollywood tradition judging from Michael B. Druxman's well-documented *MAKE IT AGAIN, SAM* in which the successive versions of 33 significant features are discussed in detail, followed by a compilation of over 500 similar movie metamorphoses. (Barnes \$15.)

With these alert chronicles of Hollywood mores, James Robert Parish and Don E. Stanke have another winning book, *THE DEBONAIRS*, all about eight "principal exemplars of sophisticated style", actors like Cary Grant, David Niven and Rex Harrison. (Arlington \$25.00)

The history of film production in Canada is enriched by the publication of the first two volumes of *CANADIAN FEATURE FILMS 1913-69*, in which Peter Morris surveys Canadian production through 1963. A total of 248 movies was made during these 50 years, not counting foreign productions with some Canadian location work. (Canadian Film Institute \$9.95)

CENSORS IN THE DARK

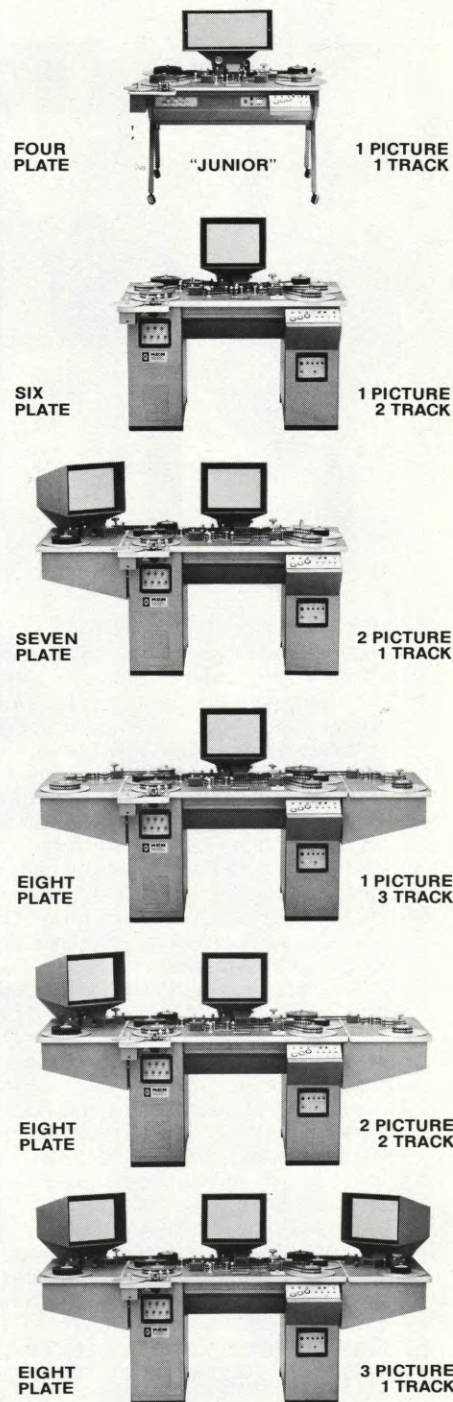
The seemingly unanswerable question, "What makes a movie obscene?" is confronted with fresh insight and solid common sense by Michael Leach in *I KNOW IT WHEN I SEE IT*. His historical survey shows that what was considered censorable over the ages is so devastatingly absurd and arbitrary that he almost makes his case without having to plead it. His chapter on violence in the movies is equally persuasive, making this book an original and thoughtful contribution to a controversial field. (Westminster Press \$5.95)

In *THE SEX PEOPLE*, the world of erotic movies is explored by a couple of California-based practicing psychiatrists, Drs. Phyllis and Eberhard Kronhausen. Interviews in depth with performers, directors, producers and exhibitors involved confirm their earlier findings about the therapeutic and educational potential of sex as entertainment, and its currently wide acceptance as a valid dramatic device in serious motion pictures. (Playboy Press \$8.95) ■

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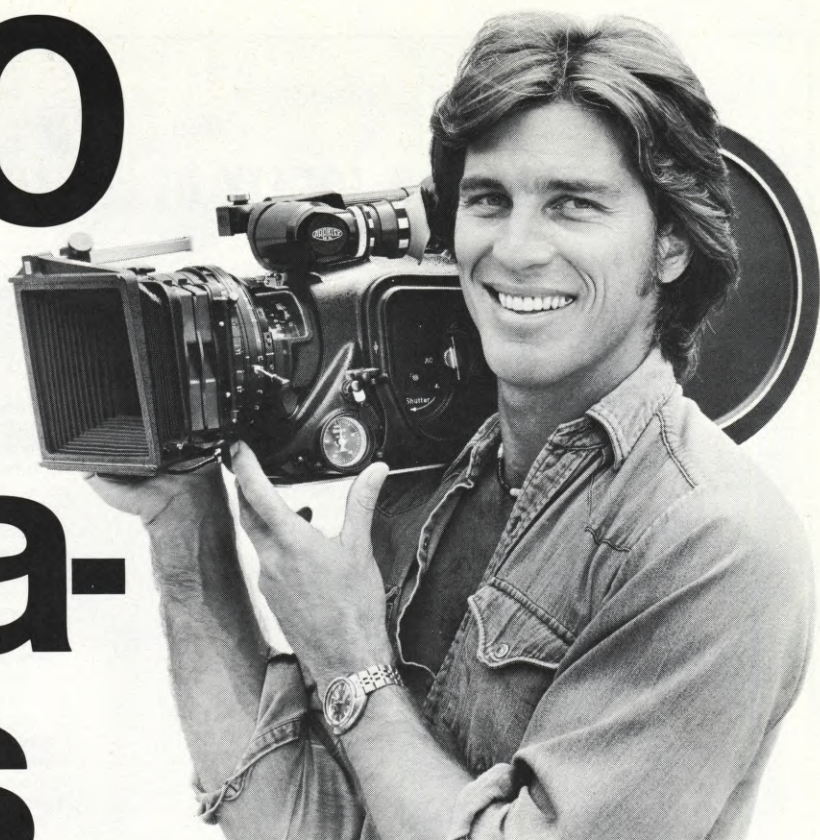
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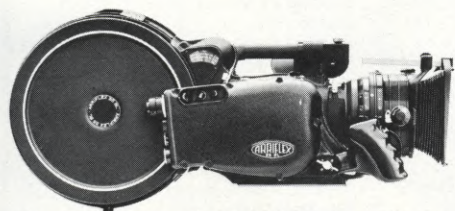
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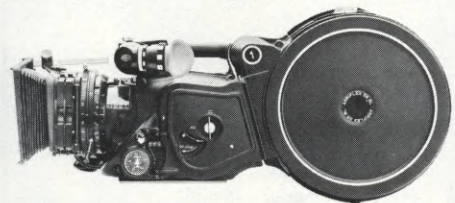
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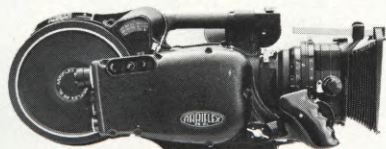
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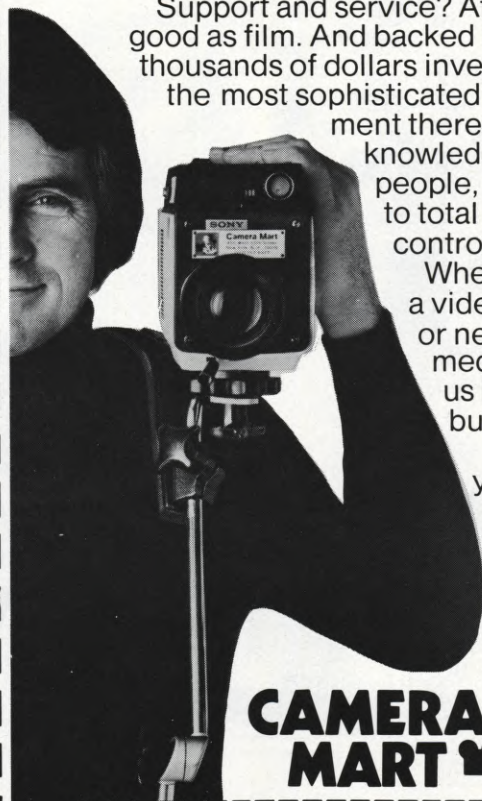
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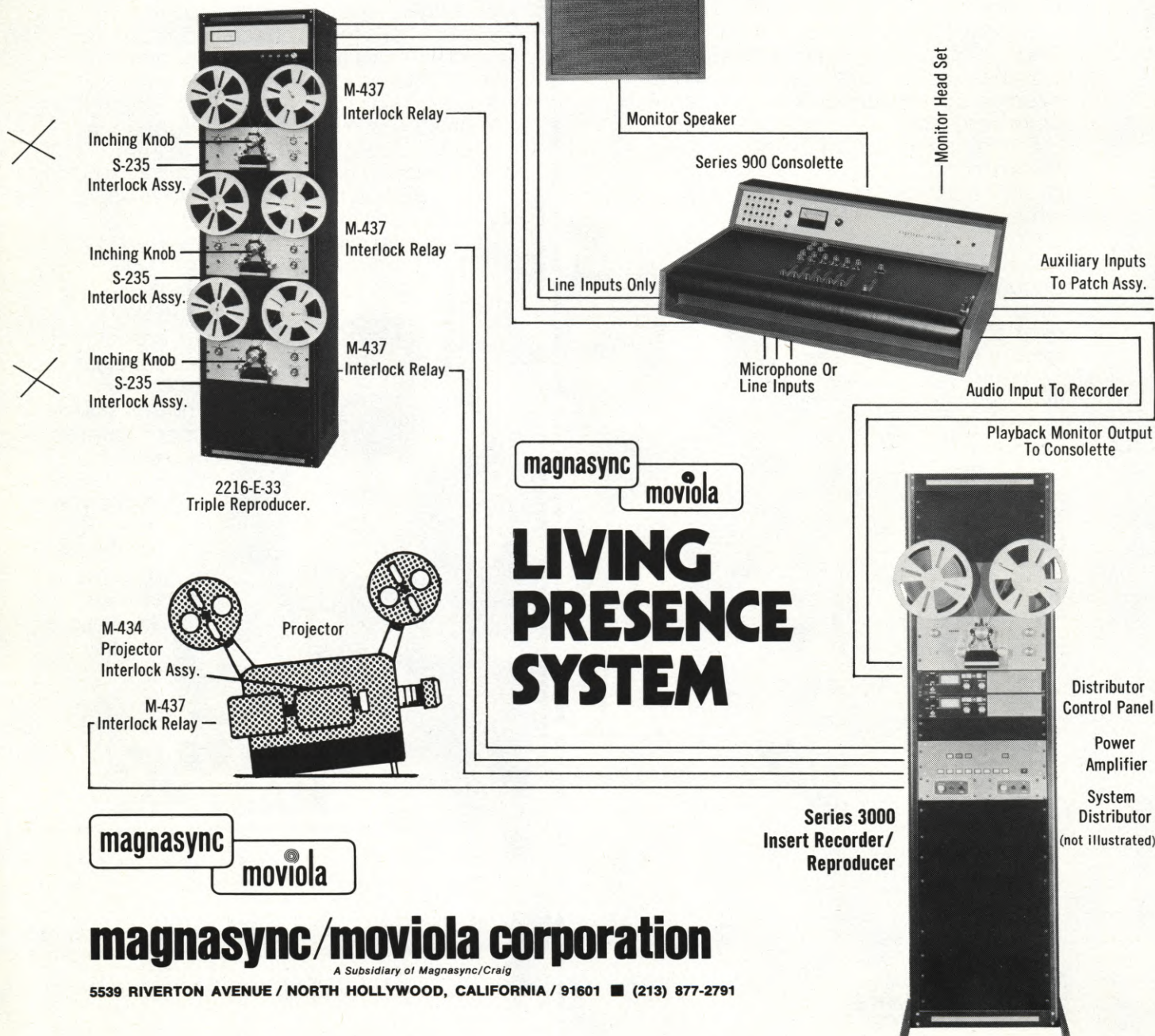
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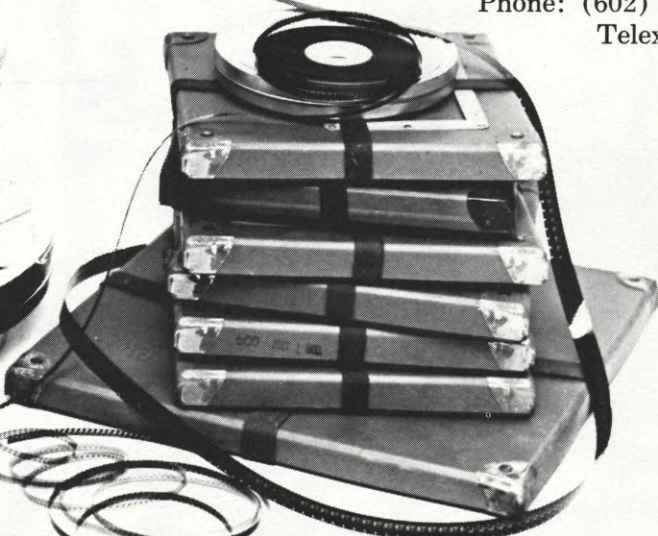
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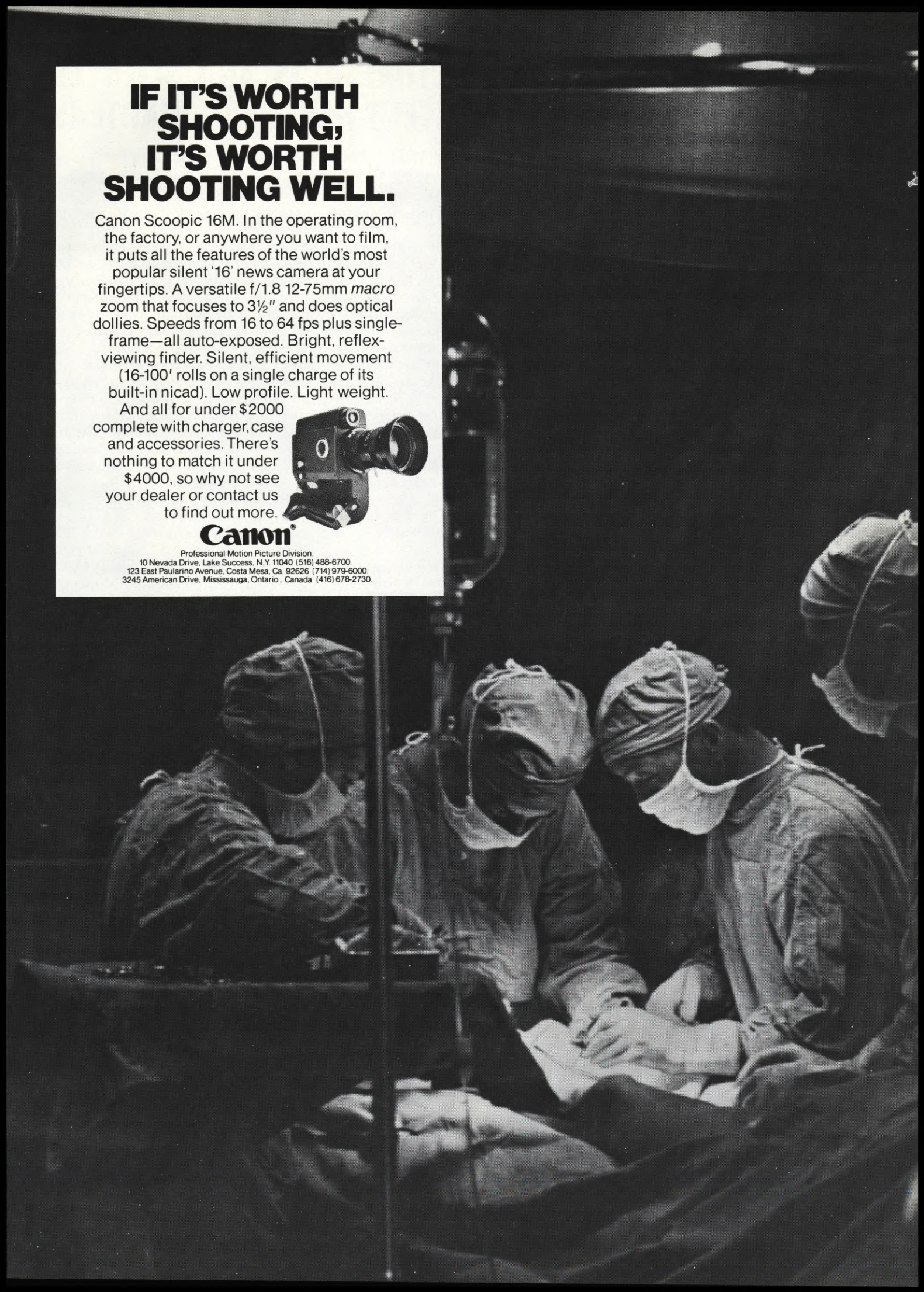
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THE ACADEMY OF MOTION PICTURE ARTS AND SCIENCES FORMALLY OPENS ITS MAGNIFICENT NEW HEADQUARTERS

After waiting almost half of a century, the Academy finally moves into a handsome new home that is worthy of its prestige

A 48-year dream came true in fabulous fashion on Monday evening, December 8, 1975, when the Academy of Motion Picture Arts and Sciences' magnificent new seven-story, \$4.2 million home in Beverly Hills was dedicated with a star-studded VIP/press champagne reception. Hollywood luminaries, obviously bursting with industry pride, turned out in force to celebrate the long-overdue event. Academy members were invited to attend similar ceremonies on the four following nights.

A highlight of the headquarters is the 1,111-seat Samuel Goldwyn Theater, said to be the finest facility of its kind, and custom-designed to accommodate the presentation of every presently anticipated technological ad-

vance in filmmaking for at least a quarter of a century.

Located in Beverly Hills, the seven-story, 82,235-square-foot structure, with a mirror-glass facade and natural-color textured masonry walls, was built by Buckeye Construction Co.

In addition to the theater, the new building contains administrative offices, staff areas for the production of Academy publications, an 80-seat screening room and a major film industry research library. Other features are a Grand Lobby which can double as a reception area for catered theater parties, smokers' patio, editing room and anti-intrusion and fire detection systems.

It is the first time in the 48-year history of the Academy that all of its

facilities have been located under its own roof.

The Samuel Goldwyn Theater will be used by the Academy's members to screen works in an ideal film-viewing situation. All aspects of the theater's design, including the screen, seat placement, sound system, acoustics, projection room and equipment, have been custom-designed to make the theater the finest possible facility for screening films. Many Academy members — who number among their ranks many of the leading motion picture craftsmen and technicians — played major roles in the design and related aspects of the theater.

The Academy's Margaret Herrick Library occupies two floors of the new building and contains more than 9,000 books, pamphlets and periodicals about the movie industry, over 500,000 still photographs and in excess of 40,000 production files. It is generally acknowledged to be the most complete film-related library in the world. Its facilities are available without charge to the membership, students, press, studio research departments, and other libraries.

Maxwell Starkman, A.I.A., Beverly Hills, was the architect, and Harold Levitt, A.I.A., Los Angeles, the architectural consultant. The interior was designed by Dale Mickelson and Associates, Los Angeles.

In the planning stages for more than ten years, the new headquarters was a project of the Academy's building committee, with Daniel Taradash as chairman and Hal Wallis as co-chairman. Academy President Walter Mirisch presided over the gala dedication ceremonies, attended by Oscar winners, other stars, motion picture executives and civic leaders.

The Academy of Motion Picture Arts and Sciences is a non-profit organization composed of more than 3,800 motion picture performers and craftsmen. It was founded in 1927 to advance the arts and sciences of motion pictures, and is best known for its annual Oscar presentations.

A compilation of film clips from each of the 47 films voted the Academy Award for Best Picture was screened as part of the week-long dedication ceremonies of the Academy's new

Continued overleaf

Oscar winners in Best Acting categories came to the dedication party and brought their Oscars along. Left to right — *First row:* Claire Trevor, Harold Russell, Red Buttons, Patty Duke Astin. *Second row:* Eva Marie Saint, Walter Matthau, Rod Steiger, Maximilian Schell. *Third row:* Jack Lemmon, Ginger Rogers, Lord Laurence Olivier, Peter Ustinov. *Fourth row:* Shelley Winters, Karl Malden, Sidney Poitier and Ben Johnson.





(LEFT) The handsome new headquarters of the Academy of Motion Picture Arts and Sciences, located in Beverly Hills on Wilshire Blvd. at Almont Drive, is a seven-story, \$4.2 million dollar structure designed by Maxwell Starkman A.I.A. It houses all of the Academy's separate activities under one roof. In addition to administrative offices, the building includes an 1,111-seat theatre, an 80-seat screening room and a major film research library. Total square footage is 82,235. **(RIGHT)** Hollywood luminaries turned out in force on the evening of December 8 when the new edifice was dedicated with a star-studded VIP/Press champagne reception.

(LEFT) The beautifully color-coordinated lobby of the Academy's new home is a vast lounge which also includes facilities for catered affairs. The Interior Design Consultant was Dale Mickelson and Associates. **(RIGHT)** The Samuel Goldwyn Theater, named in honor of one of Hollywood's pioneers, was designed to accommodate every foreseeable technological advance in filmmaking for the next 25 years, including holography and super-sophisticated multi-track sound systems.



(LEFT) The "open-plan" work areas provided for the general staff of the Academy have a spacious, airy feeling and pleasantly muted colors. **(RIGHT)** The Academy's Margaret Herrick Library occupies two floors of the new building and contains 9,000 books, pamphlets and periodicals relating to the film industry, more than 500,000 still photographs and in excess of 40,000 production files. It is generally acknowledged to be the most complete film-related library in the world.





(LEFT) Giant searchlights swept the night sky in typical Hollywood premiere style as a fashionable crowd of motion picture luminaries arrived for the VIP/Press champagne reception which heralded the formal dedication of the Academy of Motion Picture Arts and Sciences' new Beverly Hills headquarters. (RIGHT) A fisheye's view of the facade of the building looking down from the top toward Wilshire Boulevard below. It's certain that a fish won't get up there very often, but the perspective is interesting.

building.

Until now, there has been no compilation of the films voted the golden Oscar for Best Picture. The project of assembling, editing and preparing this presentation, titled "AND THE WINNER IS . . .", from these 47 pictures, was directed by Richard Patterson. Patterson produced and directed "The Academy Presents Oscar's Greatest Music", an ABC-TV special which aired November 25; a film biography of Charles Chaplin; and has compiled several film montages for previous Academy Award telecasts.

Those 47 Best Picture winners included in "AND THE WINNER IS . . ." are: "Wings" (1927/28); "Broadway Melody" (1928/29); "All Quiet on the Western Front" (1929/30); "Cimarron" (1930/31); "Grand Hotel" (1931/32); and "Cavalcade" (1933).

Also: "It Happened One Night" (1934); "Mutiny on the Bounty" (1935); "The Great Ziegfeld" (1936); "The Life of Emile Zola" (1937); "You Can't Take It With You" (1938); "Gone With the Wind" (1939); "Rebecca" (1940); "How Green Was My Valley" (1941); "Mrs. Miniver" (1942); "Casablanca" (1943); "Going My Way" (1944); "The Lost Weekend" (1945); "The Best Years of Our Lives" (1946); and "Gentleman's Agreement" (1947).

Others include: "Hamlet" (1948); "All the King's Men" (1949); "All About Eve" (1950); "An American in Paris" (1951); "The Greatest Show on Earth" (1952); "From Here to Eternity" (1953); "On the Waterfront" (1954); "Marty" (1955); "Around the World in 80 Days" (1956); "The Bridge on the River Kwai" (1957);

"Gigi" (1958); "Ben-Hur" (1959); "The Apartment" (1960); "West Side Story" (1961); "Lawrence of Arabia" (1962); "Tom Jones" (1963); "My Fair Lady" (1964); "The Sound of Music" (1965); "A Man for All Seasons" (1966); "In the Heat of the Night" (1967); "Oliver!" (1968); "Midnight Cowboy" (1969); "Patton" (1970); "The French Connection" (1971); "The Godfather" (1972); "The Sting" (1973); and "The Godfather Part II" (1974).

The Samuel Goldwyn Theatre

If you think that motion pictures are exciting today, just wait until tomorrow!

Some future-gazing Academy members see holograms, inexpensive and widely used multi-track sound and more dazzling color saturation as just a few of the "Buck Rogers-ish" advances that may be awaiting the industry.

With this in mind, the Academy's 1,111-seat Samuel Goldwyn Theater has been designed as a state-of-the-art facility capable of handling every known projection, sound and special effects system in use or on the drawing boards.

"We fully expect this theater to be able to accommodate every technological advance in filmmaking for at least the next 25 years," said Gordon E. Sawyer, retired technical director for Samuel Goldwyn Studios and chairman of the Academy's Special Technical Committee.

"Nearly every aspect of the theater has been custom-designed — the screen, sound system, projection

room, even the seat placement — to make it the finest movie theater in the world," Sawyer continued.

The sound system of the new theater anticipates the use of multi-channel, true high-fidelity movie sound in the future and has made provisions for it.

The theater is equipped to handle stereophonic sound, as well as quadraphonic (four channel), quintaphonic (five channel), Sensurround, Todd-AO and other six-track systems, as well as sound innovations yet to come.

The projection equipment is equally advanced, and will show 16mm, 35mm and 70mm films and includes the flexibility to add exotic advancements. Equipment is in place that will permit showing of all film formats ranging from television proportions to wide-screen dimensions.

Whatever the format, the film will be viewed exactly as it was photographed, thanks to the special technical properties of the custom-built plastic screen. There will be neither dimness at the edges of the screen nor "hot" spots in the center, as sometimes occurs.

Quality optical properties are only half the challenge in building the world's most advanced movie theater. The "sound" of a room is just as important. The acoustical properties of the Samuel Goldwyn Theater rate as one of its most stunning, yet subtle, features. It has taken men and machines to make the auditorium the sound laboratory it is today.

Up to six inches of fiberglass have been used to coat the ceiling and walls to reduce echoes. Six huge reflective

panels on the walls help direct the sound evenly throughout the audience as do five segmented rows of ceiling panels.

The theater has been "tuned" by the noted acoustical consulting firm of Paul S. Veneklasen and Associates, which designed the acoustics for such acclaimed facilities as the Saratoga Performing Arts Center, the Los Angeles Music Center and the Seattle Opera House.

"The acoustical characteristics of this theater are unlike those of a concert hall and more closely approximate those of a recording studio," said Paul S. Veneklasen. "One of the most important aspects of this project was building in complete faithfulness to the movie sound track. The theater's acoustics should not 'color' the sound of the movie in any way. This room is a mirror of what is actually on the film sound track."

Complex laboratory modeling and other sophisticated techniques have been used to "pre-tune" the theater to eliminate problems like "dead" spots, reflections and other distortions in sound that sometimes plague conventional movie theaters.

Like the acoustical engineering, the theater includes many other behind-the-scenes innovations.

The control panels in the projection room of the Samuel Goldwyn Theater look like something from NASA's Mission Control. Modernistic panels swing open to reveal circuitry for everything from curtain opening equipment to space for advanced sound and projection systems yet to be perfected.

The theater meets or exceeds every world standard and rates as a true film-viewing "laboratory". Because of the technical perfection of the theater, it will be used as a tool for film industry technical craftsmen as well as for producers, directors and others involved in modern filmmaking.

Many leading film technicians and engineers from throughout the industry donated their time in the design and completion of the theater. The technical virtuosity of the new theater can be credited to these technical people and the years of expertise they brought to solving the problem of how to build the world's premier motion picture theater.

TECHNICAL INFORMATION

The Samuel Goldwyn Theater meets all current world standards..

Theater Auditorium

Maximum width: 93½'

Maximum depth: 124'

Stage: Recessed when not in use. Can

be raised to 2½' and in widths of 8' each. When raised, normal stage sizes would be 16' wide or 32' wide by 8' deep.

Control Console

Located in the center section of seats 88' from the screen, it includes:

- Remote controls for tape recording and play-back through public address system.

- All mechanical controls can be handled at the console including play, stop, record, rewind, fast-forward, and edit. Recording is monaural.

- All house lights can be controlled at the console including dimmer for drap wash and spotlights.

- Remote control of sound levels on all channels.

- Twelve microphone positions for seminar recording.

- Circuitry for advanced noise suppression devices.

- Remote control for slide projectors.

Screen

Size is 25' high, 57' wide. The screen is seamless and has a uniform gain of 1.6.

The system is capable of seven pre-set aspect ratios and can be varied to any picture size.

Picture Sizes

Maximum height: 22½'

Maximum width: 54'

Minimum height (masked): 16'

Minimum width (masked): 24'

Speakers

There are 5 sets behind the screen, each containing 4 low-frequency horns and 2 high-frequency horns.

Number of channels: 8 (5 behind the screen plus 3 surround banks).

Mechanical

Three separate air conditioning systems control the comfort of the theater, the lobby and the small screening room. They are low-velocity types to provide maximum efficiency with a minimum draft. Heating, cooling and ventilation are actuated independently. Drinking water is specially filtered to remove chemical traces and assure a natural flavor.

The Margaret Herrick Library

"An irreplaceable resource" is one way the Academy's Margaret Herrick Library has been described over the years. Founded in 1927 to serve as a central source of information on all facets of motion pictures, the library today is a world-renowned reference and research collection devoted to the

Continued on Page 193



The new building is more than simply a functional headquarters for the Academy. It is a stunning piece of architectural sculpture, with simple but elegant lines and an interesting contrast of textures.





IVth TEHRAN INTERNATIONAL FILM FESTIVAL

By HERB A. LIGHTMAN

TEHRAN, Iran

Like a downy white blanket, snow covers the mountains that rise majestically above the city. Tehran itself is frosted like a wedding cake. The whole scene looks like a Christmas card several weeks in advance of the holiday.

As I look out at this view from my suite in the Royal Tehran Hilton Hotel, it occurs to me that in the three years that I have been coming to the Tehran International Film Festival, I've never seen it quite like this.

Just across the corridor from where I'm ensconced are the Royal Suite and

the Presidential Suite, but there must not be any royalty or Presidents in residence, because all is quiet.

In downtown Tehran it's a different story — not quiet at all, but bustling with people and traffic. This vital city of 4,000,000 souls is on the move — and mostly they're moving by automobile. During rush hours these untold thousands of cars coagulate into a great bumper-to-bumper clot, and I'm told that 400 more vehicles are being added to the mass each day.

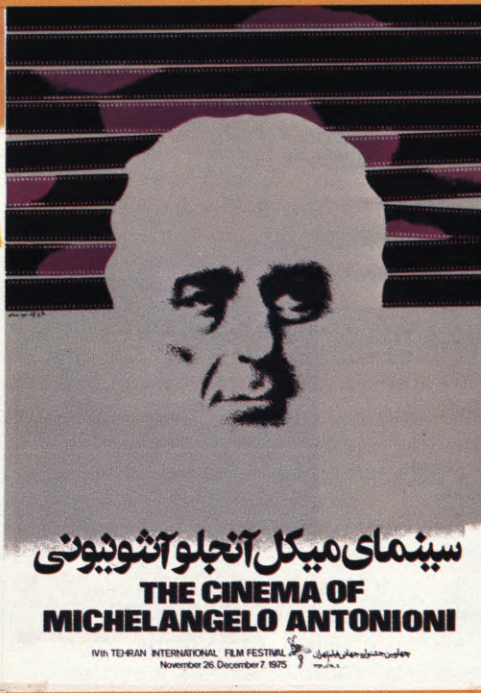
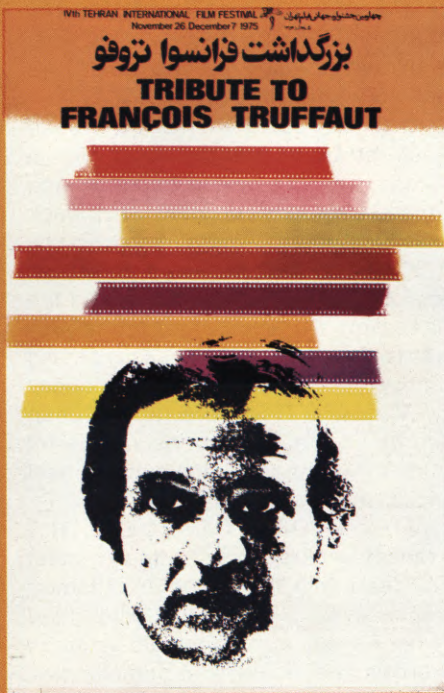
There is a festive air to the city. A "Festival" air would be more correct, because most of the decoration one sees is in honor of this truly impressive film event. The IVth Tehran International Film Festival is the most expensive in the world, with a budget this year of \$1,000,000.

It shows. Outside each of the six theatres in the complex which will be screening Festival films the flags of many nations billow in the breeze. Everywhere there are colorful posters heralding the event — one for each major series or retrospective — ten in all, and each one an individual work of art.

The Festival Centre, hard by the

Her Imperial Majesty Empress Farah Pahlavi graciously greets guests from the many countries represented during inauguration festivities of the IVth Tehran International Film Festival. An avid movie fan herself, the Empress serves as the very interested and active patroness of the Festival, lending it much valuable support.





theatre complex, is the proverbial "beehive of activity" — the virtual nerve center of the Festival. The staff there and at the hotels are almost all "hold-overs" from previous years and they greet me by name, extending warm and sincere welcomes. They are like family to me by now — kind, courteous, very dear people. I'm glad to be back in the congenial atmosphere of Tehran.

A study of the schedule makes it evident that the Festival has significantly extended its scope this year. The ten separately scheduled series of screenings include: Competition (20 features and 20 short subjects), Festival of Festivals (devoted to films previously honored at other festivals), Special Presentations (outstanding new films, shown out of competition). Film-making in Latin America, Iran's Future Film-makers, An Anthology of Iranian Short Films, International Challenge of "Art et Essai" Cinema, and retrospective series honoring Francois Truffaut, Michelangelo Antonioni and Sir Charles Chaplin, respectively.

It is an enormously impressive lineup of film fare, and I feel like a kid in a

candy shop. I keep wishing that here in the land of Omar Khayyam some *genie* might come billowing out of a bottle (or oil lamp) and make it possible for me to be everywhere at once, because I realize, sadly, that even with my morning-till-night viewing schedule, there will be no way that I'll be able to see even a fraction of the 237 films scheduled for the next 11 days — to say nothing of 239 more entered in the Film Market.

The inauguration of the Fourth Tehran International Film Festival takes place in Rudaki Hall in the presence of Her Imperial Majesty Empress Farah Pahlavi, before a distinguished gathering of international cinema figures, film critics and officials. As always, the formal event is carried off with elegant style and flair.

The opening film presentation, in honor of Sir Charles Chaplin, is "GENTLEMAN TRAMP", a newly completed study of the famous comedian-director by Richard Patterson. The *auteur* of this impressive film document is a talented young director and former Fellow of The American Film

Institute. He is also an old friend and occasional contributor to *American Cinematographer*, so I am delighted that his film on Chaplin has been accorded the honor of inaugurating the Festival.

The round of lively Festival social events is launched a couple of nights later with a formal reception by the Ministry of Arts and Culture, held at the Hilton. I notice Rex Reed on hand to get it all down for his syndicated column, which is read by millions of breathless fans.

With the Festival in full swing, I can't help but note that it is exceptionally well-organized this year. Both the Hilton and Intercontinental Hotels, where the hundreds of invited guests are billeted, have Festival desks to handle such things as Transportation, Social Events, and Travel Arrangements. In addition, each hotel has a separate desk where one may procure tickets to the various screenings, thus obviating the necessity of standing in the long ticket lines outside the various theatres.

As for transportation, always a prob-

(LEFT) The colorful flags of the nations represented in the Festival add a sprightly air to the bustling excitement of Tehran. (CENTER) The Radio City Cinema, one of six theatres (including the elegant Rudaki Hall) where screenings for the Festival are held. (RIGHT) The Paramount and Cinemonde Cinemas share this impressive structure. All Tehran Film Festival screenings are open to the public (except for the Film Market) and the enthusiastic Iranian audiences respond with "sellout" houses for many of the programs.



lem in this vast city, there are shuttle buses which make a complete circle tour of the hotels, theatres and the Festival Centre. They run every 15 minutes, but if you are even too pressed to wait for the next bus, the always-courteous transportation people will lay on a special car, a tremendous convenience when you are trying to rush from one theatre to another with only 10 minutes to spare between screenings.

What is a Film festival without movie stars? What, indeed? Tehran has its share of stars this year and among those I recognize are: Dyan Cannon, Deborah Raffin, Alexis Smith, Craig Stevens, Ellen Burstyn, Hugh O'Brian, Charlotte Rampling and Terence Stamp. There are also many foreign stars whom I don't recognize.

Which brings up the whole subject of what function movie stars serve at a film festival. Presumably they are there to add glamor to the event and to express (by means of press conferences) their views on film-making, world affairs or whatever. In any event, it is my feeling that they should at least be *visible*. But such is not always the case. I have personally known of many instances when stars, having been invited to the festival with all expenses paid, have holed up in their hotel suites and refused to come out to participate in any of the festival activities, including press conferences.

This strikes me as unfair, to say the least. In my opinion, it constitutes a rip-off, not only of the festival management, but also of the public which, after all, pays the exorbitant salaries of these actors by going to see their pictures. If stars are willing to accept the lavish (and often extremely expensive) hospitality offered by festival entrepreneurs, it would seem to me that the least they could do would be to make an appear-

ance now and then.

In all fairness, I must say that many of the stars *are* cooperative, in this sense, realizing, if nothing else, that the publicity might be helpful. Ellen Burstyn and Charlotte Rampling, both charming and intelligent actresses, are especially interesting in their press conferences here.

I should like, if I may, to offer capsule comments on some of the pictures I have managed to see at the IVth Tehran International Film Festival.

First, I must emphasize that this is by no means a complete sampling. Even by watching films from early morning until late at night — which I did — it would have been impossible to see more than a fraction of those presented.

Second, the opinions expressed here are, necessarily, subjective — as is all film criticism, to a degree. One need only read diametrically opposed reviews by two or more equally reputable professional critics to get the message that response to any art form is a very personal thing indeed. I am no exception, so the comments which follow are meant to represent nothing more than my own personal point of view:

"JAMES DEAN, THE FIRST AMERICAN TEENAGER" (United Kingdom) — Through interviews with those who knew him well and carefully selected clips from his three feature films and some television kinescopes, James Dean, dead in an auto crash at the age of 24, is revealed as the electric, off-beat personality and tremendously skilled actor that he truly was. The film seeks to explain the mystique of this "first American teenager" who, to this day — and 20 years after his death — remains a compelling cult figure.

"THE BALANCE" from Poland — A technically very well made, but banal

soap opera about a woman in her middle thirties who doesn't know what to do with herself — and takes two hours of screen time to *not* do it.

"OUT OF SEASON" (Great Britain) — A strange triangle involving a woman, her 20-year-old daughter and a man from her past who comes back to see her after 20 years. It takes place in a tacky English seaside summer hotel owned by the mother, during the off-season. Passions erupt into a dramatic and slightly shocking dénouement. Excellent performances by Vanessa Redgrave and Susan George, but Cliff Robertson doesn't quite make it as a down-at-the-heel English loser.

"THE STORY OF ADELE H." (France) — Francois Truffaut's latest film deals with the daughter of famed French writer Victor Hugo, who, jilted by her fiancé, lapses first into vengeful neurosis and, finally, into pathetic psychosis. The story line is minimal and had it concerned anyone less than Hugo's daughter and been directed by anyone less than Truffaut, it might have been just another soap opera. But outstanding directorial talent and acting skill lift it far above that.

"THE FIRST STEP" (U.S.S.R.) — A thoroughly delightful film that takes place in a tiny Georgian town at the turn of the century, when only a handful of the inhabitants knew what soccer really was. Nevertheless, they form a team called "The First Swallow", and it's wall-to-wall fun from that point on. Warmly human and humorous, the picture abounds with naively endearing characters. One can even forgive the fact that the crew of a supposedly British ship sings "Britannia the Beautiful" in English — with heavy Russian accents.

"BULLET TRAIN" (Japan) — The star of this film is Japan's famous

(LEFT) The Empress Farah presents the Festival's "Best Direction" Award to Ivan Passer, director of the American feature, "LAW AND DISORDER". On the stand in the foreground of the photograph is the Golden Ibex statuette, symbolizing "Best of the Festival", the top award in Tehran. **(RIGHT)** Her Majesty presents the Golden Ibex statuette to Lina Wertmuller, directress of the Italian film, "SWEPT AWAY", Grand Prix winner.



streamlined train which clips along at 245 KPH. The premise involves a bomb placed aboard the train, with an intricate mechanism to explode it if the train's speed falls below 80 KPH. The film is basically a well-made action-suspense-chase melodrama that engrosses the audience, but its effectiveness is marred by an incredibly poor dubbing job into English, with the Japanese characters spouting old-fashioned American *clichés*.

"THE MAN WHO WOULD BE KING" (United Kingdom) — Kipling's classic tale of two inseparable British army sergeants who trek from India to Kafiristan with the ambition to become local monarchs has been brought to the screen with rousing gusto by John Huston, and it is his finest work in years. My Asian friends here complain that the background people are speaking an incorrect dialect, but to those of us who don't know one dialect from the next, the film is sheer delight — a rollicking, colorful, exotic, knockdown-drag-out adventure that is pure entertainment from start to finish.

"DREAMING YOUTH" (Hungary) — An appealing film about an adolescent boy growing up innocent in a sleepy Hungarian town *circa* 1960 — and his eventual loss of innocence. The subplot is rife with political undercurrents, but the film is essentially the boy's story all the way. A touching gem of nostalgia — lovingly photographed by Elemér Ragalyi.

"CONVERSATION PIECE" (Italy) — Luchino Visconti again proves himself a master of his craft in this carefully made drama about an aging introverted loner of a professor whose tidy little encapsulated world is shattered by the impact of a group of *la dolce vita* types in modern Rome. Helmut Berger, Silvana Mangano and an incredibly subdued Burt Lancaster create a fascinating ensemble of character studies.

"OVERLORD" (United Kingdom) — An annoyingly oversimplified story of a supposedly "typical" young Briton, snatched from the normalcy of his humdrum life to join the ranks of ultimate cannon fodder in World War II. In their attempt to portray a symbolic Everyman, the film-makers have delineated a lead character who is so ordinary, so understated and so patently a loser that you know almost from the first frame that he is destined for sacrifice to the Great God War — in this case, even before he sets foot on the Normandy beach. The reaction, instead of empathy, is an empty "So what?" The production is notable for the graphic black and white cinematography of John Alcott, BSC and the

superb manner in which he matches it to actual World War II combat footage.

"TOMMY" (United Kingdom) — Controversial, highly talented British director Ken Russell is at his outrageous best in this dazzling film version of a hard-rock opera. It is a case of far-out cinematic style brilliantly matched to far-out subject matter — an array of stunningly imaginative images meticulously synchronized to the ever-present beat of acid-rock music, with excellent performances by an outstanding cast.

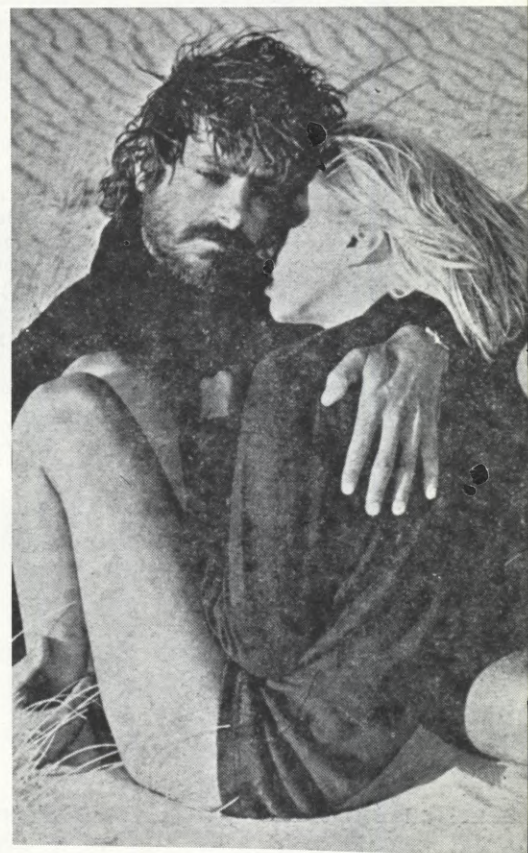
"THREE SCENES WITH INGMAR BERGMAN" (Sweden) — A probing interview with the great Bergman conducted by noted Finnish producer/director Jorn Donner, this is, in the cinematic sense (and despite the credited efforts of four of Sweden's most competent cinematographers), "little more than a 92-minute closeup of its subject", as one critic put it. And, indeed, it must be admitted that the camera cuts away from a big head of Bergman only to bridge reloads — and even then not very imaginatively. What makes this, nevertheless, an absolutely entrancing cinematic document is the incisive revelation of the man himself. Bergman, thought of by many as a cold, aloof, morbidly preoccupied filmmaking machine, emerges as a warm, witty, completely down-to-earth and vastly appealing human being. The clean, scrubbed, almost antiseptic features of the master director contrast sharply with his understated account of a childhood made nightmarish by constant humiliation and threats of retribution for Sin. He candidly admits to using the cinema to exorcize these demons which have haunted him all of his life, and one can then much more clearly understand the elements of quiet horror which underlie much of his work. A spellbinding experience!

"THE ANIMAL WITHIN" (United States) — An absolutely fascinating and wonderfully crafted cinematic treatment of a subject that might have been abysmally dull, this feature documentary from David Wolper Productions traces the evolution of the living organism through ever-changing forms into the human being we know today. Expert makeup, sensitive direction and excellent performances make the sequences of *Early Man* extremely interesting and thoroughly believable.

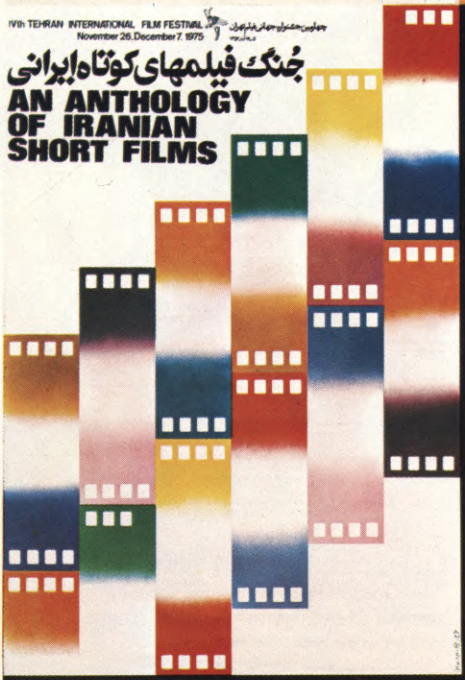
Roberto Rossellini's "THE MESSIAH" is, in this reviewer's opinion, the greatest disappointment of the entire Festival. An unbelievably amateurish retelling of the story of Christ, one can hardly believe that it carries the *imprimatur* of the once-inspired Rossellini. The casting is atrocious. The



Scenes from "SWEPT AWAY", winner of the Golden Ibis statue for Best Film, the top award of the Tehran Festival. It was directed by Lina Wertmuller.



title role is played (?) by a young man without an ounce of acting talent — just another pretty face of the type one sees any night by the score on the Via Veneto. All of his dialogue consists of quotes straight out of the Bible and he rattles them off like a grocery list. The young lady playing his mother, Mary, looks and acts about 14 years old at the time that Jesus is born — which is fair enough — but she still looks and acts about 14 years old when he dies 33 years later — which is carrying immortality a bit far. Her face registers all of



One of the many elements which makes the Tehran International Film Festival truly a "total artistic experience" is the inspired array of posters created especially for the event. There were, in all, ten separate posters, each representing an individual series or retrospective of films. Each of the posters is an individual work of art, just as each of the film series is a separate "festival within a festival."

(LEFT) Majestic mountains tower above snow-blanketed Tehran — a Christmas card three weeks in advance. (CENTER) The somewhat decimated, but very distinguished international jury of the Festival (left to right) The Russian interpreter, Sergei Gerasimov (Soviet Union), Delbert Mann (United States), Rex Harrison (United Kingdom), Manuchehr Anvar (Press Conference Chairman), Jorn Donner (Finland), Gity Darugar (Iran) and Istvan Szabo (Hungary). (RIGHT) The familiar figure of "The Little Tramp" adorns the facade of the Polidor Cinema, where a retrospective of Charlie Chaplin films was in progress. Crowds lined the sidewalk and packed the theatre for every performance.



Film luminaries interviewed by the Press included (LEFT) Actress Charlotte Rampling, (CENTER) Academy Award/Tony Award-winning actress Ellen Burstyn, and (RIGHT) famed Italian director Michelangelo Antonioni (a retrospective of whose films highlighted the Festival). Acting as interpreter for all of them was Iranian director Manuchehr Anvar. The roster of film stars attending the event included William Holden, Alexis Smith, Craig Stevens, Deborah Raffin and Hugh O'Brian, among others.



the emotion of those on Mt. Rushmore. Rossellini must have phoned this one in — over a bad connection.

"LAND OF PROMISE" (Poland) — Adapted from a novel by Nobel prize-winner Wladslaw Reymount, and directed by Andrzej Wajda, this epic-scale drama is a masterpiece of the film-making art. The story takes place at the end of the 19th Century in the industrial city of Lodz and the characters depicted are all involved in the city's main industry, the manufacture of textiles. Against this bustling background, the personal sagas of the various characters are played out. Their lives interweave and collide in sometimes violent confrontations, but interest never lags, despite the film's almost three-hour running time. Meticulous direction, excellent performances by a large cast, and inspired photography make this Moscow Grand Prix winner an unforgettable viewing experience.

Sandwiched in between screenings is a rare interval during which I am pleased to meet with the Festival Secretary-General, Hagir Daryoush, who is an old friend by now. He is the "boss" of this vast show, and he does a beautiful job of riding herd on its many bits and pieces. He is a highly sophisticated, very intelligent and suavely charming gentleman who is, nevertheless, tough enough to arrive at instant command decisions and make them stick — just the right combination to manage the three-ring circus that is, inevitably, the character of most film festivals.

I tell him that I am very impressed by how well organized the festival is this year, and also by its expanded programming.

"We have a widely varied program, including some films that are artistic in a quite special way, and others which are very well made, but unashamedly commercial in terms of pure entertainment," he tells me. "That's the way I



Noted Italian film director Michelangelo Antonioni is interviewed by reporters at the airport, as he arrives for retrospective, which included: "NETTEZA URBANA", "CRONACA DI UN AMORE" "AMOROSA MENZOGNA", "I VINTI", "SUPERSTIZIONE", "LE AMICHE", "IL GRIDO", "L'AVVENTURA", "LA NOTTE", "L'ECLISSE", "DESERTO ROSSO", "BLOW-UP", "ZABRISKIE POINT" and "PROFESSION: REPORTER".

think a film festival should be — especially one that encourages the general public to attend, as ours does. I wouldn't want this festival to become a *chic boutique* for a happy few."

There is no danger of that, considering how the Iranian public is thronging the cinemas where Festival films are being shown. The audiences are young — as they are at most contemporary film festivals — and, surprisingly, about 98% male — but they are unfailingly enthusiastic.

The first year I came to Iran (for the Second Tehran International Film Festival), Mr. Daryoush had told me that one of the great difficulties was tracking down and obtaining outstanding features to be included in the programs. I ask him if that situation still prevails.

"Happily, it doesn't," he answers. "By now the Festival has become so well-known and respected that we have a large choice of excellent films available to us. We would like to have more from the United States, however. Recently,

several of your major studios withheld their product from the Festival because of unhappiness about an entirely separate matter — the low cinema admission charges in Iran. However, I hope that this situation will soon be satisfactorily resolved and that we will enjoy a free flow of American films once again."

One of the elements of the Festival that particularly delights Mr. Daryoush is the program devoted to "Iran's Future Film-makers", which is a program made up entirely of Super-8 subjects.

"You wouldn't believe how technically ambitious some of those Super-8 films are," he enthuses. "Most of them are sync-sound, with very complex mixed tracks. One film that I know of has a track dubbed from ten channels of sound. It's inspiring to see these films."

Coming from this gentleman, who is himself a motion picture director and

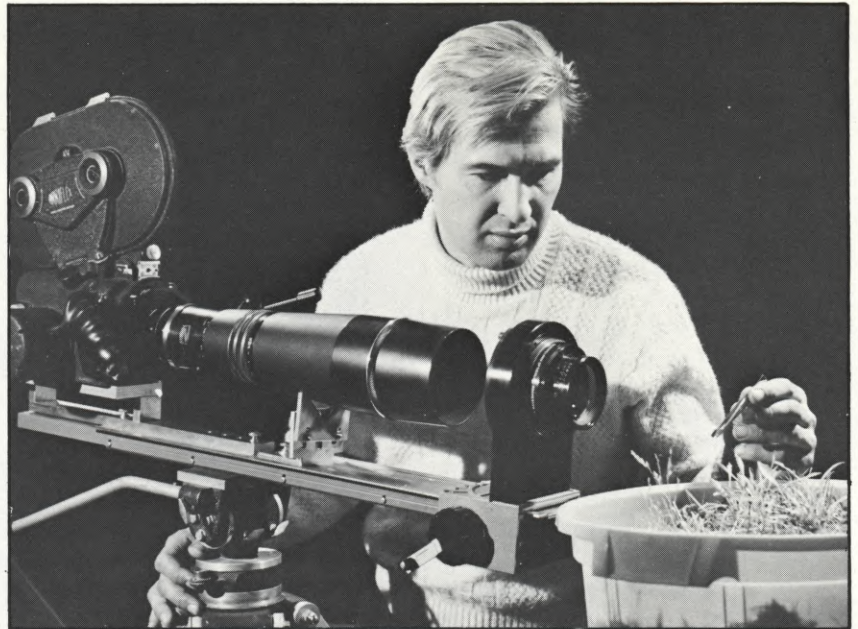
Continued on Page 215

(LEFT) British film star Terence Stamp slipped quietly into Tehran, kept to himself, participated in none of the Festival activities. (RIGHT) British star Charlotte Rampling was most cooperative and gave a most interesting press conference. A very articulate and intelligent lady, her comments on preparations for playing a role were of interest. The author feels that film stars who accept invitations to film festivals should at least become visible while they are there.





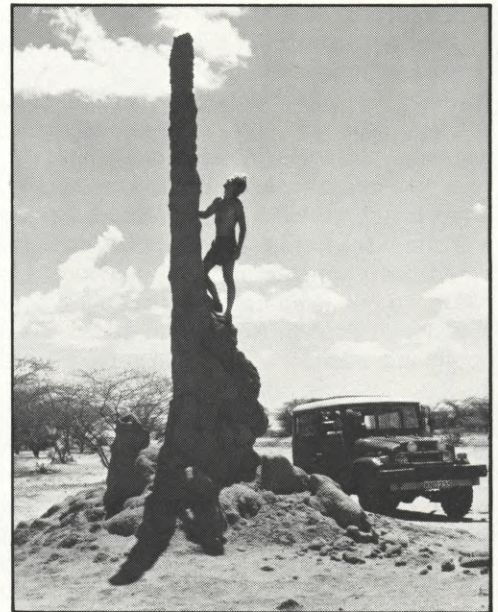
On location for National Geographic in the raw Wyoming winter.



In the lab, ultra-macro cinematography of baby spiders for Time-Life TV series.



Filming the family life of elephants in Africa's Tsavo National Park.



In the African desert near Lake Rudolf to film termite pillars.

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THE RAISON D'ETRE OF THE TEHRAN FILM FESTIVAL

By HAGIR DARYOUSH

Secretary General

The Tehran International Film Festival

The director of this most elegant of film festivals spells out the objectives of the event, which, in a few short years, has become one of the most comprehensive and prestigious to be held anywhere

When a baby is born it brings with it a host of genetic characteristics. As the baby grows up we cannot talk of its "change" on a year-to-year basis because nothing really changes.

Rather, what the child began with is developed and revealed.

So it is with the Tehran International Film Festival, now in its fourth year. We are trying not to destroy or replace its original genetic characteristics but to develop them in the most fruitful way and attain all the dimensions of its particular identity.

A prime characteristic of the festival is that it belongs to human cinema and humanity as a whole and is trying to strengthen and encourage this type of cinema. You could hardly expect anything else from a festival born into a humane cultural tradition several thousand years old.

In addition, by its continuity, the festival is attempting to see that cinema possessing humane, cultural and artistic values is not the exclusive

privilege of the West, by securing a balance in its programmes between the products of the industrialised countries and what is rather arbitrarily called the "Third World", particularly Asia, Africa and Latin America.

Some may object that a festival is not capable of creating national film industries of value when a chain of complicated economic, cultural and political factors are the decisive elements in determining the cinema of any given country.

My answer is that in over 20 years in the film business I have seen some brilliant sparks struck in the East, which, because the time was not ripe, faded away into nothingness. The Tehran festival wants to do all it can to turn these sparks into flames.

It is the duty of the Tehran festival to ensure that such talent as exists in Iran and similar countries will not be overwhelmed by lack of appreciation, economic pressures or other factors. If the Tehran festival can continue to find

a significant number of such sparks it will be performing a valuable service to the cinema industries of such countries.

However, since the West has a clear-cut superiority in terms of both quality and quantity, if we overdo the emphasis on balance with the "Third World" in our competition section we attack the very concept of competition. I do not just mean balance within a specific programme but overall balance.

For example besides Sir Charles Chaplin, this year's retrospectives pay tribute to a French and an Italian director and alongside these we have "Film Making in Latin America", "Iran's Future Film Makers" and "An Anthology of Iranian Short Films." This is an example of what I mean by balance.

The Tehran film festival has become a popular event, catering to all lovers of the cinema in Iran (I use the word popular in its original sense). In planning the festival programmes the organisers have always given special consideration to the public and especially to young people and students who are the most enthusiastic filmgoers.

This is apparent in our retrospectives, in the "Festival of Festivals" introduced last year entirely for the benefit of Iranian audiences, and in the "Special Presentations" and "Art et Essai Cinema", both new to the festival this year.

The quality of films shown by Iranian cinemas is, sadly, on the whole extremely low, restricted to third- and fourth-rate films. We feel the only practical solution, despite the organizational difficulties involved, to bringing quality and experimental films to Iran — and not just American and European ones — is by the establishment of such sections.

But again, this must be seen as an extension of the festival as it was originally conceived rather than a new departure.

Neither in Competition nor in the other festival programmes has there been or will there be any precedent for choosing a film for its commercial merits or the possibility of it being a popular hit. For this, we have the Film Market which does a good job in screening films for distributors and cinema executives in sessions not open

At the inauguration of the Fourth Tehran International Film Festival, held in Tehran's sumptuous Rudaki Hall on the evening of November 26, 1975, His Excellency Mehrdad Pahlbod of the Ministry of Arts and Culture presents a progress report to Her Majesty, Empress Farah Pahlavi. The glittering event featured a screening, in honor of Sir Charles Chaplin, of "GENTLEMAN TRAMP", a newly completed cinematic study of the famous comedian-director by Richard Patterson.



to the public.

In my opinion a film festival must be, first and foremost, a place for discovering new talent.

Ingmar Bergman was discovered at the 1956 Cannes festival. Today his fame has no need of festivals, juries or critics. Lotfi Akad, Khad, Khaled Sadiq, Bahram Beiza'i and Sohrab Shahid-Saless all won their spurs at the Tehran festival. Their resulting success, in turn, gave a boost to their own countries' fledgling cinema industries.

It is not of course sufficient for just the festival organisers and the jury to seek out fresh talent. The ordinary festival-goer and the film critic must play a more active role in the search. We have had instances where screen masterpieces were received in silence with no critical or intellectual reaction whatsoever, simply because they did not represent "safe" values. I remember a television programme dealing with the films shown at the second Tehran festival in which a critic asked: "Where in the world would a film like 'The Bride' be shown in a film festival competition?" Yet, after we had shown it, a number of festivals in Europe and the United States contacted us to get the film for their own programmes and we were able to help them.

In the case of known films, of course, one can base one's selection on past experience. The organisers and selection committee know, for example, that a film like "Profession: Reporter" by Antonioni almost certainly has the requisite values to make it suitable for inclusion and no special cinema sense is needed to see that.

But there is still the question of getting the film you want, which all depends on the director, the producer, the distributor for this part of the world agreeing for it to appear. If even one of the parties objects, the film will not appear. In the case of "Profession: Reporter" because of a difference of opinion between the director and the producing company the film had to be re-edited and wasn't ready until this year.

In the case of unknown films on the other hand you cannot rely on previous knowledge, only experience and your cinematic critical sense. It is this that causes the selection committee to select one film and reject another.

As year by year, we have sought to expand the scope of the festival, so we have encountered criticism that it has too many programmes squeezed into too few days, making it impossible to see all of them.

This is like complaining that there's too much to see in the Louvre even over a two- or three-week period or

asking a big publisher why he brings out more books than any one person can read.

I would like to put on record that the Tehran festival will never become a vast cinema supermarket or a private boutique for a small group of Iranian filmgoers and foreign participants. The importance of a festival is not only in the quality of its films but also in its physical dimensions.

We do not want the Tehran festival to be just one of 200 or so other festivals. Our aim is to make it one of the two major film festivals in the world by 1978 without necessarily copying the formula for success adopted by the other top festival.

On the contrary, I would like to see the Tehran festival as "a festival with a difference", the difference being due to geographical factors and our national

characteristics.

It must also be mentioned that, apart from its function of discovering works of merit, a festival must also have the objective of giving a comprehensive view of the current state of the cinema in various parts of the world. Unfortunately, this cannot be done by limiting yourself to a few masterpieces and works of acknowledged quality. The day a festival restricts itself to such a straitjacket its whole *raison d'être* as far as helping the art and language of cinema and propagating the media of film is destroyed.

And so this year's festival is broader, both in range and depth, than its predecessors. It is, surely, a testimony to the fact that the child conceived three years ago has grown into a healthy youth with a bright future ahead. ■

Hagir Daryoush, Secretary General of the Tehran International Film Festival, has served as Director of the Festival for the past three years. During that time, it has steadily risen in prestige and influence to become one of the foremost film events of the world. Daryoush believes in a widely varied program. He says: "I have seen some brilliant sparks struck in the East. The Tehran Festival wants to turn these sparks into flames."



MICHELANGELO ANTONIONI SPEAKS OUT

Famed Italian director discusses his working methods and reveals technical "secret" of a most intricate scene from his latest film

Michelangelo Antonioni, one of the most famous of Italy's motion picture directors, was honored at the IVth Tehran International Film Festival by a retrospective presentation of fourteen of his films. In the following interview, excerpted from his press conference at the Festival, Mr. Antonioni expresses his views on film-making.

QUESTION: Mr. Antonioni, you have said somewhere — in reference to your latest film, "PROFESSION: REPORTER" — that if you had known there was a similarity between your story and a story written by Pirandello, you would not have made this film. Is that so?

ANTONIONI: I have never said such a thing. I should be a fool to say that if my story is like something that Pirandello has written, I would not make a film about it. This would be foolish — especially since I had already read the book. It is a part of the Italian culture; therefore, there was no question of my not having known that Pirandello had written this story. Actually, there is a great difference between what Pirandello wrote and what I have made as a film. The difference may seem rather subtle — at first glance it may not be apparent — but then, if you delve into the question, you will find that they are totally different, these two things. So the difference is great and subtle at the same time. The problem of the character in Pirandello's story is that of finding an identity which is to be given to him by the society, whereas, what the character in my film is seeking is more personal. There is a crisis of identity within himself. What he is seeking is from his own insides. That is what he is looking for — so that is quite a difference.

QUESTION: As somebody who comes from India, I must say that we have noted that the characters in your films often choose renunciation. They give up. They go away. The reporter in your latest film gives up his profession and almost renounces what he is. Your characters often give up what they have — their positions, their wives — in order to go after what they are looking for, in order to find their own salvation. Now, to me this has an almost mystical quality. Is that deliberate on your part? Does this in-

deed have some mystical meaning?

ANTONIONI: No mystical meaning. There are no mystical concepts behind my ideas and my way of presenting my thoughts, because I don't believe in a sort of mystical state — in something other than what I am involved with personally. Behind my films there is only me — myself. The films might have the appearance of being pessimistic — indeed, there are some pessimistic trends in them — but if you really look into them deeply, you will find that there is a man with hope. There is actually hope behind them. It is possible to come to some constructive conclusions even through pessimism. But you should not think that I am — as a man who makes these films — mystical-minded, a man who believes in mystical possibilities. To be a pessimist would obviously mean that you should say "no" to everything. But to say "no" to some things means also to say "yes" to other things — so there would seem to be a sort of balance between the negative and the positive side.

QUESTION: What is your method of arriving at how you will express yourself in terms of cinematic concepts?

ANTONIONI: As you may know, I have never been to a film school. I mean, I have never studied the cinema in any particular school. In dealing with this matter of cinema, I give myself up to my instincts and my feelings. I follow my instincts and my feelings — and I don't bother to sit down and think and work out schemes for doing things.

QUESTION: How much liberty do you give your cameramen, in terms of expressing their creativity?

ANTONIONI: I believe that I give my chief cameramen a lot of liberty — and they believe I don't give them any freedom at all. As you all know, the chief cameraman is very important, one of the major elements of film-making. He is the person who is closest to the director, but the ideas of the chief cameraman should pass through the filter of the director's knowledge. There is no doubt about this, because the director is the only one who knows what is the final result that he wants to produce. He is the fellow who is in charge and is responsible. He has to

direct the film in such a way that he will get the result that he had designed originally.

QUESTION: In comparing two masterpieces, don't you think it's an unfair thing to try to compare them in order to give a prize to one or the other? Which brings us to the question of film festivals; do you believe that such festivals are justified when they are competitive?

ANTONIONI: I think this is a very relevant question. I believe that a masterpiece comes from a unique poetic channel. Therefore, two masterpieces come from two different poetic channels belonging to different natures. They express two different ways of thinking, two different attitudes. For this reason, they are not comparable — if they are masterpieces. Therefore, it would be unfair to try to compare one to the other, and to try to give one a prize over the other. For this reason — even though people like Mr. Daryoush and his colleagues who set up film festivals do it with a lot of dedication, love and perseverance and do a very good job — I still believe that competition at a festival is not a just thing.

QUESTION: As some of us know, Mr. Antonioni, at the end of your latest film, "PROFESSION: REPORTER", there is a very long, long moving camera shot that has everything in it. The continuity is all in one, without a cut. Many questions have been asked about the manner in which this shot was produced, but you have not actually disclosed the secret of it. Yet, you have promised that one day you would disclose the secret of how it was done. If you would be willing to do that now, we would be delighted to hear it.

ANTONIONI: The idea of doing this classic shot occurred to me at the beginning of the shooting of the film, but I kept asking myself how I would be able to realize it, because it seemed impossible. In order to achieve what I had set out to achieve, I considered many solutions, many different ways of doing it, but I found that all of these methods were rather common. ordinary, cliché ways of doing cinema work. They were things which had already been done and none of them actually served my purpose. I tried

harder and harder to find a way.

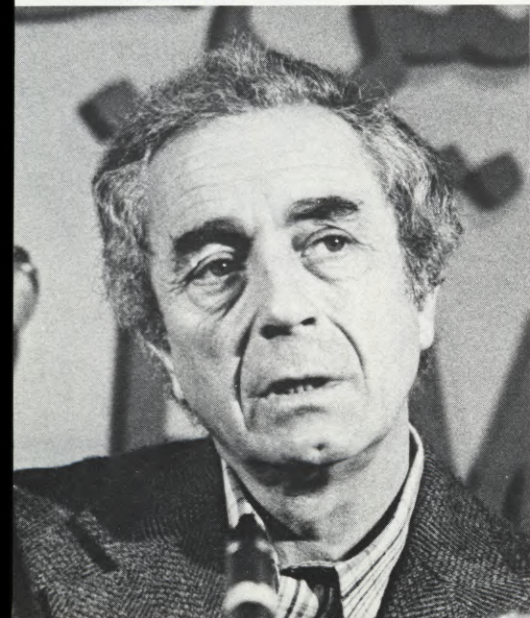
Then I went to London in order to shoot some of the scenes for the film and it was there that I encountered a camera that had been made by Canadians. It was a new movie camera and I found that the possibilities presented by this camera might help me achieve what I had set out to achieve.

As you know, at the beginning of this sequence we are inside a bedroom. Then the camera begins gently to move forward. It very slowly reaches the window and then goes through the window to the outside. This movement is not achieved in the normal way of putting the camera on an ordinary track on the ground. The rail is actually installed on the ceiling, and the camera is suspended from that rail.

The rail installed on the ceiling actually continues for a distance of one meter outside the window into the open. When the camera reaches the window, in order to avoid the grill which is outside the window, there is a gentle zoom to put the grill out of the frame. As the camera continues to move outside, the window grill gently opens (without our seeing it) and we are now outside the room, with the camera suspended from the end of the rail. But the camera movement is supposed to continue. In order to achieve this, a high crane has been positioned behind the building in such a way that a hook at the end of a cable hanging down from the crane boom is level with the end of the rail from which the camera is suspended.

Now, the problem at this moment is to transfer the camera from the fixed rail to the hook hanging from the end of the cable — which is not so fixed. We

Antonioni, 14 of whose films were shown in retrospective at Tehran. His latest is the Jack Nicholson feature, "PROFESSION: REPORTER", released in America as "THE PASSENGER".



had two operators, two experts, sitting there waiting to take the camera from the rail and put it on the hook suspended by cable from the end of the boom. Now, how to solve the problem of avoiding a jump or jerk in transferring the rail to the cable?

It is here that the special camera which has been made in Canada comes to my aid, because it has gyroscopic setups and cushions in it which are shock-proof, vibration-proof. They actually absorb shock and allow a certain latitude in movements and jerks without those movements showing on the screen. This setup does the work of a Dynalens, without using the Dynalens, and it is the thing which helped me take the camera from the rail and hook it onto the cable without showing a jerk or jump.

Now we are at the point where the camera has been installed at the end of the cable hanging from the crane boom. The camera has certain special handles installed on it so that it can be held steady, and there is a camera operator waiting there to hold onto those special handles. Now the movement continues and the camera moves around the square following the various characters. In the meantime, the grill in front of the window has been closed again, so that by the time the camera has done its complete movement around the square and has gotten back to this window, we see that the grill is closed.

Now, how did I guide the movements of the camera and the actions of the cameraman? I was inside a van in which there was a monitoring screen — a sort of closed-circuit television monitor — on which I could see exactly what the cameraman could see in his viewfinder. Through a microphone I could give orders to the actors, controlling their movements, and I could also give instructions to the camera operator, who would then follow and do exactly as I wanted him to do.

The whole process took 11 days because of the precise nature of the operation and the delicacy of the camera which, in spite of all the shock absorbers and gadgets, is a very sensitive camera and has to be handled very carefully. It was especially sensitive in this case, because, in order for it to be able to go through the window grill, we had to take it out of the big, box-like blimp which ordinarily protects it. Otherwise, it could not have gone through the grill.

Another major problem was the wind, which blew all the time and caused movement of the cable which, in turn, disturbed the movements that

we had in mind. Therefore, we had to wait for "windless" moments when we could actually go on with our business.

After we had spent 11 days shooting this scene and had finally gotten what we wanted, on the twelfth day there was a cyclone which destroyed the whole setup — the village, the building, everything!

QUESTION: Mr. Antonioni, I know that your films are very personal, but are they also autobiographical to some degree?

ANTONIONI: I never sit down and look inwards and decide that whatever I have inside me I am going to disgorge. This I never do. Every day when I am working, I am affected by whatever is happening on that particular day, and what is reflected in my work is my reaction to what I have observed on that particular day. Therefore, even if somebody wants to think of what I do as autobiographical, it's a daily "autobiographic" which is different from day to day. Each day differs; things change. Therefore, the combination of things that actually make my work is constantly variable. I can't say that there is one set of things I would just let out — and that is me.

I'd like to make that more clear. Every morning going from my hotel to the set I have some experiences. I listen to some speeches. I notice how the light is that day. I see everything, and it influences me and creates in me a certain mood. This mood I try to put into my sequence. It influences me in my shooting.

QUESTION: Mr. Antonioni, your film "ZABRISKIE POINT" stirred up tremendous controversy in the United States. American audiences, in general, felt that it was extremely biased in its depiction of American life. Therefore, for many of them, it lacked credibility and they refused to take it seriously. Do you feel that there is any justification to this charge that the film's point of view was one-sided?

ANTONIONI: "ZABRISKIE POINT" was a sort of reaction to an emotion that was produced in me by coming face to face with America. Now, this is how I felt — but what the Americans felt was a matter for the Americans to feel. It had nothing to do with how I reacted personally.

Of course — and I must make this point clear — at the time when I made this film, there were movements and incidents in America which did contribute toward the sort of pessimism
Continued on Page 173

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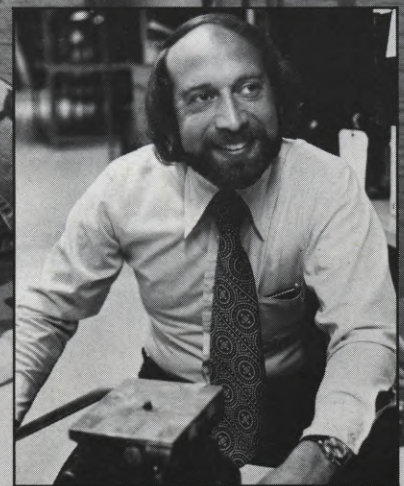


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. . . the check and double check people

SUMMING UP THE IVTH TEHRAN INTERNATIONAL FILM FESTIVAL

Ten separate programs covering an extremely varied spectrum of film-making offered "something for everybody" — a lot, in fact — and made this most recent film festival in Iran an event to remember

The Fourth Tehran International Film Festival officially ended at a closing ceremony held in Roudaki Hall in the presence of Her Imperial Majesty, Empress Farah Pahlavi.

The highlight of the evening was the presentation of the festival jury's report and the award of prizes to competition winners by Her Imperial Majesty. The closing ceremony also included the presentation of the film 'La Babysitter' by French director, Rene Clement.

The Tehran International Film Festival is recognised by the International Federation of Film Producers' Associations as a competitive event for features and short films, putting it on a par with such older festivals as Cannes and Berlin. This year the festival ran from November 26 to December 7.

The basic aim of the festival is to bring to the notice of the film world and the public, films of artistic value from both East and West in an effort to foster the humanistic elements in the cinema and promote a better understanding between the peoples of the world. To this end the festival attempts to provide a forum for the exchange of views and constructive debate about the different aspects and problems of film-making today and facilitate the exchange of films on an international level.

This year 54 countries were represented in the festival, the same number as last year, and 237 films were shown in the main programmes open to the public, a new festival record.

In addition, 239 films from 33 countries were shown in 250 scheduled sessions at the parallel film market, besides a number of special or private showings. Transactions involved approximately 100 films, with a number of deals still to be finalised.

The countries taking part (in alphabetical order) were: Algeria, Andorra, Argentina, Australia, Austria, Belgium, Brazil, Bulgaria, Cameroon, Canada, China, Colombia, Cuba, Czechoslovakia, Denmark, Egypt, France, Finland, Germany (South), Germany (East), Greece, Hong Kong, Hungary, India, Iran, Iraq, Italy, Jamaica, Japan, Korea (South), Kuwait, Lebanon, Mexico, Morocco, Netherlands, Nigeria, Pakistan, Peru, Poland, Portugal, Rumania, Senegal, South Africa, Spain, Sweden, Switzerland, Thailand,

Tunisia, Turkey, United Kingdom, United States, U.S.S.R., Venezuela, Yugoslavia.

FILMS IN COMPETITION

The twenty feature-length films competing for the Golden Winged Ibis awards were, in order of screening: "Pas Si Mechant Que Ca" (Switzerland), "The Last Adventure" (Sweden), "Eliza's Horoscope" (Canada), "Law and Disorder" (U.S.A.), "The Man Who Would Be King" (U.K.), "Metamorphosis" (Sweden), "The Beehive" (Iran), "Lies My Father Told Me" (Canada), "Bullet Train" (Japan), "My Friends" (Italy), "Love Lesson" (Brazil), "Virtue and Magic" (Italy), "Ghazal" (Iran), "Long Expectations" (Hungary), "The Desire" (Brazil), "Reincarnation of Peter Proud" (U.S.A.), "The First Step" (U.S.S.R.), "Lisztomania" (U.K.), "La Babysitter" (France), "Swept Away" (Italy).

The twenty short films in competition were: "Rifle Range" (Poland), "Music for the Eyes" (Iran), "The Sandwich" (Egypt), "Potted World History" (Brazil), "A Glimpse of the Past" (Iran), "The Miner's Rose" (Czechoslovakia), "Phoenix Gazette" (Netherlands), "Icarus" (Australia), "Cosmogony" (Poland), "Friendship Between the Dog and Wolf" (Finland), "Arabesque" (U.S.A.), "A Walk in the Forest" (Canada), "Heron and Crane" (U.S.S.R.), "Hotspot" (U.S.A.), "The Legend that is Chittor" (India), "Chameleon" (Yugoslavia), "U.S. Art: A Gift to Ourselves" (U.S.A.), "Step Towards the Sun" (Egypt), "A Steam Train Passes" (Australia), "The Hamster" (Yugoslavia).

This section also featured three Hors-Concours presentations as follows: "Shampoo" (Hal Ashby, U.S.A.), "The Messiah" (Roberto Rossellini, Italy), and "Train Ride to Hollywood" (Charles Rondeau, U.S.A.).

FESTIVAL OF FESTIVALS

A documentation of honours that have been bestowed on some of the most outstanding samples of film makers' creative efforts in the past year with the following 22 films: "Legacy" (U.S.A.), "Dupont Lajoie" (France), "Out of Season" (U.K.), "Melancholy Tales" (Netherlands), "Tommy" (U.K.), "Amr's Son is Dead" (Belgium), "The

Enigma of Kaspar Hauser" (West Germany), "Sunday Too Far Away" (Australia), "Alice Doesn't Live Here Anymore" (U.S.A.), "Conversation Piece" (Italy), "In Der Fremde" (Iran-West Germany), "The Adoption" (Hungary), "Dreaming Youth" (Hungary), "Overlord" (U.K.), "Love and Death" (U.S.A.), "Pirosmani" (U.S.S.R.), "The Land of Promise" (Poland), "Lenny" (U.S.A.), "Through the Ancient Stairs" (Italy), "Hester Street" (U.S.A.), "Jacob the Liar" (East Germany), "Special Section" (France).

RETROSPECTIVES

This year there were six separate retrospective sections, "A Tribute to François Truffaut", "The Cinema of Michelangelo Antonioni", "Sir Charles Chaplin: The Humanistic Cinema", "Film-Making in Latin America", "Iran's Future Film-Makers", and "An Anthology of Iranian Short Films".

To afford an opportunity to learn in depth about the works of François Truffaut, the following 11 films were presented: "Les 400 Coups", "Tirez Sur le Pianiste", "Jules et Jim", "La Peau Douce", "Fahrenheit 451", "Baisers Voles", "Domicile Conjugal", "Les Deux Anglaises et le Continent", "Une Belle Fille Comme Moi", "La Nuit Americaine", and "L'Histoire D'Adele H."

To honour an artist whose efforts have always been in support of honour, liberty and happiness, 11 feature and three short films of Antonioni were presented as follows: "Nettezza Urbana", "Cronaca Di Un Amore", "Amorosa Menzogna", "I Vinti", "Superstizione", "Le Amiche", "Il Grido", "L'Avventura", "La Notte", "L'Eclisse", "Deserto Rosso", "Blow-Up", "Zabriskie Point", and "Profession: Reporter".

Paying a tribute to a long span of creativity rich in deep and humanistic elements, 15 films of Sir Charles Chaplin were featured. They were: "A Dog's Life", "Shoulder Arms", "Pilgrim", "The Kid", "Idle Class", "Gold Rush", "Pay Day", "The Circus", "City Lights", "Modern Times", "The Great Dictator", "Monsieur Verdoux", "Limelight", "A King in New York", and "Gentleman Tramp".

The panorama of cinema in Latin America featured 11 feature and three short films from five countries, as follows: "Chamula" (Mexico), "Even



Members of the distinguished international jury arrived at their choices for awards unanimously. (Left to right) The Russian interpreter, Sergei Gerasimov (Soviet Union), Delbert Mann (United States), Rex Harrison (United Kingdom), Iranian film director Manuchehr Anvar (Press Conference Chairman and interpreter), Jorn Donner (Finland), Gity Darugar (Iran) and Istvan Szabo (Hungary). Two other previously selected jury members, Mohammad Lakhdar Hamina (Algeria) and Claudia Cardinale (Italy) were, for various reasons, unable to attend.

Witches Can't Escape" (Brazil), "Green Wall" (Peru), "Mexican Way" (Mexico), "The Weasels" (Argentina), "Luciola, the Angel of Sin" (Brazil), "The Dead Man" (Argentina), "The Angel of the Night" (Brazil), "The Bomb" (Venezuela), "The Nest of the Virgins" (Mexico), "The Burning of Judas" (Venezuela), and the short films "Flower Ritual" (Peru), "Reticence" (Brazil), and "Corralejas de Sincellejo" (Colombia).

"Iran's Future Film-Makers", which offered 43 films, paid a tribute to Iran's amateur cinema, a form of language which has spread swiftly and encouraged a great deal of enthusiasm.

"An Anthology of Iranian Short Films" offered a comprehensive anthology of the best documentary, animated, experimental and narrative shorts through presenting 48 films.

In addition the festival included a tribute to the late Italian director, Pier Paolo Pasolini, featuring "Little Birds, Big Birds" and "Oedipus Rex".

SPECIAL SECTIONS

The festival this year included two new sections: "Special Presentations" focussing on feature-length documentaries, and "The International Challenge of 'Art et Essai' Cinema" honouring films which because of their unusual treatment or experimental nature are unable to penetrate the large distribution networks.

"Special Presentations" offered 11 feature and three short films as follows: "Three Scenes with Ingmar Bergman" (Finland), "The Other Side of the Sky" (U.S.A.), "The Animal Within" (U.S.A.), "F for Fake" (France-Iran), "The Best of David Wolper" (U.S.A.), "Smile" (U.S.A.), "Good and Evil" (Denmark), "Brother Sea" (Italy), "James Dean, The First American Teenager" (U.K.), "Hearts and Minds" (U.S.A.), "Brother Can You Spare a Dime?" (U.K.), "The Chinese People's Postal Service" (China), "The Violence and the Pieta" (Iran), and "See You Again" (Iran).

The 11 "Art et Essai" films pre-

sented: "Death Race 2000" (U.S.A.), "A Promessa" (Portugal), "Muna Moto" (Cameroon), "Lifespan" (U.S.A.), "Njangaan" (Senegal), "The Balance" (Poland), "Have a Nice Weekend" (U.S.A.), "Souvenirs D'En France" (France), "Konfrontation" (Switzerland), "Georges Braque Ou le Temps Different" (France), and "Danger de Fuite" (Switzerland).

VERDICT OF THE INTERNATIONAL JURY 1975

The Jury of the Fourth Tehran International Film Festival, composed of Gity Darugar, Jorn Donner, Sergei Gerasimov, Rex Harrison, Delbert Mann, Istvan Szabo and Abdol-Majid Majidi (president), viewed 20 shorts and 20 features accepted for competition.

The Jury reached all its decisions unanimously. These decisions were as follows:

SHORT FILMS:

DIPLOMA OF HONOUR

to the American film "U.S. Art: A Gift to Ourselves" by Stephen Judson for the richness of its visual presentations and the pace of its editing.

DIPLOMA OF HONOUR

to the Soviet film "Heron and Crane" by I. Norstein for the novelty of its animation and its charming period feeling.

SPECIAL JURY PRIZE OF GOLDEN IBEX PLAQUE

to the Polish film "Rifle Range" by Marian Cholewicki for the convincing simplicity with which its social idea has been conveyed.

GRAND PRIX OF THE GOLDEN STATUE FOR BEST FILM

to the Yugoslav film "Chameleon" by Branko Ratinovic for the extraordinary force of its caricatures and the brilliance of its execution.

FEATURE FILMS:

DIPLOMA OF HONOUR

to the Italian film "My Friends" for the abstract humour of its script by Pietro Germi, enriched by the excellent cast

and the lively direction of Mario Monicelli.

DIPLOMA OF HONOUR

to the Swiss director Claude Goretta for the sensitivity and inventiveness of his direction in the film "Pas si Mechant que Ca", and the value of his psychological research into petit bourgeois mentality.

DIPLOMA OF HONOUR

to the Iranian actor Reza Karam Rezaei for the truthfulness of his performance and the strength of his presence in the film "Beehive".

GOLDEN IBEX PLAQUE FOR BEST PERFORMANCE BY AN ACTOR

to Dodo Abashidze of the Soviet film "The First Step", an actor of unique command, humour and strength who bursts through the screen like a benign atom bomb.

GOLDEN IBEX PLAQUE FOR BEST PERFORMANCE BY AN ACTRESS

to Mariangela Melato of the Italian film "Swept Away", an actress who has the rare quality of being able to convey a range of feelings from vacuity to carnal ferocity to gentle affection.

GOLDEN IBEX PLAQUE FOR BEST DIRECTION

to Ivan Passer, director of the American film "Law and Disorder" for his ability to observe, and then extend, in an imaginative and inventive way, the everyday reality of New York.

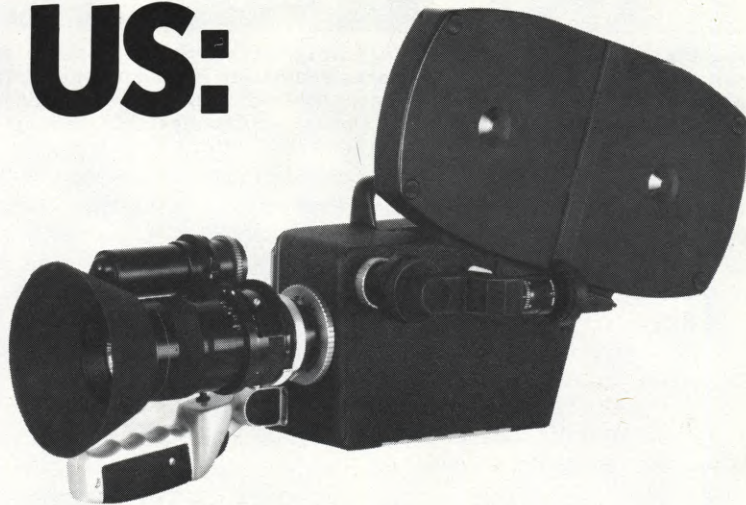
SPECIAL JURY PRIZE OF GOLDEN IBEX PLAQUE

to the Soviet film "The First Step" for its warm and human vision which is full of irony and tenderness. This film by Nana Melchilidze is notable for its depiction of camaraderie in a group effort to achieve a common goal.

GRAND PRIX OF THE GOLDEN IBEX STATUE FOR BEST FILM

to the Italian film "Swept Away" for its fresh and non-conformist view of presentday society and its class conflicts. Lina Wertmuller's film, in addition to being visually brilliant, gives a witty and entertaining interpretation of an eternal struggle. ■

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EDITING A FEATURE FILM WITH THE AID OF THE NEW INTERCRAFT/RANDOMATIC INFORMATION RETRIEVAL SYSTEM

A low-cost computer system that instantly "finds" any scene or take desired gives promise of considerably speeding up the editing process

"Where is the long shot of Marilyn and George on the beach?"

"What was that pan with the better action?"

"Why didn't you use the tail of the insert footage?"

"Let's see all the two-shots of Dick and Jane."

"Where are those outs from the second rough cut of scene 83?"

Questions like these are asked every day in the editing room. And they get answered, more or less quickly or efficiently, depending on the organizational system set up by the editor, and depending on the editor and his or her assistants' opportunity to organize and retain complex data about a vast amount of material.

A low-cost computer system for the storing and instant retrieval of all script, cataloguing, logging, and coding information involved in the editing of films was shown for the first time at the recent SMPTE exhibit in Los Angeles. The concept and software were developed by The Intercraft Corporation of New York, the hardware by Randomatic Data Systems of Trenton, New Jersey.

Intended to eliminate search time and increase creative opportunities, the system is meant to logically store and retrieve pertinent data on all scenes and takes of an uncut film.

The system adds no step in the logging-in of a film. Instead of entering information in an Editor's Log Book, 5" x 8" index cards are used which can be retrieved instantly by scene and take number or by asking the file for any

characteristics of the shot, e.g., location, type of shot, camera movements, actors or personalities appearing individually or in combination in the take. The cards are meant to contain all editor's notes, dialogue, director's and script supervisor's indications, time, code and key numbers, camera, roll and shelf or Cinetab numbers and status of the material in the current cut; in addition, cards with sleeves are available to hold borrowed frames from the head and/or tail of the take so that the visual set-up of the opening and close of the take may be seen.

The portable hardware consists of

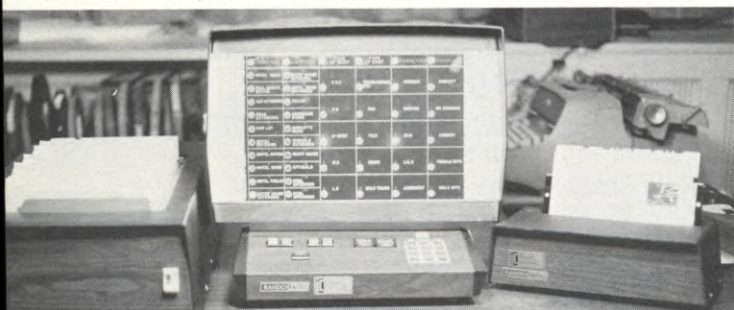
two or three units which fit on a table top. Cards are stored in card selector units in any order and are returned when queried through a twelve-button keyboard or the Datacode visual display.

The developers of the system believe it is perfectly keyed to aid the memory and increase the creative opportunities of the serious feature film editor.

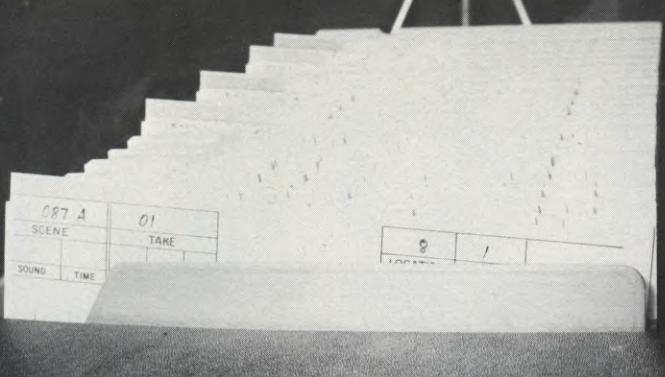
These advantages are inherent in the same system, with similar programming, when used in the casting and production management of a film. The Intercraft/Randomatic "Memory" has other applications for the retrieval



(ABOVE RIGHT) Keyboard in the DataCode set-up used for film editing. (BELOW LEFT) The DataCode editing set-up, showing Keyboard, Selector Tray and Punch. (RIGHT) Overlay for DataCode, programmed to a specific film, can be replaced with a different one in seconds. Overlay shown here is for "PSYCHO" and was used for demonstration at SMPTE exhibit. It was worked out by Robert Rowen, formerly of KEM Electronic, who serves as consultant to Intercraft in development of software for film industry application.



LOCATIONS	LOCATIONS	TYPE OF SHOT	TYPE OF SHOT	CHARACTERS	CHARACTERS
1 HOTEL ROOM	12 BATES' HOUSE INTERIORS	1 ECU	6 TRUCK/CRAVE, ETC.	1 NORMAN	6 SHERIFF
2 REAL ESTATE OFFICE	13 MOTEL ROOM-BATHROOM	2 CU	7 PAN	2 MARION	7 DR. RICHMAN
3 CAR INTERIORS	14 SWAMP	3 2-SHOT	8 TILT	3 SAM	8 CASSIDY
4 ROAD EXTERIORS	15 HARDWARE STORE	4 MS	9 ZOOM	4 LILA	9 FEMALE BITS
5 CAR LOT	16 SHERIFF'S HOME	5 LS	10 WILD TRACK	5 ARBAGAST	10 MALE BITS
6 MOTEL EXTERIOR	17 FAIRVALE EXTERIORS				
7 MOTEL OFFICE	18 COURT HOUSE				
8 MOTEL ROOM	19 OPTICALS				
9 MOTEL PARLOR	20 MISC. EXTERIORS				



218 A		01		Cam Roll 44	
SCENE	TAKE	LOCATION	SHOT	CHARACTERS	
02	1:44		X		
SOUND	TIME	GOOD	HOLD	N.G.	
Shot 2/15/59 55mm. CU of Sam from "First time I've ever seen it happen" thru "That receipt?" Pick up on Sc 237. Cuts w/Sc 238 - Norman's CU. Sam turns profile at end (also good Take 5). GOOD START - NG end. Sam rubbing on "that receipt?" <i>See Take 5 for Clean away.</i>					
CODE NO.			KEY NO.		
GG 0043-0250			Z1272792-Z-12X2920		
<div style="display: flex; justify-content: space-between;"> <div style="border: 1px solid black; padding: 2px;"> PICTURE START </div> <div style="text-align: right;"> Head marker End stix. </div> </div>					

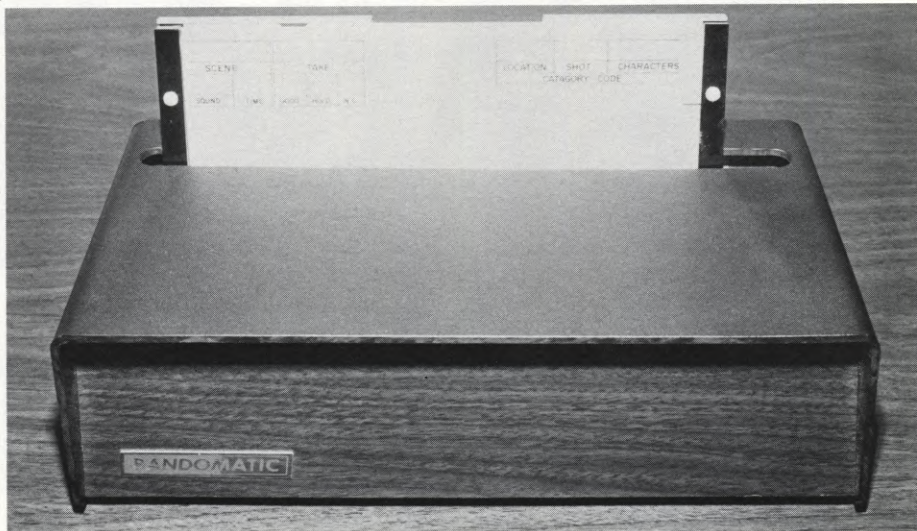
(LEFT) The Selector Tray, which holds up to 1,300 randomly filed cards. To select cards, available information is pressed on the DataCode and "Display Operate" will cause the respective card(s) to pop up in the Selector Tray, as shown here. The more information that is fed into the system, the fewer cards will be selected. (RIGHT) Coded card with sleeves (optional) to hold two film frames. Bottom edge of card is coded for Location, Type of Shot and Character, top edge for scene and take numbers.

of stored information such as in music, newsfilm and stockshot libraries and in TV program and commercial spot scheduling departments.

One of the most important features of the system — in that it permits filing of the scene data to be done very rapidly and, at the same time, eliminates the possibility of error in filing — is that coded cards may be put anywhere within the Selector Tray; they do not have to be filed in any specific order. They will pop up "on command" wherever they may happen to be. For additional convenience, dividers may be used within the tray. However, the system will select from the complete tray at all times.

WHAT IS IT?

RANDOMATIC is a means of automatically retrieving randomly filed cards, either singly or in groups, in less than two seconds. Up to 1,500 cards are stored in a selector tray and up to ten trays may be searched simultaneously. Retrieval is accomplished by merely indexing an alpha and/or numeric identification on a standard ten button keyboard or searching by features on the Datacode visual display unit. Indexing causes bars to be raised in the selector trays which match code notching along the bottom edge of the cards. Selected cards are ejected above the rest of the cards for



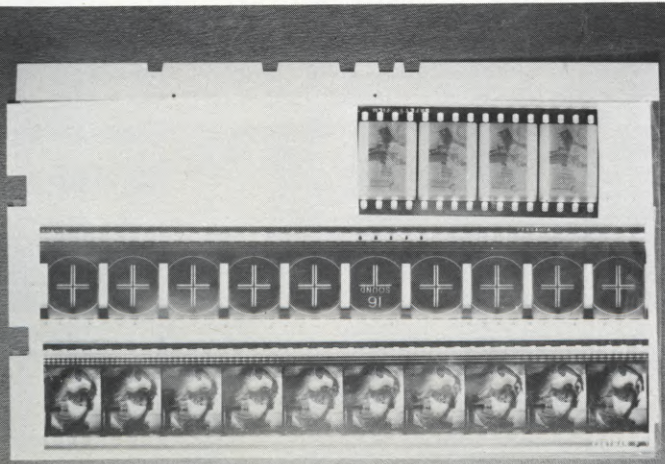
The Card Punch, which is the same for DataCode and Keyboard operations. To code a card, respective buttons on the DataCode are pressed, card is placed into Punch unit and pressing of "Display Operate" button punch-codes the card. The System adds no extra step in logging-in of film. Instead of entering information in an Editor's Log Book, the 5" x 8" cards are used, which can be retrieved instantly.

easy manual removal. Refile involves simply dropping cards back in the file at random, a group as easily as one. Cards are coded in seconds by a simple edge notching punch operated by the keyboard or by the Datacode visual display unit. RANDOMATIC can accommodate cards of almost any size and type of material including paper, plastic, microfilm aperture cards, microfiche, microfilm jackets, magnetically coded word processing

cards, and even ledger cards. Since it does not employ magnets, metal strips or other attachments and since the notch coding is not in the reading field of internally keypunched or magnetic cards, RANDOMATIC is therefore compatible with most other card handling systems. Selector trays are modular and consoles can be supplied wired for plug in add-on units as later expansion requires.

Continued on Page 222

(LEFT) A sleeved card, which can hold trims up to two feet long (cut into three pieces, as shown here). (RIGHT) DataCode and Selector set-up, as used at the SMPTE exhibit for the simulated editing of "PSYCHO". For purposes of this demonstration storyboard scene sketches from the Film Classics Library book on "PSYCHO" were mounted on the cards. Appropriate buttons for selected scene characteristics, as indicated on the Overlay, light up when punched and will stay lighted until cleared by punching "Display Clear" button.



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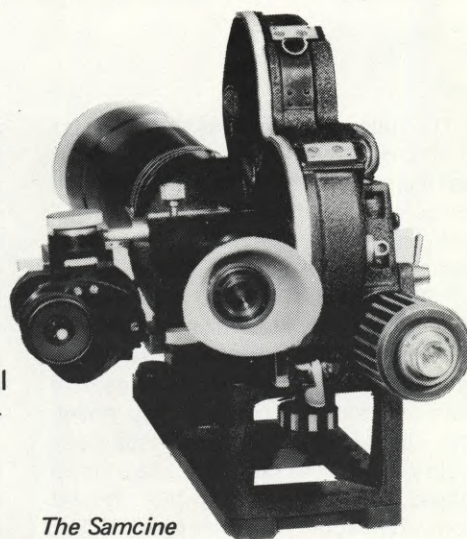


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The Samcine Monocular Viewfinder (shown here on a 16 Arri ST fitted with a 600mm lens)

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ON LOCATION WITH "STAY HUNGRY"

A feature film set in the world of body-building (or "pumping iron", as it is known in the trade) shoots on location in Birmingham, Ala. with all the problems attendant to "total fluorescent" lighting

The following interview with Director of Photography Victor Kemper, ASC, was conducted by Bob Mitchell while the company filming "STAY HUNGRY" was on location in Birmingham, Alabama.

"STAY HUNGRY", an Outov Production for United Artists release, is being directed by Bob Rafelson. The screenplay is by Charles Gaines and Rafelson, adapted from Gaines' novel. The film stars Jeff Bridges and Sally Fields, with the second male lead played by physique champion Arnold Schwarzenegger, Mr. Universe '70, '71, '72, '73 and '74.

QUESTION: How is this film different from the other photographic assignments that you've had?

KEMPER: From the point of view of subject matter, I believe this is the first serious coverage of body building, shown in the way that it is interpreted by body builders. The film is a genuine effort to show the dedication and concentration that go into serious body building, and I think that, for the most part, it's a credit to body building.

QUESTION: What were your main photographic challenges on this film?

KEMPER: The lighting problem in the film is unusual because the main

location is the health spa, which has fluorescent lighting. We are balancing fluorescent lighting to daylight without the use of 85 filters on either the windows or the camera. Harold Schneider, the producer, and Bob Rafelson, the director, decided even before I became involved in the picture that every shot would be made in Birmingham and the surrounding area, the actual locale of the book, with no studio shooting. Another unusual aspect of this film is that it is the policy of Bob Rafelson to shoot everything in continuity, even within a sequence. Not only are we shooting scene-by-scene whenever it's possible, but within a sequence we seldom break away from continuity, even though it would be convenient in terms of camera set-ups. Even when it would be less time-consuming to shoot all of the scenes that call for the same camera angle, shooting out of continuity, we don't do that. We very often go back and forth, in terms of continuity, for the sake of the actors.

QUESTION: What are the considerations which led the director to shoot in continuity?

KEMPER: His main consideration is the actors and their ability to concentrate better and stay in character if they work in continuity, so that their characters

progress as the story progresses and they develop with it. This is opposed to the usual method where you may shoot the first scene on the first day and then, on the second shooting day, jump to somewhere in the middle of the script where their character is in a different stage of development, and then, on the third day, go back to finish the first sequence. That's often done and it's very hard on the actors. Rafelson is very sensitive to that and, I think, rightfully so. It's my point of view, as well. When you can afford to shoot in continuity on your schedule, I think it's a very important means of getting better performances.

QUESTION: You were here in Birmingham for a week prior to the start of shooting. What was your routine during that week?

KEMPER: Well, that week that we were here was really the second week of pre-production. The first week was spent in New York at the camera equipment rental company, where we tested all the lenses and the camera equipment to make sure that everything was perfect. The week that we spent in Birmingham was devoted mainly to location scouting, planning general shots for the locations, talking about concepts for various scenes and sitting in on rehearsals and readings with the director and

(LEFT) On location in Birmingham, Alabama for "STAY HUNGRY", Director Bob Rafelson (dark glasses) demonstrates a bit of action for the film's rising young star, Jeff Bridges. (RIGHT) Rafelson checks a setup through the viewfinder. Besides telling an interesting dramatic story, "STAY HUNGRY" is said to be the first film which treats the often-ridiculed sport of body-building as a serious pursuit.



the actors. This gave me a feel for what would be happening within given scenes and helped me to get a concept of mood.

QUESTION: Did you shoot test scenes or resolution charts or both, in order to test out the lenses?

KEMPER: That phase involved shooting a resolution test, as well as an aspect ratio test, on every lens that we were to take on location. The testing of the wide-angle lenses also included a depth of field test, because if the lens mount is at all off, an extremely wide-angle lens will develop front or back focus, depending upon which way it's out, and that's something you can't see by eye on the ground glass. You can only see that by projecting the film on a screen — so that's a very important test for me to make before each shoot. Every other lens does get a resolution check, and I reject many of them. There are times when I'll go through three or four lenses of a particular focal length before I'll pick one that I feel is right for our use.

QUESTION: Did you work with the director in order to determine a style of photography for the film during that pre-production week here?

KEMPER: Well, although we had some meetings in California in order to determine style, concept, look and mood, such decisions, made a month or more before the start of shooting, can never be final, simply because ideas in the director's mind are continually changing. They change with the actors he casts; they change with the locations we find. So, of necessity, the week we

spent here in pre-production resulted in a tremendous number of changes from our original concept. The final style, mood and look were really nailed down during this time, no matter what we might have discussed previously. Although some of the earlier ideas are still valid, they get modified as the locations change, as the readings take place and the actors start to form their characters. You find that a scene takes a direction that nobody might have expected, or takes a direction that the director just latches onto, something that he never even thought of before. One of the things I like about Bob Rafelson is that he's flexible in that area; he will allow a scene to change if he feels that change fits the general mood of the story and his ultimate idea of what the film should be. It makes for a great kind of movie-making, because it's fun and we're not nailed down. We don't go by a Bible that was written a month before we ever got into production; it all evolves out of what's happening right now.

QUESTION: Are today's film scripts written without calling for specific shots and angles, leaving these to be determined by the director?

KEMPER: My experience is that all scripts are written with a certain measure of screen direction and camera direction in them. However, a script on which a director has collaborated usually includes screen and camera directions that are his particular concept. In the case of a script on which the director has not collaborated, most often he will shoot it his way anyway. It's one thing for a writer to sit back and conceive a certain set of

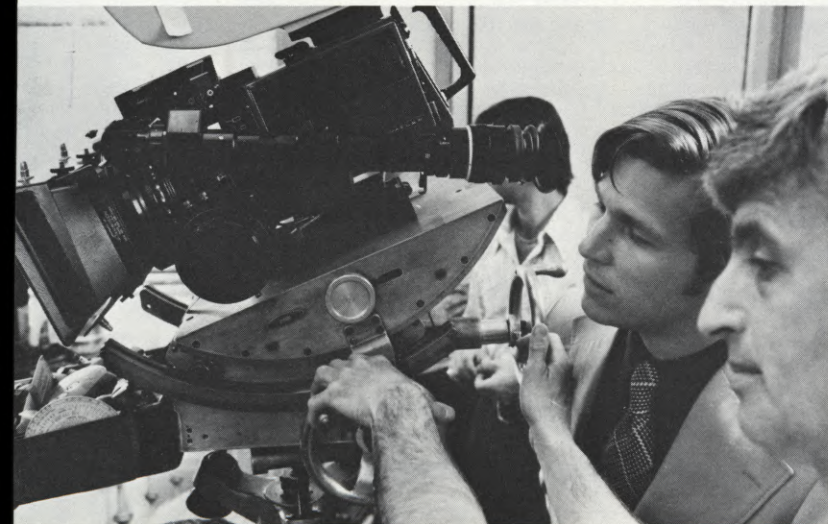


Victor Kemper, ASC, Director of Photography on "STAY HUNGRY". His other credits include: "THEY MIGHT BE GIANTS", "WHO IS HARRY KELLERMAN?", "HOSPITAL", "THE CANDIDATE", "SHAMUS", "THE GAMBLER", "THE RE-INCARNATION OF PETER PROUD" and "DOG DAY AFTERNOON".

camera directions — when to use closeups and when to use long shots — but very often when you get out on location it's the location itself that dictates the types of shots to be made. They will then be shot the way we can shoot them, rather than the way the writer may have conceived that they should be shot.

Continued on Page 194

(LEFT) Jeff Bridges, interested in what goes on behind the camera, as well as in front of it, watches intently as Cinematographer Kemper demonstrates how to adjust the camera head. (RIGHT) Night-for-night shooting around the swimming pool, one of the few exterior locations for this film, which takes place mainly within the fluorescent-lighted precincts of a health spa.





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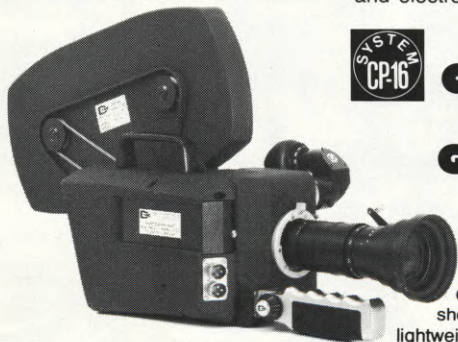
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ANTONIONI SPEAKS OUT
Continued from Page 159

that was produced in me. There were the student movements and social upheavals caused by the Vietnam war that we all know about. So, at that time, I felt that American society itself was in a state of turmoil.

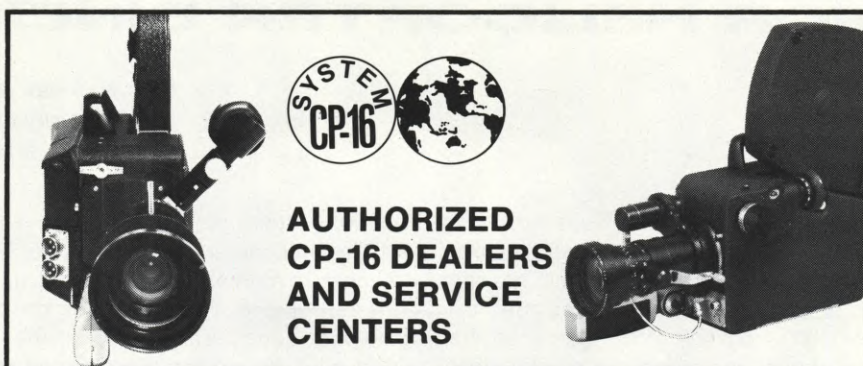
However, now we see that there is a sort of tranquility. All those movements and protestations have stopped. We no longer see them. Mr. Tom Hayden has married Jane Fonda and withdrawn his protests. He's even trying to become a Democratic senator. This means that there was justification for the pessimism that I felt at the time. Now we see that all the people who led those movements have, in one way or another, been digested into the system. They have become a part of the Establishment and are participating in the leading of the American society in the orthodox way.

QUESTION: Don't you think, Mr. Antonioni, that this trend is universal, something that happens in every country? Young people who begin to protest, after a while stop protesting and other young people begin this protestation — and it goes on and on like that.

ANTONIONI: This is a disease which is the disease of life. In that sense, it is universal. I must make it clear at this point that I have absolutely no hostility towards any movement by any people, young or old, in any part of the world. I think everyone must do what he feels is right for the betterment of the society. But it happens that "ZABRISKIE POINT" was my reaction, at that point in history, to what was happening in the United States.

QUESTION: Mr. Antonioni, in your films you place some of your characters in front of nature and other characters in front of architectural edifices. What is the significance of this?

ANTONIONI: Depending upon the mood of the moment, I just put my characters into whatever situation that mood requires. This question is an illogical question and you can't give a logical answer to it. If I were to get into explaining why I put some characters in nature and others in front of architecture, I would have to go into detail explaining why the story was developed and why these characters were developed, and so on. Therefore, you should look for yourself and you will find out the reason. This is not an answerable question. ■



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THE AMAZING NEW "MINISTAB" AID FOR HELICOPTER CINEMATOGRAPHY

New "black-box" electronic gear, said to have been originally developed for military purposes, does an incredible job of rendering a helicopter "rock-steady" in bumpy air — a boon to filming under turbulent conditions

The scene: The Van Nuys Airport in California on a recent afternoon. It is an unusually windy day. The wind, blowing in strong gusts, has whisked the haze (smog?) from the atmosphere, so that the mountains stand out crystal-clear. Despite the seemingly ideal photographic conditions, it is the kind of day that would automatically be ruled out for helicopter cinematography because of excessive air turbulence. While there are several excellent vibrationless camera mounts available to dampen the "beat" and general vibration set up by the helicopter rotors, what's to prevent the helicopter itself from being tossed all over the sky by the violent wind?

American Cinematographer Editor Herb Lightman, who, whenever possible, personally tests out new motion picture equipment under consideration for a writeup in the journal, walks toward a Bell Jet Ranger II helicopter which, rotors turning, stands on the pad ready for takeoff. He clambers onto the seat of the Continental Camera Systems Mark 10 helicopter mount, positions himself behind the Arriflex camera, fingers the zoom and focus controls in the handles of the mount, fastens the safety belt (the only thing between him and falling out the side of the aircraft), and, like some intrepid type in a B movie, tells the pilot

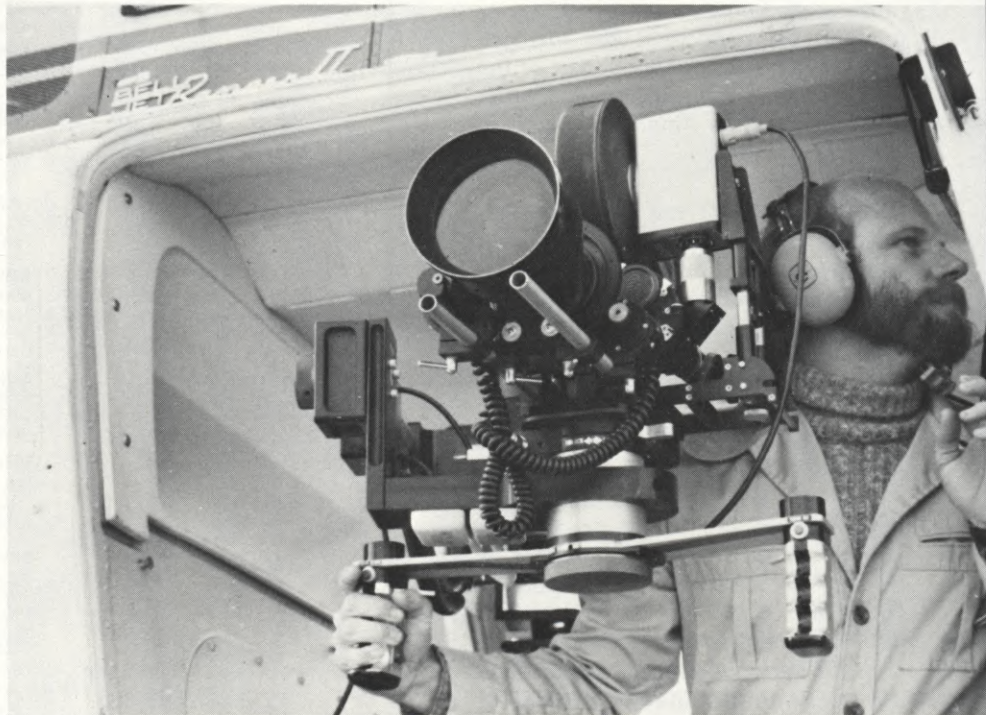
over the intercom: "Okay, lift off!"

The helicopter rises into the sky. Almost immediately it is caught up in the turbulence. The helicopter, despite the very considerable skills of the expert pilot, bucks like a bronco all over the sky. The hapless would-be cameraman has all he can do to keep his eye in

the viewfinder without getting it knocked out of his head. Zeroing in steadily on a photographic target is out of the question.

The pilot's voice comes over the intercom: "Okay, I'm gonna switch it on. One . . . two . . . three . . ."

Instantly the helicopter, which has all



(ABOVE RIGHT) The Continental Camera Systems mount shown here is one of several excellent mounts offered by various manufacturers to dampen the "beat" of the rotors and other vibration characteristics of helicopters. However, there is little that it can do to smooth out the yaw and pitch of the aircraft itself under very turbulent air conditions. (BELOW) ASTROCOPTERS' Bell Jet Ranger II helicopter equipped with the new "MINISTAB" Stability Augmentation System vastly reduces helicopter "bumpiness" caused by air turbulence.



but been doing cartwheels, "freezes" motionless in the sky. It hovers rock-steady, as if held in place by giant guy wires, despite the air turbulence that still rages about it. The startled cameraman racks the zoom lens out to the telephoto extreme, zeros in on a tiny ground target and holds it smack in the center of the crosshairs as the helicopter does an extremely smooth 360-degree turn around it. A "print" take. "Okay," says Waldo Pepper at the controls, "I'm gonna switch it off."

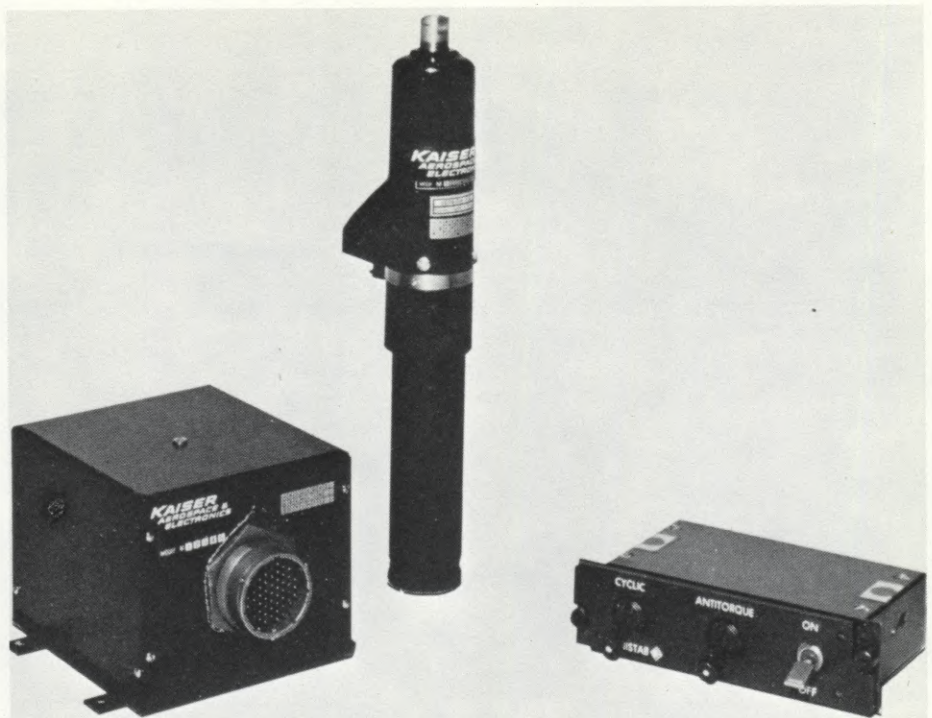
The helicopter resumes its mad pogo-stick plunging about the sky. After a few more such on-off capers, with the helicopter alternately frenzied and rock-steady, they land. The Editor/cameraman, slightly green, but elated, exclaims: "You made a believer out of me."

He is referring to a unique new aid for helicopter cinematography called MINISTAB. The new system, said to have been adapted from a military device originally designed to stabilize gunships in the air is a mini-computer that takes up the space of an attaché case in the baggage compartment. Its main function is an aid to the pilot in controlling the helicopter in adverse conditions. Three identical computers with integral rate gyros are dedicated to the three axes of flight: roll, pitch, and yaw. Their output is sent to three separate actuators that work in series with the pilot's manual control linkage. The actuators provide approximately 10% of the aircraft control system authority.

The basic Kaiser MINISTAB system will hold the helicopter attitude established by the pilot at the moment of engagement, but will automatically release when the pilot makes any manual change of the controls. Re-engagement is automatic. It permits hands-off operation when the computer is engaged, automatically compensating for outside gusts of wind, providing the cameraman with a unique stabilization addition to the camera mount. Licensed in the U.S. by Kaiser Industries, it is attached to a Bell Jet Ranger II helicopter supplied by ASTRO-COPTERS of Oakland, California.

Demonstration rides were given to many of Hollywood's leading cameramen and producers.

A Mark 10 helicopter camera mount from Continental Camera Systems was picked by James Speck, ASTRO-COPTER's representative in Los Angeles, for its unique features and vibrationless seat assembly. Coupled to the Arriflex 35mm camera was Continental's new Cin-Vid video system that monitors on 1/2" video tape everything the cameraman films, providing pro-



"Black-box" components of the "MINISTAB" Stability Augmentation System are very small and compact. They fit neatly into the cargo compartment of the helicopter. Involving three miniature computers, the device is said to have been developed originally to stabilize gunships in military situations. ASTROCOPTERS had the brilliant idea of a peaceful application to helicopter cinematography.

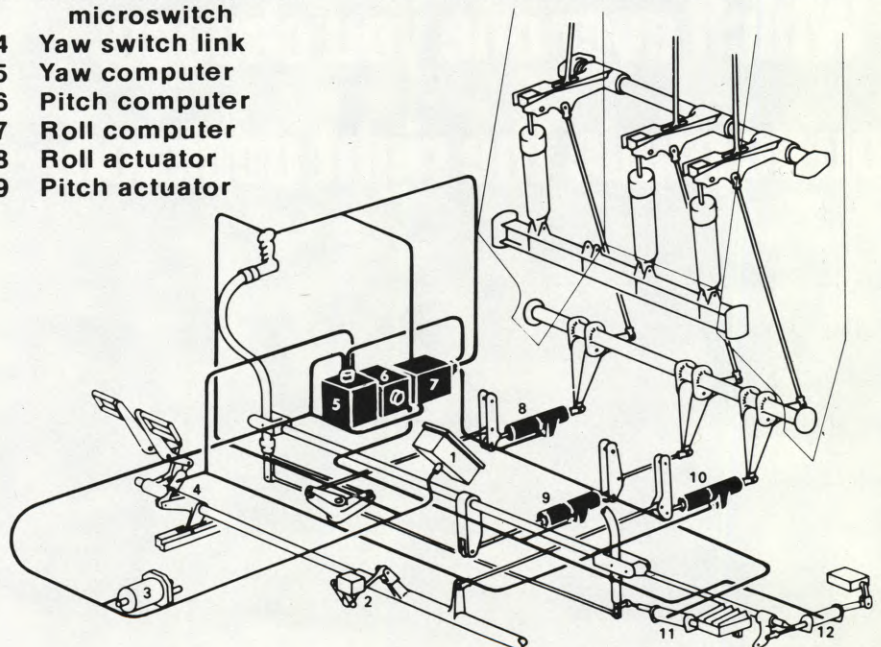
ducers and directors with instant dailies. With Cin-Vid, cameramen were able to see instantly what they had shot and prove to themselves how MINISTAB aids camera mounts in allowing a cameraman to hang out on the end of a 250 zoom on a windy day and still bring home that perfect shot.

Demonstration rides gave cameramen hands-on experience of the two systems and allowed producers to sit up front with the pilot and watch the cameraman's moves through a small TV monitor located with the tape recorder.

Continued on Page 198

Typical MINISTAB installation with flight control linkages

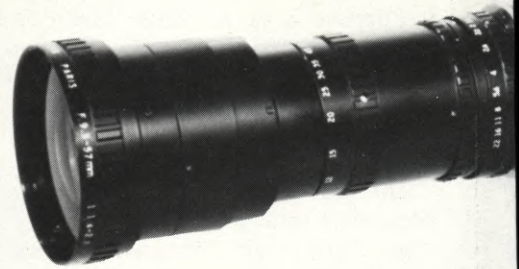
- | | |
|----------------------------------|----------------------------------|
| 1 Control box | 10 Yaw actuator |
| 2 Hydraulic damper | 11 Roll spring-type switch link |
| 3 Indicated airspeed microswitch | 12 Pitch spring-type switch link |
| 4 Yaw switch link | |
| 5 Yaw computer | |
| 6 Pitch computer | |
| 7 Roll computer | |
| 8 Roll actuator | |
| 9 Pitch actuator | |



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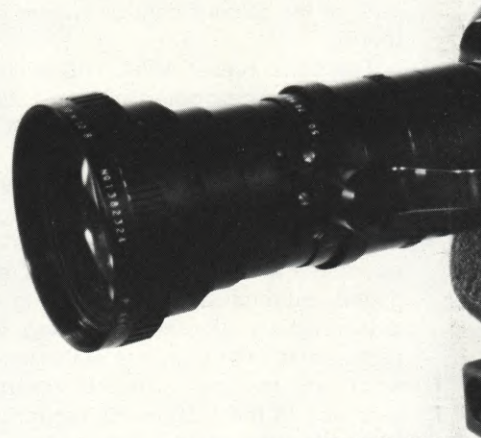
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you've made the right decision.

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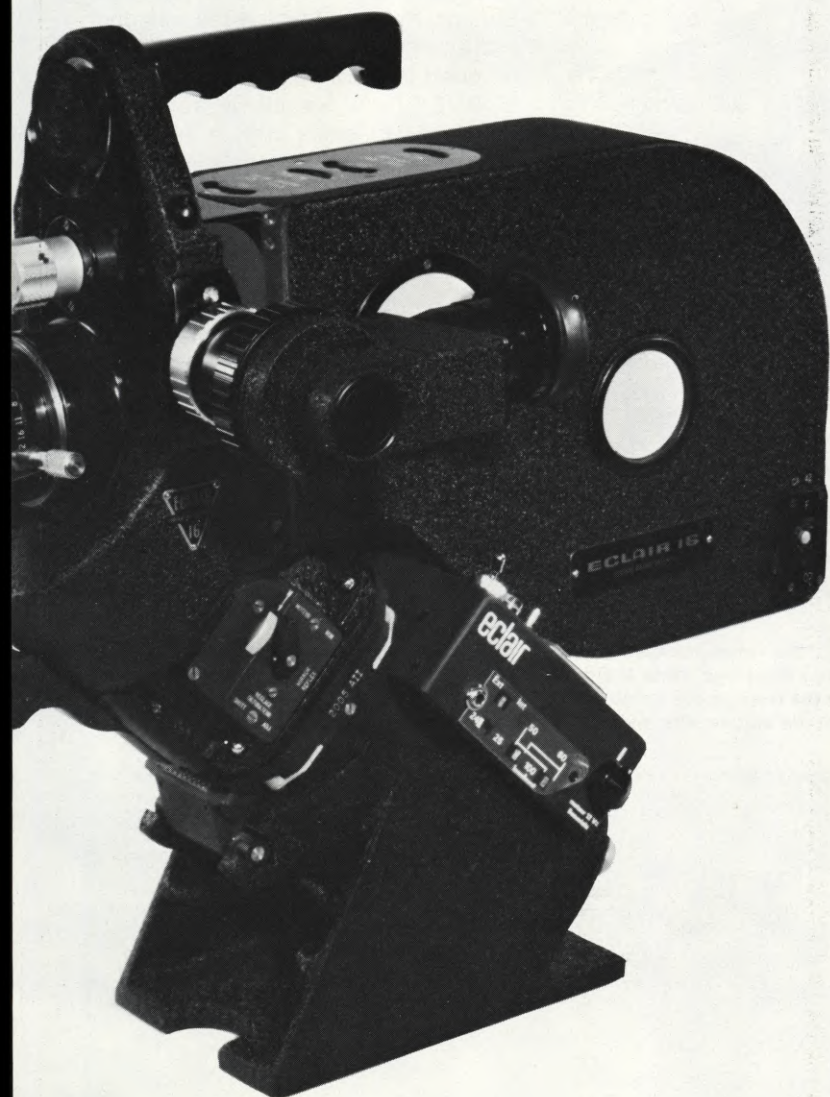
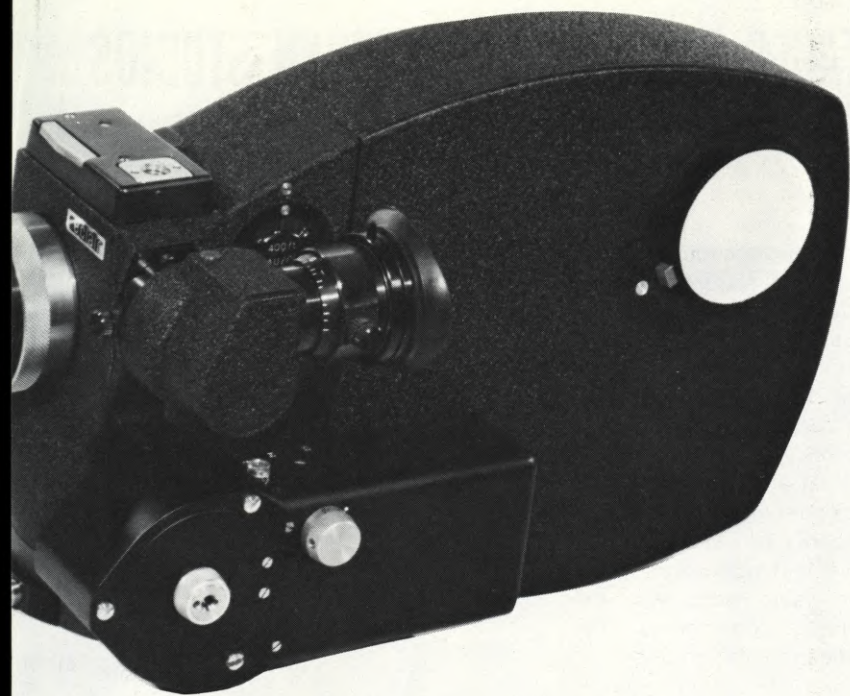
Eclair ACL

■ Newest member of the Eclair line. Light weight, self-blimped, silent professional 16mm camera with intermittent pull down claw mechanism, hard chrome plated stainless steel gate, 175° focal plane shutter oscillating reflex mirror, engraved TV ground glass with extra field of view around the image, built-in gelatin filter holder and many other features.



Eclair NPR

■ The world-famous 16mm noiseless, portable reflex camera precision built in France. Features five-second magazine change, blimp-free silent running, cordless sync sound with crystal control motor, automatic clapper system, built-in sync-pulse generator, registration pin movement, rotating finder and eyepiece, extra viewing area in finder, spool or core loads up to 400 feet, adaptable component parts, comfortable shoulder-resting and low and unobtrusive profile.



It probably isn't possible to single out one 16mm motion picture camera and say for certain that it's the best in the world. For one thing, Eclair International of France makes more than one 16mm camera.

First there's the French Eclair NPR. It set the standard for all modern, professional 16mm cameras. Its innovative design features and precision craftsmanship resulted in the first camera compact and light enough to allow real spontaneity in photography without sacrificing picture quality or reliability.

Part of this is the result of its low, unobtrusive profile that can be attributed to the snap-on, co-axial magazine that can be changed in less than five seconds without touching the film.

And to the NPR's famous twin-lens turret that allows you to switch from one lens to another in a matter of seconds.

Part of the NPR's versatility comes from the rugged BEALA motor that's really three motors in one. It's a crystal control motor at 24 or 25 fps. It's a constant speed motor with a built-in sync-pulse generator. And it's a variable-speed motor with rheostat control for continual variance from 4 to 40 fps. This motor was also the first one designed so it would always stop with the mirror shutter in the viewing position.

The NPR also features a precisely accurate registration pin and pull-down claw mechanism to assure maximum steadiness. Also standard with the NPR is the Angenieux "dove prism" orientable viewfinder that maintains an erect image, while rotating a full 360°. This viewfinder not only delivers a brilliant, sharp image, but it also provides a clearly-marked extra viewing area beyond the standard 1:1.33 16mm aperture and TV safe cutoff.

The NPR was truly an advance in the state of the art of camera design when it was introduced. And by constant refinement, it has maintained its position as the finest 16mm camera of its kind.

Eclair International also makes the French Eclair ACL. It was designed to incorporate many of the most successful features of the NPR. Features such as the instant-snap-on co-axial magazine, which is available in both a 200 ft. and a 400 ft. version.

But the ACL was designed to be even lighter and more compact. In fact, it is the smallest, lightest self-blimped camera made.

It features its own patented interchangeable lens mount system that allows you to use lenses with any of the well-known professional mounts. And there is the added versatility of a "C" mount.

The ACL has a heavy-duty variable speed, crystal control motor that lets you choose speeds of 8, 12, 24/25, 50 or 75 fps.

And the ACL's viewfinder rotates 360°, so it can swing up vertically for low angle shooting and even backwards for candid shots.

In addition, the French Eclair ACL features an exclusive new through-the-lens light exposure monitoring device called LED 7. The LED 7 system incorporates seven light emitting diodes in the viewfinder which light up to alert you instantly to any deviation in exposure level from a given setting. So you can adjust the aperture setting to compensate for changes without your eyes ever leaving the viewfinder.

Like the NPR, the ACL is a precision, hand-crafted professional camera built to be rugged and dependable as well as silent and portable.

If there's anything about these cameras we haven't told you, contact us or your nearest Eclair dealer and we'll be happy to answer your questions. But please don't ask us which camera is better, because we just don't have an answer to that.

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NEW SUPER-MODERN SOUND STAGES FOR SAMUEL GOLDWYN STUDIOS

By MILTON FORMAN

Associate Member, American Society of Cinematographers

In 1974, the Samuel Goldwyn Studios were struck by a disastrous fire which destroyed three sound stages and many offices. At this time there was considerable discussion within the motion picture industry in Hollywood as to whether there was any future for stages because of the massive amount of location shooting, and because of substantial production taking place outside of Hollywood.

Representing the thinking of The Goldwyn Studios, Jack Foreman, General Manager, concluded that there was substantial need for sound stages

of the trends in production in Hollywood, the supply of stages and their type in the Los Angeles area, and through discussions with knowledgeable experts in the field. After examining all the information, he looked into a crystal ball and made an arbitrary decision. He decided that the stages to be built at Goldwyn Studios were to primarily service the film industry and, secondarily, be flexible enough to permit convenient video production. Therefore, the basic stage was designed to strike a compromise. The electrical realities of film and television

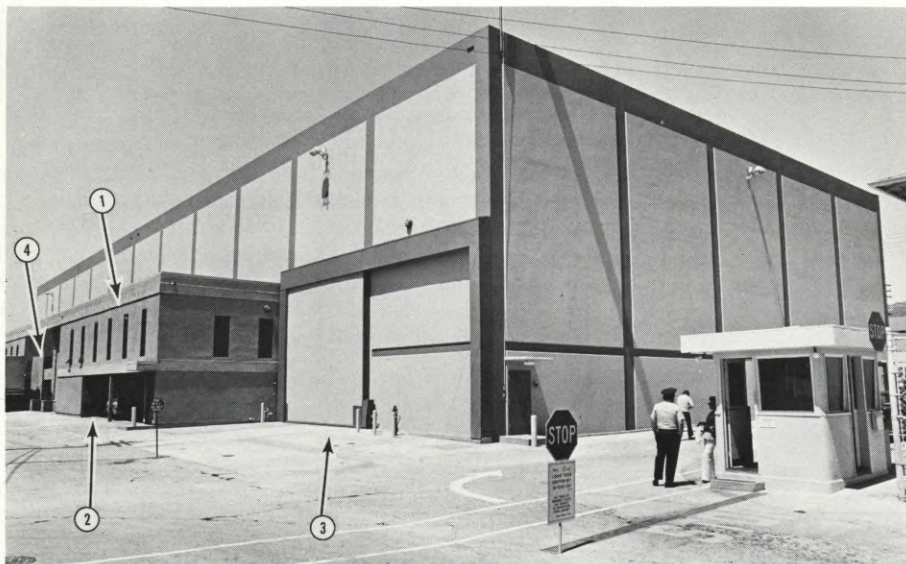
production demanded that the cost of the stage be as low as possible, although every possible modern convenience should be built in. With rising costs of construction, this was no small task.

AMPTP STUDIO STAGE SURVEY USED

Before beginning the detailed design of the stages, a careful study was made of the STUDIO SURVEY produced by the Motion Picture and Television Research Center of the AMPTP. Since the writer was the author of this book and part of a committee composed of Wilton Holm (Executive Director of the Research Center), as Chairman of the Committee, and Fenton Hamilton, formerly of M-G-M, I was employed as Consultant to Goldwyn Studios. Keeping in mind the wealth of material and design tendencies reported in the book, STUDIO STAGE SURVEY, we began a series of meetings with every craft in the studio and old-time professionals in motion picture film production. These included electricians, gaffers, grips, art directors, cameramen, maintenance men, video tape operators, special effects people, soundmen. Each was asked to make every possible recommendation which would make his work easier, more efficient, and safer.

DIMENSIONS OF STAGES

Experience has shown that rectangular stages of approximately 14,000 square feet had high utilization and were flexible for production use. A height of 35 feet to the bottom of the



A view of the front of the two new Goldwyn Stages in Hollywood. (1) Dressing rooms; (2) Garage which permits video truck to be driven closely adjacent to the Video Control Room; (3) Large sound-proof motorized doors; (4) the Main Entrance, permitting access to the two stages. Incorporating the latest advancements in studio design, the stages were planned primarily to serve the film industry, but with full flexibility for video production, as well.

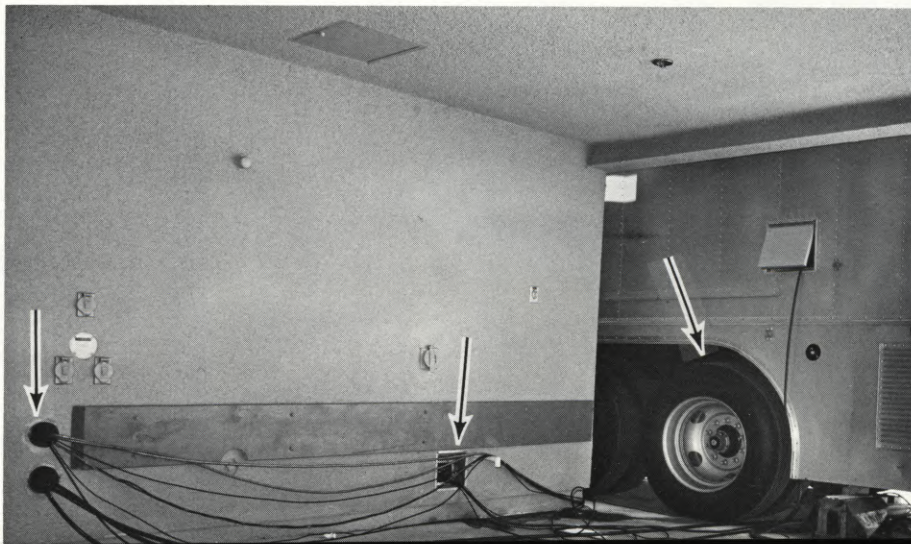
in Hollywood, and that the money which would be spent on new, modern sound stages would be a good investment.

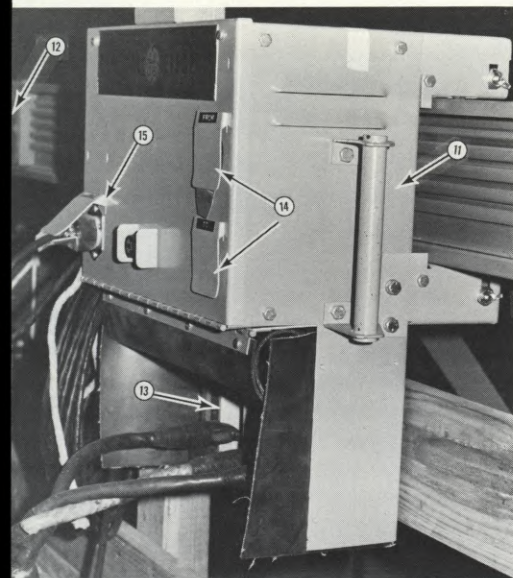
TYPE OF STAGES TO BE BUILT

Having committed himself to the construction of new stages, Jack Foreman faced the problem of making a decision as to what type of stage to build. The question was — what is the optimum stage to fulfill the production needs in Hollywood? Should such a stage primarily service the production of films for television? Should it be designed to service the needs of video production? Should it primarily serve the needs of feature film production?

Being the well-organized executive and manager, Foreman drew his conclusions only after a very careful study

In this photograph, the video truck is parked directly outside the Video Control Room, which is incorporated into the stage. Note the built-in accessory holes provided to permit control cables to go from the truck to the Video Control Room. This simple arrangement reduced the basic overhead of the stages, since video equipment would be made available only when it was to be used.





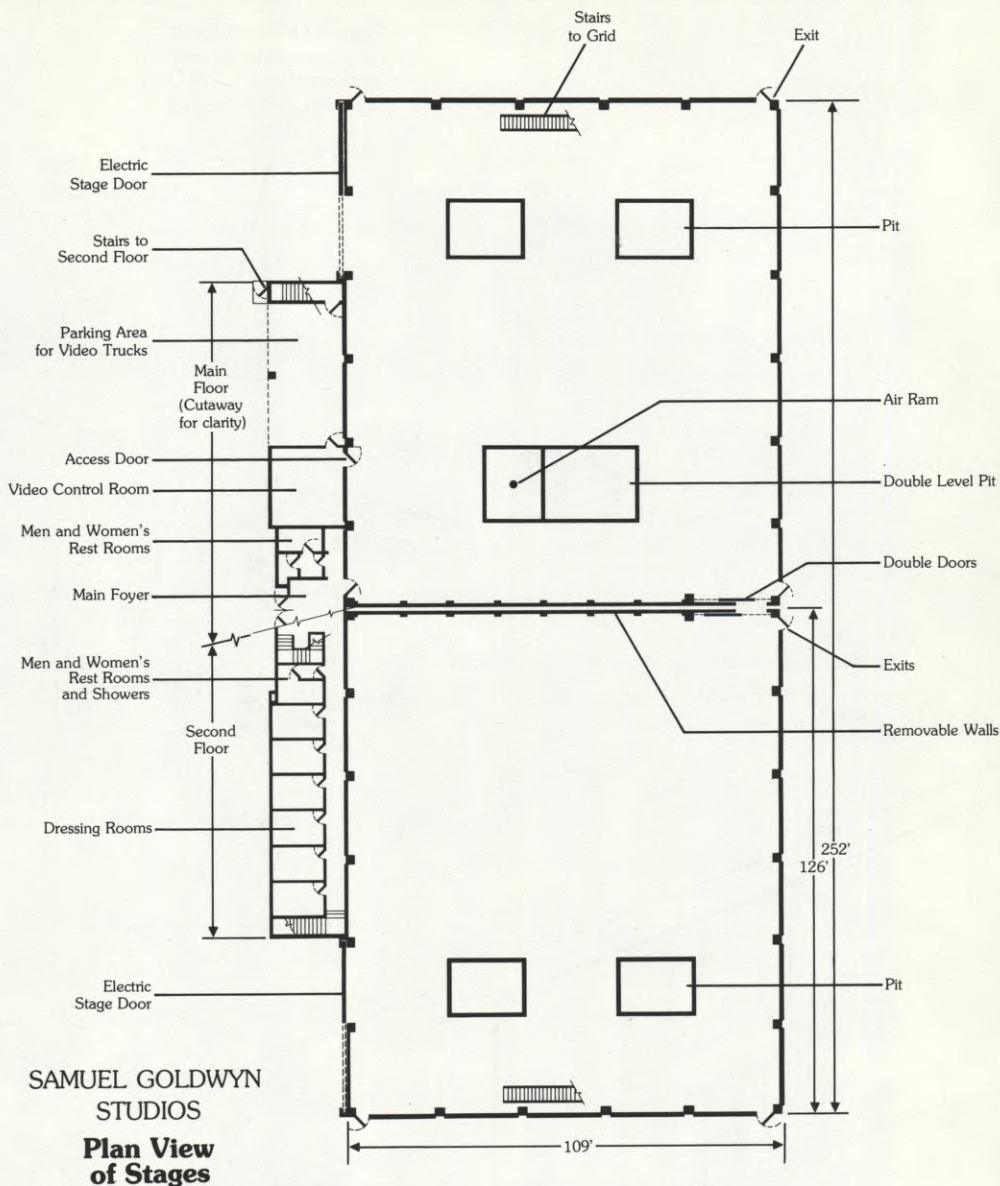
Contactor box, which permits remote control of the power supplied through it. (10) the bus-duct itself; (11) contactor box, which is portable and can be leveled off and connected to any of the connector boxes, which are located approximately on 24-inch centers; (12) connector box; (13) copper connector plates, which permit standard cable lugs to be connected; (14) and (15) convenience outlets for remote control and power.

grid level was chosen for the new stages, since this was the minimum required to properly accommodate a large percentage of feature film production (television-type production usually permits lower grids — The Burbank Studios' new stage has a grid height of approximately 30 feet).

Again, keeping in mind the requirement of feature film production, it was decided that the two stages were to be so arranged that they could be joined into one large 28,000-foot stage. In order to do this and still maintain the sound integrity of both stages, each 14,000-foot stage was designed as a separate building and isolated from the other stage. The contiguous walls between the two stages were removable for almost the entire width. In order to make the stages as useful as possible with this arrangement, the stages were designed to be as wide as possible, while, at the same time, maintaining their rectangular shape. Experience has shown that a square stage is not as space-efficient as a rectangular one. The removable, adjacent walls were made up of 10-foot-wide panels the full height of the stage, and constructed of lightweight, sound-attenuating materials. The entire wall can be removed with a crane in about two hours.

FEATURES IN THE STAGES

In order to increase the usefulness of the stages, it was decided that two pits,



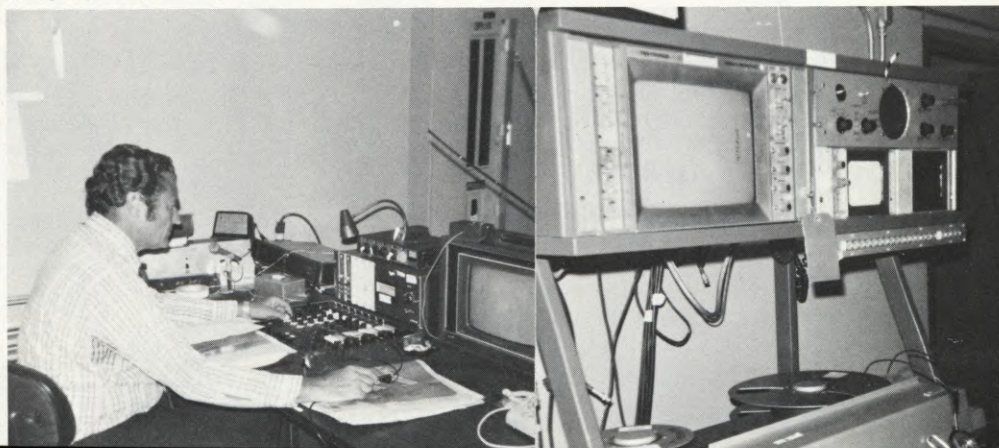
*Full cutaway view of stage appears on following pages. Text continues on Page 182.

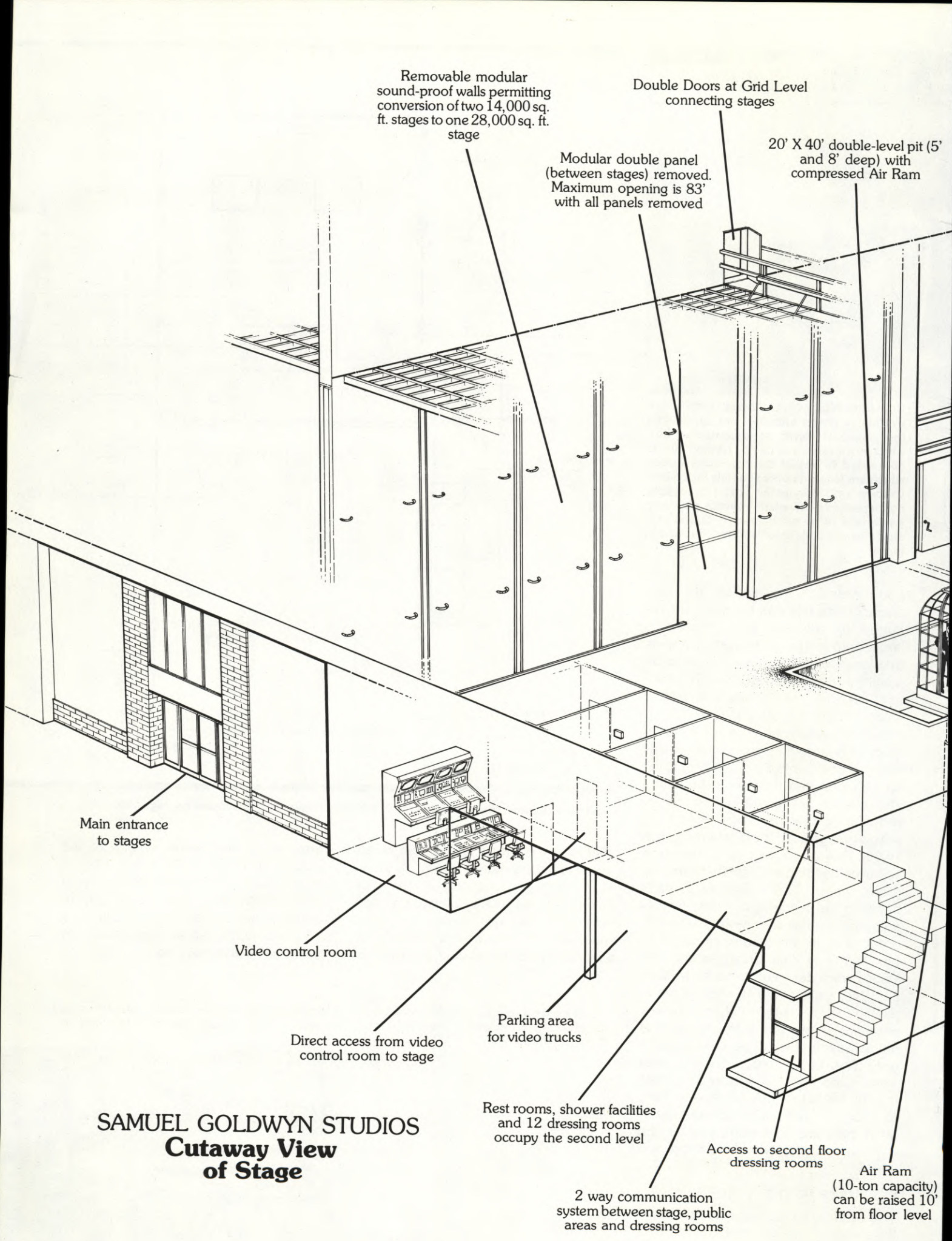
15 feet by 20 feet, and 8 feet deep, would be constructed into each stage at designated locations. Experience has shown that there is frequent need for stairwells and other dual-level requirements which are difficult to achieve above the level of the floor. In

addition, in the center of one of the stages a large 20-foot by 40-foot double-level pit (5 feet and 8-feet deep) was constructed. This large pit, in addition, has the facility of containing a 10-ton compressed air ram which can

Text continued on Page 182

Views inside Video Control Room. Each of the two stages has its own, located directly under the dressing rooms and at stage floor level. Equipment shown is supplied, when required, by Compact Video.





Removable modular sound-proof walls permitting conversion of two 14,000 sq. ft. stages to one 28,000 sq. ft. stage

Double Doors at Grid Level connecting stages

Modular double panel (between stages) removed. Maximum opening is 83' with all panels removed

20' X 40' double-level pit (5' and 8' deep) with compressed Air Ram

Main entrance to stages

Video control room

Direct access from video control room to stage

Parking area for video trucks

Rest rooms, shower facilities and 12 dressing rooms occupy the second level

Access to second floor dressing rooms

Air Ram (10-ton capacity) can be raised 10' from floor level

2 way communication system between stage, public areas and dressing rooms

SAMUEL GOLDWYN STUDIOS
Cutaway View
of Stage

Double sound-proof doors
7' wide X 10' high) between
stages permitting transfer of
personnel and equipment

Electric jib crane at grid level
for lifting cable and
equipment from floor level

Two wooden battens around
entire stage allowing nail-on
supports for sets

Standard hangers to fit over
all grid members permitting
support of lighting platforms,
scenery, etc.

Movable contactor boxes
connecting electrical
distribution bus-duct systems
permitting remote control of
all lighting circuits at floor level

Bus-duct electrical system
permitting efficient overhead
distribution and remote
control of lights

Portable electric winches for
raising scenery, light battens,
etc.

Television-type
light battens

Television-type set

D.C. power available
at floor level

Typical motion picture stage
lighting platforms

Gas, compressed air and
water available at floor level
on 3 walls

Film-type
luminaires

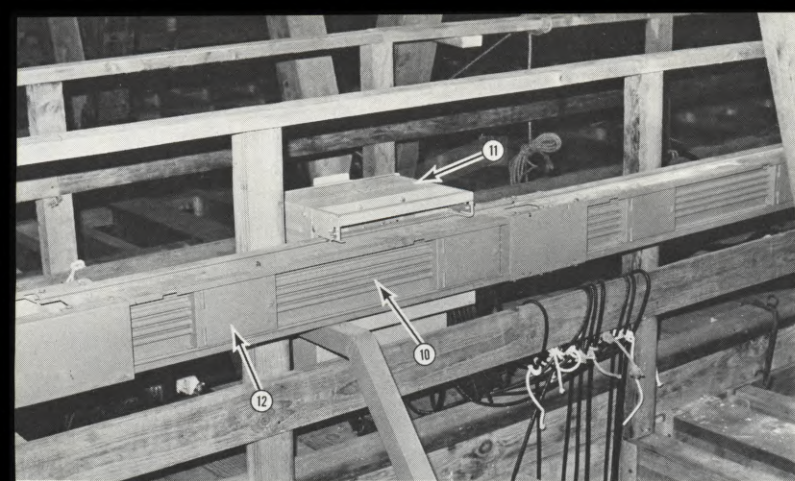
Stage plug electrical
distribution on parallels

Pole-operated luminaires
suspended from telescopes
can be placed anywhere on
stages and conveniently
adjusted for height

20' X 20'
electrically-controlled stage
door

Two 8' deep, 15' X 20'
cuts in each stage usable
for stair wells, etc.

Text continues on following page



(LEFT) Detail of the bus-duct system installed on the grid level along the catwalk. (10) the bus-duct system itself; (11) contactor box, which connects directly to the bus-duct; (12) the safety door which covers the connector box. These connector boxes are conveniently located on 24-inch center contactors. (RIGHT) Detail of the connector box, which is part of the bus-duct and which allows standard stage plugs to be directly connected to the main power.

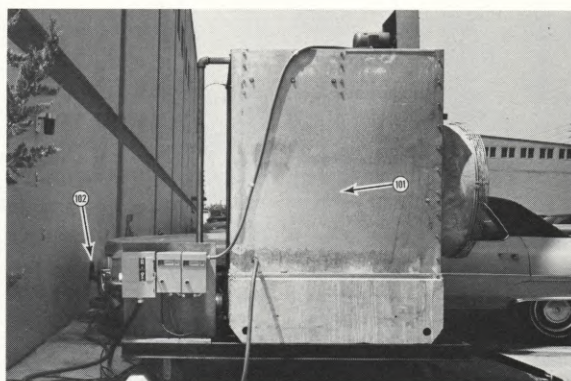
be raised from the bottom of the pit to above the floor level. This pit is, therefore, useful for special effects, stairwells, elevators, and other effects and equipment which must be moved in a vertical direction.

All of the pits can be covered with a very sturdy unitized and easily removable support structure. The resultant floor would be level with the rest of the stage and free of sound noises when heavy loads are moved over the pit.

THE GRID

The designing of the details of the grid required the most discussion and represented a combination of compromises, because this aspect of the stage was most sensitive to cost of construction. Some of the problems that were faced with respect to details of design are as follows:

1. The grips maintain that in order to develop very sturdy support for sets and set walls, it is necessary to provide adequate bracing from the grid to the set walls, and from the grid to the parallels. Many stages in Europe utilize a metal grid which acts as a solid floor. Such a grid would not permit the nailing of braces and would require a complex arrangement of clamping de-



Although heating has been provided inside the stages, the refrigeration units for air conditioning are portable and placed outside the stage. These units (101) supply cold water which feeds into the stage through accessory holes. (RIGHT) Cold air blowing unit, which is fed cold water from refrigeration unit outside the stage.

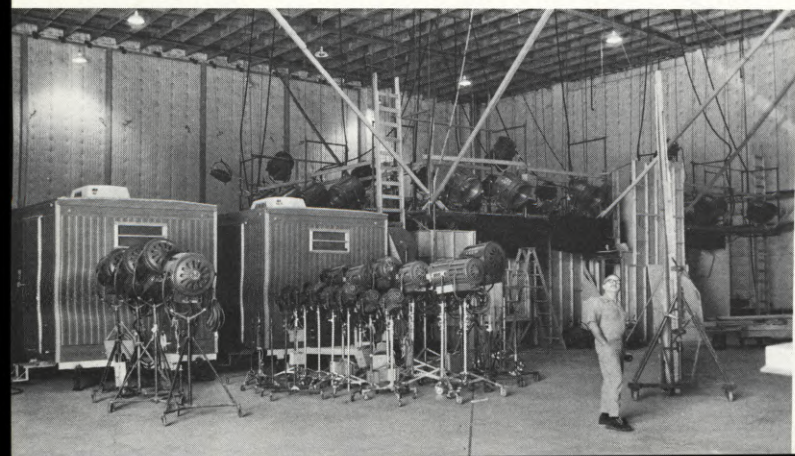


VICES to provide for the type of bracing required in film production. The standard wooden grid used in most of the older stages in Hollywood and Europe have large open spaces which make it convenient for nailing wooden braces, but also render it dangerous for the men working on top of the grid. The final decision at the Goldwyn Stages incorporated the full capability of nailing wooden braces and permit-

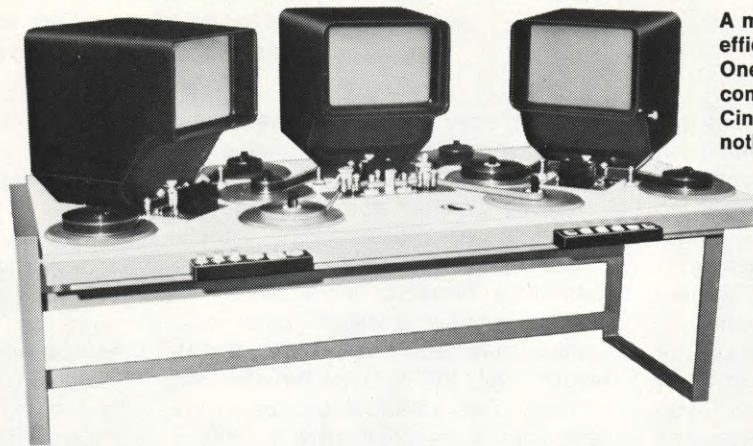
ting them to go through the grid, but also reduced the size of the openings so that it would be impossible for a man to fall through. Also, the spacing was close enough for the worker to safely and securely maneuver around the top of the grid. This type of grid also has the added feature of keeping the construction costs relatively low.

Because of the closer spacing of the
Continued on Page 190

(LEFT) A corner of the stage, showing on-stage dressing rooms, a set rigged with lighting, and the overhead grid structure. (RIGHT) This wall is removable, so that the two 14,000-foot stages can be expanded to a single 28,000-foot stage. Each removable section is approximately 10 feet wide and 35 feet high. Despite the height and sound integrity of these removable sections, they are relatively light in weight and can be removed quickly with the use of a crane. (100) lifting lug used to hoist sections.



CINEMONTA®

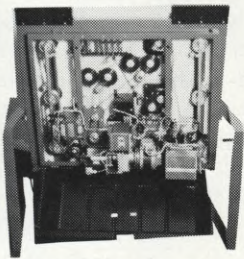


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Cinemonta with table top rotated to service position.

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- Adjustment for sound track synchronization.
- Electronically controlled motor system. Motorspeed is synchronous with line frequency. To guarantee optimum speed stability.
- Variable speed control lever switch from "0" to 100 frames/sec. with pre-determined positions for stop and synchronous speed.
- Solid State High Quality 10 watts amplifier.



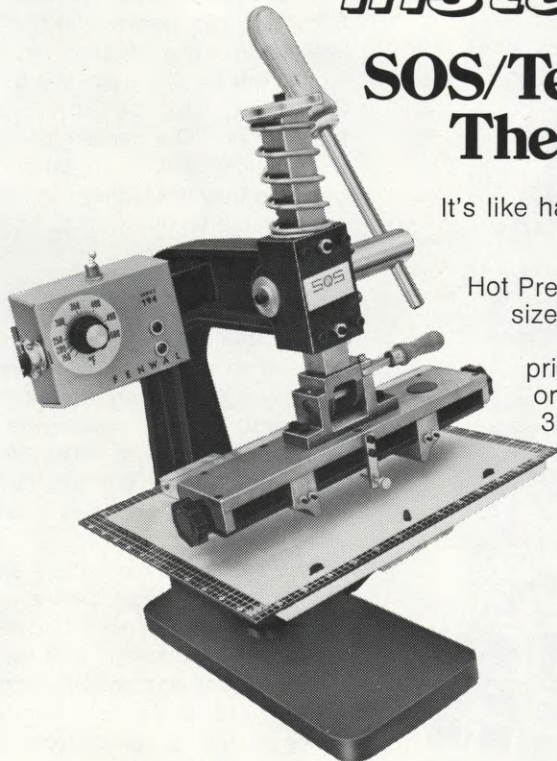
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REPORT ON THE NEW EASTMAN EKTACHROME 7240 VIDEO NEWS FILM

By SCOTT HENDERSON

In a field test that became an "acid test" by top cameramen of seven television stations, a new, improved emulsion passes with flying colors

It was the kind of assignment that doesn't occur every day — not even every week. But when the opportunity arises, there is no tomorrow. Either the camera-operator responds to the situation and records news happening or the event becomes history without being covered to its fullest potential.

KGTV's Bob Lampert was the cameraman on a two-person crew when a call came in that a San Diego Police Department S.W.A.T. team was responding to a potentially violent situation at a local motel, where an armed man was holed up. Lampert and the reporter raced to the scene.

It was pitch-dark, but Lampert could see shadows of armed police officers closing in on the man's room. He zoomed his camera and waited. Suddenly, officers hit the door as a single spotlight from a patrol car illuminated the scene. He recorded the action, including the capture in the dimly lit shadows. There were supplementary stand-up interviews, but what really

told the story was the scene of the officers breaking in and making the arrest.

His film was rushed to the TV station, where it was processed for an exposure index of 1000. The results: Lampert's dramatic story made the evening news in a way no other local station matched. "That's what it's all about," says KGTV News Director Ron Mires, "to be able to capitalize on the fact your news crew arrived while a story was still happening and to overcome obstacles so you can show your viewers the actual event and not just aftermath."

KGTV, an NBC network affiliate, is one of seven television stations which began field-testing Eastman Ektachrome video news film 7240 (tungsten) and new process VNF-1, starting last April. The new film is rated for a recommended exposure index of 125 in 3200 K tungsten illumination and 80 in daylight with a Kodak Wratten 85B filter. It appears to have finer grain than

Kodak Ektachrome EF films 7241 and 7242 when processed to accommodate bigger exposure indexes.

"One of the big advantages is that in a tight situation we can push this film and still hold our quality," says KGTV Chief Cinematographer Art Farian. "Give us ten footcandles from any source, and we'll get an image on film that looks darn good after we transfer to videotape."

Other stations participating in the test are WXYZ-TV in Detroit, KXAS-TV in Fort Worth, WNJT-TV in Trenton, WMAQ-TV in Chicago, WSM-TV in Nashville, and KOVR-TV in Stockton and Sacramento. All of these stations reported good-to-excellent results when the new film is force-processed after being "pushed" in low-light or fast-action conditions.

Several of the stations have chosen to rate the film for double its recommended EI and adjust process VNF-1 accordingly. One station, KOVR, has adjusted one of its two processing machines so a quick — less than a minute — connection can be made for running the film through a second 100-liter tank of first developer for handling film rated at an EI 500 instead of 250, gaining two stops.

"We used to push Ektachrome EF film 7242, too; however, it had to be a really worthwhile situation because the higher the EI, the grainier it got," says Chief of Photography, Witold Marczewski. "Our cameramen are now much more willing to take chances because they know that they can get a good image on film with as little as five footcandles."

This new capability pays off in several ways, he adds. In an emergency situation, a disaster, riot, shoot-out, and so on, camera crews can cover the news using only the illumination provided by car headlights, street lamps, or even a fire. However, Marczewski points out that much more than covering hard news more effectively is involved.

"We had a situation where a number of Vietnamese refugees were arriving in Sacramento late at night," he recalls. "It was a poignant scene, and we wanted to show what was actually happening. In the old days, we would have probably had to grab some spokesman and put him under the lights. Now, we rated the film for an EI of 500, and our crew unobtrusively

KGTV Chief Cinematographer Art Farian with one of the CP-16A cameras used by most of the television stations field-testing Eastman Ektachrome video news film 7240 (tungsten). The camera has a wind baffle on its microphone and an earplug attachment which allows him to hear the audio he records.



recorded the reception of the refugees, not as they interpreted it, but as it happened."

While this ability to hold film quality while rating for a higher EI is one of the most apparent impacts of Eastman Ektachrome video news film, a survey of the test stations revealed another significant development. The film is prehardened during manufacture, which allows an important change in the chemical process: The prehardener and neutralizer steps are eliminated. And at some stations the drying time has also been substantially reduced.

Other than these changes, the chemicals are the same as process ME-4 used with the Ektachrome EF and MS films. So no major modifications are required. However, the length of the process time is considerably shortened, and all of the stations also reported significant savings in costs for purchasing chemicals.

Marczewski says that the two KOVR processing machines, in Stockton and Sacramento, handle around 90,000 feet of film a month. Chemical costs have been slashed by about \$300 monthly, and dry-to-dry process time is down to around 18 minutes — and 18-percent time savings.

"It means that someone can come in with film after a half-hour news show has started and still get it on the air," he underlines.

While any reduction in material costs is obviously welcomed, most of the day-to-day enthusiasm is reserved for the faster processing time. "Any time you can save one minute, it's significant," KGTV News Director Mires states. "We have reduced our dry-to-dry time to 19 minutes. That's around seven minutes faster than the old process, and it is less than half the time we used to spend on processing just several years ago."

George Perkins, director of news services for WNJT, a public broadcasting service covering the entire state of New Jersey, points out that the faster film speed and processing time often work in tandem to get a late-breaking story on the air. "We're shooting more in natural-light situations than ever, pushing the film up to 3 stops, and just using a single spotlight on the camera to fill in eye shadows," he explains. "That means that we have less setup time, and if we want, we can get in and out on a story much faster. Then, at the other end, in the lab, we have trimmed around six minutes from our processing time. When you put those two factors together, it adds up to us getting on the air with stories which wouldn't have made it before. Remember, if it doesn't get on the air, it

isn't news any more; it's history."

KXAS News Director Russ Thornton says that around four minutes have been cut from that station's processing time. "On a day-in day-out basis, this isn't a very significant factor," he admits; "however, anytime you are coming up on deadline, it is really welcome."

The station which is an NBC affiliate, puts a great deal of stress on local news origination. There are five minutes of local news at 6:35 a.m. and two more five-minute spots during the *Today Show*. Then, there are 30-minute local news shows at noon, 5 and 6, and at 10 p.m.

"If we have a policy other than doing the best that we can to cover the news," Thornton relates, "it is to aim for good visuals which tell the story with a minimum of words. We don't pay attention to formulas for determining how long stories should be or how many we should have on a half-hour show. If a story deserves to be told, we tell it, and we give it the time it deserves."

Thornton says that everyone on the staff "is a journalist, news photographers included." Sometimes camera operators work alone, and other times with a reporter, depending upon the nature of the story. The basic working tool is the CP-16A camera used with prestripped film, although there are still a few Auricon cameras in use, and some Bell & Howell cameras are used for recording silent footage.

"We thought about setting up our processing machine so the film could be routinely rated for an EI of 250," he says, "but decided that in our area, where we get a lot of sunlight, the need wouldn't be common enough to justify that decision. We would rather push the

film when we need more latitude than have to use additional neutral-density filters outside on bright days."

In one instance, the station pushed the film to an EI of 1000 while covering a mini-documentary in the air traffic controllers' room at the Dallas-Fort Worth airport. "The room is kept at a low-light level so controllers can more easily read their scopes," Thornton explains, "and no artificial illumination is allowed. Our blacks went a little purple, but the overall image was great. There was no other way that we could have filmed that story."

"Another time, a mini-documentary was produced at a hospital. Most of the film was exposed normally; however, in one sequence, there was a large low-light level area to cover and the cameraman didn't want the background to go dark. So, we rated the film for an EI of 750 and got a good picture with natural light."

Overall, Thornton believes that the new film is far superior to the Ektachrome EF films. "We get better skin tones, more detail in dark areas, and less contrast," he sums up, "and our shadows don't block out, not even outside with a noon sun overhead."

Like many stations, KXAS has experimented with electronic news gathering (ENG). "We think that some time can be saved with live transmission in the right circumstances," Thornton says, "and the quality produced with the best ENG equipment is as good as we can originate with film. However, the ENG equipment available today isn't nearly as portable or flexible as film cameras."

WSM has been affiliated with the NBC network for nearly 50 years, from the earliest days of radio. It was the first

Most television stations participating in the field-test have trimmed four to seven minutes in their dry-to-dry process, using new process VNF-1, which eliminates two steps and can also reduce drying time. At KGTV, dry-to-dry time is now 19 minutes, a seven-minute savings.





KGTV Cinematographer Art Farian says that he likes the latitude provided with Eastman Ektachrome video news film 7240 (tungsten). "We can shoot wherever we can find at least ten foot-candles of light from any source," he says, "and we can film subjects against light backgrounds without silhouetting." Lightweight, portable CP-16A film cameras combined with the new Eastman Ektachrome video news film 7240 (tungsten), is allowing news crews more flexibility and mobility than ever, says Farian.

television station in Nashville, the first to go full-color and the first to begin processing color film, Film Director Russ McCown says. But the best measure of how seriously WSM takes news, and how seriously the public takes the TV station, was last May's Arbitron ratings. "The *Waltons* rated first in our market area," McCown says, "and our 10 p.m. news was second, ahead of *All in the Family* and *Sanford and Son*."

There are two locally originated news programs, one 30 and the other 60 minutes, six days a week. Six camera operators, working mainly with Frezolini cameras, expose some 90,000 feet of video news film a month.

From the start of the field test, WSM has rated video news film for an EI of 250. Besides the faster exposure index and processing time and chemical cost reductions, McCown says, "this is a much cleaner film and process. We used to have a lot of 'blue comets' but now, the film looks consistently clean."

He cautions that there isn't as much "sparkle" when the film is projected, and that can fool camera operators screening their own footage before editing. "However, over a television transmission system, the flesh tones are superior," he adds.

McCown notes that, when the test began in April, the station was using 11-and-12-year-old film chains. Film exposed on gray days didn't seem to have any snap to it, he recalls, and there were some problems with blocked highlights. Later, the older equipment was replaced with two new RCA TK-28 film chains along with four Eastman 16mm television projectors, model CT-500, "and this made all the difference in the world," he notes.

Perhaps the most unique of the stations involved in the field tests is WNJT. "I don't think that there are any other PBSs with six location film crews," says Director of Programming Doug Leonard. "We expose more than

a million feet of film a year, and we operate channels in Trenton, Montclair, New Brunswick, and in Southern New Jersey."

New Jersey is unique, he points out, in that there aren't any commercial broadcasting stations. "We get the New York City and Philadelphia stations," Leonard says, "so the legislature felt that something had to be done to be sure that our people would have an opportunity to see local news."

Four of the six film crews handle most of the assignments for two daily (7:30 and 10:00 p.m.) weekday newscasts, and the other two are mainly responsible for producing public service and cultural affairs programs. "Our crews work with converted Auricon and CP-16A cameras," News Director Perkins says. "In the beginning, we rated Ektachrome video news film 7240 for an EI of 125, but as we got into the fall with its darker skies and earlier evenings, we decided to modify our process and rate everything at 250."

On several occasions, crews for the PBS station have pushed the new film to an EI of 1000. One feature was produced at a steel mill, where there was little available light, and many areas too large to effectively light. "We had previously done some work there with one of the Ektachrome EF films," Perkins recalls, "so we could make some direct comparisons."

"The new film records more details in the dark areas, it holds whites better, and it is definitely warmer. Also, there is no comparison as far as grain is concerned. The result is that it looks much better over our video system, and we have to do less electronic enhancing, which saves post-production time."

Of the seven stations field-testing the new film and process, the most neutral reaction is at the largest, WMAQ. This NBC-owned-and-operated station ran more than 3½ million feet of film

through two Filmline processing machines last year. It has 12 film crews in the field, supported by 18 editors and assistants and eight lab technicians.

The station originates two 30-minute and one 60-minute newscasts daily, and also produces at least one local 30-minute documentary a week. "We decided to use both Ektachrome EF film and Ektachrome video news film, and to operate both processes," Manager-News Technical Operations W.B. Carter says.

Four crews were selected to work only with the news film, while eight others kept using the Ektachrome EF films. "Video news film is definitely warmer," Carter says; "however, when we expose it in shadows, it also looks bluer to us. We have gotten some excellent results from pushing the new film; however, under some circumstances we like the results we got with the old film better. For example, the City Council won't allow us to bring in lights when we cover their meetings, so we have to work with the available illumination, which is 200-watt bulbs. To cover this, we have always rated the film for an EI of 1000, and even then we are working at the widest aperture, which is f/2.8 with most of our cameras. That means we can't filter. We have to go with the colors we get. It's a matter of taste, of course, but under these circumstances, most of us prefer the look we get with Ektachrome EF film 7242, rather than the warmer look of video news film."

One of the factors, Carter says, is the long experience that camera and lab crews have had with the old film and process. "They have everything down pat," he notes, "and know just how to squeeze the last extra ounce of quality and performance out of it. I think, as we gain more experience with the new film and process, we will reap more of the benefits. We certainly aren't disappointed with it."

Meanwhile, in Northern California, KOVR Chief of Photography Marczewski is openly enthusiastic. "We are getting better color saturation, sharper images, extended latitude in the dark-to-bright areas, and much finer grain," he says. "In addition, the new film lends itself to the electronic system better, and results in enhanced videotape transfers. When you add these developments to the impact of improved film camera lenses, the cumulative results are fantastic."

KOVR is the largest producer of television commercials in its market area, Marczewski says. The combination of the new film and process, with a new Canon lens used with a CP-16 reflex camera by the production department, has earned overwhelming approval from sponsors and ad agencies, he adds.

"We are now doing regional and statewide commercials," Marczewski says. "Another local producer recently bid against us for several accounts, offering brand-new quality ENG equipment. Their quality simply couldn't touch ours. We didn't lose a foot of our commercial business."

This is important, Marczewski stresses, because the successful production department helps to underwrite a strong and aggressive news department. KOVR has eight film crews, equipped with CP-16A cameras, out of Stockton and Sacramento, and has processing machines at both facilities. News is originated, processed, and edited in both cities. Then, it is transmitted from both cities and combined into a single broadcast.

The station produces two 30-minute news shows daily, using an average of 14 local film stories. "One of the things that we have had to be careful of is not to mix video news film and Ektachrome EF film," Marczewski continues. "Process VNF-1 can strip the emulsion off EF film. This can be a problem because we use stringers, who also do other work. Also, we have had ABC network crews work out of our facility. To be on the safe side, we tell them to come without film. They use ours. That way, no mistakes can be made."

KOVR is also "looking at ENG" but is "holding back" for now, Marczewski says, because the potential problems outweigh the possible advantages. "In tight situations, we might be able to get a live story on the air faster with ENG microwave transmission," he says, "although we want to know some more about setup time first. However, with the mobility we have now, we came to the conclusion that with the capital investments necessary, the purported

cost-savings are a myth. Any real cost-savings would have to be based upon a static technology over a lot of years, plus our deciding to eliminate or tremendously cut back on our film department. Neither is a realistic premise. So, if someday we acquire an ENG camera, it will be an additional capability."

The ENG Instacam equipment is a reality, working side by side with news film crews at KGTV. The news department currently operates an ENG unit with microwave transmission capabilities, along with seven CP-16A film cameras. "Our ENG capabilities are still fairly limited," News Director Mires says. "We have a lot of hills in San Diego, which limit our line of sight transmission capabilities. However, there are times when we can get a late-breaking story on the air because we have the Instacam equipment.

"While ENG is invaluable for live coverage of late-breaking news, the equipment is bulkier and heavier than film cameras and is not really very popular among most of our news photographers, I can't see it replacing film unless there are major improvements in the equipment," he comments. "The essence of our work is that one person with a camera can virtually go anywhere and record anything under any conditions."

The KGTV news department originates three daily news programs: 30 minutes at noon, 60 minutes at 5 p.m. and another 30 minutes at 11 p.m. Mires says around 22 stories a day are produced.

"Our news shows are less formal, better paced, and more visually oriented," Mires says. "Just a few years ago, like everyone else, we depended a lot on government news. Most of what

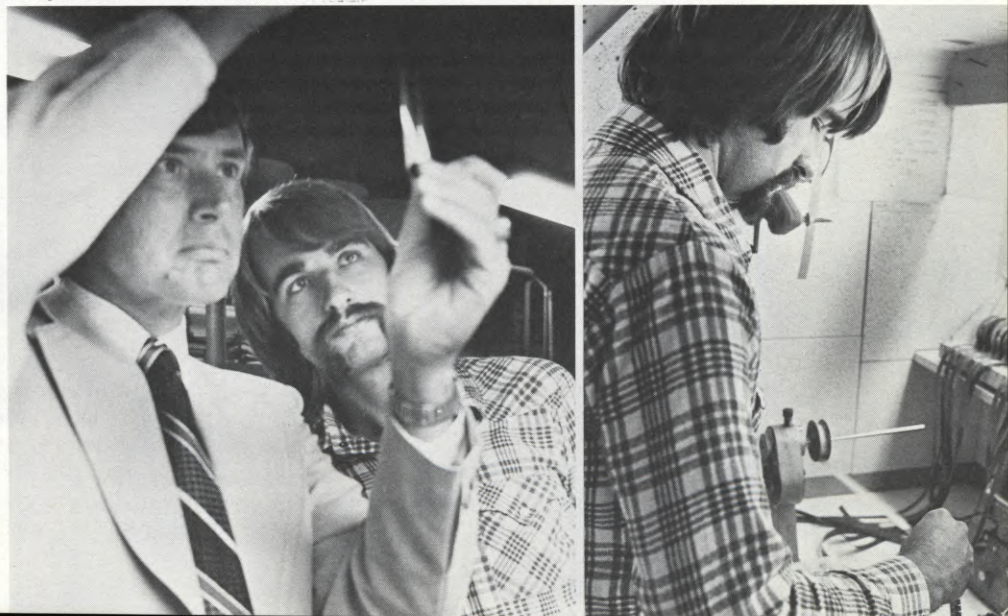
we did was talking heads — people standing outside city hall just talking. Now, if the subject is pollution, we go to a polluted lake and show what the problem is. We are also using more short stories, averaging around 90 to 120 seconds each, although if a subject justifies it, we also give a reporter five or six minutes at a time."

At the start of the video news film test, KGTV camera operators used the recommended EI of 125. As the days grew shorter, going into fall, process VNF-1 was adjusted so the film could be rated for an EI of 250. "This allows us to use available light for fast-breaking stories," Farian says, "although it also requires us to remember to put a neutral-density filter over our camera lens outdoors on bright days. On the other hand, the faster camera speed provides more latitude when we are working in larger areas where we don't want to lose the background.

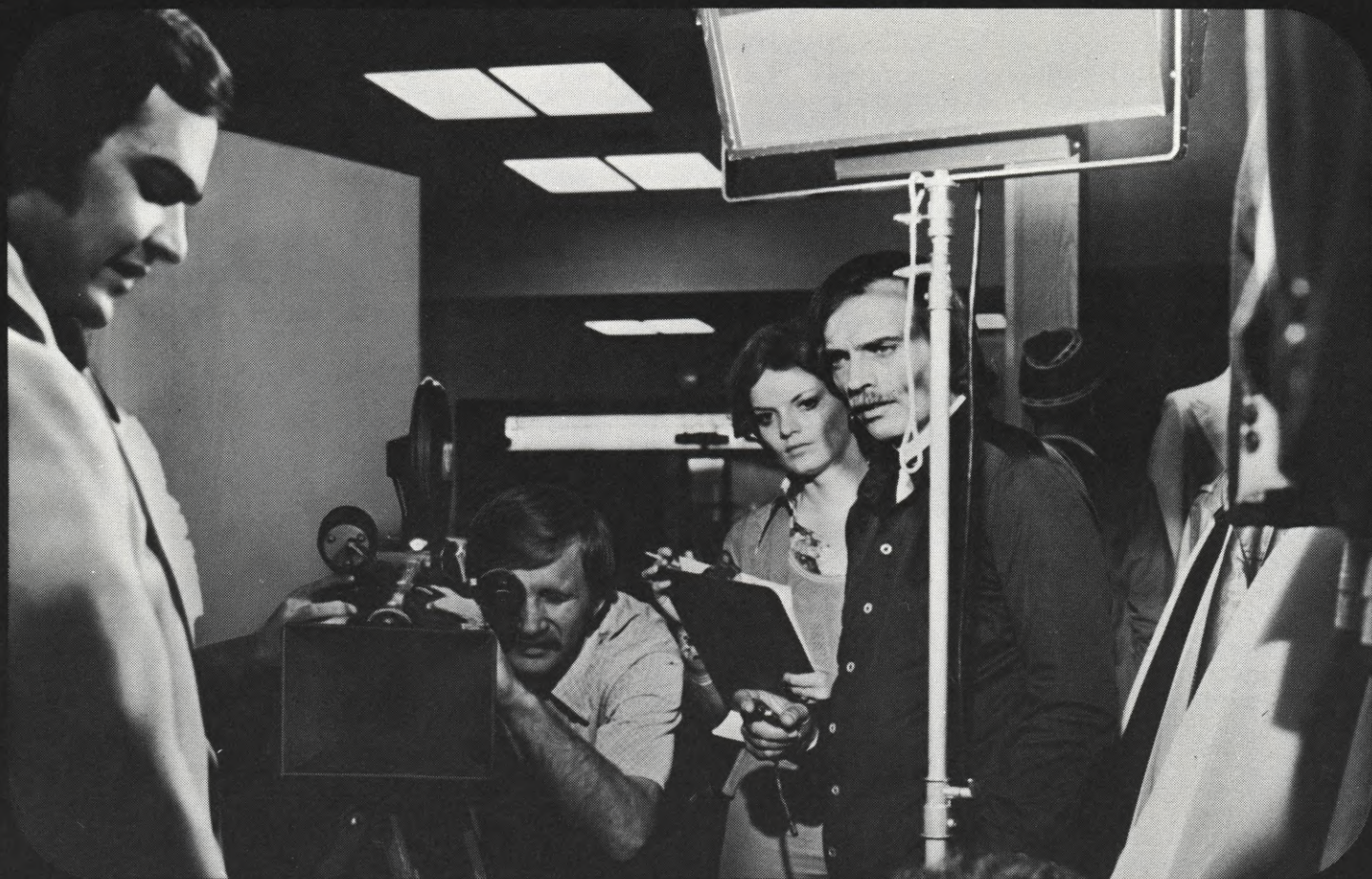
"It's just more flexible. We can go from inside, in really dark areas, to the shade outdoors, and then get into really bright sunlight, all with the same camera and film, shooting in available light. We take the time to set up lights whenever we can, but it is nice to have the latitude to skip it when we need to work fast.

"If you really want to see the difference between our ENG and news film capabilities as they are today, try covering a story where you have to run with both cameras. Or get into a situation where you can count the foot-candles on your fingers. But, even more typical, get a subject outside in front of a light background. Video news film holds the flesh tones beautifully, while we most often get silhouettes with our electronic gear." ■

Eastman Kodak Company Representative Russ McMurtry, right, eyeballs a strip of Eastman Ektachrome video news film 7240 (tungsten) with Vick Zeck, a lab technician at KGTV. Most TV stations participating in the field test say that they like the look of the new film. It is finer grained, and most add that it has more latitude and holds color saturation better. (RIGHT) Zeck says the NBC affiliate runs around 90,000 feet of 7240 through its processing machines every month — about 22 stories a day.



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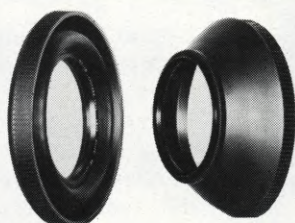
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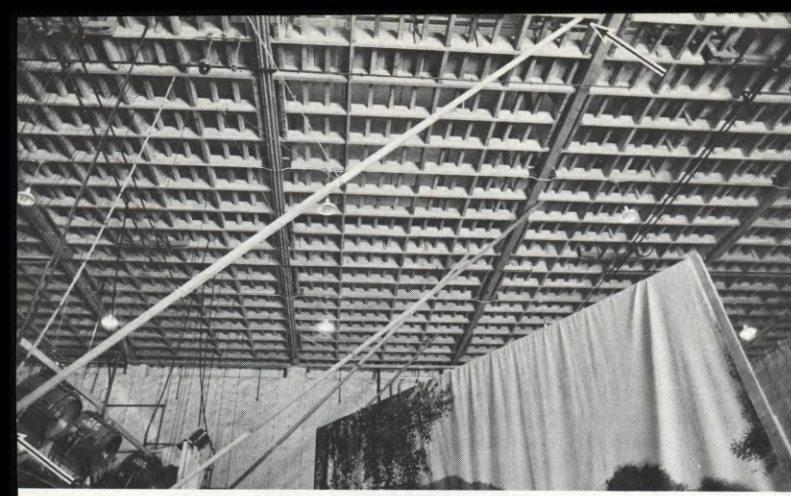
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(LEFT) An area of the overhead grid, which is 35 feet above the floor level. Wooden braces can be conveniently nailed to all members of the wooden grid. Arrow points to very long brace used to secure parallels. (RIGHT) View showing how wooden braces can be brought through grid and nailed to any of the grid members. Design provides for every member to carry maximum load. Openings are small enough to insure safety of man walking on grid, but large enough to permit any type of brace to be used through it.



GOLDWYN STUDIO STAGES
Continued from Page 182

grid members — approximately 16 inches — and because each member was able to carry the full design load of the grid, it is possible to design convenient brackets to straddle the panels and permit telescopic, pole-operated luminaires to be used wherever convenient. These simple brackets could be used to support portable winches and other studio handling equipment.

On top of the grid a simple catwalk system is incorporated with access gates at convenient locations permitting the worker to have easy access to the grid level itself. In addition, at the grid level are doors permitting entrance from one stage to the other.

To further increase the capability of bracing sets and parallels, two ribs of strong, wooden battens were installed around the peripheries of each stage. As a result, it is possible to brace sets and parallels from the stage wall itself. The bracing of parallels from the wall or the grid is very convenient, since it is a standard practice to support set walls by bracing them to the parallels. In addition, one of the disciplines in de-

signing the grid was to make it as compatible as possible with the other grids used in other stages in the studio, so that the same brackets, hangers, and other accessories could be universally used. Therefore, all of the grid members not only were designed to carry the full design load of the grid, but also were four inches wide, so that universal accessories, hangers, etc., could be used.

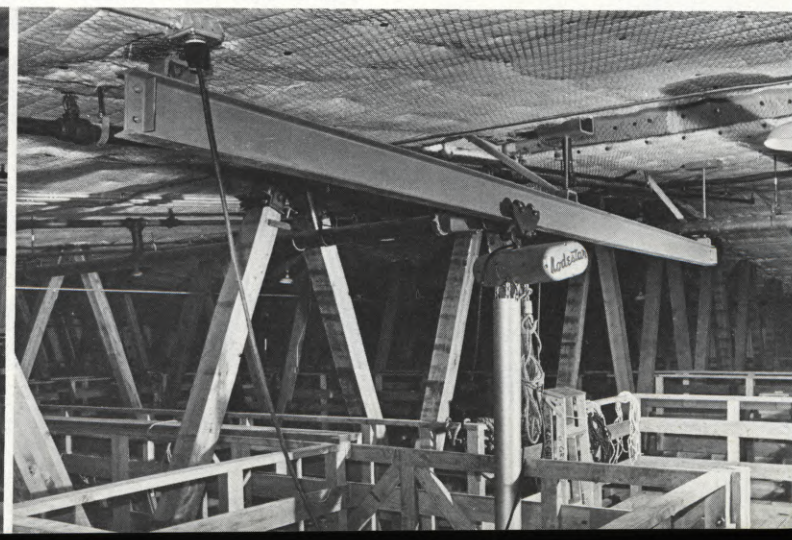
In order to be able to lift heavy equipment to the grid level, a large cut-out was included at the grid level with an electric jib crane capable of lifting the heavy materials from the floor level to the grid level.

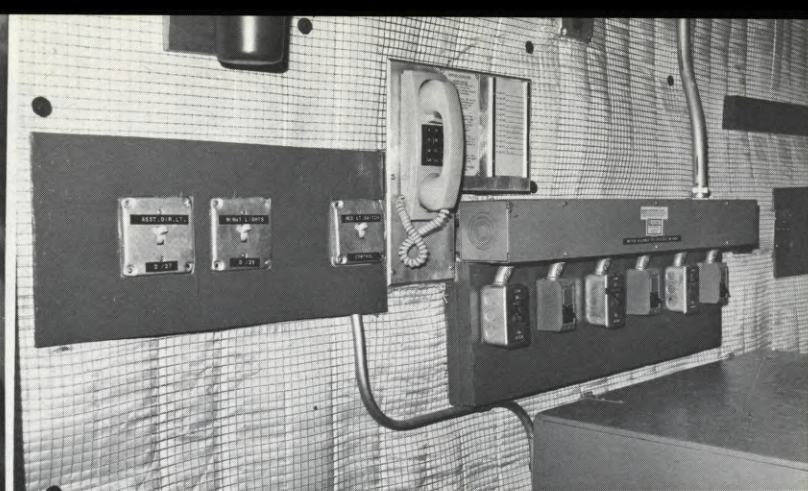
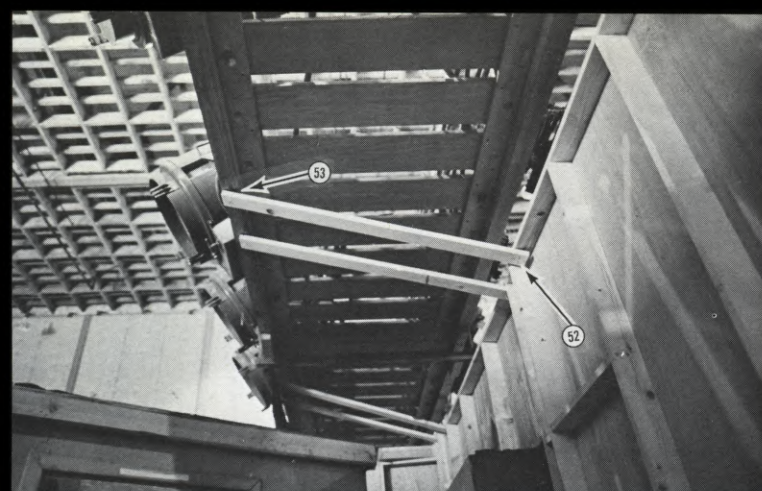
Under certain conditions it could be desirable to have access from one stage to the other without removing the large soundproof walls. Therefore, a large 7-foot-wide by 10-foot-high soundproof door was designed into one end of the contiguous walls. This permitted equipment and personnel to be moved directly from one stage to the other.

CONVENIENT DRESSING ROOMS

As previously indicated, one of the

(ABOVE LEFT) The brace nailed to the wooden batten (50), which is mounted on the walls and connected to a parallel. (BELOW LEFT) The catwalk system at grid level has gates which allow for safe access around the entire stage grid. (1) One of the pair of double doors at grid level connecting the two stages. (2) receptical for A.C. auxiliary power. (3) Bus-duct system for distribution of electrical power. (RIGHT) Each stage has a large access area with rail and jib crane for convenient lifting of heavy loads from floor to grid.





(LEFT) Photograph shows a standard method of supplying support to set walls by nailing braces from the set wall (52) to the previously secured parallel. (RIGHT) A section of the sound-insulated wall of the stage at the floor level, with convenience switches to control incidental lighting, camera power, convenient A.C. power. A telephone for inter-communication within the studio and stages is also available.

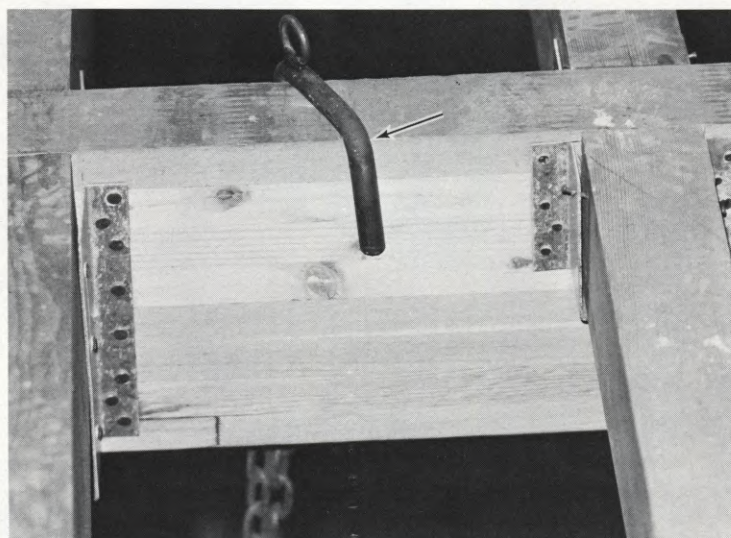
objectives in the design of these stages was to provide for other conveniences for the production. Therefore, twelve soundproof dressing rooms were provided for as part of one side of the building, and each dressing room had an inter-communication system to the stage.

VIDEO TAPE CAPABILITY

Immediately under the dressing rooms, and at the floor level, special provision was made for video taping operations. A large size soundproof Control Room was included with direct access to the stage. Separate access was provided from the Video Control Room to a large garage area which could house video trucks. Provision was made for control cable and power cable to be fed to and from the Video Control Room, and to and from the stage. This simple arrangement reduced the basic overhead of the stages, since video equipment would be made available only when it was used and the space allocated for the video equipment could be conveniently used during filming.

ELECTRICAL

There have been many unresolved discussions as to whether AC or DC power should be used on film stages. In the case of the Goldwyn Stages this problem was resolved by economics. There was existing DC power in the studio and the additional cost of providing AC power ruled out its use. Of course, AC power is much more convenient when it is desired to provide low-cost, flexible dimming with simple as well as complex memory systems and remote control operation. The unresolved problem with AC is that there is occasionally "humming" of tungsten lamps under certain conditions. In any event, DC current was distributed into the grid by using a standard type of bus-duct system. This type of bus-duct



All of the structure composing the grid is made of the same width beams to permit standard brackets, braces, etc. to be used interchangeably with those on other stages. Every member has been designed with the capability of carrying the full design load of the grid.

system for DC had previously been used very successfully in other stages in Hollywood. The bus-duct system was designed to provide flexible distribution on top of the grid and inside the catwalk. Portable conductor boxes could be connected to the bus-duct every 24 inches to provide for power distribution using a minimal amount of cable. The rest of the distribution system utilized standard stage plugs. Provision was also made at the floor level for additional power.

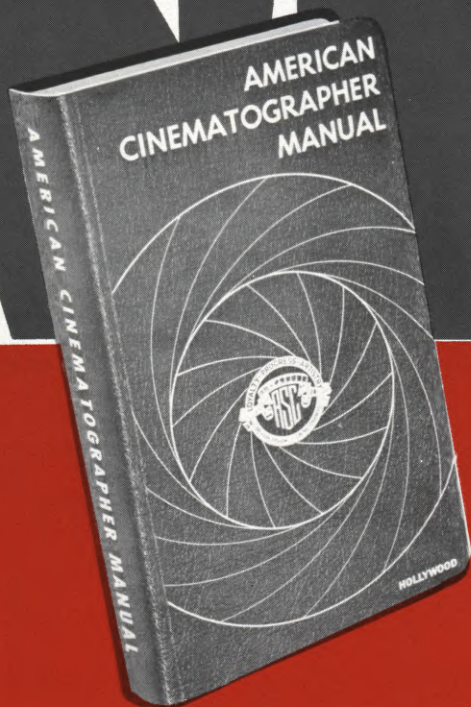
In addition to the DC power, auxiliary AC power was distributed on the grid

level, as well as at the floor level, in order to provide power for auxiliary equipment such as winches, motors, etc.

The design of the Goldwyn Stages is not meant to be a prototype for all film stages. However, the new stages have been designed to allow for economical rental rates, while permitting the most advanced techniques to be adopted when needed. The first months of operation have been so successful that Goldwyn Studios have decided to construct a third new stage of identical design. ■

(ABOUT THE AUTHOR: Milton Foreman acted as Consultant to the Goldwyn Studios in the design of its new sound stages. Mr. Foreman is the author of the book *STUDIO STAGE SURVEY*, published by the Motion Picture and Television Research Center of the Association of Motion Picture and Television Producers. Mr. Foreman has also been associated with Gregory Peck in the production of feature films. He is an Associate Member of the American Society of Cinematographers, and a member of the Scientific and Technical Committee of the Academy of Motion Picture Arts and Sciences. Previously, Mr. Foreman was the President of Colortran, and the Managing Director of Berkey International. In 1964, Mr. Foreman received an Academy Award Citation for the development of quartz lighting.)

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ACADEMY DEDICATION

Continued from Page 147

history and development of films. It is regarded as one of the most complete collections of film-related material ever assembled.

In contrast to its Melrose Avenue location, which had only 2,500 square feet with public seating for 17 people, the new library occupies 10,200 square feet on two floors and seats 52 library users.

Provision for expansion has already been made by strengthening certain foundations and walls in the new building to allow construction of a new library wing, should it become necessary in the future.

The library first began with a few subscriptions to local periodicals and has grown to today's total of more than 9,000 books, pamphlets and periodicals about the movie industry as well as 500,000 still photographs. In addition, there are files on approximately 40,000 films, representing nearly every theatrical film made in America since 1915. Among the oldest films covered in these files are the 1894 Edison Kinetoscopic study of "The Sneeze", the 1895 film "Wash Day Trouble" and the 1896 film "The Kiss".

The library's move to the new building makes available for the first time such priceless gifts as the Paramount collection of 2,000 scripts and accompanying still photographs from practically every Paramount movie since 1914. Included in the collection are "The Ten Commandments" (both the 1923 and 1956 versions), "The Sheik" with Rudolph Valentino, many Marx Brothers comedies and a number of the Bing Crosby/Bob Hope "Road" pictures.

The RKO collection, another valued

Academy President Walter Mirisch stands in front of a giant "Oscar", the Academy Award statuette that has become a symbol of motion picture artistry all over the world.



FACTS ABOUT THE NEW ACADEMY OF MOTION PICTURE ARTS AND SCIENCES HEADQUARTERS

DESCRIPTION: Seven-story structure, sheathed with light bronze-tinted mirror glass and natural color textured masonry walls. In addition to administrative offices, the building contains an 1111-seat theater, and 80-seat screening room and a major film research library. Square footage: 82,235.

LOCATION: 8949 Wilshire Boulevard (corner of Wilshire Blvd. and Almont Drive), Beverly Hills, Calif. 90211.

DEDICATION: December 8, 1975

BUILDING HIGHLIGHTS: SAMUEL GOLDWYN THEATER — An 1111-seat theater named in honor of one of Hollywood's pioneers. All aspects of the theater's design, including screen, seat placement, sound system, acoustics and projection room have been custom-designed to make it the finest possible facility for screening films. Advance planning by members of the Academy's special technical committee, under the chairmanship of Gordon Sawyer, assures that the theater will be able to accommodate every presently anticipated technological advance in the art of filmmaking for at least a quarter of a century.

The sound system of the new theater anticipates the use of multi-channel, true-fidelity movie sound in the future, and has made provisions for it. The theater is equipped to handle stereophonic sound, as well as quadraphonic (four channel), quintaphonic (five channel), Sensurround, Todd-AO and other six-track systems, as well as sound innovations yet to come.

The projection equipment is equally advanced, and will show 16mm, 35mm, and 70mm films and includes the flexibility to add such exotic advancements as projecting holograms (three-dimensional images). Equipment is in place that will permit showing of all films formats ranging from television proportions to wide-screen dimensions.

MARGARET HERRICK LIBRARY — Occupies two floors of the building and contains more than 9,000 books, 500,000 still photographs, 2,000 posters and files on approximately 40,000 motion picture, representing almost every American theatrical release since 1915. Generally acknowledged to be the most complete film-related library in the world, its facilities are available without charge to the membership of the Academy, students, press, studio research departments and the public. It was named in honor of the Academy's first librarian and later executive director who retired in 1970.

COST: \$4.2 million

ARCHITECT: Maxwell Starkman, A.I.A.

ARCHITECTURAL CONSULTANT: Harold W. Levitt, A.I.A.

GENERAL CONTRACTOR: Buckeye Construction Company

INTERIOR DESIGN CONSULTANT: Dale Mickelson and Associates

FURNISHINGS: Cannel & Chaffin
George Kelly & Associates
Kenneth Snyder

ACADEMY PRESIDENT: Walter Mirisch

ACADEMY BUILDING COMMITTEE: Daniel Taradash, Chairman; Hal Wallis, Co-Chairman. Robert F. Boyle, John Green, Howard W. Koch, Walter Mirisch, Gregory Peck, Gordon Sawyer, Walter M. Scott.

EXECUTIVE DIRECTOR: James M. Roberts

ACTIVITIES: The new building will serve as the planning headquarters for the many activities of the Academy. Besides the annual Academy Awards Presentation, the organization publishes a Players Directory for motion picture and television casting offices, the Screen Achievement Records Bulletin, sponsors student film awards and scholarships to aid and encourage students of the motion picture in universities and colleges, and presents seminars and film retrospectives.

The annual Academy Awards Presentation, while only one of the many projects carried out on a year-round basis, undoubtedly is the most colorful and best-known of all Academy activities. It has been held every year since the organization was founded, in 1927. Chief aims of the Awards for artistic achievement are to raise the standards of motion picture production culturally and technically and to dignify the film medium. Over the years, they have attained world-wide prestige and have become a powerful incentive for producers, directors, writers, actors, cinematographers and other artists and craftsmen to strive for increasingly higher achievements.

FINANCES: The operating revenues of the Academy — a non-profit corporation — are obtained from membership dues, rental of its theater to studios for press previews and other special screenings, fees for its Players Directory and credits bulletins, and from the sale of rights to broadcast the annual Academy Awards Presentation program and other Academy TV specials.

FOR FURTHER INFORMATION: Contact Martin M. Cooper, Harshé-Rotman & Druck Public Relations, 3345 Wilshire Blvd., Los Angeles, Calif. 90010. Telephone number: 385-5271.

library acquisition, contains a number of still photos from such films as "Mr. Lucky", "Bringing Up Baby" and many Fred Astaire/Ginger Rogers films.

Included in the library's excellent collection of rare books on motion pictures are: Eadweard Muybridge's 1881 first edition of "Attitudes of Animals in Motion", the 1912 "Tom Swift and His Wizard Camera or Thrilling Adventures While Taking Motion Pictures" as well as early technical books on the emerging craft of filmmaking.

Stars like Mary Pickford in "Cinderella" and Francis X. Bushman in "Under Royal Patronage" are among the 2,000 movie posters dating back to 1914 in the library's collection.

A series of fragile glass slides from the silent movie era provides a fascinating glimpse of an earlier Ameri-

ca and its movie-going habits. Slides exhort patrons, "Please do not eat peanuts and throw the shells on the floor, it is both annoying and unclean" and "Dogs don't care for pictures, why not leave them home?"

The assembling of the library has been a project of major dimensions and has required extraordinary vision to glean information of historical value from the hurly-burly of the film industry's daily affairs.

Exemplifying the forethought and painstaking detail that have gone into the Academy's library is the Mack Sennett collection. In the early 1950's, Margaret Herrick became aware of a collection of Sennett's papers and arranged to have them donated to the Academy. Today they rank as one of

Continued on Page 234

FILMING "STAY HUNGRY"

Continued from Page 171

QUESTION: Isn't location work really more difficult than studio filming? Do you enjoy working on location?

KEMPER: Yes, I love location work. It's more exciting and more strenuous in terms of the snap decisions you have to make about setups and how to shoot certain scenes. It keeps you on your toes full time; there's no other way. Studio shooting is relatively easy. I consider it, in the parlance of the trade, "a piece of cake", compared to working on location. The walls move out and you can put the camera anywhere you want. You have catwalks and grids from which you can hang lights and preset everything. You can preset your day look; you can preset your night look. Lighting changes are easy to accomplish and camera angles are infinite when you're in the studio. On the other hand, it really taxes your imagination on location, because you're confined to the limits of the architecture in which you're shooting.

QUESTION: I've noticed that you've been shooting with the Panaflex camera, with the exception of some outdoor crowd scenes. Do you like the Panaflex, and what are your reasons for going to the Arriflex at times?

KEMPER: The Panaflex is a fantastic camera to work with because it serves two purposes. It works as a studio camera mounted on a dolly, and it also works beautifully as a hand-held sound camera, because it was designed for that dual purpose. It accepts all the lenses that a larger studio camera

takes and it's easily changed back and forth to various configurations — which makes it a joy to work with. However, since it's the only sound camera we have on the set, when we have to run multiple cameras the Arriflex then becomes the second or third piece of camera equipment that we operate. Obviously, it's small; it's easy to run around with; and for getting crowd shots and reactions and little setups where you want to hide a camera, the Arriflex is unsurpassed.

QUESTION: You weren't using reflectors or arcs in shooting any of the outdoor scenes I saw. Was this too difficult logistically, or did the film's style dictate that no-fill-in look?

KEMPER: The reason that you didn't see arcs or reflectors is that the scenes that you happened to witness were scenes that involved such scope and fast action that we had to move quickly. We couldn't afford to be burdened by a generator, cables or lights — nor did we have time to set them up. If you noticed, also, those were not dialogue scenes between the principal actors. In scenes where principal actors were involved and where dialogue was very important, I did use arcs. I find that they are the best match to daylight of any lights yet available, with the exception of an HMI light which Rosco lent us to use for one sequence. The HMI lights are equal to arc lights in color quality, which means that they match daylight almost perfectly. When I say "match daylight" I mean the better part of the day, not just a couple of hours. After I tried them for one day, I was so pleased with them that I used them until we had to send them back. I hope to see more of those particular units.

QUESTION: In one particular crowd sequence, some of the shots which are to cut together were filmed at about noon and others at five o'clock. Does that discrepancy bother you?

KEMPER: Well, on that particular day it didn't, because a lot of the stuff we shot at midday was done in overcast. In fact, we often waited for the clouds to obscure the sun, which is the opposite of what we usually wait for, so that by the time the end of the day rolled around we had a similar quality. The clouds came in heavier and the conditions remained almost static until seven o'clock that evening without a considerable color change.

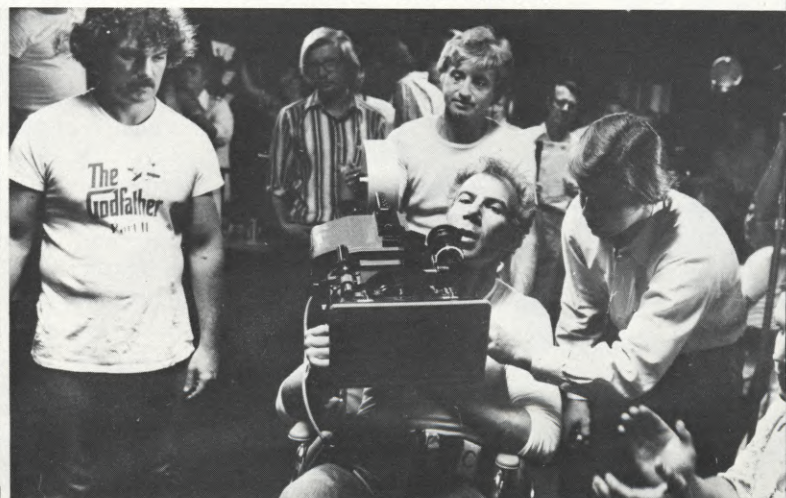
QUESTION: It would seem that at noon you couldn't have known that you would be that late in finishing.

KEMPER: That's correct. However, if it had occurred — and it does occur often — it's very easy to adjust for the color temperature change as the sun sets, with some help from the laboratory.

QUESTION: I understand that some of the interiors had a one-stop push to enable shooting at an aperture of f/4. or f/4.5. Were all of the interiors pushed and, if so, was it because of a lack of current on location?

KEMPER: No. On a picture of this scope we seldom experience a lack of current. On this job, in particular, we have two 500-amp generators. The consideration for pushing here was the kind of lighting that we wanted to use, together with the depth of field that the director required for the scene. In order to achieve that depth, I needed a stop
Continued on Page 196

(LEFT) Actress mimics hands-on-hips stance demonstrated by Director Bob Rafelson, who advocates the unusual (and basically more expensive) method of shooting in continuity. He does so because he believes this to be easier on the actors and a very important means of getting better performances. (RIGHT) Camera operator cradles the Panaflex camera on his knees in preparation for making a shot. Director of Photography Kemper stands behind him. Crew member at left wears T-shirt from "THE GODFATHER", a previous assignment.



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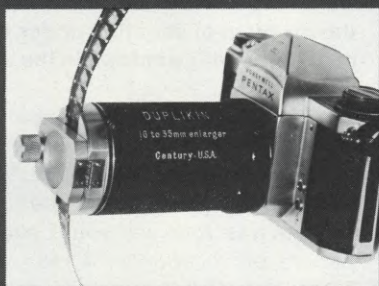
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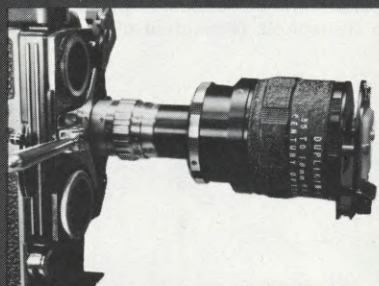
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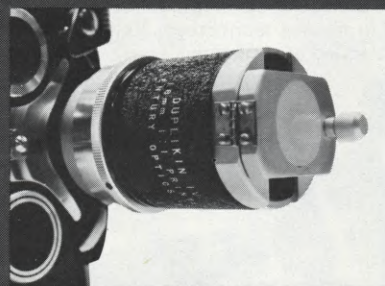
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FILMING "STAY HUNGRY"
Continued from Page 194

of at least f/4. and my normal lighting would have been too low a level. I force-developed one stop, thereby gaining the depth we needed at f/4. Under normal conditions, had that depth not been required, I would have shot without force-developing, in order to maintain the smaller grain structure that you get with normal development.

QUESTION: Do you use a color temperature meter in your work?

KEMPER: Only under very extreme conditions. The reason is that as you gain experience you know definitely what each light source will supply. You know that when you order certain lamps from your gaffer they will be of a certain color temperature. I know what color temperature fluorescent lighting is going to produce, and I certainly know what daylight is going to produce. So there is no general reason for me to use a color temperature meter. On night exterior shots, where you have a variety of color temperatures, there is no point in using the meter anyway, because there is little you can do about changing them.

QUESTION: I saw a number of complicated dolly movements on the set several days ago. What do you think are valid reasons for camera movement?

Camera operator hand-holds the Panaflex to shoot a dramatic sync-sound scene. The fact that the camera can be used this close to a wall without blimping or Barneying attests to its quietness. Citing the development of the Panaflex as one of the three most important recent advances in filming technology, Kemper says: "Bob Gottschalk [President of Panavision] deserves a round of applause."

KEMPER: Well, specifically, I don't believe that the camera should ever move unless the action requires it to move. I hate with a passion arbitrary camera moves which are made only to get closer to something, or to pull back from something in order to gain more scope. I would rather see the director or the editor use a cut than arbitrarily have the camera move, unless there is some very specific emotional reason for it — which there seldom is. Action in the set — a train moving, an airplane flying, a car coming toward you, or actors walking down the street — these are the things that motivate a camera to move.

QUESTION: I noticed that each time you moved to a different setup, there was a camera check. What did this consist of?

KEMPER: It was probably the assistant cameraman pulling the lens and examining the film plane through the lens mount, in order to see if any dirt or hair or foreign matter had been pulled down into the area which would be projected onto the screen, thereby spoiling the frame. If there's nothing there, that doesn't necessarily guarantee that everything was OK before that, because something could have gone through. However, if something is there, at least we know that there is the danger that it has been there for the whole take, or a whole scene, and we'll

probably re-shoot the scene. However, in the 1.85-to-1 format that we've been shooting, it's very rare that a piece of dirt gets as far into the gate as the area which is going to be projected — so it's rarely a problem. But in the anamorphic or full-screen or Academy formats, it can be a serious problem.

QUESTION: Would you elaborate a bit on your problems of shooting under fluorescent light on this picture?

KEMPER: The lighting inside the spa is, by design, entirely fluorescent. One of the problems is the predominance of green in fluorescent light. The second problem is that, if there are any windows in the shot, your first problem is compounded by having to balance the fluorescent with the daylight. To put an 85 filter on the lens does not solve the fluorescent problem, while it would solve the window problem. To put 85 material on the windows would solve the daylight problem, but would compound the fluorescent problem. An additional disadvantage of fluorescents is that you cannot project them into a scene. This type of lighting is very soft and doesn't carry very far, so that action that takes place a good way from the camera on a wide-angle shot is very difficult to get light into. So, unless the staging is close to camera where you can get some fluorescent fill light that would match the general lighting, it becomes very difficult to do dialogue scenes. It's the kind of challenge I like — the kind of scene I like to do.

QUESTION: How did you finally solve the problem of shooting under fluorescent lights with windows in the scene?

KEMPER: I'd had a lot of experience with fluorescent lighting from photographing the film "HOSPITAL". I did a tremendous amount of experimenting when I was told we would shoot that picture on location in a real hospital, rather than in the studio. It was obvious that I'd be stuck with a tremendous amount of available fluorescent light, and my gaffer went out and bought two of every color fluorescent tube that is manufactured by Sylvania, GE and Westinghouse. We also bought some fixtures and went to the hospital, where we leaned the fixtures against the wall under a large window and put two of each of the tubes into the fixture. I shot a test including the window and all of the fixtures leaning against the wall — which then became a test of matching daylight against the artificial source: the fluorescent tubes. Then we did the shot in reverse. We had a white card alongside which stood a model, one of

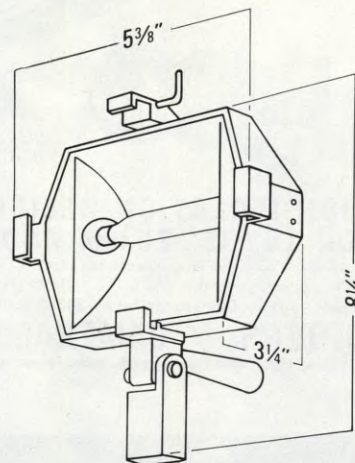


our crew members, and we did a series of takes, starting with one where the model was lit by daylight and one each where he was lit by each of the fluorescent fixtures with the different tubes in them. Then we did a few tests where we mixed the daylight and the fluorescent to see what would happen. After all the tests, the tube that I came up with that worked for almost all situations was Deluxe Cool White. It is important to distinguish the Deluxe Cool White from the Cool White. The fact that it is "Deluxe" is important. I find that in this tube the predominance of green is considerably reduced and that the match to daylight without an 85 filter is fantastic. I shoot without an 85 or FLB on the camera. If you were to shoot outdoors without an 85 filter, everything, obviously, would be blue. The advantage, of course, with Eastman negative is that with the three-color system you can, for all intents and purposes, add the 85 in the printing process. Reducing the blue, adding a little yellow, adding a little red makes it possible to come up with a very pleasing outdoor look, which will still have the predominance of blue. They cannot remove all of it. However, when I'm indoors under fluorescent conditions and the camera angle includes a window you can see out of, I then ask the laboratory to correct for skin tones only. When they bring the skin tone down to normal, the balance of daylight through the window against the fluorescent light inside is so pleasing that it looks almost normal. I find that the skin tones and the wall colors fall into place, assuming, of course, that the density outdoors is right. If you let it flare out, it's not going to look right. I always balance with neutral densities on the windows — no 85's at all. With the proper balance on the windows or the doors, the exterior is only very slightly bluer than the interior and has a realistic and pleasing look. Having experimented with it on other films and having made some mistakes, which I learned from, I used the knowledge on other films, but not to the extent that I'm using it on this one. A tremendous amount of the action in "STAY HUNGRY" plays in the health spa under fluorescent lights.

QUESTION: What do you think are the most important changes that have taken place in cinematography in recent years?

KEMPER: In my opinion, the single most important change is the development of ultra-high-speed lenses, which have made it easier and easier to
Continued on Page 236

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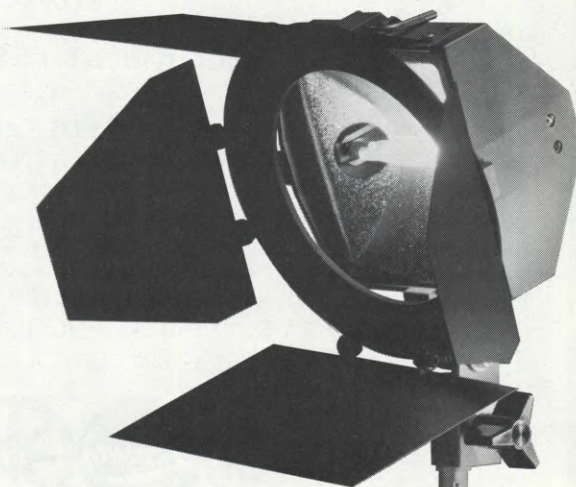
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GENERAL DESCRIPTION

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MINISTAB is manufactured in the United States under exclusive license from SFENA (Societe Francaise d'Equipements pour la Navigation Aerienne) of Velizy Villacoublay, France.

SPECIFICATIONS

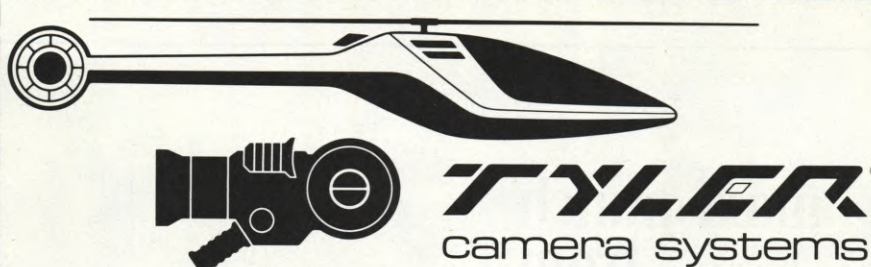
	Mechanical
Computer Size	4.7" x 4.1" x 3.5"
Computer Weight	2.4 lbs.
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Rate Gyro Weight	Incl. w/computer
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Actuator Weight	1.5 lbs.
Total Installation Weight	14.0 lbs.
	Electrical
Power Requirement	
Nominal	40 VA
Maximum	80 VA

APPLICATIONS

MINISTAB is now approved by the FAA for installation on Astrocopter's Bell Jet Ranger. Other helicopter models approved for MINISTAB retrofit are the Gazelle and the Alouette III. STC approval is anticipated shortly for the Sikorsky S-55T2, S-58T, and the Bell 205 and 212.

MINISTAB is available through ASTRO-COPTERS, Oakland, on an hourly rental basis. Cin-Vid and the Mark 10 helicopter mount are available through Continental Camera Systems in Van Nuys and dealers world-wide.

For further information about the MINISTAB stabilization system for helicopter cinematography, contact ASTRO-COPTERS, Oakland, California (415) 635-6880, or John Carroll, Continental Camera Systems, Van Nuys, California (213) 989-5222. ■



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INDUSTRY ACTIVITIES

ALFRED HITCHCOCK'S "FAMILY PLOT" TO OPEN FILMEX 76

Alfred Hitchcock's 53rd film FAMILY PLOT has been selected to open the 1976 Los Angeles International Film Exposition (Filmex), Sunday, March 21 at Plitt's Century Plaza Theatre in the ABC Entertainment Center, Century City. The black-tie pre-release world premiere will be followed by a special "Filmex Society Salute to Alfred Hitchcock" at the Century Plaza Hotel, it was announced by Gary Essert, Filmex Director. All proceeds from the dual-event benefit will go to Filmex.

FAMILY PLOT was selected as the unanimous choice of the Premiere Committee. Wendy Goldberg, President of the Filmex Society and Chairman of the Committee, noted that the Hitchcock Salute marks the first time that Filmex will combine its traditionally festive opening premiere with a banquet tribute to a filmmaker. Details of the "Salute" are being kept secret because of the "highly unusual activities being planned."

FAMILY PLOT begins its national theatrical engagement in selected theatres on April 9, three weeks after

the Filmex premiere.

"In the spirit of our nation's Bicentennial it is most appropriate that Filmex 76 honor Mr. Hitchcock on the occasion of his 76th year," said Essert. "The world has had a long cinematic love affair with Mr. Hitchcock, one of the few 'marquee-name' filmmakers identifiable by moviegoers everywhere, and Filmex is proud to honor him."

FAMILY PLOT, a Universal Pictures release, stars Karen Black, Bruce Dern, Barbara Harris, and William Devane, with co-stars Ed Lauter, Cathleen Nesbitt, and Katherine Helmond. Set against the background of a large American city, it is in the finest Hitchcock tradition. The film springs from our times, and it reflects two phenomena which have become widely familiar via the media: kidnapping and psychic practice. Hitchcock spent over a year preparing this latest project with Ernest Lehman, whose screenplay is based on Victor Canning's novel, "The Rainbird Pattern".

Tickets for the film and Hitchcock "Salute" are \$125 each (tax-deductible) and are available for reservation now.

Tickets for the film only will be available beginning March 7 by mail order, and March 14 at the Filmex box office in the ABC Entertainment Center. For additional information contact Filmex headquarters at (213) 846-5530 or P.O. Box 1739, Hollywood, USA 90028.

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The following members of the American Society of Cinematographers have indicated their availability to appear for seminars, lectures, informal discussions and questions and answers pertaining to motion picture and television photography, lighting, special photographic effects and production in general: Ted Voigtlander, Alan Stensvold, Vilmos Zsigmond, Ernest Laszlo, L.B. Abbott, Lloyd Ahern, Chuck Austin, Victor Duncan, Ray Fernstrom, Lee Garmes, Burnett Guffey, Gerald Hirschfeld, Michel Hugo, Victor J. **Continued on Page 210**

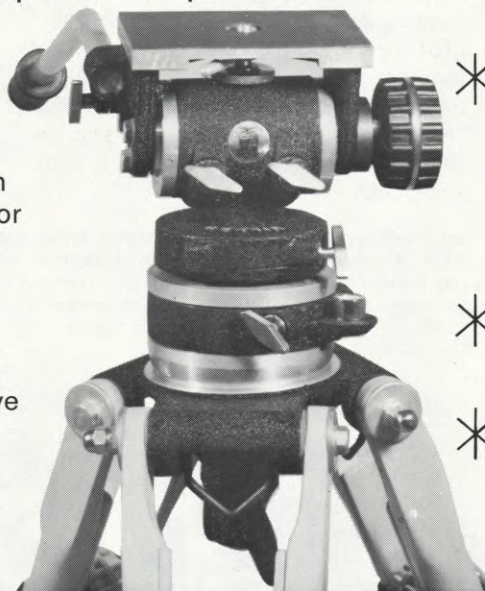
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BY PETER SAMUELSON

Production Manager

They told me there was martial law, that the temperature would be in the high hundreds, and the humidity intolerable. They told me that the local industry turned out one hundred films per year, with an average three weeks' shooting on each. They told me the beaches were white, the jungles lush, and the people friendly. So, with Ben Gazzara, Britt Ekland, Paul Winfield, Alejandro Rey, Keenan Wynn and Victoria Racino, we went to Manila, Philippines, to make the film "HIGH VELOCITY".

There are many countries reputed to provide value-for-money locations. The history of international film-making is an odyssey of American dollars chasing good deals while trying to retain executive control. Unfortunately, this quest for a filmic Eldorado has been, at best only temporarily satisfied in any one place. The dollar voyaged to Spain, France, Italy, Israel, and onwards to Mexico, North Africa and South America. Under the influence of eager buyers, prices rose, unions tightened restrictions and air fares leapt into the stratosphere. Budgets groaned under the strain of maintaining key American crews in overpriced hotels far from home.

And then came the Philippines. It is true that local labor is cheap, but more importantly, it is skilled. All very well for the cost-conscious American producer to find cheap hotels and labor in some developing country, but if he cannot find a grip, a generator, or a greenman locally, the logistic colossus of importing or building everything from film-cores to the honey-wagon easily outweighs any advantages. Filipino home-

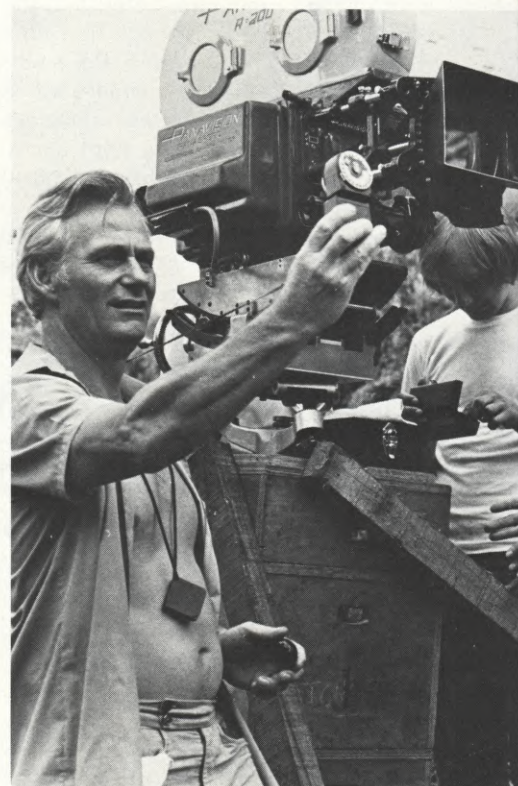
grown films are thriving, colorful, rough, ready and parochial. That a country of 45 millions, only a third of whom live within reach of a theatre, should be able to support one hundred films per year is evidence of more than low cost. Production is skillful and the whole country enthusiastically film-oriented.

First Asian Films of California contracted with Filmways Productions (Philippines) to supply local facilities and crews. With Manila virtually equidistant from the United States and Europe in terms of travel dollars, our key personnel came from all over the world, to form a truly International Unit. Our producer, Takashi Ohashi ("TORA! TORA! TORA!", "TOO LATE THE HERO"), is Japanese. Bob Paynter, our cinematographer ("CHATO'S LAND", "THE LAWMAN", "SCORPIO"), with his operator, Derek Browne, and focus-puller, Paul Hennessy, is British. Australia provided our camera assistant, David Burr, gaffers Alan Martin and Peter Clarson and our stunt coordinator, Clem Parsons. When a horse trod on Clem's foot in one particular fall, only Alan and Peter could understand what he shouted. From Los Angeles came our executive producer, Joseph Wolf, director Remi Kramer, his assistant Peter MacGregor-Scott, script supervisor Tom Moore, and sound crew of Bill Kaplan, Jr., and Earl Sampson. A polyglot crew who, despite working together for the first time in appalling heat and monsoon rain, helped bring "HIGH VELOCITY" in on time and on budget, with enthusiasm, good humor and polish.

A mixed crew of imported (British) technicians and Filipinos skilled in the crafts of film-making shoot a rough-and-ready action feature in locales that include swamps and lush jungles

The equipment we used was as international as the crew. Shooting Panavision Anamorphic 2.35:1, the bulk of our camera equipment came by air from the local Panavision agency in Sydney, Australia. Communicating by telex we had good backup, and on the occasions when we needed extra equipment — for example, a high-speed Mitchell — the daily flights from Sydney to Manila were extremely helpful.

Remi Kramer and Bob Paynter



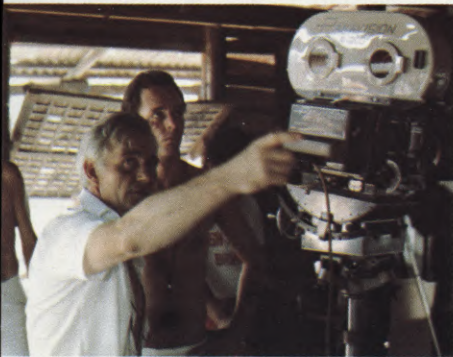
(ABOVE RIGHT) Director of Photography Robert Paynter, BSC checks exposure beside specially rigged mount for Panavision camera. Precise registration was necessary between position of actor and later explosion of dummy. Intercutting between the two shots produced a spectacular "annihilation" effect. **(CENTER)** Director Remi Kramer discusses shot with Second Unit cinematographer Nonong Rasca, who has photographed 200 feature films. **(RIGHT)** Sound mixer Bill Kaplan and Boom Operator Earl Sampson work to get top sound quality in crowded streets.





At this point, the crew was feeling that the Calatagnan swamp had reduced the comfort level to an all-time low. Then it began to rain — which *really* dampened their spirits. Aside from swamps and rain, a constant enemy to motion picture equipment in the Philippines is the humidity in the atmosphere itself. The crew fought this problem by keeping silica gel in all of the equipment cases, but each night they had to bake the silica gel in an oven to dry it out again.

(LEFT) Cinematographer Paynter spots key light in jungle farmhouse of rebels. The seemingly flimsy six-room structure actually supported the crew and equipment and was custom-built with a complete system of breakaway walls in eight days. (CENTER) Night shooting on a rudimentary raft in the Quezon city canal. (RIGHT) Veteran Filipino cinematographer Nonong Rasca shoots a Chinatown chase. High-speed Panavision anamorphic lenses made possible shooting of extreme low-light action scenes.



(LEFT) Derek Browne gives instructions to pilot of tiny two-seater Hughes helicopter, the only aircraft small enough to maneuver during chase through jungle trees. (CENTER) Ten pounds of C-4 plastic explosive blows up farmhouse. First attempt was N.G. and 100 workmen then labored for 48 hours to rebuild the structure for "take two". (RIGHT) Filming point-of-view shot from military gunship. Skilled Filipino pilots sometimes left set on short notice to fight real war "down South". They indicated that they preferred film-making.





(LEFT) Getting down to the nitty-gritty. Focus-puller Paul Hennessy and other crew members manage to maintain their good humor in extremely unpleasant swamp conditions. Scorpions and various poisonous snakes enlivened the proceedings. **(RIGHT)** Members of the camera crew hide under "apple boxes" to keep dry during thunderstorm near Novaliches. On one afternoon the company was deluged with three inches of rain within twenty minutes — an occupational hazard.

chose the PSR camera, with Super-speed 35, 50, 75, and 100-millimeter lenses to cope with the extensive low light levels at night in the jungle and Chinatown. Not only was the expense of extra generators and arc lights thereby minimized, as these lenses have apertures of around T/1.4, but in some cases we were able to get otherwise impossible shots, in areas where it was simply impractical to run cable.

We became very aware that the new Kodak type 5247 stock reduces focus tolerance to almost zero. When the lenses were used wide open, the extra crispness of the new Eastmancolor tolerated no margin of "acceptable" focus; it was either spot-on, or appeared way off.

This is known as "putting your heart and soul into your work." Australian Gaffer Alan Martin simultaneously checks out the key-to-fill ratio and a pretty stand-in, while preparing a new camera setup. Keeping things on the light side whenever possible helped make up for some of the hardships encountered while working in grueling locations.



We supplemented the Superspeed lenses with the Panafocal 45-95, to cover normal focal lengths in standard lighting conditions and to allow for minor changes of framing, plus the 50-to-500 zoom and an extreme wide-angle 30-millimeter.

There is quite an array of equipment available locally, ranging from nostalgic museum pieces, through a vast array of make-shift combinations, with the occasional piece of well-maintained good quality equipment. We were able to use some local grip equipment, but the Elemack dolly and Lattice Crane Arm were imported by sea from Sydney, with the bulk of our lighting equipment.

The largest item which we were

forced to import was a 30-foot-long air-conditioned trailer caravan. With most of our locations miles from the nearest building, we clearly needed some kind of mobile make-up/wardrobe vehicle, and somewhere for the director and cast to hold their discussions between scenes. A three-week search of the Philippines proved totally fruitless in this respect. The only other place which seemed feasible in view of the shipping costs involved was Hong Kong. In Hong Kong, however, there proved to be not one single caravan trailer, as the Protectorate is so small that there is really nowhere to go camping.

Finally, we purchased a caravan trailer in Sydney, Australia, and used it as a packing crate for all of the lighting and grip equipment which was sent to the Philippines by sea. Thus, we saved a considerable amount on separate shipping of an empty trailer, our equipment arrived in immaculate condition, and we became the proud owners of the only caravan trailer in the Philippines.

We also brought in by sea, from Australia, a silent 250-amp. Landrover-based generator. Considerable investigation revealed that there are no silent generators in the Philippines, nor any available in the remainder of Southeast Asia. The reason, it would appear, is that local films are dubbed into so many dialects for their various local releases, that there is simply no need for sync sound which is anything more than a guide-track.

In retrospect, despite the increased shipping and rental charges, we really had extensive enough lighting situations to have justified bringing over a

larger 1000-amp. silent generator. As it was, we made do with a combination of our own 250-amp. unit, and local noisy units.

For the filming at one particular location, the jungle rebel stronghold, we actually built a thirty-foot-high sand-bag enclosure into which we would drive the local 500-amp. generator to bring its noise down to an acceptable level.

The arc lights which we used were all local, and we found that 225-amp. light-weight heads were available, as well as the older 150-amp. equipment.

The average national weekly wage in the Philippines is quite a bit less than in most film-producing countries, and this climate of extreme economy in labor costs enabled us to run something totally impossible in most other countries: a labor-intensive shoot.

In the lighting department, this meant that we could have a forty-man prelight crew working ahead of us, at very minimal expense, to save time for the considerably more costly overseas contingent which would arrive on location later.

For the nighttime farmhouse sequences, Bob Paynter wanted to simulate a moonlight effect by means of high-angle arc lighting. We were able to construct a seventy-foot-high lighting tower in little more than four days at a total cost, including materials and labor, of around \$600.00.

It was at this particular location that the unit was hit by a torrential down-pour which dropped almost five inches of rain onto the crew, set and equipment in less than thirty minutes. The arc tower was built from a latticework of immensely robust beams and struts, but the hurricane-force winds blew it over with one gust. The assistant director, Peter MacGregor-Scott, was standing near the foot of the tower, and the mammoth pieces of scaffolding fell completely over him, leaving him "en-



(LEFT) Operator Browne and Cinematographer Paynter wore tiger-stripe camouflage inside military helicopter when complex maneuver required simultaneous point-of-view and distant angles. **(RIGHT)** Star Britt Ekland cooperates with Electrical Department in rear seat of limousine by operating laniro "Redhead" quartz light beside her.



framed" by its girders. As a chastened Peter said, "Someone is trying to tell me something." We were also glad that our seventy-foot tower had been constructed seventy-five feet from the elaborate farmhouse itself.

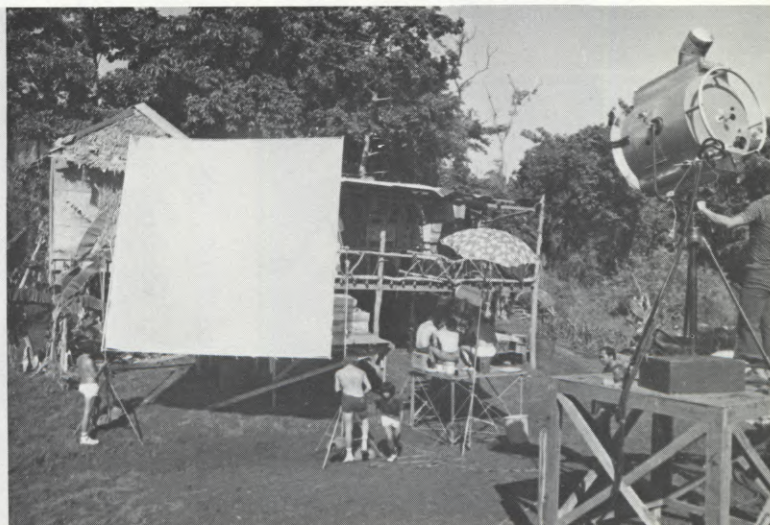
The same availability and economy of manpower were of great help in the art department. Bob Mitchell, our art director, designed an impressive two-story rebel stronghold for the jungle clearing which was our location, north of Manila. An immense building was constructed inside of a week, for probably one-twentieth of the likely cost in the United States. The Filipino craftsmen have an enthusiasm and a perseverance which is amazingly helpful in such matters. They are also true

perfectionists. One of Bob's biggest problems was persuading his carpentry crew to roughen up and dirty down the rebel fortress. The Filipinos were determined that it would be the closest thing to a local Hilton to show the foreigners just how good their work could be.

One of the climactic scenes of the film is an enormous explosion which entirely demolishes the farmhouse. Unfortunately, the local special effects people had problems with their fuses on the first attempt, so that the explosion completely toppled the building, but was really not thought spectacular enough. During the weekend, close to one hundred workmen rebuilt the farm-

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(LEFT) Working inside a \$5,000,000 home, the crew was limited to eight members, who were issued special passes. Surrounded by priceless antiques, everyone cooperated to avoid damage to the costly furnishings. **(RIGHT)** Harsh sunlight presented a major problem in the jungle locations. Nets were used to diffuse direct sunlight, while 225-amp Brutes, obtained locally, were used to provide fill light.



"THE EAGLE WITHIN"

GETTING IT TO FLY FOR THE BICENTENNIAL

By MICHAEL GLYN
Writer/Director

"I decline to accept the end of man. It is easy enough to say that man is immortal simply because he will endure. I believe that man will not merely endure. He will prevail."

Those words, from William Faulkner's Nobel Prize acceptance speech, introduce "THE EAGLE WITHIN", the new multi-media Bicentennial program currently featured at Busch Gardens. Before beginning work on it, I didn't realize how prophetic the quotation would turn out to be — not just for the meaning of the show, but for the whole experience of making it. From first to last, the production was a question of

prevailing against some kind of odds; but in the process, virtually everyone connected with it had an almost unrestricted opportunity to explore some really personal ideas within his own film crafts, and in the end, we *did* prevail, and the show is now running in the three Busch Gardens locations — Los Angeles, Tampa and Williamsburg, Va.

Work on the project began a year ago, when Monty Roberts, the Marketing Director of Busch Gardens, and Bill Weston of Gardner Advertising, our client, outlined the needs of the presentation:

—It was to be the same show for all three theaters, each of which was a dif-

ferent size and shape. One was already in use and two were under construction with no possibility of substantial change. All three were proscenium-style; two had 35mm capability and one had only 16mm.

—It was not to be a straight "movie", but had to encompass other media, in more than just lip-service fashion. The theatres were locked into front projection, but not to film only, and the sound system was still an open question.

—Although it was to be a Bicentennial show, with the prestige to be expected from the public image of Anheuser-Busch, the Gardens' parent



(LEFT) Dancers Tim Wengard and Janet Eilber perform a specially choreographed two-minute piece for "THE EAGLE WITHIN". (CENTER) Famed still photographer John Zimmerman, who was engaged to shoot the color slides for the multi-media presentation, shown wet-suited and bedecked with cameras for filming of underwater sequence. (RIGHT) During filming of Clydesdales, Writer/Director Michael Glyn looks through his director's finder, while Director of Photography Bob Steadman gets ready to shoot. (BELOW LEFT) Bi-level photo (above and under the water) taken by John Zimmerman. (CENTER) Hand-holding the camera, ski cameraman Paul Ryan follows his subject down the slope at Mammoth Mountain. (RIGHT) Chris Wills soars in his hang-glider against a full moon.





(LEFT) Trainer Walt Brady leading the famous Clydesdale horses of Anheuser-Busch. **(CENTER)** Commodities exchange trader Bill McMahon gives typical hand signals amidst frantic activity during filming on the floor of the exchange. The traders seemed almost lethargic until the cameras started to roll. Then they went at it with a vengeance. **(RIGHT)** Director Glyn gives instructions to the Master Fencers prior to shooting their sequence.



(LEFT) Master diamond cutter Max Zylber positions a large diamond before cutting a facet for the camera. **(CENTER)** A blur shot of the fencers in action by John Zimmerman. **(RIGHT)** One of Zimmerman's multiple-strobe shots of the fencers. "THE EAGLE WITHIN" features present-day Americans — all "real" people — shown in the pursuit of whatever it is they do best. The experiences of these people are presented in terms of "first-person" camera and surround sound.



(LEFT) Filming open hearth sequence in a steel mill at Granite City. **(CENTER)** Bill Pechi mounts the Panavision camera on a kite to get a point-of-view shot during filming of the hang-glider sequence. The camera treatment of this newly popular sport is very subjective and has the effect of "putting the spectator on the kite." **(RIGHT)** Hang-gliding expert Chris Wills prepares for a takeoff on Mt. Palomar.

company, it also had to compete for attention with the other attractions at the Gardens; not a solemn "pause to salute" before going back to the fun — it was to be *part* of the fun. In short, it had to be a "ride", a term we all shunned at first.

—It was to play continuously, three times an hour, with as little human control or mechanical malfunction as possible.

—It was to be ready five months from the time we met.

The Faulkner quote expressed the spirit of the program, and eventually we narrowed our target to "the pursuit of excellence." Although a number of films had attempted that theme, I felt there were still a lot of new ways to approach it, and to relate it in some

meaningful way to the wide general audience who would see it, and the caveat to "make it fun" meant that we couldn't resort to the usual pontification of, say, a corporate film on the same subject.

After a few tentative stabs at a treatment, we came up with the concept that remained basically unchanged from then on: Starting with Faulkner's words, and using the symbolic image of an American Eagle to bind episodes together, we would show a lot of different, present-day Americans — all real people — in the pursuit of whatever it is they do best. Some would be highly unusual, some less so; but all would be exciting, even if only for the impressive excellence of whatever it was they were doing. We would pre-

sent the experiences of these people through first-person camera, surround sound and profusion of images which would involve the viewer, as much as possible, in the subjects' environments. Monty and Bill had made it clear that this was not to be a "commercial" program in any sense other than the fact that it was in Busch Gardens to begin with. The name Anheuser-Busch, and even the mention of beer, was not to appear anywhere. So the freedom of choice regarding those to include on the list of subjects was very wide, influenced only by personal considerations — the things or people I would like to film — and the subjects' balance with each other, which we all decided should be a blend of sports, business, science and the arts, to be

shot in various parts of the country.

We refined an initial list of over forty suggestions to eighteen, plus the eagle. I thought that might be too much for a fifteen minute show, but agreed to develop them all into a film treatment. The treatment was fun to write, and it went quickly, but with nineteen episodes to explain, it ran to over thirty pages!

In St. Louis, Anheuser-Busch's home town, I read it to a group of a dozen or so people, mostly in shirtsleeves and all very friendly (an atmosphere very different from many corporate-level script readings I'd attended in New York). In spite of the treatment's length, the group was eager and attentive; they sat very quietly through the whole thirty pages. At the end, they were unanimously enthusiastic, but agreed that there *were* too many episodes and that three or four should be cut.

I was asked if it was possible to "work the Clydesdales in somewhere," but it was emphasized that the original mandate to keep the program non-commercial was still operative. There was no pressure at all, and if I had said no, that would have been the end of it. I've always admired the Clydesdales; they are not only superb animals, magnificently trained, they are also a kind of superstar. So, after thinking about it for a bit I said yes, provided I could make the "story" about the trainer rather than the horses themselves because, after all, the presentation was about people, not animals.

The final list we arrived at started with fourteen episodes and was eventually pared down to twelve:

- The American Eagle;
- Hang-gliding, a sport that, while it had been at the center of man's adventure dreams since at least the days of Leonardo da Vinci, is at the present time a peculiarly American activity;
- Skiing, featuring one of those incredible children you see zipping down the slopes and making you wonder what you were doing at that age (many visitors to Busch Gardens are kids);
- An underwater sequence, featuring a woman marine biologist;
- Two expert fencing champions demonstrating their skill;
- An independent trader on the Chicago Board of Trade;
- One of New York's leading diamond cutters doing his stuff on a sixty-carat stone;
- Lou Brock stealing base after base after base;
- Two of the leading dancers from the Martha Graham company in a one-minute piece specially choreographed for the film;

—The Clydesdales' trainer — a man who is completely a product of this country;

—A "melter foreman" in one of the nation's biggest steel mills;

—And, finally, a group of astronauts in Skylab, somersaulting, ball-throwing and generally having fun in the weightless conditions of outer space.

We would close with a recap of each episode, telling the audience who they had been watching.

The image format I designed uses a very wide, but relatively short screen, because the ceiling in the highest theater is only 14 feet. Using the maximum height, the screen size is eight feet by thirty-one feet, a ratio of just under four-to-one. The center nineteen feet is occupied by images combined optically onto a single, wide-screen motion picture (ratio 1:2.35), and on either side of this "center screen" is a combination of two horizontal or one vertical images, being shown by ten slide projectors simultaneously and in dead sync with the film image. Not an overwhelming amount of hardware, but one which allowed a full range of expression in the still medium, combined with the fluidity of film.

The sound format would come to be as important as the picture. (Coming from a film discipline, I started out by downplaying the importance of sound as a factor in the multimedia experience, but I was soon to learn how wrong I was.)

We would have triphonic sound in the show. Very few productions have utilized triphonic. Many have used stereo, with a surround track, and some have gone to quad (usually Derived, and even when Discrete it is

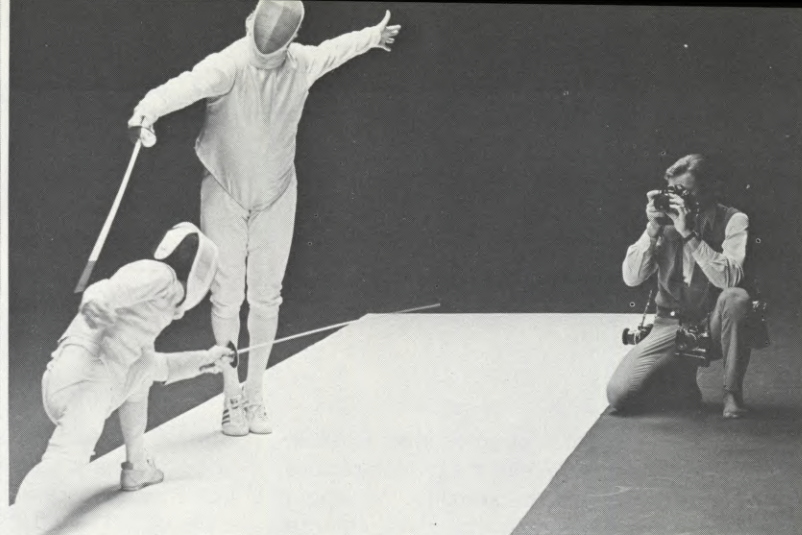
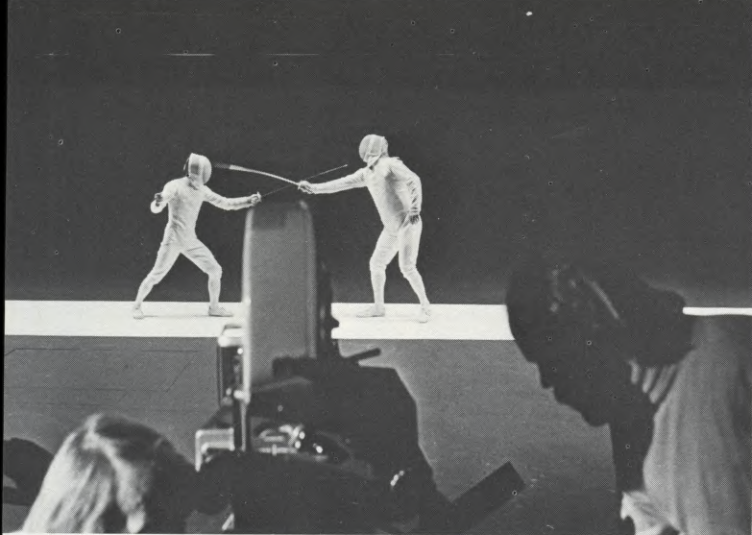
conceived as "front-oriented,"), but only very rarely have three distinct, multi-directional tracks been used. Our reasons for going triphonic were based on the best possible use of existing equipment. From the beginning, a major consideration had been to minimize the technical problems and malfunctions that could arise during the running of the show. Gordon/Glyn had been involved in a number of multimedia projects, and exposed to a great many more through friends and colleagues; we had heard countless "horror stories" of equipment malfunction, misplaced sync cues and the like. Busch Gardens was cautious, because they had had some problems with a previous show they had done.

After surveying the specs on a number of related programs, my partner, David Gordon, and I determined that the root of most such problems lay in attempts to correlate sync and non-sync material. So we decided "THE EAGLE WITHIN" would use, as its control medium, the narrow surround sound track on standard cineperf 35 stock, leaving us three content tracks to play with. Hence, triphonic sound. The hardware would be designed and installed by Electrosonic Systems, Ltd., of London.

Once everything was approved, pre-production began. Since we had decided to use real people rather than actors, and to shoot subjectively as much as possible, the job of casting and location scouting presented our first large problems. It was necessary every minute to keep the task in mind: the presentation of Excellence. Find people who exemplified the best in their fields, respect what they do and

(LEFT) Set up near the Finish line to record the incredible performance on the slopes of a very junior ski champion. **(RIGHT)** Crew shooting the ski sequence included Director of Photography Bob Steadman, Writer/Director Michael Glyn, Still Photographer John Zimmerman and Assistant Cameraman Silberman. The sequence was filmed at the famed California ski resort, Mammoth Mountain.





(LEFT) For the sequence of the master fencers, the director wanted a very dramatic lighting effect, but one that would also suggest a gymnasium. Cinematographer Bob Steadman and gaffer Karl Tunberg created exactly the right feeling by hanging five 4,000-watt softlights directly over the white fencing strip, letting the rest of the stage go black. **(RIGHT)** John Zimmerman shoots slides of the fencing action. His stills are not just an adjunct to the film, but an integral part of the meaning of the show.

listen to them. Then present their milieu through the three distinct media at our disposal to best show them in action. We conducted virtually a nation-wide search for our subjects. We were shooting in February, so a lot of what we shot *had* to be in a warm climate. This was convenient, because many of the things we wanted to show happened in California, anyway. When the choices were made, we shot five sequences in California, one in Chicago, one outside St. Louis, two in New York and two — Lou Brock and the astronauts — came from stock footage. (I had wanted to shoot the Lou Brock sequence live, but the logistics proved impossible.)

We chose two different directors of photography. And the choices were difficult, because there were so many good people to choose from. In large part, I listened to the advice of my partner, our production manager Gary Weist, and Patrice Samara Glyn, my production coordinator/stylist and wife. For the California episodes, we chose Bob Steadman, who had a better mix of expertise at action photography, simpatico and a sense of the style we were after than anyone else we met in the West. For the New York and midwestern sequences, we decided on Oliver Wood, a transplanted English cameraman we had used on several jobs previously. Both choices turned out to be just the right ones for the nature of the job. There were two episodes that required two additional cameramen. For our skiing sequence, we needed some great ski-to-ski photography, and Paul Ryan gave it to us. On the floor of the Chicago Board of Trade, since we had a very limited time to get everything we needed, we brought Ken Van Sickle to work alongside Oliver Wood. (In one shot, it was literally alongside, shooting two different groups of traders

shouting buy and sell offers back and forth at each other.)

The stills in this presentation are not just an adjunct to the film — they are an integral part of the meaning of the show. In many cases, they are used to explain what is going on in the motion picture, even showing completely different images. So the search for the right still photographer was as crucial as that for the cinematographers. We chose John Zimmerman, one of the country's great action photographers, a gentle, lovely man with the patience of Job. John's combination of creativity and technical expertise was exactly the blend I needed for this job. He shot every original sequence but the dia-

mond cutter, which was shot by Michael Wilson in New York.

Our key sound men were Ivan Kruglack on the Coast and Michael Scott Goldbaum in New York and the Midwest. They were both chosen for their experience in documentary stereo recording (as opposed to sound stage or music stereo, which is far more common).

Our shooting budget was good, but not extravagant, so one of the things I decided to do very early in the production was to plan every visual and sound effect, every transition, and even, in some cases, the specific cuts I wanted, to cut down on excess
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Like a scene in Hell is this photograph of the camera crew silhouetted against the fiery maw of an open hearth furnace of a steel mill in Granite City. Although each sequence remains on the screen only a couple of minutes, they required enormously intricate technical setups.



BEHIND THE SCENES OF LISZTOMANIA

The Cinematographer on Ken Russell's latest film talks about his photography and what it's like to work with this one-of-a-kind genius

British writer/director Ken Russell, the *enfant terrible* of the motion picture industry, is a personality for whom superlatives are hardly extreme enough. He is easily the most "far-out" of top professional film-makers, quite possibly the most controversial, and — very positively on the credit side — a creative artist with few peers when it comes to original and meticulous cinema craftsmanship.

Though solidly grounded in documentaries and workmanlike BBC television "specials", his talent has bombarded the theatrical feature screen

with a series of stunning culture shocks. His haunting "WOMEN IN LOVE" was followed by the lush eroticism of "THE MUSIC LOVERS", the jolting medieval mania of "THE DEVILS", the spoofing nostalgia of "THE GIRL FRIEND", the underrated excellence of "SAVAGE MESSIAH", the heavy-handed, almost desperate symbolism of "MAHLER", the spectacular rock-opera artistry of "TOMMY" — and now: "LISZTOMANIA".

"LISZTOMANIA" is Ken Russell's second picture for Visual Programme

Systems under his six-film contract for cinema biographies of famous composers, and is being released worldwide (with the exception of Italy) by Warner Bros.

In his pre-Academy Award roundup of the eligible features of 1975, Los Angeles Times Entertainment Editor Charles Champlin wrote: "The incomparably erratic genius of Ken Russell found material to match its manic inventiveness in 'TOMMY', but in both 'MAHLER' and a listless 'LISZTOMANIA' the results were only indulgently inane."



In his latest film for Warner Bros. release, "LISZTOMANIA", British writer/director Ken Russell, the *enfant terrible* of the film industry, goes far beyond the far-out fantasy of his highly successful "TOMMY" and not-so-successful "MAHLER", pulling out all the stops ("by the roots", some critics say). Nevertheless, Director of Photography Peter Sushitzky has captured on film a veritable *smorgasbord* of stunning images that literally overwhelm the viewer.



There is incisive wisdom in Champlin's brief observation. "TOMMY" had arced its way across the screens of the world like a radiant comet. Its startlingly original and exquisitely precise cinematic techniques were superbly geared to interpret the frenetic, rock-rhythmed beat of the somewhat bizarre storyline. Critics and audiences alike voiced their approval in an almost unanimous chorus.

By way of contrast, "LISZTOMANIA" (which one eminent critic referred to as "much mania and very little Liszt") has been accorded a "mixed" reception, to say the very least. Mindless Russell buffs, who feel that the Master can do no possible wrong, have parroted paeans of praise, calling the film "brilliant" and "a wildly original masterpiece". Other observers, far less



The erratic genius, Ken Russell, at work. Schooled in documentaries and BBC specials, he has bombarded the feature film screen with a series of spectacular productions. He is highly respected as one of the most imaginative, original and technically meticulous artists of the industry — though some feel he may have stretched things a bit far with "LISZTOMANIA".



charitable, have called it "self-indulgent", "hyper-hyperbole", "a vulgar display of exhibitionism for its own sake" and, perhaps most damning of all: "a bloody bore".

It would seem that in "LISZTOMANIA" Russell has pulled out all the stops by the roots. He portrays Liszt as a kind of glitter-rock superstar, all spangles and satyriasis, pursued by hordes of nymphomaniac teenage groupies. Wagner fares little better as a foaming-at-the-mouth Nazi-Frankenstein monster. There is no possible link to reality, let alone realism. One wonders why Russell even bothered to represent these grotesques as actual personalities of the past.

But be that as it may, amidst all the pros and cons (with negative response vastly outweighing the positive) there is

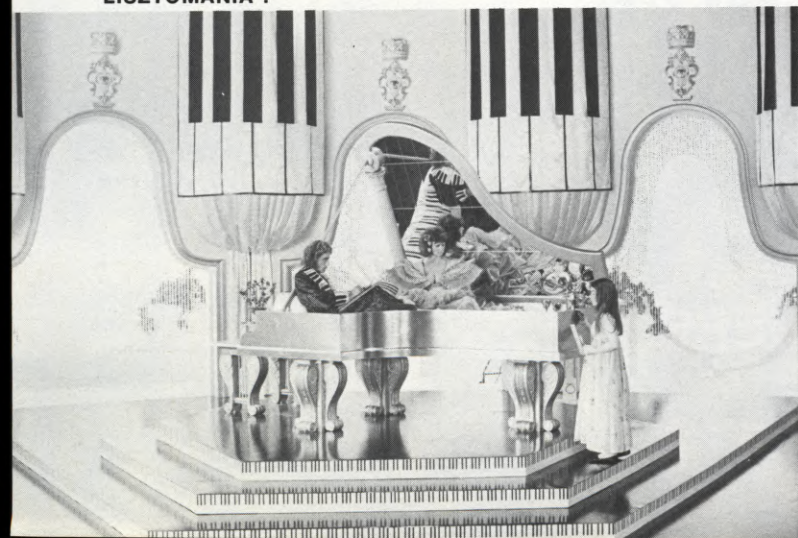
one point on which all hands seem to agree: the photography of young British Lighting Cameraman Peter Sushitzky is a *tour de force* of magnificent screen imagery, a veritable *smorgasbörd* of stunning visuals tumbling one onto the other.

At the recent Virgin Islands Film Festival, many in the audience viewing "LISZTOMANIA" walked out in mid-reel, but the Festival jurors, quite rightly, accorded Peter Sushitzky the top award for cinematography.

In the following interview for *American Cinematographer*, Sushitzky discusses the techniques used in photographing "LISZTOMANIA" and, quite inadvertently, provides a tantalizing glimpse into the strange and brilliant enigma that is Ken Russell:

Continued on Page 225

(ABOVE LEFT) Young British Director of Photography Peter Sushitzky, shown on the set of "LISZTOMANIA" with the film's star, Roger Daltrey. Working in a style diametrically opposed to his usual *modus operandi*, he has created a photographic *tour de force* which, incidentally, won him the top cinematography award at the recent Virgin Islands Film Festival. (BELOW) The composer Franz Liszt and his loved one sit inside a grand piano (doesn't everybody?) and his harpsicord explodes in his face for two of the wall-to-wall fantasy sequences of "LISZTOMANIA".



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INDUSTRY ACTIVITIES

Continued from Page 199

Kemper, Andrew Laszlo, Frank L. Stanley, Richard Shore, Earl Rath, Sol Negrin, Richard Moore, Fred Mandl, Harry Wolf, Ralph Woolsey, Taylor Byars, Richard A. Kelley, David S. Horsley, James Wong Howe, Clifford Poland, Vilis Lapeniaks, Linwood Dunn, and Harry Walsh.

Arrangements as to availability and other details are to be made directly with the individual A.S.C. Member. For further information, contact: American Society of Cinematographers, P.O. Box 2230, Hollywood, California 90028. Telephone: (213) 876-5080.

PRELIMINARY SCREENINGS IN 5 CATEGORIES ANNOUNCED BY MOTION PICTURE ACADEMY

Screening of preliminary selections for nominations consideration by five categories of the Academy of Motion Picture Arts and Sciences began Saturday, January 10 at the Samuel Goldwyn Theater.

Films which were screened were *not* nominations for the 48th Annual Awards. They were *preliminary selections* from which the actual nominations will be made.

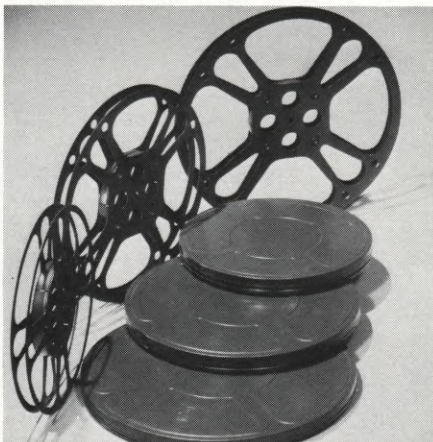
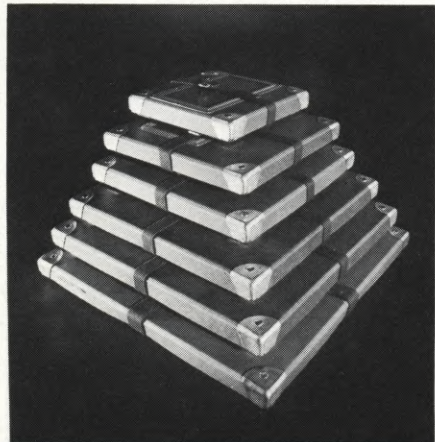
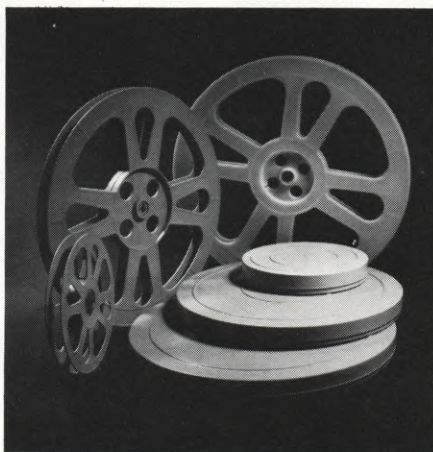
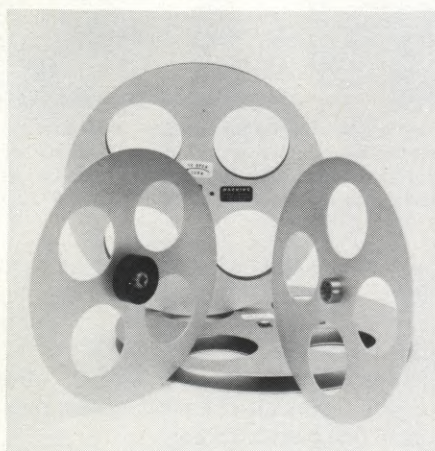
Attendance was limited to members of the Art Directors, Cinematography, Film Editors, and Sound Branches. (Art direction and costume design are included in the Art Directors Branch.)

Nominations ballots will be mailed to members of those four branches after the completion of the screenings.

The eligible achievements in the three music categories will be announced after the screenings, and members of the Music Branch will view the films at the Samuel Goldwyn Theater.

For the best achievement in art direction:

- "At Long Last Love", 20th Century-Fox.
- "Barry Lyndon", A Hawk Films, Ltd. Production, Warner Bros.
- "Escape to Witch Mountain", Walt Disney Productions, Buena Vista Distribution Company.
- "The Hindenburg", A Robert Wise-Filmmakers Group-Universal Production, Universal.
- "Jaws", A Universal-Zanuck/Brown Production, Universal.
- "The Man Who Would Be King", An Allied Artists-Columbia Pictures Production, Allied Artists.
- "Shampoo", Rubeeker Productions, Columbia.



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- "Sheila Levine Is Dead And Living In New York", Furie Productions-Harry Korshak Productions, Paramount.
- "The Sunshine Boys", A Ray Stark Production, Metro-Goldwyn-Mayer.
- "Tommy", A Robert Stigwood Organisation, Ltd. Production, Columbia.

For the best achievement in cinematography:

- "Barry Lyndon", A Hawk Films, Ltd. Production, Warner Bros.
- "The Day Of The Locust", A Jerome Hellman Production, Paramount.
- "Dog Day Afternoon", Warner Bros.
- "Farewell, My Lovely", An Elliott Kastner-ITC Production, Avco Embassy.
- "Funny Lady", A Rastar Pictures Production, Columbia.
- "The Hindenburg", A Robert Wise-Filmakers Group-Universal Production, Universal.
- "One Flew Over The Cuckoo's Nest", A Fantasy Films Production, United Artists.
- "Ride A Wild Pony", Walt Disney Productions, Buena Vista Distribution Company.
- "The Sunshine Boys", A Ray Stark Production, Metro-Goldwyn-Mayer.
- "Three Days Of The Condor", A Dino De Laurentiis Production, Paramount.

For the best achievement in costume design:

- "Amarcord", An F.C. Productions-P.E.C.F. Production, New World Pictures.
- "Barry Lyndon", A Hawk Films, Ltd. Production, Warner Bros.
- "The Day Of The Locust", A Jerome Hellman Production, Paramount.
- "The Four Musketeers", A Film Trust S.A. Production, 20th Century-Fox
- "Funny Lady", A Rastar Pictures Production, Columbia.
- "Hard Times", Lawrence Gordon Productions, Columbia.
- "Jacqueline Susann's Once is Not Enough", Paramount.
- "The Magic Flute", A Sveriges Radio A.B. Production, Surrogate Releasing.
- "The Man Who Would Be King", An Allied Artists-Columbia Pictures Production, Allied Artists.
- "Tommy", A Robert Stigwood Organisation, Ltd. Production, Columbia.

For the best achievement in film editing:

- "Dog Day Afternoon", Warner Bros.
- "Funny Lady", A Rastar Pictures Production, Columbia.
- "The Hindenburg", A Robert Wise-Filmakers Group-Universal Production, Universal.

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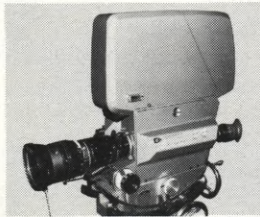
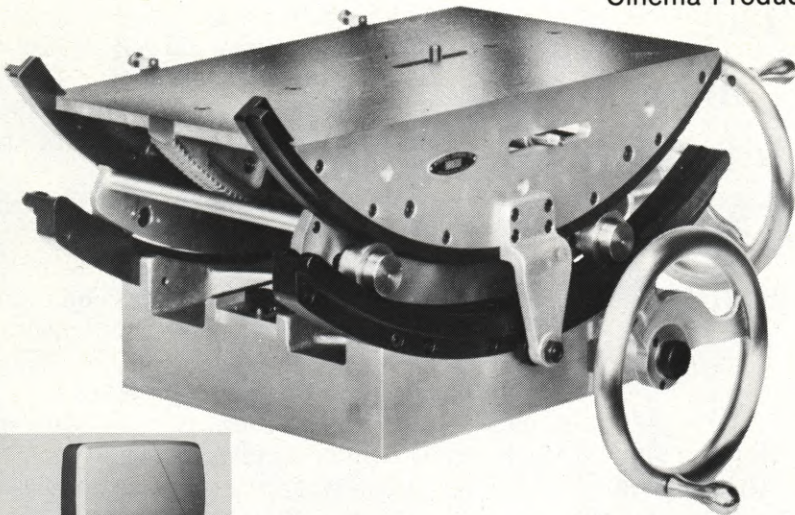
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"One Flew Over The Cuckoo's Nest", A Fantasy Films Production, United Artists.

"The Other Side Of The Mountain", A Filmways-Larry Peerce-Universal Production, Universal.

"Rollerball", An Algonquin Films, Ltd. Production, United Artists.

"The Sunshine Boys", A Ray Stark Production, Metro-Goldwyn-Mayer.

"Three Days Of The Condor", A Dino De Laurentiis Production, Paramount.

For the best achievement in sound:

"Barry Lyndon", A Hawk Films, Ltd. Production, Warner Bros.

"Bite The Bullet", A Pax Enterprises Production, Columbia.

"Funny Lady", A Rastar Pictures Production, Columbia.

"The Hindenburg", A Robert Wise-Filmmakers Group-Universal Production, Universal.

"Jaws", A Universal-Zanuck/Brown Production, Universal.

"Lucky Lady", A Stanley Donen Enterprises, Ltd. Production, 20th Century-Fox.

"Nashville", An ABC Entertainment Production, Paramount.

"One Flew Over The Cuckoo's Nest", A Fantasy Films Production, United Artists.

"The Sunshine Boys", A Ray Stark Production, Metro-Goldwyn-Mayer.

"The Wind And The Lion", A Herb Jaffe Production, Metro-Goldwyn-Mayer.

BICENTENNIAL STUDENT FILM-MAKING AND TV GRANTS

General Information

The United States Information Agency is that arm of the United States Government charged with communicating, explaining, and clarifying the American way of life and United States foreign policy to people around the world. The tools used by the Agency in the fulfillment of this mission range from printed matter to radio to motion pictures and television.

America's upcoming 200th birthday offers the Agency a unique opportunity to share the positive side of the American experience with the people of other nations, to illuminate the traditions, spirit, peoples, and institutions that have formed and continue to form this country. In response to this challenge, USIA is offering a second



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series of Bicentennial Student Filmmaking and TV Grants, designed to encourage student production of 16mm films or 2" videotapes, for distribution abroad, which will deal affirmatively with the American experiment.

Underlying the American Revolution Bicentennial planning is a reaffirmation of our blueprint of Government — the Declaration of Independence, the Constitution, and the Bill of Rights — the blueprint which enables us to celebrate proudly the 200th anniversary of the oldest continuously surviving Republic in the world. Congress established three theme titles to give focus to the rich diversity of commemorative activities.

Through *Heritage '76* we seek to remember our form of government, our Founding Fathers, our forgotten people, the places, things and events of our past. Our heritage includes not just the classic birth of American democracy, but also the contributions made to our way of life by those who came before, the explorers, the Indians and those people of many lands who chose the United States as their foster home.

Through *Festival USA* we celebrate the richness of our diversity and the vitality of our culture. We celebrate the political dynamics, the social innovation and the scientific and technological achievements which underlie the democratic experience in present-day America.

Through *Horizons '76* we plan to shape a better tomorrow, by beginning with individual initiative and setting our Century III goals. We recognize the American commitment to the interdependence of people everywhere and the challenges we face together to build a better peace and to enhance the quality of life on planet earth.

In the 1974-75 Bicentennial Student Filmmaking Grant program, 15 grant awards were made from 320 grant applications, from students representing 45 states.

Format

The United States Information Agency's Bicentennial Student Filmmaking and TV Grants will provide up to \$3,000 for the production of 16mm sound films or 2" videotapes in black and white or color. However, the submission of proposals costing less is encouraged. The proposed films or videotapes should not exceed 30 minutes in length, and may be either documentary, dramatization, animated, verbal or nonverbal. Creative use of media is required. Routine production or normal video talk formats are discouraged.

Continued overleaf

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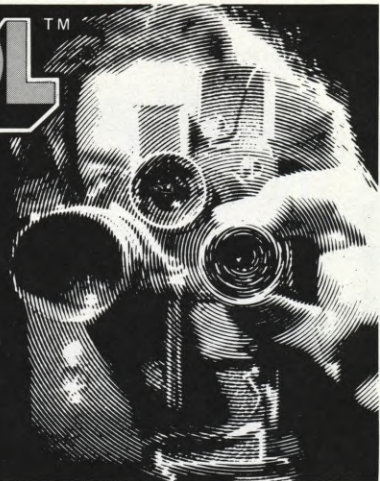
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How to Apply

To apply for a Bicentennial Student Filmmaking and TV Grant the student should send the following to:

Bicentennial Student Filmmaking and TV Grants; United States Information Agency, IMV; 1776 Pennsylvania Avenue, N.W.; Washington, D.C. 20547; Attn: Wilbur T. Blume; (202) 376-7738.

1. The Bicentennial Student Filmmaking and TV Grant application.
2. A sample film (16mm or 35mm) or videotape (2" or 3/4") made by the applicant. No films will be accepted on videotape; however, kinescopes will be accepted from original tapes. Emphasis is placed on the creative use of the media. Applicants are discouraged from submitting either routine film productions or standard video recordings of performances or talk shows. Only one sample will be accepted from each applicant. If others were involved in the production of the film or videotape, the applicant should also send a note detailing their specific contributions.
3. A proposal (500 words or less, typed, double-spaced) outlining the scope and content of the project and its relationship to one or more of the three areas of the Bicentennial: Heritage, Festival, or Horizons.
4. An estimate of expenses for the proposed film or videotape, detailing specific preproduction, production, and postproduction costs, including one answer print.

All application materials must be mailed in the same package. Unless all material is submitted together, the application will not be considered. Work samples will be returned via parcel post during the month of March 1976. All other application material will be retained by USIA. Some work samples which do not result in grant awards may be considered for acquisition by the agency. These will be subject to standard negotiation in terms of cost and rights. None will be used by the agency without specific permission.

Selection of Grantees

Recommendations for the awarding of Bicentennial Student Filmmaking and TV Grants will be made to the Agency by an independent panel of distinguished film and television experts and announced in February 1976.

Eligibility

The applicant must be:

1. A student in a recognized degree program.
2. A full or part time graduate or undergraduate student registered during the Fall 1974 and Spring 1975 semesters or equivalent quarter in the United States.

TEHRAN FILM FESTIVAL Continued from Page 153

who knows first-hand how much blood, sweat and tears goes into the making of a film, this is a considerable accomplishment.

At the halfway point in the Festival, William Holden arrives with the lovely Stephanie Powers. Holden is one of my favorite people in this industry — a thoroughly professional, highly intelligent, completely down-to-earth man who is not at all impressed with being a top movie star. In addition to being an Academy Award winner, he's a thoroughly nice guy. I haven't seen him since we were together in Arizona on location for "THE WILD ROVERS" (see *American Cinematographer*, July, 1971). We have a pleasant reunion and reminisce about fun times in Monument Valley with the ebullient Ryan O'Neal, who kept us laughing all the time.

Holden is very enthusiastic about the new picture that he is about to begin shooting in New York. "It's called 'NETWORK' and is a behind-the-scenes story of the television industry," he tells me. "It will be directed by Sidney Lumet from a script by Paddy Chayefsky. It'll have a fine cast, including Faye Duna-way and Peter Falk. I think it will do to the networks what 'HOSPITAL' did to the medical profession."

Inevitably, the IVth Tehran International Film Festival draws to its close. This year, instead of being held at one of the hotels, the Awards Ceremony takes place at Roudaki Hall, with Empress Farah presenting the honors. This is followed by a lavish buffet and a screening of Rene Clement's film, "THE BABYSITTER".

The next morning, crack of dawn, I am checking out at the Hilton desk when Bill Holden arrives to check out, holding a huge jug of Iranian caviar — a fitting souvenir from this exotic country.

As we ride off to the airport, I recap to myself the happenings of the past dozen days and reaffirm the fact that this event in Tehran is staged with more class, style and sheer Royal elegance than any other film festival held anywhere.

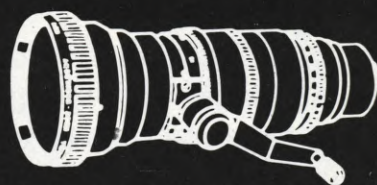
But more than that, this year, through its inspired programming, it has joined the ranks of the two or three really important film festivals of the world. ■

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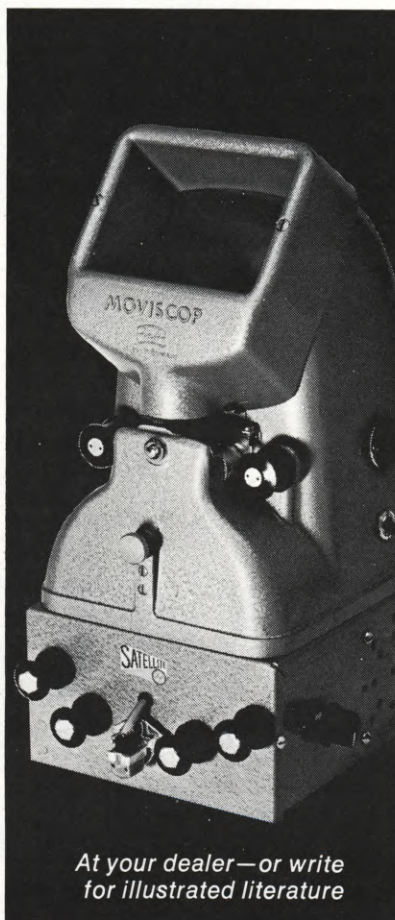
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"THE EAGLE WITHIN" Continued from Page 207

shooting time. The scouting of locations and the search for talent took six weeks in California and four weeks in New York, and as soon as we locked down each sequence, I began a detailed, shot-to-shot story board, complete with mattes, timings, optical effects, color transitions, stills, sound effects and music. It looked like a board for a long, very complicated commercial. Because the spatial format for the show did not conform to any existing story-board form, we simply drew up one of our own, with a 1:4 screen area and three spaces underneath to indicate the three discrete channels of sound.

Story-board planning of the transitions between sequences was one of the most demanding and exciting elements of the whole project. Because of extreme changes of pace or location or photographic style, the transitions had to carry the audience gently from one mood to another, very different mood in a span of a few seconds. So that, for example, at the end of the underwater sequence, we zoom in very close on the diver's mask as our marine biologist breaks the surface of the water. This slowly dissolves into an exactly matching close-up of a fencer's mask, which zooms back to reveal one of our fencers assuming an "en garde" position.

Or, at the end of the modern dance episode, the two dancers, in a close two-shot, bow from a kneeling position, and the camera tilts, with their motion, down to the white floor of the stage. This move continues, seemingly uninterrupted, as we tilt down from a dawn-white sky to an extremely long-shot of a lush valley where the Clydesdales are seen as tiny figures in the far distance. Had these transitions not been story-boarded from the beginning, they could never have been made to work as well as they did.

Although it wasn't always possible to shoot the board exactly, it proved an excellent guideline, even in the most documentary episodes, and it helped to keep the shooting time to only one day for every sequence except skiing, which took two days. Knowing in advance exactly what we were after was, without question, the biggest single factor in bringing the show in on time and on budget. This doesn't mean we had no problems; we had more than our share. The skiing sequence, for example, took an entire extra day just to get enough matching pieces of footage between the total sunshine, total overcast and blizzard that seemed to

alternate every few minutes at Mammoth Mountain. The blizzard took over completely just as we finally wrapped, and the crew broke into three groups, two of which couldn't make it through the snowstorm in time to catch the plane back to L.A. (One of the groups, including the client, wound up riding to Bishop in the back of a truck with all the gear and a bottle of brandy to keep their spirits up.) The next morning, we all sleepily tumbled into the General Services soundstage, about three hours overdue, to face a grueling twelve-hour shoot for the fencing sequence.

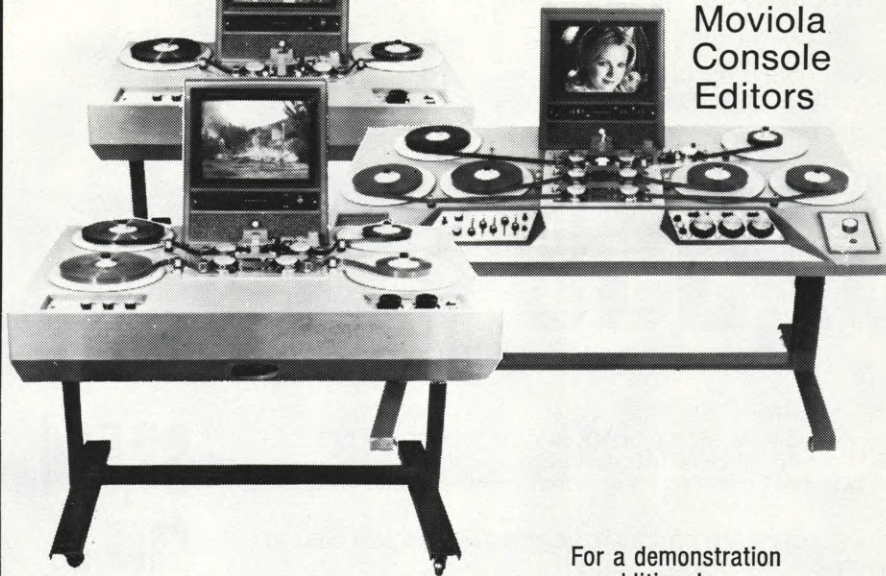
I had wanted a very dramatic lighting effect for the fencing sequence, one which nonetheless could have represented a gymnasium. Bob Steadman and gaffer Karl Tunberg created exactly the right feeling by hanging five 4K softlights directly over the white fencing strip. The rest of the stage was black, and there were no other lights. With the white uniforms of the two master fencers darting back and forth against the black limbo, a slash of light across the entire width of the wide screen, the result is a startling piece of film.

Another problem arose in the underwater sequence. We shot the film entirely with Panavision equipment, and the only available Panavision underwater camera at that time was due to be released by the "JAWS" crew as soon as they finished blowing up the shark. We sweated that one out every day for three weeks, and finally got the camera the day before we absolutely couldn't postpone it any longer. Then, when I had scouted the underwater Catalina location, the sea had been clear and calm, but when we finally shot, it was rough and very murky. Since I don't swim, I had to rely entirely on my story-boards to show Bob what I wanted, and on his good judgment as to whether we were getting it under those adverse conditions. All in all, I had figured on having about four hours of actual underwater time. We wound up with less than half that. In spite of all that, the sequence turned out almost frame-for-frame what I had imagined, and by cleverly matching underwater lighting for some available sunlight, Bob was able to overcome the weather problem entirely.

I had also been worried about the hang-gliding sequence. Trying to achieve the subjective camera angles in this episode had me concerned from the beginning. Obviously, a hang-glider pilot couldn't also hold a camera, and I decided against the option of using a helicopter because, first, it couldn't get in close enough with the right lenses

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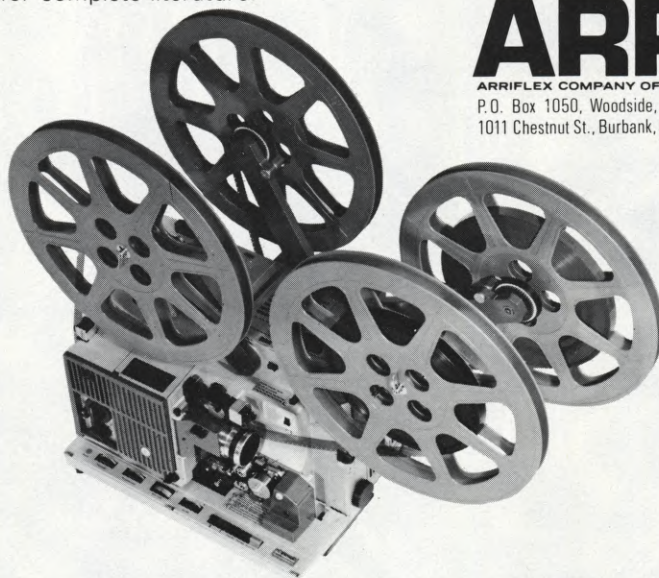
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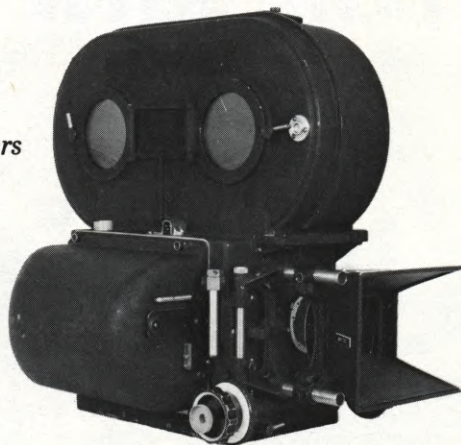
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and, second, the chopper footage I had
seen of hang-gliding didn't look
"organic" enough to really convey the
feeling of the sport; it always looked too
smooth, too machine-tooled.

The "stars" of this sequence were
U.S. National Hang-Glider Champions
Bob and Chris Wills. Bob Wills solved
part of the problem by using his
tandem kite, which carries one pas-
senger. Bob Steadman, who had never
been in a hang-glider before, simply sat
in the tandem seat, his Panavision Arri
in hand, and literally walked off the top
of Mt. Palomar, shooting as Bob Wills
guided his glider the 3500 feet down to
the valley floor.

The scene shows a formation of four
gliders in flight, and Key Grip Bill
Pecchi set up an ingenious rig which
completely solved the close-up
problem. The Arri was attached to one
of the uprights of the triangular frame
on Bob Wills' glider, pointing at his
head, about two feet from his head; a
remote switch was wired to his hori-
zontal control bar. In the air, he and
Chris flew in close formation, and every
time Chris came into a good position,
relative to the line-up between Bob and
the setting sun, he pressed the button.
The result is one of the most spectacul-
ar shots in the show; (I've heard audi-
ences gasp when it comes on screen).

The New York and Midwest se-
quences presented new challenges. On
the floor of the Chicago Board of Trade,
for instance, we were not permitted to
shoot from inside the "pits", only from
the outside. So we staged the close-up
scene on the outside rim of one pit,
using two groups of traders who
eagerly volunteered. (It was a fairly
slow trading day, and everyone in the
world loves to be in the movies.) This
was the "back-to-back" shot, where
Oliver Wood and Ken van Sickle both
shot simultaneously, while Mike Scott
Goldbaum recorded stereo sound on
both groups at once. In the film, these
shots appear as matted images
surrounded by an extremely long shot
of the trading floor.

The traders were pretty cool about
the whole thing, until I called "action".
Then they behaved — very realistically
— as though it were one of the most
exciting and hectic trading moments in
the entire history of the Board, and it's
an exciting place even in dull times.

The floor is a big place, and the
traders in other pits, who didn't know
what was going on, thought a rally in
corn was taking place. In the next two
minutes, the price of corn went up two
cents. For the next little while, after it
became known that this was all due to a
film crew, it was touch and go as to
whether we would be allowed to stay on

the floor. Cool heads prevailed, however, and we finished the sequence with our heads intact and the price of corn back to its prior level.

An interesting snag cropped up in New York, when we were shooting the diamond-cutter. The camera was extremely close to the 60-carat stone that was about to be split. During this process, diamonds are encased in wax, so that, no matter how much light Oliver and gaffer Dick Carballo threw on it, it looked like a piece of dull plastic. After many different angles and much frustration, a simple piece of aluminum foil between the back of the diamond and the wax reflected the fine, expensive-looking sparkle we were after.

And so it went; dozens of problems, but each one eventually yielding to a solution that never seriously compromised the concept.

Closely following the story-board, film editor Fred von Bernewitz was able to concentrate on the niceties of form and pacing that often get sacrificed. Working on a KEM with three picture heads, we were usually able to get a pretty good idea of what the final outcome would look like, although we realized that, with a piece of work that was to be 100% opticals, we couldn't really visualize the final outcome in the cutting room. Because of the deadline, the optical job was split between Exceptional Opticals and The Optical House, both in New York. The opticals were extremely complicated, with a variety of splits, wipes, mattes and skip or double framing in virtually every section. One effect, the very opening of the film, shows the eagle appearing in a circle against a black screen, flying an erratic path across the screen, which brightens to reveal a sunset background, flying off the screen, then back into another circle which exactly matches the size of the moon, in front of which flies a hang-glider. It took five weeks, about ten separate tests and a dozen passes at the final composite before this one piece was completed. But the effect is worth it, because even to the lay viewer, it has the quality of something special, of the pursuit of excellence that was not only our subject, but our goal.

John Zimmerman's marvelous stills were edited by Sally Lloyd, who used a special light box we designed and built for this job; and the slides prove the power of their medium, by standing up as separate, but equal, entities on either side of the film.

"THE EAGLE WITHIN" was a score that was written and produced by Arlon Ober and Jay Lee. The score could, by itself, be the subject of another article. Weaving together twelve separate

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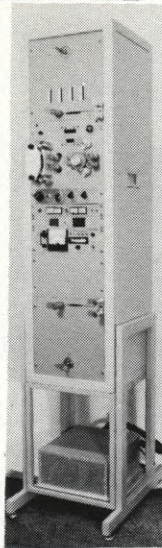
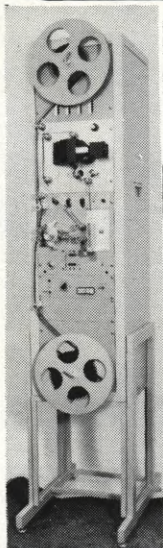
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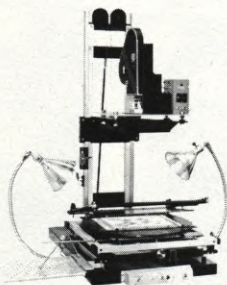


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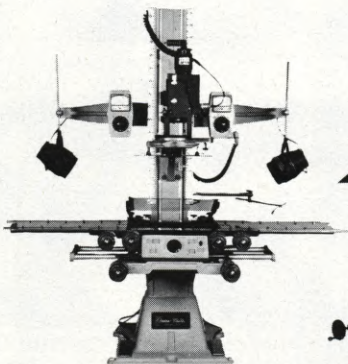
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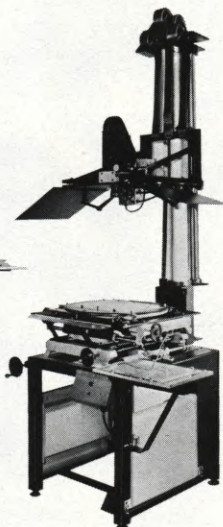
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musical ideas, one for each sequence, all tied in with a single "Eagle" theme was a huge accomplishment. Add to that the problem of making the original recording tri-phonically, and allowing the natural documentary sound to flow easily in and around the music, and you have some idea of the job Arlon and Jay faced. It's a very big score, which used almost thirty instruments plus Jay's custom-built electronic synthesizer. To achieve total separation of the various parts of the orchestra, Arlon conducted live to one group, while two other groups watched him on closed circuit TV.

The sound track is one of the first things that audiences remark about, and part of the reason is an unusual speaker switching system that's made possible by the 56-channel Electrosonic computer that runs the show. Not only are all of the house lights, doors, curtains, slide projectors, dissolve units and film projectors run by the computer, it also switches any of the three channels of sound to any of the six speakers placed around the theater. Helping me program all this information into the computer was Don Smith of the A-V Organization, Stamford, Conn. Don programmed the whole show on paper, and when the track and picture were ready for printing, he and I went back to Los Angeles for the final programming and the premiere. Programming proved to be our last large hurdle.

There was no standard device, as far as we knew, that would program onto sprocketed material, so we either had to program onto tape, devising a way of achieving perfect timing between the digital cues that instruct the computer, or we had to invent something new. Don chose the second course.

Using a KEM rigged with a recording head, and the Electrosonic Encoder, he built a "black box" interface which turned the KEM on and off and laid the cues directly onto a piece of mag stripe. All we had to do then was run the KEM, using the picture head and one sound head for sync, to the precise frame for any given cue, set up the encoder with the correct data for that cue, and punch the button on the black box. The completed mag stripe would serve as a master cue track, which would be transferred to the #4 track of each print, which would cue the decoder in the projection booth, which would, finally, instruct the computer.

As with any new gadget, we had our problems with the "black box" at first, but once it settled in, it worked like a charm. Setting cue levels was a problem, and we had many changes to make in the program once we saw it on

screen at Busch Gardens in Van Nuys. There were many days we would pick up a newly-timed print at Deluxe Lab (which was incredibly helpful in timing the Xenon-balanced film to the Tungsten-balanced slides, to the point of coming out to the Gardens to personally check the print), rush it to be striped, then to Todd A-O for recording, then out to Busch Gardens, then back to the KEM for program changes, across the street to Todd for re-recording, back out to the Gardens, and so on. This went on for two weeks, and all the while the Electrosonic team was hustling to finish the installation and comply with the Los Angeles Building Code, so that we could open on time.

On the very day we opened, there were still one or two critical changes to be made before the program would work correctly. Don and I rushed into town, and he went to set things up at Todd A-O, while I prepared the KEM, across the street. As I wound the master cue track down to the right spot, the KEM ripped up about three feet of previously unharmed film, containing about five good cues. I thought then that if I could get through this one last thing, nothing could go wrong again. Ha!

Don came over after correcting the errors, and we started to re-program the torn-up cues. At which point, the encoder stopped working. I'm not sure what I thought at that point. The premiere was about two hours off, and we had a brand new, unrecorded print in our hands and a torn-up master cue track to transfer onto it. Somehow, I managed to steady my hands enough to meticulously splice the torn master together. When it was put on the dubber at Todd, Don and I prayed hard that it would read the cues in the mashed up section. All the blinking cue lights on the limiter went on as they were supposed to, but that was no guarantee that the correct digital signals were on the track. I drove — at dangerously high speeds — out to the Freeway, sweated through a rush-hour traffic jam, and got to the theater about twenty minutes before H-hour. We threaded the print onto the projector and threw the switch.

That was the very first time any of us saw the whole show, all the way through, with every cue happening at the right time and doing the right thing. It worked, and we still had about four minutes to spare.

I shaved, changed clothes and walked outside to where the audience was gathering. Monty Roberts came over and asked if everything was okay.

"Fine," I said, "no problems." ■

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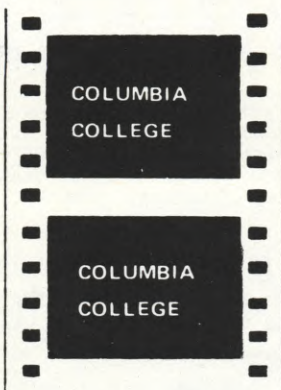
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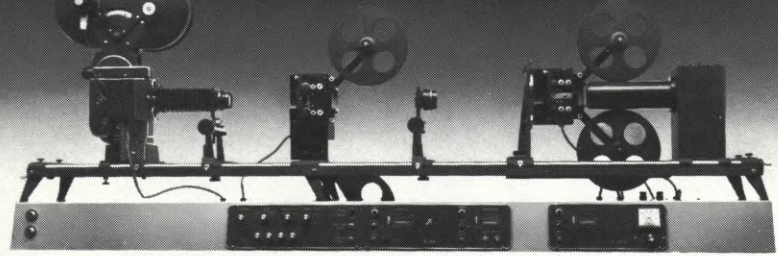
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EDITING RETRIEVAL SYSTEM continued from Page 167

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The intention of the Intercraft/Randomatic Information Retrieval System is to provide the people in the editing room with a systematic program for gaining instant access and multiple approaches to a great amount of material.

THERE IS NO EXTRA STEP beyond coding the index cards — a few seconds each — which will save hours later. In this system, the index card can contain ALL THE INFORMATION NORMALLY PUT IN THE EDITOR'S LOG BOOK. Instead of starting off building the editing room's written records with the script supervisor's notated script, camera reports, etc., the information can be kept by scene (or scene and take) on these cards. It can make a lot of sense. (How much long-term scanning of endless records did your people do on your last picture?)

These instantly retrievable index cards can contain all dialogue, director's and script supervisor's indications, time, code and key numbers, editor's notes, shelf, can, roll numbers, etc., PLUS one more feature which makes these cards UNIQUE: a transparent sleeve for two frames from the take. In cases where it's useful, the assistant can remove a frame right after the slate and right before the camera stop — so the editor can get a glimpse of the opening and closing set-ups of each shot before pulling the footage itself.

- Sleeved cards are also available to hold tiny trims up to two feet long which can also be punch-coded for instant retrieval.

The method of "programming" or categorizing for retrieval all depends, naturally, on the picture and its demands. It has been discovered that, generally, for the kind of picture that's "cut in the camera", three categories — Location — Type of Shot — Characters

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— blend well with the memory patterns the editor develops as he becomes familiar with his picture's raw footage; "Where's the close-up of George on the street?" Punch it up, Street — CU — George on the Data-screen or keyboard, and you'll have all the logged cards of shots which meet those specifications.

- It's possible to have up to 100 choices in each category depending on your "programming".

- In addition to each tray holding about 1000 cards, up to ten trays can operate — a total storage capacity of 10,000 takes!

- Another advantage to cards over log book — as you progress through editing, separators in the trays can clearly divide sequentially-arranged takes in the current cut from those in the last cut, second rough cut, outs from first cut, etc. If desired, takes that are split up can be Xeroxed, notated, and placed in the appropriate position, still available for instant retrieval.

Then, there's one immeasurable but overriding aspect to working with written records in this kind of a system: CREATIVITY. Imagine a complex sequence filmed from a wide variety of angles. The potential range of effects is unpredictable. By having instantly at your fingertips all the written records and sample frames of different kinds of possible takes of the sequence, long range visualization of less obvious juxtapositions emerges. The system retrieves *all* the logged takes, doesn't bury or overlook less obvious possibilities — which the editor is liable to do once he's working with running material on the editing machine — a subtle but significant advantage — working with a system that won't forget!

For purposes of demonstrating the system at SMPTE, a representative of Intercraft conducted a simulation of the editing process for Hitchcock's classic thriller, "PSYCHO". This was made possible because the story-boarded film was available in book form, published by the excellent Film Classics Library.

The company representative describes that demonstration as follows:

In order to simulate how this film might have looked in broken-down form prior to final editing, we've located the beginning and end of each shot, and assigned a sequential scene number to it. We assumed a new camera set-up and thus a new scene number for each angle change except in standard dialogue sequences. (We apologize to the camera crew if we mistakenly read a cut in the middle of their best dolly.)

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FILMING "LISZTOMANIA" Continued from Page 209

QUESTION: Could you tell me a bit about the photographic style you adopted in shooting "LISZTOMANIA" — the visual approach, as it were?

SUSHITZKY: Well, I don't think I started out with anything very conscious in the way of style. Ken Russell has very definite ideas about visuals. His own style as a director tends to be very big and exaggerated and operatic, so I made an attempt to match his approach photographically. Subtlety was not called for, because he's not a person who works with small brush strokes. That's not intended as either criticism or praise; it's just that he likes the "big" effect and I had never before worked with anybody who works like that. There just isn't another Ken Russell. This was my first time working with him. He's always tended to stay with one or two cameramen, but he made a change on this film for reasons of his own.

QUESTION: It's often been said of Russell that he's very arbitrary about the photography of his films — that he doesn't, in fact, give the cinematographer any leeway to be creative. How much truth, if any, is there to that assertion?

SUSHITZKY: It is true that he likes to look through the camera a lot and set the composition himself. In fact, he ties the Operator down to a frame, and it's not really adventurous framing. But he is very particular about these things, so that, in the end, I had virtually nothing to do with the framing of the picture. However, I was left to my own devices when it came to the lighting, and I was quite surprised to find that he didn't interfere too much. He would only make small requests to change the odd thing now and then.

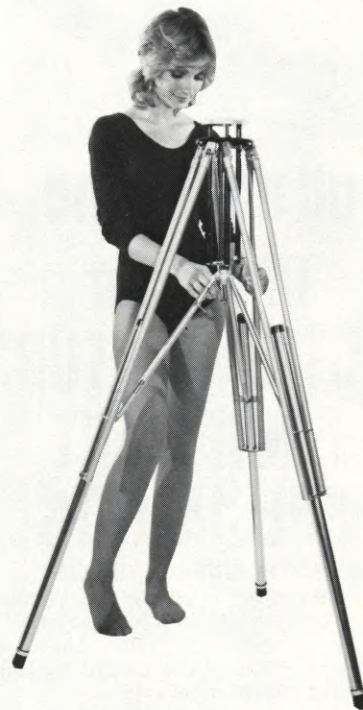
QUESTION: Is it true that he likes to operate the camera himself?

SUSHITZKY: He does sometimes operate with a second camera, much to the despair of the camera crew, because he waves it around in a fashion that is rather frightening. Paradoxically, he's very particular about other people operating. I mean, if there is a millimeter missing at the top of the frame — literally — or the bottom, he gets very angry. Yet, when he comes to operate the camera himself, he's very wild with it and waves it around at great speed.

Continued overleaf

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QUESTION: Can you tell me about lighting "LISZTOMANIA"?

SUSHITZKY: It's very difficult to be specific about the lighting, because the greater part of the film could be considered a fantasy. For that reason, I didn't attempt to make the lighting realistic. In fact, I very often put lights in quite illogical places. Normally, when I'm lighting, I would light from a logical source, but in this film I would place lights in improbable places, such as on the floor throughout a complete sequence. There were quite a few big set fantasy pieces. For example, there was a Hell sequence and a number of musical interludes — songs or concerts. I must say that I ended up using probably more light than I'd ever used before, because many of the sets were very big. Also, we were shooting in Panavision anamorphic and Russell rather likes to have more or less everything in focus whenever he can — which is, obviously, not always possible. So, whereas I tend to be quite modest in my lighting requirements, I ended up using the equivalent of 10,000-amp generators on occasion. We had more lights than I'd ever handled before — twenty Brutes and forty 10K's — that sort of amount of light.

QUESTION: What would you say were one or two of the more challenging sequences to photograph?

SUSHITZKY: We had a sequence in a set that was smallish, but made entirely out of some black reflective material. Well, it was impossible to put any lights in the set or, in fact, on top of the set, because any lights on the rail would be reflected in the walls of the set. The entire camera crew had to be dressed in black, including black hoods. They looked like a gang of hangmen by the time they were fitted out. I solved the lighting problem in a very simple way — and, I suppose, the only way that anyone else would have solved it — namely by lighting it by diffused light from above. In fact, we just covered the set with white sheets, so that no source of light was visible. However, when you use a method like that it's very difficult to give it any modeling. You tend to end up with a general, soft, rather depressed, flat lighting. I hope that I managed to get around 50% of that problem — though not 100%, by any means. But I've never seen a camera crew looking so strange in my life.

QUESTION: Can you think of any other scenes that were unusual?

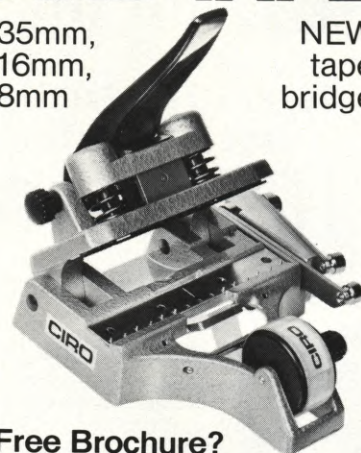
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Hell that might be considered striking, shocking, or even vulgar. We had a group of girls pulling along a 10-foot-long phallus.

QUESTION: How does one light a thing like that?

SUSHITZKY: As discreetly as possible. It's certainly not something I expect to have to light again in my life. As for unusual sets, there was one that was meant to be a large chapel-cum-bedroom. It was a pretty big set — for England, anyway. It virtually filled the largest sound stage at Shepperton Studios. It was a Russian chapel with icons painted on the walls and it was supposed to be lit by candlelight. There was a large window at one end and the light coming through it was laden with smoke. It turned out very well.

QUESTION: What about your use of colored light in photographing "LISZTOMANIA"?

SUSHITZKY: In this film I did use quite a lot of colored gelatine material in front of the lights, which I don't usually do. I don't think I did anything that nobody else has done before — and I could never pretend to do that — but I certainly did shoot complete sequences with quite strong yellow-orange filters on the lights and then contrasted them with blues or reds in the background.

QUESTION: Is there any particular sequence that you especially enjoyed filming?

SUSHITZKY: We had an exorcism sequence which involved some special effects that were quite fun — although they were not particularly photographic effects. We had a snowstorm inside, with wind machines and snow. We had Liszt on a revolving piano, swinging around and around. We had Wagner, who appears as another character in the film, flying through the air on wires. He ended up breaking one of his legs in the middle of the sequence. It took a long time to shoot and I can't say that it was an exciting experience, because it was so painfully slow, but in retrospect I can say that it was an interesting sequence to shoot. Also, the set was interesting. It was large — again occupying nearly all of the stage space. It was a fantasy set, bearing no relationship to reality. One end was composed of rocks. At the other end was Wagner's so-called laboratory, full of player pianos, flashing lights, etc. — a sort of Frankenstein set really. In the film Russell equates

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Wagner with the Frankenstein character. It was a very dark, somber set and I tried to match its mood with the lighting I used.

QUESTION: What about the use of the zoom lens?

SUSHITZKY: We didn't use the zoom lens for more than one or two shots in the film. Russell tends to be almost fanatical about definition. Prior to the start of filming I tested lenses to a greater extent than I ever had before, and we decided that the anamorphic zoom was not quite as sharp as the standard lenses. That's only fair to expect. So we tended to stay with the fixed-focal-length lenses right throughout the film, except for one or two effect shots. In fact, we found ourselves working with the wideangle lens much of the time. Within every sequence there were maybe 30% of the shots made with the 30mm lens, which had beautiful definition with minimal distortion. That lens really exaggerated the perspective, but it was an effect which Russell seemed to enjoy, because we had some large sets that he wanted to make look even larger.

QUESTION: Does Ken Russell go in heavily for pre-planning, and, if so, were you much involved in that phase?

SUSHITZKY: This film was technically so complex that he had to pre-plan the major effects with the Art Department and the Special Effects Department, so that by the time we came to shoot a particular sequence with a lot of visual effects in it I did tend to know what were going to be the major problems. I often questioned him before we moved into a new set about what he thought it should look like and what was going to happen, and he tended to be fairly forthcoming, I think. Although, when he writes the script he may not have visualized what he was going to do with a particular sequence to any specific degree, I had the feeling that within a few days of getting to the set to shoot that sequence, he had worked it out fairly well, apart from the movements of the actors and the dialogue and so on. I can't remember any instances of having nasty surprises for which I was totally unprepared. Russell tends to terrify the Production Department, so on a Russell film it's not difficult to have more equipment than you'll actually need for a sequence, in order to have contingencies ready for any event — whereas, on a so-called "normal" film (which includes most films), one has to cut down tremendously because there always seems to be a money problem.

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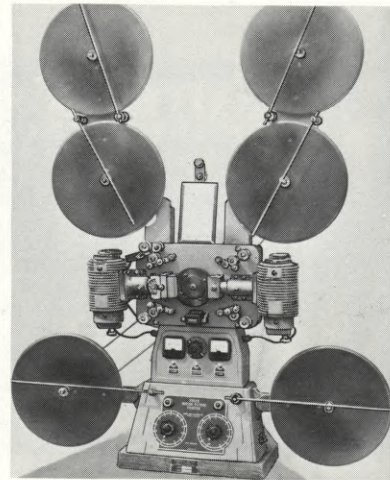
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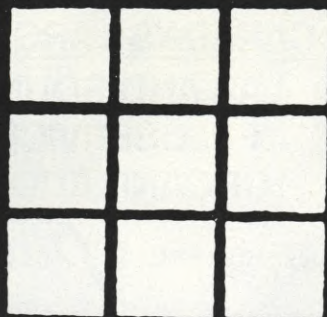
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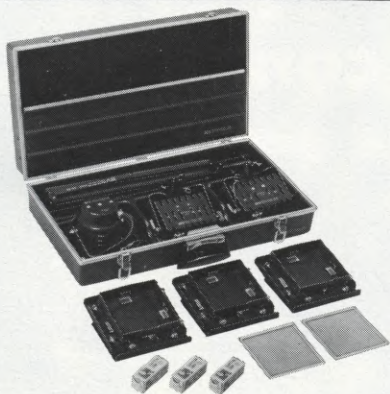
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QUESTION: On the basis of your comments, would it be safe to say that Russell is a director who does his homework, in the sense that he comes to the studio in the morning knowing just what he's going to do that day?

SUSHITZKY: It's half-and-half, really. On some days he did take quite a long time to work out a scene — what was going to happen and who was going to be where and doing what. But on other days he would have it all quite well worked out. I can remember one sequence we did — and the only major sequence to be shot in a location interior. It was a concert sequence, and in that instance he took a whole day to plan out the sequence. At the time I thought that was quite a luxury, since we were already behind schedule — to take a full day out of shooting to plan the scenes. But at other times he would seem to know just what he wanted.

QUESTION: Did you and Russell view the rushes together?

SUSHITZKY: No. That's a strange thing about him. He has, if one may say so, an enormous pathological fear of seeing rushes. I believe he used to, but now he doesn't see anything until the film is finished. He won't even see a cut sequence until the end of the film. He never came to rushes — well, he did come to see the first day's rushes, but after that we didn't see him again, even when we were doing pick-up shots for a sequence we'd already done. We had a Moviola on the stage with the cut sequence and blanks where scenes were missing. People were looking at the Moviola and you could hear it running, but he refused to come over and look at it.

QUESTION: Do you mean to say that he doesn't see any of the rushes or cut sequences until the entire picture has been put together?

SUSHITZKY: No, he doesn't. He lets the Editor assemble it. He'll even order a re-shoot without seeing the scene if somebody tells him it's out of focus or there is something else that is technically wrong. A re-shoot usually occurs only for technical reasons, surprisingly enough — not for artistic reasons. We did have that happen to us — where he would order a re-shoot without having seen the original scenes in rushes form. I think he is genuinely afraid of seeing rushes. Perhaps it's just simply through fear of disappointment. I don't honestly know. I don't pretend to understand his mind.

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"HIGH VELOCITY" Continued from Page 203

house, and by the following Monday morning, it was back up on its stilts, none the worse for wear, and ready for ten pounds of C4 plastic explosive which made a bang heard twenty-five miles away.

We were helped in obtaining and using the various weaponry necessary for the film by the United States Marine Corps, as well as the Armed Forces of the Philippines. A Huey helicopter gunship and troops were made available to us and, on one occasion, we actually filmed within the top-secret military Air Force base outside Manila.

The state of martial law in the Philippines is both low-key and in some ways extremely helpful. In some of our chase locations in Chinatown, we were forced to cope with upwards of twenty thousand spectators and it was only the curfew at 1:00 A.M. which enabled us to complete a reasonable quantity of work during the night.

One more result of the very reasonable costs of local manpower was that we were able to use large numbers of extras at minimal expense. The Filipino people are universally intelligent, courteous and helpful, and their eagerness to work fast and efficiently is as great a moneysaver as the low initial cost of their services.

Some of the more outlandish problems of the production were faced by the sound department. Mixer Bill Kaplan, Jr., has given us what editor David Bretherton describes as "one of the best original sound tracks I have ever heard," but it was not without impossible circumstances to overcome.

In the jungle sequences, the noise of crickets was often deafening, but more importantly, it was never consistent between takes. The insects would screech during the master, and whisper on the closeups. This was intensely irritating when otherwise perfect sync sound was being obtained. Bill and his boom operator, Earl Sampson, became extremely knowledgeable in the psychology of the insects. Each man in a group of twenty helpers would knock together two special pieces of bamboo which had, after a long series of experiments, been proven to closely imitate the mating call of crickets. If timed correctly, immediately before a take, the crickets would be temporarily confused and there was a good chance of their remaining quietly perplexed until the cut. Thus, one would hear unique instructions from Peter MacGregor-Scott, the assistant director: "Crickets! okay; roll sound!"

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Bill used the new Shoeps Type 441 mini-mini directional microphone quite frequently where the confined circumstances and rapid movements of Ben Gazzara and Paul Winfield precluded the use of the larger Sennheiser Type 415, which would have intruded into the frame.

For quite a lot of the film, Gazzara and Winfield are dressed in Levi-type combat jackets. The sound department was able to utilize the brand new mini microphones from Coherent Communications, Inc. to great effect. These microphones, slightly larger than a match head, were hidden in the actors' buttonholes. Although on-camera, they were not visible. As a comparison, these new microphones are each approximately one-quarter the size of the already tiny Sony Type ECM 50.

We experienced great difficulty in finding acceptable anamorphic projection facilities for double-head interlock dailies in Manila. At one point, it seemed that we would be doomed for the remainder of the production to see our dailies projected fifty feet wide on a thirty-foot screen. Eventually, however, we found excellent quality projection at Nepomuceno Studios. Exposed undeveloped film was flown from Manila to Los Angeles, by direct flight, three times per week, and the processed dailies returned to Manila on a weekly basis. Our editor, David Bretherton, ("CABARET", "THE MAN IN THE GLASS BOOTH", "THE TRAIN") had to handle a sporadic deluge of exposed material from the Philippines and, in view of the delay before customs in Manila would release shipments, our director, Remi Kramer, was heavily dependent on David's judgment. Inevitably, on a distant location, a certain amount of extra takes were put down for safety's sake with the knowledge that it would be impossible to return to the Philippines for any kind of a reshoot. Thus, we consumed one-hundred-sixty-thousand feet of Type 5247 with the updated emulsion, rather than the lesser amount which might have been usual on a local production of a similar type.

The joys and tribulations of filming in the Philippines leave certain amusing memories. One recalls the occasion when in a jungle clearing, forty miles from Manila, the two Marine commandos, Ben Gazzara and Paul Winfield, were, according to the script, supposed to stop in their forced march to eat a Hershey bar each from their ration pack. After a certain amount of investigation, one of our prop-men revealed that the candy bars did not exist anymore, as he had become hungry a few

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minutes earlier.

A sequence where Ben Gazzara surreptitiously crouching underneath the rebel stronghold is confronted by a tribe of ferocious rats also had to be postponed when our wrangler, due to a misunderstanding, appeared with a handful of white mice, a gerbil and a dead lizard.

Despite such interludes, the Philippines undoubtedly offer one of the best combinations of skilled technicians at reasonable rates, beautiful scenery, mainly consistent weather, and an atmosphere where everyone is in love with film-making, and will bend over backwards to be of assistance. Add to this the fact that the English language is universally spoken, and it is difficult to imagine a more satisfactory place to make a film.

On schedule, on budget and with a first-class film to show for the experience, one could hardly ask for anything more.

POST SCRIPT

The final edited version of "HIGH VELOCITY" left us with one major problem: how best to present the opening title cards. The first sequence of the film does not easily lend itself to titles burned-in, and director Remi Kramer felt that after the technical perfectionism of the whole project, bland title cards preceding the head of the film proper would hardly do the job.

Examining the emotional impact behind the words "High Velocity", we were very quickly led towards the thought of bullets. We embarked upon a search in the United States and Europe for any available ultra-high-speed photography of projectiles emerging from the ends of weapons, or hitting inanimate targets.

The American search took three weeks, and resulted in fruitless conversations with, amongst others, the FBI, the CIA, the American Army and Air Force, the Jet Propulsion Laboratory in Pasadena, several private firms of weaponry testers, and almost every manufacturer of rifles in the United States. We were able to find no footage available, for a reasonable price, which used a camera speed high enough to make the movement of the bullet manageable. We computed the necessary camera speed for such a purpose as not less than 250,000 frames per second, and preferably 650,000.

The problem was that the footage which physically existed in the United States was considered secret material by the Armed Forces who had produced it, and was not available to the public. We therefore racked our brains

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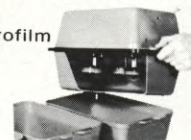
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Through the intermediary of the Hilary Schneiders Film Library Search Service in London, England, we were put in touch with a West German organization in Goettingen, the Wissen-seehaftlichenfilm Institut.

This library had available a Second World War 35-millimeter black and white camera original, produced over thirty years ago, entitled "The Fracture of Glass". This was a military scientific film comprising photography of bullets traveling from the ends of rifles and progressively fracturing panes of glass, seen from various angles. The photographic speeds utilized range between 250,000 and 650,000 frames per second.

To date no one has been able to explain the exact origin of this material, nor its original production purpose. We were happy, however, to buy the motion picture and television rights from the Wissenssehaftlichenfilm Institut, for use in "HIGH VELOCITY".

The MGM Title Department, under Burke Mattsson and Mary Meacham, was able to combine the German footage, which of course had to be converted to the 2.35:1 ratio, with Diffraction Grating holographic background colors (photographed by Jimmy Dickson), and their own title-card artwork.

The German original was reversed black-to-white, giving the effect of a white bullet causing systematic and geometric white cracks in a black screen area. The bullet itself was matted to a bronze color.

The progressive fracture lines in the glass are colored in a swirling abstract array of spectral colors. Jimmy Dickson is an acknowledged expert in this field and, by using a Laser beam through the interference of a holograph comprising over 500 diffraction gratings, billions of dots of spectral color are present in the 35-millimeter frame. Strange whirlpool effects move from the center of the frame towards its edges.

By bi-packing this spectral photography with the reversed white on black image of the fracturing glass, an amazing visual effect, almost defying description, is created. With the title cards lettered in black and outlined in white, the effect is simply explosive.

Our thanks are due to all the European and American experimenters whose pioneering has produced such startling results, and to the Second World War German scientists, however dubious may have been their original intentions.

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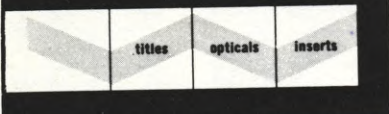
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Continued from Page 193

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Among the notables who have used the library are Fay Wray of King Kong grasp fame; Lawrence Clark Powell, prominent literary scholar; and Sol Lesser, pioneer film producer. The library even survived the distinction of having served as the research source for much of Clifford Irving's bogus biography of Howard Hughes.

In 1970 the library was named in honor of Margaret Herrick, the Academy's first librarian and later executive director. Mrs. Herrick retired in 1970 after 40 years of service.

Many believe that the future of filmmaking will exceed the industry's exciting and dynamic past. But whatever its future, the Margaret Herrick Library will continue to chronicle, catalog and collect it for posterity as well as provide current information for those involved — and interested — in film and filmmaking.



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FILMING "STAY HUNGRY" Continued from Page 197

shoot under available light or very low light conditions. This means, of course, that you can travel lighter, with no generators, for the most part, and get excellent results. Another important change has been the development of quartz lights, which has happened since I have become a cinematographer — and now the new HMI lights, which I think are a fantastic development. They are not in general use yet, but they have to be the Brutes of the future, I'm sure. Not the least important is the development of the Panaflex camera, for which Bob Gottschalk deserves a round of applause.

QUESTION: What suggestions do you have for aspiring young film-makers in order to advance their ability in cinematography?

KEMPER: I feel very strongly that they should go out and shoot stills as much as they can afford to shoot, if they have to beg, borrow or scrounge film or short ends from a filming job. The best way to learn about composition, contrast and color is to go out and shoot in volume, experiment and really study what you do — not just to shoot slides and project them and forget about them. You will get more out of those stills than you will get out of a roll of Super-8 film.

QUESTION: Do you feel that working with directors who have different styles sharpens your capabilities as a cinematographer?

KEMPER: It surely does. It not only sharpens, but it expands your capabilities. Various directors make such diverse demands on your talent — assuming it is there to begin with — that the diversity becomes one of the most exciting things about free-lancing. Each job and each director becomes a new challenge. Some directors are demanding in terms of camera setups only. They do everything else, but they want help with the camera setups. Other directors want help, and solicit it, with staging of action as well as camerawork. Some directors would prefer that you do only the lighting and let them do all the staging and all the camera setups. Most directors I have worked with have preconceived notions about where the camera should be and how it should move. Whether those concepts are correct or not only becomes evident when we get down to actual shooting, and that's when you collaborate on the execution of those

ideas and possibly change them. If I truly feel that a director's approach to a particular shot is wrong, I will voice that opinion and try very hard to get him to change. This is not an arbitrary decision or ego trip on my part. I don't want him to change because I think I'm right and he's wrong. I try to be objective and fit my ideas into his wishes for the look of the film. The only time I am at odds with a director is when I feel that what he is doing is not going to satisfy his own wish for the final look. I can be more specific at this moment, working with Bob Rafelson. He has the unique ability to visualize in his mind; he has images almost burned into his head of how he wants each scene to look — but sometimes, which is often the case with people who think quickly and work fast, it isn't totally communicated, because he is working with the actors at the same time that he is working with me. It puts the burden on me to pay strict attention to what he is doing with the actors, so that I can get an expansion of his interpretation, because he doesn't always say it all. But that's the fun of working with Bob, because then we truly have something to talk about before we make a shot. It is exciting, because the image is always there, and the big problem for me is to see in my mind what he sees in his mind before we shoot.

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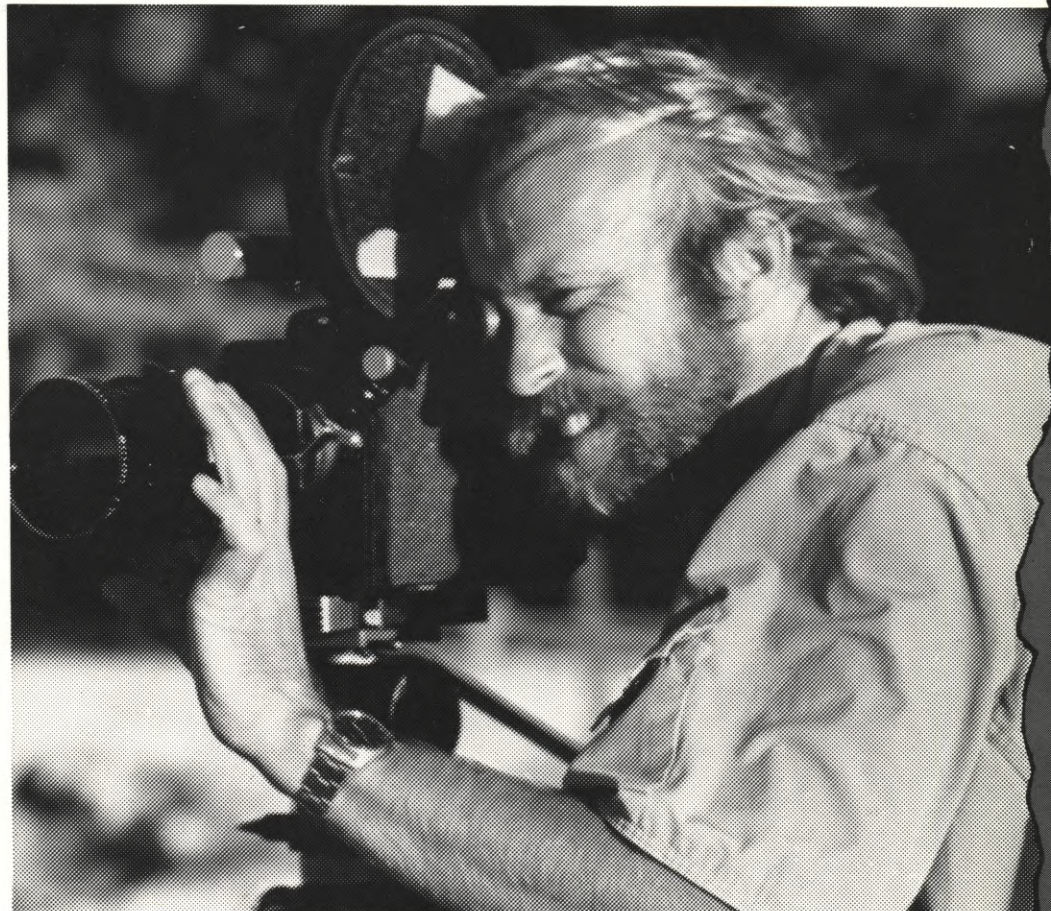
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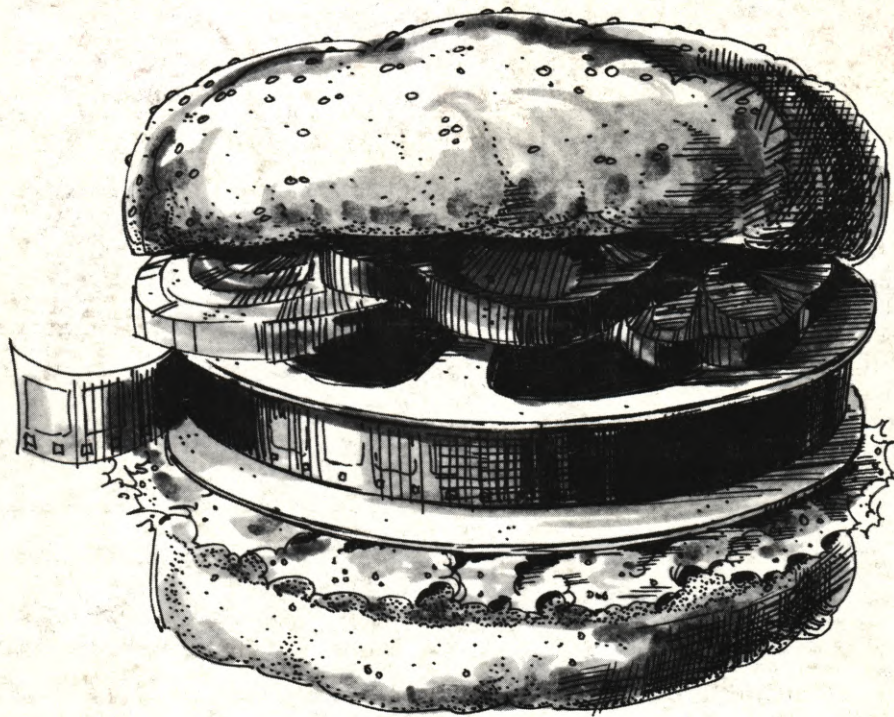
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