

American Cinematographer

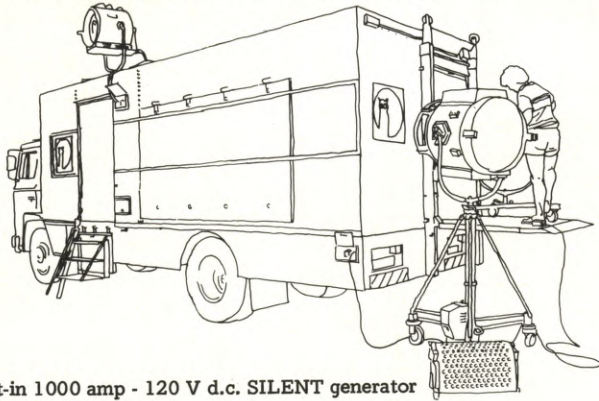
International Journal of Motion Picture Photography and Production Technique

SEPTEMBER 1976 / ONE DOLLAR

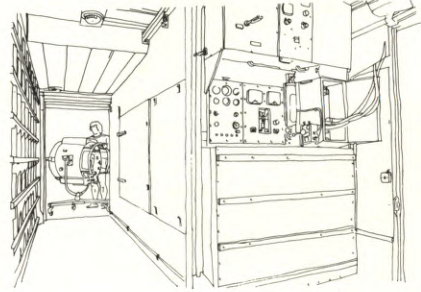


FILM-MAKING "DOWN UNDER"

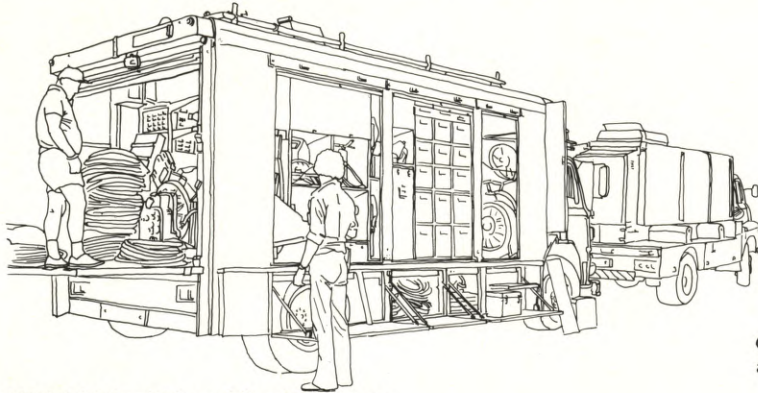
LOCATION LIGHTING MOBILITY...



OWL III. Built-in 1000 amp - 120 V d.c. SILENT generator



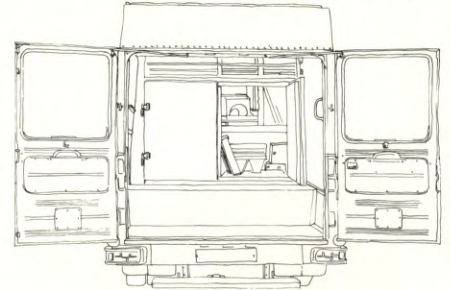
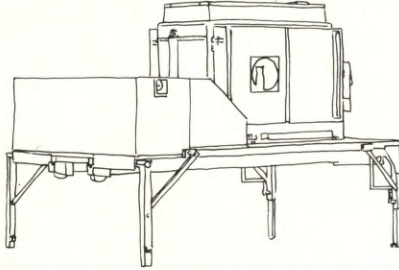
... and 874 cu. ft. of storage space



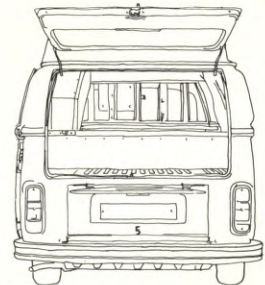
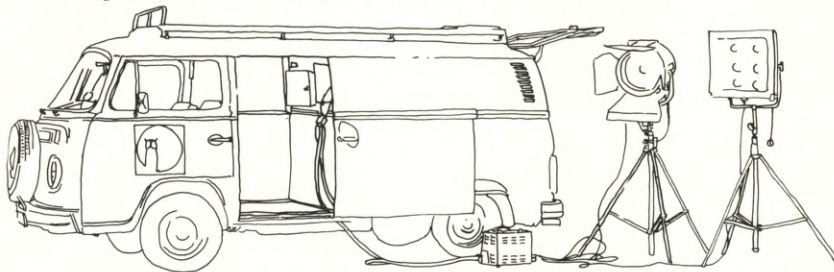
SAM III. Lighting/Grip mobile with separate 1000 amp - 120 V d.c. SILENT generator



OWL II. Built-in 50 kVA - 120/240/415 V a.c. SILENT alternator with 311 cu. ft. of storage space (see below).



'D' Mount 250 amp - 120 V d.c. SILENT generator, shown left in working mode



OWL I. Built-in 15 kW - 120/240 V a.c. SILENT alternator with 144 cu. ft. of storage space

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16MM. CAMERAS

Eclair NPR 16mm., 400' magazine, crystal motor, motor cable, TV ground glass, & carrying case	Used	\$ 5,500.00
Eclair NPR Super 16, 400' magazine, 12V constant speed motor, motor cable, & hi-hat adapter	Used	5,795.00
Eclair NPR Super 16, 400' magazine, crystal motor, & motor cable	Used	6,395.00
Eclair ACL 16mm., 24 fps crystal motor, motor cable, 2-200' magazines, & carrying case	Used	5250.00
Eclair ACL 16mm., 24 fps crystal motor, motor cable, 2-400' magazines, & carrying case	Used	5,500.00
Arriflex 16mm. BL, 400' magazine, 12V constant speed motor, motor cable, TV ground glass, 12 x 120 Angenieux zoom lens, matte box, & carrying case	Used	8500.00
Arriflex 16S, variable speed motor, motor cable, 1-400' magazine and torque motor, & carrying case	Used	2,995.00
Arriflex 16S sync generator, variable speed motor, motor cable, 1-400' magazine and torque motor, & carrying case	Used	3,100.00
Auricon Super 1200 magnetic, 12 x 120 Angenieux zoom lens w/10 1/2" viewfinder, 2-1200' magazines, & carrying cases	Used	3,150.00
Auricon SSII conversion (magnetic), 2-400' Mitchell magazines, 12 x 120 Angenieux zoom lens w/7 1/2" viewfinder, & carrying case	Used	2000.00
Auricon SSII conversion (magnetic), 2-400' Mitchell magazines, & carrying case	Used	1100.00
General Camera SSIII (magnesium), 2-400' Mitchell magazines, 12 x 120 Angenieux zoom lens w/mini-finder, & carrying case	Used	2500.00
General Camera SSIII (magnesium), 2-400' Mitchell magazines, & carrying case	Used	1500.00
Milliken DBM 5A 16mm. High Speed camera, 24 fps variable speed (AC/DC), 12 x 120 Angenieux zoom lens w/7 1/2" viewfinder, & carrying case	Used	3,100.00
Locam 164-5DC 16mm. High Speed camera, 16-500 fps variable speed, 12 x 120 Angenieux zoom lens w/7 1/2" viewfinder, & carrying case	Used	3650.00
Canon Scoopic 16mm., 13-76mm. zoom lens fl. 6, 2-rechargeable batteries, battery charger, & carrying case	Used	625.00
B & H Filmo 70DR camera body, filter slot, gel holder, & carrying case	Used	295.00

16MM. LENSES

12 x 120mm. Angenieux zoom Eclair mount	Used	\$ 960.00
12 x 120mm. Angenieux zoom "C" mount	Used	900.00
New 1630.00	Used	950.00
12 x 120mm. Angenieux zoom Arri mount	Used	1025.00
12 x 120mm. Angenieux w/7 1/2" viewfinder	Used	1075.00
New 1800.00	Used	1720.00
12 x 120mm. Angenieux w/3" "mini" or "uni" viewfinder	Used	1595.00
12 x 240mm. Angenieux Eclair mount	Used	2010.00
12 x 240mm. Angenieux Arri mount	Used	2650.00
15 x 150mm. Canon Super 16 format "C" mount	Used	750.00
17 x 68mm. Angenieux zoom w/viewfinder	New	575.00
12.5 x 50mm. Angenieux zoom w/viewfinder	New	675.00
5.7mm. fl.8 Tegea Arri mount	Used	650.00
10mm. fl.6 Switar "C" mount	Used	125.00
10mm. fl.8 Angenieux "C" mount	Used	250.00
10mm. fl.8 Cinegon Arri mount	Used	325.00
16mm. f2 Cine-Xenon Arri mount	Used	195.00
25mm. fl.9 Cine-Ektar "C" mount	Used	75.00
25mm. fl.4 Cine-Xenon Arri mount	Used	275.00
50mm. fl.9 Cine-Ektar "C" mount	Used	75.00
75mm. fl.9 Switar "C" mount	Used	215.00
102mm. f2.7 Cine-Ektar "C" mount	Used	85.00
152mm. f4 Cine-Ektar "C" mount	Used	85.00

35MM. CAMERAS

Arriflex 35mm. 2C w/sync generator, 400' magazine, matte box, variable speed motor, motor cable, & carrying case	Used	\$ 3950.00
Arriflex 35mm. 2C w/sync generator, 28, 50, 75mm. Cine-Xenon prime lenses, 400' magazine, matte box, variable speed motor, motor cable, & carrying case	Used	4600.00
Arriflex 35mm. 2B w/variable speed motor, motor cable, 3-lenses, 2-400' magazines, matte box, & carrying case	Used	2000.00
Bell & Howell single lens eyemo w/1-lens & carrying case	Used	325.00
Bell & Howell Reflex eyemo (MKII) w/carrying case	Used	525.00
Bell & Howell single frame reflex eyemo w/90mm. Macro lens, & carrying case	Used	615.00
Mitchell 35mm. Standard with AC/DC wild motor, 3-lenses, 2-1000' magazines, & all carrying cases	Used	2200.00
Mitchell 35mm. NC w/25, 35, 40, 50mm. Baltar lenses, 2-1000' magazines, 12V DC motor, motor cable, matte box, & all cases	Used	3800.00

Mitchell 35mm. BNC w/25, 35, 40, 50, 75, 100mm. Cooke lenses, 2-1000' magazines and magazine housing, 110V or 220V motor, motor cable, side finder, & all cases	Used	\$ 16,500.00
35MM. LENSES		
25 x 250mm. Angenieux zoom, Arri or MKII mount, w/sunshade, zoom rods, & carrying case	Used	\$ 3995.00
35 x 140mm. Angenieux zoom, Arri mount	Used	1200.00
38 x 154mm. Berthiot anamorphic zoom, Arri mount, w/case	Used	1595.00
24 x 240mm. Angenieux zoom, BNC mount, w/finder & case	Used	1700.00
9.8mm. fl.8 Tegea, Arri mount	Used	725.00
New \$950.00	Used	450.00
14.5mm. f3.5 Angenieux, Arri mount	Used	260.00
18mm. fl.7 Cooke Speed Panthro, BNC mount	Used	290.00
18.5mm. f2.2 Angenieux, Arri mount	Used	290.00
24mm. f2.2 Angenieux, Arri mount	Used	245.00
25mm. f2.5 Baltar, BNC mount	Used	195.00
28mm. f2 Cine-Xenon, Arri mount	Used	240.00
28mm. f2 Cooke Speed Panthro, BNC mount	Used	235.00
30mm. f2.5 Baltar, BNC mount	Used	180.00
32mm. f2 Astro-Berlin, Arri mount	Used	200.00
35mm. f2.3 Baltar, Arri mount	Used	235.00
35mm. f2 Cooke Speed Panthro, BNC mount	Used	230.00
35mm. f2.5 Baltar, BNC mount	Used	230.00
40mm. f2.3 Baltar BNC mount	Used	280.00
40mm. f2 Cooke Speed Panthro, BNC mount	Used	200.00
40mm. Macro-Kilar, Arri mount	Used	85.00
50mm. f2 Cooke Speed Panthro, BNC mount	Used	230.00
50mm. f2.3 Baltar, BNC mount	Used	225.00
50mm. f2 Cine-Xenon, Arri mount	Used	225.00
50mm. fl.3 Kinoptik, Arri mount	Used	475.00
75mm. f2 Cine-Xenon, Arri mount	Used	235.00
75mm. f2.3 Baltar, BNC mount	Used	220.00
75mm. f2 Cooke Speed Panthro, BNC mount	Used	230.00
90mm. Macro-Kilar, Arri mount	Used	139.00
100mm. f2.5 Cooke Speed Panthro, BNC mount	Used	230.00

MAGAZINES

400' x 16mm. Mitchell magnesium magazine	Used	\$ 75.00
New \$125.00	Used	60.00
400' x 16mm. Mitchell-type magnesium magazine	Used	250.00
1200' x 16mm. Mitchell mag. New 425.00	Used	220.00
400' x 16mm. Arriflex 16S magazine	Used	285.00
400' x 16mm. Arriflex 16 BL magazine	Used	415.00
200' x 16mm. Arriflex 16M magazine	Used	1325.00
400' x 16mm. ACL magazine	Used	1325.00
400' x 16mm. NPR magazine	Used	1050.00
200' x 16mm. ACL magazine	Used	165.00
1000' x 35mm. Mitchell standard magazine	Used	315.00
1000' x 35mm. Eyemo magazine	Used	25.00
400' x 35mm. Mitchell Standard magazine	Used	95.00

HEADS, TRIPODS, & MOUNTING EQUIPMENT

Akely Gyro Head w/Standard Legs	Used	\$ 95.00	
Akely Hi-Hat	Used	15.00	
Arriflex Gyro Head w/Standard Legs	Used	175.00	
Arriflex Friction Head w/Standard Legs	Used	150.00	
Arriflex Baby Legs	Used	30.00	
Cartoni Gyro Head w/Standard Legs	Used	150.00	
Cartoni Metal Baby Legs	New	75.00	
Cartoni Wood Baby Legs	New	75.00	
Cartoni Wood Standard Legs	New	85.00	
Pro-Jr. Friction Head w/Standard Legs	Used	125.00	
New 175.00	Used	15.00	
Pro-Jr. Hi-Hat	New 35.00	Used	65.00
Pro-Jr. Baby Legs	New 95.00	Used	325.00
NCE Fluid Head w/Standard Legs	Used	75.00	
NCE Baby Legs	Used	20.00	
NCE Hi-Hat	Used	35.00	
Cinekad Body Brace	New 65.00	Used	30.00
SSIII Rotating Shoulder Pod	New 75.00	Used	40.00
3-Wheel Triangle Dolly w/Case	Used	85.00	
Cine 60 Quick Release Plate	New	90.00	
Eclair NPR Camera Barney	New	90.00	

SOUND

Nagra 4L Recorder loaded, ATN unit, leather carrying case, Beyer headset, & heavy duty carrying case	Used	\$ 2495.00	
Nagra 3 Recorder, ATN unit, leather carrying case, Beyer headset, & heavy duty carrying case	Used	1500.00	
Electrovoice 666 Mike	Used	40.00	
Electrovoice 655 Mike	Used	35.00	
Electrovoice 655C Mike	New	55.00	
Electrovoice 642 Shotgun Mike, windscreen, shock mount, & cable	New 315.00	Used	175.00
Electrovoice 635 Mike	Used	30.00	
Electrovoice 635A Mike	New	45.00	
Electrovoice 649B Lavalier	New 55.00	Used	35.00
Electrovoice RE-15 Mike	New 140.00	Used	75.00
Sony ECM-16 Lavalier	New	15.95	
Sony ECM-22P Mike	New	75.00	
Sony ECM-51 Mike	New	119.60	
RCA BK6B Lavalier Mike	Used	25.00	
Uher Report L Recorder w/carrying case	Used	75.00	
Uher 4000 Report L Recorder	New	400.00	
Shure M67 Professional Mixer	Used	115.00	
Nagra ATN Power Supplies for 3 or 4	Used	60.00	
Sennheiser 804 Shotgun Mike, battery adapter, cable, windscreen, shock mount, & carrying case	Used	425.00	
Sennheiser 404 Condenser Mike, battery adapter, cable, windscreen, & carrying case	Used	325.00	
Sennheiser R1010 R receiver/SK1007 Transmitter Wireless Mike w/cables & antennas	Used	450.00	
Back-Auricon MA-11 Magnetic Amplifier, charger, rechargeable battery, E-7 Mike & cable, desk stand, headset, & carrying case	Used	750.00	
MA-11 Carrying Case	New	50.00	
General Camera GCA Magnetic Amplifier, carrying strap, belt clip, charger, rechargeable battery, & carrying case	New	450.00	
General Camera Auto-Slate Box	New	95.00	
EMB Blue Ribbon Magnetic Recording Head	New	425.00	
Sony TC-110A Cassette Recorders	New	98.00	
Sony TC-55 Cassette Recorders	New	119.00	
Sony TC-142 Cassette Recorders	New	161.00	
Back-Auricon Magnetic Recording Head	New	500.00	

EDITING EQUIPMENT

Moviola 35mm. UD20CS w/separate magnetic head	Used	\$ 2150.00	
Moviola 50-R 16mm. Viewer	Used	165.00	
New \$225.00	Used	88.00	
Moviola SZA Synchronizer w/counter	New	195.00	
Maier Hancock #1635 Hot Splicer	Used	225.00	
New 275.00	Used	195.00	
Maier Hancock #816 Super 8 Hot Splicer	Used	85.00	
Maier Hancock #816 Hot Splicer	Used	115.00	
Moviscoppe 16mm. Viewer	New 199.50	Used	149.00
Neumade Edit i cable w/lamp well & film rack	Used	50.00	
Editing Bin w/rack	Used	25.00	
Griswold 16mm. Splicer	Used	25.00	

... and there's more, much more, call or write: General Camera Corp., 471 Eleventh Ave., New York, N.Y. 10018 • (212) 594-8700
Telex: 14-7136



SALE

GENERAL CAMERA CORPORATION
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Prices F.O.B. 471 Eleventh Ave., N.Y.C. All equipment offered subject to prior sale. Prices subject to change without notice. Add sales tax where applicable.

SALE

100mm. f2.2 Angenieux, MKII mount	Used	\$ 450.00
100mm. f2.2 Angenieux, Arri mount	Used	500.00
100mm. f2 Kinoptik, Arri mount	Used	450.00
100mm. f2 Astro-Berlin, Arri mount	Used	325.00
100mm. f2.3 Baltar, BNC mount	Used	220.00
150mm. f3.5 Kilar, Arri mount	Used	125.00
300mm. f5.6 Tele-Kilar, Arri mount	Used	200.00
500mm. f5.6 Anastigmat, Arri mount	Used	375.00
500mm. Tele-Analyt, Arri mount	Used	325.00

CAMERA BLIMPS

Arriflex 35mm. 120S steel blimp w/zoom port, DC constant speed motor, motor cable, matte box, & case	Used	\$ 2495.00
Arriflex 35mm. 120S steel blimp w/120V AC motor, motor cable, matte box, & case	Used	1950.00
Arriflex 35mm. 400 steel blimp w/120V AC motor, motor cable, matte box, & case	Used	1500.00
Arriflex 16mm. steel blimp w/120V AC motor, motor cable, & case	Used	1500.00
Cine 60 35mm. plastic blimp w/2-power cables, matte box, & carrying case	Used	1100.00
Cine 60 35mm. plastic motorized zoom port for 25 x 250mm. w/zoom motor, control, follow focus device, & case	Used	875.00

MOTORS

Eclair NPR Beala crystal motor	Used	\$ 1295.00
New \$2150.00	Used	1295.00
Eclair NPR Perfectone crystal motor	Used	295.00
Arriflex 16S 8V constant speed motor	Used	250.00
Arriflex 16BL AC sync motor, w/transformer & cable	Used	350.00
Arriflex 16S AC sync motor w/power supply & frame counter	Used	365.00
Arriflex 35 constant speed motor	Used	220.00
Arriflex 35 variable speed motor	Used	495.00
Eclair NPR 115V Perfectone AC motor w/motor cable	Used	495.00
Arriflex 35 2C High Speed motor w/rheostat & cables	Used	495.00
Vicon Servo zoom motor (25 x 250mm.) w/control & cables	Used	175.00
Arriflex 16S torque motor	Used	215.00
Eurotechnica flat motor base (Arriflex 35)	Used	149.00
New 225.00	Used	

Most flatbed editors can't do all the things that this one can. But, on the other hand, they cost more.

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Showchron is manufactured by Honeywell and sold only through authorized dealers with factory trained service technicians.

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for manually locating frame-to-frame viewing, for marking, and for precise threading of start marks.

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control knob which permits instant start and stop of film, controls film speed and allows instant switching from forward to reverse or reverse to forward without stopping the film.

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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.

SEPTEMBER 1976

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ON THE COVER: Atop the cantilevered landmark Story Bridge overlooking Brisbane, Australia, Director of Photography Brian Benson and his crew utilize the Panaflex camera, newly introduced into the country, to film footage for a documentary on suicide prevention.

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Programmed blowups at CFI

State-of-the-art techniques, fast service and consistent quality, because *every step* is under one roof.

Every step in the making of a blowup affects, or is affected by, every other step.

Fine Tuning

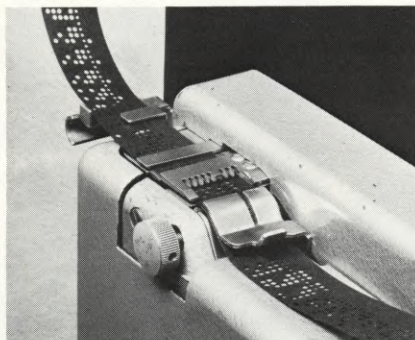
Every function—sensitometric, chemical, chromatic, mechanical, electronic and optical—must be fine-tuned to work best with the others. At CFI, there's a department that does nothing but monitor the whole system, *continually*.

Consistency

A blowup made at CFI benefits from this in two important ways. Benefit One: since it all goes through the one tuned system, quality is *consistently* the best possible.

One Light

For example—nine out of ten CFI blowups can be printed one light. For us, that means the system's working smoothly. For you, it means the job's ready sooner.



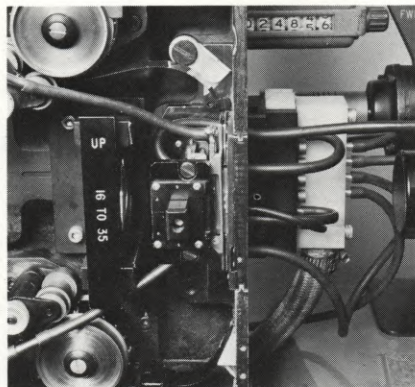
Computer punched tape automatically controls lamphouse timing settings during blowup.

Save Time

Benefit Two: faster service. Because it's all in-house, we can schedule every step whenever we choose—day or night. And our blowup machines are used *only* for blowups (not for titles, etc.). So they're always set up, ready to go.

Liquid Gate

Hiding scratches: some blowup machines coat each frame with liquid just



Rubber tubes pressurize liquid in glass gate. Film is fully immersed during entire exposure.

before it enters the gate. That works well, if the abrasions aren't too deep... At CFI, the film is *completely immersed* in a pressurized, glass-enclosed liquid gate.

Programmed

After timing the original on an electronic video analyzer, we make a 16mm first trial, which the timer corrects. A computer tape of his corrected timing is then fed into the blowup printer's program input.

Academy Award

The printer combines a standard additive-head lamphouse with a patented multicellular optical system. For this combination, (plus the liquid gate and programmed timing), the machine won an Academy Award. Here's why:

Subtle Control

This optical system transmits a great deal of light. That lets us take advantage of the additive head's subtlety (*fifty* timing settings for each of the three primary colors). And it lets us use a slow-speed finegrain internegative—and *still* make a 10 minute blowup from A and B rolls in 2½ hours.

More Awards

Three of this year's films nominated for Academy Awards were blown

up at CFI. A fictional short subject and two documentary features: *Dawn Flight*, *California Reich* and *The Incredible Machine*.

Deadline

"The Academy's delivery deadline was Tuesday at 6 PM. We arrived at CFI on *Monday* morning, with 58 minutes of A/B rolls," says Walter Parkes, who co-produced *California Reich* with Keith Critchlow.

Next Day

"At 5:30 PM the next day," says Mr. Parkes, "We picked up a 5,000 foot one-light 35mm print—and that's what the Academy projected!"

One Roof

Irwin Rosten produced *The Incredible Machine*. "I had the blowup made at CFI because they'd done the 16mm work," he says. "The quality is very, very good"

Service

"We came in with a 750 foot workprint and uncut negative," says Lawrence Lansburgh, who produced *Dawn Flight* with Claire Wiles. "But you'd think we were CFI's biggest customer."

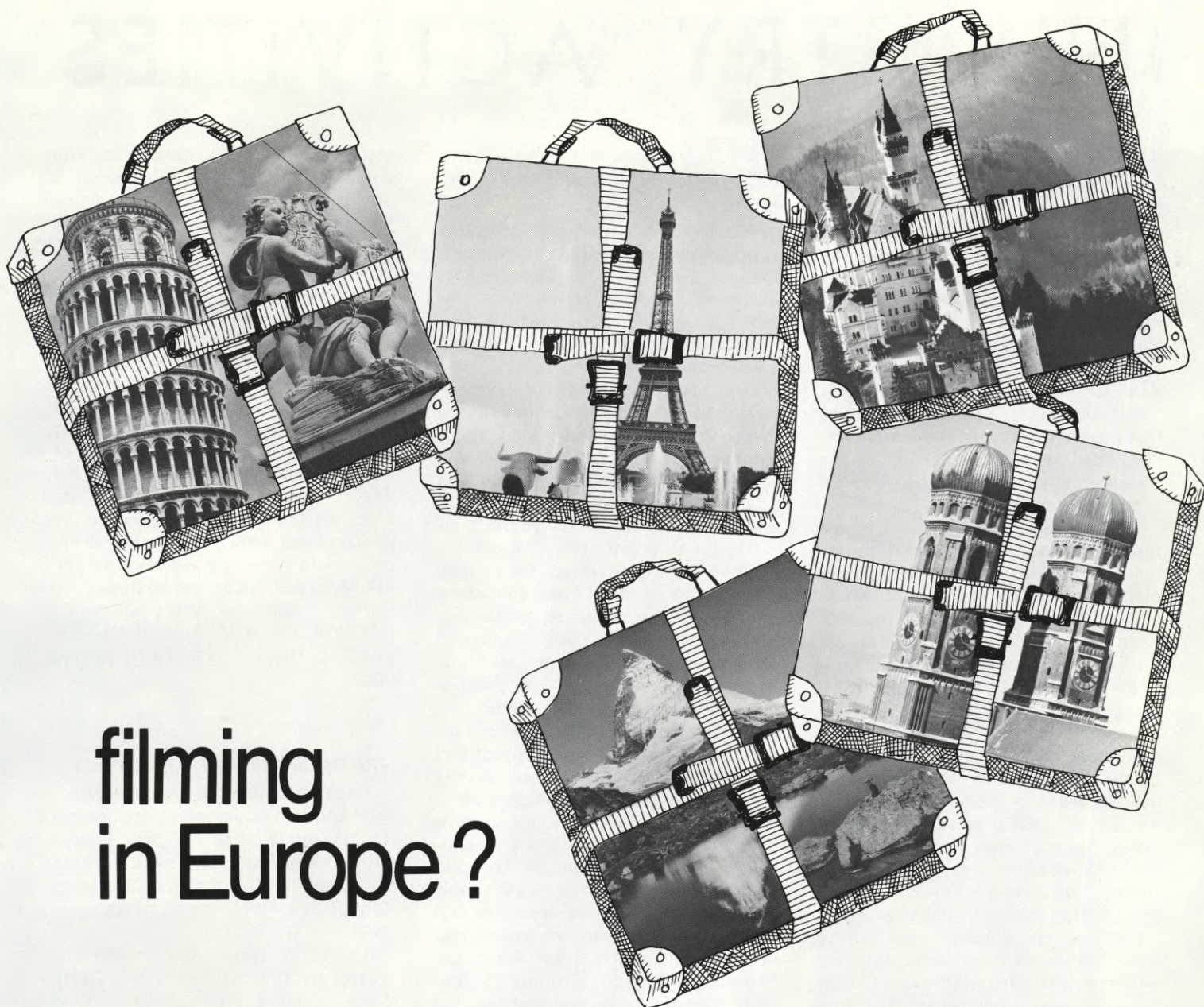
Madman

"Everybody was *enthusiastic*," says Mr. Lansburgh. "The timer kept polishing until I couldn't *see* his changes. A real madman. And the blowup print actually looks better than one made from the camera original!"

CFI

SINCE 1924

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INDUSTRY ACTIVITIES

"VIRGIN ISLANDS INT'L FILM FESTIVAL OPENS FOR 1976 ENTRIES"

"We have set the dates for the Ninth Annual Festival of The Americas (formerly based in Atlanta) as November 12 to the 21st, 1976," announced VI Feste Founding Director, J. Hunter Todd. He continued, "Entries opened July 31st, and the *final closing date for entries is September 15th, 1976*. All individuals and companies that want to participate in the Ninth Annual International Competition or the Film Market should send their request to my attention immediately."

All those requesting entry kits will receive the exciting new Virgin Islands Int'l Film Festival 1976 one-sheet poster, complete entry information, and a complimentary copy of the 250-page Festival and Film Market program from last year's event, which lists hundreds of award-winning films in all categories.

For 1976 the Festival of The Americas will be headquartered in beautiful St. Thomas, the U.S. Virgin Islands, with four main hotels reserved for film-makers, distributors and the press. The HQ hotels are: Frenchmans Reef, Bluebeards Castle, Caribbean Harbor Club and Lime Tree Beach. Two main festival theaters, seating a total of 2,000, will be utilized, plus ten to fifteen film market screening facilities available with 35mm, 16mm, interlock or videocassette equipment. The Film Market is the *only* international Film sales event in North, South & Central America.

The Festival of The Americas is the largest film festival in the world in number of entries, with over 2,100 films in 1975 from 38 countries. Competition is unusually fair because of the number of highly specific categories and sub-categories which are judged individually. Major areas of competition include: Features, Shorts, Documentaries, TV commercials, Experimental and TV Production. Over 50 sub-categories include such diverse areas as: Animation, student films, ecology, The Bicentennial, industrial, underwater, first feature, local TV specials and international TVC's. The coveted *Gold Venus* is the grand prize of the Festival of The Americas, for the best film in the absolute sense. The *Silver Venus* goes to the best film in each major category, and the gold, silver and bronze *Venus Medallions* are

awarded for excellence in the sub-categories, mounted on an engraved ebony plaque.

The Festival enjoys the complete support of the major Hollywood studios, such as: 20th Century-Fox, Columbia Pictures, Warner Bros., Allied Artists, AIP, United Artists and Paramount. In addition to this unique involvement with the majors, The Festival takes particular care in recognizing the individual independent filmmaker in Features, Shorts and Documentary Films. In fact, several years ago, The Festival (while based in Atlanta), awarded the Grand Prize for Short Films to a brilliant young filmmaker for his superb entry, "AMBLIN". He then went on to direct the biggest grossing film in motion picture history, "JAWS". The director is, of course, Steven Spielberg, an early "discovery" of The Festival of The Americas. Many such examples exist of The Festival providing such special recognition.

Festival Founding Director Hunter Todd, at 37, one of the youngest Int'l festival directors, is unique as the only major film festival president who comes from a heavy motion picture background. His many years of successful film production of over 300 Shorts, Documentaries, TVC's and Features netted him in excess of 100 top international awards from such festivals as: New York, San Francisco, Brussels, Chicago, Edinburgh, the CINE Golden Eagle and Cannes. His in-depth experience with both film and TV production and festivals has contributed to his success as a festival director. His personal approach to the individual film-makers, and the overall operation of The Festival is colored by his intense background in motion pictures which gives him "The Film-makers Viewpoint," about international film festivals.

The Virgin Islands International Film Festival; The Ninth Annual Festival of The Americas is produced and directed by J. Hunter Todd, and sponsored by The Government of The Virgin Islands. It is a chartered, non-profit, tax-deductible, tax-exempt organization, and is recognized by The International Festival Association and the FIPFI/IFPIA in Paris. In addition to the competition and film market, The Festival also offers a series of great director seminars, major retrospects, production and distribution seminars, and a three-credit college course in

association with the College of The Virgin Islands. The college course is fully accredited and open to anyone. The Festival is easily accessible via non-stop jet service from New York, Miami, and Washington, with a flying time of about two hours. Direct one-stop service from Los Angeles, San Francisco, Chicago, Boston, Atlanta, New Orleans, Central & South America and Europe via our international gateway of San Juan.

If you are interested in participating in The Festival or The Film Market, or wish to simply attend the event in the Virgin Islands, November 12 to the 21st, 1976, and would like to receive the complete entry and attendance kit, poster and 250-page festival program, AIR MAIL your name and address to: J. Hunter Todd, Founding Director, FESTIVAL OF THE AMERICAS, Box VIFF, St. Thomas, U.S. Virgin Islands 00801.

IFPA '76 CONFERENCE PROGRAM

The theme is "The Media Revolution" and film or video communicators won't want to miss the 17th Annual IFPA National Conference and Trade Show, 29 Sept.-3 Oct., at the Palm Springs Spa Hotel, Palm Springs, California.

A hands-on filmmakers seminar, co-hosted by Cinema Products's Garry Gross, Canon's Paul Cicarelli, Tiffen Filter's Nat Tiffen, and Paramount's Camera Chief Dick Barlow will tell the truth about camera lenses, filters, and their uses, camera techniques with a video assist unit and sync sound location problems.

The lavish new Desert Museum is the site of the 17th Annual Cindy Awards presentations, the highlight of the Conference. Cindy Competition Co-Chairmen Bill Morrison and Mike Conaway report a record number of entries in this year's competition.

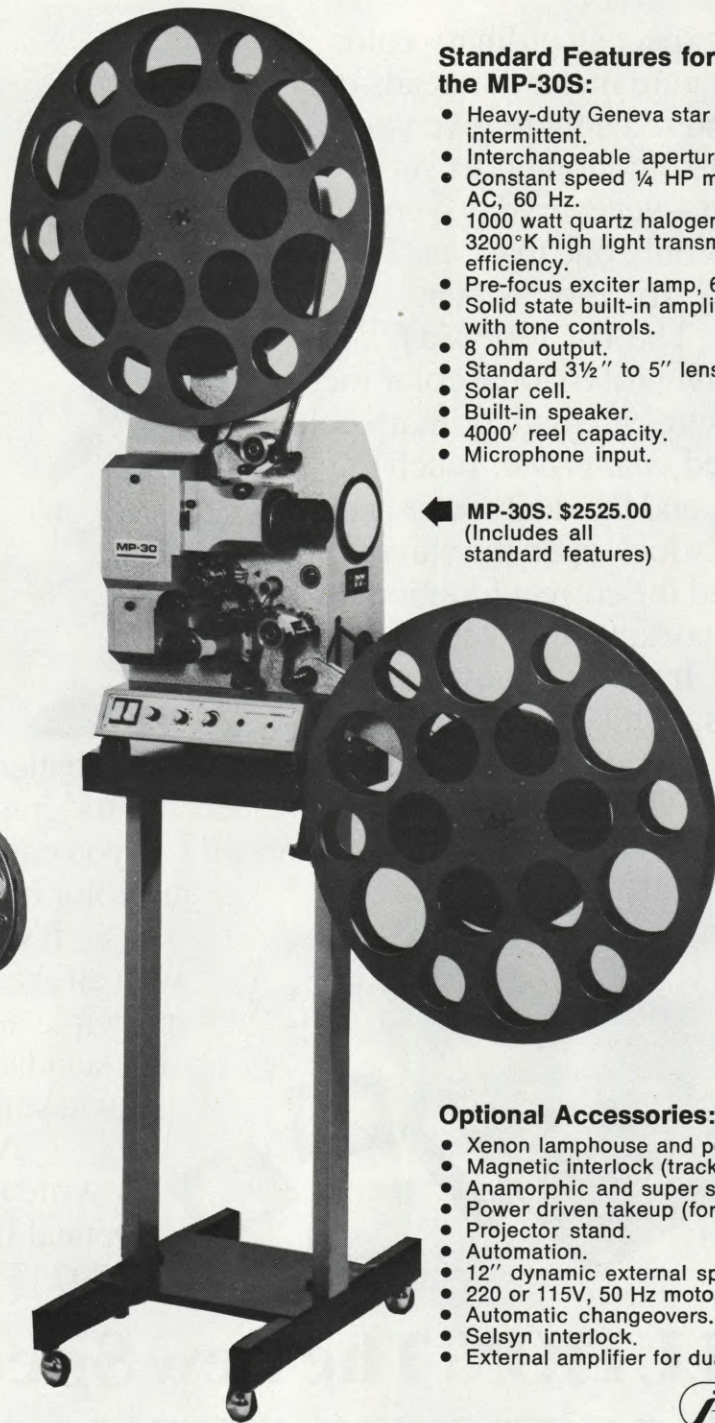
For those who wish to see and touch the latest in technical innovations, a special effort has been made to schedule events so registrants can take advantage of both exhibits and conference programs.

A conference program and advanced registration form can be obtained by calling the National Office (213) 874-2266 or writing to IFPA, 3518 Cahuenga Boulevard West, Suite 313, Hollywood, CA 90068. ■

MP-30

a lot of projector for the money

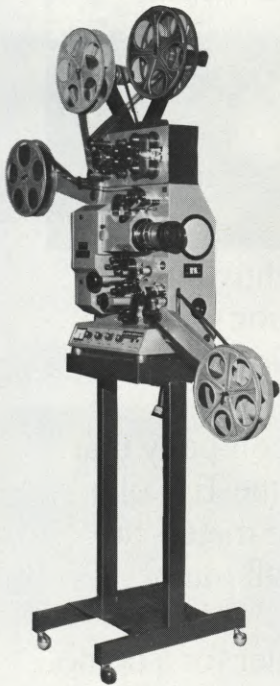
When we introduced the MP-30 Portable 35mm Sound Projector just a few months ago we told you it was a lot of projector for the money. We pointed out its versatility and how it offers top quality professional projection combined with portability for use in almost any type of requirement, from standard theater to screening room. Now, there are even added advantages to owning an MP-30, because in addition to the standard model, the MP-30S, we are offering the MP-30M, with Interlock, and the MP-30X, with Xenon lamphouse, still at prices which are the lowest in the industry. The MP-30 is a precision crafted projector priced to fit your budget. Check with our Projection Department today for details on the MP-30 to fit your specific needs.



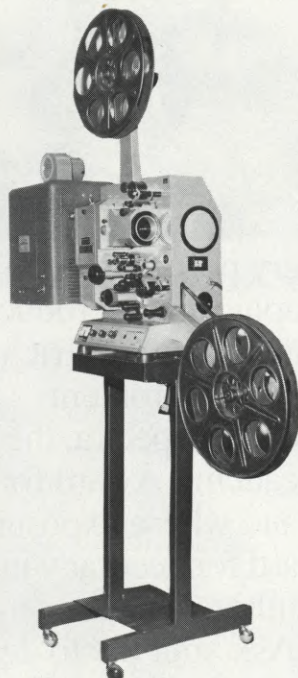
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(Includes standard features plus 500W Xenon lamphouse (in place of quartz halogen lamp), projection stand and 12" external speaker)

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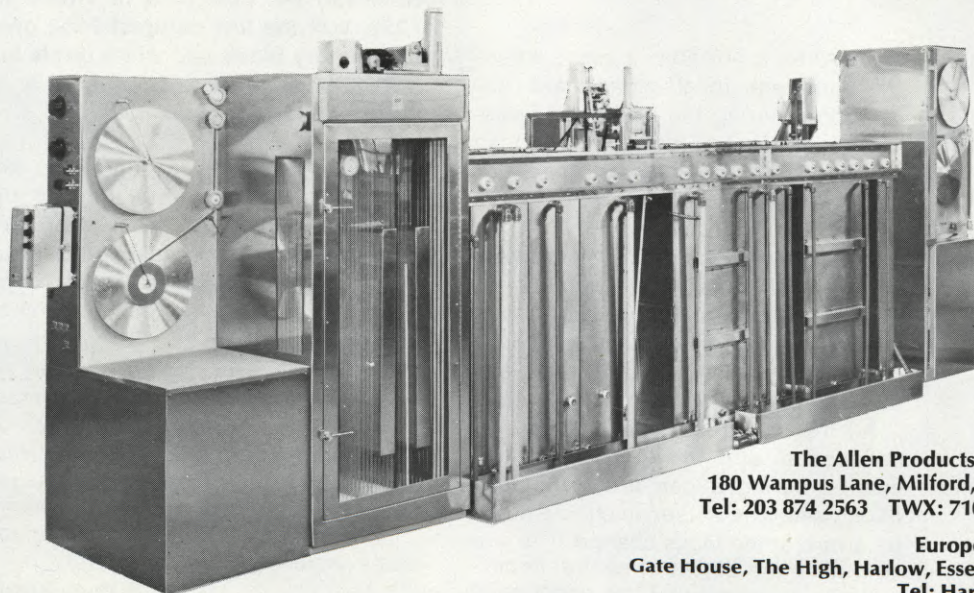
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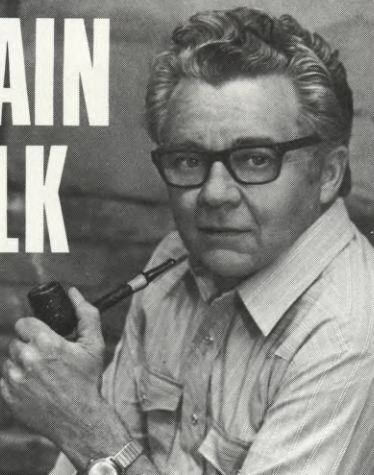


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PLAIN TALK



by *J. Carl Treise*

Whatever happened to old-fashioned virtues?

This nation has come a long way in 200 years, but somewhere along the road we've lost a few things, too.

Like the desire to do the best we can and unwillingness to settle for anything less.

Look around you today and what do you see?

Everybody's chasing the buck so hard, we don't give a damn about anything else. Forget quality. Forget integrity. Just do it as cheaply as possible, make it as fast as you can, and charge as much as you dare!

Whatever happened to the pride of workmanship? Or the desire to do a full day's work for a full day's pay?

In the old days, a man took such pride in his work that he stamped his mark on it, so the world would know it was his.

Today, few seem to care about product performance or customer service. We aim solely for profit and to hell with everything else. All that counts is the "bottom line."

Whatever happened to our belief in fundamental values and the self-discipline necessary to achieve them?

We don't pretend to have the answers to these questions.

But at least we're thinking about them. Are you?

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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 If I bought an Eclair CM-3 or a Bell and Howell 2709 would I be able to modify these cameras to CinemaScope aspect 2.35:1? What type of lens should I use and what will be the cost for such modification?

A Most any camera can be used without modification to film anamorphic (CinemaScope-Panavision, etc.) scenes. The squeeze ratio is all done by the special lenses. These lenses may be rented or purchased from most of the firms who advertise lens in this magazine.

The Mark Armistead Co., located at the Goldwyn Studio in Hollywood, is a rental firm which bought all the Twentieth Century-Fox Film Company's camera equipment, including all the CinemaScope lenses. The Panavision Company rents their fine cameras and lenses.

We suggest you consult with these firms before you purchase any camera or lens as this should save you much time and money by having the proper equipment. Special finder mattes are required to properly frame the action while filming.

Q How do the professionals make follow-focus scenes? I have an 8mm camera with a zoom lens. Every time I have to change focus I have to look at the scale on the lens and thus lose some of the action. What should I do?

A When a pro films a scene where different focal planes are encountered during the taking, an assistant cameraman makes the focus changes while the camera operator handles the composition through the finder. These focus distances have been pre-measured and a record kept during a rehearsal. When using a reflex type of camera such as an Arriflex, the camera operator can make focus changes while filming, as he can see the action through the lens.

All this requires some practice, for split-focus and making the focus change during a pan are techniques often used. The audience should never be aware of the focus change. The aim is to have the object of central importance in focus so that the spectators'

attention is directed to it.

If you have a reflex camera, we suggest that you do a lot of practice on trial scenes so that you can make perfect focus changes. If your camera is not a reflex, then you need an assistant to make the focus changes while you shoot.

Q What stock would you recommend for making mattes for bi-packing? 5302/7302 is fine until I try making a fade or dissolve on the matte which just pops from black to clear.

A It is difficult, if not impossible, to find a raw stock that has both low contrast and a sufficiently high maximum density to serve as the kind of matte you are attempting to make. Therefore, Eastman Kodak 5302/7302 film is in all probability your best choice of film.

Your problem then consists of finding a way to control the shutter or whatever means you are using to create the variation in exposure so that you can achieve the appropriate gradation from black to clear or vice versa. Ideally, the gradation is different for fades than for lap dissolves; but you should be able, by trial and error, to establish an exposure curve that will be acceptable for both.

Sidney Solow

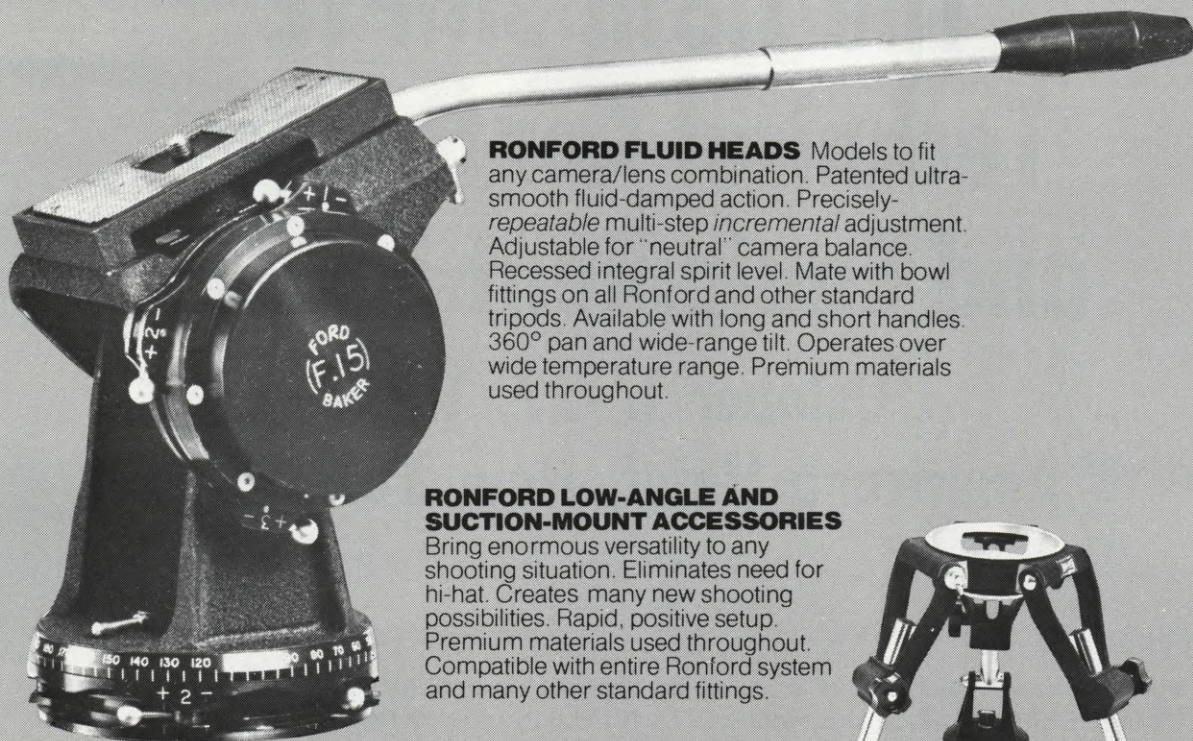
Q I have a long-term film project involving collection of documentary material over a number of years or even decades. I started this with monochrome stock (Plus X Reversal) but now wish to switch to 7252. Will the low contrast 7252 give satisfactory black and white prints for intercutting with Plus X originals, or is there a better way of doing it?

A The method you suggest is the best way of obtaining 16mm black and white prints. Your laboratory can use a panchromatic black and white duplicate negative stock to produce a completely satisfactory monochrome negative.

Kodak ECO film (7252) serves as an excellent source of 16mm reversal color prints, 16mm reversal color masters, 16mm color internegatives, 16mm black and white duplicate negatives, 35mm blow-up negatives, Super-8 negatives and/or prints, and videotapes (including videocassettes).

Sidney Solow

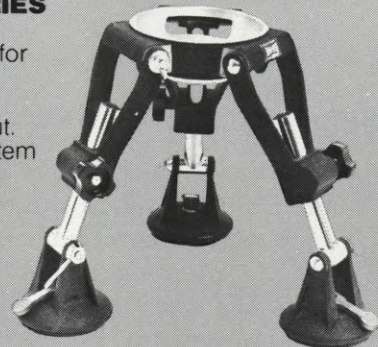
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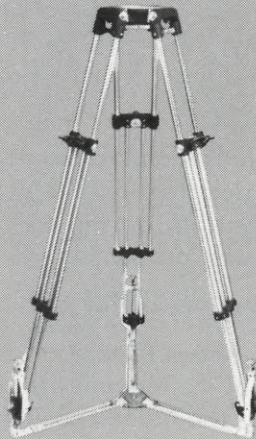
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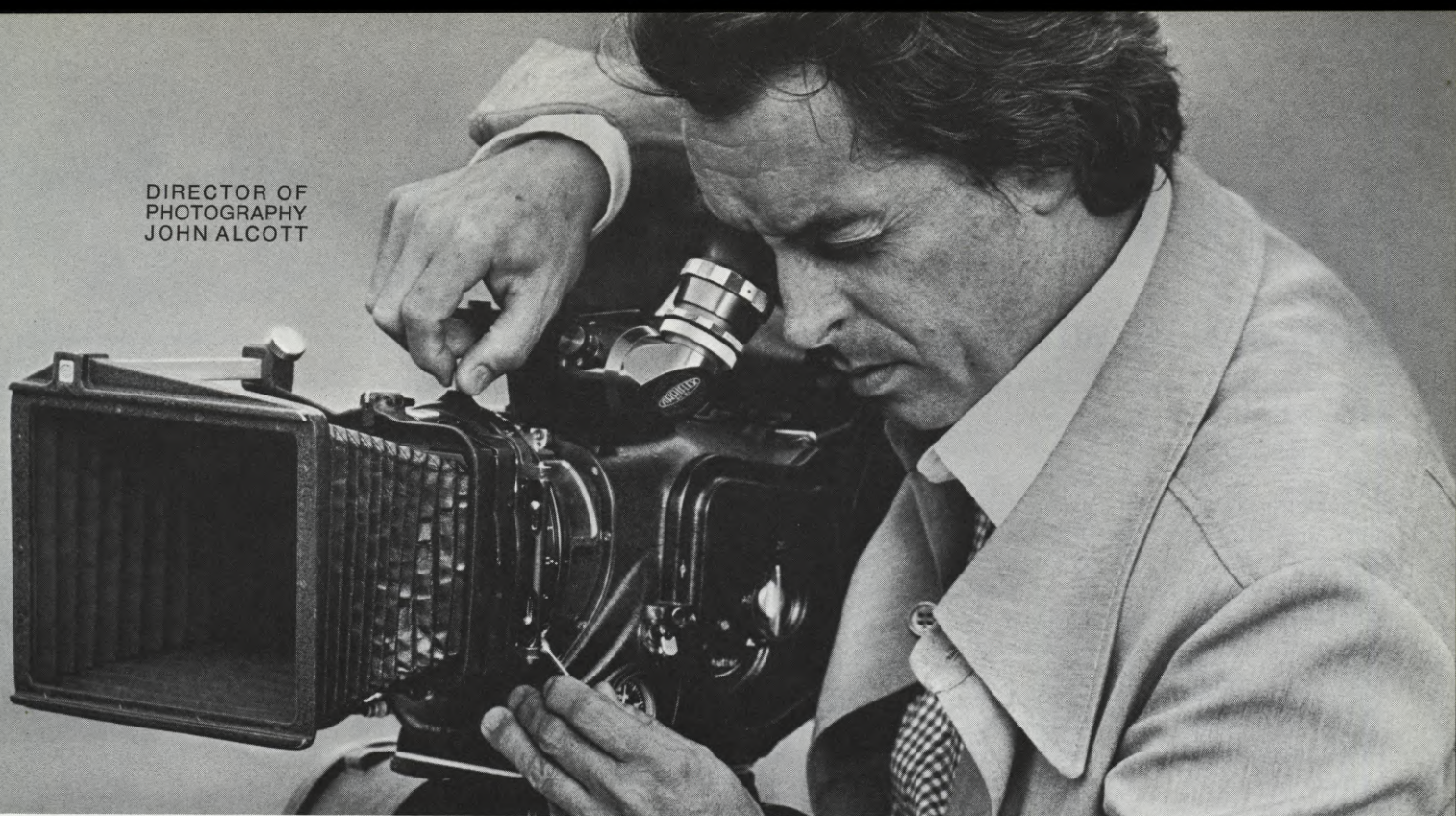
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DIRECTOR OF
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JOHN ALCOTT



John Alcott won the Best Cinematography Academy Award for *BARRY LYNDON*. He used an Arriflex 35BL. His comments:

"Nothing compares with looking through a 35BL," he says. "You're right there."

"We considered several cameras for *Barry Lyndon*," says John Alcott. "We decided on the Arriflex for several reasons."

"With the big, geared diaphragm controls, it was easier to make subtle stop changes when the sun went behind a cloud during a take. And we



A scene from *Barry Lyndon*.

found it helpful to have a camera the actors couldn't hear, even for hand-held wild shots."



A scene from *Barry Lyndon*.

"The 35BL's viewing is brighter than the competition," says Mr. Alcott, "And there's no sense of looking through a tunnel. The camera's swivelling finder and small size allowed us to back into tight corners—or to put the camera down on a table, which we did during one of the dinner party sequences."

"Every scene of *Barry Lyndon* was shot on location. You never knew how a setup

would work until you tried it. The light weight of the 35BL allowed us to try different angles easily and fast. To me, it's a cameraman's camera."



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CINEMA WORKSHOP



By ANTON WILSON

AUDIO BASICS III

A soundperson, like any craftsman, should always try to obtain the best results possible. However, there are certain circumstances that might prevent optimum results. Under these less-than-ideal conditions, a compromise in quality may be acceptable for particular applications. A soundperson is definitely at an advantage if he knows the specific application of his track and, in addition, the demands and limitations of that specific end-product.

For example, 35mm film travels through the projector at 90 feet per minute or 18 ips (inches per second). This is actually faster than most studio tape recorders which run at 15 ips. Thus, a 35mm magnetic track, and even a 35mm optical track, is capable of studio-quality sound. Moreover, with the introduction of Dolby and "dbx" noise reducers and color sensitive multiple-channel optical techniques, many 35mm audio playback systems can be considered true high-fidelity. Last but not least, a 35mm theatrical release usually plays in a theatre with reasonably good acoustics, low ambient noise, and large speakers capable of wide-frequency reproduction.

The point here is that the sound recordist on a 35mm theatrical project has little room to compromise quality. Noise in the track will be easily heard, and any loss in frequency response or fidelity will undoubtedly be noticed.

The demands of a 16mm print are, unfortunately, less stringent. A 16mm print travels through a projector at 36 feet per minute or 7.2 ips. While this is still a respectable speed for magnetic recording, it is rather slow for an optical track and the upper-frequency response suffers drastically.

FIGURES 2a and 2b represent the actual frequency response curves for a well-known professional 16mm mag/opt projector. The magnetic response (FIGURE 2a) is relatively flat, being ± 2 db from 40-12,000. This is a very good response and just within the realm of "high-fidelity". The optical response of FIGURE 2b is a different

Continued on Page 1050

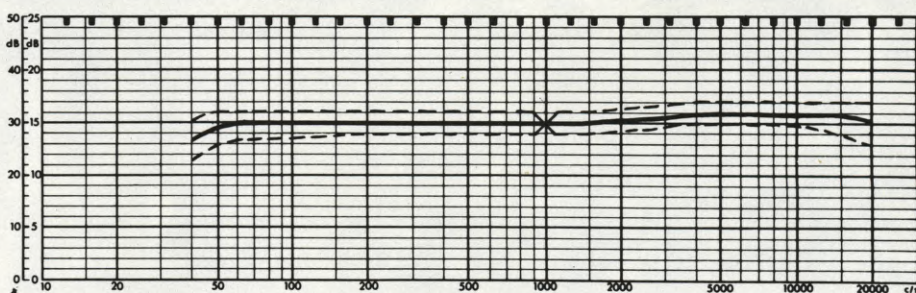


FIGURE 1 — Frequency response curve of a top-of-the-line condenser microphone. Note extremely flat response from 40 to 20,000 Hz. The capabilities of the microphone and Nagra recorder far exceed those of the projector.

Magnetic Multifrequency Test Film W27492-Z7-A4 *

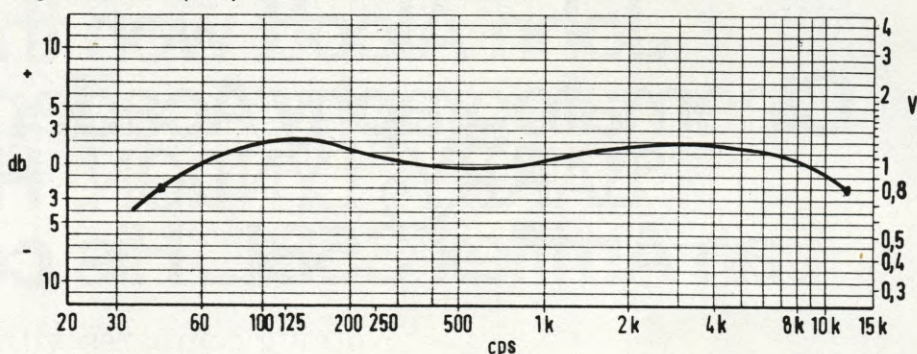


FIGURE 2a — The playback frequency response of a magnetic 16mm projector. The response is ± 2 db from 20 to 20,000 Hz, which is quite good and can be considered to be just within the realm of "high fidelity".

Optical sound of SMPTE Multifrequency Test Film W27492-Z6-A6 *

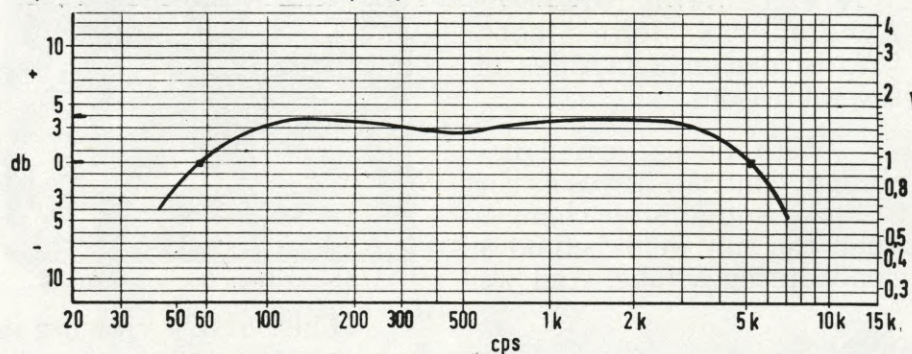


FIGURE 2b — The playback frequency response of an optical 16mm projector. The response is only ± 2 db from 60 to 5,000 Hz. This is acceptable for speech and most music fundamentals, but it is certainly not "hi-hi".

FIGURE 3

	Nagra	Microphone	S/S Camera	Projector Mag	Proj. Opt.
Frequency Response in Hz, ± 2 db	30-20k	40-20k	50-8k	40-12k	60-5k
Signal/Noise Ratio Record/Playback Playback only	70db 83db	71db —	50db —	— 38db	— 50db
Wow & Flutter	.05%	—	.45%	.40%	.40%

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* We also adapted and modified the special Zeiss f/0.7 lenses used by Kubrick to film the "Barry Lyndon" candle-lit scenes.



MAKING IT IN FILM

Julia Phillips

As co-producer of "The Sting," you've become one of the best-known young producers in the business. Was that your first film?

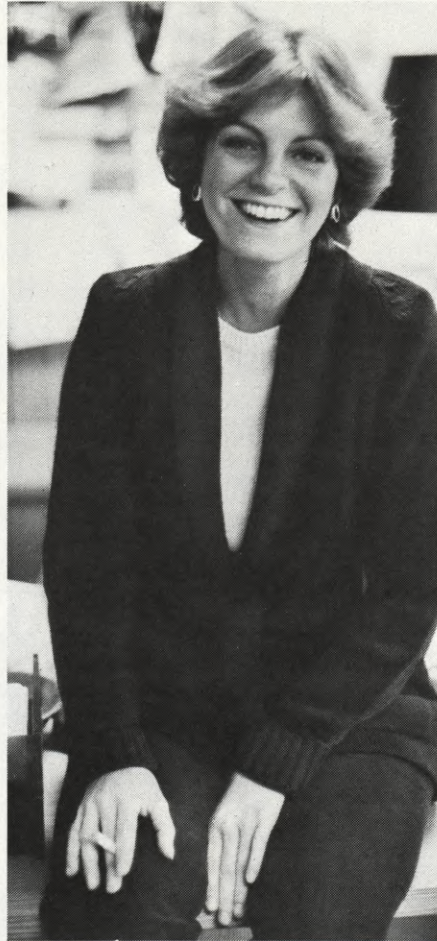
No. My first was "Steelyard Blues." I produced it with Michael Phillips and Tony Bill. Sometimes I wish the order had been reversed, then maybe "Steelyard" might have been more successful. But we learned a lot from it, and, like a first child, it will always be one of my favorites.

How do you define the producer's role?

Here's how I usually describe it: the producer is there long before the shooting starts and way after the shooting stops. Michael and I are involved with every phase of the production. From developing screenplays to casting, shooting, and editing. On our latest pictures, we have some of the top bright young writers, directors, and performers. It's great to work with our contemporaries because we develop a very creative relationship. I think that's one of the reasons they like working with us.

In this business you never stop learning. We're now producers on an extraordinary picture that's going to have more than fifty-five minutes of special effects. So I'm learning a lot more about the technical aspects of film. And it's nice to know you can always call a Kodak representative when you have any questions about Eastman film and what it can do for you.

It sounds like it's an advan-



tage to have two people as producers.

Absolutely. Even with the two of us, I sometimes feel we need to be cloned, for those moments when we're supposed to be in four places at once.

What are some of your current projects?

We've just produced "Taxi Driver." A very dark movie, filled with sex and violence—but without one dirty frame in it. We're also executive producers on "The Big Bus" and producers on "Close Encounters of the Third Kind," directed by Steven Spielberg.

As a producer soon to become a director, how do you

feel about the prevailing attitude that women lack the stamina to direct?

Well, as a director you become a focal point, and if you look tired, your crew will feel tired. But I'm not worried about stamina. I've found that women like Marcia Lucas and myself generate more energy than anyone else on a set. And as a producer, I had to build up twice as much creative energy because half of it was drained just getting a picture off the ground. Take "Taxi Driver": it took four years, from the time we optioned the screenplay, to get the financing and other details worked out, before one frame of film was exposed.

It has to be in your blood because three times a day you ask yourself why you are doing this. Especially when you've done it before and you know up front it's going to be pure torture. But if you love the screenplay, and the director and cast amplify it, then it's magic—and the rewards are fantastic.



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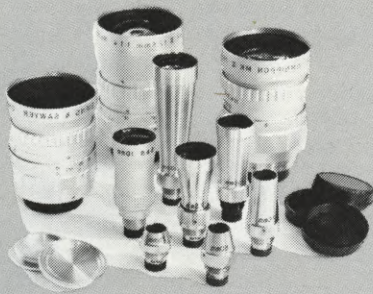
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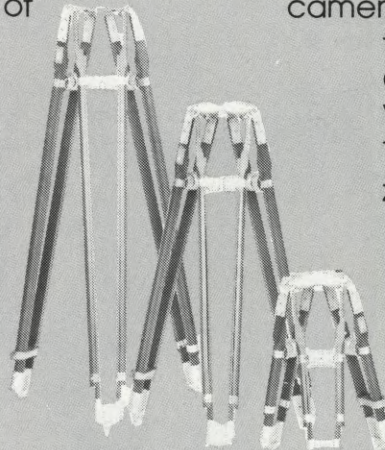
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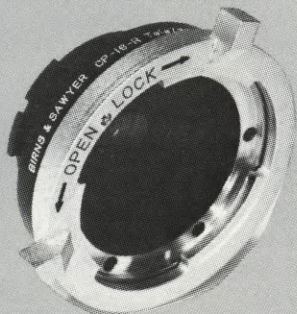
Directors Finders

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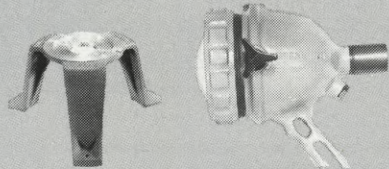
in the motion picture industry. Tripods? The B & S line is America's "First Family of fine professional tripods, with many accessories to

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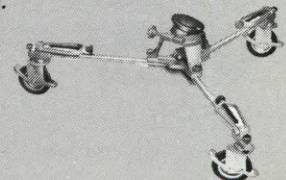
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THE BOOKSHELF

By GEORGE L. GEORGE

CELEBRITY ROW

In a vibrant, personal memoir, *SCOUNDREL TIME*, Lillian Hellman re-lives the hard times she faced after her refusal to testify before the House UnAmerican Committee, shedding a harsh light on Hollywood's political activities and social pressures. (Little, Brown \$7.95)

Critic Andrew Sarris analyzes in *THE JOHN FORD MOVIE MYSTERY* the methods and purposes of the late director. The stress is on changes in Ford's cinematic style, despite a recurrent contrapuntal approach that pits the story's muscular action against the camera's visual restraint. (Indiana U. Press \$8.95)

William Castle, producer of such horror films as *Rosemary's Baby*, has penned a lively autobiography, *STEP RIGHT UP!*, appropriately subtitled "I'm gonna scare the pants off America." Hugely entertaining, it offers an upbeat view of a popular genre. (Putnam \$8.95)

In *FELLINI ON FELLINI*, the Italian director traces a vivid self-portrait of his life and career. His perceptive comments clarify his approach to movies, his work processes, and his esthetic predilections. (Delacorte \$7.95)

A stimulating study by Edward Murray, *FELLINI THE ARTIST*, examines the director's method of constructing his films from initial idea to final cut, with a detailed analysis of 12 of his most notable movies. (Unger \$10.)

Edited by Ronald Gottesman, *FOCUS ON ORSON WELLES* presents a penetrating collection of essays that reveal the director's innovative techniques and analyze his outstanding films. A filmography and a bibliography complete this informative volume. (Indiana U. Press \$9.95/4.95)

Columnist Earl Wilson's "unauthorized biography" *SINATRA* reportedly annoyed the aging entertainer, but it is sure to please readers with its breezy style, impeccable documentation and expected sensationalism. (Macmillan \$9.95)

Equally gossipy but with a sharper cutting edge is Tony Sciacca's *SINATRA*, written by a former New York Post reporter who investigated the singer's often rumored connection with the

Mafia. (Pinnacle \$1.75)

* * *

VIEWS AND TECHNIQUES

A substantial volume of encyclopedic scope, OXFORD COMPANION TO FILM provides authoritative data on worldwide personalities in movie history, memorable films, and meaningful developments of the craft. Edited by Liz-Anne Bawden, it is fully cross-indexed, selectively illustrated and notable for its writing style. (Oxford U. Press \$24.95)

Garth Jowett's FILM: THE DEMOCRATIC ART assesses the social impact of cinema through a perceptive study of the movie-going habits of the American people. This is a thoughtful, conscientiously researched work that takes the full measure of film's role in this century's "recreation revolution." (Little, Brown \$19.95)

Stressing the originality of cinema art and the basic compatibility of its multifaceted manifestations, Prof. Leo Braudy, in THE WORLD IN A FRAME, holds film as a prime element in our perception of our times and a reflection of the historic process. (Doubleday \$8.95)

The narrative style of contemporary European films is examined by Roy Armes in THE AMBIGUOUS IMAGE, a perceptive study focusing on the equivocal result of the fusion between today's realistic trends and the expressionism of an earlier era. (Indiana U. Press \$15.)

Allan Casebier, in FILM APPRECIATION, views cinema as a distinct art form that requires an understanding of its technical aspects, its various styles and its potential for realism. His discussion of specific movies is a subtly persuasive illustration of his approach. (Harcourt Brace Jovanovich \$9.95)

In GRAMMAR OF THE FILM LANGUAGE, Daniel Arijon examines the visual techniques of cinema. This sizable textbook provides practical solutions to narrative problems of filmmaking in its scripting, directing or editing stages. Thoroughly illustrated, it will be of utmost assistance to active movie craftsmen. (Hastings House \$27.50)

An attractive, large format book, David Rider's THE GREAT MOVIE CARTOON PARADE is a pictorial history, mostly in superb full-color illustrations, of film animation from Felix the Cat to Fritz the Cat. (Crown \$9.95)

In MUSIC SCORING FOR TV AND MOTION PICTURES, Marlin Skiles dis-

cusses knowledgeably the technique and mechanics of scoring, the relating of music to the story, and post-production logistics. (TAB Books \$12.95)

A UNESCO publication, MUSIC IN FILM AND TELEVISION is a worldwide catalogue of film/TV productions of musical performances. A thoroughgoing compilation, it offers full data on the last decade's available programs. (Unipub \$7.95)

* * *

THE REFERENCE SHELF

Tom Costner has assembled an extensive directory of the film industry which includes names and addresses (some of questionable accuracy) of production personnel and facilities, talent, services and equipment, the MOTION PICTURE MARKET PLACE 1976-77. The 71 categories in this useful and practical guide encompass the U.S., Puerto Rico and the Virgin Islands. (Little, Brown \$12.95)

A broad listing of Soviet filmmakers from 1918 to the present is to be found in Alexander S. Birkos' SOVIET CINEMA, cross-indexed with a lengthy catalogue of their films. An inventory of Soviet studios and a bibliography complete this valuable and scholarly book. (Shoe String Press \$17.50)

James Robert Parish's FILM DIRECTORS GUIDE: WESTERN EUROPE is a comprehensive and useful checklist of sound and silent features by some 500 best-known European directors outside the Soviet Union. (Scarecrow Press \$11.)

The 1975-76 BRITISH FILM AND TV YEAR BOOK, edited by Peter Noble, is a definitive reference work with a full-blown biographical section and a comprehensive listing of trade organizations and firms active in the various branches of the U.K. industry. (King Publications, London)

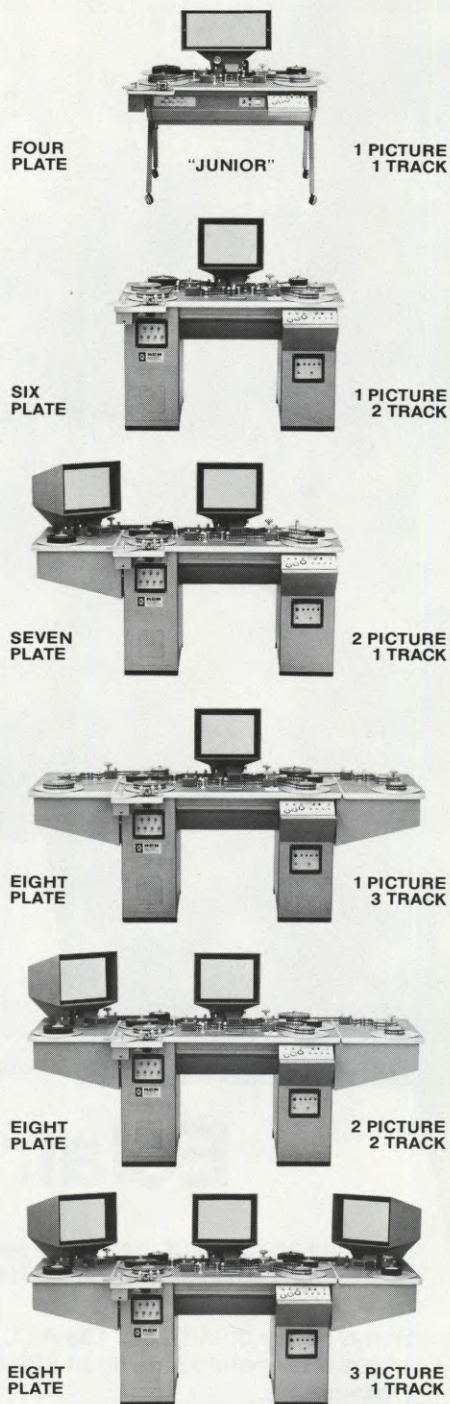
Mel Schuster's MOTION PICTURE PERFORMERS is an exhaustive bibliography of articles about some 3000 performers, published during 1970-74 in hundreds of major periodicals. It supplements the original volume covering the 1900-69 period and affords an invaluable perspective on significant screen careers. (Scarecrow Press \$27.50)

The Writers Guild of America has issued its 1976 DIRECTORY, carrying a list of its members and their current credits, an enviable record of achievement. (WGA \$7.50) ■

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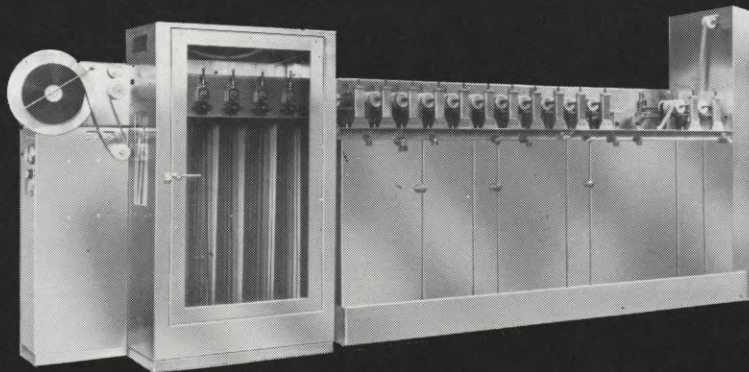
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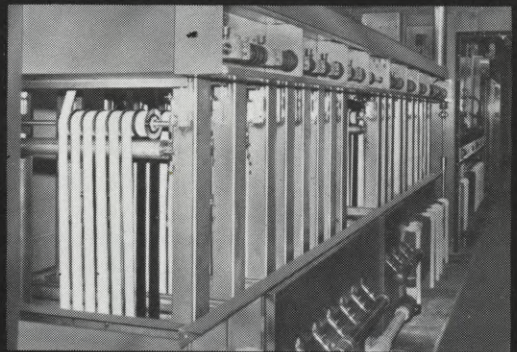
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PROFILE: A.S.C.

By JOHN ORMOND

JACK SWAIN, ASC

When the Japanese aerial attack on Pearl Harbor thrust the United States into World War Two, one of the first Americans to enlist in Uncle Sam's Navy was Jack Swain, ASC, then working at Republic Studios in Hollywood.

He was soon assigned to the legendary OSS (Office of Strategic Services) which in later days became the CIA. At that point, John Ford was forming a film unit for the OSS, and he recruited many top Hollywood personnel.

The Ford unit became the elite group of filmmaking for the armed services and included many present-day members of the prestigious American Society of Cinematographers. Two of Swain's colleagues then were Bob Moreno (who now directs photography on TV's "Police Women") and Carl "Brick" Marquard.

During a three-and-a-half-year stint with the OSS, Jack spent two years in the China-Burma-India theater. At war's end, he photographed the San Francisco conference of the newly-founded United Nations, and later filmed proceedings at the Nuremberg trials of prominent Nazis.

"I didn't realize at the time, but my experience with Ford and the OSS proved to be the springboard that got me into Hollywood and a career as a cameraman," Swain reminisced the other day.

Swain had been working in the loading room at Republic, but his OSS credentials helped get him a job as an assistant cameraman when he returned to Republic after a Navy discharge.

From Republic, Jack signed on as camera operator for the Roy Rogers television series at Goldwyn, where he worked from 1951 through 1954.

His next big step up the ladder came when George Folsey, one of the best-known and most successful Hollywood cinematographers, called him to work as his assistant on a film at Metro-Goldwyn-Mayer. The movie was "Hit The Deck," with Jane Powell and Debbie Reynolds.

"A one-picture job turned out to be a 12-year stay at MGM!" said Swain. "In the mid-1950s, Metro was really turning out the pictures, and I just went on from one to the next."

Swain is high in his praise of Folsey. "I consider it a college education, just

working for George. He's really one of the greatest."

Having graduated later to director of photography, Swain has been most active in television since the mid-1960s.

His TV credits include the "Daniel Boone" series, which starred Fess Parker, and a three-year assignment on "Rawhide," with Clint Eastwood. He also photographed several "Twilight Zone" programs.

For the past five years, Swain has been with the Quinn Martin production units, working on "Cannon," with William Conrad, and "Streets of San Francisco," with Karl Malden.

In his private life, Swain exemplifies the ex-sailor. His love of the sea had much to do with his and his wife, Patricia, purchasing a home at Huntington Beach, on the California coast south of Long Beach.

The Swains have seven sons — yes, seven! That's one good reason why Jack bought a houseboat, which he later christened "Seven Sons II." The houseboat can sleep 13, and at one point, three of the boys lived on the vessel.

With such a sizeable group, it was understandable that Jack Swain became a manager of a Little League baseball team in Orange County. All seven boys have played on his teams. The youngest, Bobby, age 11, still does.

When he is not working, or sailing, or playing baseball, Swain indulges in some "social golf, and a little tennis." He likes to keep fit and always active.

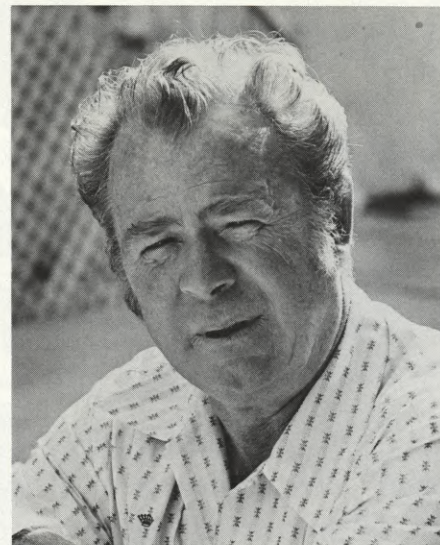
Jack's father, John Swain, was a top-flight film laboratory executive, in New York and Hollywood. The elder Swain ran the Paramount lab on Long Island, before he brought the family to Los Angeles in 1933.

John Swain is now 80 years old, and still resides in the City of Los Angeles.

"Pat and I visit Dad regularly, and I really admire him for his energy and determination to maintain an active interest in things," Swain remarked.

The younger Swain, a robust 53, intends to keep going himself in the film and television business for a long time to come.

He loves the industry, and is very proud of his membership in the ASC. "It's the best organization of its kind anywhere in the world, and you have to feel good to be a member. They're the



JACK SWAIN, A.S.C.

absolute best."

His latest assignment was as director of photography for a television pilot titled "Most Wanted," starring Robert Stack. Swain has high hopes that the program eventually will wind up as a series on a major network.

Over at the Quinn Martin production company offices at Goldwyn, it's easy to check if Jack is on the job.

He drives around in a Mercury Montego bearing the license plate "7 Sons 2." "My wife's car has the plate reading '7 Sons,' but I think mine is more nautical," he grinned.

That's Jack Swain: sailor, proud father—and cinematographer-de-luxe. ■

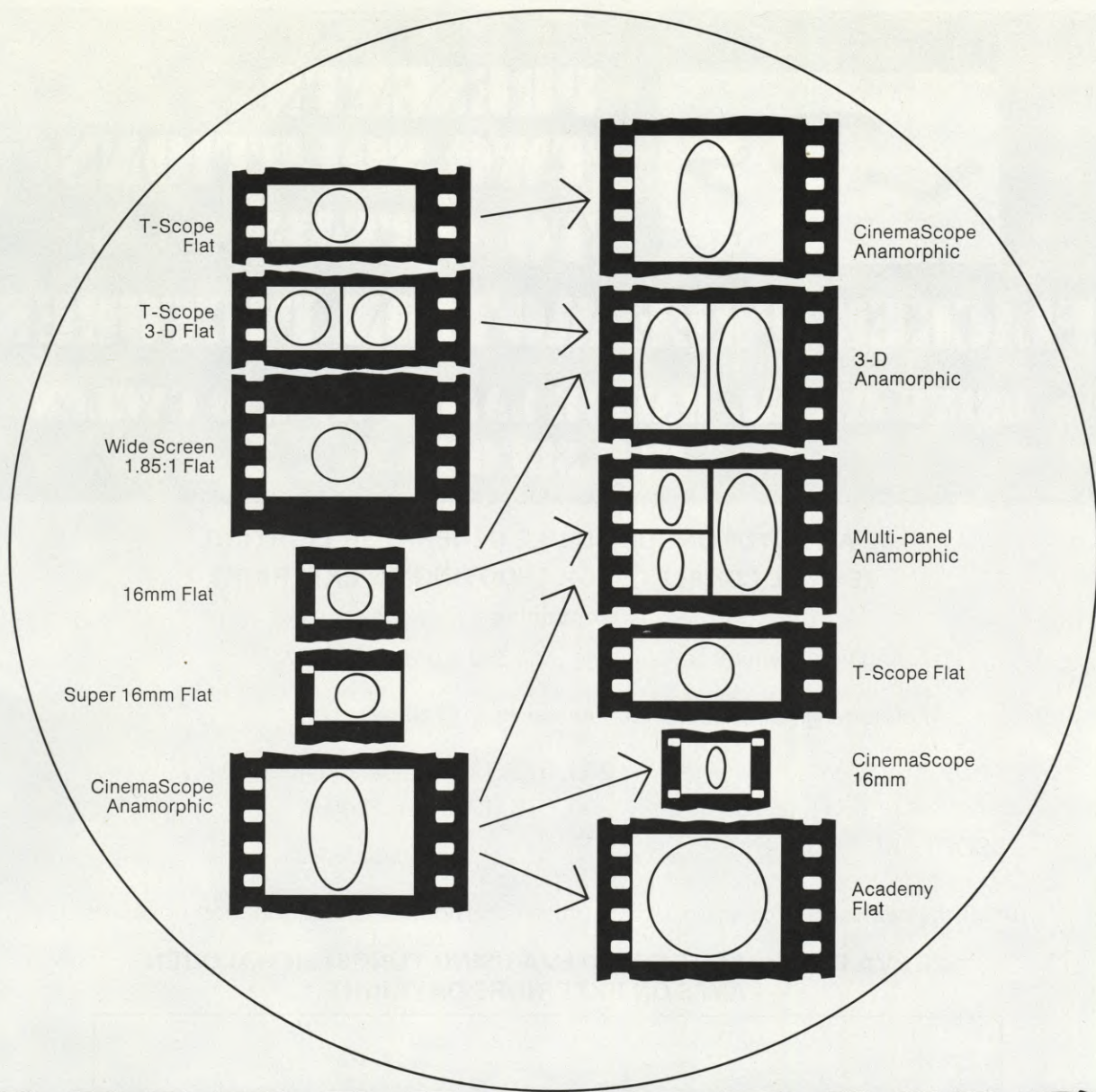
LIMITED EDITION AVAILABLE OF EARLY FILM MAKING BOOK

"Early Film Making in Los Angeles" by Charles G. Clarke, ASC, is the fifth in a series of books called *Los Angeles Miscellany* published by Dawson's Book Shop, Los Angeles.

Mr. Clarke, as well as being a well-known cinematographer, is an old-time movie buff and an avid historian. The book, "Early Film Making in Los Angeles", is liberally illustrated with photos of early motion picture filming sites as well as being a well-researched document.

Clarke is the author of "Professional Cinematography", which was published by the ASC and is now out of print, co-editor of "American Cinematographer Manual", fourth edition, and author of "The Men of the Lewis and Clark Expedition".

"Early Film Making in Los Angeles" is available through the A.S.C. Holding Corp., P.O. Box 2230, Los Angeles, CA 90028 for \$10.00 (6% sales tax for California residents).



ANAMORPHIC!

an-a-mor-pho-sis (ăn'ă-môr'fă-sis, -môr-fō'sis) *n., pl. -ses* (-sēz'). *Optics.* An image distorted so that it can be viewed without distortion only from a special angle or with a special instrument. [Medieval Greek *anamorphōsis*, "a forming anew," from Late Greek *anamorphōō* to transform : *ana-* again +

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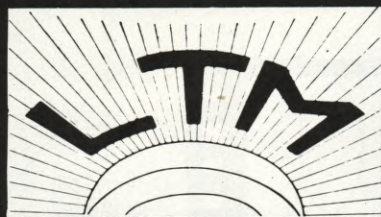
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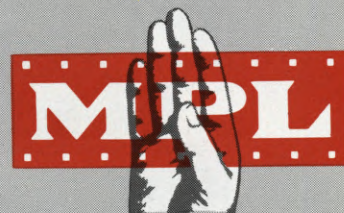
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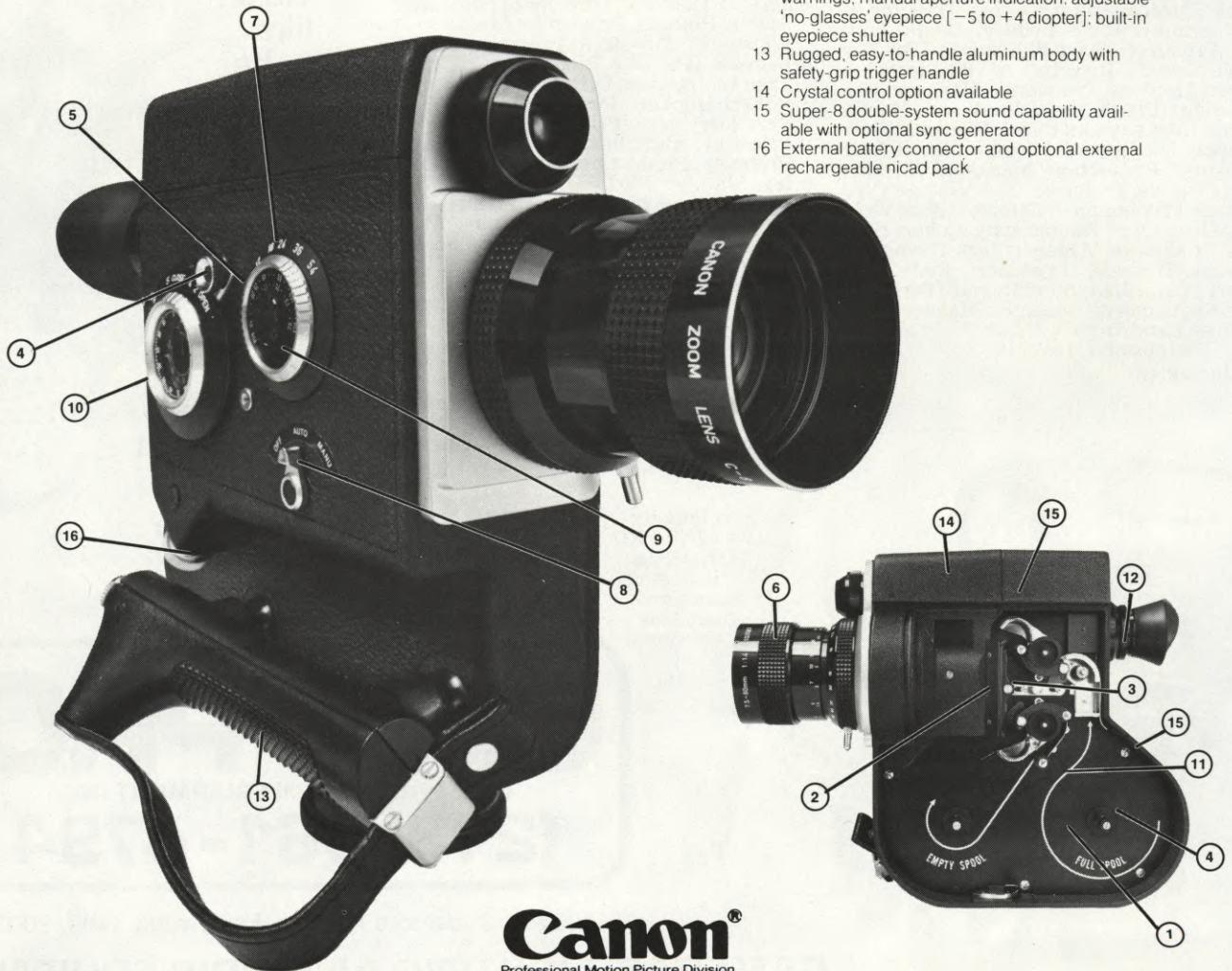


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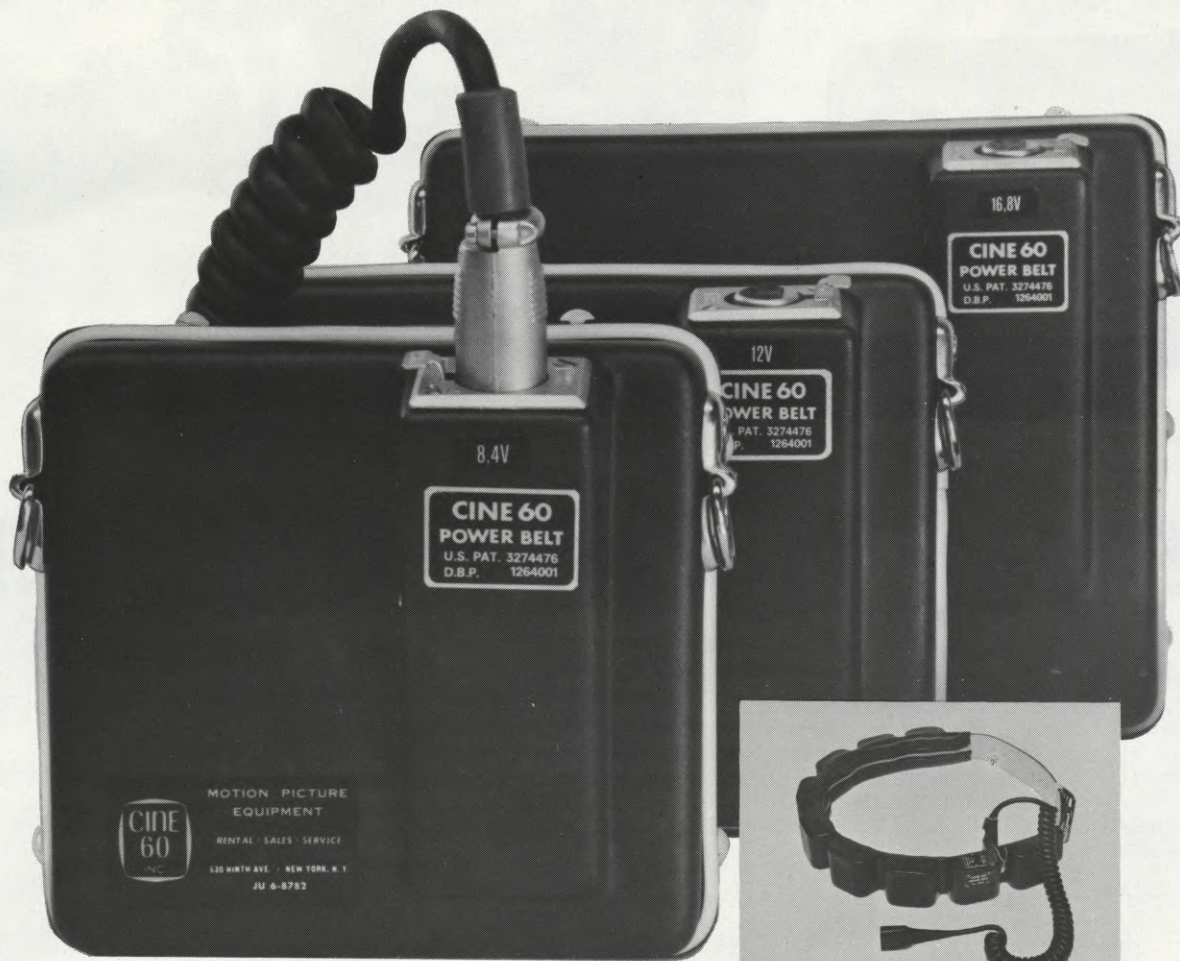
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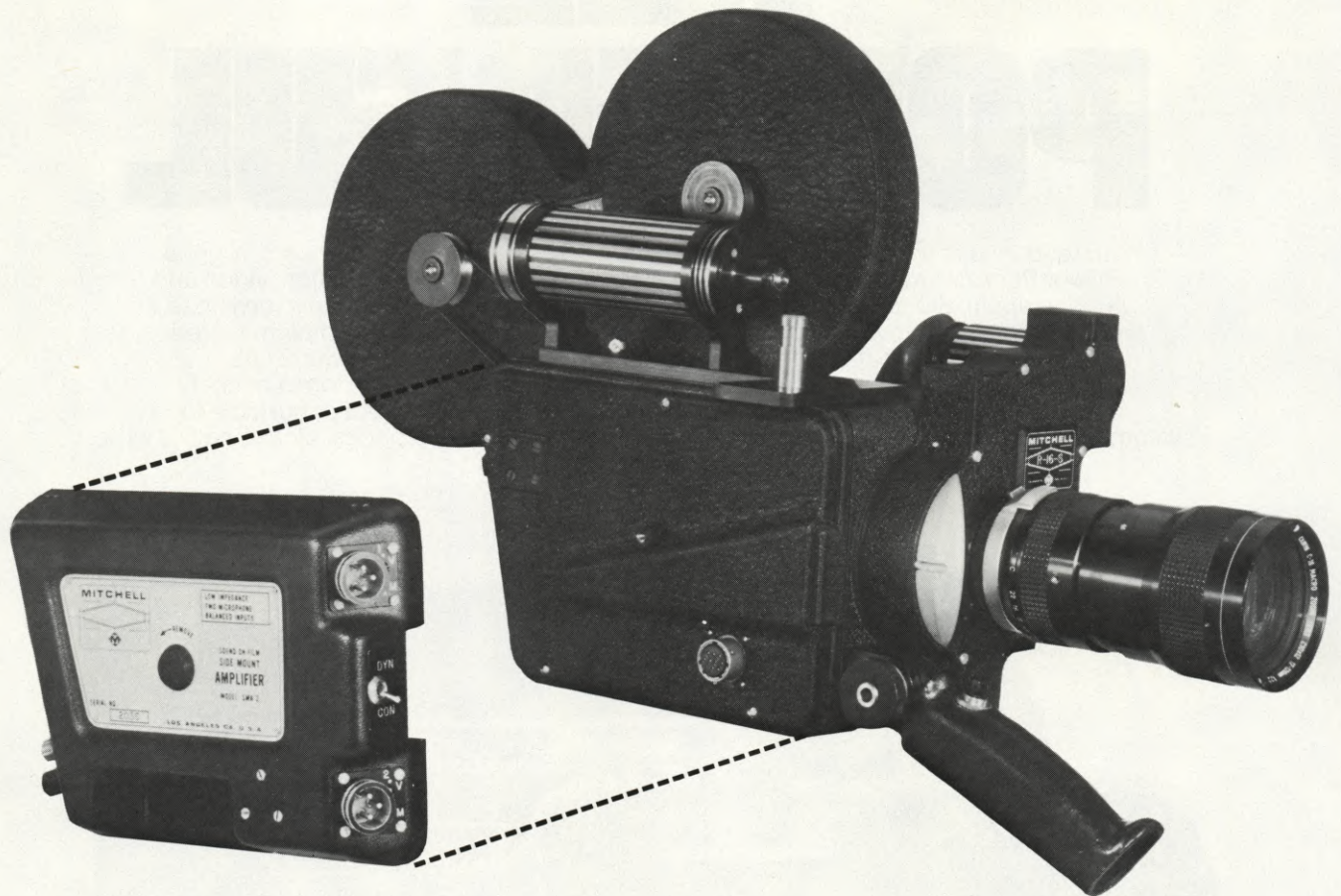
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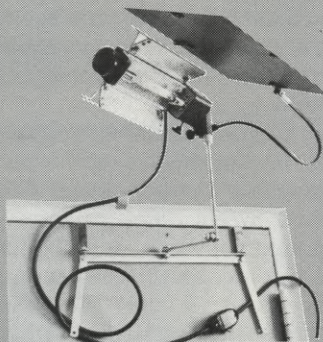
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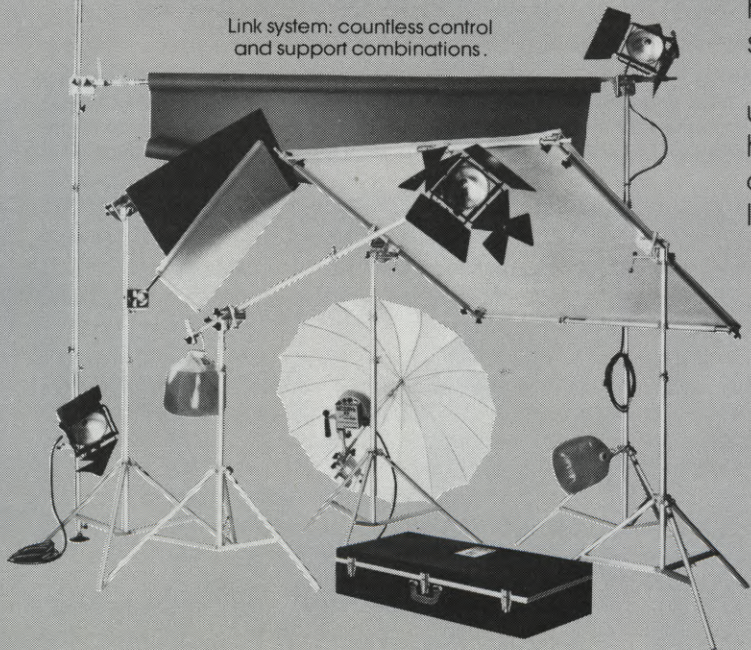
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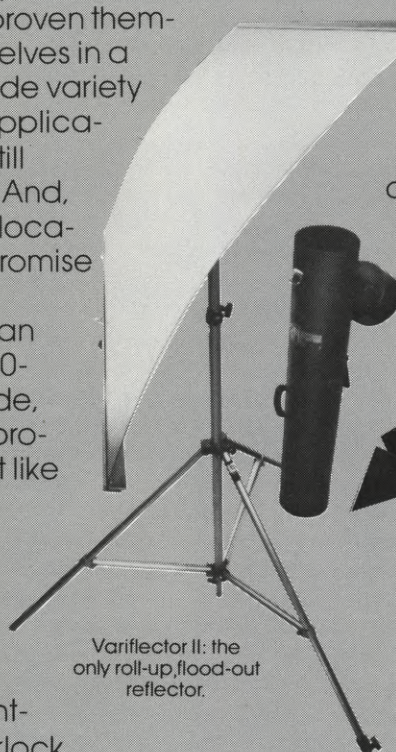
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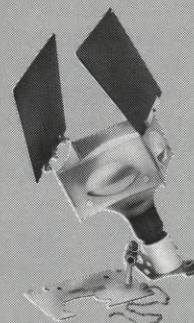
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FILM-MAKING "DOWN UNDER"

American Cinematographer Editor risks falling off the earth in visiting the Island Continent to observe the "miracle" of a stunningly revitalized Australian film industry

By **HERB A. LIGHTMAN**

SYDNEY, Australia

To many people in the northern hemisphere Australia is a far-off never-never land (almost as remote as a distant planet), which is populated by kangaroos, koalas and people who walk around with suction cups on their feet to keep from falling off. They take the term "down under" quite literally.

But to me Australia is a place of variegated scenic beauty, inhabited by people who are vigorous, outgoing, friendly, good-natured and slightly irreverent in an appealing sort of way. Though our respective accents are different, they strike me as being temperamentally more like Americans than any of the other English-speaking peoples. (When I make that remark to members of an Australian SMPTE chapter, I qualify it by saying that I hope they won't be insulted by the comparison.)

There are, to be sure, sound sociological reasons for the similarity. Both of our nations are young, as nations go, and vast and varied in geography. Both were settled by mavericks who wanted something better badly enough to carve it out of an often harsh and hostile frontier wilderness. The cowboys of America and the sheepmen of Australia stem racially and emotionally from the same hardy breed.

What this boils down to is that I feel very much at home with these people in this place — and it's good to be back. It has been six years since I saw my first native kangaroo (and on-his-own-soil Australian). Readers of this publication may recall my last visit to Australia (see *American Cinematog-*

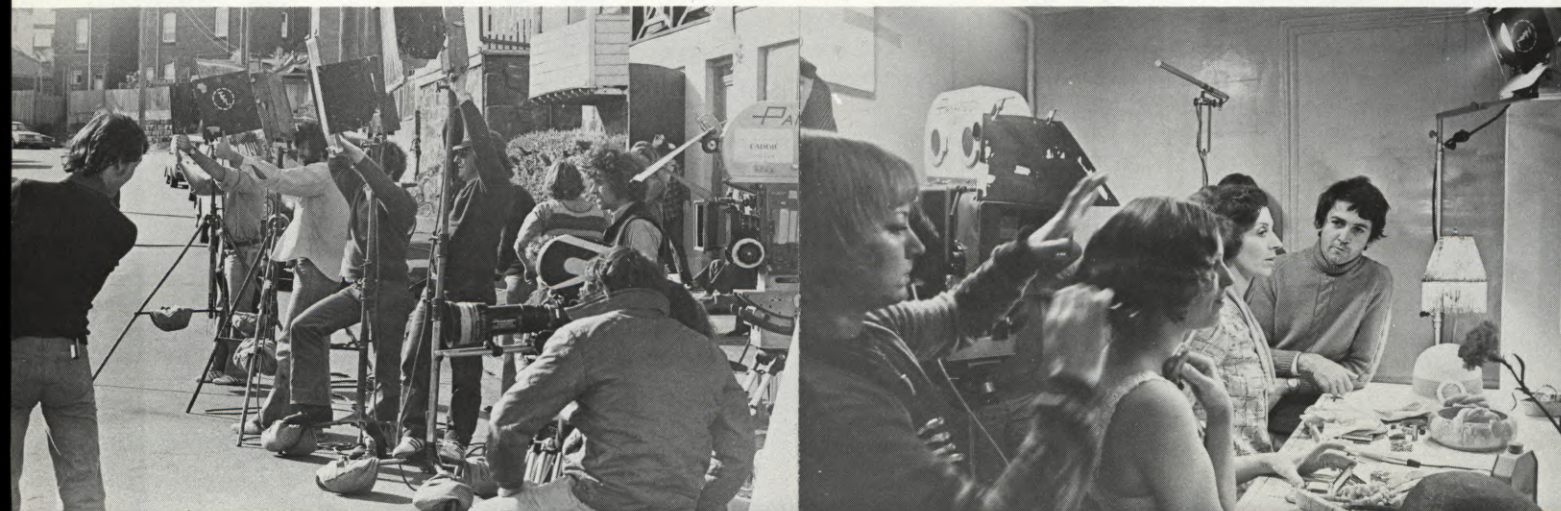
rapher, December 1970), during which time I made an all-too-quick survey of the local cinema scene. My impression, on that occasion, was that the Australian film industry was floundering in the doldrums. There was only one major studio facility still functioning (since closed down) and it was idle most of the time. The few features being made annually were almost exclusively foreign or co-productions with other nations. There was an almost total lack of the latest film technology

and much of the equipment seemed makeshift. Perhaps most significant of all was the fact that I found few young technicians in key positions. In the course of a couple of all-night beer and bull sessions I talked with many young eager beavers who yearned for a chance to show what they could do, but held out little hope of ever getting that chance. To be brutally honest, it was a dismal scene.

This time I've returned to observe
Continued overleaf



(ABOVE RIGHT) "MAD DOG" Director Philippe Mora and Director of Photography Michael Molloy (standing 2nd from left) watch rehearsal of a scene between Dennis Hopper and David Gulpilil. (BELOW LEFT) Crew shooting on the streets of Sydney for the period dramatic feature "CADDIE". (RIGHT) Many of the location interior rooms used for the filming of "CADDIE" were so small that there was barely room for the Panavision R-200 camera, to say nothing of cast, crew and lights. (OPPOSITE PAGE) A collage of several of the latest highly successful Australian features.



Picnic at Hanging Rock



CADDIE

MAD DOG



Let the BALLOON GO



THE DEVILS PLAYGROUND

The Devils Playground



THE FOURTH WISH



shoes) and we are off on what may prove to be the busiest week of my life.

New Tools of the Trade

First, for those who may not know it, both John and Michael are former working cameramen who have found themselves kicked upstairs to become managing directors of huge film equipment sales and rental organizations. That fact is most significant, for no one but a fellow technician, present or former, can adequately appreciate how critical it is to his colleagues in the field to have the latest and best equipment to work with — and no one else can understand the importance of that extra ounce of “tender loving care” it takes to keep the gear functioning through the around-the-clock emergencies that regularly beset film companies. They are not mere businessmen, these two, but “brothers-under-the-blimp” to the cinematographers their respective companies are serving. Their separate, but cooperative, operations complement each other perfectly and between the two they now provide to Australian filmmakers all of the latest and best film production equipment and technology that the state of the art offers. Thanks to them, Australian technicians are no longer second-class citizens when it comes to having the best to work with.

I pay a visit first to John Barry's establishment and I'm amazed at how it has grown in only six years. When I was last in Australia it was a small, snug operation, efficiently kept going by a handful of people. Now it has at least quintupled in size and is housed in plush new premises with about 30 people on staff, several of whom are highly trained equipment repair and maintenance specialists. John now heads not one, but a group of companies, oriented to the film industry and, besides representing a number of the very top lines of equipment, he stocks a vast inventory of accessories and spare parts — all the myriad bits and pieces it takes to keep a company shooting. There is none of that having to wait two months while something you may desperately need is shipped in from New York or Hollywood.

A visit to Samuelsons is arranged just in time for lunch, which turns out to be a barbecue, “California-style” — except that, since it's raining, the picnic table has been moved inside the shop. The chef, however, keeps getting drenched while doing his thing at the outdoor grill.

The Sammies people are a congenial crew, led by General Manager Paul Harris, a transplanted Englishman who is becoming rapidly Australianized. He



Shooting a sequence for “MAD DOG” in Morgan's Cave, one of the many rugged locations for the filming. Equipment had to be brought in on foot to the cave, more than a day's hike from the nearest road. “MAD DOG”, starring American actor Dennis Hopper in the title role, is based on the story of a real-life character, “Mad Dog” Morgan, the Australian “bushranger”.

with my own eyes what has been described as the “miracle” of a completely revitalized new Australian film industry. The invitation has come from two close friends of many years: John Barry of the John Barry Group of Companies (incorporating Birns & Sawyer

Australia), and Michael Samuelson of Samuelson Film Service Limited (London) and, for the last three years, Samuelson Film Service Australia (Pty) Limited.

They are both at the airport to welcome me (with a pair of suction-cupped

A group of the finest young talent in the Australian film industry, shown at a farewell sendoff John Barry hosted for the author. (Left to right:) Mike Malloy, Director of Photography on “MAD DOG”; Russell Boyd, Director of Photography on “PICNIC AT HANGING ROCK”, a smash success in Australia; “PICNIC” co-producers, Jim and Hal McElroy; “PICNIC” Director Peter Weir.



is married to one of those raving beauties Australia is famous for and owns a home near enough to the shop to make working around the clock quite handy. After having had a decade of basic training at Samuelsons in London, he was brought "down under" when the Australian branch was started three years ago and has taken to it swimmingly. A thoroughly nice guy, Paul is quiet, amiable and enormously efficient.

The Samuelson operation features a lot of the heavy stuff — Brute arcs, 1,000-amp generators and, of course, Panavision. The accent is on service and very careful maintenance of their excellent equipment.

Meet the Cameramen

My hosts have thoughtfully arranged a reception with members of the Sydney branch of the Australian Cinematographers Society. The function is held in a private club in a countrylike area and I'm amazed at the throng of people attending. Even those who have spent a hard day on the set come straight to the affair in their work gear.

It is then that it dawns on me for the first time how radically the Australian film industry has changed since my last visit. So many of the Directors of Photography — the men who are actually shooting the most important feature productions — are so young! I am introduced to at least a half-dozen who are 28 years old, and that fact rapidly becomes a running gag. "That must have been a vintage year," says Michael Samuelson — and I have to agree.

More than that I am impressed by the almost electric spirit that pervades this group. They are a turned-on lot — people who are doing things and excited about what they're doing. Their enthusiasm is almost tangible and it's a lovely thing to see.

I have a chance to talk to many — though by no means *all* — of them and they're uniformly enthusiastic and full of plans for the future. It's a complete turn-around from my last trip, when pessimism reigned.

The Disney Safari

My carefully calculated, minute-by-minute schedule indicates that we are to fly up to the location, some 300 miles north of Sydney, where the Walt Disney production, "HARNESS FEVER" is shooting. In a private plane we fly over some spectacular scenery, landing at an abandoned airport outside a town called Musswellbrook (pronounced *muscle-brook*), which is a hamlet that has apparently changed little since the



A scene from the Walt Disney production, "HARNESS FEVER", filmed on location about 300 miles north of Sydney. With a shooting schedule of six weeks, the company was plagued by five weeks of almost continuous rain, some of which was described as "torrential". The film was directed by veteran Disney director Don Chaffey.

A crew filming on location at Wattamolla Beach National Park, New South Wales. As in most countries now, much filming for Australian features is done on location, both interior and exterior. Australia boasts a wide variety of scenic locations. Almost any kind of terrain required for filming can be found on the vast island.





Toting the first Panaflex camera to be sent to Australia, a Queensland crew climbs to the top of cantilevered bridge spanning the Brisbane River in preparation for shooting a police department film on suicide prevention. That didn't stop a couple of desperate souls from leaping for real during the shooting. Director of Photography Brian Benson, formerly a 16mm specialist, was thrilled to be using this sophisticated camera for the first time.

turn of the Century. We find the Disney production headquarters snugly installed in a quaint little structure that used to be the town bakery.

"Why the bakery?" I ask.

"Because," says the Production Manager, "when we arrived here to look for a base of operations, a certain gentlemen of the town informed us: 'I've got my fingers on the pulse of

Musswellbrook, and you'll not get anything unless I arrange it.' But we fooled him. He'd overlooked the bakery in his real estate monopoly — and here we are."

I'm impressed. Any bloke who has his "fingers on the pulse of Musswellbrook" must be a power indeed.

We drive out to the location, a small racetrack which is located some dis-

tance outside of town. There we find the crew standing around wringing their hands because it's drizzling. Not only is drizzle not called for in the script (everything in a Disney film must be sunlit), but the track is so muddy that the horses can't run. On top of that, their trucks keep getting bogged down in the mud and everybody — cast and crew — has to keep pushing them out.

"HARNESS FEVER" is being directed by English director Don Chaffey, veteran of many a Disney project. The Director of Photography is Geoffrey Burton, who is — you guessed it — 28 years old.

I ask Don Chaffey if he'll tell me a bit about his production, and he says: "Well, this is my sixth major Disney film and the second one in Australia running. It's a story about harness racing and the rivalry between two families. The problems have been inevitable, in terms of film-making, but most unusual for Australia in terms of the really desperate weather we've had for the last five weeks. I don't suppose we've had more than four or five days of any form of sun. We wouldn't really have minded that, because I feel that Australia's sun is very, very strong for film-making — unless you're prepared to use an awful lot of filters, or a lot of

The magnificently equipped and staffed Film and Television School in Sydney, which the author considers to be the finest institution of its kind he's seen anywhere in the world. The School offers a three-year curriculum, is staffed by top professionals from the industry, and accepts 24 students each year. It has just begun its second year of operation.



arcs, which burn the artists up, as you know. I would have been very happy with just a sort of overall brightness to bring out the lovely soft colors, a slightly overcast sky."

"But you don't like the *liquid* brightness?" I ask.

"Ah, the liquid brightness that turns into rain I don't like," says he. "I don't mind shooting in the rain if the script calls for raw realism, but in this film we've got the girls dressed in those sort of elegant dresses of the 1910 period, with beautiful ostrich plumes and lovely dust coats to go with the old-fashioned motor cars. You just really can't have them coming in like a gang of damp squids."

I ask him how he likes making films in Australia and he says: "I've done three feature films and a major television series here so far, so I've had quite a lot of experience working with Australian crews, and I find them tremendously good. They've still got that fantastic enthusiasm that I remember we all once had. It's just a mad enthusiasm to get at the job and get on with it, and that's why it's so exciting and so nice — says a slightly greying-haired old gentleman."

I ask him how the available facilities stack up with what he's been used to.

"The only things we don't have down here are facilities like travelling mattes or sodium backings. I say that as an old Disneyite, because I've worked on and off with the Disney organization since 1960. I'm pushing hard to get a government grant to send one or two people up to study on the Disney lot or meet with Albert Whitlock, who is one of the greatest matte shot artists in the world. Camerawise, we've got Panavision and we're using it. But it's the technical area of special effects in which there is a



"The Picnic That Came in From the Cold" — This cozy scene started out to be an outdoor "California-style" barbecue, but got rained out — or "in", in this case. The group retreated to Samuelsons' storage area. In the foreground (checked jacket) is American Cinematographer Editor Herb Lightman, At the head of the table, Michael Samuelson and General Manager Paul Harris.

lack of expertise. If we could even get things like those old-fashioned mattes where we used to black out the top of the screen and paint the top of St. Paul's Cathedral onto some local parish church, that sort of thing would be ideal over here."

We eat a location lunch in a shed set up as a dining area and then, as the company is still bogged down in the rain, I have a chance to talk to the cinematographer, Geoff Burton.

"This film is being made very much in the *genre* of Disney films — family entertainment, with horses and kids and farmyards, and so, visually

speaking, I've tried to make it in the same style as successful Disney films," he tells me. "That doesn't allow for much experimentation in terms of lighting or camera angles, but it's a challenge, this being my first Disney film, and it's interesting to see how one does it and how one can fit in with their style.

"We've had a lot of weather problems on this film. It's a six-week shoot and we've lost a hell of a lot of time with torrential rain. It's not just a matter of the rain, but when it stops raining the ground is so boggy that the trucks get bogged down. We can't do
Continued on Page 1022

(LEFT) Director of Photography Geoffrey Burton sits beside the camera on car for a running shot at the racetrack during the filming of the Walt Disney production, "HARNESS FEVER". Several ingenious mounts were also designed to install the camera on the trotting rigs. (CENTER) "HARNESS FEVER" is a turn-of-the-century story, with ladies wearing colorful dust coats, as they drive early motorcars. (RIGHT) A location interior sequence from the film.



THE "FILM AUSTRALIA" STORY

Australia's official film production organization trebles its existing facilities to become one of the most complete full-scale motion picture producing studios in the world

Film Australia, a division of the Australian Film Commission, is the nation's official film production organization. Its role is to tell the Australian story through film to Australia and the world.

Under several names, including the Australian Commonwealth Film Unit, Film Australia's origins go back to the appointment of the first official government cinematographer in 1913 under what was then the Department of External Affairs. Today, it has a film studio complex in the Sydney suburb of Lindfield and has representatives in New York and London.

Facilities at the Lindfield headquarters include a sound stage, cutting rooms, animation rooms, working theatres, film vaults and mixing theatres. Upon completion this year of a large-scale building extension programme, taking the working floor-space from around 30,000 sq. feet to almost 95,000 sq. feet, there will be additional cutting rooms and theatres and space to house the stock shot library and film laboratory both presently accommodated in leased premises nearby.

The current staff of 159 under a Producer-in-Chief (Denys Brown) comprises 88 production staff, 22 technical and laboratory staff, a nine-man distribution section and 40 administrative, clerical and secretarial personnel.

Film Australia's output falls into two

categories: the Departmental programme of films made for and largely financed by Australian government departments; and the National programme, being paid for from funds allocated for this purpose by the government to Film Australia.

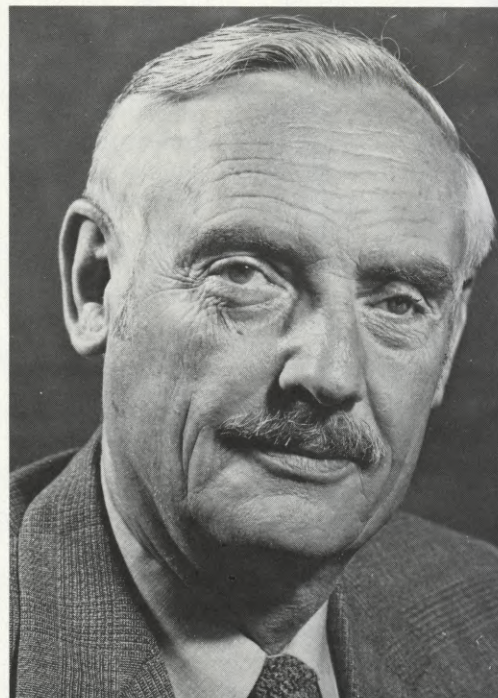
Subjects in each category cover practically every facet of the Australian scene. The Departmental programme includes films on administration and training, road safety, aboriginal affairs, social and health services, immigration, environment, management and defence, etc. The National programme covers subjects such as Australian history, development, tourism, music and the arts, education, flora and fauna, social issues, ethnography and archival filming.

The annual output includes some 50-to-60 new films of all kinds from 10-second TV spots to feature films. Commercial cinemas, schools, non-theatrical users are served both at home and overseas.

Film Australia calls on many of the nation's most talented producers, directors, cameramen, editors, scriptwriters, musicians and actors, either as staff members or on special assignments for particular productions. A significant proportion of the output is made by commercial production companies under Film Australia supervision.

Many films are released with foreign

A scene from the family feature-length film production of world-famous Ivan Southall's book, "LET THE BALLOON GO". This was one of eight pictures representing Film Australia at the Cannes Film Festival this year. During the past year, Film Australia films garnered 20 awards in international competition, including awards to five of six entries in the U.S. Industrial Film Festival in Chicago.



Film Australia Producer-in-Chief Denys Brown heads a staff of 159 technical and administrative personnel at the organization's Lindfield headquarters.

language commentaries. Currently a range of productions is available in 32 languages.

Film Australia also collaborates with overseas organizations, like the National Film Board of Canada and the BBC, in filmmaking.

Marketing is carried out on a global basis through Commission representatives, specially appointed agents and Australia's diplomatic and trade missions overseas.

Film Australia lodges copies of its films in 13 centres in Australia, including all State and Education film libraries and the National Library, Canberra, and in 100 film libraries throughout the world.

Films are sold to libraries and other outlets internationally and commercial distribution contracts are negotiated with television networks and cinemas and other outlets in all countries.

Motion pictures produced under the aegis of Film Australia reach annually an audience estimated at 33 millions — an average of 90,000 viewers every day of the year. During the year, 4,423 prints are placed in official library outlets as a major contribution to the nation's publicity and information effort, both within Australia and over-



seas. This past year (75-76) 2,785 prints were placed in libraries of Australia's overseas missions, many of them in non-English versions.

Huge audiences are reached through world-wide cinema and TV distribution. One example: the Film Australia/BBC co-production "Crocodile" was seen by 20 million viewers in Japan and a further 20 million saw it on BBC-TV. Currently we have something like 150 titles under commercial distribution in 60 countries.

Film Australia films do very well in overseas competition. Last year a dozen of its productions produced 20 awards, including awards to five of six entries in the 9th U.S. Industrial Film Festival at Chicago.

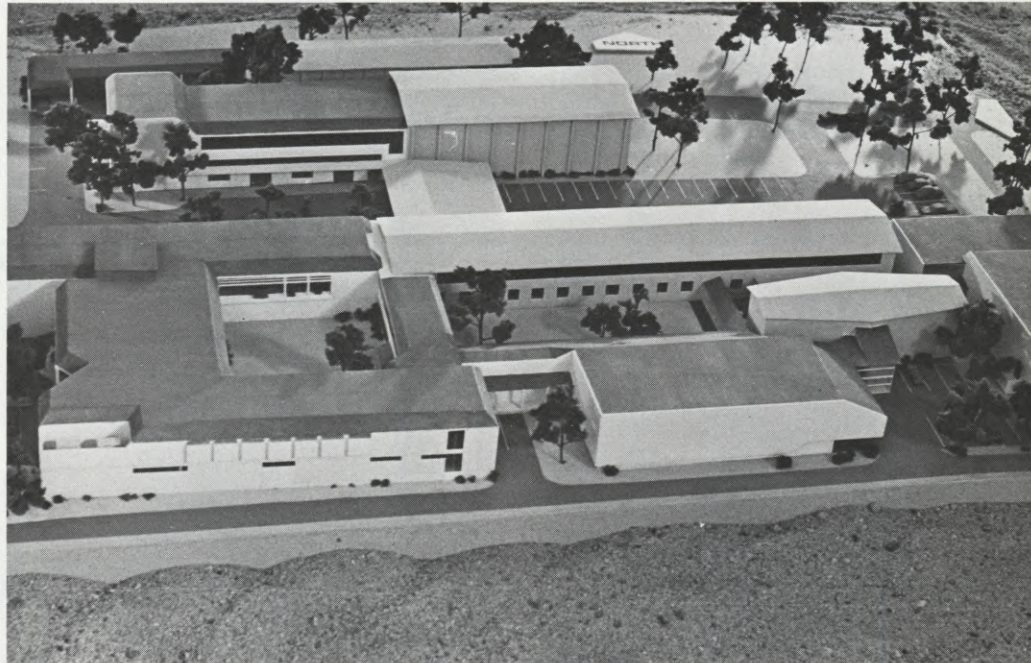
This year, Film Australia was represented at Cannes with eight films, including the family feature-length production of world-famous Ivan Southall's book, "LET THE BALLOON GO".



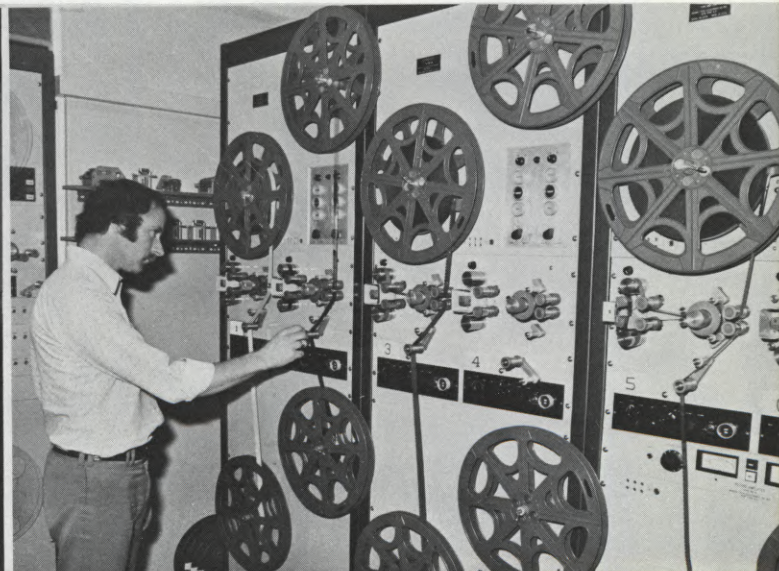
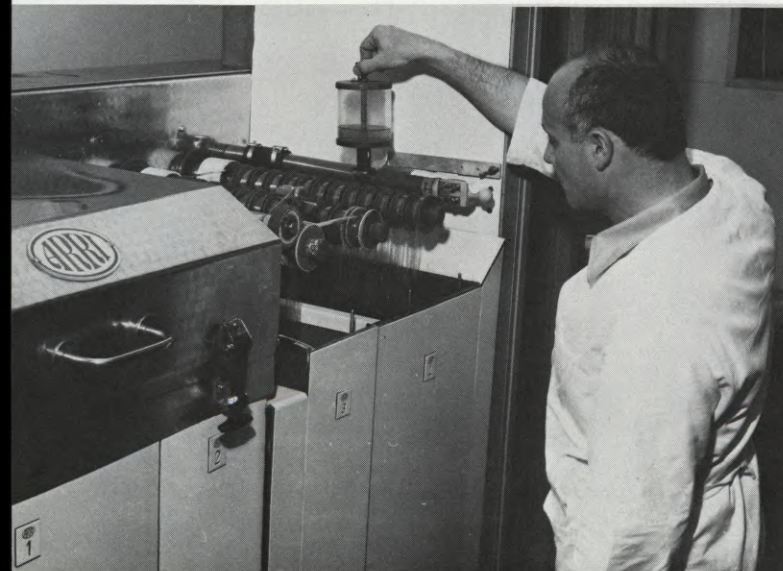
(ABOVE) Film Australia's sound stage (left) and main building (right), with foundation work in foreground for extensions to facilities soon to be available. (BELOW) Model of extensions proposed at Lindfield. Existing buildings are shown with white roofs. Additions, represented by the dark-roofed buildings, are nearing completion.

FACTS ON FILM AUSTRALIA'S STUDIO EXTENSIONS AT LINDFIELD

- Existing studio buildings were completed in 1961 as the first phase of a 3-phase project.
- Phase 1 omitted the laboratory and engineering workshops. These were located in rented premises at nearby Chatswood.
- Total floor space of Phase 1 is 21,600 sq. ft.
- Current extensions (phases 2 and 3) provide additional 69,300 sq. ft., bringing total Film Australia working floor space to 90,900 sq. ft.
- Completion of Phases 2 and 3 will enable all sections of Film Australia to be functional at the one location.
- The new extensions provide —
 - 11 additional positive cutting rooms (total: 21);
 - a completely new negative cutting department;
 - a 250-seat presentation theatre;
 - a new mixing theatre of 3,200 sq. ft.;
 - 4 new working theatres;
 - a second Sound Department, operationally independent from the existing sound facilities (output potential thus up 100%);
 - a 1,300 sq. ft. insert stage;
 - an expanded stock-shot library;
 - complete film processing laboratory;
 - heavy and light-duty engineering workshops;
 - carpentry workshop;
 - props storage;
- The extensions were commenced in January 1974 and will be occupied later this year (1976).
- The estimated cost of the extensions is \$Aust 2.4 millions.



(LEFT) Film Australia's film processing laboratory, presently accommodated in leased premises nearby, will be incorporated into the extensions now under construction at Lindfield. (RIGHT) A corner of the sound department at the Lindfield location. The extension program will increase working floor space of the present facility from 30,000 square feet to almost 95,000 square feet and will include additional cutting rooms, theatres and space to accommodate the stock shot library and processing laboratory.



THE PHOTOGRAPHY OF "CADDIE"

By **PETER JAMES**

Director of Photography

We decided to shoot "CADDIE" in Panavision because we wanted very usable sound on location and we found that the PSR (R-200) was the quietest camera we could get. The Panaflex was not available in Australia at the time and the size of the PSR was a problem on some occasions because we were working in some terribly small rooms, but where there's a will there's a way, and we even managed to do crane shots in those same little rooms.

As far as the photographic style was concerned, we wanted the picture to have a "real" look about it. As most people know, our budgets aren't as big as those of American or English pictures, so we put all of our money into the Art Department and the look of the picture — and it was then left to me to get the photographic quality.

The director and I both wanted the picture to have a nice, soft quality and a feeling of the period. Even though the story is set in the Depression, we didn't

want it to be visually drab or uninteresting. We still wanted the people to have an appeal, although they were shown in a pretty depressed situation. I wanted to mix up color temperatures and, because a lot of the action was set at nighttime, I chose all of the practical lamps in conjunction with the art director and this gave me a lot of flexibility in my lighting style. I was able to get a wide variety of lamps that either had colored glass or which produced unusual shadow effects. We used these lamps as dramatic elements in the scenes and they provided logical reasons for the lighting to be the way it was.

In the exterior sequences, also, I warmed up the color temperature. I wanted, in the Depression scenes, to get the shadows really blue. This was quite difficult. When shooting outside I would use a full 85 filter and also add an 81EF, while for any artificial light needed, we would use two blues on the

Mini-Brute. This produced a half-blue correction on the film, so that the shadow detail went blue. That gave us a nice mixture and quite a pleasing effect. Again, when shooting at nighttime, it was the combination of the blue light and the amber light which gave the scenes a fair amount of depth and warmth.

We split the film up into four periods, since the story covers seven years of a woman's life. In the first period, which is when she leaves her husband, we made it autumn and the Art Department and Wardrobe both used nice amber colors. The effect was quite light and happy, even though it was in autumn tones.

The next section of the film deals with when she falls in love with Peter, the Greek, and we made that spring — so it's all very chiffony and white, with pinks and pale yellow and back light and that sort of "GATSBY" look. That was a rather fun period to work in.

(LEFT) "CADDIE", the story of a young woman bedevilled by ceaseless problems, takes place in the Thirties and, as such, involved the acquisition of numerous period costumes, props and vehicles — including a horsedrawn hearse. (CENTER) During the Depression sequence, citizens line up for government aid. (RIGHT) Since the hapless heroine works as a barmaid throughout the film, several sequences take place in bars.



Variations in color temperature and lighting helped give visual variety to the changing seasons and emotional moods of "CADDIE". (LEFT) The heroine enjoys a brief interval of love and happiness with a gentle Greek, until tragedy strikes again. This sequence is all very "chiffony" and white, with backlight to capture the "GATSBY" look. (CENTER) and (RIGHT) Color temperature varied from cold to warm, depending upon desired mood.





All exterior scenes were shot in carefully selected locations in and around Sydney that were carefully selected to conform to the period of the picture. Because that period was so essential to the atmosphere of the picture, a sizable chunk of the budget was devoted to Art Direction. It was left to the Director of Photography to enhance the period effect by means of a very creative style of lighting.

The following period, by contrast, was the Depression, so we then went into the heavy blues and olives and burgundies and all those sort of earthy colors. The only bit of amber we used was in firelight scenes, where we had some 85's kicking onto faces. In contrast with the blue light, that gave it a kind of held-down, darkened, depressing sort of atmosphere.

At the end of that period it's summertime, although it's still the Depression. But this is a bittersweet combination of hot glare and depressing atmosphere, because her emotional situation is getting worse. The effect is something like that of a funeral that takes place on a sunny day. If it's 95 degrees and you're at a funeral dressed up in a suit, it's sometimes more depressing than if it were raining. That's the kind of combination we had going for us.

I was very fortunate to have a good camera operator, John Seale, who worked very well with the director, Donald Crombie, in getting some rather challenging shots. We used a crane a lot — a small portable crane on an Ele-mack dolly — and this gave us maximum flexibility on the set and on location, as well. We couldn't have gotten a McAlister dolly into the areas we got that crane into. Sometimes we'd have to move only five or six inches and we'd have the dolly half outside the door, but we'd still have a little room for a tracking movement that would go with the action. We tried to tell as much of the story as possible in one shot without cutting, because the story, otherwise, was fairly fragmented, taking place as it did over a period of seven years. We felt that if we fragmented each section it would be even

more disjointed, so we tried to get as much flow into the scenes as we could. The result was that the operator was constantly doing these little tracking movements and using the crane as a gimbal, as we say — just walking with it and going up and down. The focus-puller had an extremely difficult task, because 80% of the picture was shot under $f/2$, so he was constantly focusing and he had no depth of field whatsoever.

What made it even more difficult was that we were using fog filters and low

contrast filters and, in the middle period of the picture, I had a pale pink chiffon net in back of the lens — which I'm sure the Panavision people aren't too happy about, but it gave us a little break-up and softening effect, which I think is very, very pleasant. It was one of the prettiest sequences in the film when it was lit.

The film was shot in six weeks, but I think it does look like it cost a million dollars, which is mainly due to the enormous amount of pre-production
Continued on Page 1018

"CADDIE" Director of Photography Peter James (in foreground) is 28 years old, but looks even younger. He started earlier (at the age of 15) in a major studio and had a chance to be exposed to all phases of film-making. He was later fortunate enough to work with several of Australia's top veteran cameramen, who unselfishly taught him what they knew.



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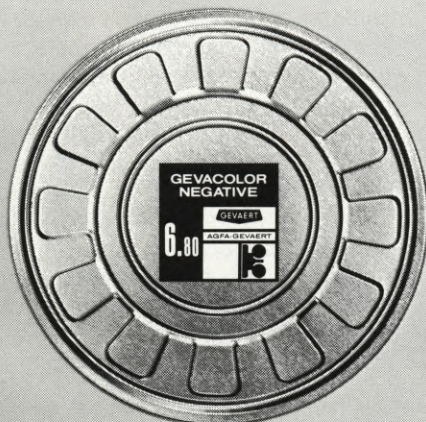
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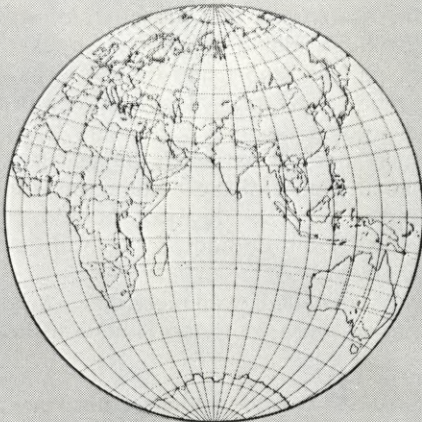
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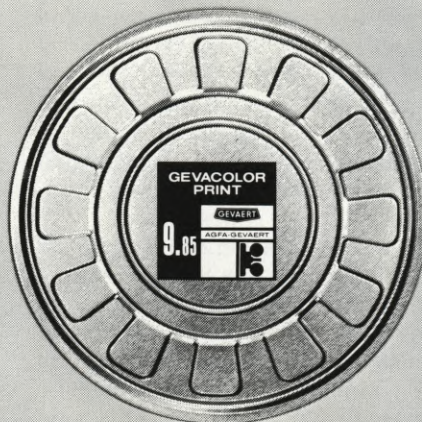
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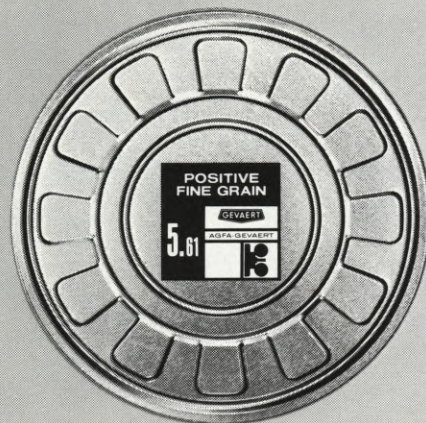
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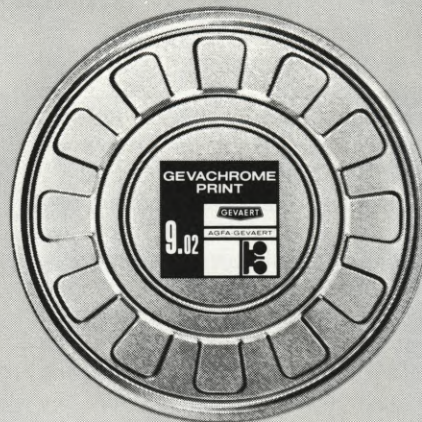
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AUSTRALIA'S NEW FILM AND TELEVISION SCHOOL

By **BASIL APPELBY**
Program Coordinator

A magnificently equipped, professionally staffed academy providing matchless facilities for budding film and television technicians to learn their craft

As Program Coordinator of the Film and Television School, I am, in fact, a sort of overall producer of both television and film programs. As such I coordinate all the different departments into the production of a movie or television program. This involves bringing the idea, script, camera and production management people into the production office to see if the project will work. So, in fact, although the title reads "Program Coordinator", one has all the normal jobs that a producer would have on either a movie or television show.

The objective of the School is to get the best out of whatever the individual may have potentially. Most of the students, of course, see themselves as producers or directors, because they always like to think of the top glamor job as being the ultimate aim. They may want to direct or they may want to produce or they may want to be Freddie Young — and that may well happen, but they must, first of all, decide on a main theme. So we ask them, in spite of the fact that they may have direction as the ultimate aim, to have a secondary choice that they will specialize in. We offer choices that include production, editing, camera-work, script-writing and production management.

During the first year, when they do all the jobs in television, they are also allowed to do television direction, but that is a special course. However, when it comes to their film work, we ask them particularly to make a choice at the beginning of the second year. Just now we've got more in camera than anywhere else. We have two sound recordists, three screenwriters and three in

production management, one of whom wants to be a very good first assistant. (What he *really* wants is to be a top producer, but I told him that comes later.) So now, in the second year of a three-year course, they are beginning to specialize. All the while they will be doing film and editing exercises. We give them a big hodge-podge of film and say: "Make something out of that." They don't know what it is, but they have to make a story out of all the bits of film.

You can't always tell the mind behind the result. You can say: "I don't think you've got what it takes to be a director, or an editor, or a writer. Continue pursuing your first love, but let us remind you that there are other things just as satisfying and you are very good at sound, because the three films you did as a soundman were first-class. Do you realize that you've got a naturally selective ear? It could easily be that you should follow a career as a sound recordist."

One particular person has taken this point and she is becoming a very keen and very quickly professional sound recordist, because she spends every minute, every second she can with the head of the department, asks for extra-curricular work, takes home a Nagra, goes to New Guinea on her breaks and records extraordinary stuff.

So already we've got a nucleus of a lot of individual enthusiasts, not a nebulous group of people not knowing what they want. They soon get to the core of what they're good at and we try to encourage them along those lines. Eventually what happens is that they are broken down into crew groups. I break them into groups of eight for

television and four for film. When they are in groups of four they can do four productions, rotating as director, lighting cameraman, camera operator and sound recordist.

They can co-op other people into their group, if they wish, but they must stay in the group and move around in it, so that they get used to each other. They may fall out; they may not like each other; they may ask if they may go together into a different group and reform themselves, which they sometimes do, but we are essentially training people in a professional capacity, so we use the basis of the school as if it were a production center.

We make people used to relying on each other. If a shot is bad there is a discussion and ideas start bouncing from one to the other. The next thing that happens is that they see each others' finished films or television tapes and criticize and learn equally. They begin to get enthusiastic and show particular talents that they didn't even know they had. The cream comes up in the various departments.

Currently we want to train first-rate film technicians in four or five different areas. Later we will go beyond those areas into something a bit more extensive — like, for example, an art department or special effects department. As yet we don't have those facilities, so we are training camera people, editors, production people and sound people. If they have the quality in them, that will show up in their work and they will become good directors willy-nilly. We are not going to turn out a man with a hot diploma that says he is a film director. We are going to turn out a good editor who is going to prove

The Film and Television School's temporary facilities at North Ryde, opened in August 1975, are situated a few kilometers from its planned definitive location on the campus of Macquarie University. Most of Sydney's TV studios, film production houses and processing laboratories are located nearby. While these quarters are considered "temporary" by staff and students, they strike outsiders as possibly the most comprehensive operation in existence anywhere for the training of professional film and television technicians.



himself and talk some guy into putting out the movie that he has just written. This is the way that we have to work, and it's what we're doing in the middle of our second year.

I'd like to say a word about the individual projects the students take on. In the first year, obviously, this has to be a controlled situation, so we will have meetings to suggest stories that they might direct — 10-minute subjects, usually in black and white. We say: "Look, are you in a position to sit down and write? Would you like to borrow a script from our script library? Would you like to discuss with the story editor the adaptation of a short story?"

Last year we had someone take a Jean-Paul Sartre story and adapt it for a 12-minute film. We had someone else take a Harold Pinter story and do the same. But then someone will say: "No, no, no. I want to write something myself." And he will write a very interesting piece of modern allegory, perhaps.

In the end the students decide on what they want to do themselves, although we may guide and instruct. I'm talking about director-script-writers, because often the two go hand-in-hand. But there are always people who say they have no idea about writing and no idea about directing. One will say, perhaps: "I want to be a camera person on someone's project and I want to be outdoors, but I want to have some indoor stuff, so that I can get practice at lighting color interiors." We'll say: "Yes, why don't you join so-and-so?"

Sometimes we get together to form a group for a highly specialized reason. Maybe someone is doing an intimate romantic story and we get the right people together for such a project. We still try to get them to keep in their groups, but, if necessary, we take them out and reform them. This is how the

first-year film projects come about.

In the second year they are apt to be more ambitious. They are given bigger budgets; therefore, they can make longer films, and they can spend their money as they wish. They get \$1,200 the first year and the same people are given \$1,600 the second year, plus a longer time to prepare. At the same time, they will have parallel TV productions to do. They don't have much time to think outside their school activities. Their private lives are practically nil. They've got to be dedicated and get the job done, whether they have time enough or not. It is not a job for a *dilettante*. We try to show them that professionalism means a form of dedication — which means giving up an awful lot. Most of them are only too happy to do so, because they realize what a privilege it is to be paid to spend three years of your life doing what you want to do. How many of us have this opportunity?

In the first and second years they work in 8mm and 16mm, learning exterior cinematography and interior lighting in color. But in the third year they will go on to 35mm. The third year will be different in other ways, because they will be working at a much higher level. They will be allowed time off to write and will be able to submit their scripts page-by-page and scene-by-scene to the script editor in charge for advice and help. By the time they are into their third year they will have researched, written and shot a major work in 35mm. When I say "major" that doesn't necessarily mean that it has to be longer than 20 minutes, but it will be pretty ambitious. We will want to see what they can do with moving cameras, with actors in all sorts of situations, in the handling of a period piece perhaps. Accordingly, their writing will be encouraged to be more special, more intricate and more polished. We won't



The Director of the School, Prof. Jerzy Toeplitz, was co-founder and for nearly 20 years, head of the Polish National Film School, which, under his leadership, was regarded as the most important film school in the world.

accept an idea that is too thin.

The students include both men and women and the ages range from 18 to 33. We have no educational prerequisites, but it would seem that because it's the bright ones who are inclined to go into the business, it's the ones with good educations who are taking it up. Although we have no specific educational requirements, we do say that they must show a certain aptitude, and we give them certain tests to make sure of that.

Regarding the subjects which the students select for their film projects, I can say that the content of a film doesn't matter so long as the production and the work that the individual does is of the highest order — or attempts to be of the highest order. We

(LEFT) The professional conditions under which students train at the Film and Television School include working with skilled and experienced professional actors and actresses who accept bookings from the School for minimum union rates of pay. (RIGHT) Without exception, the School's faculty comprises not career teachers, but professionals from the industry engaged from two to three years on contract. Noel Bolden, head of the sound workshop, worked at 20th Century-Fox Studios in Hollywood, while on a scholarship sponsored annually by the School, in association with Hoyts Theatres, an Australian chain of motion picture exhibitors.



want them to attain quality in camera, in direction, in editing, so obviously we don't have restrictions on subject content. We find that the arty film is something they soon get out of their system. In fact, we hope it's out of their system before they arrive. There's a need, perhaps, to do an arty picture, but if they are all going to turn out such pictures, then the sum total of what we give to the industry will be nil.

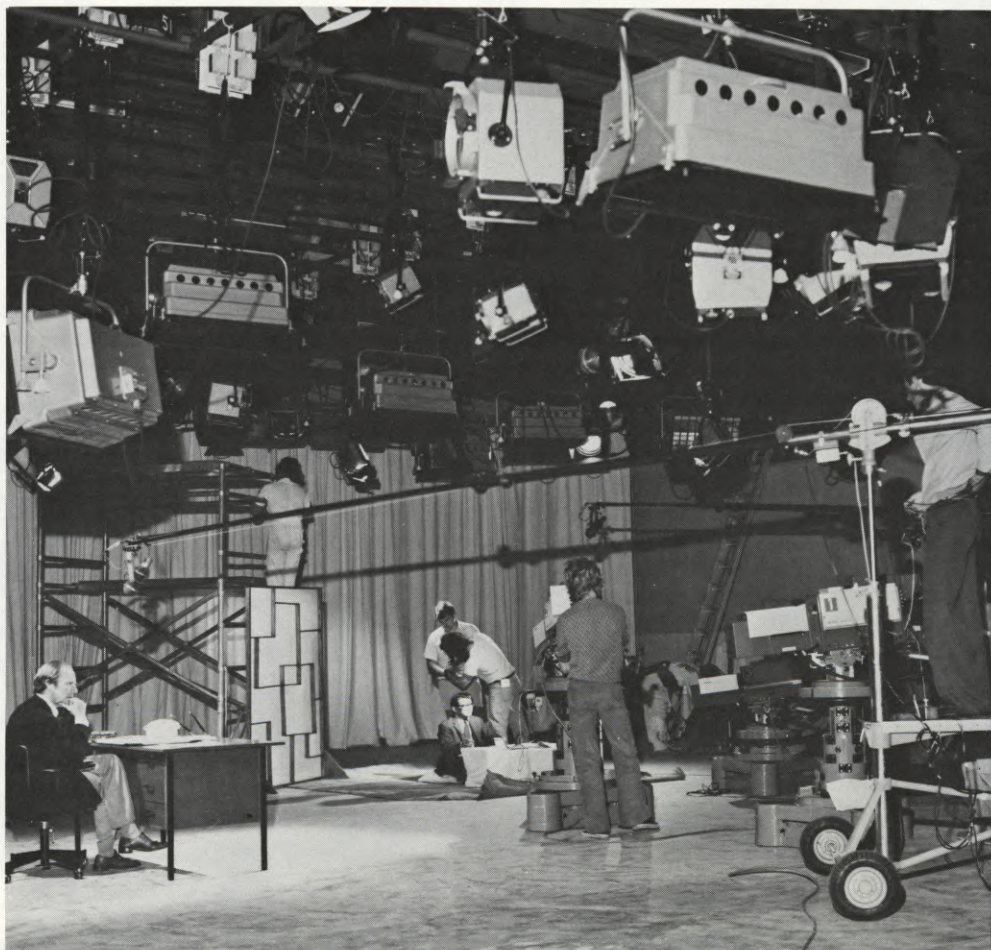
We want to develop workmanlike attitudes in good professional filmmakers. We want people to be able to do a job and do it well. We aren't pretentious, and the people in charge of the departments are not academics. They are all — or have all been — working professionals. One thing about the School is that it encourages us to go off once a year or so and get involved in the making of a film of our own particular type. The camera department head is encouraged to go away and do a picture. Luckily, our head of editing, Rod Adamson, was able to take time out and do "SUNDAY TOO FAR AWAY", which was an artistic and commercial success. It is good for the students to see that the staff are involved in professional production. I myself am hoping to go off in a few months to make a movie locally, because I've always wanted to make one in Australia. Having done all the groundwork, in my own spare time, of course, I shall be taking three months off — one month to prepare and two months to shoot — and then come back with a refreshed and perhaps somewhat changed attitude. I shall take five students with me — one from the art department, one from the camera department, one from the production department, one on the floor running and one from the sound department. I shall have these five under my close supervision while we actually do the job, and I can guarantee that they will learn more than they would under a system in which we can't give such specialized help.

At the School we have a lot of talk sessions during which we don't confine ourselves only to the visual arts. We try to talk through the dramatic arts and painting and general philosophies and what is happening in the world today. On Fridays we have discussion sessions of a general nature at which not just film or stage people, but people who have something to say about what's happening exchange ideas. Instead of reading just the movie reviews in *Time*, you delve into the beginning and middle of the magazine to find out what is going on in the rest of the world. We try to make sure these

Continued on Page 1041 .



(ABOVE) Students taking the School's three-year Fulltime Program of Studies are introduced to all aspects of film and television production in a totally professional environment. Here first-year students gain experience in the use of the Arriflex 16BL camera, while on location in Lane Cove National Park. (BELOW) A student television crew produces a program on the School's sound stage, which is also used for filming.



HOW THE AUSTRALIAN FILM COMMISSION STIMULATES PRODUCTION

By **KEN WATTS**
Chairman

This new and forward-looking government agency is the greatest single factor in spurring the proliferation of Australian feature production

What the government did originally was to set up a tariff board, a customs sort of operation to write a report looking at all the Australian industries. That was really the genesis of the Film Commission. They decided that in the present state of the film industry we needed an organization which would look after government funding as an incentive for the private sector — moving toward a self-sufficient industry, if that were possible. This would also enable us to bring a new marketing department within the Commission, which would serve as an expert advisor to the film-makers and, in fact, could market in its own right if it wanted to.

Now, this plan provides enormous freedom, because we are not built like a government department financially; we are built like a bank. We get a certain amount of money from the government every year, and also, as investors in film, we get returns back from films and this is not refundable, as government money usually is, to the government funding every year. We just continue investing it. As a matter of fact, we can invest it the moment we get it.

The Commission decided that, as a matter of policy, it would not *grant* money to anybody. It decided that the producer would have to have a stake. He would have to be trying, and part of his job would be to go out and get money, just as he would have to find a director to make his film.

The prospective producer can come to us in a number of ways. He can come to us with an idea or script, for example. If we give him development money to develop his script, we look upon that as part of our investment (or possibly our total investment) when it takes off, so we are not really granting money at all. If we lend it, we lend it at a reasonable rate of interest, so that it is cheaper than if he got it in the money market or through the bank. Sometimes that's held against himself and sometimes it's held against his bank guarantee, as when negotiating a normal loan with anybody else.

The effect this procedure has had is, first, that our money goes a lot further. Secondly, that the producers will now, by and large, get out into the money world and find their money. Thirdly, that this money is not coming in alone from the private sector of the film industry, but is gradually coming in

from the private *commercial* sector that is prepared to invest in films. So it is not only private sector film money that is being dealt with, but "money market" money.

In our first nine months this provided a pretty good basis for us to work on over the next two or three years. It is our hope that, in the end, we will be able to bring the feature film industry up to a certain number of films a year, with it becoming reasonably self-supporting.

We've been helped by the fact that Australian films, at present, are making money at the Australian box office. I have in mind one company that has made about eight films, all of which have made profits for the company, including one or two that the Film Commission has been in on, as well. "PICNIC AT HANGING ROCK" went into profit about halfway through its run, in only the metropolitan centers. As a very conservative estimate, "CADDIE" will certainly go into profit in its metropolitan run. Since that pattern is being established, with the people in the private sector knowing that their money is protected as much as it can be in this idiotic industry, they have a pretty good assessment of the situation before they put their money in. This has worked out quite well.

The one industry factor that is against the producers is that they would prefer to be able to deal directly with the outside money market, but the outside money market people, for obvious reasons, tend to look toward industries which have the government supporting them, because this gives them more confidence. By and large, the investor looks for our money first. The money is dispensed by us and we sign the agreements and supervise the expenditure. They look to us essentially to guarantee that within the idiocies of the industry they are going to be a bit protected.

The total money we get from government has to pay for everything, which means that the expense of running our offices comes out of the same pot that provides the producer with his loans, so we have to keep the Commission administration as lean as we can, because we've got to face the industry in the end.

One of our important responsibilities is to form a marketing branch. The Act gives us enormous freedom under which we can set up our own

cinema chain if we want to. We can, in fact, distribute and exhibit any film in which we have investment, or any other film which somebody asks us to. So far, we are taking the line that there is in this country a distribution and exhibition system that, by and large, works. There is no sign within the country that this system freezes out Australian films.

The Commission is keenly interested in gaining wider acceptance for Australian films in overseas markets, but this cannot happen unless the product stands up in terms of quality. There have been signs over the past 18 months — and even before the Film Commission was formed — that standards of quality have been growing in this country, and getting those standards up is paying off. The film industry is commercial, and an investor putting his money into a film wants to make money. Second only to "JAWS", "PICNIC" has been the greatest box office success of any picture shown in this country during the past year. This, then, puts Australian films into the Australian market as profit-makers in excess of most of the films that are imported.

It should be emphasized that the Commission will not, under any circumstances, totally finance a film. The producer must have a stake, and there must be some money raised in the private sector, because if you're just going to rely on government finance, you're never going to have a film industry. It is only under exceptional circumstances that the Commission will, in fact, on a reasonably high budget film (which, in this country, is \$450,000) consider going in beyond 50%. We try to slice the financing at least three ways, with the private sector money, distributor/exhibitor money and our own being involved. ■

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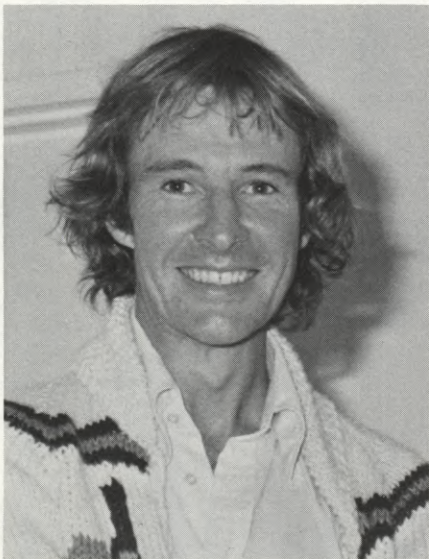
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THE "NEW VINTAGE" CINEMATOGRAPHERS OF AUSTRALIA SPEAK OUT

Young they may be, but Australia's new breed of camera artists are total pros — technically skilled, highly imaginative and very, very "keen"

One of the most striking things about the "new" and revitalized Australian film industry, presently in the midst of an unprecedented boom, is the fact that so many of the top production people — producers, directors, screenwriters and cinematographers — are so young.

What follows are the personal observations of four of these "new vintage" film technicians, Directors of Photography — all under the age of 30 — who are responsible for lighting and photographing four of the most artistic and commercially successful Australian feature films currently in release:



MIKE MALLOY

MIKE MALLOY — "MAD DOG"

The main problem in filming "MAD DOG" was time. We had about six weeks to do it and about \$350,000, so it had to be done very quickly. The lighting especially had to be rigged very rapidly. We devised a light for the interiors that was quite interesting. It was a trough — quite a big light and much like those the stills men use with the big flashes. It was made out of polystyrene and you just screwed bulbs into it and hoisted it up — and that was it. This unit produced a soft light that you could cut, and it cut down on the time for lighting interiors.

For our exterior shooting we had one arc. I had wanted four arcs, but with a budget of \$350,000 that scene went by the wayside. Even so, the one arc was a great help. The sunlight in the area was very similar to that of California — a

really harsh light. This being a period picture, everyone was wearing hats, and you've got to put something underneath the hats to fill in; there's no two ways about it. So we had this one lightweight arc and an electrical crew that could put it anywhere, and that was terrific.

We were shooting anamorphic and had 35mm, 55mm and 100mm super-speed lenses. One just sort of lit the interiors — not necessarily to a certain stop, but to get about T/1.4 and a bit. A very good focus-puller was required.

I think it's interesting that the Australian film industry has always improvised; they make things up. For example, we had to have a wind machine one time and it arrived with the base fractured. So the grip said, "That's no problem at all." Off he went and came back with an oxyacetylene tank and welded it up, just on the spot. There was no standing around saying, "Oh well, we'll have to get another one." There isn't another one; you've got to make that one do.

The Australian film industry has changed tremendously in the last decade. We used to have two or three BNC's here, and that was it. I spent eight years in England and when I came back the difference was just amazing. The crews had gotten very, very professional. They are very fast and they're used to working under very difficult conditions. The weather here is very unpredictable. It's a land of absolute contrasts. It can teem with rain one minute and then just fine up. On the first week of shooting for "MAD DOG" it rained continually. The creek rose 25 feet in 12 hours and just swept the whole set away. That part of the country is usually very dry, with a bland yellowy-looking landscape. After I'd done the survey and then went down and started shooting, it began to rain and the whole thing just went green. We ended up with a green picture.

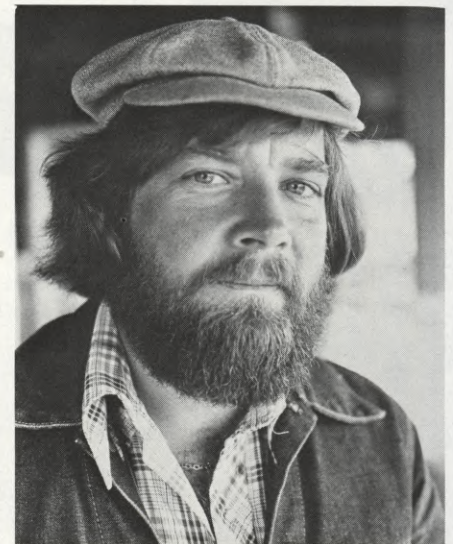
I think that the Australian film industry, at the moment, is producing features that are on a level with productions from overseas, and this has given the guys on the floor a lot of self-respect. They're no longer doing just commercials all the time. They're always talking about features now and they're very enthusiastic about doing them. I would say that the crew that I had on "MAD DOG" is equal to any crew I worked with in England — absolutely as good. They were a really fast,

great group — and always there. I think they take a great deal of pride in their work.

I believe that half the things that have been done recently in the Australian film industry could never have happened without assistance given by the government. It's been a terrific gain — and the Film School has, too. Everything has sort of happened at once, including a greatly increased interest in watching films. In Sydney, on the weekend, the range of pictures that you can go to see is fantastic. At the University, the special cinemas and the art cinemas you can see just about anything you want. All this has taken place in the space of the last six to eight years.

Television has helped, too. A lot of people have come into the film industry from television and it's getting to be rather like it is in England, where television and motion pictures sort of work off of each other, while remaining separate worlds.

As I see it, there is one prerequisite to having a good film industry and that's good scripts. I'd really like to see some Americans come here and make movies, because I think we could learn very much from them — and they'd go away with some great locations in their films. There are some terrific ones in Australia. ■



GEOFFREY BURTON

GEOFFREY BURTON — "SUNDAY TOO FAR AWAY"

The feature that I'm working on at present is "HARNESS FEVER" and it's an all-location picture. It's got the usual

problems and challenges of working on location, which I frankly thrive on. I really like the idea of working on locations. I've done a fair amount of studio stuff, but it's always so much more satisfying to move into an actual room and manage to light it and make it look convincing and the way you want it, and still be able to put your style into a location over which you have no structural control.

I've got a terrific gaffer on this film named Tony Tate, and he would have to be the best in this country. He's been in the industry far longer than I have and I draw on his experience incredibly. He's also got a good stock of lightweight Mole-Richardson equipment — little teeny Moles and miniature quartz gear that just hangs all over the place in the strangest sort of brackets and rigs. It's marvelous and we've gotten some fine location shooting as the result of it.

As far as the daylight shooting is concerned, there is incredibly bright sunlight for about 12 to 14 hours a day (when it isn't raining) and it's characterized at this time of year as being almost directly overhead most of the day, so filling is a big problem. It's not just a matter of filling in the shadows to counter the bright sunlight, but also of trying to get rid of that terrible overhead direction, which creates a most unattractive effect. You get the eyebrow shadows hanging halfway down the faces and that sort of thing. So whenever we are in that sort of situation I use a lot of nets and scrims — and fairly large ones — to cover the area, and then fill with arcs or Mini-Brutes. We try whenever possible to use six- and nine-lights, but at times there is no alternative but to just bore in with arcs and really fill the actors' faces.

Matching has presented the usual problem that everybody has on an exterior location. You start a sequence and, during the course of filming it, the conditions change entirely. The classic way of coping with this is to do all your wide shots in whatever is the prevalent sort of weather, and then move in to your closeups, where you've got some sort of control. It's been more complicated on this picture, though, because we've had a great many fairly long sequences and stuff that you just can't break down into classic wide shots and closeups. For example, the racetrack (which has literally been washed out by rain) was the scene of a week-long shooting for one major sequence that occurs toward the end of the film, and to get a full week of consistent shooting weather was a luxury that we just had to forget about.

We had conditions changing during

the day from rain to overcast to bright sun, so during that week-long shoot we had terrible troubles of trying to match. We got around it however we could, by matching to a dull location, scrimming the sun and trying to fill — or, if we had scenes within that sequence that were mostly sunny, then I'd try to build the other scenes up with arcs and shoot against backgrounds that I could light — all the usual ways of getting around it. We reduced contrast by using low-contrast filters and sometimes a light fog filter. It also helps to have a sympathetic and knowing director like Don Chaffey, who understands matching problems just as much as I do and is prepared to insert closeups so that we can at least buffer a cut between a sunlit sequence and a dull sequence.

We've had a few interesting day-for-night shots on this picture, which have been a challenge to do, but turned out quite satisfactorily. In most of those situations we called upon extra facilities from Sydney, bringing up a few more arcs just for the couple of days that they were required.

Also, it's interesting working with Don Chaffey, the director of the picture. He's done lots of Disney films — "GREYFRIARS BOBBY" and "THOMASINA" being probably the most successful — and I lean on him quite a lot for guidance as to the sort of things they like and how they like it to look. Don's done it all before, and I think that's really important. Most of the people here have come up through television or commercials and they haven't done that many features, so to get somebody of Don's stature amongst us, who's done it all before, is really great. Sometimes he'll just hint to me that Jack Cardiff would do it this or that way — or he'll say: "I remember that in a picture I did in '54 we had this same problem and we did this, rather than that." Rather than resent that, I really will use everything he has to say; he's so experienced.

This is a very stimulating time to be working in the Australian film industry, because there's more films in production here now than ever before in any one period. It's a very exciting time for the people involved, because they're all young and energetic and very keen. I don't mean just the crews, but the production people themselves. Young producers are able to get finances together and secure some good properties and they're approaching them with a great deal of enthusiasm.

On most independent features being made in this country the directors and producers are incredibly adaptable to any ideas you may have in terms of

shooting. They are looking for new ways of lighting scenes and a cameraman will come forward with an idea and it will be taken up and very seriously considered and most probably used. As a result, one is able to give your own individual look to a film, which I guess is what being a cameraman is really all about, having an opportunity to do that.

There's a picture I worked on called "SUNDAY TOO FAR AWAY", which is enjoying a great deal of success at the moment. It has won several awards, was a big hit at Cannes last year and has made quite a lot of money on the Australian circuit. On that film I worked with an Australian director I admire and we talked about how this shooting should look. I spent a lot of time looking at some old Australian paintings by Tom Roberts, a painter I admire very much, and noted how he saw the shearing sheds and the color and the way the timbers were and the contrast between the men and the sheep. Bearing all that in mind, I lit the film that way, using a lot of colored light.

To me, a shearing shed is a place of incredible coolness, although located in an area of extreme heat. Normally it's blazing sun outside, but the shed provides a shaded area where the men go and work like fury. The shearers are all devoted, and this place becomes almost a cathedral to their activity. It was that sort of respect that we tried to get into the shooting, as well.

I worked at fairly low light levels inside — down around f/2.5 and f/2.8, and sometimes up to f/4. Inside the galvanized iron shed, when you look out, there are holes all around it and brilliant sunlight, which consequently flared like mad and we got incredibly bright areas. On film it looks like you are just working in this cool haven, while there is this great furnace outside, which is the searing Australian Outback.

That was the look that we tried to give to the whole film and we managed to achieve it, through cooperation between the director and myself. It was the same with the other sequences — the shearers' quarters, out on the veranda, where, in the Australian Outback during the summer, people tend to congregate under trees, under roofs, under tanks, just to escape the heat. It was that sort of effect that I was trying to get with the lighting — and it's opportunities like that which epitomize the industry here at this moment, being able to work with a director like that.

I'm sure Peter James has done the same thing on "CADDIE". He's given the picture an interesting look. When you see "PICNIC AT HANGING
Continued on Page 1038

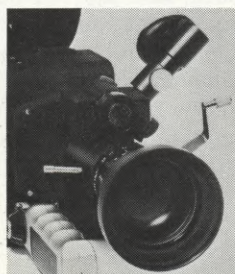
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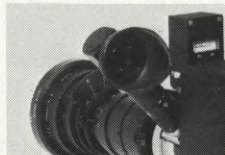
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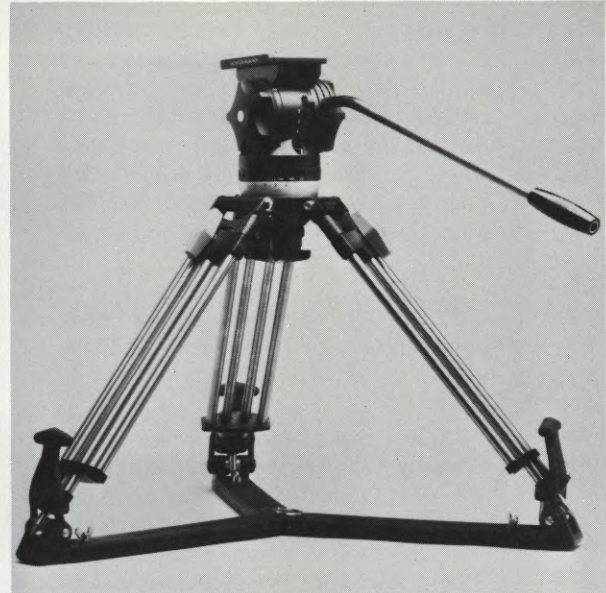
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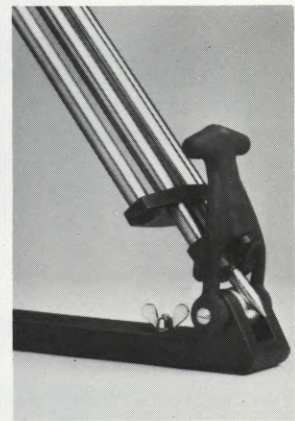
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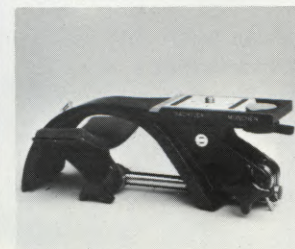
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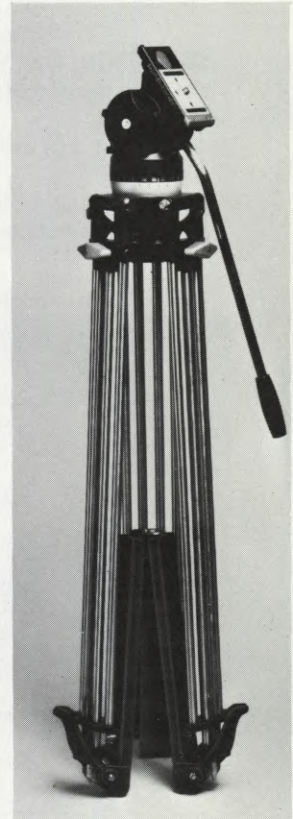


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touch&go 16

Sachtler

THE NEW ZEALAND FILMING SCENE

Short on budget and equipment, these film-makers substitute ingenuity and a high degree of technical skill to turn out a Grade-A product

American Cinematographer Editor Herb Lightman, during an unfortunately short stopover in Auckland, New Zealand, did not have time to conduct anything like a full-scale survey of the film industry in that beautiful and exhilarating "far-down-under" country — so he decided to confine his investigation, under the truncated circumstances to a single company whose operation, he was told, might be considered representative of film-making techniques and procedures in New Zealand.

The company suggested was Peach Wemyss Ltd., a small but very busy and creative production organization in Auckland, which specializes mainly in filming television commercials, as do most other film companies in the country, since there is no established feature film industry.

What follows is excerpted from Mr. Lightman's conversation with Kelvin J. Peach — ably aided and abetted by his partner, Stanley Wemyss.

QUESTION: Can you give me a bit of the background of your company?

PEACH: It was started about 13 years

ago by my dad and Stan Wemyss. Stan was the cameraman and my dad was the soundman. The major swing of television work at that time was to Wellington and we had a very large studio there employing more than 20 people. We ran up to three crews at one time. Then the flow of work, which had been going through Wellington, did a complete 180-degree turnaround to Auckland. All of the agency offices opened up in Auckland, which had suddenly become the sort of "garden city" of the North. So, two years ago we picked everything out of Wellington, took our key men up to Auckland and haven't looked back since.

QUESTION: Roughly, how many major production companies for film would you say there are in New Zealand at present?

PEACH: The Auckland telephone directory lists something like 27 — but we count nine. There would still be three in Wellington, and in Christchurch, further south, there is one. We're counting everything we know about, including those companies that consist of a Holden station wagon and an Arri.

QUESTION: What about advertising agencies that assign the commercials?

PEACH: There are 56 agencies servicing X-number of accounts. A lot of these emerged as splinter groups, as did the film companies. I can recall four or five very good boys that we've trained in our company who then wanted to go it alone — so they did. It's been the same with the agencies. Two guys would take an account and set up shop.

QUESTION: do you make only commercials, or other types of films, as well?

PEACH: We've tried to concentrate recently. We've made up our minds that we would specialize in TV commercials. We had a very big department making half-hour documentaries in 16mm. It was doing well, but we found it harder and harder to combine the two operations because of a sheer lack of sufficient qualified personnel to do both. We found that we could do a better job with the people we had by concentrating on commercials, so we closed down the documentary operation.

QUESTION: Can you tell me a bit about your working procedures here — the methods you use and the facilities you have available?

PEACH: The way it is happening at present is that we are doing all our work through advertising agencies. The agencies are tending now to write more of a synopsis, rather than a precise audio-visual script. This suits us fine. It's the greatest way to work. We are brought in at quite an early stage and asked the question: "Is this feasible?" The answer is "aye" or "nay". If it's technically possible and isn't going to cost a million bucks, they present it to the client, it's approved and we go. The synopsis/treatment approach means that the client can conjure in his brain what he'd like to see, and then we present it the way that we want him to see it — which is a good way to work. Some of the agencies are still making up storyboards — with all those little colored pictures — but that's only a way to get the client off their back. I don't think we've ever been tied to a storyboard. If it's not working on the editing bench,



we cut it a different way, and if that doesn't work, we do it again. In that way, we stay flexible.

QUESTION: What kinds of equipment do you use for making commercials?

PEACH: The equipment that we are using is the same that every other film producer is using. We have an Arriflex 2B camera, an Angenieux zoom lens, a Miller Senior tripod, a battery belt, a station wagon — and that's about it. Every single producer has exactly the same equipment — and this may be the only country in the world where that's true. It's the people you have working with you that make the difference. I must say that we've got some great clients. In the last two years we've probably serviced all the major agencies.

QUESTION: Do I understand correctly that you shoot exclusively in 35mm?

PEACH: Yes, we've been shooting 35mm for our commercials ever since we started, and we'll continue to do that until we're priced out of it. But now our clients also seem to want to have a 16mm composite reduction print, so that they can run it anywhere in the world without having to find a special projector. But as long as we can hold the price, we will continue to produce in 35mm. It's a matter of quality. I haven't yet seen a first-class 16mm origination finished up on tape. Certainly 35mm negative printed down to 16mm and then transferred to tape looks great. But until 16mm negative copied directly onto tape looks as good as the 35mm we're shooting, we'll keep pumping it out in 35mm.

QUESTION: What about opticals?

PEACH: We're running all of our opticals in Australia. We have to do this because of time. We can't get opticals done quickly enough over here. We shoot our original negative, send that to the lab, get the print returned to us, edit the print (retaining the negative at the lab), send the approved double-head work print back to the lab, get the negative match, the opticals and whatever done by them, and then receive a finished 35mm print. We've been doing it that way for the last 12 months. It's a matter of facilitating, of getting the thing done as quickly as possible.

QUESTION: What about the lab situation?

PEACH: We have one lab here in New Zealand, that's located in Wellington.

They turn out fantastic quality. Their rushes look like a fully-balanced release print. That's how good they are. But the turnaround is too slow for us. We cannot afford to wait up to 12 days — and sometimes longer — so we are sending a lot of our negative to Australia for processing. There are two very good labs over there and we've sort of jumped on the one that gives the best service. We can get rushes back in five working days. It goes even faster if we actually shoot in Australia, which we've done quite a lot of in the last year. We pack up camera and gear and fly across the Tasmin, cast on Monday, shoot on Tuesday and, if the negative is into the lab by 4 p.m. that day, the rushes are back in my hotel room at 7 a.m. on Wednesday. They can all be synced up by 10 or 11 that morning and there can be a rough assembly that same afternoon, and the track is cut that night. The negative matcher has it Thursday morning; the lab has it Thursday afternoon, and there is a print off the machine Thursday night. If you can get some video tape time, you can get it transferred Friday morning and be back on the plane for New Zealand Friday night, with a finished television commercial under your arm. That's exactly five days. It's a little bit more expensive, but it's pretty quick. We've actually done some like that in five days, including film opticals.

QUESTION: That homemade optical printer you showed me — what do you use that for?

PEACH: That funny little machine upstairs was originally put together during our black and white period. We modified a Newman-Sinclair camera, put a forward/reverse in it and a dissolving shutter and did everything the man said couldn't be done. Down at the other end we put a light source and a Newman-Sinclair mechanism in the gate. We put the lens on a micrometer so that we could move it a half-field. We put dual take-ups and spools on it so that we could run bi-pack, plus a couple of field lenses in the middle — and made ourselves an aerial-image printer. It was the aerial-image, self-matting process — animation over live action. I think that there are a few old airplane parts and things that snuck in there, a bit of 12-volt DC stuff and a couple hundred 10-volt transformers — but it all worked. When color came along we modified it. We didn't know what we were doing, but we made a couple of adjustments that seemed to justify its existence. Then we produced our very very first split-screen for a political film. That was six years ago. I



Peach slates a sync-sound scene. The furry creature in the background is "Cookie Bear", a great television favorite of New Zealand children.

didn't have a bloody clue what we were doing when we started. We just kicked off and said: "Come on, there's got to be a way." And there was — and it worked. Then it sort of died a natural death, because it meant that we had to have a full-time bloke to do the printing. We had a bright bloke, but he left to become a computer programmer. I knew that if I ran it that would be another job to do, so I left it alone. However, recently we did some tests with it that came back looking good — so I would think we'll probably get it going again. It's a great gadget — a tremendous way of printing opticals.

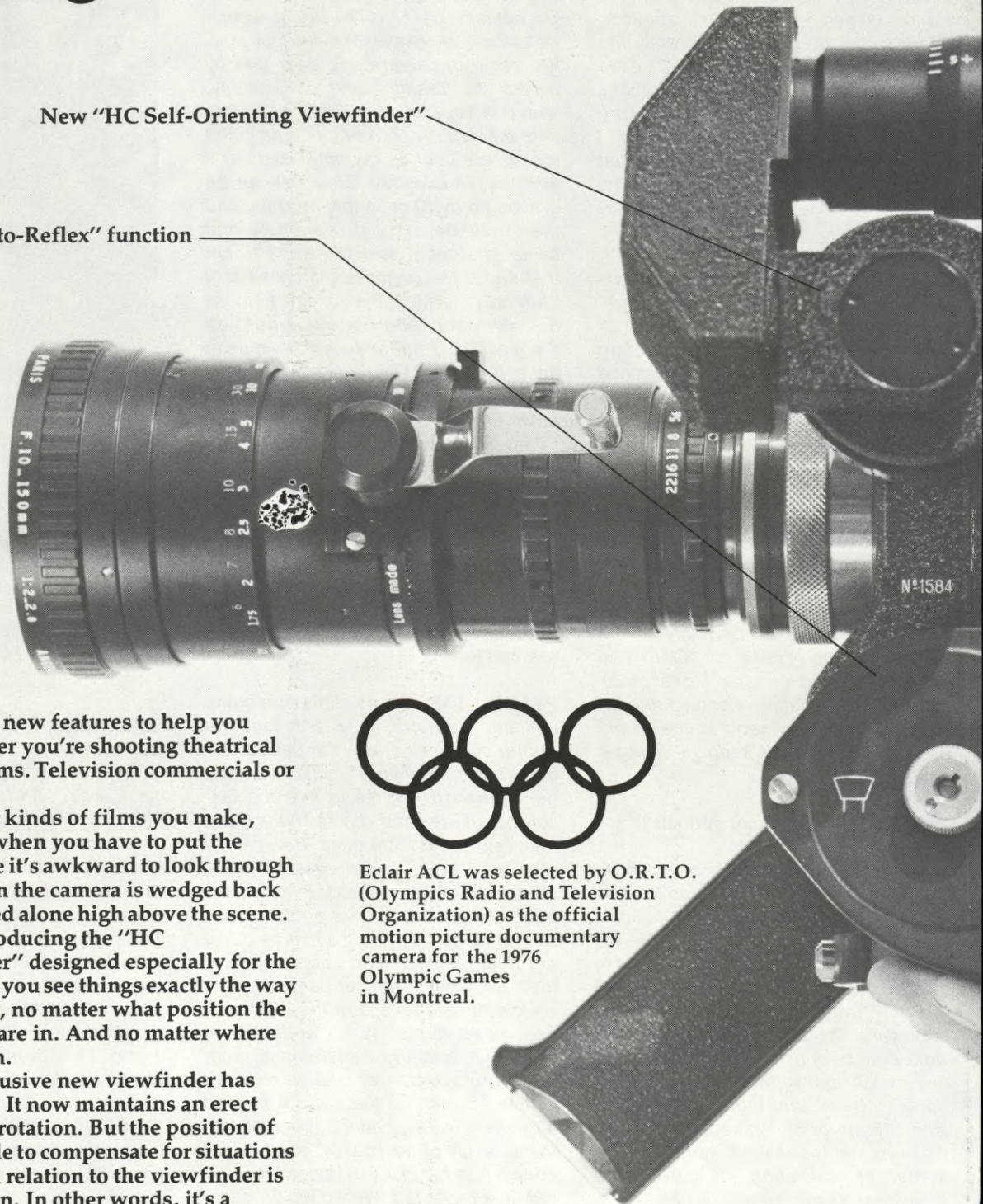
QUESTION: I noticed that you have an animation department here. What kinds of animation do you do?

PEACH: The animation department here is actually a chap who leases the facilities from us. In fact, all he's selling is his pencil hand and his brain — which is good. He's doing all our hand-
Continued on Page 1034

Here are two new help you make bet

New "HC Self-Orienting Viewfinder"

Motor with new "Auto-Reflex" function



The Eclair ACL has two new features to help you make better films. Whether you're shooting theatrical features or educational films. Television commercials or documentaries.

Because no matter what kinds of films you make, there are probably times when you have to put the camera in a position where it's awkward to look through the viewfinder. Like when the camera is wedged back into a corner. Or suspended alone high above the scene.

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That's because this exclusive new viewfinder has been improved two ways. It now maintains an erect image through a full 360° rotation. But the position of the image is also adjustable to compensate for situations when your line of sight in relation to the viewfinder is not along a normal horizon. In other words, it's a self-orienting viewfinder when that's most convenient, and an adjustable one when it isn't.

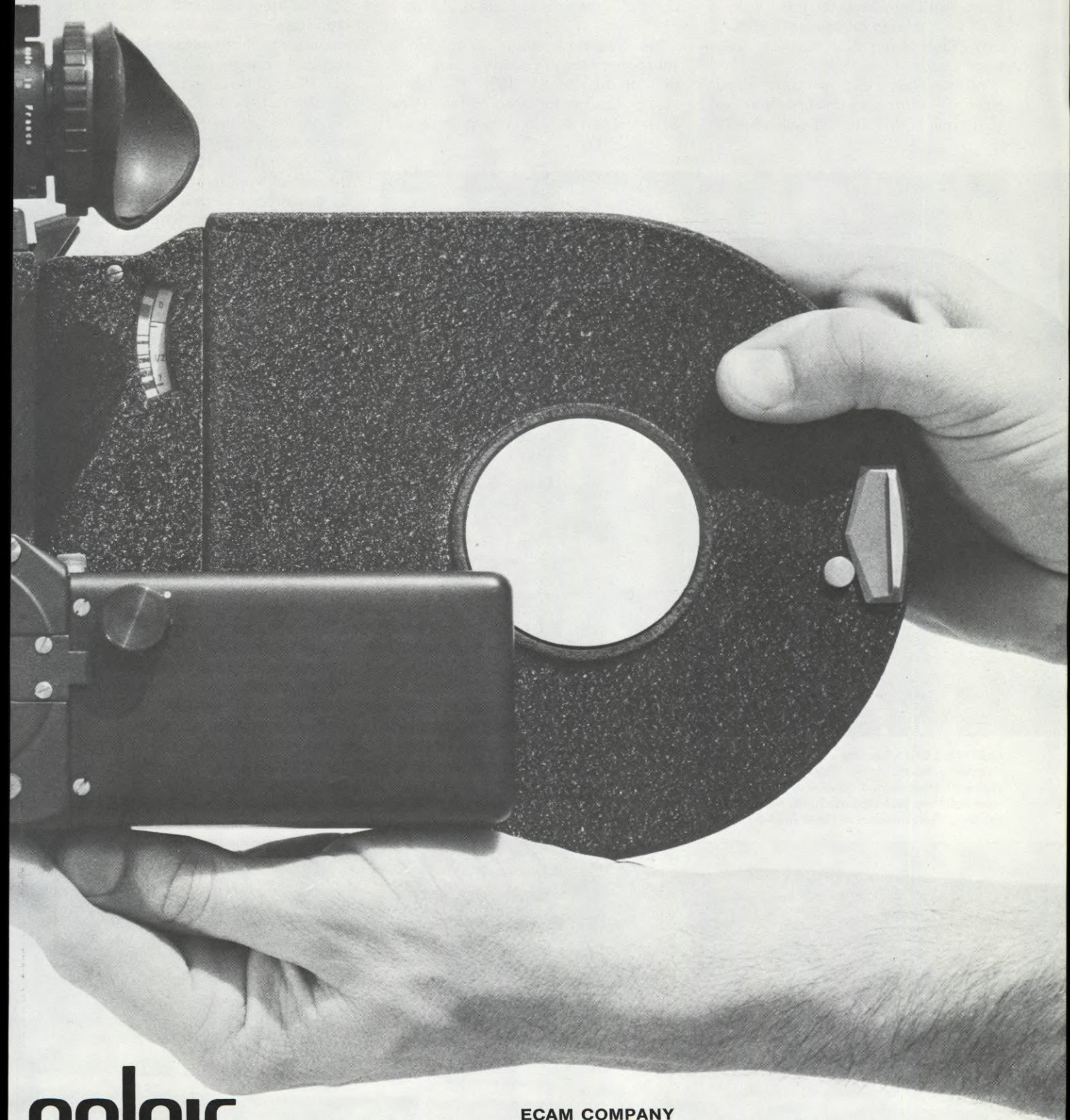
The Eclair ACL's motor also boasts a new "Auto-Reflex" function, while retaining all of its regular features. It always stops with the mirror in the viewing position. So if you want to resume shooting quickly, there's never any need to adjust the inching knob for viewing.



Eclair ACL was selected by O.R.T.O. (Olympics Radio and Television Organization) as the official motion picture documentary camera for the 1976 Olympic Games in Montreal.

These two features are the latest in a long line of improvements and refinements that have made the Eclair ACL even more reliable and easy to use. So if you haven't examined one recently, there are now two more good reasons why you should. And even if you're already familiar with the camera, we think our new motor and viewfinder are worth a closer look.

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LAST SEMINAR WITH A HOLLYWOOD LEGEND

One of the world's great camera artists, James Wong Howe, ASC, passes from the scene, but leaves a living legacy of magnificent screen images

When James Wong Howe, ASC, passed away on July 12 of this year, the world of the cinema lost not only a great artist of the camera, but a quite extraordinary human being as well, a man who, though diminutive in stature, had grown larger than life — a Hollywood Legend.

Much has been written about "Jimmy", as he was universally known to his myriad friends and colleagues in

the film industry, and his biography has appeared in this and other publications. For that reason, we will not recount it again, but only a few of the colorful, little-known facts of his early life.

He was born Wong Tung Jim in Kwangtung Province, China (near Canton) on August 28, 1899. His father, Wong How, immigrated to the United States when a very young man and

worked first in the Northwest lumber camps and later in the building of the Pacific Northwest Railroad. He returned to China to get his family, brought them back and opened a general store in Pasco, Washington, becoming the first Chinese merchant in Pasco. He bought land and later owned a number of ranches in the Northwest. He died in 1914, but his other sons and daughters and their families still live in Pasco and nearby towns.

Wong Tun Jim, arriving in America at the age of five, had his name changed by a teacher and that name was later legally adopted. The Chinese "Jim" was changed to James. Then his father's name, Wong How, was attached, with spelling change to Howe. This made for a slight bit of confusion, as in China the family name came first, and his family name was Wong.

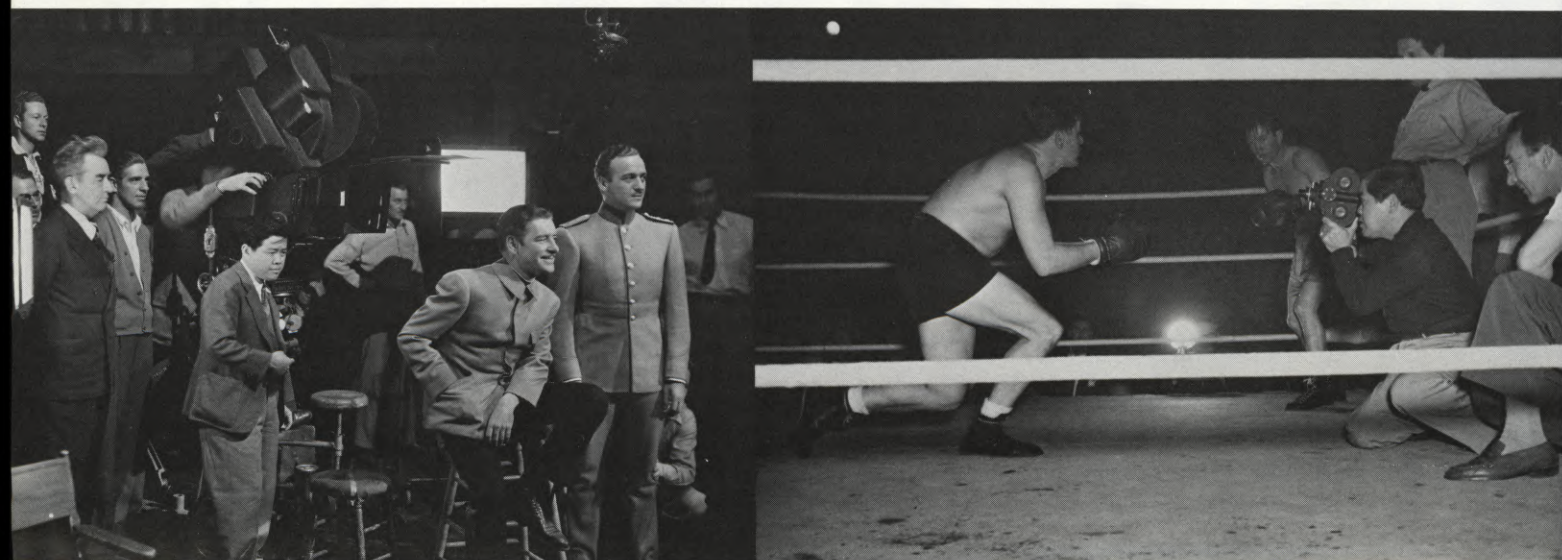
Jimmy attended schools in Pasco and Portland and, in 1917, he came down the coast to Hollywood.

His first job was as delivery boy for commercial photographer Raymond Stagg.

He lived in Chinatown. One day he saw a film company shooting on location in Chinatown, and stopped to watch. He saw a former acquaintance from the Northwest working as camera assistant, and asked him how he could get a job in the movies. The friend suggested he go out to Hollywood, Vine & Selma, and apply at Famous Players Lasky Studios.

Prior to this, at home, and after coming to Hollywood, he was interested in trying photography, but had thought only of making stills.

(ABOVE LEFT) The late James Wong Howe, ASC on his last assignment: Director of Photography on "FUNNY LADY", for which he earned an Academy Award nomination earlier this year. (BELOW LEFT) Looking more like a schoolboy than a world-famous cinematographer, Jimmy Howe photographs a couple of elegant male stars, Ronald Colman and David Niven, in "THE PRISONER OF ZENDA". (RIGHT) For those who feel they invented the hand-held camera, here is Jimmy hand-holding an Eyemo camera to shoot boxing scenes for "BODY AND SOUL" in 1947. He shot some of these in-the-ring scenes on roller skates.



The next day he went to Famous Players Lasky Studios and applied for a job in the Camera Dept. The only job available was loading film, cleaning cameras, sweeping the floor — general handyman in the department. He took it happily, and began to apply himself night and day to learning the film camera.

Alvin Wyckoff was then head of the camera department, and chief cameraman for Cecil B. De Mille.

Henry Kotani, a Japanese cameraman, needed an assistant and Jimmy was put on.

His first assistant job was on "PUPPY LOVE" with Lila Lee, directed by R. Wm. Neal.

Soon, he became an assistant on the Wyckoff staff, working for De Mille. He learned camera fundamentals from Wyckoff, and stayed late at the studio learning everything he could about photographing, as well as learning to understand laboratory work so that he could comprehend everything possible about his work.

After two years, he became a Camera Operator.

Before this, he had saved his money and purchased a still camera, and practiced taking stills of actors and actresses at the studio. He asked Mary Miles Minter, the big star of the day, if he might make some stills of her and she consented. She had very light eyes and there had always been trouble photographing her. When he gave her the stills he made, she sent for him and asked if he could make her eyes look like that on film. He said yes. Then, he began to wonder how he did it! He went back to the set where he had made them, studied it carefully, and decided that a large black velvet drop she had been facing made her eyes go dark by reflection. Before that he had had some anxious moments.

Miss Minter requested him as her cameraman on her next film, "DRUMS OF FATE", for which he received his first credit that would later become analogous to "Director of Photography". That was in 1922, and he went on to the illustrious career that spanned six decades and won him two Academy Awards (for "THE ROSE TATTOO" and "HUD") and many nominations, the most recent of which was this year for "FUNNY LADY".

Jimmy never considered himself too important or too busy to share his almost limitless expertise with young, aspiring cinematographers, so we feel it is an especially fitting tribute to publish the following remarks excerpted from a seminar held with Fellows of the Center for Advanced Film Studies at

Continued on Page 1010



(ABOVE) A very tiny Wong Tung Jim (later to be renamed James Wong Howe by a teacher) poses for a family portrait with his mother, father and couldn't-hold-still sister in Hong Kong. His father, after having brought his family to America a few years later, worked first as a Northwest lumberjack, later as a railroad builder. He eventually became a rancher in Washington state. (BELOW) Jimmy (in foreground) attending his first American school in Pasco, Washington. His surviving brothers and sisters and their families still live in that area.



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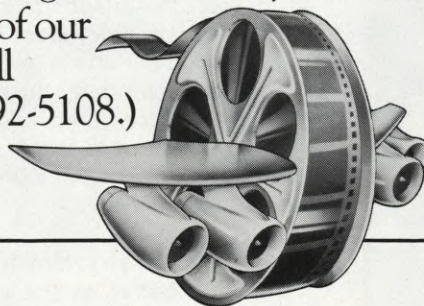


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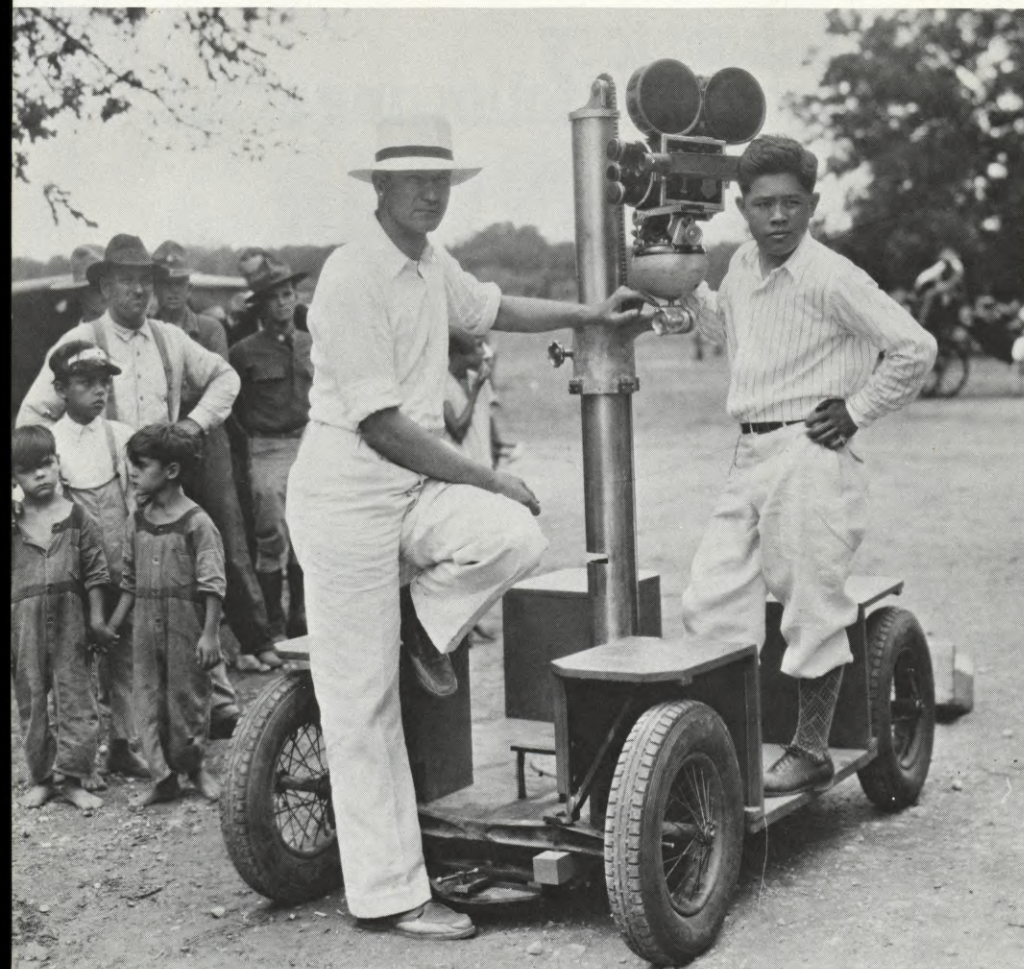
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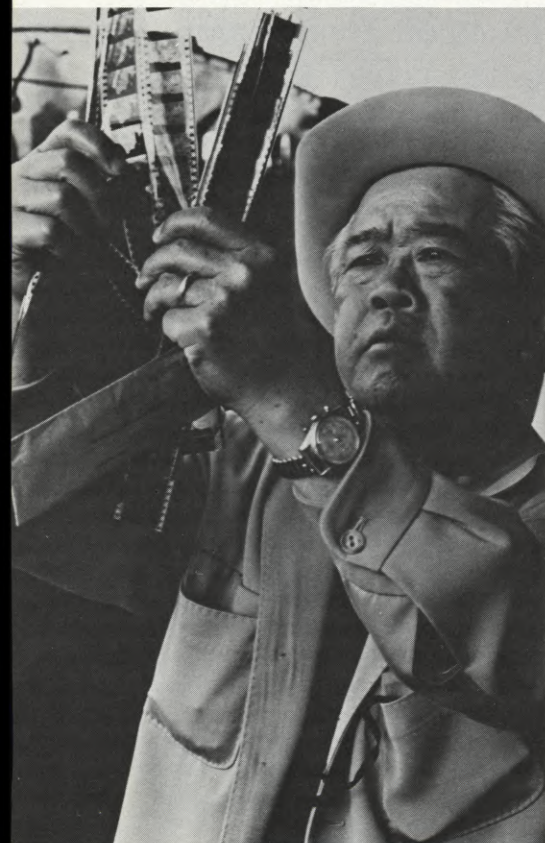
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(ABOVE) James Wong Howe, shown as cameraman on Paramount's "ROUGH RIDER" in 1925. While still studying photography, he learned to crank a movie camera at the required silent speed of 16 frames a second by practicing with a coffee grinder. Shown with him is director Victor Fleming, later to achieve cinematic immortality as the director of "GONE WITH THE WIND". (BELOW) Jimmy checks his Cinex strips. His early studies had made him an expert in photographic chemistry and physics.



JAMES WONG HOWE, ASC
Continued from Page 1007

the Beverly Hills headquarters of the American Film Institute:

QUESTION: Which do you think is more difficult to photograph — black and white or color?

HOWE: I find that black and white is much more challenging than color. In photographing black and white there are various colors in your subject, but certain of those colors may have the same grey value and they will run together. That's the reason why, in early-day films, they used so much backlight — to keep the images from blending into the background. Most of the time you never knew where all that backlight was coming from. An actor would go into a boxcar, and suddenly you would see a lot of backlight — with the door closed. It was just there to separate the tones.

QUESTION: Do you think film-makers tell a story better on the screen now than they did in the days when you were starting your career?

HOWE: I'm not sure that they tell the story better, but they certainly have a lot more to work with — modern equipment like lightweight hand-held cameras, zoom lenses and quartz lights. We didn't have those things, but we accomplished what we went after. I think the zoom lens has been abused — not by the photographer so much as by the director zooming in and out.

QUESTION: Have you ever found yourself in conflict with a director, in terms of photographic concept, and particularly the camera movement?

HOWE: The most difficult thing for a cameraman to find is a director who will cooperate with him, but the same thing goes both ways. The director naturally thinks in terms of action and the photographer thinks mostly in terms of lighting. As far as camera movement is concerned, every time you move the camera you complicate the lighting. You're going to have a little more work to do in order to keep the light balanced and see that it covers the pattern of action. An actor can walk through dark areas, and I think that's good, but you can't leave him there too long, because in photographing a picture you're telling a story. You can't keep your actors in the dark. You've got to be able to read their expressions. That's why they have closeups. You'll find that the pictures of oldtimers like Ford and Hawks were always beautifully photographed, but Ford never moved the camera, unless it was to follow the actors. He didn't move the camera and then say: "Now, actor, you follow the movement." In making the film we are subservient to the story, because without story, what have we got?

QUESTION: What are some of the problems of shooting low-key in color?

HOWE: It's difficult to light for low-key in color, because the minute you drop your key light — which is your source light for lighting the faces — the color changes. It gets redder. Keeping up the Kelvin on your faces so that they have a natural color is the most important thing. I don't care what color a shirt or tie is, but I hate to see a face that's gone blue or green or red. Then you know something's wrong.

QUESTION: Don't you have the same problem when you're shooting for a long time during the day and the sun begins to set?

HOWE: Yes, the light gets redder. But fortunately the lab can do a lot to help

feeling on makeup? Do you prefer a light makeup or a heavier makeup?

HOWE: Personally, I feel that the less makeup one can use, the better. We're trying to tell a story and it's supposed to be true and you're supposed to believe it, but when you see a lot of makeup on a person, you start to lose belief. It's like in the early days when they used to make war pictures. They'd get stock shots of actual warfare and then cut right into our studio shots. You could just see the difference like night and day right away, so how could we keep an audience believing that this was the real thing? When Gregg Toland shot "CITIZEN KANE" he did a wonderful thing. They had a parade that's supposed to take place during World War I. Gregg shot it and then had the negative duped about four times. Then he ran it through a projector and scratched it, and when it came onto the screen, you believed it. These are things that are very important.



A happy James Wong Howe, on the night he won his first Academy Award for "THE ROSE TATTOO" (1955). He won another golden Oscar for "HUD" (1963).

QUESTION: How much should you rely on an exposure meter?

Continued on Page 1014

you with that. Of course, you can correct it yourself with filters. You take a color temperature reading and the meter tells you what filters to use. I have seldom used a color temperature meter, although some of the boys use them. But I think that after you've made a few pictures you can pretty well read the light. If you put your grey card out, you can see it yourself, but there usually isn't so much difference that the lab can't help you. It can always print a scene warmer or colder, so you can have it done in the lab.

QUESTION: Do you have any tips on shooting day-for-night in color?

HOWE: The first thing you try to do is avoid the sky, because you can't hold it down unless you drop neutral density wedge filters in front of the lens. You can do that alright if it's a stationary shot, but the minute you start panning or somebody rides by close, his head's going to run into that filter and it's going to go dark. For day-for-night, some cameramen leave the daylight filter off the lens and some actually add a blue filter to try to get the night effect, but the lab usually says: "Look, don't play with the filters. We can make the changes. Come on in and we'll make some samples for you." I've found that's very valuable advice.

QUESTION: What's your general

Jimmy stands in front of a giant poster of famed silent screen star Mary Miles Minter. As a camera assistant, while taking still photographs of Miss Minter, he accidentally stumbled on a way of making her pale blue eyes appear darker on film. She rewarded him by making him her cameraman (Director of Photography) on "DRUMS OF FATE" in 1922.



Why

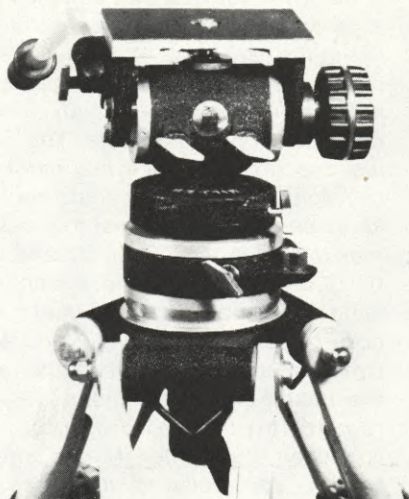
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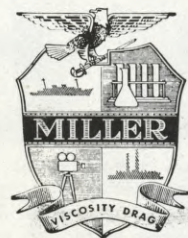
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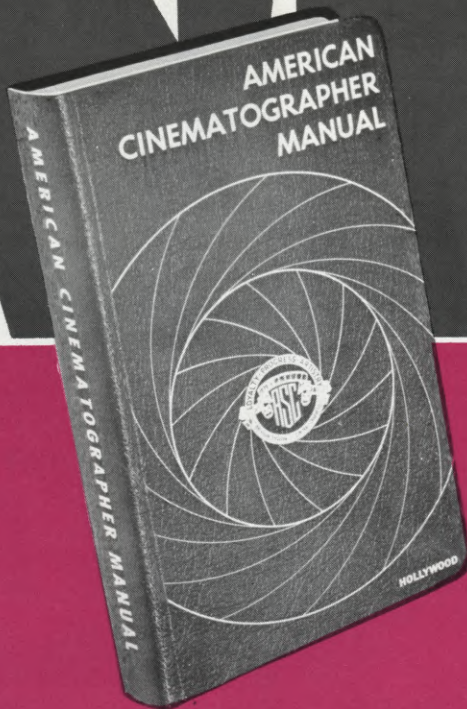
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JAMES WONG HOWE, ASC
Continued from Page 1011

HOWE: There are several good meters on the market and once you get used to using a certain meter, it can help you to get the proper exposure, but there's one thing no meter will tell you and that is whether or not you've got the right mood. That you'll have to decide for yourself.

QUESTION: Can you tell us a bit about balancing light?

HOWE: The balance of light depends mainly upon what your subject is. Naturally, if you're shooting a murder mystery, you usually feel that there should be shadows. I don't know why there should necessarily be more shadows in a murder mystery, because murders are committed in all kinds of light, but every time you see a murder mystery on TV they've got shadows going from the ground all the way up to the ceiling. That's usually the handiwork of the director. He's the one who says: "Hey, Jimmy, get me some shadows up in there. Make it mysterious." So you put in a light shooting up, but then when you move back to the long shot, you usually can't use the low light because it would show on the floor. Whether you're a cameraman or a director, you should ask yourself every now and then: "What am I trying to do?" I think you should try to be honest and keep things very simple. Years ago, when I was at a stage in my career when I thought I knew everything, I did

A "reverse angle", showing Jimmy and director Martin Ritt on the Pennsylvania location of "THE MOLLY MAGUIRES". Instead of using the usual Brute arcs to light the vast expanses of this location, Jimmy used banks of nine-light Mini-Brutes, which marked the first time such lighting had been used exclusively on a high-budget feature. Jimmy was never afraid to "stick his neck out" to try new techniques.

a film with von Sternberg. We had a shot inside the stage that was supposed to show three nuns walking past a cement wall outdoors, in sunlight. I thought to myself: "Nothing to it. All you do is throw a few arcs in there." So I took some Brute arcs and hit the nuns with them, and I thought to myself: "That's good. Now I need another one from here. Now I need another one from there." Now, remember that this was supposed to be outdoors in sunlight. The result was that when those three nuns walked across the wall, I had nine shadows. Von Sternberg said: "Hey, Jimmy, if that's supposed to be sunlight, you need only one sun and one sun cannot throw nine shadows. Kill all those extra lights." I was afraid that if I did I wouldn't get an exposure, but he said that he would back me up with the front office if we had to reshoot it. I killed the extra lights so that we had only three shadows — one for each nun — and when the scene went on the screen it looked beautiful. I learned something that day.

QUESTION: What do you think is the single most important element in good cinematography?

HOWE: In photography the most important thing is light. Study light. That's what gives you the mood. It's not so much the composition. You can compose a scene and you can light it, but it's the quality of light that gives you that texture that you can almost feel. So learn to study lighting. At night, when you're walking on the street, when



Jimmy takes a light reading, while photographing "SONG WITHOUT END" in Vienna (1960). He was as famous overseas as he was in America.

you're driving in the afternoon, or in the evening — because twilight has a beautiful quality.

QUESTION: I was wondering how you feel about the use of soft light.

HOWE: I don't care what kind of light you use, as long as you can control it, and make it do what you want it to do, make it function. I've always liked to use light I could control. I'd gobo it, tunnel it, block it out, make it go around corners (by reflecting it with mirrors) — but you say to yourself: "I'm going to use soft light" Why? Ask yourself why you want to do it. For what reason? You must have a specific reason why you want to use soft light. You don't want to use it just because it's soft. If the scene calls for candlelight, or you're trying to duplicate the effect of north light coming through something, I think soft light is wonderful. But I wouldn't go overboard with all that soft light. I'd go for light I can control, light that would give me the things I want to say.

QUESTION: How do you decide which focal length of lens to use on a scene?

HOWE: First, you've got to know what all those different focal lengths will do dramatically and then you choose the one that's right for the dramatic effect you want to get in the scene. For



example, let's say that you shoot a man walking into a cathedral from the back and you use a wide-angle lens. Why the wide angle? Because you want to get the ceiling in and the altar and show that he's in a huge cathedral. Now you want to cut to a closeup of him looking up. So what do you do now? You put on a three-inch lens and shoot the close-up. So what happens to the cathedral? It disappears in the background. You're not in a cathedral anymore. You should have used the same lens for the close-up that you used for the reverse angle. If you use a wide angle lens for shooting a New York street scene, the traffic will be all stretched out and those big buildings will look like miniatures; everything will be loosened up. But if you put on a long lens, those buildings will be all jammed up together like walls of cement, and you'll feel that New York is a tight, compact place where people bump into each other.

QUESTION: We have a lot of arguments among ourselves about what is the right way to shoot a scene. How do you decide what is the right way?

HOWE: There is no one "right" way to shoot any scene. There are no two photographers who would shoot a scene the same way, just as there are no two artists who paint the same. It doesn't matter really how you do it, as long as you accomplish what you set out to do and do it well. I might photograph a scene one way and then you would come along and shoot it another way — but if it's good, it doesn't matter how you did it. But the thing is that you must have control over your equipment — lenses, lights, cameras, the whole thing.

A dapper James Wong Howe, ASC, shown as he looked while working as Director of Photography at Paramount Studios in 1925.



Jimmy directs a grip in the rigging of a tricky camera setup during the filming of "THE OUTRAGE", Martin Ritt's Americanized version of the Japanese classic film, "RASHOMON". Despite magnificent photography by Howe, the curiously episodic film, which starred Paul Newman and Claire Bloom, was not a commercial success.

QUESTION: Speaking of control, you implied before that soft light is hard to control. Could you clarify that?

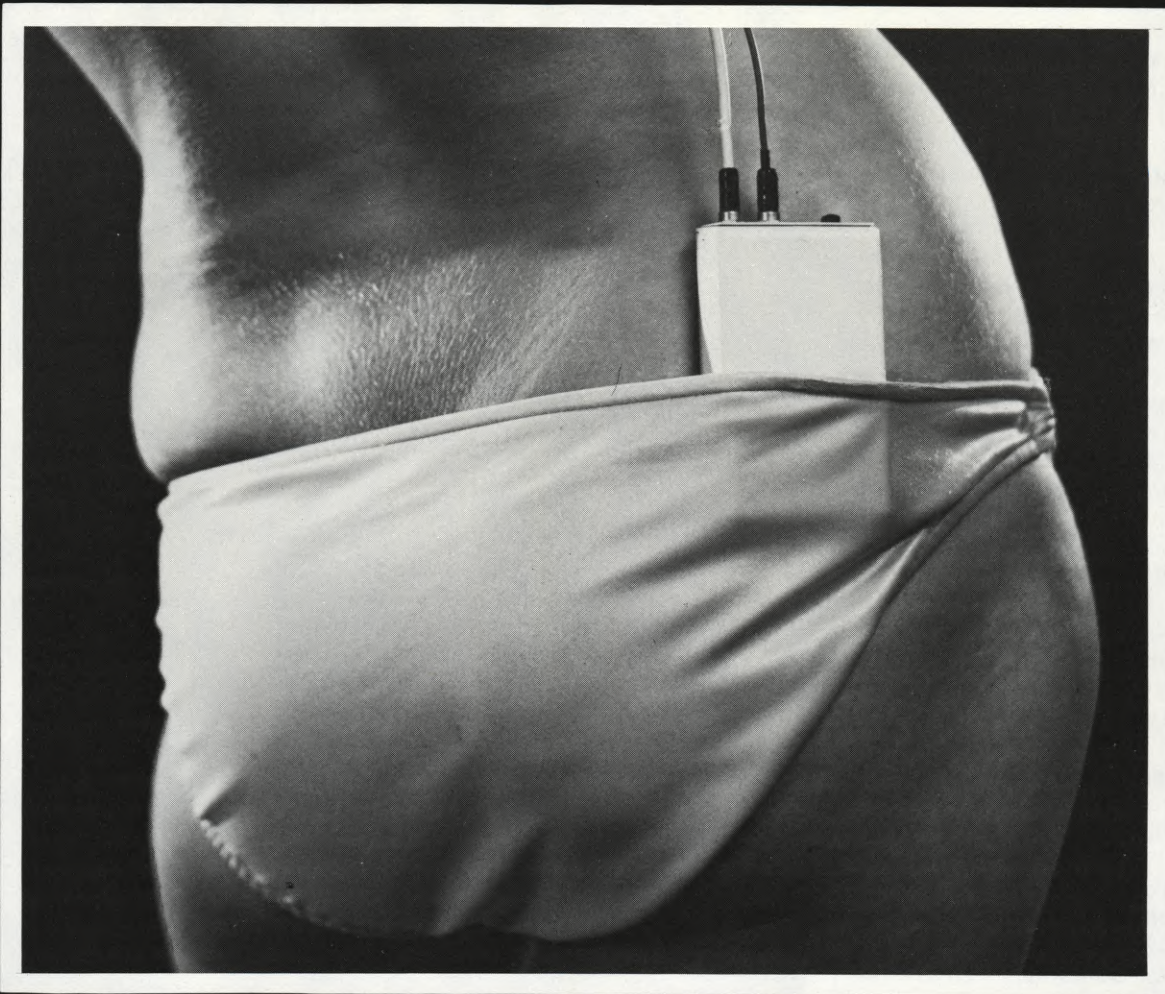
HOWE: It's hard to gobo off. It's just . . . all over the place.

QUESTION: Coming back to an aspect of a question that was asked before, what is the basic difference in your technique between shooting black and white, as opposed to color?

HOWE: My basic lighting wouldn't change very much — that is, the position of lighting. But I would make some changes in the quality of light. I would light for color a little softer and not give it too much contrast. I find that if you don't have enough light when you shoot color, the colors change. That's why, when you see a person walking from a bright light into a darker corner, his face changes color. It goes from

natural color to a very deep red. Now, the audience doesn't understand that — and since I'm in the business of making commercial films for the public, I must keep them in mind. They're paying their money to see and enjoy the picture and, if the picture's a success, whoever financed it will make more pictures and, hopefully, they'll use me as cameraman again. So, we're in a commercial business. But to get back to your original question, I think you have a little more latitude in balance when shooting in color than you do in black and white. However, nowadays you rarely find people making black and white pictures — which is unfortunate, because I think there's a place for black and white.

QUESTION: I'm wondering what you think of the desaturation that many cinematographers are trying to do
Continued on Page 1057



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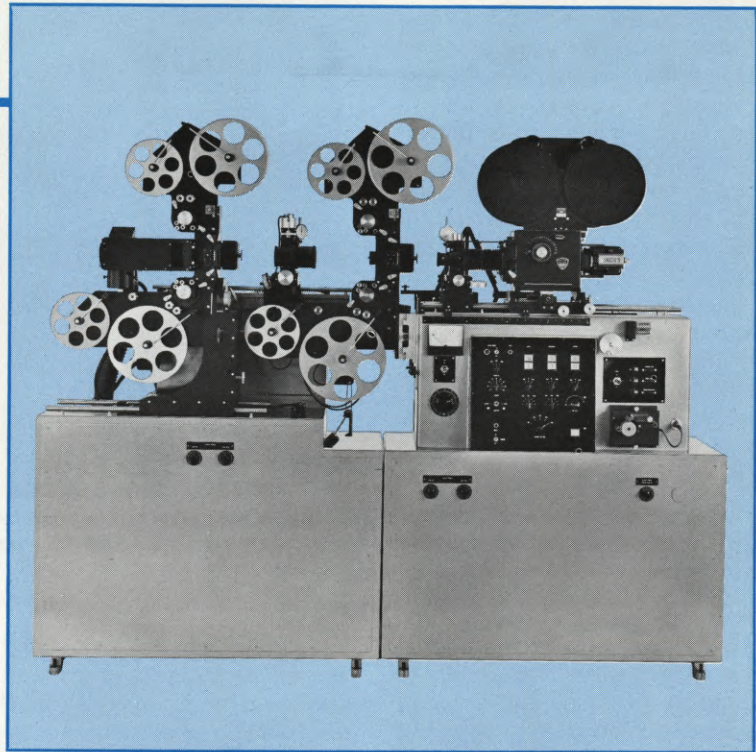
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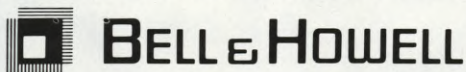
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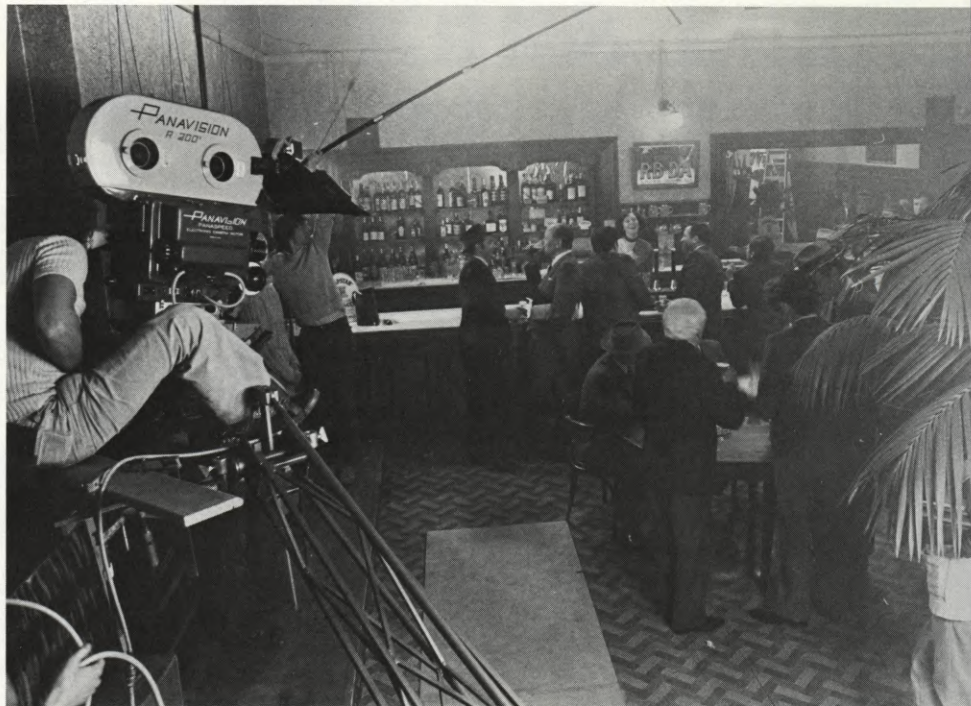
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PHOTOGRAPHING "CADDIE"
Continued from Page 989

planning that went into it. Months before the film started shooting, the art and wardrobe department heads, the production manager, the director and I sat down and worked out every scene of every sequence in the film. We knew exactly what colors we were going to use and we had photographic references for each sequence. That was an enormous help, because we all understood one another two months before we started to shoot the picture and we had lots of time to think about it. "CADDIE" was a low-budget film and two months of pre-production doesn't sound like much time, as compared, let's say, to a big production, but I think it's essential to spend at least that much time thinking about it before you start shooting. A lot of people make the mistake of saying: "We've only got so much to spend, so we'll put the key people on for a month before we start shooting."

Well, in my opinion, you just can't get the look you want with that little preparation. A month just isn't long enough for the wardrobe people to make the costumes or for the Art Department to go and find all the lamps and furniture and other things you need. Maybe if it were a contemporary picture it would be sufficient, but I think that for a period film of any sort a much longer amount of time is required.

I tried to give the laboratory as even a negative as possible. At certain times we were stuck with enormous lighting setups when we really didn't have enough lights, but I never pushed any of the film. I don't think pushing the new stock is a good idea at this stage. The



Filming a sequence inside a smoky bar. Peter James applied a wide variety of lighting techniques, but they are so skillfully handled that they remain unobtrusive. The film has a well-mounted, carefully produced look, which is mainly the result of two months of solid pre-production planning.

thing that worried me most of the time, with so many night sequences to shoot, was keeping a consistent black. I feel that once you get a good black into your film, all the other colors fall into line. But with a thin negative, where you're pushing or it's "hungry", you'll never get a true black. You'll get a green or a mauve or some other base color on the negative. That was the thing that I was constantly concerned with and I tried to make my exposures accordingly, so that we would always get a good black. I generally over-exposed everything by half a stop and it

printed at light 32 across the board.

Colorfilm Laboratories handled all the processing on "CADDIE" and did an excellent job. The work print was consistent and their service was impeccable — as good as you would get at any lab in Hollywood or London. They gave our film personal handling and would ring me every morning to keep in touch. They also did a very good job on the printing. The first answer print was actually a release print, and I think that must be some sort of record in Australia — to get such a good print first off. ■

(LEFT) One of the few sets built in a studio for the production of "CADDIE" was this bar. Otherwise, the interiors were almost all actual locations, some being so small as to just barely accommodate the actors, necessary crew and camera and sound equipment. (RIGHT) The leading lady takes time off from her before-the-camera stint in order to look through the viewfinder between takes.



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THE PANAFLEX COMES TO AUSTRALIA

By **BRIAN BENSON**

Queensland Government Cinematographer

Lenses and Panaflex Camera by Panavision® — before commencing my shoot with Panavision equipment I had to agree to include the above credit in the titles of my film. They asked me to agree to that just when I was wondering how I might be able to persuade Panavision to allow me to use their name!

This requirement is just a small part of the hiring contract to all people who film in Panavision. But to me to be allowed to use that credit must sum up all the hopes and aspirations of any cinematographer. I know there is Panavision (Spherical) and Panavision (Anamorphic) but for myself, and I'm sure for many others, Panavision means wide, wide screen; i.e., Panavision Anamorphic. I had always wanted to shoot a Panavision film and it might have remained just an elusive dream but for the fact that the Queensland Police Department wanted a documentary to show a modern-day police force in action.

However, my first *real* ambition was to shoot a 35mm film, become accustomed to that format, and then wait for the opportunity to film in Panavision. Of course, prior to 1973, no one would have been able to film in Panavision in Australia as readily as they can today. It was in that year that Samuelsons decided to come to Australia. Of course, it wasn't coincidental that Samuelsons (Aust.) Pty. Ltd. was starting just as the impetus of feature film-making in Australia was getting

under way three years ago. But it was perhaps a coincidence for me that approval had just been granted for the shooting of a 35mm documentary on the aboriginal people of Queensland, just after the arrival of Samuelsons in Australia. This film would be an interesting challenge, and the type of subject I needed, for a theatre release documentary.

Of course, not having shot in 35mm before, I was not too aware of just what 35mm rental equipment was available to a 16mm man like myself.

The few tales I had heard about the hiring of equipment were not terribly impressive. But without any previous experience to go on, and without knowing quite what to expect, I flew to Sydney to arrange my 35mm requirements. I hadn't considered "shopping around"; Samuelsons was there, and the name seemed right!

My immediate feeling as I walked in was: "There's a helluva lot of equipment here." I hadn't expected so much to be available for part-time hire.

Even after a long string of 16mm documentaries, I suddenly felt quite a babe in arms in the field of 35mm cinematography, but the then small staff of Sammies — Paul Harris, Heinz Feldhaus (now with Arriflex in Germany), and Peter Backhouse were just the right combination to wean me — quickly.

It didn't dawn on me at that time that they might not have wanted me as a customer because I thought anyone

could walk in and hire camera equipment. But they had "checked me out" in polite conversation and then, I now know, made sure I got the best equipment for the job. And I needed the best, for a few months later I found myself in the northernmost part of Queensland, 2,000 miles (as the crow flies!) from Sydney.



Like a duck to water, former 16mm cinematographer Brian Benson takes to the first Panaflex to be delivered to Australia, and says: "It's fun!"

Benson does his filming in the northernmost part of Queensland, 2,000 miles (as the crow flies) from Sydney, but began flying down to Sydney to check out Panavision equipment from Samuelsons in 1974 when he received his first 35mm assignment, that of shooting two films: "DREAMTIME ONLY YESTERDAY" (about the Aboriginal people) and "NORTH OF CAPE YORK" (about the Torres Straits Islanders). His opportunity to use the Panaflex is a very recent development.





For the filming of a Police Department dramatized documentary, the Panaflex is toted up to the top of Brisbane's towering cantilevered landmark, the Story Bridge. Perched 300 feet up, with the Panaflex perched precariously on his shoulder, the author filmed scenes looking straight down at the city and the wide Brisbane River. His assistant had previously spent three days at Samuelsons in Sydney getting thoroughly checked out on the Panaflex.

I tell this story of 35mm equipment, Samuelsons and myself because that's probably the way it has been for many film-makers in Australia since Samuelsons' arrival from London just a short three years ago.

I wonder how many film crews were later really appreciative of the availability of such equipment on a large scale and the back-up service that went on daily behind the scenes. Probably many didn't stop to think about it — they were too busy moving from the set of one feature film completed to the set of one about to begin. (The Feature/Cameraman board at Sammie's Sydney Office will bear witness to the movement in the industry since 1973).

What is significant, though, is that many of Australia's top film technicians have learnt much of their skill while using Samuelsons' equipment, simply because it was there. The necessary "tools" to achieve a really professional product were now readily available.

It was during one of my first visits to

Samuelsons that I was able to see for myself the wonder of Panavision, through the eyepiece of a hard-front Arri, and right from the start, I clearly remember just how excited I was by its large-as-life format. I also felt that one day my chance would come but it came sooner than I expected, and as it turned out, I was one of the first to use Panavision in Australia, when I shot an eight-minute test film on a Police Graduation Parade. That ended my Panavision experience for a time, but I was convinced that I had chosen the right format for the proposed film for the Police Department and, of course, they (naturally) were very impressed.

Meantime my first 35mm documentary suddenly became two 35mm documentaries. It was decided to make a separate film on Queensland's Torres Strait Islanders, as distinct from Queensland's Aboriginal people. (Both indigenous groups come under the one Government Department.) Little did I realise then that the first of these would not be completed for screening until April, 1976. All told, it took seven film-

ing trips, over the three-year period, each trip varying in length from two to seven weeks, to capture the scenes we wanted for both films, bearing in mind the vastness of this great State and the fact that in North Queensland where most of the Aborigines and Islanders live and work, there are only two seasons — wet and dry. In 1974, the year of the great Queensland floods, there was only one season — wet.

All told some 50,000 feet of film were shot, in near and remote corners of the State. My long-awaited first 35mm release on the Aboriginal people, titled DREAMTIME ONLY YESTERDAY, went into cinema release in August, and the second on the Torres Strait, tentatively titled NORTH OF CAPE YORK, was at the answer print stage at about the same time.

It was in April this year in the last week of filming in the Torres Strait that I was told the Police Department would like their dramatized documentary done in Panavision. How soon? Very soon, and so I ordered my beloved
Continued on Page 1037

For some desperate unfortunates Brisbane's Story Bridge provides a favorite suicide leap, but to this camera crew it served as a "camera platform in the sky" for the filming of some spectacular scenes in a sequence showing police rescuing a would-be suicide case, a dramatic highlight of the film. Benson is now ready to start filming Part Two of the subject, tentatively titled "FOUR C" — and he seems addicted to the Panaflex.



FILM-MAKING "DOWN UNDER" Continued from Page 985

the racing sequences to satisfaction because the track is too wet for the horses — so I would say that our biggest problem on this picture has been the weather.

"As far as the photography is concerned, we're using Panavision equipment from Samuelsons, and we're doing some interesting things with camera rigs. There are four trotting races in the film and we've underslung cameras on the trotting rigs. We have a very good camera grip who has built up some lightweight aluminum struts, which haven't destroyed the delicate balance of the trotting rigs, but have enabled us to get some spectacular footage of horseracing.

"There's one sequence in the film where a thief attempts to steal one of the racehorses from the barn. In so doing, he knocks over a lamp and the straw catches on fire and the barn almost burns down. Since we're filming entirely on location, we had to shoot this sequence in a real barn and not harm it at all.

"It became a challenge that was met by combining careful lighting with a good choice of angles, smoke effects and carefully controlled action. We dropped foreground pieces and burning beams and what didn't work we tried to hide in dark areas. I think it came off fairly well, and apparently it must have, because we've just heard from the Disney people that they're very happy with it."


The weather doesn't improve, so we fly back to Sydney, leaving behind a crew momentarily dejected because they haven't turned a frame of film through the camera all day.

Proof of the Pudding


So far I've heard about all these wonderful features being made in Australia, but haven't seen any. That situation is remedied when a screening of "CADDIE" is set up.

Directed by Donald Crombie and photographed by Peter James, "CADDIE" is the episodic, and reputedly true, saga of a young Australian woman who, during the Thirties, suffers a series of tribulations that would make Job seem like the most favored of men. Supported by the Australian National Advisory Committee for International Women's Year, it is very definitely a "woman's picture", but no matter what sex (or variation thereof) the viewer might be, it would be difficult for him/her-it to remain less than very deeply affected by the film, so well made is it.

As for Peter James' photography — I



Sue Lemon runs the Freelance Technicians Service in Sydney, a bureau which matches available technicians with those needing their service. She has 140 clients, including cameramen (and their complete crews) Directors, Prop people, Hairdressers, Soundmen and artisans representing the other film-making crafts. They check with her constantly and she knows their exact availability at all times. A producer can crew an entire feature simply by making one phone call to her. She has been running the service since coming to Sydney seven years ago, and is married to film editor Max Lemon ("PICNIC AT HANGING ROCK", "LET THE BALLOON GO", "BREAK OF DAY").



(ABOVE) With the camera car pulling an old-fashioned "horsedrawn" wagon. Lighting Cameraman Russell Boyd, Operator John Seale and Focus-puller David Williams prepare to shoot a scene. (BELOW) John Barry conducts a "hands on" demonstration of one of the helicopter mounts his company stocks for rental.



(BELOW) John Barry conducts a "hands on" demonstration of one of the helicopter mounts his company stocks for rental.

had met Peter and gotten to know him superficially at the Innsbruck Olympic Games, when both of us found ourselves shooting with the crew that was making the official film, "WHITE ROCK". Bright-eyed and bushy-tailed, he had told me then that he was a cinematographer back in Australia. Gazing upon his boyish countenance, I had nodded noncommittally, as I do when a U.C.L.A. film student tells me that he's a cinematographer. But watching "CADDIE", I now realize that I owe Peter something of a mental apology. His photography of this challenging period piece is superb — technically impeccable, imaginative without being ostentatious, and moving expertly through a wide range of varying seasons and emotional moods. Well done, Peter!

The picture that has been on everybody's lips since I set foot on Australian soil is "PICNIC AT HANGING ROCK", the biggest hit of any Australian film ever to play the local market. Everyone I've met has said: "You *must* see it!" Now, at a specially arranged screening, I have the opportunity to do so.

"PICNIC" is another period piece — turn-of-the-Century this time — and another true story. It deals with a party of young ladies from a select private college who set off on a picnic, supervised by teachers. Four of them decide to climb Hanging Rock a menacing landmark in lush countryside. One returns, hysterical. One is found on the Rock a week later, in a coma and suffering from amnesia. Two never return.

Although a bit slow-moving for my American tastes, the film is a masterpiece of sustained suspense, implied horror and unseen evil — no small feat to pull off when one is dealing with picture-postcard scenery dotted with dainty ladies dressed in white muslin and widebrimmed hats. But pull it off they do. Peter Weir's direction is expertly controlled and the cinematography of Russell Boyd is a flowing succession of Impressionist paintings come alive. "PICNIC" deserves its extravagant praise.

Off to School

Next comes a visit to The Film and Television School, a quite-new academy established by the government to incubate embryo motion picture and video technicians.

We are greeted by the Director of The School, Prof. Jerzy Toeplitz, famed as the co-founder and, for nearly 20 years, head of the prestigious Polish National Film School, widely regarded as the most important film school in the



Melbourne cinematographer/director Robin Copping stages a scene on the set. He was involved in the production of the two highly successful "ALVIN PURPLE" features and one called "PETERSEN." He says: "We want to continue to get involved in features, but we aren't at all dismayed at the thought of making commercials in the meantime."

world.

"This school is just now in its second year of operation," Prof. Toeplitz tells me. "The first year there were more than 700 applicants, and this year we had 430. Each year only 24 new students are selected for training and the selection is limited to Australian students. The reason for that is simple:

it's a very costly business. The government spends between \$60,000 and \$70,000 on the training of each student, so why should Australia make such a present to foreign students, when the aim of the school is to build the quality of the local industry?"

"The process of selection is very, **Continued on Page 1054**

A Film Australia camera crew prepares to shoot a scene of the great organ inside Sydney's famed "conch shell" Opera House. The annual output of Film Australia includes 50 to 60 films of all kinds, ranging from 10-second television spots to full-length features. Commercial cinemas, schools and non-theatrical users are served both at home and overseas.



GROWING WITH THE NEW AUSTRALIAN FILM INDUSTRY

By **JOHN BARRY**

John Barry Group of Companies

An Australian former cameraman who has been providing equipment to his nation's film industry for a decade details its amazing growth and change

The Australian film scene is changing very rapidly. Only a little more than a year ago it was going through a kind of black period, after a few features that had been made to follow up some earlier successes didn't quite make the grade. This caused a temporary downturn in the industry, but then the South Australian film "SUNDAY TOO FAR AWAY" was released and was an immediate success. This was followed by the success of another South Australian film, "PICNIC AT HANGING ROCK", which is breaking all kinds of records in the local market. Currently going into release are "CADDIE", "THE SECRET OF PARADISE

COVE" and "MAD DOG" — all of which are features that give indications that they are going to be box office successes.

This trend, which has gained momentum during the past year, is very exciting and has been brought about by the fact that quite a few Australian features are, for the first time, making money and drawing local audiences. I cannot remember when an Australian film has ever before attracted queues, but in the case of "PICNIC AT HANGING ROCK", you could go past the cinema at any time over the past several months and see a queue of people waiting to get inside. This is

great. "PICNIC" is only one of several Australian features that is making money in the local market, and this is a situation that was unheard of before. The feeling in the past was that an Australian feature, in order to get back its cost, would have to be viable in other parts of the world, and particularly in the United States, but that it could never gross profits in its own country. Well, this is a situation which has changed and it has changed with three films, one after the other. The two or three films which I just mentioned that are coming up will, I feel confident, also have queue situations.

Continued on Page 1030



(LEFT) The spacious headquarters of the John Barry Group of Companies in Sydney. The establishment not only represents many of the top lines of motion picture equipment, but stocks a vast inventory of accessories and spare parts to provide full service to the local industry. (CENTER) John Barry at work in his office. Six years ago, his operation (Birns & Sawyer Australia) was a small one. Since then it has at least quintupled in size and scope. (RIGHT) Ed DiGiulio, President of Cinema Products Corporation (whose equipment John Barry Agents) pays a visit "down under".



(ABOVE) Various views of the main showroom at the John Barry headquarters in Sydney. Besides servicing Australia and New Zealand, the companies' operations now extend to Southeast Asia and the Middle East. (BELOW LEFT) The Service Department repairs and services CP-16, Arriflex, Mitchell, Eclair, Beaulieu and Bolex cameras, as well as editing equipment which includes: Moviola, KEM, Prevost and Steenbeck, among others. (CENTER) The Stronghold Case division builds extremely durable cases for all kinds of equipment. (RIGHT) Machine tools help service the Service Department.



THE RENAISSANCE OF AUSTRALIAN FILM PRODUCTION

By **MICHAEL SAMUELSON**

Samuelson Film Service Australia Pty Ltd.

As a film-maker, I find the current atmosphere in Australia very exciting. I think it's now probably like Hollywood was in the Thirties. The people presently engaged in making films are young, ambitious, vigorous. They are aggressive. They go rushing around with film projects under their arms, trying to find finance — and it's all happening. It really is a very exciting scene.

I've been coming down to Australia for three years now, and in that time it's changed from a country trying to make films — trying to project an image — to a nation of film-makers that *has* an image — a tremendous change in three years. I think a lot of this has to do with

the government attitude here, that of the present government and the previous government, which really started it all. I find the Film Commissioners, as a government body, to be very refreshing — especially their commercial feeling. They're not trying to be Fellinis; they're trying to make commercial films, and they've struck a streak of gold. They've told me that they've made eight features and they're all in profit. Of course, they realize that they can't go on like that and they've got to, at some time or other, have a bad run, but at the moment they are doing very well.

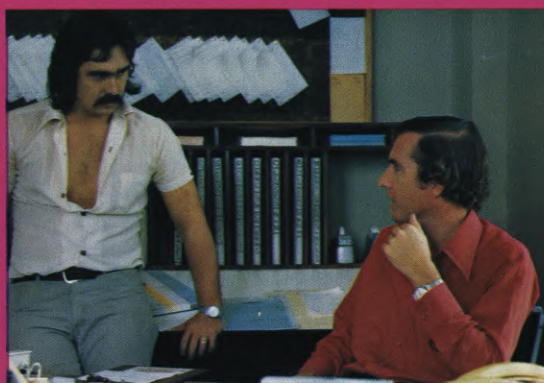
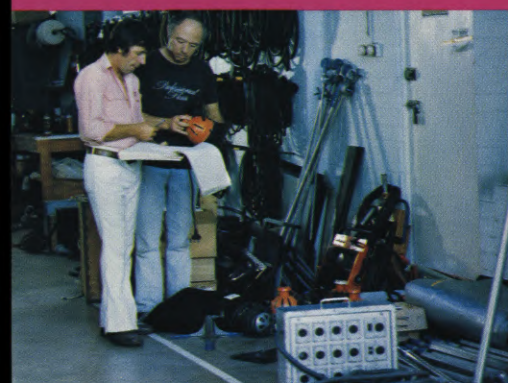
They look upon their function as a

way of promoting film technology in Australia and that while the artistic side, of course, is very important, they are very much interested in the commercial side. I personally think it's marvelous that they are making money in investing in films, because that's an essential element for a viable film industry.

Australia has a lot to offer film-makers. In terms of its variety of filming locations, it has to be second only to California. It's interesting how many period features they're making, and I think this is because they can find little towns that are exactly the same as they were 100 years ago — so it's not much



(LEFT) The headquarters of Samuelson Film Service Australia Pty. Ltd., in Sydney. The company was established three years ago and has emphasized the heavier equipment, such as 1,000-amp generators. It has also brought Panavision to Australia. (CENTER) A view of the Camera and Grip departments, as well as Storage and Preparation areas. (RIGHT) General Manager Paul Harris chats it up with "the Guv'nor", Michael Samuelson, during one of the latter's frequent visits "down under". Harris, a transplanted Englishman, with ten years at Samuelsons London, is rapidly becoming Australianized.



(ABOVE LEFT) Gordon Nutt, Manager of Film Lighting, with Mike Roll, Client Contact. (CENTER) Peter Lothringer, Client Contact, with Head of Camera Department Michael Harley. (RIGHT) Michael Gambrell, Head of Grip Department. (BELOW LEFT) Peter Backhouse, Camera Department. (CENTER) Alex Dobrovitz, Lighting Equipment Preparation. (RIGHT) Mike Harley works on a Panavision camera. The Samuelson organization has introduced to Australia many items of equipment which were previously unused there, but which are now eagerly employed by local cinematographers.





On the occasion of the debut of the Panaflex in Australia, Michael Samuelson demonstrates how it can be converted from a hand-held camera to a studio camera in less than a minute. More than 100 members of the Australian Cinematographers Society, plus other invited guests, were on hand to view the demonstration. At left is Karl Kelly, camera technician from Samuelson Film Service Ltd. (London) who flew in to explain the technical details of the unique camera.

of a problem to go back twenty, thirty, fifty or one hundred years for filming purposes.

The unions here seem to be very sensible. One of the things that I find very exciting is that cameramen here can light for both film and electronic cameras. I've been somebody who has said all along the line: "When they give an electronic camera to a film crew, watch out, film cameras." But here they seem to be mixing electronics and film very well. They originate a tremendous amount of material on film, both 16mm and 35mm spherical, and even Panavision anamorphic, and then edit electronically. That's exciting. They're getting the best of both worlds. They transfer straight from the film negative (so that they are only one generation removed) onto 2-inch video tape, and then edit on tape. If they want to go back for a negative cut later they can match it quite easily. That's an attitude that has to be right.

Australia is a very young country, and youth certainly predominates in its film industry as it is today. While 1948 may have been a very good year for wine in Australia, it was a fantastic year for cameramen. Every cameraman whose age I've asked has told me that he is 28 years old, so that now I've sort of reached the stage where I know what he's going to say before he answers. They are young technicians.

Of course, Australia has always turned out good cameramen. I took an Australian cameraman to Mexico City in 1968 as a member of my Olympic Games filming crew and another one to Munich in 1972 and, of course, Peter James (one of the 28-year-old wonders) was with us in Innsbruck in 1976 — so I've always had a very high regard for Australian cameramen. But, my goodness, they're a young breed

coming through — a young crop, you might say — which is very, very exciting. During my most recent trip to Australia I've seen some cinematography from 28-year-olds which has been quite remarkable.

All this is interesting, because when we came here three years ago, there was a certain reserve. They'd say: "Yes, we are thrilled and delighted to have Samuelsons here, but we are not sure we want 1000-amp generators and Brutes. We do very well with our six-lights and nine-lights and battery carts. Why are you bringing \$15,000 worth of filters? We don't use filters."

What's interesting is that they've grabbed all these unfamiliar bits of equipment and are doing very exciting work with them. I feel that if this crop of 1948-vintage Australian cinematographers goes on for another ten years, they will be knocking at every door in the world.

We at Samuelsons are relative newcomers to the Australian scene. We've been here since 1973, when we brought one of our contact men from London,

Paul Harris, out here as General Manager. But, in a way, we feel that we've had a little bit to do with the exciting things that are happening in the Australian film industry right now. We've helped give them the tools they've needed to go out and do the job, and we've found that if you will just give them the tools, they will certainly use them. Just now we are bringing in the Panaflex camera, because I feel that the Australian industry is now ready for a Panaflex. I'm just terrified that they may decide they need six Panaflexes.

One of the most encouraging signs I've seen in the local industry is that suddenly technicians are beginning to specialize. For the first time I've seen really good operating in Australia. For the first time, they've got an operator, John Seale, who can hold his head up anywhere in Hollywood or London, and he is now very much sought after by all the wonderful Australian cinematographers. They need such specialists. They need people who are happy to say: "Yes, I want to be the best operator in the world."

I have felt for a long time that in a thousand years, when the world is striving to identify the Grand Masters of the second half of the 20th Century, they won't be looking at the Picassos and Chagalls, the great painters, as they have in the past. They will be looking at the great film-makers, the directors and cinematographers. They will be looking at the Stanley Kubricks and the David Leans and the Freddie Youngs and the James Wong Howes — and these will be the Great Masters of the second half of the 20th Century.

I think the technicians of the Australian film industry are beginning to get in on that act. They are establishing their own identity, and in the last three years they've made tremendous strides. ■

Old friends, Michael Samuelson and John Barry share a laugh at the Panaflex get-together in Sydney. Both former working cameramen, these two men and their respective companies are responsible for making available to Australian film and television technicians the very latest, best and most sophisticated equipment that the state of the art has produced.



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ANAMORPHIC FILM AND VIDEO COMBINED FOR AUSTRALIAN COMMERCIALS

By ROYCE SMEAL

Royce Smeal Group of Companies

In many countries of the world when one speaks of a "commercial" the term means a commercial spot for television showing only, but in Australia commercials are often shown in the cinema theaters, as well as on television and it is this dual nature of commercials that led to our producing top-budget commercials in the Panavision anamorphic format for showing both in theaters and on television.

We first got involved with Panavision through Michael Samuelson in London and we were instrumental in getting the Samuelson operation to establish a base in Australia. The lack of facilities generally throughout Australia causes you to sort of keep a lid on things, but when Panavision arrived here we up and used it because it made possible the things that we'd always wanted to do, but had been unable to do.

For example, we found that we could shoot Panavision anamorphic for theater commercials and then, on a telecine chain, using the Rank Cintel setup, deanamorphosize the scenes and pan-and-scan the content directly onto video tape in the proper format for television showing. This made it possible to avoid shooting the same commercial twice — once for wide-screen theater projection and again for television showing, and it saved a lot of money, while providing a top-quality product. To give just one example, we shot a Peter Stuyvesant cigarette com-

mmercial the first time using the Panavision anamorphic format and then extracted the television essentials from it and our net saving to the client was something like \$35,000 on the shoot, because we didn't have to run two separate setups to do it.

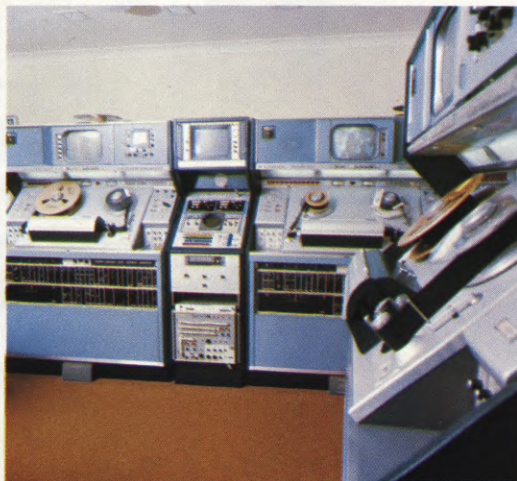
This has caused Panavision anamorphic virtually to be accepted as the preferred way to go for top-grade commercials in this country. In other words, if clients are going to go first-class, they are going to go Panavision anamorphic. We have found, incidentally, that even when the 1.85 format is required for some reason, the quality of the Panavision spherical stuff is so good that people won't accept a lesser format.

Up until we began shooting commercials in Panavision anamorphic the obvious way to go to have a single shoot serve for both the theaters and television was to film the scenes in 35mm in the 1.85 format, framing very loosely to accommodate the television aspect ratio. But the fact is that a film that has been originated in Panavision anamorphic gives you a better television print than a film that has been originally framed up for 1.85, with the top and bottom left open for future television usage. For example, if you've got a big head shot of a man and you shoot it anamorphic, when you come to use that on television, you simply cut a bit off each side (through pan-and-scan) and you still end up with a big head closeup for the television tube, which is

a small-screen medium and requires the most emphatic image you can get. However, if you shoot the same big head in 1.85, leaving room at the top and bottom to accommodate both the masking for theaters and the format for TV, when it comes to showing on television you will actually have a *smaller* head image because of the room that has been left at the top and bottom of the frame. In other words, you'll have a wider shot on your home television receiver than you have in the theater — which is the wrong way 'round.

One of our most successful series of commercials shot in Panavision anamorphic featured a popular comic personality named Hogan, and some of the spots involved really tricky and challenging effects. "Sky Dive" is the one that comes to mind immediately. We had been trying to talk the client into using the Panavision anamorphic format for quite some time. However, because of some of the technical difficulties involved in the production of that particular commercial they decided that they would stay with 1.85. It wasn't until just a couple of days prior to shooting that they finally gave us the green light for Panavision. That particular spot involved a free-fall parachute jump for something like 10,000 feet. The parachute cameraman had a camera built into the side of his crash helmet, but the Panavision anamorphic lens weighs seven pounds more than the spherical lens. With the

(LEFT) The EECO-controlled Control Room at Enterprise Color Video, part of the Royce Smeal Group of Companies. (CENTER) The EECO-controlled tape room at Enterprise Color Video. (RIGHT) Telecine operators at Enterprise Color Video transferring Panavision anamorphic negative images to 2-inch quad tape for post-production on a television commercial. The equipment in use is the Rank Cintel flying-spot scanner.





Enterprise Color Video Technical Director Brian Hicks works at the Richmond Hill Vision Mixer, which is EECO-controlled. The procedure of filming commercials in Panavision anamorphic for theater projection, and then electronically scanning the frame to extract the essentials for television has become widely accepted in Australia, since it saves money, while providing a top-quality result.

cameraman in free-fall, his acceleration is something like 19 feet per second, a fairly fast terminal velocity. When he pulled the ripcord, that extra seven pounds would have been just too much. He would have broken his neck. So we got involved with all sorts of body braces and finally got the job done. On top of that, we recorded 100% sync-sound on the way down, which was very difficult to do, but I'm afraid I'd be divulging some trade secrets if I told how we did it.

As for Hogan, we built a rig for him and enclosed it inside his jump suit. It had a flange built right in the center of it and we passed a 2-inch scaffolding pipe up through his reserve chute and attached him to it. We then balanced this whole thing, with Hogan perched something like a sausage on a toothpick on the edge of a 2,000-foot cliff. We used the camera inboard of the cliff to shoot past him and as the camera panned, of course, you saw past him to the valley floor some 2,000 feet below.

In another commercial of that same series, called "Snooker", Hogan is shown playing the world champion and in the last shot he is supposed to do incredible things with the ball. He had

never held a cue in his hand until that time, but he was coached for a couple of days prior to shooting. This impossible shot was set up with chalk marks on the side cushions and whether we were lucky or not I don't know, but we got the whole thing on take eight.

Another in that same series of commercials was called "Barnstorming" and involved the use of a high-performance airplane. We had to talk the owner of the aircraft into letting us repaint it in the sponsor's colors. Now, that's a pretty dodgy business for a high-performance airplane, because it adds to the weight of the craft, which is something they don't want. He allowed us to do it, however, but then came the crunch. We had to cover the front cockpit because it had to appear that Hogan was actually flying the aircraft himself and it called for 100% sync-sound in flight, which gave us a few problems, as well. But then the script also called for the airplane to fly through a hangar. Well, the Department of Civil Aviation just wasn't going to go for that, so we had to fake it a little. We did that by setting up outside the hangar, with the airplane flying into the shot from behind the camera and lowering itself toward the hangar door, but just at the crucial moment it pulled up and went

over the hangar. We then kept the same camera angle and had the aircraft go over the hangar and dip to low level on the other side and then zoom up. For the intercut connecting shot, we changed camera angles to the side of the hangar and had the craft fly from left to right behind the hangar. In order to record the sync-sound on that one, we used a couple of throat microphones and a Nagra SN recorder.

When we started this operation of using Panavision anamorphic for commercials we believed it was possible to pan-and-scan the wide-screen frame to get what we wanted for the television version, but we had to put our money where our mouth was, because that particular anamorphic scanner costs something like \$142,000, Australian dollars, and that makes it a lot of money. However, we are a nation of gamblers and, while that's the biggest gamble I've ever taken, that's the way we went. We were already involved with Panavision and we knew that was the way to go. We are able to compose the shots in the viewfinder in order to extract the television essentials when the Rank telecine equipment deanamorphosizes the image. It involves just a fraction more space above the head in framing, as far as the cameraman is concerned, and occasionally, if you've got a fairly wide two-shot, you may have to move your people just a little bit closer together, but, as far as budgets are concerned generally, if you can do something in one setup instead of two, you are obviously on the right track. You can save money while getting the best result. We've proved that here in this country, in any case. Panavision anamorphic has suddenly become the accepted commercial format, and that's the way we like it.

With the Rank Cinetel equipment which we have we can also shoot 16mm negative and, by reversing polarity, transfer it directly to 2-inch quad tape, telegrading as we go. That mode has certain cost advantages and produces very good quality, if the film is to be used strictly for television showing.

To cite one example, recently one of our clients, the Kellogg Company, came to us with the idea of shooting a commercial called "Big Noise at Breakfast". Now, this was fairly demanding, because they wanted it to have the feel that you can get only on film. Video tape is a very technical medium and when you're shooting for video tape directly the tendency is to shoot it "hot", as far as lighting is concerned — hot and flat, adjusting it later in the camera control unit. When shooting for film, on the other hand, the lighting is more

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GROWING WITH THE NEW AUSTRALIAN FILM INDUSTRY Continued from Page 1024

Successes such as these have stimulated all kinds of enthusiastic response and have, especially during the past year, encouraged many people in the local film industry who had previously not been getting very far. Speaking personally, my own company is currently equipping three features and there are another three that are scheduled to go off shortly. This, of course, immediately presents an equipment problem. We suffer the same as the free-lance cameramen or writers do. Everything comes at once. It seems to be the burden of the film industry — not only here, but everywhere — that everything happens at once. This may be followed by a period during which there is very little happening at all. But looking forward over the next six months, I can see where we will be involved in approximately five features.

One of the major elements that has given confidence to the Australian filmmaker — and would-be investor — is the role the Commonwealth government has played in setting up the Australian Film Commission. This has been operating only a short time and will operate in much the same way as Australian broadcasting, in that it will be completely free of any particular government control. In the short time that it has been operating, the Commission has given assistance to a great number of features and documentaries, and I feel that their policy is going to be a very popular one in that they ultimately want to throw back onto private enterprise the weight of financing local production.

The Commission has at the moment, I believe, about 14 features which they've okayed, ranging from fairly high budget to medium to low, and I feel that this is going to give a lot of confidence to the producer. He has some kind of backing. If his script has been okayed by the Commission, he then has the guarantee that the government will back him, provided that he can find certain financing himself. It gives him the confidence and the possibility of going along to the private market to secure that financing. This will also have a very positive effect as far as film distribution is concerned, because the Film Commission is doing a lot in the area of helping to get the Australian film product onto the world market.

In this new and enthusiastic phase of activity the local industry has set a brilliant record so far, and our Number One objective is to keep on making



John Barry, Kip Porteus (President of the Australian Producers and Directors Guild) and production executive Judy Abbott. A native Australian, John Barry started in the motion picture equipment business in a relatively small way a decade ago, as partner in Birns & Sawyer Australia. He now heads a group of companies that provide a wide variety of equipment and services to Australia, as well as to neighboring countries.

good films, but I think that some of the new people on the scene need to be encouraged. To this end, an interesting situation has developed, but it will be at least another year before we get any significant results. The Australian government has set up its Film and Television School, situated in Sydney, which is a complete studio, equipped with video and film facilities in every aspect as a modern technique factory.

The School is now well into its second year of what will be a three-year course and it is not only producing technicians, but is extending into areas where previously emphasis has been sadly lacking in this country. These areas include scripting and budgeting — areas to which, in my estimation, sufficient attention has not been paid in the past. As a result, local film-makers have often gotten themselves into budgetary difficulties, while trying to make successful films based on rather weak scripts.

The Film and Television School is making great strides in improving the situation in both of these critical areas. This attitude, backed up by facilities and equipment which I feel are equal to those anywhere in the world, gives promise of maintaining a very high standard of quality in future Australian film product.

As far as facilities and equipment within the industry itself are concerned, the situation in Australia has improved immensely. The most modern camera, lighting and editing equipment is now available in this country, both for purchase and rental, and it is being very avidly employed by the technicians.

Responding to this trend, my own companies have been going through significant phases of growth and

change. I was originally a cameraman and worked in that capacity for many years, both in Australia and Europe. I first got into the equipment side of the industry when I came back to Australia for a short period after working for some years in the United Kingdom. That "short period" has now lasted for quite a long time.

Initially, because television was just starting in this country at the time, I found myself equipping new television stations. Then, approximately nine years ago, I became a partner in establishing Birns & Sawyer Australia. This was primarily a service company for the film industry and we initially set up a rental division. We also, over the years, built up a very strong sales division. Service and manufacturing came in later.

Birns & Sawyer Australia was an Australian registered company, operating out of Sydney to service Southwest Australia and the Near East. Approximately two years ago I purchased the entire shareholding of Birns & Sawyer Australia from the American partners and it is now 100% owned by myself and is, of course, 100% Australian.

We have built up a fairly large company and I now have 30 people on staff in Sydney, including technicians who are capable of doing all types of repairs, not only on the equipment which we import ourselves, but on every other kind of motion picture equipment. However, that is where we stop. Our service does not extend beyond motion picture equipment. We do not, for instance, repair still cameras, nor do we take in somebody's electronic organ for repair. We have an optical technician and an optical bench where we repair and mount all major types of

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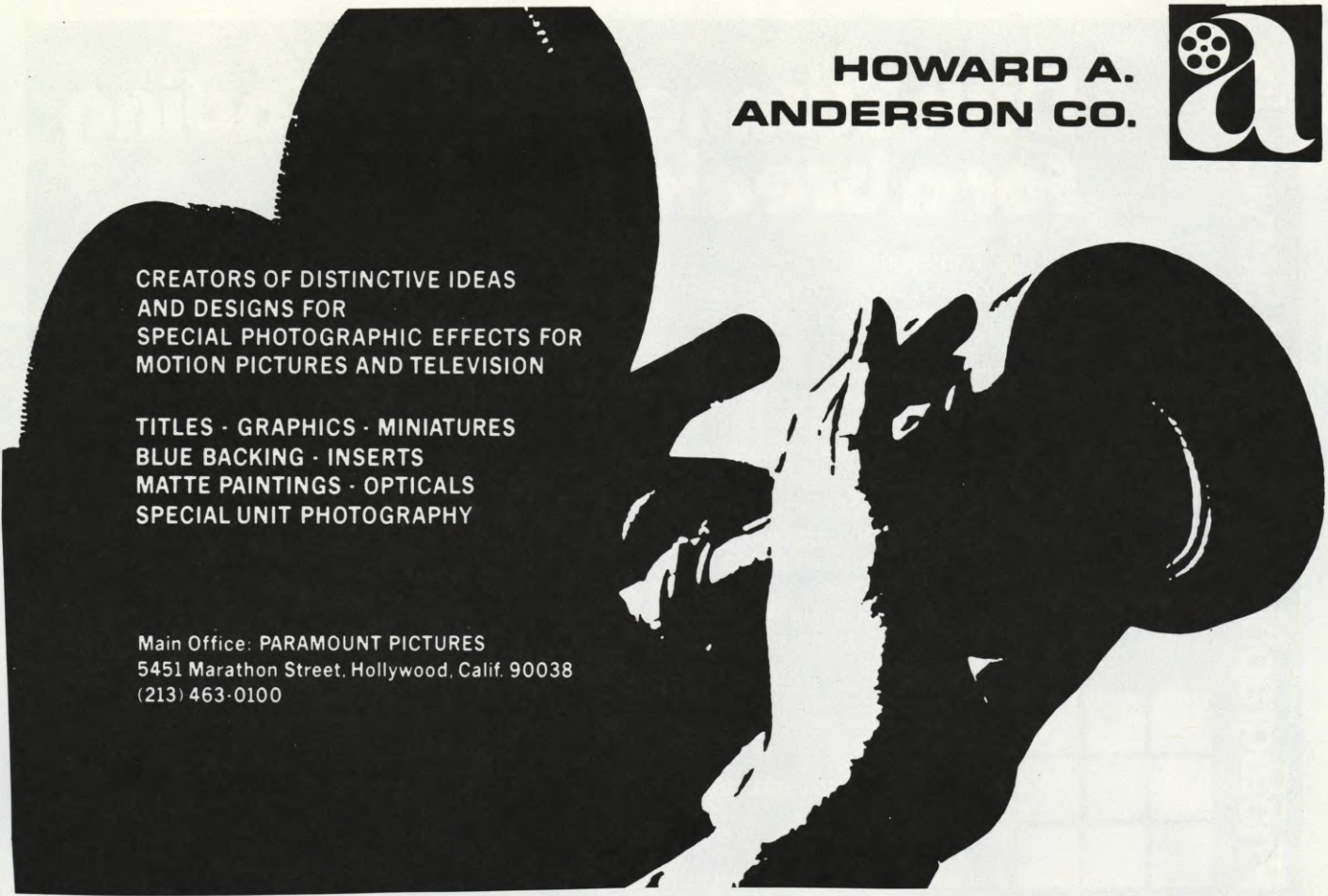
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
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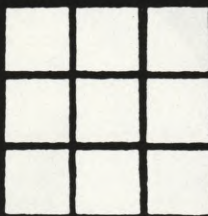
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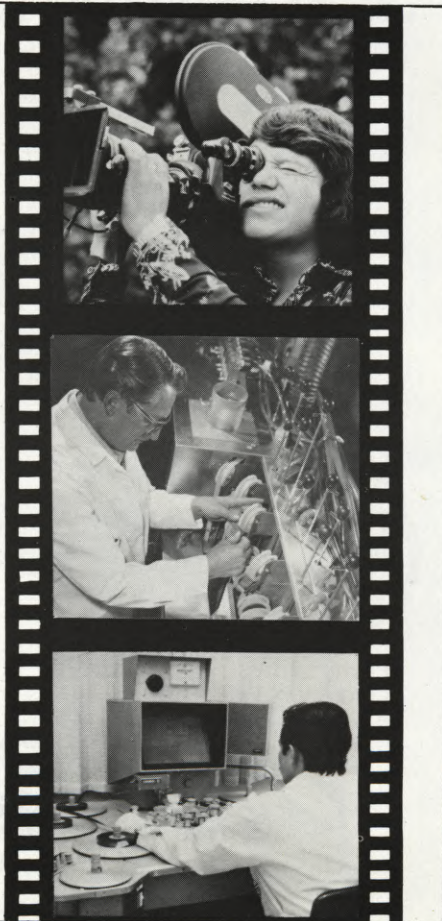
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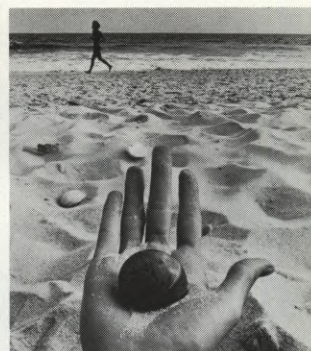
Use where there are high lighting contrasts, large images or whenever a greater degree of fog effect is required. A natural illusion of fog is achieved without destroying definition. Overall graying of shadows and dark areas, halation around highlights and fog density may be controlled through lighting and exposure. Six densities available—specify when ordering.

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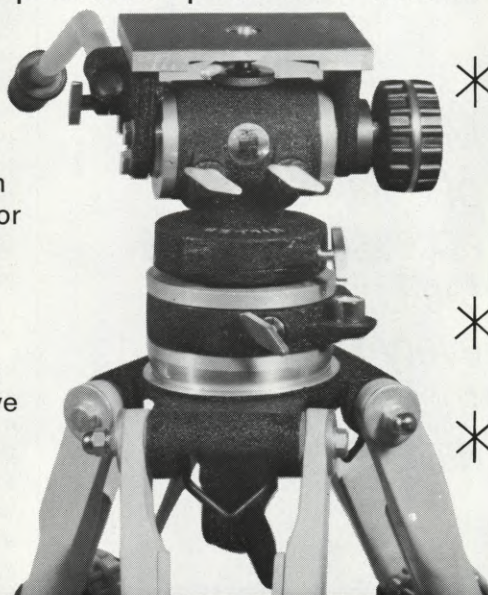
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NEW ZEALAND SCENE
 Continued from Page 1003

drawn animation and cel work. The three-dimensional animation we do ourselves. There seems to be a swing back toward the Disney type of animation at present. He's extremely busy and some of the things he's hawking up there with a pencil are quite incredible. He might be selling hot pies one day and heaters the next day.

QUESTION: Where do you see your company going from here? Are there any areas you aren't into that you'd like to go into?

PEACH: Personally, I'm for staying with what we've got. I think the money is in filmed television commercials. I think there is possibly a thing within me that might want to go away some day and make "the" film. But I keep telling myself: "Make 'the' buck now; we can make 'the' film later." Actually, there isn't anything I haven't done in the commercial field that I would still like to do. I've shot a picture of just about everything they make. I've done it underwater, out of the side of a chopper. I've done it out of airplanes, out of trains — taking pictures, that is. I think it's pretty right the way we're going.

QUESTION: Are there any feature films being made in New Zealand?

PEACH: Actually, feature film-making here has been one of those pie-in-the-sky things for a long time. When we were in the business of having a big team, that used to be the chief topic of conversation at tea times and lunch times and in the pub after five. None of that talk ever actually got very far, because, while we had a lot of very good technical people in this country, we were very short of good writers. As you know, a feature film industry needs two things: good writing and a lot of money. Those are the sort of things this part of the world doesn't have. It does have a reasonably stable climate that you can work in and it has good technicians. These people have come into their own with the spread of the television situation in New Zealand. There are a lot more people working in film now and some of the things they are doing are very good. As far as the feature film industry is concerned, though, we are still in the same boat. There are a lot of people who are very interested in getting into features and if, at a later stage, there were some sort of government move to set aside monies to partially fund production, as they have done in Australia, I think that's all that

would be needed to kick it off. I say this because, in the last five or six years, there have been a lot of writers who have gotten experience out of writing for television. That's not exactly the same as writing for film, as we know it, but at least they have the experience of writing for picture material. I think their dialogue writing is still very bad, but their writing for video has improved notably.

QUESTION: What about talent in front of the camera?

PEACH: We don't have very many artists to stand in front of the lenses. We have a number of people who are very good, but there are only about 12 of them, and at present we are seeing the same ones in every kind of production. It's difficult, because we don't have any schools either to train such people. So we are drawing more and more people off the streets for television work — bringing them in, making them look great for a day — which is easy to do on a 30-second television spot. Then, all of a sudden, they become grade-A artists — or they consider that they are — and their price goes up. If somebody could set up a talent training school for artists here, I think it would be a bloody great thing. We've had a lot of people here who, if they were any good, have gone off to work in the production centers of the world, but I'm sure that if we had any feature industry here, they would be tempted back again. We probably have the same situation here now that Australia had five or six years ago, before the government started putting some money their way.

QUESTION: Where do your trained technicians come from — all the people you use in your production?

PEACH: There is no pool you draw from, actually. I guess that we are probably the oldy-goldies. We all started at the same time about 14 years ago, and we are all still here together. I don't think we've ever "bought" a real technician. We've had a couple of lads through the place, mainly sound operators, who had a few clues — or an editor from England who was the only real pro in the place. But the fact is that if you want technicians, you've got to train them yourself. ■

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PANAFLEX IN AUSTRALIA
Continued from Page 1021

Panavision equipment from Samuelsons.

I did not expect to be told that a Panaflex Camera was now available in Australia and, although I knew what a Panaflex Camera was, I did not fully appreciate what having a Panaflex meant until I actually stood beside a Panavision PVSR.

My regular camera assistant, Paul Murphy, who had travelled the length and breadth of Queensland for five of the seven documentary filming trips — and weathered all the subsequent discomforts — sea-sickness, air-sickness, heat, dust — associated with isolated location shooting, suddenly thought all his rewards had come at once.

He was told to spend three days at Samuelsons in Sydney learning all about the Panaflex. I can't remember his words exactly, but I think he said he would "pay me" if I let him go!

We have just completed Part One of the Police Department documentary and we're delighted with the results, delighted with the Panaflex camera and we are eagerly looking forward to starting Part Two shortly.

It is tough enough beginning your first day's filming in Panavision. But I started the first day perched atop Brisbane's towering cantilevered landmark — the Story Bridge.

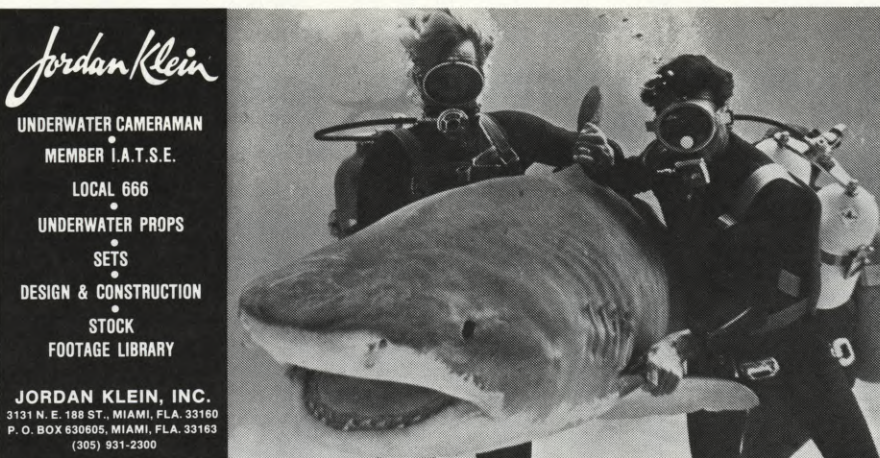
I was 300 feet up looking down over the entire city and the wide Brisbane River — and I was filming with a Panaflex held precariously on my right shoulder.

Through the wide-angle Panavision lens the only part of Brisbane I couldn't see was behind me!

This spectacular sequence of police rescuing a would-be suicide case (in Brisbane, it seems, it's fashionable to use the Story Bridge) will be one of the dramatic highlights of the film which concentrates on the many skills required by police — and the difficulty of the job. In the next week one person did jump from the bridge and another tried to.

The working title of the Police film is FOUR C which stands for Community Crime Check Campaign. The organization was established by civic-minded bodies representing a large cross-section of the Queensland community to help in "the fight against crime".

In my recent few weeks of filming I was often asked why I chose Panavision and apart from saying it is the dramatic format I needed for the Police film, my only other reply is — "It's fun".



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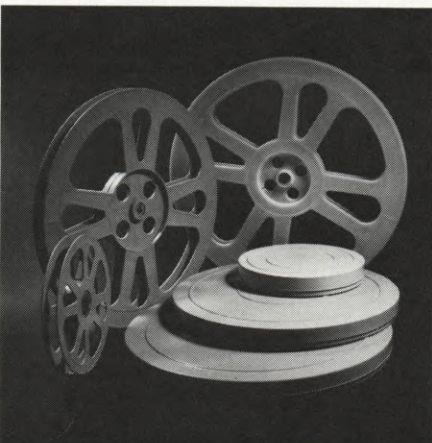
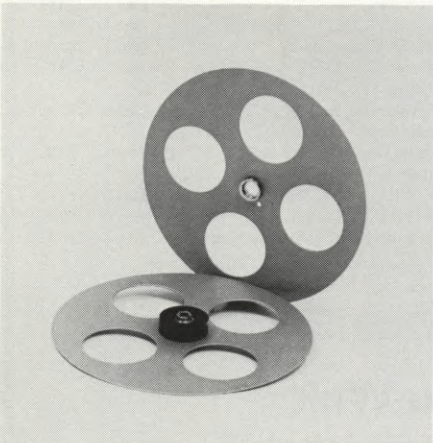
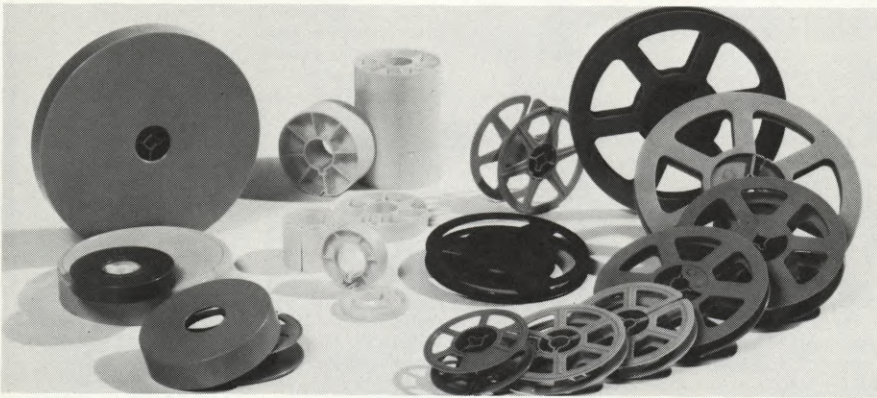
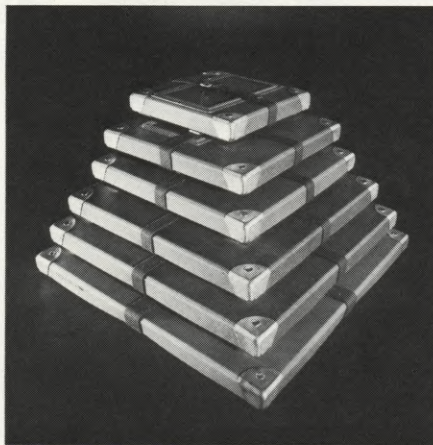
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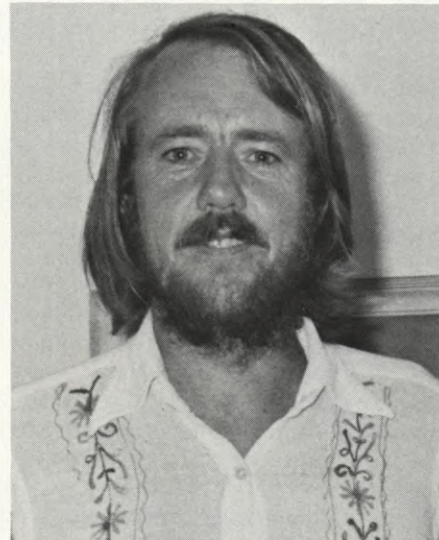
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CINEMATOGRAPHERS SPEAK

Continued from Page 999

ROCK" it is precisely the same thing. Russell Boyd gave it a very lyrical period look, with lots of soft focus and diffusion, and it matches perfectly both the picture and his own ideas about how things should look. I think that's the most interesting thing about the industry at the moment really. On independent features particularly, you are able to do what you believe in — and the way you want to — which makes it all very exciting. ■



RUSSELL BOYD

RUSSELL BOYD — "PICNIC AT HANGING ROCK"

The style I was after in photographing "PICNIC AT HANGING ROCK" was that of the romantic period in Australian art — the Impressionist period of about 1900. In order to capture a bit of the golden effect of the light that Australians were working in at the time, I used a net over the lens during the entire picture, which I dyed with a yellow dye.

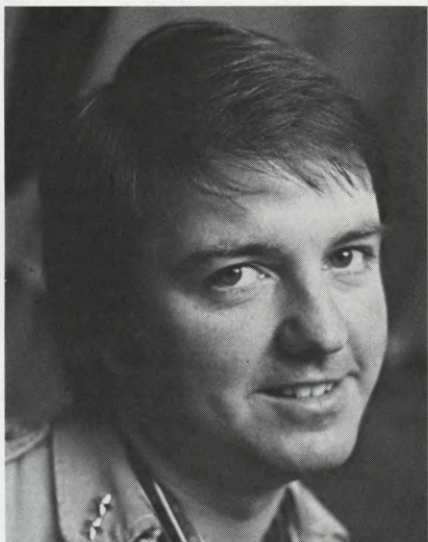
The main problems in filming were those of logistics, as much as anything else. The first two weeks of filming were done on location at the real Hanging Rock in Victoria and it was quite impossible to get camera and lighting equipment up on the rock because there were just so many boxes to carry up. As a result, we shot all of the scenes up on the rock with an Arriflex 35BL camera and reflectors and without much artificial lighting. We had at our disposal something like two six-lights (as we call them in Australia) and a few soft reflectors, and that was it.

The interiors were shot in South Australia — about 90% on location and 10% in the studio. The Art Department found a fantastic old mansion that had apparently been built by one of the

early squatters of Australia, and we used it to the nth degree — shot the arse out of it.

There was a huge skylight across the top of the foyer and we put a full 85 gelatine over it so that we could shoot with tungsten light in there, and we also had a black cloth rigged so that we could just pull it across and go straight into shooting night interiors. So it was the skylight above us, in fact, that controlled what color temperature we were shooting at. When we did dark stuff we shot to 3200°K (without a filter, obviously), with the skylight giving us a fill light of something like 32 footcandles — and we keyed the other areas to that. For night shots we just pulled up the black curtain. We used fresnel 2K's and 5K's exclusively for lighting the interiors because they are controllable.

Speaking of the Australian film industry at this point in time, I'd say that it's pretty amazing. I think that from now on we are going to develop more techniques and get better and better quality. In certain ways our industry is, perhaps, where Hollywood was in the Twenties — we're quite lacking in special effects, for example — but we are going to learn a lot more and perhaps out of that will come quite a lot of important pictures. ■



PETER JAMES

PETER JAMES — "CADDIE"

It's very exciting to be a young cameraman in a young industry. Even though films have been made in Australia since the beginning of the industry, there is now a "New Wave" of film-making — and it's quite a resurgence.

Let's take "CADDIE", for example. I don't think there was anybody on the crew who was over 35, and that's almost unheard of. The Director of Photography is under 30; the Art Director is under 30; I believe that every-

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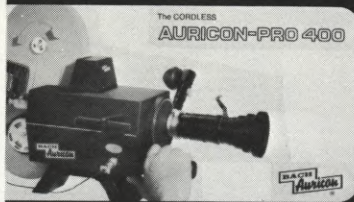
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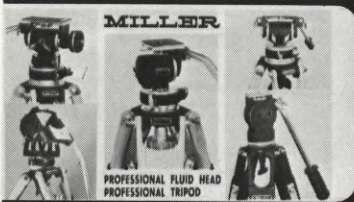
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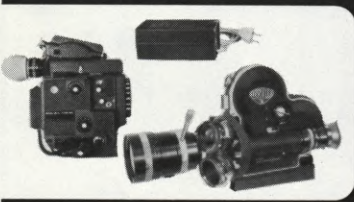
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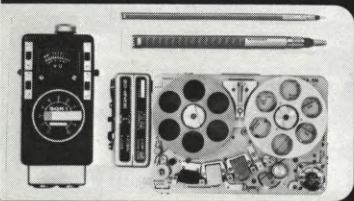
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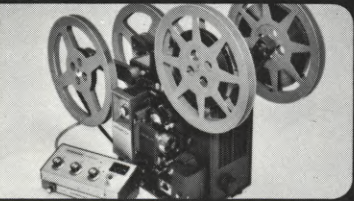
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body in a key position on the technical side was under 30.

We have been given enormous help by our Federal government. They are aware that the industry must exist and they have gotten right behind young film-makers and are giving them every encouragement — including a film school to train new technicians. Film schools everywhere around the world are a debatable subject, but the government has shown a willingness to establish one and possibly it's a step in the right direction.

In addition to training people, they are encouraging investment, making it easier for investors and investing in pictures themselves. This has been paying off with pictures like "PICNIC AT HANGING ROCK" and "CADDIE". I think that "THE DEVIL'S PLAYGROUND" is another film that will be really good box office. They are getting their money back and, more than that, are making a profit on pictures, and I hope that doesn't stop.

The state governments are also very active. In South Australia, for example, there is the South Australian Film Corporation. They have a Labor government there and Labor is very keen for a film industry to develop — and for good reasons. It's the best form of "advertising" to other countries of what our country is all about — I think America is a fine example of that — and it's also a good export business. In South Australia they have made several very good films — including "PICNIC AT HANGING ROCK" and "SUNDAY TOO FAR AWAY" — and they made money on both of those films.

In New South Wales the Labor government which was recently elected are talking about setting up a New South Wales Film Commission. If that happens it could mean big, big things in Sydney, particularly with state investment at that level. I think we could have a really booming period of film-making, depending upon how the politics go.

My becoming a Director of Photography at such a young age is, I think, a fairly unique situation. I first started when I was 15 years old. I'd virtually dropped out of high school and a cousin of mine who is an author said: "Why don't you try to get a job in one of the film studios?" He organized an interview for me and I ended up during my summer holidays sweeping around the camera room and picking up 2 x 6's and wedges from the floor. They asked me to stay on and I stayed there for five years. This was at Supreme Films which, in those days, was a very big studio and really bustling.

It was the same with all the other big majors in Sydney, but then came the

60's and a big slump. Everybody went to location shooting. The studios weren't being used, so their crews were put off. But in that initial period of working in a studio we were made to go through various departments. We had to spend six months in the laboratory and six months respectively in editing, sound, projection, animation and opticals. By the time you'd finished and had tidied up more flats than you cared to remember, you knew something about the other side of the business.

I was very fortunate to be able to work with the finest cameramen in the country — and they still are. They taught me everything they knew, very unselfishly. This is a great thing in Australia, this sharing of knowledge. The Australian Cinematographers Society has educational evenings where cameramen talk about various topics and give demonstrations. This was another source of education for me, but by no means as active a one as working with these cameramen. Most of us are fairly keen moviegoers and we go to see foreign films like "CHINA-TOWN", and the films of Conrad Hall, Geoffrey Unsworth (my favorite cameraman) and Haskell Wexler. We go to see all their films and study what they do.

With companies like Samuelsons bringing new equipment out to Australia, such as super-speed lenses, you have the opportunity to keep up to date with the latest overseas gear. Then it's up to you to try to put your knowledge into practice. I think that if you are keen enough and have the right amount of equipment and a good crew, you can do as good work anywhere in the world as anybody else. It's just a matter of being keen. ■

FILM AND TV SCHOOL
Continued from Page 994

people get a broad and general education in what is happening, besides turning out to be solid, straightforward, reliable, trained film technicians. If they happen also to be talented, which is, after all, one step beyond, we'll be lucky and so will they. If they have latent talent that they don't even know about, and which hasn't been shown, maybe ten years on the floor will make that talent flower into something more and maybe some of the cameramen will move over, the way Nick Roeg and Jack Cardiff did, to become first-rate directors. Although we want our standards to be high, we aren't hoping that everyone will come out looking like Roman Polanski, John Schlesinger or Franklin Schaffner, but we hope that from the nucleus of good solid reliable technicians, one or two

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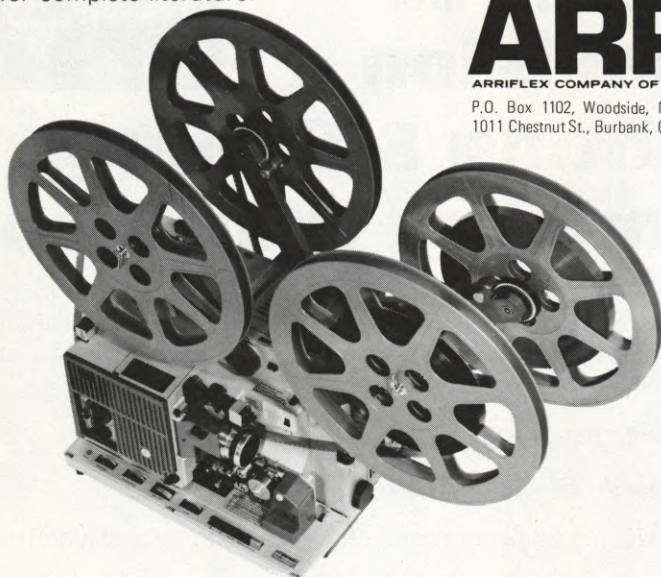
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"stars" might emerge in five or ten years.

Being on the staff of a film school is something totally different for me, but fortunately it involves the three things that I love above all else. First of all, it's the movies and, secondly, it's the next generation — because I think that's always the most exciting thing, wondering what they're going to do. Third, it's being able to work with people who are equally enthusiastic. When you have a combination of all these three, it becomes very stimulating. I love the business and these young people who are coming in love it equally and the fact that we are all working together creates yet another stimulus. Here you have the enthusiasms of 49 different embryo film-makers, whom I adore and love because I know that if they weren't here, they'd be out there trying to get in. How lucky that they have had their chance early. Maybe it will help them enjoy things sooner than some of us did.

What is important is that together we can create something new, something fresh and something very exciting. Who knows but what we might be doing something here that all those boys did years ago in Hollywood. Maybe we are actually developing the new Jesse Laskys and Adolph Zukors. Everything is here — the enthusiasm, and now the know-how. Let's hope the results will be, too. ■

MORE ABOUT THE FILM AND TELEVISION SCHOOL

What is the School?

The Film and Television School was established by an Act of the Australian Parliament in 1973 to serve the needs of industry and education in film and television. It is an independent statutory body with the status of a college of advanced education. It is responsible to the Prime Minister.

The School has two functions:

The Fulltime Program

A three-year, fulltime course to train people for creative positions in the film and television industry, and for work with film and television in education.

The Open Program

Australia-wide short term training, research and grants for the film and television industry, education and community groups.

The Fulltime Program is for people who want to train as directors, producers, writers, production managers, editors, sound recordists or cinema-

tographers for work in the film and television industry or in education.

The Open Program includes lectures, workshops and seminars, often with overseas specialists. Assistance is given to film and video groups and co-operatives, and training assistance grants are made to help local organisations conduct their own training programs. Study grants are offered for specialised training both in Australia and overseas.

Full details of the Open Program are not included in this brochure. More information about forthcoming activities can be obtained by writing to the School's Information Officer.

Note: In both sections of the School the needs of the film and television industry, and the needs of education in Australia, are given equal attention.

Some Important Characteristics of the School

The Student and the School

At The Film and Television School the relationship between students and the School is quite different from that experienced in a university, technical college, or college of advanced education.

At this School, activities are fulltime, five days a week, all-involving and all intensive. The learning takes place in workshop situations, through research projects, and in forums and seminars.

Because of the intensive nature of the Fulltime Program, students — especially in the first year — will not have time for casual jobs.

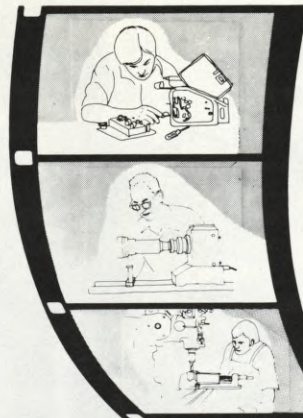
Vocational

Students are trained in *both* film and television, for work in *either* the industry or education.

All equipment used in training will be of professional standard. The School will have a television studio, comprehensive film facilities, as well as mobile and portable video equipment.

Upon completion of the course, industry students will find positions with film or television production companies, the ABC, commercial television stations, government agencies such as Film Australia, or will work independently on a freelance basis.

Students who have specialised in education will be qualified on leaving for teaching positions as lecturers in film, television or media subjects, or for research work. (Prospective students in this area should note that the educational authorities may require additional specialised teaching qualifications.) Other students may work in the production of visual material for education.



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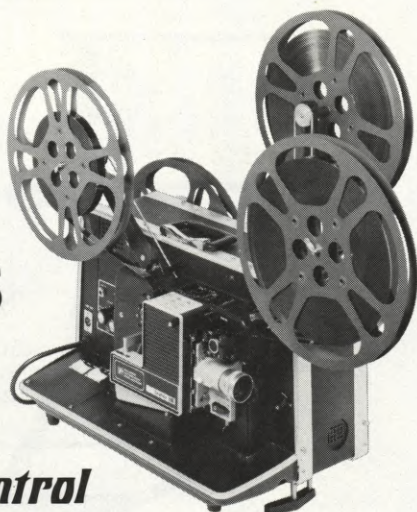
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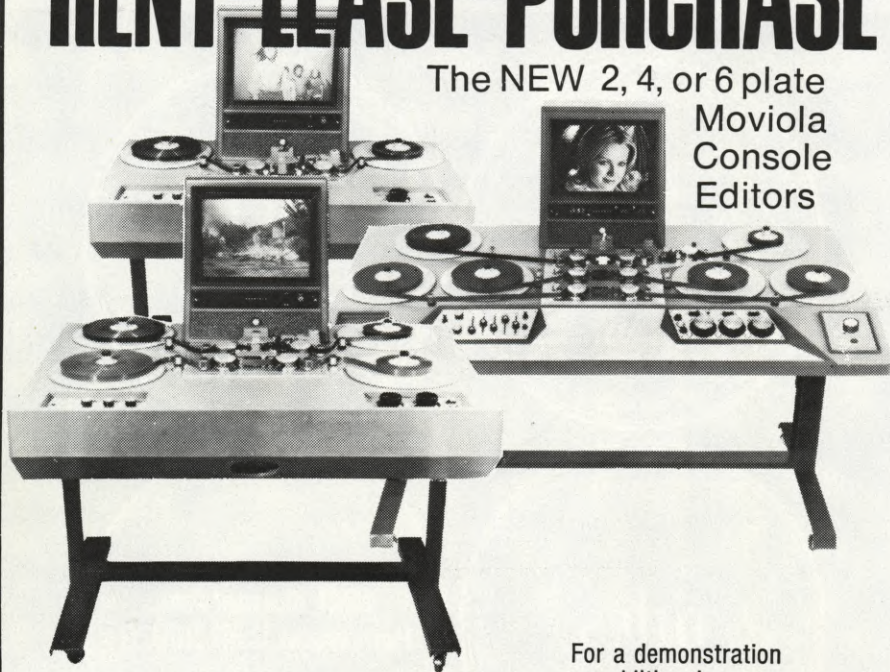
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Future Developments

As the School grows the Fulltime Program will add training in many other creative areas. There is likely to be an important concentration on technological, aesthetic and sociological research. The School will therefore be in a position to anticipate and meet the changing needs of film and television in Australia.

Outline of the Fulltime Program

Short Description

First Year: All students follow the same course which is designed to teach them the basic theory and craft of film and television production.

Second Year: The course will help the students to develop their creative talents, and they will begin to specialise in their chosen subjects.

Third Year: In this year students will make their major assignments — a film or television production, an educational project, or a script.

Graduation depends upon satisfactory completion of this work. The Fulltime Program involves students in a five-day week from 9 am to 5 pm and often some evenings. There is an annual holiday of at least four weeks. Between semesters there is a mid-year break of four weeks from formal training activities. Students may have assignments during this period, or may be attached to outside film and television organisations for practical professional experience.

Over the three-year span of the course, students will be encouraged to develop their individual talents and ideas.

Emphasis

The emphasis is practical with a strong element of scholarship and study. This is in contrast to university and other courses in film history, aesthetics or communications. There the emphasis is on scholarship, although courses may also include some practical work.

The practical emphasis finds expression in a number of ways —

- The Workshops, which are the basic practical units of the School. Within these Workshops students work both individually and as members of unit crews.
- Production of films and videotapes, and preparation of scripts.

1. PRACTICAL WORK

(a) The Workshops

The School has at present seven workshops:

Cinematography
Editing (film and video)

Film Direction
 Production Management
 Sound
 Television Direction
 Writing

The Workshops are run by professionals drawn from the industry. Within each workshop there are practical exercises, research and written projects, lectures and seminars. Study visits may be arranged to production situations of special interest.

Distinguished Australian and overseas visitors will be invited to run specialist courses, conduct seminars, or act as consultants.

Students are divided into production crews, and work on each other's production exercises in turn as cinematographer, sound recordist, unit manager, assistant director, editor, etc. By the end of the third year, each student should have acquired a balance of skills, and the ability to work in a team.

In the first year, Workshop activities occupy four days a week. In the second and third year this will vary according to each student's individual program. By the third year the student's role in the Workshops will be less structured and some students may specialise in a particular Workshop.

(b) Projects

Apart from individual exercises conducted within each Workshop, students will always have a project on hand — the production of a certain number of films or tapes, or the writing of scripts and research papers.


In the first year these are likely to be fewer and shorter. But, in the second year, students' projects may be up to 30 minutes' duration. The third year projects are the major work of the course.

(c) Attachments

During the three years of the course students are expected to be attached as working crew members (not observers) to professional film and television units, on location or in other production work.

2. SCHOLARSHIP & STUDY OF ASPECTS OF FILM AND TELEVISION

The following studies and activities continue throughout the three years of the Fulltime Program. These activities are not formally "taught", and many are available as electives, according to each student's developing professional objectives. Work takes the form of forums, seminars, research and written papers.



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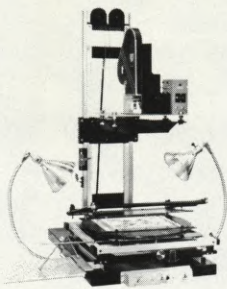


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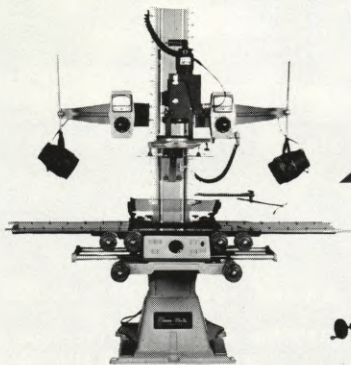
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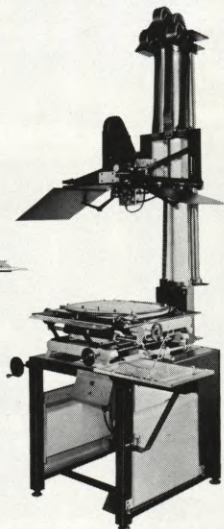
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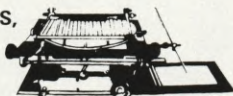
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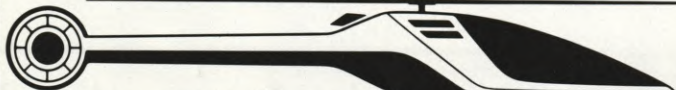
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(b) Related Arts

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Involvement of students in these areas may take some of the following forms:
Visits by specialists.
Visits to theatres or workshops.
Actual incorporation of the art forms in student productions.

(c) Practical and Organisational Aspects of Film and Television

These subjects will be introduced both within the School and during study visits to professional organisations. Art direction
Graphic Arts
Special effects
Film processing
Wardrobe
Props
Staging
Television station management
Production facility organisation
Talent agency management and services

(d) Related Studies in Universities or other Institutions

The School may make arrangements with other educational institutions so that students can enroll in units of courses as a recognised part of the Fulltime Program. For instance, a student who wished to work in social documentary areas might be encouraged to study units of sociology.

The First Year

Both film and television techniques are taught during the first year and all students follow the same course. The aims of the first year are:

- (a) To give students a basic understanding of the various specialist and operational skills involved in television and filmmaking.
- (b) To make students aware of the theoretical basis of each discipline.
- (c) To introduce students to many practical and organisational aspects of the film and television industry.
- (d) To provide opportunities for students to view a variety of films and television programs in order to develop an historical perspective and a critical awareness.
- (e) To broaden students' general appreciation of the arts and social sciences, especially those related to the media.

Because of the strong practical emphasis in the first year most of the activities will be in the Workshops.

- Four days in the Workshops
- One day (usually Friday) for other activities

The practical exercises will be accompanied by theoretical studies. A student's progression to production may depend upon the achievement of a satisfactory level of both practical competence and theoretical knowledge in each Workshop discipline.

Apart from their assignments under the supervision of the head of each Workshop, students will probably make one short film and a number of television exercises. These will be the main projects for the year and will be coordinated by the heads of the Direction Workshops.

Fridays will be devoted to seminars and forums with visiting specialists or personalities, and to the viewing and assessment of a wide range of films and television programs.

The Second Year

The broad aims of the second year are:

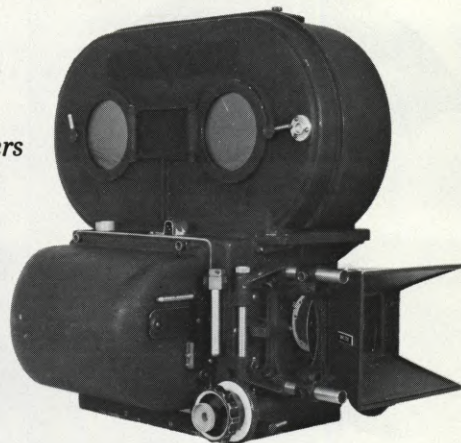
- (a) To help the students to determine their own special interests: Film or Television? Or Both? Education or Industry? Writing, teaching or one of the production specialties? Drama, current affairs or documentary?
- (b) To develop the students' critical appreciation of writing, and to build their craft skills to the stage where each student is competent in cinematography, editing, sound recording and production management, although not necessarily expert in all.
- (c) To develop the creative and imaginative qualities of the students through more ambitious productions.

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(d) To make students familiar with industrial conditions by individual working attachments during the year.

(e) To encourage students to undertake special studies, or enroll in University courses, where this would further their individual interests.

The work will be much less structured than in the first year. There will be more emphasis on scholarship, and the study of the different aspects of film and television which were outlined in Section 2.

The Third Year

This year will see students working individually, or in teams, in their specialist areas on a wide variety of final projects as writers, directors, production managers, editors, cinematographers, producers or teachers. Their projects may include, for example, scripts of various kinds, feature films or television pilots, educational or training films, documentaries, research projects, current affairs programs or other projects that they may have developed from their specialist interests.

Eligibility

Experience

Applicants should have had some experience in, or related to, film, television, theatre, photography, writing or education. This experience may have been either amateur or professional.

Applicants wishing to specialise in education should have had some experience in the production of educational films, or they should be teachers or lecturers with a special interest in media.

The School is not rigid in its attitude to experience, and wants to consider any worthwhile application, but real interest or involvement in film and television is essential. Applicants should have taken an active and critical interest in the television programs they have seen and should be regular film-goers.

Evidence of creative work must accompany any application to the School, in the form of scripts or other writing; film or videotape; still photographs, photographs of painting or other artwork. When films or tapes are submitted, the candidate's role and contribution must be clearly evident as for example director, cinematographer, writer or editor.

It is recognised that in some cases applicants may not have had the opportunity to make their own films or tapes, or to write scripts. Actors

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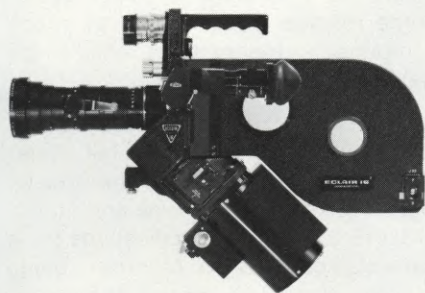
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wishing to transfer their interests to direction or writing may have had little opportunity to make films or to write. Such candidates would have to demonstrate that their personal commitment to film and television is sufficient to warrant their selection.

Educational Qualifications

No specific educational qualifications are stipulated, but education at least to the Higher School Certificate is favoured.

Age

The School is keen that training be given to "young" people but there are no rigid rules. However applicants aged 18 to 23 have an advantage.

Typing

All students must be able to type competently before admission to the course.

Personal Qualities

Applicants should be mature in their outlook and professional in their attitudes. Although visual and creative imagination is of the greatest importance, organisational ability, and the capacity to work as part of, and to direct, a team is also essential.

Potential

Above all, the School must be able to see real *creative potential*. If this somewhat intangible attribute exists in an applicant, the selection procedure is designed to reveal it.

Selection Procedures

What the School looks for

- Have the applicants a gift of visual imagination? Can they see images and can they "speak in images"? Can they express themselves not just verbally, but visually?
- Can they build a chain, a sequence of images, having a clearly defined structure and, in consequence, some kind of meaning? The image itself, even beautifully composed, is not sufficient. To be a filmmaker, one must create a flow of moving images.
- Can applicants communicate ideas to others? Can they work in a team? Can they lead a team? Film or television directors, for example, are not only creators themselves but also organisers of the creative talents of their collaborators. It is not an occupation for solitary, lonely artists. They must have fighting dispositions, be always on the alert, be able to discuss, convince, and finally decide. When necessary they must give instructions and orders. ■

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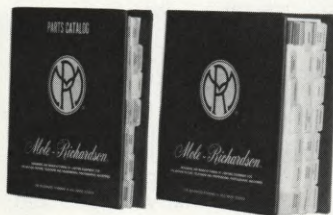
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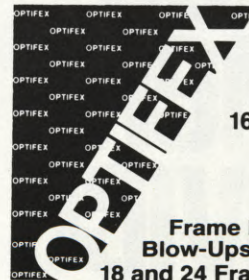
Continued from Page 962

story. The curve begins to roll off rapidly above 3,000Hz and below 100Hz. The ± 2 db response is about 60-5,000Hz. This is an acceptable response, as far as the reproduction of speech and music fundamentals is concerned. However, it is a far cry from "high-fidelity". Moreover, a 16mm print is most likely played back in a classroom or auditorium where acoustics are less than ideal and room ambience is quite high (often including the noise of the projector itself).

If the 16mm print is to be viewed via television, the above arguments hold double in spades. The audio quality of most tele-cine chains is deplorable (actually they are capable of high fidelity). While much of the blame belongs at the transmission end of the chain, the fatal blow is struck at the home receiver where audio playback components resemble a child's toy radio.

Most 16mm projection systems and single-system cameras also fall somewhat short of the ideal in the area of signal/noise ratio and wow and flutter. FIGURE 3 lists the specifications for a current-model Nagra recorder, along with top-of-the-line models of a microphone, single-system sound camera, and a projector with both mag and optical playback. FIGURE #1 diagrams the frequency response of the microphone. Note that the capabilities of the microphone and Nagra far exceed those of the projector.

The point of this dissertation is *not* to imply that 16mm and television sound reproduction should be considered second-rate. The soundperson should always strive for the best possible results. The Lord knows a 16mm track needs everything possible going for it. However, when less than ideal conditions exist, the soundperson should consider the final format before inordinate amounts of time and money are spent trying to achieve the ultimate in soundtrack fidelity. ■



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AUSTRALIAN FILM INDUSTRY
Continued from Page 1030

lenses — particularly the more common zoom lenses.

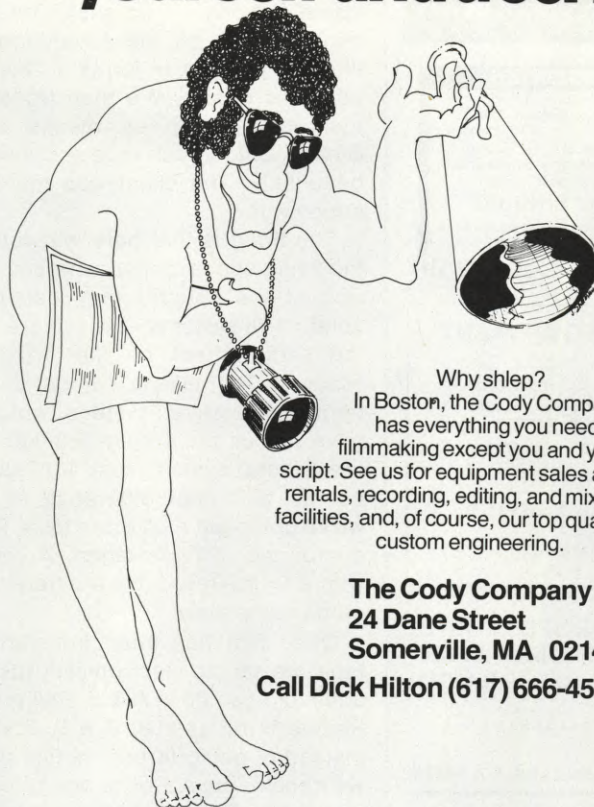
As far as cameras are concerned, we, of course, give immediate service on our own CP-16 cameras, of which there are currently something like 200 in the country. But we also service the other brands of cameras used in professional motion picture production — Arriflex, Mitchell, Eclair, Beaulieu, Bolex, etc. On the editing side, we have a man who is experienced in all types of editing equipment repairs. Magnasync/Moviola, Cinemonta, KEM, Prevost, Steenbeck — all these machines can be serviced by us and we do, in fact, have a very large inventory of spare parts. Bearing in mind that in Australia we are a very long way from a basic supply of equipment, whether it be Europe or the United States, we have built up a very, very large supply — for this size company — of spare parts for just about all types of motion picture equipment.

On the sales side, we have three internal salesmen and two field salesmen, and among our exclusive sales agencies are such companies as: Cinemonta, Photo Research (manufacturers of Spectra meters), Cinema Products (CP-16 cameras and accessories), Lee Filters (for lighting), Tiffen Filters (for cameras) and Miller Tripods (which, in fact, are manufactured locally). Normally, our sales stock inventory is just under half-a-million dollars (Australian) and covers every item from a pair of editing gloves to a CP-16 camera. We aim to provide every needed piece of equipment, no matter how small, from a viewing filter on up. This attracts clients from other more or less nearby countries, where such equipment is just not available in stock.

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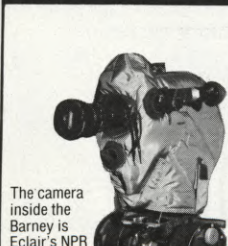
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ANAMORPHIC FILM

Continued from Page 1029

modeled, and this is what the client wanted. The commercial in question was to be aired on tape through television stations, so we shot it on 16mm negative with all the advantages that film can provide, in terms of "feel" and aesthetic quality. We then transferred the whole thing, by means of our Cinetel, onto 2-inch tape and it worked beautifully. The client was more than happy with it.

The thing is that here we work with the flying spot scanner, whereas, in the rest of the country they use photo-conductive systems — which are not on the same street as the flying spot scanner. To make a comparison, the photo-conductive system which we have in our plant cost \$69,000, while the Cinetel system cost \$142,000. Of course, with that difference in price, we've got to get a bit more for it. It's like comparing a Volkswagen, if you will, with a Rolls-Royce. It's a different ball-game completely.

Once film has been transferred to tape, we can do electronically just what a film lab can do in A & B Roll printing. People bring us their A & B Rolls, but instead of going through a film printer, we transfer the A Roll to one video tape and the B Roll to another video tape. Then we'll do an A & B Roll print, using three machines.

We save a lot of time for our clients by laying a 50-cycle track on the B Roll which triggers our EECO system to switch automatically between video tape A and video tape B. We can do automatic dissolves or cuts or whatever, and we have even triggered the EECO to make our television camera zoom its lens. All this runs off the same EECO track, because it's a master pulse from which the whole set-up is controlled. We can do anything we like — simply using electronics instead of lab chemistry.

But, whereas we've been able to recognize the advantages of video and have made a certain transition to it, we are, first and foremost — and always will be — a film house. We are simply film people who are using the advanced technology of video tape and electronics to do our particular thing. We are probably one of the few companies in the world that is combining film and tape in this way.

There are people in Australia who believe the electronic medium is absolutely magic, but they forget that there are limitations. We here know the limitations. The effect of direct video is not as good as what you get on Panavision film, for example. It is still only a tele-

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vision picture — a series of electronic impulses on magnetic tape, and that is its limitation.

To illustrate what I mean, we recently did a video tape job at a big studio and we took along our mobile video control van. The technicians, anxious to prove how good they were, got there at dawn, warmed everything up, lined up all the cameras, tweaked all the machines, and got 100% pictures. It was absolutely fabulous, as far as I was concerned — technically perfect pictures from video cameras onto tape. The technicians were quite proud of the result. As soon as I arrived they dragged me around to the van and said: "Look at this fantastic, beautiful, lovely picture!"

Then we went into the studio, and the cameraman we had on the job that day, who was a *film* cameraman, took one look at this cold, technical, clinical picture and promptly hung a scrim over the end of the lens. Now, I think that fairly well describes the aesthetic difference between electronic pictures, which are clinical affairs — all technology and no "feel" — as opposed to images on film. The film cameraman, who was using this particular video technology, said: "It's too cold. It lacks the feel that I want. Consequently, I'm going to put a scrim out at the end of the lens." He wanted to diffuse the whole thing in order to get the clinical feeling out of it and light for effect — which is what film is all about.

And so, while video technology is all very interesting and speedy and things like that, I would like to stress that we are primarily, and will always be, a film house. John Rowley, who is our technical genius, sounds like a video wizard to end all wizards when he talks about electronics, but, in fact, he is a *film* man. Film is where we started and we're not going back. We're using the video technology that is available now, but the effect of film is the thing that we are going to maintain amidst all that technology. That's the company policy and, by gosh, we'll stick with it. I think we are right. ■



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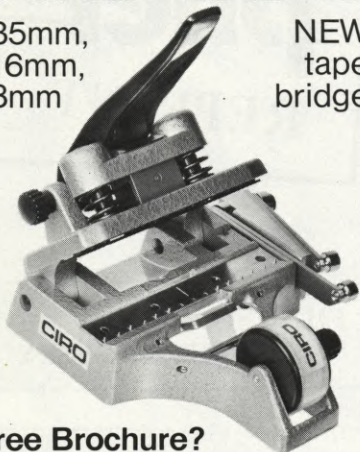
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FILM-MAKING "DOWN UNDER" Continued from Page 1023

very careful. It takes a long time and involves a lot of tests in order to select the 24 that we feel are the best. The result is that, of the first-year students, all of them made films and there was not a single dropout — which speaks favorably for our system. I would say that, out of the first group, five are really exceptionally talented and will bring something valuable to the future of film and television in Australia.

"During the first year, which is an orientation year, the students learn both film and television skills. This certainly puts a burden on our operation, because we have to teach both media. But it's important. Because there is so much television activity in Australia, it would be wrong to prepare our people only for film. They must be able, if the opportunity arises, to work in television, as well. Personally, I think the television medium can give film-makers many things that are of value. It teaches them iron discipline, for one thing. You can't postpone anything, because the clock forces you to be ready on the split second."

Even though the students are in attendance at The School from nine until five each day, no dormitory facilities have been provided.

"This was a deliberate decision," Prof. Toeplitz explains. "We have a bureau that helps them find quarters nearby, but we are against creating a ghetto atmosphere, with all the students living in the same place. They come to The School, and then they go home. I think it's no good for them to see each other exclusively. They should keep in touch with the life outside The School, outside the course."

I'm given a tour of the facilities and what I see boggles my mind. I've toured a lot of film schools all over the world, but I have never seen anything anywhere to equal this operation. The School is set up and run exactly like a professional studio. The equipment, for both media, is the very latest and best. The sparkling new video installation excels that of most professional non-network TV stations I've visited — and there is every possible facility for the film-maker, as well.

In the superbly stocked library, film publications from all over the world are displayed, but *American Cinematographer* is conspicuously missing. When I jokingly inquire about that fact, the man in charge says: "Oh, we keep that one locked up. Otherwise it would disappear instantly!" To prove his statement, he unlocks a cabinet and shows me the latest issue. Very flattering.

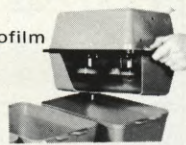
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On to Melbourne

John, Michael and I fly down to Melbourne for a couple of days to check out the local filming scene, and here there is another reception with members of the Melbourne chapter of the Australian Cinematographers Society. Again, the turnout is tremendous, and I am repeatedly photographed, filmed and immortalized on tape. Such lionization is not at all my cup of tea, but my hosts are so pleasant and cordial that I can only grin and bear it.

We visit a film production company in which Robin Copping is one of the principals. Robin is a very talented cinematographer/director whose work I admire and whom I had met when he paid a visit to A.S.C. during a trip to Hollywood a few years ago. Robin and his associates had been involved in the highly successful "ALVIN PURPLE" feature and its sequel, so I ask him how he feels about the prognosis of the Australian feature film industry.

"I think it's safe to say that as long as the state and federal governments continue putting money into the industry, our film-makers will be encouraged to make features," he tells me. "But I think that ultimately the health of the feature industry is going to depend upon whether the films will be able to stand on their own merit and be successful at the box office. I think things will remain buoyant for the next two years regardless, but the future will depend upon whether we can penetrate overseas markets with our feature films. Only time will tell."

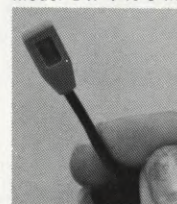
Asked about the plans of his own organization, he says: "Of course, we want to continue to get involved in features, but we aren't at all dismayed at the thought of making commercials in the meantime. I think that commercials are a valuable training ground — an excellent form of professional discipline in many ways. They give you a chance to experiment in ways that you wouldn't be able to afford in feature production. Also, you have more time to light setups and get effects."

Visiting a production organization headed by Derek Wynne, I encounter more overt enthusiasm when his colleague, an English director named Harry Booth, tells me: "I came to Australia specifically to survey the film scene with regard to possibly making features and television series here. I've now learned enough about Australia to be certain in my own mind that we have here all the talent and facilities required to make features and TV series on a par with anything that can be made in Europe — and that's what we

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intend to do."

Our last stop in Melbourne is The Film House, where we are treated to a screening of a brand new feature entitled "THE DEVIL'S PLAYGROUND". It is almost a one-man effort, having been written produced and directed by Fred Scepsi, who admits that the story is semi-autobiographical. It has to do with the experiences of a 13-year-old student at a Catholic seminary, an innocent struggling with the problems of puberty and the religious fanaticism of fellow students and Brothers (teachers) who surround him. It is an absolutely stunning achievement in every respect.

Back to Sydney

During my last days in Sydney I visit Colorfilm Pty. Ltd., one of the two major film processing laboratories in the city, and am given a tour of its most impressive facilities by its Managers, Douglas Dove and Don Oughtred.

"Colorfilm really is a conglomeration of a number of laboratories," they tell me. "Our main work, by far, is the making of 16mm release prints, but I can't ever remember so many feature films being made in Australia as there are now. The work in this area has increased greatly and the quality is so much better, too. I guess the more you make, the better you get at it. But I would say that the ratio of our work is 80% 35mm and 20% 16mm — probably quite different to what it is in the States. We process 7247 and 5247 negatives and this has proved to be a very successful process. We have been delighted with it. There was a time when we imported all of our processing machines, but now we've got our own subsidiary to manufacture them and we've been very fortunate in supplying them to the trade at large."

Before leaving Sydney, I have time to see only the first two reels of "MAD DOG", a new feature starring our own All-American firebrand, Dennis Hopper, playing the role of a real-life Australian outlaw. It is a knock-down-drag-out epic with sledgehammer impact and is most strikingly photographed by Mike Malloy.

John Barry throws a delightful little farewell party at his skyscraper digs, inviting some of the cream of the hot-as-a-pistol young film technicians. It's a great evening.

Then it's back to Hollywood, with a quick stopover in Auckland, New Zealand (see Page 1002). Despite the murderous schedule, I've had a lovely time with the rollicking Aussies and Kiwis.

Great people they are — suction cups and all!

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JAMES WONG HOWE, ASC

Continued from Page 1015

now. Do you ever experiment with that yourself?

HOWE: I have, yes — but I think it's a trick, and I don't think it accomplishes very much. Personally, I like to do the desaturation before the picture is photographed — in the art direction and in the costumes, like we did in "THE MOLLY MAGUIRES". You can do a certain amount in the camera with gauzes and filters, but to do it in the lab is something else. Lab men, most of them, don't have aesthetic feeling. They're not really artists; they're technicians and you can't expect them to get the kind of emotional feeling out of color that you'd like to have. Also, once they do it, you're stuck with it. You can't change it anymore. I did some desaturation in a picture called "PICNIC", because I wanted to soften the shadows a little. I wanted to grey it out a little more, because it was a bit too contrasty. That was the only reason — and it worked.

QUESTION: What method of desaturation did you use on that picture?

HOWE: Post-fogging.

QUESTION: How about using fog filters?

HOWE: I think that's miserable. It's being overdone and is being used to cover up a lot of defects. I think some cameramen are using it to cover up things they don't understand. I think that's true of most diffusion, unless you're photographing certain women stars, as we did in the old days. Stop to think about it. A skilled technician is required to grind the lens and polish it and mount it and get it as sharp as possible. It costs thousands of dollars. Then you put it on your camera and what do you do? You stick a dollar-and-a-half piece of fog glass in front of it. Why do you do that to a beautiful lens? What does it mean? That's quite different from experimenting to get an unusual effect. I think there are a lot of rules in photography that were made to be broken, and I think that, as a photographer, you've got to have the courage to stick your neck out. You're liable to get some scars, but it's worth it to try some of these things. You learn by experimenting. If you have a Super-8 or 16mm camera and you see something that interests you and that you're curious about, load up and shoot a few feet. Look at it and study it.

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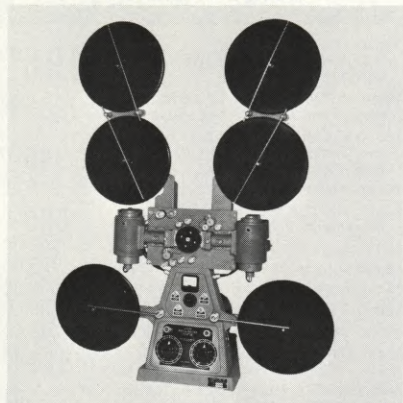
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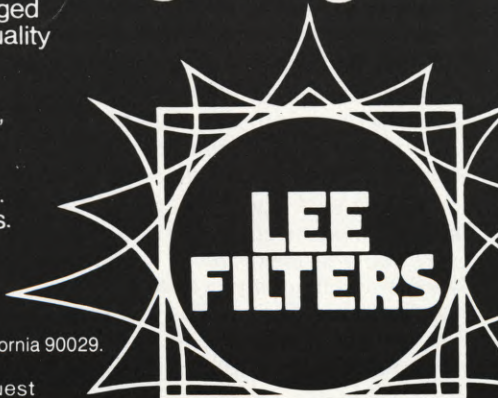
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QUESTION: In regard to lighting for low-key, they say that when you shoot a thin negative to get a lot of darkness, you're running into trouble.

HOWE: Right.

QUESTION: So, do you overlight and then print down?

HOWE: No. What I do is put a key, a hot light, in the background someplace, and that becomes a reference point. It gives the printer something to aim at and he can print the scene any way he wants. Everything stays relative. If he prints for the hot light, everything else will go down. Low-key lighting is not so much using a low number of foot-candles of light; it's a balance of areas. If you keep your balance, the lab can't do much to it. They can print to any scale and it will come out balanced. The print may be lighter or darker, but it won't be off-balance. Of course, the term "low-key" means different things to different people. I remember that, back in the Twenties, "high-key" meant taking a white rabbit and photographing it against the snow. "Low-key" meant taking a black rabbit and photographing it against black velvet. Those were the definitions.

QUESTION: Looking back over your very long career as a cinematographer, what would you say is your dominant impression?

HOWE: That film is a wonderful medium of expression. I think all of us, as cameramen, must learn its techniques thoroughly, and I'm still a student. As a cameraman, you're just like a sculptor with a piece of raw clay. He can mold it any way he wants to — and a cameraman can take lights, camera, film and lenses and do anything he wants to with them. ■



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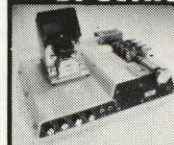
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