

# American Cinematographer

International Journal of Motion Picture Photography and Production Techniques

MAY, 1979 / \$1.50

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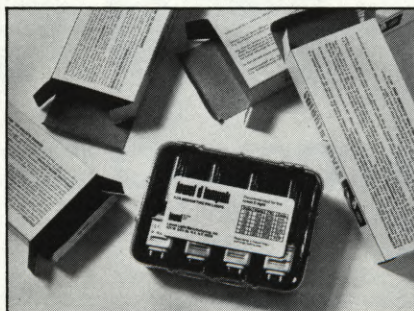


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# American Cinematographer

International Journal of Motion Picture Photography and Production Techniques

*The American Society of Cinematographers is not a labor union 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.*

MAY 1979

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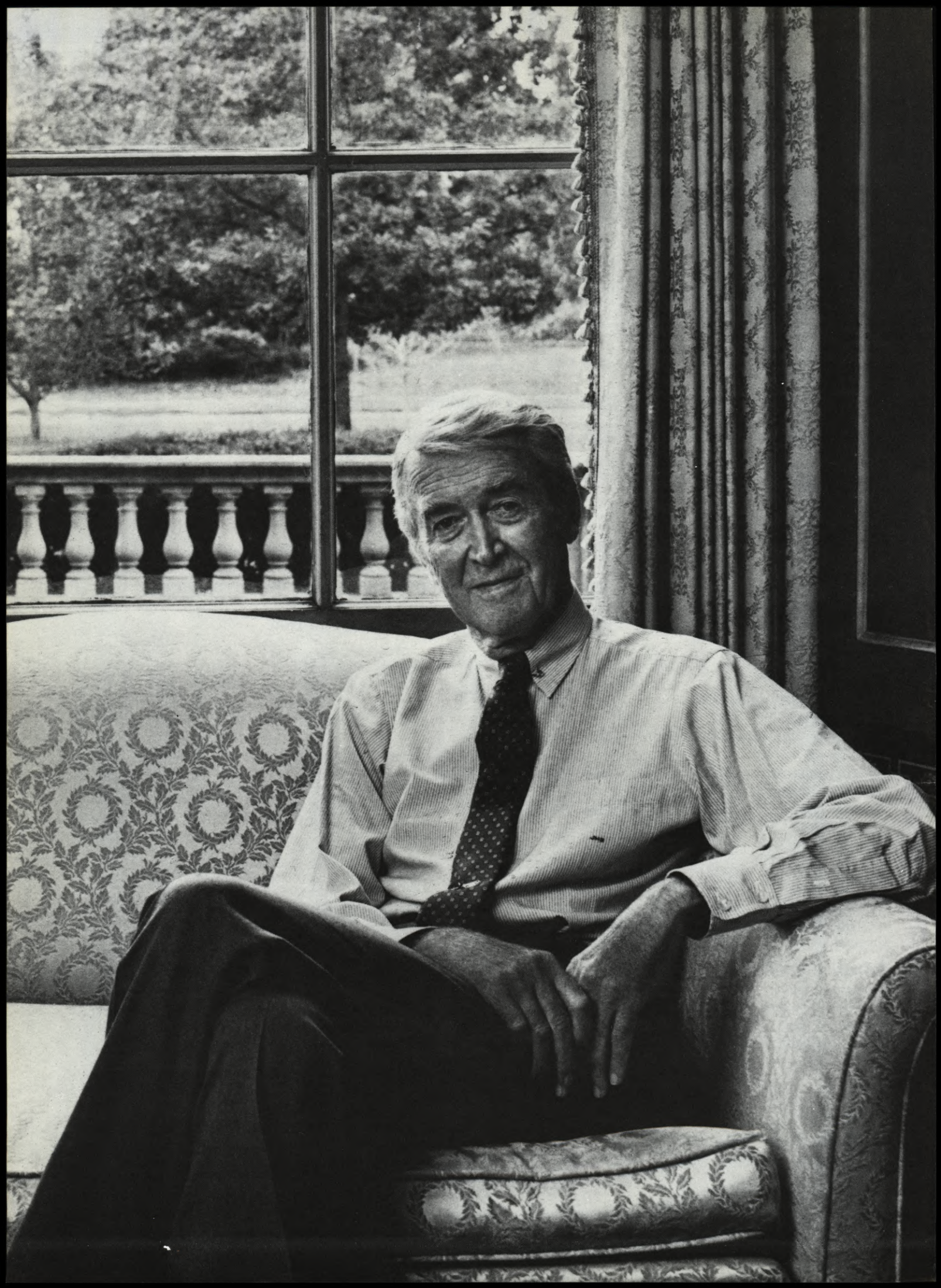
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ON THE COVER: The "Oscar", famed golden statuette trophy of the Academy of Motion Picture Arts and Sciences, awarded in recognition of top achievement in the various arts and crafts of film production. It is shown here surrounded by the flags of many nations, symbolic of the international interest attending its presentation each year. Cover design and photograph by JAY KLAPPERMAN.

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# STEWART



*"I think they'll fill our shoes very well."*

*Jimmy Stewart is the most recent recipient of the George Eastman Award from The International Museum of Photography at George Eastman House. The award recognizes Mr. Stewart for his outstanding contributions to motion pictures. He looks back fondly over 46 distinguished years and shares the wealth and warmth of his experiences in no less than 77 motion pictures.*

*On the new actors:* "Young people today don't have the opportunity to learn their craft as I did in the old studio system. They have television; but it's hard to assimilate the acting craft with someone running the stopwatch on you. I think young actors today are amazing. They have talent they've established in their own way. I think they'll fill our shoes very well!"

*On early days:* "I was a contract player. It was a full-time job. You worked a six-day week, 52 weeks a year. If you weren't making tests with new people the studios were thinking of signing, you were in the gym working out to keep in shape. Taking voice lessons. Going out and exploiting pic-

tures you weren't even in. Beating the drum for motion pictures?"

*On the big studios:* "You didn't pick your movies. You did what you were told. Your studio could trade you around like ball players. I was traded once to Universal for the use of their back lot for three weeks."

*On directors:* "Ford, Capra, Hitchcock—they make the picture. They're completely prepared every day. I've never seen Alfred Hitchcock look through a camera. All he does is just frame the scene with his hands and tell the cameraman, 'I want that,' and then he goes and sits down. He knows what he wants?"

*On type casting:* "Someone asked Spencer Tracy: 'Don't you ever get tired of just playing Spencer Tracy?' And Spencer just said: 'Who the hell would you like me to play? Humphrey Bogart?' I try to play Jimmy Stewart, with deference to the character in the movie. And that's not my statement, that's Sir Laurence Olivier's statement, and I'll go along with that."

*On film:* "I started on the stage, but most of my 46 years of acting have been on film. I realize what a tremen-

dous asset film has been in presenting a story to the audience.

"John Ford felt that if you were unable to tell a story on the screen without relying on the spoken word, then probably you were not using film correctly.

"Film is so flexible, its values so enormous but elusive, every once in a while the producer, director, cameraman, editor and the actor simply stumble into something that is very exciting on the screen.

"Over the years, I have found a certain magic in filmmaking. It's been wonderful."

*If you would like to receive our publication for filmmakers, Kodak Professional Forum, write: Eastman Kodak Company, Dept. 640, 343 State Street, Rochester, NY 14650.*



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*Kodak... Official motion picture consultant to the 1980 Olympic Winter Games.*

# WHAT'S NEW

IN PRODUCTS, SERVICES AND LITERATURE

## NEW COLOR PRINTER INTRODUCED

A new Full Immersion Wet Continuous Contact Color Additive Panel Printer was recently introduced by Peterson Enterprises Inc., 1840 Pickwick Ave., Glenview, Ill. 60025.

The printer specifically designed for the reduction or elimination of existing base scratches, abrasions, or cinch marks on negatives also reduces "white spots" that are caused by negative dust or dirt. Both the picture negative and the rawstock are fully immersed in the picturehead tank while traveling in contact over the aperture assembly. The aperture is on the top side at 12 o'clock, the same as in all Peterson Panel Printers, allowing for ease of threading in a similar straight-through threading path.

The soundtrack is printed dry and is therefore printed prior to the picturehead. The soundtrack negative is therefore never subjected to the wetting agent used in the printing of the picture negative.

The wetting solution used is a vapor degreasing grade of Perchloroethylene which is contained in two stainless steel tanks: one Reservoir Tank and a Fill Tank. Float level switches in the Reservoir Tank activate light on the front panel indicating solution level. The Fill Tank is a gravity-feed tank which assists the pump in filling the picturehead tank. Time elapsed in filling the picturehead tank when making ready for printing is one minute and a like time is required for draining. In-line liquid level sensors maintain a constant level of solution in the printing tank at all times.

This printer is of the modular concept and many of the accessories such as Soundhead, Fader, Frame Count Cuing or R.F. Cuing and automatic light valves systems can be added if so desired.

## ALAN GORDON ENTERPRISES PURCHASES 70 AND 71-DESIGN PROFESSIONAL CAMERA BUSINESS FROM BELL & HOWELL COMPANY

Alan Gordon Enterprises Inc. of Hollywood and North Hollywood, California, has purchased the Bell & Howell Company's professional 70 and 71-Design camera business, it has been announced by the two companies.

In addition to the famous Bell & Howell 70 and 71 cameras, also known as the 16mm Filmo and the 35mm Eyemo, the

purchase includes accessories, parts and manufacturing tooling for the line. The sale does not affect Bell & Howell's amateur or educational equipment nor does it involve B&H professional printers or other equipment relating to the B&H professional division.

More than 50,000 cameras in the 70 and 71 line have been manufactured by B&H since the early 1900s and the cameras still are regarded as among the most outstanding of their type in professional cinematography.

Under the terms of the purchase, AGE Inc., one of the world's leading suppliers of professional motion picture equipment since the company was founded more than 30 years ago, assumed all aspects of the sales, servicing and repairing of the 70 and 71 line as of February, 1979.

In commenting on the purchase, AGE Inc. President Grant Loucks said, "The name Bell & Howell has long been synonymous with outstanding photographic equipment and we are pleased to be able to continue to offer one of the most popular camera lines ever developed by B&H.

"We feel the B&H 70 and 71-Design cameras are vital tools for the professional cinematographer and in addition to supplying new cameras, we will have available all parts plus the service and repair that was previously provided by Bell & Howell," Loucks added.

The Model 70DR Filmo 16mm camera features a three-lens turret and seven speeds and has long served as a reliable professional news, sports and documentary camera. The 70DR has a 100-foot film capacity and features quick ratchet winding for its spring-driven motor. The Model 70HR 16mm Filmo offers a 400-foot capacity and motor drive.

For additional information on the future sales and service program for the B&H 70 and 71-Design camera line, contact Ted Lane, Sales Manager, AGE Inc., 5362 Cahuenga Blvd., North Hollywood, California 91601. Telephone is (213) 985-5500.

## C.F.I. INSTALLS UNIQUE WATER RECYCLING SYSTEM

The first production model of the Pace Water Recycling System will be installed at Consolidated Film Industries' motion picture laboratories in Hollywood according to a joint announcement by Robert

Kreiman, President of Pace International Corporation and Tom Ellington, President of C.F.I.

According to Mr. Kreiman, the design and servicing procedures have been successfully proven in four test installations and have now been standardized for production use in all film laboratories.

C.F.I., one of the largest processors of film for the television, theatrical and educational markets, has long been a leader in new technology. "Now, in addition to quality and efficiency, conservation and ecology have become key goals of our capital investment policy," said Mr. Ellington.

Pace claims that the installation of their Water Recycling System will remove virtually all of the pollutants from the photographic wash water, allowing it to be recycled. Ed Reichard, Vice President, Engineering of C.F.I., stated that C.F.I. expects to reduce their water usage on Color Positive Processing to about 1/3 of its previous level and anticipates a savings of almost half of the energy used to heat the photographic wash water in this process through the use of the Pace system. Approximately 60 gallons of water per minute will be recycled on a 24-hour per day basis.

## BERKEY K + L ADDS ELMO

Leo Lukowsky, Director of Marketing, has announced that Berkey K + L will be distributing the new Elmo 35-FT Sound Filmstrip Projector.

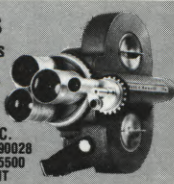
Weighing only 11 lbs., the entire unit, which consists of tape recorder, filmstrip projector and table-top screen, is in a self-contained company attache case. The film transport mechanism can be activated automatically by the synchronous pulse on the cassette tape, or manually by push-button on the projector. Since it accepts both 50 HZ superimposed and 1000 HZ separate track programs it is compatible with ready-made material. The 35-FT lets you record and sync pulse in-house and then play back your sound filmstrip program. The unit sells for \$399.95 complete with microphone and cover.

According to Mr. Lukowsky, "The Show and Tell Projector not only provides a low cost medium for a professional presentation, but makes that presentation simpler and more effective." ■

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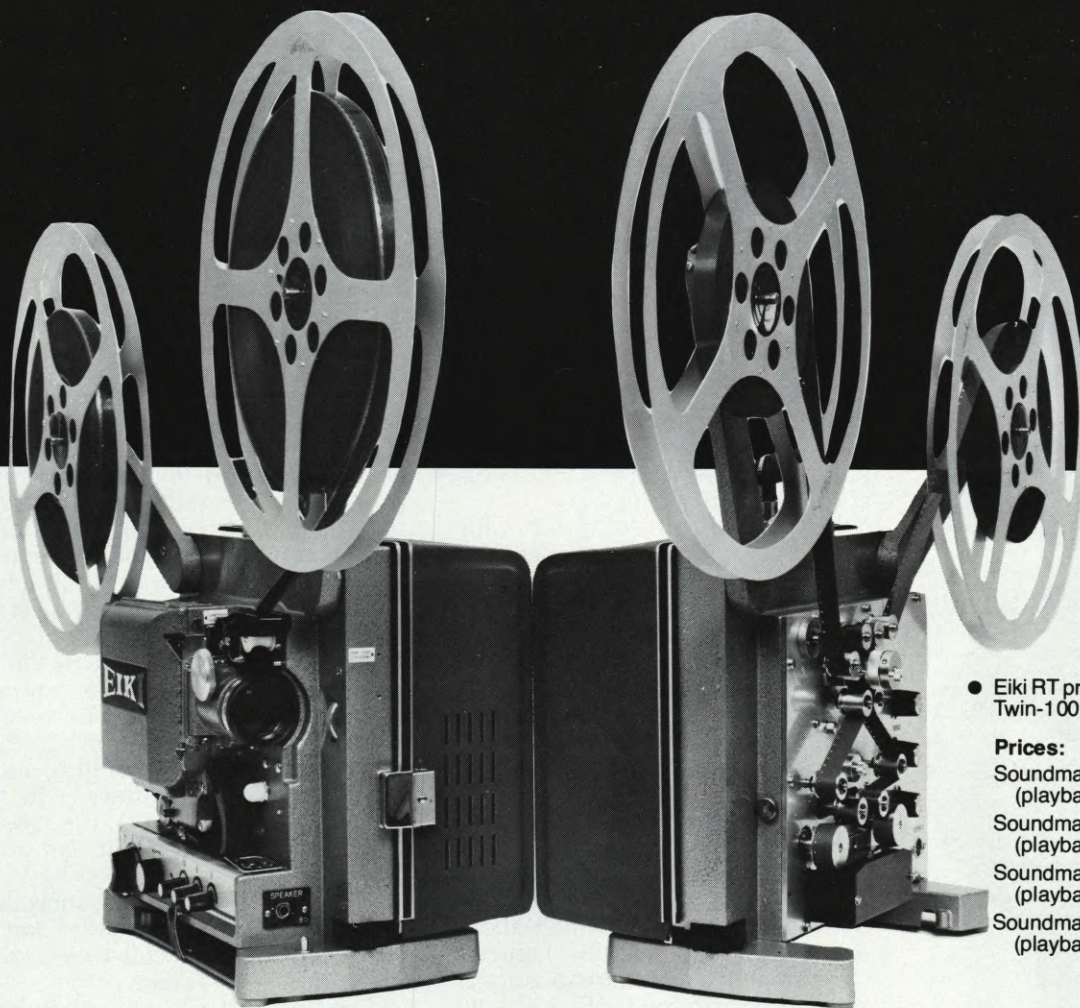






# A Happy Marriage

## EIKI/Soundmate Interlock System



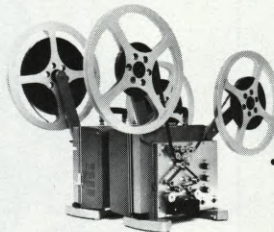
- Eiki RT projector (left) and Soundmate Twin-100 Interlock System (right).

### Prices:

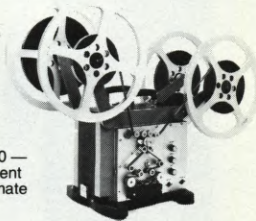
- Soundmate Twin-100PB (playback only) . . . . . \$2100.00
- Soundmate Twin-100PBR (playback and record) . . . \$2950.00
- Soundmate Compact-200PB (playback only) . . . . . \$2350.00
- Soundmate Compact-200PBR (playback and record) . . . \$3200.00

The convenience and cost saving of owning a professional 16mm projector that offers single or double system sound can now be yours with the marriage of Eiki RT and NT projectors to the Soundmate Interlock/Double Band System. Soundmate has been designed as an exclusive accessory for Eiki projectors, converting them quickly and inexpensively into top quality interlock/double band projectors. The Soundmate Twin-100 Series is joined in a side-by-side position to the Eiki projector in minutes and without special tools. Thus, the Eiki can be used as an interlock/double band sound projector or disconnected for single system use. The Soundmate Compact-200 Series is connected permanently to the Eiki, becoming an integral part of the projector. It is ideal where the majority of projection work is in double system sound and is easily portable for out-of-the-studio use. Soundmate systems can be purchased with an Eiki projector or fitted to your existing Eiki RT or NT. Soundmate is a precision made, state of the art, interlock/double band system which features the latest in high quality electronics for superior sound recording and repro-

duction. And, it is available at the lowest price of any interlock/double band system now on the market. Call or write today for additional information. Soundmate is another exclusive product of Alan Gordon Enterprises Inc.



● **SOUNDMATE** Compact-200 — The Eiki projector and filmdeck are mounted in a single housing.



● **SOUNDMATE** Twin-100 — Side-by-side arrangement of the Eiki and Soundmate Twin-100 features a mechanical interlock.

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Of course, the H16 EL is a contemporary camera in every sense of the word. It is suitable for synchronized sound with your choice of crystal or sync pulse generator. And it is equipped with a bayonet mount and optional C-mount adapter that let you attach just about any lens made to your camera. (Shown above with the exceptional new Kern Vario-Switar 12.5-100mm multicoated zoom lens, which cuts

flare and reflection down to a minimum.)

Its shockproof meter is also a marvel to work with. A unique silicon cell provides the sensitivity needed for flawless exposures. Without the drawbacks of response lag, memory, or blinding associated with other types of photo-sensitive cells. Two illuminated diodes in the viewfinder tell you when you've found the optimum aperture setting by simply turning the diaphragm ring. It's that easy and exacting.

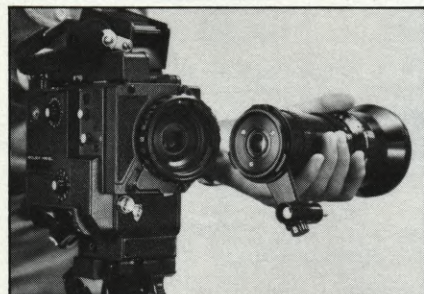
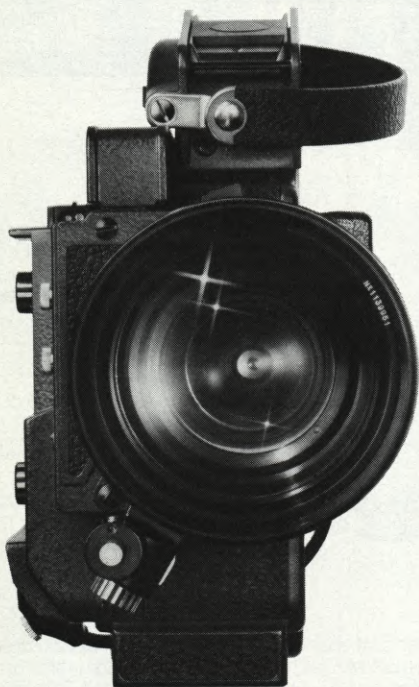
With the H16 EL, you needn't worry about running out of power in the middle of a take. Between its standard 0.45 Ah clip-on battery (which drives 400 feet of film) and its optional 1.2 Ah battery (which drives up to 2000 feet), the most extended shooting durations are amply covered.

A benefit for TV and commercial film crews has been recently added to the H16 EL: a special TV cut-off mask in the viewfinder.

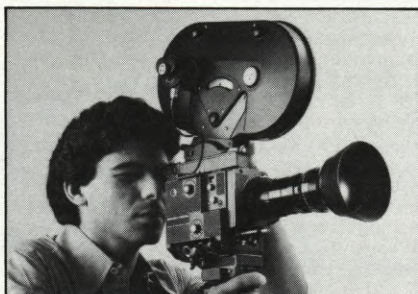
The final word, as with all Bolex cameras, must be quality. The H16 EL's seemingly invincible ruggedness presents a striking contrast to its highly refined, Swiss-crafted precision of detail. A contrast that strikes the ideal balance between reliability and excellence. Matched to a price that makes sense to the profit-conscious working professional.

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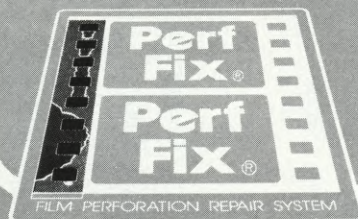
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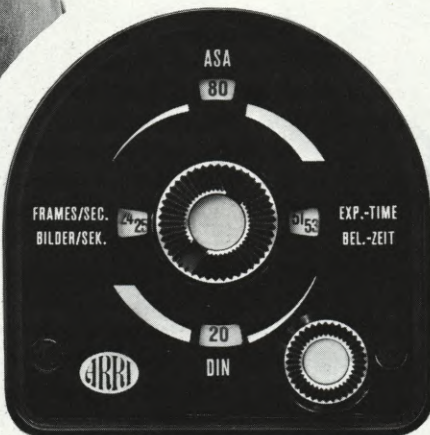
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Reports of its death have been exaggerated:

## 16S/B

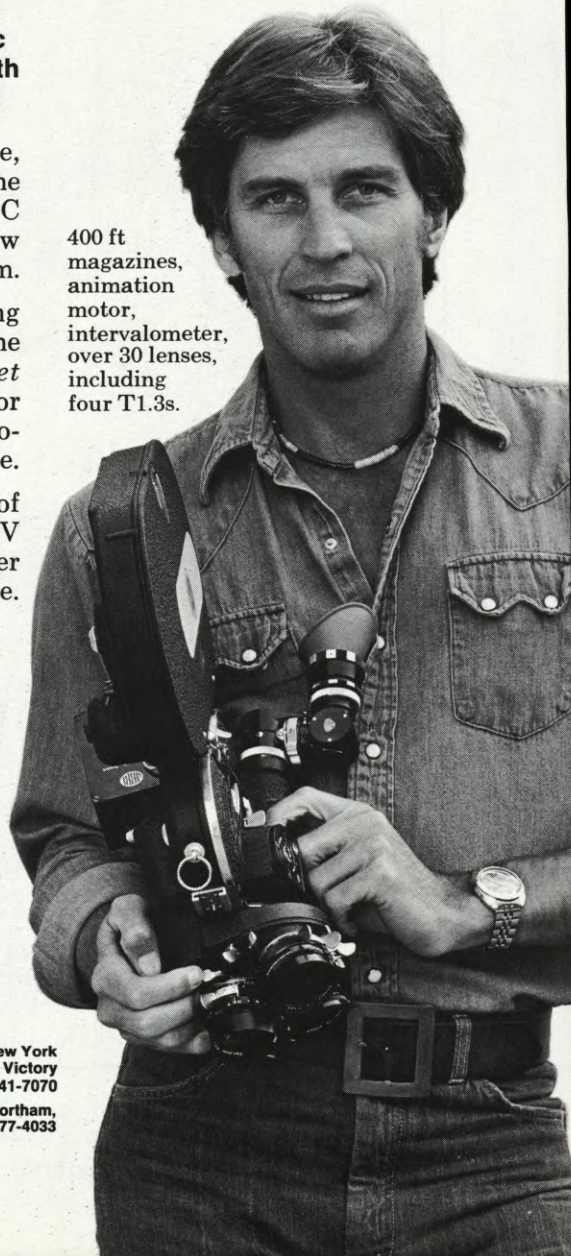
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# CINEMA WORKSHOP



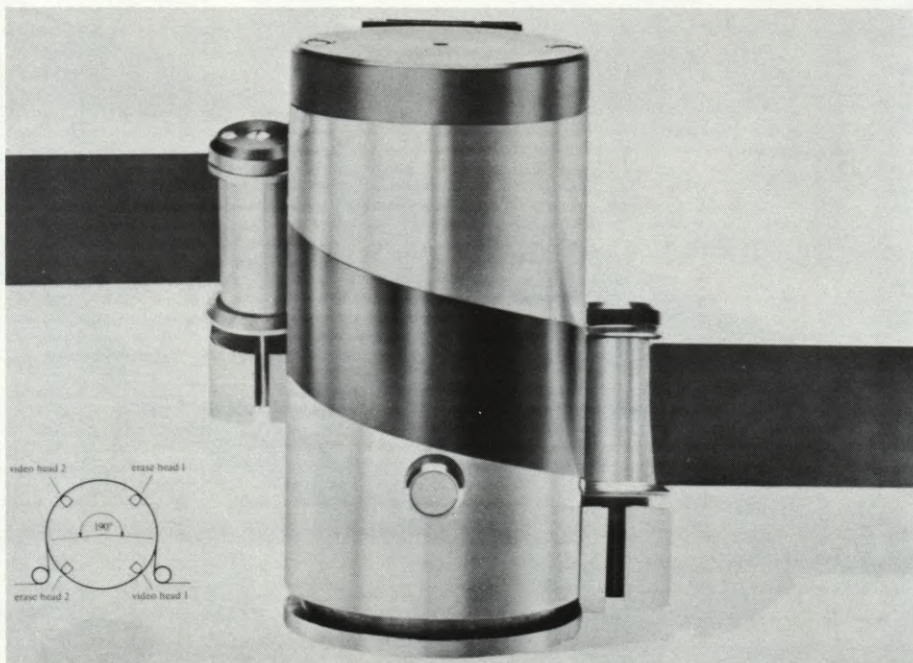
By ANTON WILSON

## THE VIDEO TAPE RECORDER—II

The VTR or video tape recorder is quite a complex device. This is mainly due to the high frequencies involved in video recording and the high degree of signal stability necessary for quality reproduction. A comparison between conventional sound recorders and a video tape recorder will illustrate the greater demands placed on the VTR and the reasons for the complex design.

The typical sound recorder must record the full spectrum of audio frequencies, which is usually considered to be 20Hz to 20KHz or more realistically 30Hz to 15KHz. The high-band video recorder must record signals up to 10,000 KHz (10MHz). Thus, while the audio tape recorder does not have to record signals above 20 thousand Hertz, the VTR must record signals up to 10 million Hertz. This is not twice the frequency or even 10 times the frequency but over 500 times the high frequency capabilities of an audio recorder.

The high frequency capability of any tape recorder is a function of both tape head gap and tape-to-head speed. It was determined by video engineers that the optimum tape-to-head recording speed for the high frequency video signal would be approximately 1000 inches per second, which is roughly 100 times faster than the 7½ ips or 15 ips associated with audio recorders. If the tape in a VTR were



**FIGURE 2—Scanner assembly for Bosch-Fernseh BCN "Type B" 1" Broadcast VTR. Precision guide rollers maintain exact angle between tape and rotating head assembly. Spinning heads rotate at 9,000 rpm and scan 300 tracks per second at a head-to-tape speed of nearly 1,000 inches per second. Yet, the tape moves forward at only 9.6 inches per second.**

to travel past a stationary tape head in the same fashion as an audio recorder, the 1000 ips speed would use up tape so fast that a full 10½" reel of tape would last less than one minute! Clearly this method would be unacceptable; however, how else could the 1000 ips tape-to-head

speed be maintained?

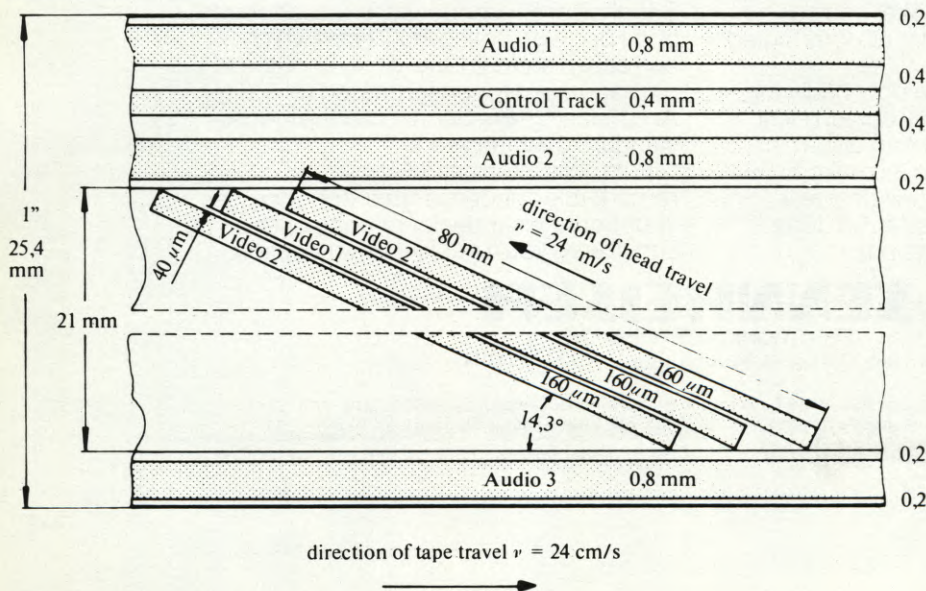
The answer is the rotating head. In a helical-scan VTR, the tape is wrapped around a rotating drum that contains a tiny video recording head. The drum spins at high speed while the tape itself is pulled slowly around the drum. In the "Type B" and "Type C" broadcast 1" VTR's, the tape moves at approximately 9.6 ips, yet the spinning head whizzes across the tape at about 1000 ips.

FIGURE 1 illustrates the track layout of the BCN (Type B) 1" broadcast highband helical format. Note that the figure is *not* drawn to scale, that the helical video portion of the tape has been compressed to conserve diagram space. A quick reference to the left edge of the diagram will show that the helical video portion of the tape occupies 21mm of the full 25.4mm tape width. The video signal thus accounts for almost 90% of the usable tape width, while the control track and the three sound tracks all together occupy little more than 10%.

It should be obvious where the name "helical-scan" VTR originated. Because

**Continued on Page 527**

**FIGURE 1—Track layout of the SMPTE "Type B" (BCN) 11" Broadcast highband helical scan VTR. The three audio tracks, as well as the control track, are recorded conventionally by stationary heads. The video tracks are recorded by a high-speed rotating head assembly that spins at a specific angle and tape direction (see FIGURE 2).**





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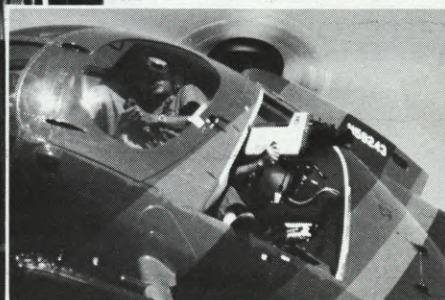
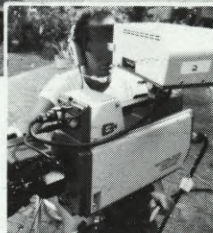
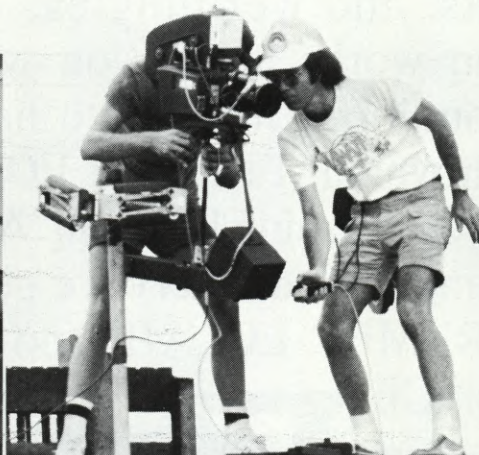
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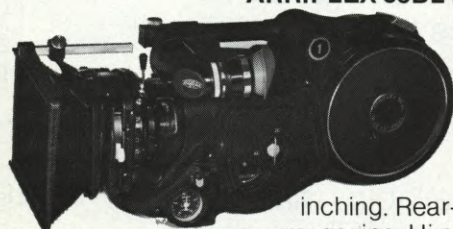
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## THE BOOKSHELF

By GEORGE L. GEORGE

### FACETS OF CINEMA

In *AMERICAN FILM NOW*, James Monaco surveys the Hollywood motion picture industry in a penetrating analysis of its business structure as it affects the people who run it, the movies they make and today's popular culture. Monaco's well documented and shrewdly argued study sees little hope for a new blossoming of cinematic art as long as its conglomerate economic framework prevails (Oxford U. Press \$19.95).

Prof. Jack C. Ellis appraises in *A HISTORY OF FILM* the evolutionary process that influenced cinema in different countries at different times. His informative and knowledgeable approach spotlights economic and political developments as they affected the art and technique of the movies, and offers a personal, balanced view of the medium's progress (Prentice-Hall \$11.95).

A revised and updated edition of P. Adams Sitney's *VISIONARY FILM* brings up to 1978 his classical study of the American avant-garde cinema. Sitney's familiarity with the many aspects of experimental film provide a guideline for an exciting journey among filmmakers with a gift for highly individual forms of cinematic expression (Oxford U. Press \$17.95/5.95).

In *THE MODERN AMERICAN NOVEL AND THE MOVIES*, Gerald Peary and Roger Shatzkin have assembled a broad selection of views comparing the impact of a novel with that of the film based on it. Opinions vary widely, providing a lively confrontation of literary forms and cinematic techniques (Ungar \$14.50/6.95).

A stimulating and scholarly study of form and meaning in Japanese cinema, *TO THE DISTANT OBSERVER* affords French film theoretician Noel Burch an opportunity for a perceptive correlation between Japan's history and culture and the country's achievements in filmmaking, particularly during the 1917-45 period (U. of California Press \$19.50).

Karin Blair's *MEANING IN STAR TREK* is an imaginative exploration of the popular television series from a Jungian psychoanalytical angle, using characters and situations in specific episodes for a study of their relevancy to

our own dreams, fears and aspirations (Warner \$2.25).

Some 8000 English-language feature films and feature-length TV movies are included in Leslie Halliwell's remarkable reference work, *HALLIWELL'S FILM GUIDE*. Covering a 50-year period, this practical, massive volume provides production data for each film, plus a brief synopsis, occasional critical reviews and a reasonable rating system (Scribners \$24.95).

In *FILM BIBLIOGRAPHY 1940-1975*, over 5000 publications (books, monographs, dissertations) have been gathered, categorized, cross-indexed and, in many cases, annotated by Jack C. Ellis, Charles Derry and Sharon Kern. A highly useful directory to the literature of the film, it is a dependable research tool (Scarecrow \$28.50).

Alan Gadney has assembled in *CONTESTS, FESTIVALS AND GRANTS* a practical guide to some 1800 international events in film, television, radio and other communication media. This is a thoroughgoing, fully researched and well organized manual (Festival Publications, Box 10180, Glendale, CA 91209; \$19.95/15.95).

\*\*\*

#### SCREEN TREATMENTS

A 1936 precursor to disaster movies, Anita Loos' screenplay *SAN FRANCISCO* is a classical example of the genre. Directed by W. S. Van Dyke, it starred Clark Gable, Spencer Tracy and Jeanette MacDonald (So. Illinois U. Press \$10/4.95). More current, *ANIMAL HOUSE*, written by Charles Miller, is the novelized screenplay of the broad comedy directed by John Landis (21st Century, 635 Madison Ave., NYC 10022; \$4.95).

Directed and animated by Ralph Bakshi, *THE FILM BOOK OF "THE LORD OF THE RINGS"* reproduces in full color over 130 pictures from the movie, with a text based on the script (Ballantine \$7.95).

Cashing in on the success of *Superman*, Warner Books has published *SUPERMAN BLUEPRINTS*, a complete set of elaborate plans for the film's various sequences (\$6.95), and *A GALLERY OF SUPERMAN PAINTINGS*, reproducing in full color illustrations from the most sensational episodes of the film (\$7.95).

\*\*\*

#### CELEBRITY ROW

In *LADD*, Beverly Linet evokes skill-

fully the life and career of Alan Ladd, the movie star of the 50s whose insecurity and self-destructive nature prevented him from enjoying a well deserved success. The book, where gossip and facts mingle breathlessly, is entertaining and enjoyable (Arbor \$10.95).

Danish journalist Hans Jorgen Lem-bourn had, while visiting Hollywood in the 50s, a brief but intense love affair. He tells about it now in *DIARY OF A LOVER OF MARILYN MONROE*, a memoir written with dignity and candor that recaptures a bittersweet, hopeless romance (Arbor \$8.95).

Some 10 years ago, Angie Dickinson pioneered the trend of name actresses performing in dramatically legitimate nude scenes. Her honestly stated motivation appears in *HIGH SOCIETY* (March 1979), with stills from the film *Big, Bad Mama*.

Andrew Sinclair's *JOHN FORD* reflects with considerable skill the complex figure of the late director, and reconciles the often contradictory appraisals of his personality in the context of his films, his political and social views (Dial \$11.95).

In *ALAN RESNAIS*, James Monaco examines with rare perceptiveness the films that the French director made and the unrealized projects that would have given him wider recognition. Monaco's exercise in imagination together with his keen critical sense combine in an illuminating study of an exceptionally gifted filmmaker (Oxford U. Press \$14.95/5.95).

Edward Dmytryk, in *IT'S A HELL OF A LIFE BUT NOT A BAD LIVING*, surveys the progress of his career from splicer to director. His memoir tells in a modest and matter of fact tone of his work with such stars as Gable, Peck and Cliff, and relates diffidently his abrupt decision to turn on his former political associates of "The Hollywood Ten". (Times Books \$9.95).

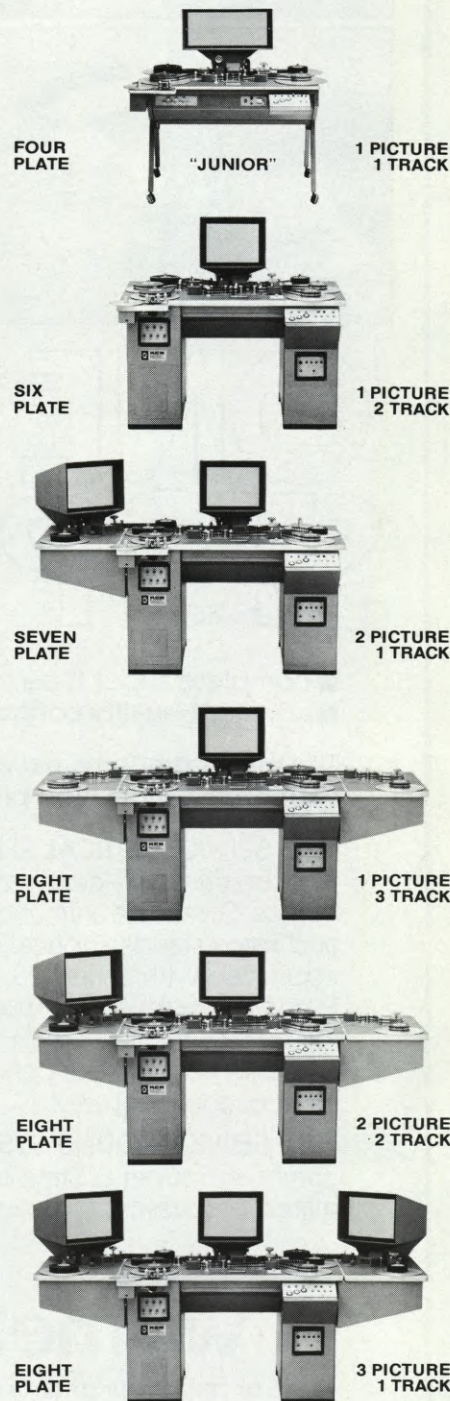
CBS founder and top executive William S. Paley traces, in *AS IT HAPPENED*, the fascinating story of his spectacular career. It is a typical success story, told with detailed openness, but inviting controversy for his handling of several Watergate-related matters (Doubleday \$14.95).

A popular ethnic personality, Bobby Vinton presents in *THE POLISH PRINCE* the engaging story of his rise in the TV music world (Evans \$8.95). ■

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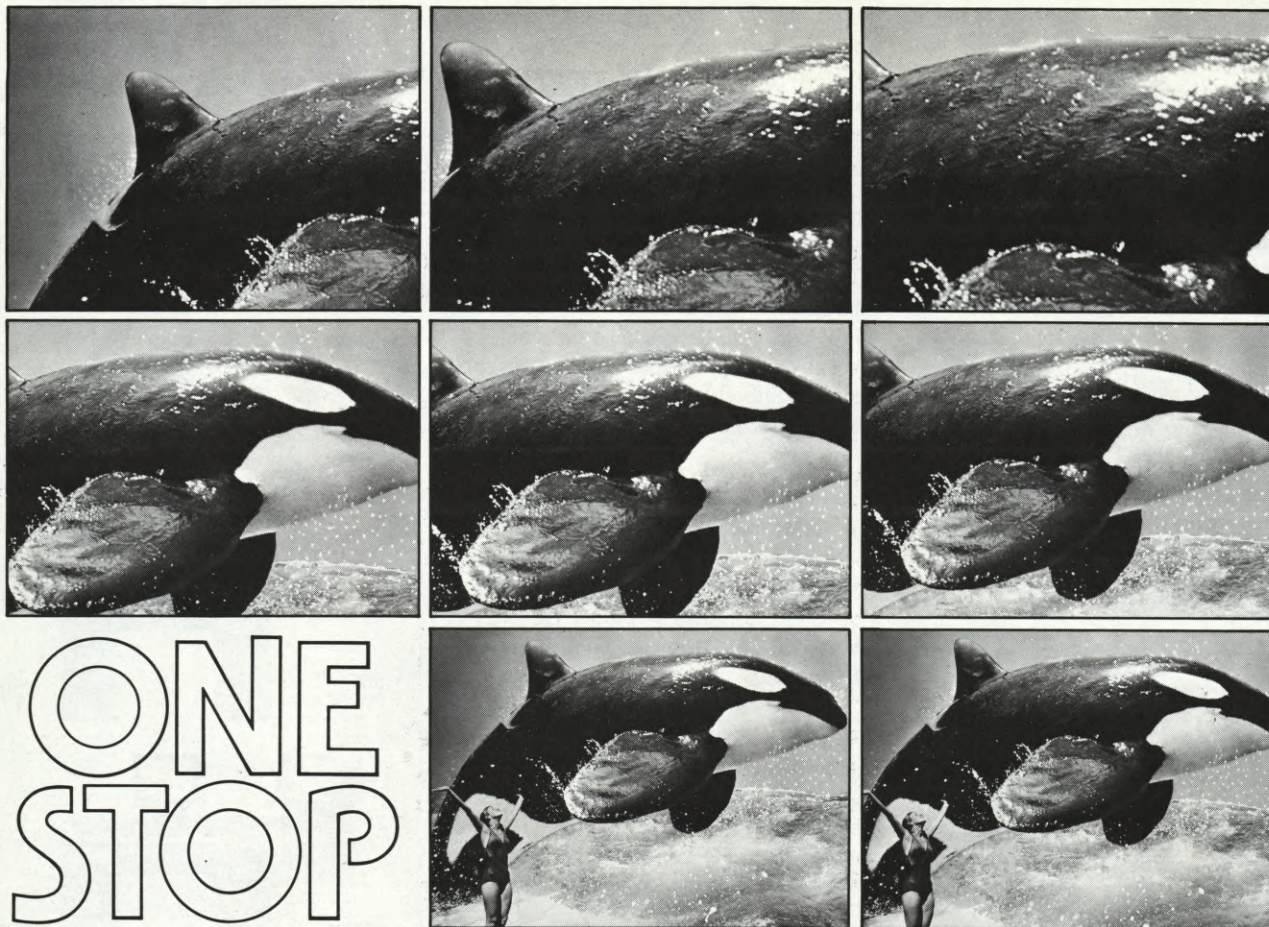


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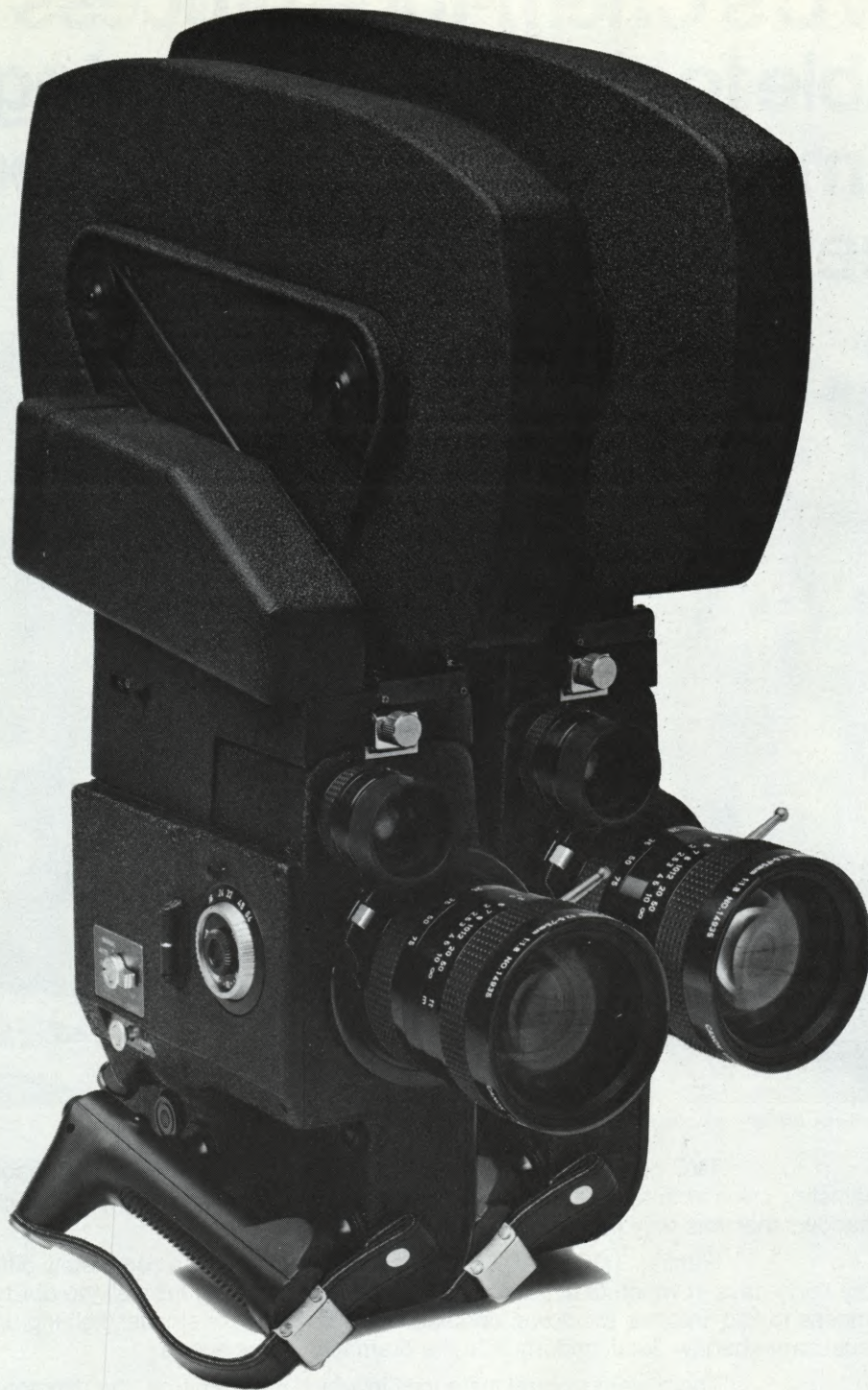
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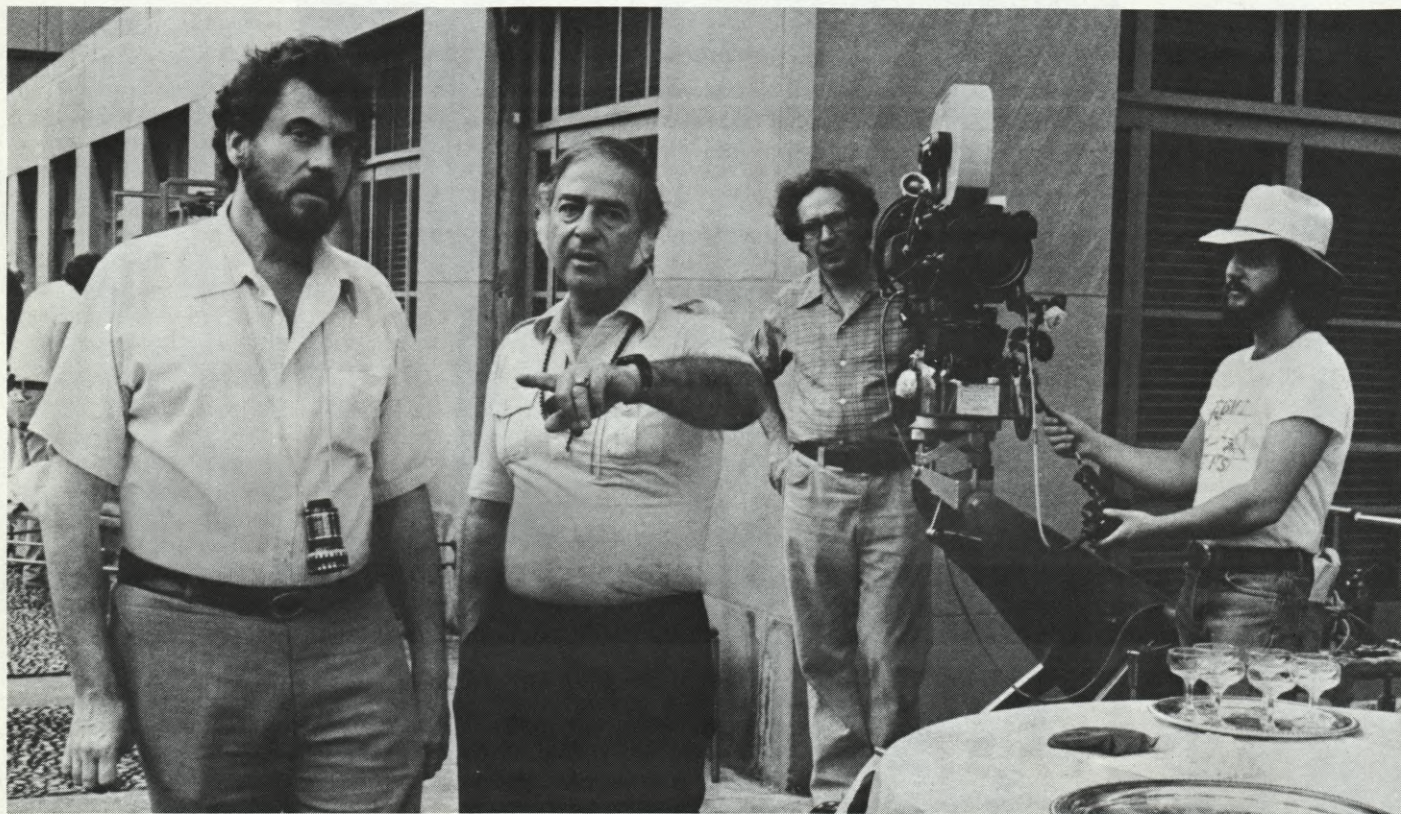
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“TVC’s Chem-Tone process is a valuable tool for the cinematographer. I’m glad it’s in my ‘back pocket’ whenever I need it.”

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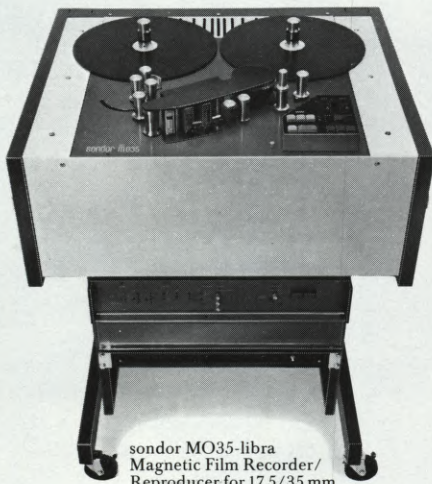
Gerald Hirschfeld, ASC, Director of Photography (L)  
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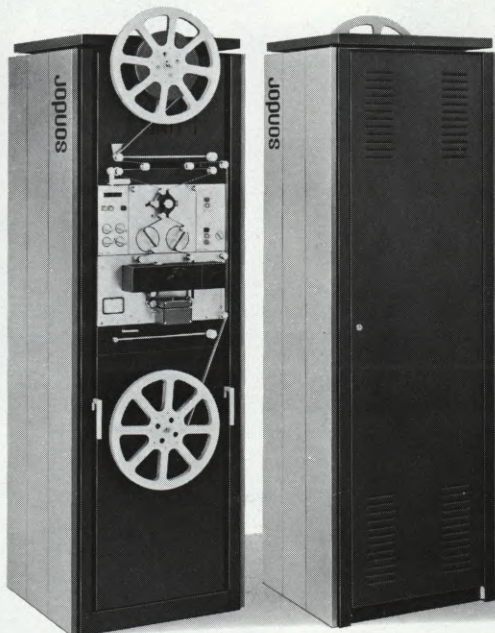
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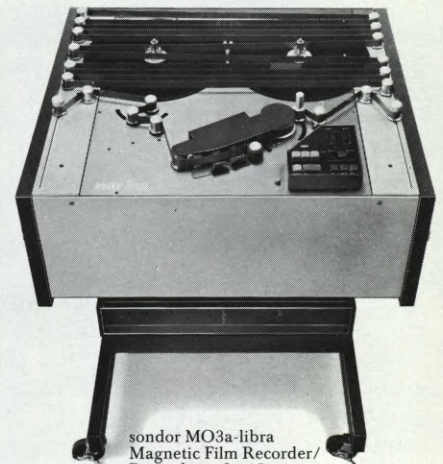
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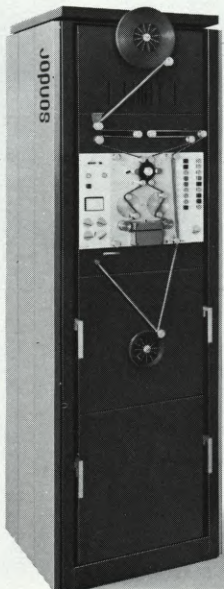
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# THE 51st ANNUAL ACADEMY AWARDS PRESENTATION

By HERB A. LIGHTMAN

After spending my entire adult life working in the film industry and having attended at least 25 Academy Awards presentations, it would seem logical that I should be jaded by the event—a bit bored with all the hoopla and hyperbolic spectacle. But I must confess that each year when I attend (always vowing that it will be my last time), I get a very special thrill at the realization that this is Hollywood, my town, turning out in force to honor its own. It is the night when every person dresses up in his or her finest finery (rented or not) and when the much-abused word "glamour" takes on a fresh and scintillating meaning. No matter how *blasé* one may have become, it is not an event to be taken casually.

The 51st Annual Academy Awards Presentation, held according to recent custom in the Dorothy Chandler Pavilion of the Los Angeles Music Center, added up to a gala evening. It was viewed on television by an estimated audience of 350,000,000 people in 54 countries—people to whom "Hollywood" (just this side of "Camelot") is still a magic name.

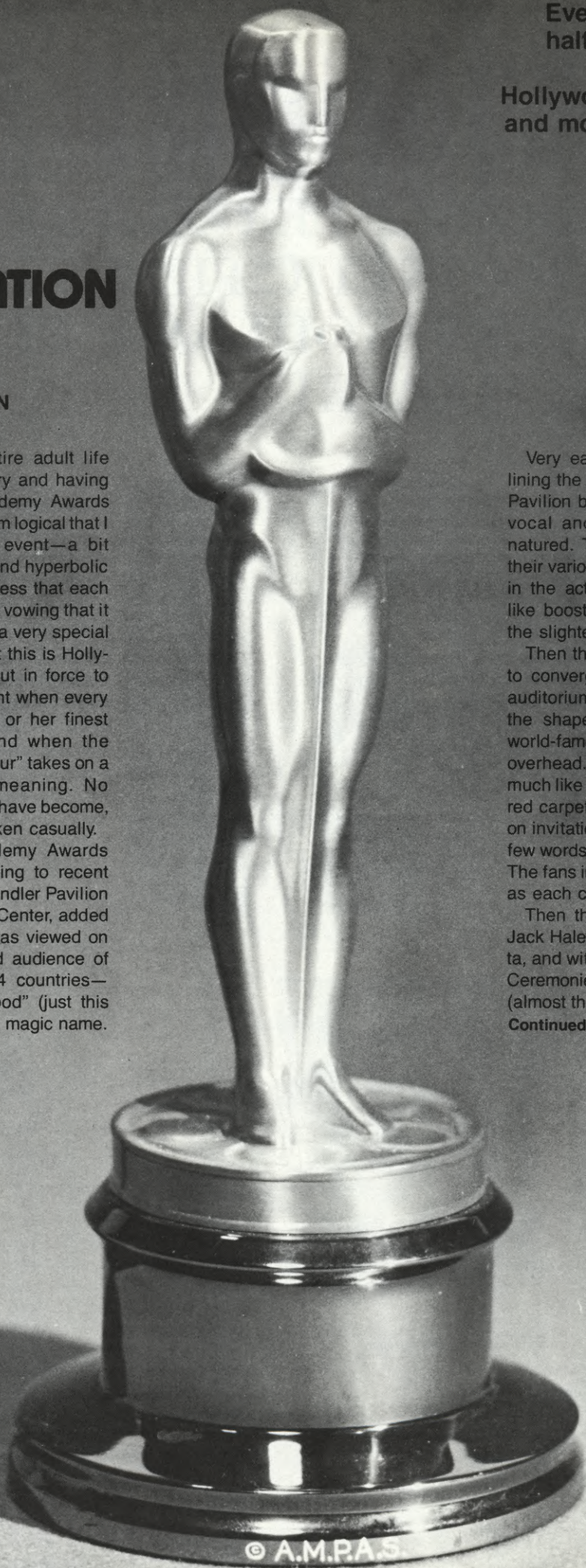
Even after more than a half-century, the Oscar Presentation is still Hollywood's biggest show and most shining moment

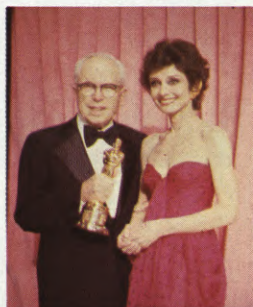
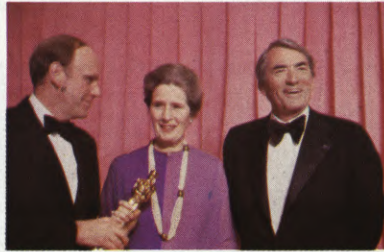
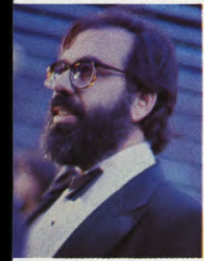
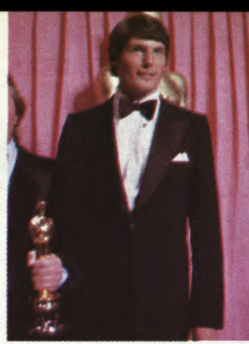
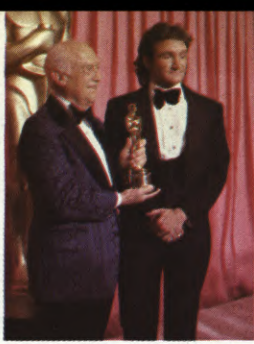
Very early in the day, the bleachers lining the "walk of the stars" outside the Pavilion began to fill with fans—young, vocal and (for the most part) good-natured. They held up placards touting their various favorites to win—especially in the acting categories—and cheered like boosters at a football game, given the slightest excuse.

Then the parade of limousines began to converge on the classic complex of auditoriums, as a giant golden balloon in the shape of "Oscar", the Academy's world-famous award statuette, towered overhead. The stars, dressed to look very much like stars, made their way down the red carpet toward the Pavilion, stopping on invitation from Army Archerd to say a few words before the television cameras. The fans in the bleachers cheered madly as each celebrity was identified.

Then the show began. Produced by Jack Haley, Jr., directed by Marty Pasetta, and with Johnny Carson as Master of Ceremonies, it unfolded as the longest (almost three-and-a-half hours) and per-

**Continued overleaf**







One of the two emotional highpoints of the evening was reached when Cary Grant presented to his old friend, Sir Laurence Olivier, an honorary Oscar for his unique, lifelong contributions to the film industry. Olivier's touching, heart-felt speech of acceptance brought tears to the eyes of many in the audience. It was acknowledged with thunderous applause and a standing ovation.

For those on the other side of the camera, three of the most important honors accorded were Academy Awards of Merit (Academy Statuettes) in the Scientific or Technical Awards category. These went to Eastman Kodak for its 5243 Intermediate Film, to Stefan Kudelski for development of the Nagra recorder and to Panavision, Incorporated for development of the Panaflex Motion Picture Camera System. Accepting were Ken Mason for Kodak, Stefan Kudelski for Nagra and Robert E. Gottschalk for Panavision. Presenters were actresses Maggie Smith and Maureen Stapleton.



haps most lavish spectacle ever presented during the Academy's 51-year history.

At first it appeared that the stunning multi-tiered set by Art Director Roy Christopher would overwhelm the mere humans on the stage—but there was nothing “mere” about these particular humans. A steady stream of past and present stars—a veritable “Who’s Who” of Hollywood—dominated the proceedings, and it became obvious as the evening wore on that this was an event of *people*, rather than spotlights and lavish sets. Because of that fact it turned out to be one of the most emotional evenings of its kind ever.

There were moments of pure “show biz”, like the one in which the spunky cartooned Woody Woodpecker (courtesy of Chroma-key) joined his creator, Walter Lantz, and presenter Robin “Mork” Williams on camera, as Lantz was given an Honorary Oscar for his lifetime contribution to the motion picture industry.

There are inevitably certain awards that are far more meaningful to readers of *American Cinematographer* (by virtue of their technical specialization) than they are to the general public. The first of these to be presented during the evening was the Special Achievement Award voted by the Academy Board of Governors for the stunning visual effects in *SUPERMAN*. Individual Oscars went to Les Bowie, Colin Chilvers, Denys Coops, Roy Field, Derek Meddings and Zoran Perisic (all of whom discuss their work in the January, 1979 issue of *American Cinematographer*). Except for Bowie (who, sadly, had passed away in the interim) all of the British wizards were on hand to accept their statuettes.

In the same category of interest was the Scientific or Technical Awards presentation of Awards of Merit Oscars to Ken Mason of the Eastman Kodak Company, Robert E. Gottschalk of Panavision Incorporated, and Stefan Kudelski of Nagra Magnetic Recorders for their respective organizations' enormous contributions to the technology of the motion picture.

But the award that is traditionally of greatest significance to readers of this publication was that for “Best Achievement in Cinematography”. This year it was an especially close race, with the art of cinematography attaining new heights in such diverse vehicles as *DAYS OF HEAVEN*, *THE DEER HUNTER*, *HEAVEN CAN WAIT*, *SAME TIME NEXT YEAR* and *THE WIZ*. However, for weeks the word had been traveling through the Hollywood grapevine that the odds-on favorite to win was Spanish cinematog-

# ACADEMY AWARD WINNERS FOR CINEMATOGRAPHY—1928 to 1978

Year	Class.	Cameraman	Picture Title	Studio
1978		Nestor Almendros	"Days of Heaven"	Para.
1977		Vilmos Zsigmond, A.S.C.	"Close Encounters of the Third Kind"	Col.
1976		Haskell Wexler, A.S.C.	"Bound for Glory"	U.A.
1975		John Alcott, B.S.C.	"Barry Lyndon"	WB
1974		{ Fred Koenekamp, A.S.C. Joseph Biroc, A.S.C. }	"The Towering Inferno"	20th-Fox and WB
1973		Sven Nykvist, A.S.C.	"Cries and Whispers"	New World Prod.
1972		Geoffrey Unsworth, B.S.C.	"Cabaret"	ABC-Allied Artists
1971		Oswald Morris, B.S.C.	"Fiddler on the Roof"	U.A.
1970		Freddie Young, B.S.C.	"Ryan's Daughter"	MGM
1969		Conrad Hall, A.S.C.	"Butch Cassidy and the Sundance Kid"	20th-Fox
1968		Pasqualino De Santis	"Romeo and Juliet"	Para.
1967		Burnett Guffey, A.S.C.	"Bonnie and Clyde"	WB-7 Arts
1966	B&W	Haskell Wexler, A.S.C.	"Who's Afraid of Virginia Woolf?"	WB
	Color	Ted Moore, B.S.C.	"A Man For All Seasons"	Col.
1965	B&W	Ernest Laszlo, A.S.C.	"Ship of Fools"	Col.
	Color	Freddie Young, B.S.C.	"Doctor Zhivago"	MGM
1964	B&W	Walter Lassally, B.S.C.	"Zorba the Greek"	Fox
	Color	Harry Stradling, A.S.C.	"My Fair Lady"	WB
1963	B&W	James Wong Howe, A.S.C.	"Hud"	Para.
	Color	Leon Shamroy, A.S.C.	"Cleopatra"	Fox
1962	B&W	{ Jean Bourgoin, Walter Wottitz }	"The Longest Day"	Fox
	Color	Freddie Young, B.S.C.	"Lawrence of Arabia"	Col.
1961	B&W	Eugene Shuftan	"The Hustler"	Fox
	Color	Daniel Fapp, A.S.C.	"West Side Story"	U.A.
1960	B&W	Freddie Francis, B.S.C.	"Sons and Lovers"	Fox
	Color	Russell Metty, A.S.C.	"Spartacus"	Univ.
1959	B&W	William Mellor, A.S.C.	"Diary of Anne Frank"	Fox
	Color	Robert Surtees, A.S.C.	"Ben-Hur"	MGM
1958	B&W	Sam Leavitt, A.S.C.	"The Defiant Ones"	U.A.
	Color	Joseph Ruttenberg, A.S.C.	"Gigi"	MGM
1957	One award	Jack Hildyard, B.S.C.	"Bridge on the River Kwai"	Col.
1956	B&W	Joseph Ruttenberg, A.S.C.	"Somebody Up There Likes Me"	MGM
	Color	Lionel Lindon, A.S.C.	"Around the World in 80 Days"	Todd-U.A.
1955	B&W	James Wong Howe, A.S.C.	"The Rose Tattoo"	Para.
	Color	Robert Burks, A.S.C.	"To Catch a Thief"	Para.
1954	B&W	Boris Kaufman, A.S.C.	"On the Waterfront"	Col.
	Color	Milton Krasner, A.S.C.	"Three Coins in the Fountain"	Fox
1953	B&W	Burnett Guffey, A.S.C.	"From Here to Eternity"	Col.
	Color	Loyal Griggs, A.S.C.	"Shane"	Para.
1952	B&W	Robert Surtees, A.S.C.	"The Bad and the Beautiful"	MGM
	Color	{ Winton Hoch, A.S.C. Archie Stout, A.S.C. }	"The Quiet Man"	Argosy
1951	B&W	William Mellor, A.S.C.	"A Place in the Sun"	Para.
	Color	{ Alfred Gilks, A.S.C. John Alton }	"American in Paris"	MGM
1950	B&W	Robert Krasker, B.S.C.	"The Third Man"	British
	Color	Robert Surtees, A.S.C.	"King Solomon's Mines"	MGM
1949	B&W	Paul Vogel, A.S.C.	"Battleground"	MGM
	Color	Winton Hoch, A.S.C.	"She Wore a Yellow Ribbon"	R.K.O.
1948	B&W	William Daniels, A.S.C.	"The Naked City"	U-I
	Color	{ Joseph Valentine, A.S.C. William V. Skall, A.S.C. }	"Joan of Arc"	R.K.O.
1947	B&W	Winton Hoch, A.S.C.	"Great Expectations"	Rank-U-I
	Color	Guy Green, B.S.C.	"Black Narcissus"	Rank-U.I.
1946	B&W	Jack Cardiff, B.S.C.	"Anna and the King of Siam"	Fox
	Color	Arthur Miller, A.S.C.	"The Yearling"	MGM
		{ Charles Rosher, A.S.C. Leonard Smith, A.S.C. }		
		Arthur Arling, A.S.C.		
1945	B&W	Harry Stradling, A.S.C.	"Picture of Dorian Gray"	MGM
	Color	Leon Shamroy, A.S.C.	"Leave Her to Heaven"	Fox
1944	B&W	Joseph LaSelle, A.S.C.	"Laura"	Fox
	Color	Leon Shamroy, A.S.C.	"Wilson"	Fox
1943	B&W	Arthur Miller, A.S.C.	"Song of Bernadette"	Fox
	Color	Hal Mohr, A.S.C.	"Phantom of the Opera"	Univ.
		{ W. Howard Greene, A.S.C. Joseph Ruttenberg, A.S.C. }		
1942	B&W	Joseph Ruttenberg, A.S.C.	"Mrs. Miniver"	MGM
	Color	Leon Shamroy, A.S.C.	"The Black Swan"	Fox
1941	B&W	Arthur Miller, A.S.C.	"How Green Was My Valley"	Fox
	Color	{ Ernest Palmer, A.S.C. Ray Rennahan, A.S.C. }	"Blood and Sand"	Fox
1940	B&W	George Barnes, A.S.C.	"Rebecca"	Selznick
	Color	Georges Perinal, B.S.C.	"Thief of Baghdad"	Korda
1939	B&W	Gregg Toland, A.S.C.	"Wuthering Heights"	Goldwyn
	Color	{ Ernest Haller, A.S.C. Ray Rennahan, A.S.C. }	"Gone with the Wind"	Selznick-MGM
1938		Joseph Ruttenberg, A.S.C.	"The Great Waltz"	MGM
1937		Karl Freund, A.S.C.	"The Good Earth"	MGM
1936		Tony Gaudio, A.S.C.	"Anthony Adverse"	WB
1935		Hal Mohr, A.S.C.	"Midsummer Night's Dream"	WB
1934		Victor Milner, A.S.C.	"Cleopatra"	Para.
1933		Charles B. Lang Jr., A.S.C.	"A Farewell to Arms"	Para.
1932		Lee Garmes, A.S.C.	"Shanghai Express"	Para.
1931		Floyd Crosby, A.S.C.	"Tabu"	Para.
1930		{ William Van Der Veer Joseph T. Rucker }	"With Byrd at the So. Pole"	Para.
1929		Clyde DeVinna, A.S.C.	"White Shadows in the So. Seas"	MGM
1928		{ Charles Rosher, A.S.C. Karl Struss, A.S.C. }	"Sunrise"	Fox

Inevitably there was a certain amount of clowning. Here comedian Dom De Luise lusts for Valerie Perrine.

ographer Nestor Almendros for his stunning images in DAYS OF HEAVEN. Consequently, few were surprised when Almendros did indeed win the coveted Oscar in this category. In his acceptance speech, he graciously acknowledged the contribution of two-time Academy Award-winning Director of Photography Haskell Wexler, ASC, who photographed certain sequences in DAYS OF HEAVEN.

Several Honorary Awards highlighted

One of Hollywood's hardest perennials, the ever-debonair Cesar Romero enters the Music Center for the Awards Presentation.



(LEFT) The three big winners: Jon Voight "Best Actor" for *COMING HOME*, Jane Fonda "Best Actress" for *COMING HOME*, and Michael Cimino "BEST DIRECTOR" for *THE DEER HUNTER*. (RIGHT) Christopher Walken won the "Best Supporting Actor" Oscar for his powerful performance in *THE DEER HUNTER*. Presenters were Telly Savalas and Dyan Cannon. (BELOW LEFT) Nestor Almendros won "Best Cinematography" Award for his work on *DAYS OF HEAVEN*. Presenters were Kim Novak and James Coburn.



the second half of the presentation, one going to the Museum of Modern Art (its second) for inestimable service to the motion picture industry in its recognition of film as an art form and its continuing archival activity in the preservation (and presentation) of historic films.

Legendary film director King Vidor (*THE CHAMP*, *THE FOUNTAINHEAD*, *WAR AND PEACE*), a five-time Academy nominee, was given an Honorary Award "for his incomparable achievements as a cinematic creator and innovator."

The first overwhelmingly emotional moment of the evening came when the ageless Cary Grant presented the Academy's coveted Honorary Award for lifetime achievement to Sir Laurence Olivier (*Lord Olivier*, to be more precise), who for almost five decades has been a towering figure on stage and screen and who is almost universally regarded as the world's greatest living actor.

Looking very handsome and distinguished in his full beard—and remarkably healthy, despite an unending series

of recent illnesses—the 71-year-old Olivier, speaking in that marvelous voice, absolutely rocked the audience with the following speech:

*"Oh dear friends who I'm supposed to speak of tonight—Cary (Grant), my dear old friend. For many years, from the earliest years of either of us working in this country. Thank you for that beautiful citation and the trouble you have taken to make it and for all the warm generosity in it."*

*"Mr. President, and governors of the Academy, committee members, fellows, my very noble and approved good masters, my colleagues, my friends, my fellow students. In this great firmament of your nation's generosity, this particular choice may perhaps be found by future generations as a title of censure."*

*"But the mere fact of it, the prodigal, pure, human kindness of it, must be seen as a beautiful star in that firmament which shines upon me at this moment, dazzling me a little, but filling me with warmth and the extraordinary elation,*

The "Magic Hour" arrives at the Dorothy Chandler Pavilion of the Los Angeles Music Center on "Oscar" night.



the euphoria that happens to so many of us at the first breath of the majestic glow of a new tomorrow.

*"From the top of this moment. In these solid, in these kindly emotions that are charging my soul and my heart at this moment, I thank you for this great gift which lends me such a very splendid part in this your glorious occasion. Thank you."*

At that point, a television camera caught a closeup of John Voight clutching his head and reeling backward as though reacting to a mind-blowing experience. He was not alone. A wave of almost palpable emotion swept through the vast auditorium and it is safe to speculate that there wasn't a dry eye in the house. Even the usually cynical Johnny Carson was seen wiping away a furtive tear. The thunderous applause and standing ovation that followed bore witness to the love Americans feel toward this British aristocrat of the screen, a cherished artist whom they had long since taken to their hearts as one of their own.

The "Best Achievement in Directing" award to Michael Cimino for *THE DEER HUNTER* came as no surprise, since he had already made a clean sweep of all the other major awards in that category.

Not surprising either were the "Best Actress" and "Best Actor" awards that went to Jane Fonda and John Voight respectively for their stirring performances in *COMING HOME*. Fonda dramatized her acceptance speech by delivering it simultaneously in sign language so that the deaf watching the television presentation could understand her.

It had been announced a few weeks previously that John Wayne would be on hand to present the "Best Picture" award, his first public appearance since radical cancer surgery three months ago that resulted in the removal of his stomach. Just a year ago he had undergone open heart surgery and it seemed most improbable,

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At first it appeared that the stunning multi-tiered set by Art Director Roy Christopher would overwhelm the mere humans on the stage, but there was nothing "mere" about those particular humans. The lighting effects were especially striking. (BELOW) The Jean Herholt Humanitarian Award was presented to Leo Jaffe for his contribution to the film industry as chairman of the board of Columbia Pictures. Presenter was Jack Valenti.



A Special Achievement Award was voted by the Academy Board of Governors for the Visual Effects in *SUPERMAN*. Accepting awards were (left to right) Zoran Perisic, Derek Meddings, Roy Field, Denys Coop and Colin Chilvers, shown here with presenter Steve Martin. Included among those honored was glass matte expert Les Bowie who, sadly, had passed away in the interim.



# THE ACADEMY SCIENTIFIC OR TECHNICAL AWARDS PRESENTATION

**Class and style appropriately characterize the banquet marking a fitting presentation of the awards which represent the very lifeblood of the film industry in technical and scientific terms**

For many years, the Academy Scientific or Technical Awards created a kind of embarrassment for the producers of the television presentation. Considered "too academic" to be of interest to the general viewing public (and there was a certain logic in that observation), they were hurriedly awarded on-stage during a commercial break in the telecast.

Since the technology represented by these awards is the very lifeblood of the film industry in terms of technical progress and innovation, there was under-

standable unhappiness on the part of the recipients of the awards. Finally, the Scientific or Technical Awards were eased out of the telecast completely and were bestowed at afternoon cocktail parties held in the spacious lobby of the Academy's posh headquarters in Beverly Hills. While showing a bit more class, this, too, proved to be a far from satisfactory solution to the problem.

Then, last year, someone in the Academy decided that the time had come to spend a bit of money to do justice to the

inspired engineers and technicians who have raised the art of the motion picture to its current height of technical excellence. Two hundred guests, representing top film technicians and their ladies, were invited to a sit-down banquet in the Versailles Ballroom of the Beverly Hilton Hotel.

The affair was such a crashing success that it was repeated this year on the evening of April 6 in the same room, but with the guest list swollen to almost 300 people. Also, whereas in previous years,



**(LEFT)** Presenters of the Technical or Scientific Awards were Gregory Peck and Christopher "SUPERMAN" Reeve. **(RIGHT)** Howard Koch, President of the Academy, chats with the affable, modest Reeve, who described himself as "a neophyte in the film industry" and expressed his awe of the technical experts who enabled him to fly in SUPERMAN. **(BELOW LEFT)** Loren Ryder, honored for his part in development of the Nagra recorder. **(RIGHT)** Robert E. Gottschalk, President of Panavision, Incorporated, accepting award citation.





there has been much controversy arising from the awarding of these honors, this year sweetness and light generally prevailed.

The awards were voted by the Academy Board of Governors from the recommendations made by the Scientific or Technical Awards Committee. Donald C. Rogers is chairman of the committee.

Three Academy Awards of Merit (Academy Statuette) were made. All were elevated from previous (1977) Class II Awards (the previous nomenclature), a provision allowed by Academy rules. Paragraph 15 of the special rules for the Scientific or Technical Achievement Awards reads in part: "It shall also be within the discretion of the committee to review, on its own motion, any Academy Award conferred by the Academy Board of Governors for Scientific or Technical Achievement, to determine whether the classification of such achievement should be elevated by reason of its contribution to the arts and sciences of motion pictures subsequent to the granting of such award and to recommend elevation in classification to the Academy Board of Governors."

The following awards were voted:

**ACADEMY AWARD OF MERIT**  
[Academy Statuette]

To Eastman Kodak Company, for the research and development of a Duplicating Color Film for Motion Pictures.

*Eastman Color Intermediate 11 Film, 5243, is designed for making intermediate color positives and duplicate negatives from color negatives. The advantage of a single color material for the two intermediate stages and the application of this film to the preparation of standard size, and en-*

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Rollicking entertainment for the occasion was provided by the *Mal de Mers*, a Dixieland Band of the California Yacht Club. Playing clarinet was Wilton Holm, former head of the Research Center of the Motion Picture Producers Association. Next to him (right) on saxophone, is special effects expert Linwood Dunn, Past President of the American Society of Cinematographers.



(ABOVE LEFT) Don Rogers, who heads the Technical or Scientific Awards Committee, welcomes the guests. (RIGHT) Stefan Kudelski, inventor of the Nagra recorder, accepts his citation. (BELOW LEFT) Robert E. Gottschalk, President of Panavision, Incorporated, thanks the engineering team responsible for the development of the much-honored Panaflex Camera System. (RIGHT) Winners of the Scientific or Technical Awards pose for photograph with presenters Peck and Reeve and Academy President Howard Koch.



# IN QUEST OF EXCELLENCE

By **ALLAN L. WILLIAMS**

Manager, Pacific Southwest Region  
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The Director of Photography—half artist, half technician—has not always been fully appreciated, but is at last being recognized for his importance in putting the ultimate image onto the screen

*(EDITOR'S NOTE: The third annual Eastman Kodak Company awards banquet honoring excellence in cinematography and recognizing the achievements of the five 1979 nominees for the "Best Cinematography" Academy Award, was held on Saturday evening, April 7, at the Bistro Restaurant in Beverly Hills. In the following article, Allan Williams explains why Kodak launched this new tradition. He contends that, although cinematographers are playing an increasingly important part in bringing top-quality entertainment to motion picture theaters, they don't always receive the recognition deserved.)*

Every art needs standards for judging excellence. Therefore, the members of the Academy of Motion Picture Arts and Sciences must necessarily select one of

the five directors of photography nominated as the recipient of the 51st annual Academy Award for best cinematography. They chose a beautiful picture which will stand the test of time when people look back to 1978 to determine what was the best cinematography that year.

It is also important for persons working in the motion picture industry to recognize the work done by all cinematographers nominated for Oscars. Nestor Almendros, William A. (Bill) Fraker, ASC, Oswald "Ossie" Morris, BSC, Robert (Bob) Surtees, ASC, and Vilmos Zsigmond, ASC, should take great pride in the fact they were nominated by their peers, other Directors of Photography.

These are the persons who best appreciate great cinematography and also best understand exactly what role a Director of Photography plays in bringing great movies to the theater.

It takes a lot more than beautiful or skillful photography. A superb movie is the sum of many elements. It requires a great story and script, plus just the right cast, director and setting. However, even if all these factors are present, the story still has to get on film. It is up to the cinematographer to establish the mood or "look" of every film.

The contributions of the cinematographers have not always been fully appreciated; however, there is indeed a growing recognition within the industry



(LEFT) The Third Annual Eastman Kodak Company Awards Banquet honoring the nominees for the "Best Cinematography" Academy Award was held on the evening of April 7 in the ornate private dining room of The Bistro restaurant in Beverly Hills. (RIGHT) Eastman Kodak's Allan L. Williams, author of this article, extends a warm welcome to the guests. (BELOW LEFT) Newly designated A.S.C. President (and nominee this year for HEAVEN CAN WAIT) William Fraker enjoys a laugh. (RIGHT) Charles Clarke, ASC and Stanley Cortez, ASC have a quiet chat.





(LEFT) Famed British Award-winning cinematographer (FIDDLER ON THE ROOF) Oswald "Ossie" Morris, BSC enjoys the party with his wife (in light dress). He was nominated this year for *THE WIZ*. (RIGHT) Last year's Academy Award winner (CLOSE ENCOUNTERS OF THE THIRD KIND) Vilmos Zsigmond, ASC with Vicki Sanchez. He was nominated this year for *THE DEER HUNTER*. (BELOW LEFT) Spanish cinematographer Nestor Almendros, nominated for *DAYS OF HEAVEN*. Standing is Kodak Sales and Engineering representative Scott Robertson. (RIGHT) *American Cinematographer* Editor Herb Lightman with Julia Zsigmond.



and also among the theater-going public. The Eastman Kodak Company welcomes and will continue to encourage this awareness.

That is a condition we believe needs correction. Directors of Photography are a unique breed of persons able to blend artistry and creativity with technical skills and an ability to organize and work with people.

They are the molders of the clay provided by the writers, cast and director. In the end, the image that goes up on the movie screen is the result of what runs through their cameras. Because the costs and rewards of movie-making are now so high, much more is riding on the success of every film. And success is far from assured.

In the old days, the so-called "Golden Age of movies," theaters could count upon a certain audience merely by open-

ing their doors. Movies were the primary form of entertainment and diversion. That started to change with the coming of night baseball, television, and other entertainment competing for leisure dollars and time. The competition is now sharper than ever.

Participant and spectator sports and the live theater are all booming. Furthermore, television, in its different forms, is now appealing more directly to prospective movie-goers. For example, more than 170 movies were produced especially for television last year. That doesn't account for the many mini-series which are, in effect, very long movies. People who stayed home to watch "ROOTS II" were at least temporarily eliminated from the pool of prospective theater-goers.

Improvements in home viewing are also intensifying the competition. For example, the rising popularity of home

video projection systems makes TV more appealing to some people. Other technological innovations range from pay TV to video cassettes and discs. All of these are advancing rapidly.

In order for the theatrical film industry to thrive and prosper in today's environment, their product has to provide unique visual and social experiences. Audiences have to be entertained in ways that transcend the experience of watching television or going to plays. This year's nominees exemplify the kinds of powerful contributions Directors of Photography can make to the production of superior films.

Start with *DAYS OF HEAVEN*. The cinematography by Almendros was a graphic extension of the characters' feelings and moods. He calls it "a cinematographer's dream come true," referring to the many visual opportunities



Ken Mason, Vice President/General Manager of the Eastman Kodak Motion Picture & Audiovisual Division, Rochester, N.Y., joins four of the nominees who have just been presented with beautiful hand-made and inscribed commemorative clocks. (Left to right:) Nestor Almendros; Vilmos Zsigmond, ASC; William Fraker, ASC; Oswald Morris, BSC. Unfortunately, the fifth nominee, Robert Surtees, ASC (SAME TIME, NEXT YEAR) could not be present.

provided by the story and location. This movie is also a dramatic example of how a director, in this case Terrence Malick, and cinematographer can collaborate to achieve something extraordinary.

For example, remember the spectacular twilight scene? Getting that on film required total artistic and technical cooperation between the director and Director of Photography. Production was limited to around 20 minutes a day—that magic 20 minutes when the sun disappeared from sight and the sky was glowing.

Malick had the cast primed and ready to perform. Almendros had to precisely gauge the rapid-changing quality of light and color temperature even as the second hand swept around the face of the clock. Quick decisions and actions were taken. Sequences filmed one day were painstakingly matched with footage from the next.

The result was spectacular footage that made a dynamic contribution to the tone and telling of the story. It was more than pretty pictures. It was the essence of DAYS OF HEAVEN.

Another key to the success of DAYS OF HEAVEN was realism. Almendros achieved many effects in the camera in order to sustain the visual mood. He did fades by closing down the lens from f/2 to f/16. He filmed the scene involving the invasion of locusts by dropping seeds from a helicopter and running the footage in reverse, eliminating a step in the optical printer.

Many interiors were often exposed with available light, resulting in excellent

dramatic footage recorded in near darkness. This was achieved by combining the latitude of Eastman color negative II film 5247—which he rated for an exposure index of 200 in some of these circumstances—with a “fast” T/1.1 lens.

Recall the dramatic fire scene near the end of the film? That was filmed at night with the only illumination coming from the flames created by propane burners. Here, too, Almendros rated the film for an exposure index of 200. This allowed him to stop down to f/2 for a crisper image on the wide screen.

THE DEER HUNTER stood in stark cinematographic contrast to DAYS OF HEAVEN. It was filmed over five months in locations ranging from Cleveland and Pennsylvania to Bangkok and the River Kwai. Zsigmond also strived for realism. The difference was the setting for reality: battlefields rather than wheat fields.

There are dramatic war scenes filmed on the river at ground level that couldn't have been achieved from the same visual perspective before the availability of lightweight cameras, in this case the Panaflex, Zsigmond points out.

For the same scene, he also had to match his footage with 16mm newsreel film of actual combat in Vietnam. Zsigmond achieved this by “pushing” the color negative film two and three stops to desaturate colors. Even then, the lab reported the film didn't turn grainy enough. So, second- and third-generation dupes were finally made to provide a better match to the newsreel film.

The picture opens with a jarring scene  
Continued on Page 471

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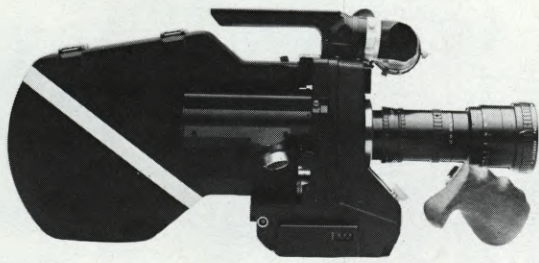
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# AÄTON



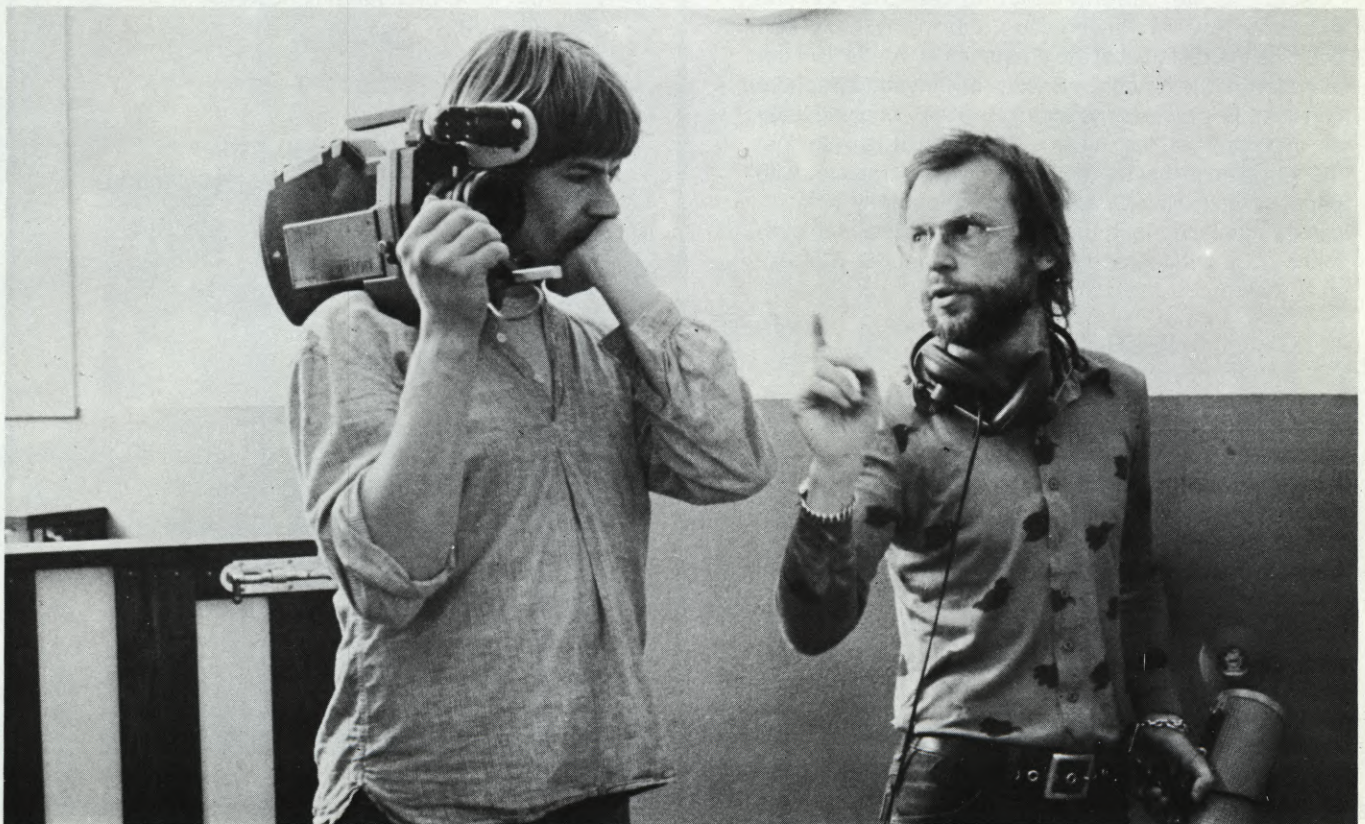
A 16 mm camera should be versatile : at ease shooting on a tripod or table, and comfortable for hand holding. With the Aäton LTR on a tripod or a table, there is no problem — the flat base of the camera ensures this.

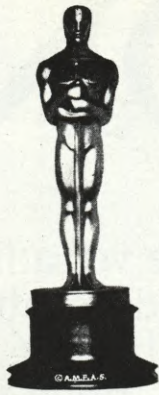
And the big chunk cut out of the base is the key to easy handholding : the Aäton *fits* the cameraman's shoulder. No brace to fight with; the camera goes from tripod to shoulder without any modification.

When it comes to handholding, look at Aäton (and try to hear it...).



Michael Kinmansson





# THE FIVE BEST PHOTOGRAPHED MOTION PICTURES OF 1978

The technology involved in getting a motion picture image onto the screen has currently attained such a height of sophistication that it would boggle the minds of those who pioneered this industry almost 90 years ago. Marvelously compact and electronically automated film cameras, super-fast lenses that can almost literally see in the dark, new HMI light sources that rival the sun in brilliance while using little power, fabulous new color film stocks with high speed, extremely fine grain and incredible latitude—all these marvels are readily available to the present-day cinematographer.

The tools of the trade used by the Director of Photography and his crew continue to grow more compact, more efficient and more automated with each passing year—but the skill of the man himself, this unique artist-technician, can never be automated. His *metier* is much more than a kind of reflex expertise born of vast experience in his chosen field. It involves such all-important intangibles as taste and style and a peculiar gut-feeling for achieving the specific images that will best tell the story.

Five superlatively photographed motion pictures were nominated for the Best Achievement in Cinematography "Oscar" to be bestowed during the 51st Annual Academy Awards Presentation. Obviously, only one could be the recipient of the cherished statuette. But the members of the American Society of Cinematographers consider the *nominations* for this highest accolade to be as important as the Award itself, and it is with that thought in mind that the membership of ASC salutes with pride the following Directors of Photography who received nominations in the category of "Best Achievement in Cinematography" for the Academy's 51st Annual Awards Presentation:

- NESTOR ALMENDROS**  
"Days of Heaven"
- WILLIAM A. FRAKER, ASC**  
"Heaven Can Wait"
- OSWALD MORRIS, BSC**  
"The Wiz"
- ROBERT SURTEES, ASC**  
"Same Time, Next Year"
- VILMOS ZSIGMOND, ASC**  
"The Deer Hunter"



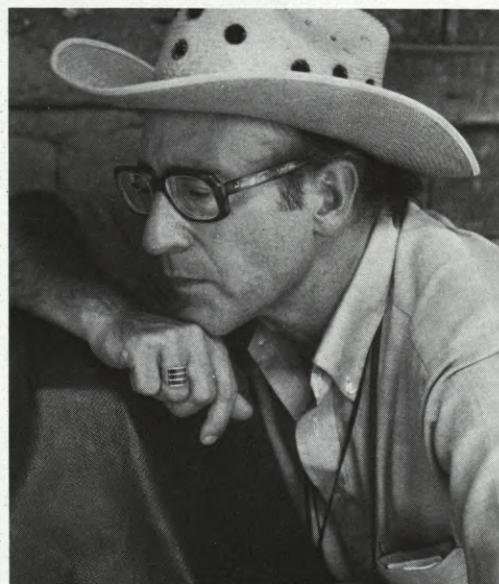
"DAYS OF HEAVEN"

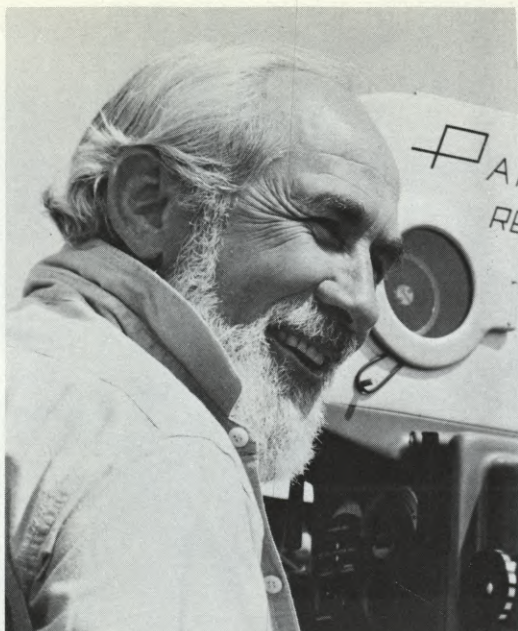
## NESTOR ALMENDROS: "DAYS OF HEAVEN"

What excited Nestor Almendros most about starting work on DAYS OF HEAVEN was the prospect of making a motion picture in which the cinematography itself became a graphic extension of the characters' feelings and moods. As director Terrence Malick envisioned the project, creative visuals were to bear an unusually important part in telling the story.

"The film was truly a cinematographer's dream come true. Malick was willing to go to great lengths to what I felt were ideal photographic techniques for  
Continued on Page 516

## NESTOR ALMENDROS





**WILLIAM A. FRAKER, ASC**

**WILLIAM A. FRAKER, "HEAVEN CAN WAIT"**

"I can recall at least three times when I wanted to quit," says William A. Fraker, ASC, remembering what it was like getting HEAVEN CAN WAIT onto film.

"I'm glad that I didn't," he admits.

Fraker ranks HEAVEN CAN WAIT high on his list of personal favorites. And for the man who was behind the camera for such movie fare as BULLIT, ROSEMARY'S BABY, PAINT YOUR WAGON, and LOOKING FOR MR. GOODBAR, that's saying a great deal.

What made the picture difficult was also what made it good. "Warren Beatty  
Continued on Page 518



**"THE WIZ"**

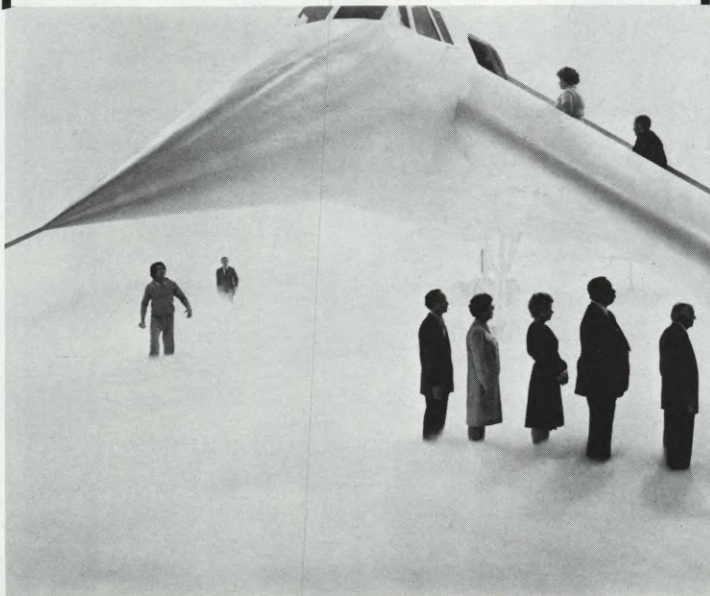
**OSWALD MORRIS: "THE WIZ"**

Though his talents and experience as a Director of Photography were steeped in the fictional-fantasy tradition, Oswald "Ossie" Morris, BSC, was in the business for twenty years before he was hired to film his first musical, OLIVER!, in 1968. It earned his first Academy Award nomination.

Today, he is one of the industry's foremost cinematographers of musicals. His credits also include GOODBYE MR. CHIPS, SCROOGE, an Academy Award in 1971 for FIDDLER ON THE ROOF, and now THE WIZ.

"I like fantasy in film," Morris says.  
Continued on Page 520

**"HEAVEN CAN WAIT"**



**OSWALD MORRIS, BSC**





**"SAME TIME, NEXT YEAR"**

**ROBERT SURTEES: "SAME TIME, NEXT YEAR"**

The good news is that Robert Surtees, ASC, has done it again.

For the third consecutive year, and the sixteenth time in a career spanning more than a half-century, the Director of Photography earned an Academy Award nomination for best cinematography. "Being nominated by your peers, the other Directors of Photography, is almost more meaningful than winning an Oscar," says Surtees, who has previously taken the golden statuette home three times for KING SOLOMON'S MINES (1950), THE BAD AND THE BEAUTIFUL  
Continued on Page 522

**ROBERT SURTEES, ASC**



**VILMOS ZSIGMOND, ASC**

**VILMOS ZSIGMOND: "THE DEER HUNTER"**

One thing that happened after Vilmos Zsigmond, ASC, won the Academy Award for best cinematography for CLOSE ENCOUNTERS OF THE THIRD KIND was that his telephone started ringing endlessly. In fact, sometimes it never stops.

There are offers for theatrical and television films and commercials; producers want to know what he thinks of other cinematographers, assistants and operators; reporters want to interview him, and people want Zsigmond to speak everywhere.

Continued on Page 524

**"THE DEER HUNTER"**





**51st AWARDS PRESENTATION**  
Continued from Page 459

under the circumstances, that he would actually be able to stand the strain of such an appearance.

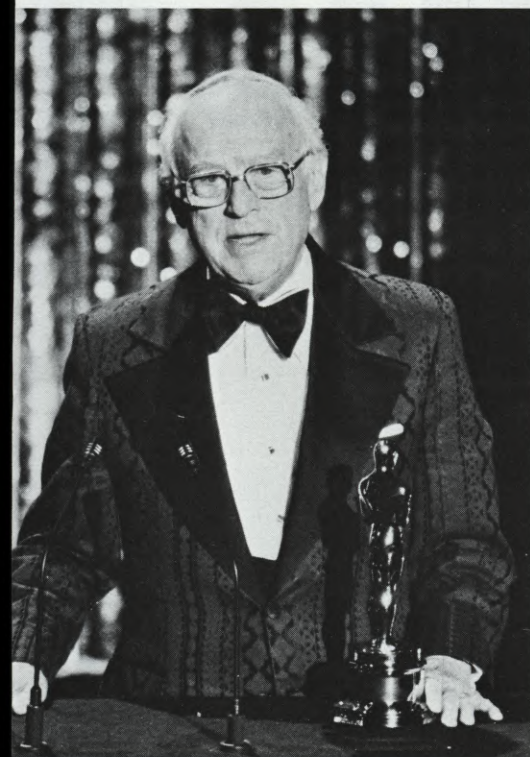
But grand trouper that he is, he did indeed appear—looking thin and frail, true enough, but with a hint of that famous swagger in his step and a cheery tone to his voice.

Just prior to announcing the "Best Picture" award (*THE DEER HUNTER*), the 71-year-old Wayne said: "I came to Hollywood the same time as the Oscar, and we plan to be around for a long time to come."

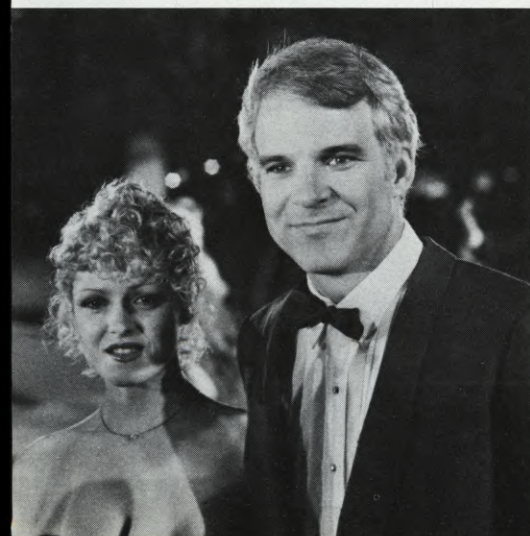
The ovation that followed and the wave of love that swept toward Wayne from the audience were on a par with that accorded Olivier.



The second emotional highpoint of the evening was reached when John Wayne, only three months after undergoing radical surgery, arrived to present the "Best Picture" award to the producers of *THE DEER HUNTER*. (BELOW) Backstage "The Duke" is hugged by Sammy Davis, Jr., while Yul Brynner, Johnny Carson, Shirley Jones and many others crowd around to welcome him back.



Film animator Walter Lantz received a special Oscar for his creative contribution to the film industry. (BELOW) Bernadette Peters and Steve Martin arrive for the Awards Presentation.



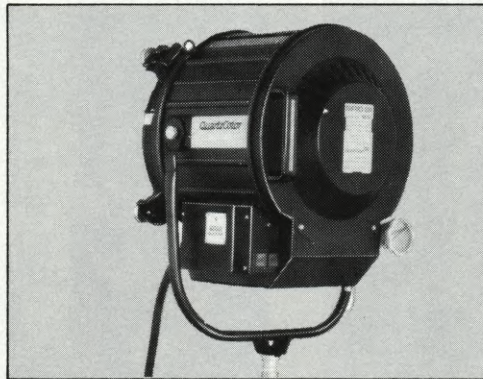
It was a night to remember. Despite the humor and light-hearted musical presentations, the occasion reflected a high degree of class, style and dignity—and for once no one spoiled the evening by attempting to turn the event into a political forum. It was what it was meant to be: a heart-felt accolade to the artists and scientists of the motion picture industry from their severest critics, their peers.

As for the stunning emotional impact of the presentation, Rick Du Brow, reporting

in the *Los Angeles Herald Examiner*, summed it up far better than I could, when he wrote: "In context, the entertainment, the gags, wound up as just a holding action for the main event. Will we ever again hear on an Oscars show such magnificence as Olivier's speech? Or see such guttiness as Wayne's true grit. Or forget the stunning remembrance of things past as the camera moved between Cary Grant and Laurence Olivier? I think not." ■

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## IN QUEST OF EXCELLENCE

Continued from Page 464

where the main characters are seen working in a steel mill. It is a functioning mill, where the actors are using the same equipment as the real workers.

His task is to capture that reality on film. Zsigmond had two days. He spent around a quarter of that time presetting lighting, relying on the plant's generator because there was no place to put his own. That problem was solved by using small fixtures boosted for higher intensity.

Zsigmond had three cameras working most of the time. "The key was planning and anticipation," he explains. "Everyone had a definite assignment for every setup. They had to know exactly what to do all the time. It might take any number of takes for a director to be satisfied with the way the cast performed. The Director of Photography has to be right every time."

Consider the wedding sequence in *THE DEER HUNTER*. It was filmed in a long auditorium with a low ceiling. There was no place to hang lights. Zsigmond asked director Michael Cimino which directions he wanted to shoot from. Then he spent most of three days presetting lighting fixtures behind draperies, bunting and other decor so filming could be done from any angle in case Cimino changed his mind.

The availability of such new technologies as the improved color negative, HMI lights, lightweight cameras, super-fast lenses and camera stabilization devices all contribute. "We can move and position the camera much better and faster and get by with less and cooler light," he says. It all adds up to the making of better feature films when the practitioner is the master of the art and technology.

*HEAVEN CAN WAIT* was a throwback to an older Hollywood, where pictures were about beautiful people and had happy endings. One result is that it has broad appeal for many people in their 40s and older who have been tending to stay home and watch TV, Fraker notes.

"Warren Beatty wanted a story about beautiful, attractive people," he says. Fraker explains the look of a film is inherent in the script, director, cast and location. These are the elements the director has to mold into a visual overlay for the film.

Fraker established the "look" of *HEAVEN CAN WAIT* during the initial days of shooting on location at a palatial estate in Palo Alto, California. He took advantage of a 20- to 30-foot-high ceiling to hang scaffolding that allowed him to

individually light every object separately—individual vases, rich woodwork, and other items in the background. This left the cinematographer free to use flat key lights to flatter the characters. "It is a 1940's studio lighting technique," he says, "but when you combine it with the current Eastman color negative film, the results can be startling. You can make anything pop out of the background, and everything can be rich and luxurious."

Having created the "look," Fraker had to sustain it through some very difficult situations. For example, heaven was built on stage 15 at Paramount Studios. Scenes there had to be achieved in very short takes as the dry ice used to create smoke for clouds heated and drifted to the ceiling.

There were other difficult scenes of football games shot documentary style with six stationary and two roving cameras. Everything else in the picture was geared to careful lighting. Here, Fraker had to make do with the wash of stadium lights.

*THE WIZ* presented Morris with the challenge of filming raw fantasy against a background of potentially harsh reality: New York City. He unlocked this puzzle by employing his considerable cinematographic skills to soften reality.

Morris finds the industry more exciting today. "In the early days, the studios had all the power, and we did the pictures they assigned to us with all sorts of restrictions," he recalls.

Reflecting on the changing motion picture industry, Morris notes that directors have become stars in their own right, and cinematographers are freer to take risks and break new ground. "I like the new system better," Morris admits.

The dean of this year's nominees is Surtees. This makes it 16 Academy Award nominations and three Oscars in a career spanning more than half a century. If anyone symbolizes the relationship between excellence in cinematography and movie-making, it is Bob Surtees.

For those of you who might be discouraged by the time it takes you "to arrive" in Hollywood, consider this: Surtees worked for 18 years advancing from film loader, to assistant camera operator. And that was good progress in those days. His first assignment as a director of photography was a propaganda film made for the military during World War II. His next film, *THIRTY SECONDS OVER TOKYO*, earned his first Academy Award nomination. He has been Director of Photography for nearly 100 films.

Approximately one in five of his films has been nominated.

*SAME TIME, NEXT YEAR* was a chal-  
Continued on Page 513

# "OSCARISMS" THROUGH THE YEARS

By DANNY BIEDERMAN

The Academy's famed golden statuette, highest accolade the industry can bestow, has had some bizarre and funny moments in its 51 years

Os'car-ism (os'kûr-iz'm), n. [Am. Oscar fr. prop. Oscar Pierson + F. or L.; F. -isme, fr. L. ismus, fr. Gr. -ismos.] True story or occurrence—presented in brief form—relating or pertaining to Oscar; i.e.: the Academy Awards. Also any authentic witticism, fact or quotation about Oscar. May also refer to events or actions behind the Oscar ritual. Usually off-beat or unusual in content; often, though not always, humorous. Drawn from the time

period 1928 to 1979 . . .

Originally, the Academy placed instructions on the underside of the statuettes instructing owners to bring their trophies in for engraving. Most Oscar winners, however, never had occasion to turn their Oscars upside-down to find the note. As a result, the Academy changed its policy; it was decided that a simple phone call to each winner would be more effective.

\*\*\*

Chicago journalist and screenwriter Ben Hecht asked that his name be removed from the credits of UNDERWORLD, as he was displeased with director Josef von Sternberg's interpretation of his script. When Academy head Lester Cowan later telephoned Hecht to tell him that UNDERWORLD had been voted the 1928-9 Best Original Screenplay trophy, Hecht replied, "Give it to my agent."

\*\*\*

An attack of "deja vu" must have hit MGM art director Cedric Gibbons upon his acceptance of the Best Art Director Award in 1930. After all, it was Gibbons who had *designed* the golden statuette only a few years earlier.

\*\*\*

The Vice-President of the United States bumped the Academy Awards into the national spotlight in 1932 when he attended the ceremony to pay tribute to an industry which had greatly boosted the country's morale during a year of depression. Governor of California James Rolph was also on hand.

\*\*\*

A runner had to be sent out to pick up an extra statuette when an unexpected tie for Best Actor occurred in 1933. The winners, Fredric March and Wallace Beery, had each coincidentally adopted children shortly before their wins. "It seems a little odd," said March in his acceptance speech, "that Beery and I were given awards for the best male performance of the year."

\*\*\*

While Hollywood columnist Sid Skolsky claimed responsibility for naming Oscar (after an old vaudeville joke—"Will you have a cigar, Oscar?"), it is Margaret Herrick, the longtime Academy Executive Director, who is generally given the credit. The story goes that in 1931 she took a look at the trophy and

exclaimed, "Why, it looks like my Uncle Oscar!" (In 1949, Herrick confessed that she hadn't actually met her Uncle Oscar until years later at a funeral in Long Beach: "A distinguished, white-haired Texan presented himself and said with a faintly aggrieved air, 'I am your Uncle Oscar.'" "Oscar" remained a label used only in the trade until 1936, when Bette Davis won the trophy for DANGEROUS. "Now I've got two Oscars at home," she told the international press (referring to her first husband, Harmon Oscar Nelson).

\*\*\*

M.C. George Jessel handed out the wrong trophies to several of the winners, but the show nevertheless went on in 1937. It was the first year that outstanding supporting performances were honored. For the next five years, winners in those categories would receive plaques which would later be replaced by full-sized statuettes. 1937 winner Gale Sondergaard would be accidentally overlooked until 1973, when the Academy would replace her plaque with an Oscar during a break in filming Sondergaard's film, THE CAT PEOPLE.

\*\*\*

A violent rainstorm and flood prevented many from attending the 1938 Awards. As a result, the Academy postponed the event for one week.

\*\*\*

How does one honor a movie titled SNOW WHITE AND THE SEVEN DWARFS? With one big Oscar and seven miniature Oscars, of course. Shirley Temple presented the golden line-up to Walt Disney in 1939.

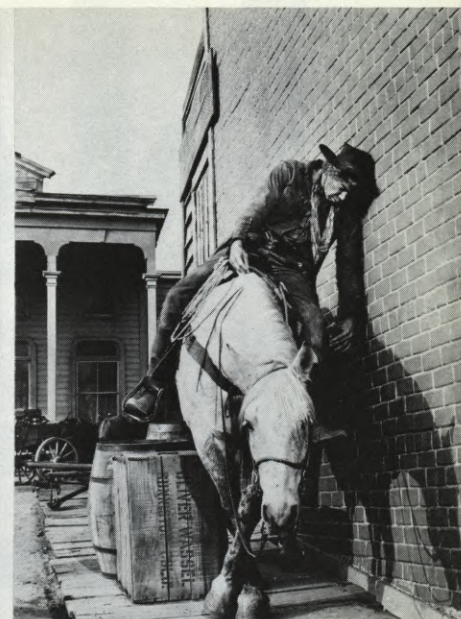
\*\*\*

Ill feelings at the 1940 ceremonies occurred after Best Actress Vivien Leigh, with Oscar in hand, returned to her table to join some friends. One of them was Laurence Olivier, with whom Vivien was then infatuated. Olivier was also a nominee, but had lost the Best Actor accolade to Robert Donat. As a gag, a producer at the table presented a phony Oscar to Olivier. It was intended to be funny, but Olivier saw no humor in it. He went on to marry Miss Leigh later in the year and, over the course of the next four decades, would receive nine more acting nominations, a Best Actor win for HAMLET in 1948, and an Honorary Oscar in 1979.

\*\*\*

Cecil B. DeMille, in presenting the





(LEFT) George Burns, who had not made a film in 37 years, took over the role in *THE SUNSHINE BOYS* originally intended for his friend Jack Benny, following Benny's death. He won a "Best Supporting Actor" Oscar and his screen acting career has been booming ever since. (CENTER) John Chambers, *PLANET OF THE APES* makeup expert, receives his Honorary Award Oscar from chimp pictured in the arms of Walter Matthau in 1969. (RIGHT) Lee Marvin, a pillar of sobriety, had a certain difficulty portraying a drunken cowpoke in *CAT BALLOU*, but thanked his horse for the Oscar his performance received.

1941 Best Director Award to John Ford (for *HOW GREEN WAS MY VALLEY*), made a number of slips of the lip during a speech prior to the actual presentation of the Oscar. He referred to Ford as a Major instead of a Lieutenant Commander. He also said that those who had spoken before him had stolen his thunder "like (Republican Party leader Wendell L.) Wilkie and the Jap—I mean, *Chinese* ambassador" (referring to Guest of Honor Dr. Hu Shih).

\*\*\*

The 1942 ceremonies were cancelled

(LEFT) Louise Fletcher, "Best Actress" winner for *ONE FLEW OVER THE CUCKOO'S NEST*, accepts with sign language for her deaf parents, as presenter Jill Ireland stands by. (CENTER) Charlton Heston, who was delayed by a flat tire on the freeway, races on stage to relieve a nervous Clint Eastwood as Master of Ceremonies of the 45th Awards Presentation. (RIGHT) Jane Fonda accepts "Best Actress" honor for *KLUTE* from Walter Matthau at the 44th Presentation. Would she get political, was the question of the evening. She resisted the impulse.

due to Pearl Harbor, but later rescheduled. Academy President Bette Davis resigned when the board of governors refused to let her open the event to the public as a benefit for the Red Cross. Formal attire was banned, however, and the usual searchlights were not present. Carole Lombard had become Hollywood's first war victim only a month earlier, when she died in a plane crash.

\*\*\*

Irving Berlin got a surprise in 1943 when he presented the Best Song Award. He opened the envelope and announced

the winner . . . himself! His winning song: *White Christmas*.

\*\*\*

1944 was the year of the clock-watchers. Academy officials had streamlined the show, worrying that it might run overtime and not be ready for the 10:15 p.m. radio broadcast to the U.S. troops. Although it started late due to traffic jams outside the theater, the program ended up running *ahead* of schedule, even to the point of necessitating an intermission.

Continued on Page 492



# NAGRA

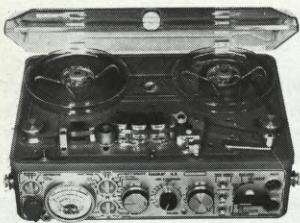
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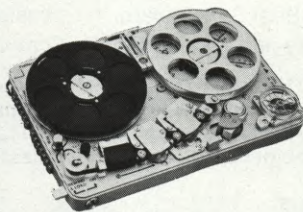
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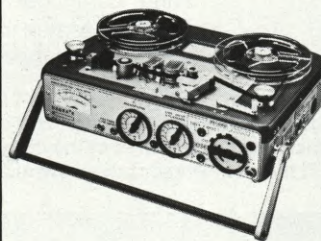
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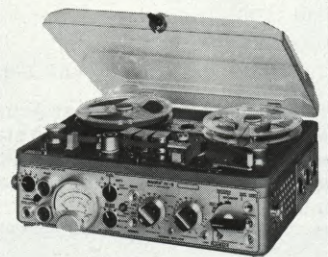
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Vilmos Zsigmond looking thru a Tiffen polarizing filter. (Above Left)

**"I've been shooting through Tiffen filters for a long, long time  
—and I intend to keep right on using them." Vilmos Zsigmond ASC**

*"It's always comforting to know when I'm shooting a multi-million dollar feature that all my equipment is the best there is. That's why I use Tiffen filters. Their colors are stable and do not vary, they match Kodak's gels to the nth degree, they're very well made, and they never come apart...even in the coldest weather.*

*"I've been using them for all my films. Most recently they were used in shooting *Close Encounters*, *The Deer Hunter* and *The Rose* (soon to be released).*

*"When we shot *Close Encounters* we made great use of the polarizers,*

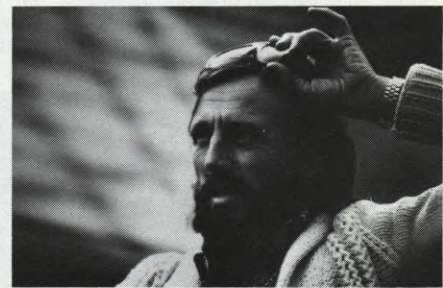
*but it was the Tiffen low-contrast filters that really impressed us. We were particularly concerned about maintaining the delicate color balance from generation to generation. We didn't want the normal production footage to look different than the special effects footage which sometimes was one or two generations away. The low-cons made all the generations match.*

*"It seems to me that your low-cons are more finely graded than most of the others.*

*"I've been shooting through Tiffen filters for a long, long time—and I*

*intend to keep right on using them.*

*"I would personally like to thank Nat Tiffen and the entire Tiffen organization for all their help to the film industry."*



Vilmos Zsigmond ASC

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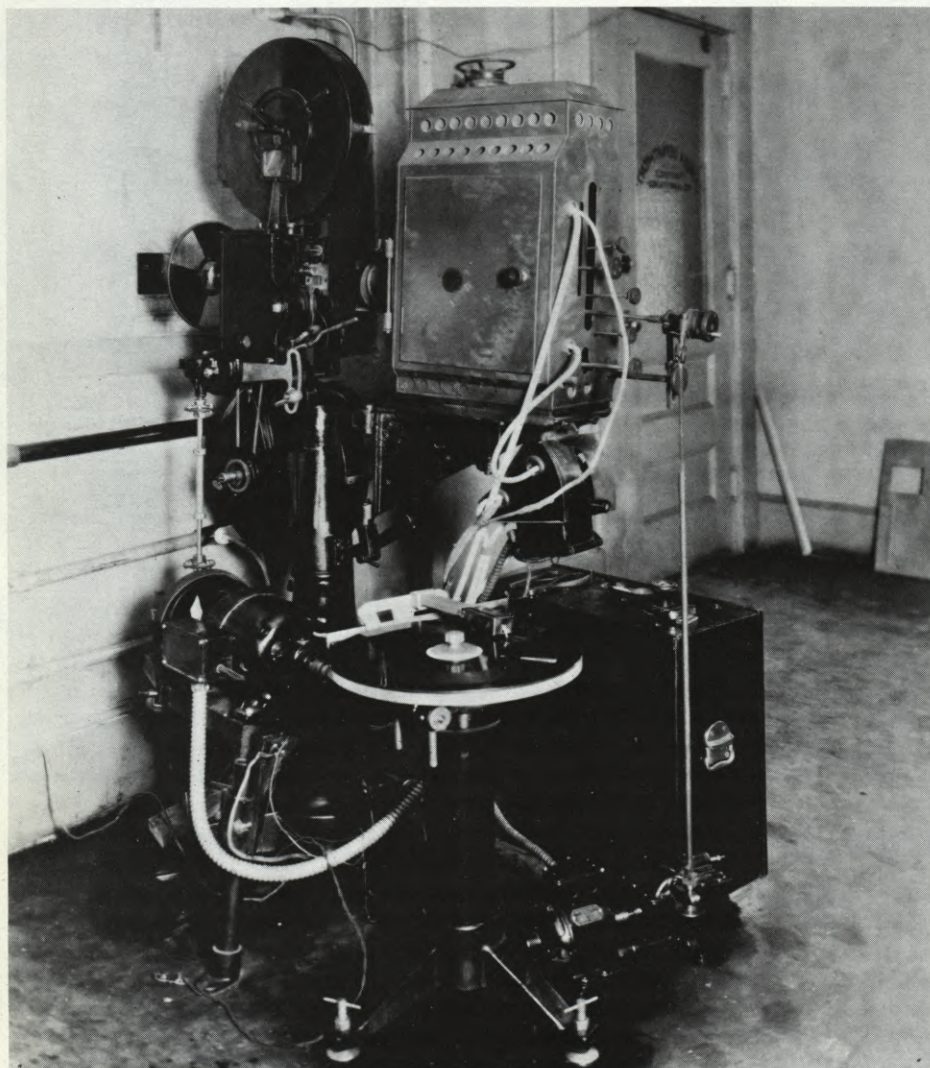
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# "LISTEN TO THIS"—A VALENTINE TO THE TALKIES

By ROBERT FINEHOUT

Vice Pres., Modern Talking Picture Service

A treasure hunt leads to the bits and pieces necessary to assemble a film on the origins of talking pictures



How do you make a film about the talkies when you're up against such all-time heavyweights as Kaufman and Hart's *THE THRILL OF A LIFETIME* and Stanley Donen's *SINGIN' IN THE RAIN*? The answer is, you don't. Instead you make a film about young filmmakers making a film about the talkies. This was how producer Larry Keating and scriptwriter/director John Ball conceived *LISTEN TO THIS*, an affectionate 15-minute valentine to those days 50 years ago when Jolson's words became part of our lexicon.

According to Keating, "At first we were tempted to do a straight documentary. But there have been so many cut-and-paste jobs about the talkie era. You know, Jolie in blackface doing 'Mammy' and Warner Baxter's 'I am the Cisco Kid' bit. John and I wanted to take a different approach."

They both realized that the movie vaults had been pretty thoroughly mined. "We looked at a lot of footage, including a great CBS-TV documentary from the old Twentieth Century series called *THE MOVIES LEARN TO TALK*. It was made about 20 years ago and holds up beautifully with some marvelous and rare pieces going back to 1900." It was obvious that an updated documentary would look like nothing more than a send-up of that original. With film the artform of today's young people it was decided to do a film-with-a-film with the *mise en scene* a recording studio. "We shot a simulated

(ABOVE LEFT) Prototype sound-on-disc projector (1926) promised that "complete musical programs played by the world's greatest musical organizations will be available in any moving picture theater." (BELOW LEFT) Broadway premiere of the newly renamed Warner Theater in August, 1926. Audiences were captivated by the Vitaphone musical accompaniment and short subject played with *DON JUAN*. (RIGHT) The first commercially successful sound film had no spoken dialogue—just music and sound effects (clashing blades during the duelling scenes).





mix at Magno in New York," Keating said. "And we cast it with real, live filmmakers. Talk about authenticity!" But long before the live shoot he and Ball knew they had to find acceptable period footage. This would be the substance of the film. Fortunately, the sponsor was the Bell System. Two Bell subsidiaries, Bell Telephone Laboratories and Western Electric developed and manufactured the original sound-on-disc equipment.

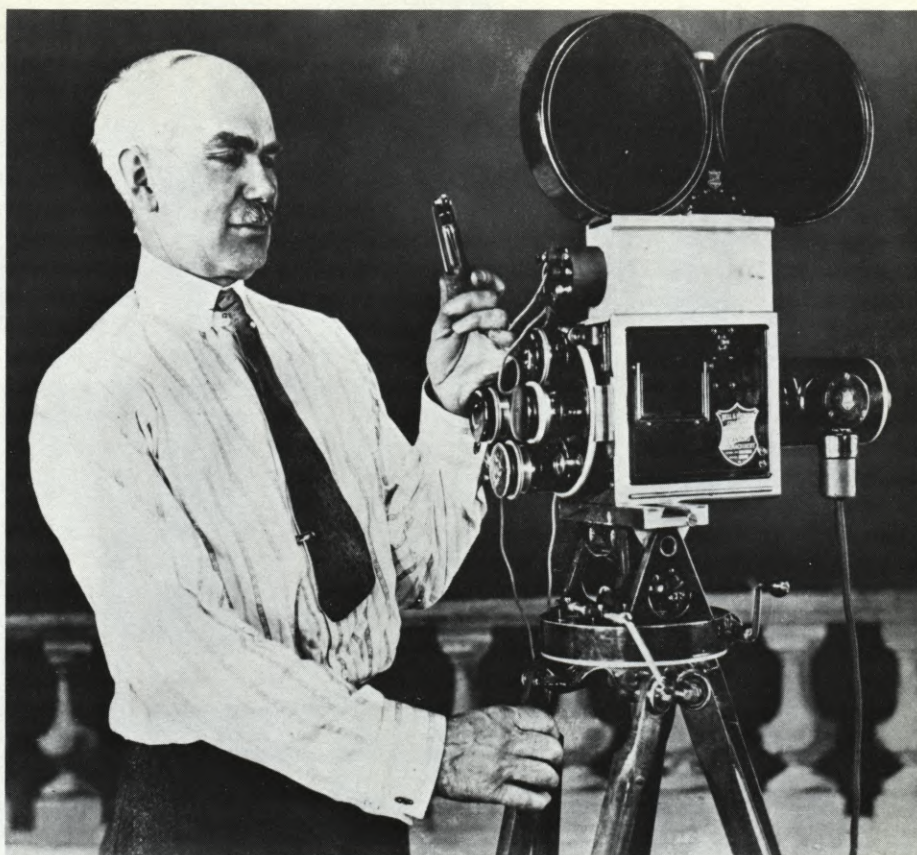
This meant that Keating and Ball would have access to rare archival footage and photographs. "We knew we had to make an entertaining film as well as one with educational and historic significance. Bell wanted it to play in theaters as a short and in classrooms as a teaching aid. We had to give Al Jolson a degree in physics, so to speak."

John Ball blocked out the film and gave it its title: LISTEN TO THIS, a logical extension of Jolson's "You ain't heard nothin' yet . . ." Next came the footage search, made particularly frustrating because in some instances picture negatives and release prints existed but the accompanying discs had disappeared. The American Film Institute is acutely aware of what such a loss can mean. The more than 500 Vitaphone short subjects in its collection are picture negatives only. The fragile sixteen-inch phonograph discs with the voices of Broadway, concert and opera personalities are apparently lost to posterity.

"We lucked out," Keating says, "because Western Electric had preserved some of its rare experimental footage, not seen publicly since the mid-thirties. We are indebted to Mike O'Leary and John Rimo of AT&T for putting us on the trail of this almost forgotten resource." John Ball spent days reviewing material, keeping uppermost the twin objectives of the Bell System film: to provide entertainment that movie audiences would accept, and information of a scientific nature for schools and colleges.

One of the great archival finds was a short film that had been shown in the AT&T exhibit at the Philadelphia World's Fair in 1926. It was a sound-on-disc talk by Thomas Watson who had been Alexander Graham Bell's laboratory assistant. Ball was amazed at the recording quality, "especially when you consider that acoustics hadn't even been invented in those days. It was the same Thomas Watson we used to read about in our history books, by the way. The first man to hear a voice on the telephone."

Another discovery in the Western Electric archives was a 1929 animated cartoon, "Finding His Voice," directed by F. Lyle Goldman and Max Fleischer. Its purpose was to show movie audiences



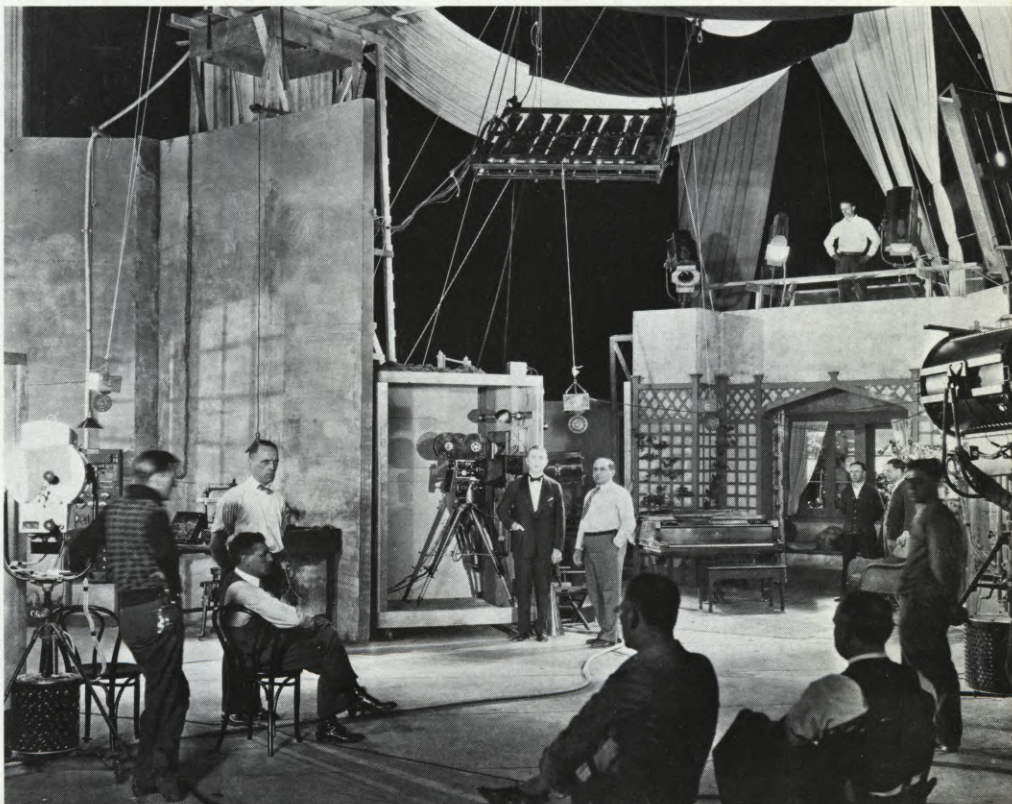
**Dr. Lee De Forest, holding his audion tube, the invention that made the amplification of sound—and the talkies—possible. He is shown here as he appears in Bell's LISTEN TO THIS. (Photo: Western Electric).**

how sound was recorded and reproduced. A "Dr. Western" lectured and succeeded in giving a tongue-tied silent movie ("Mutie") his voice.

Bit by bit Ball was assembling the pieces. "We had most of our educational

footage. Now we needed the Warner Bros. stuff. After all, it was their gamble that touched off the sound revolution." But Warners was no longer directly involved with its own history. They had sold  
**Continued on Page 514**

**Western Electric equipment was installed in the old Manhattan Opera House to record the first Vitaphone "shorts" and to score DON JUAN. This shows a lull between takes of an operatic short in which Anna Case sang and the Cansinos danced. In the dark suit in front of the camera booth is E.B. Craft and in the white shirt is Sam Warner.**





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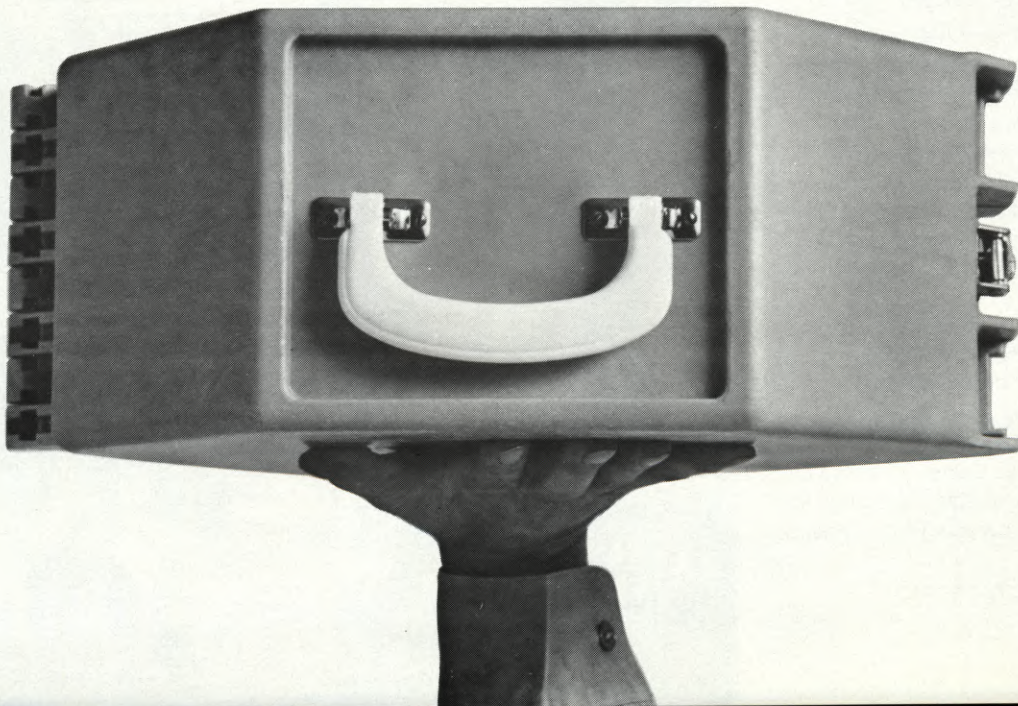
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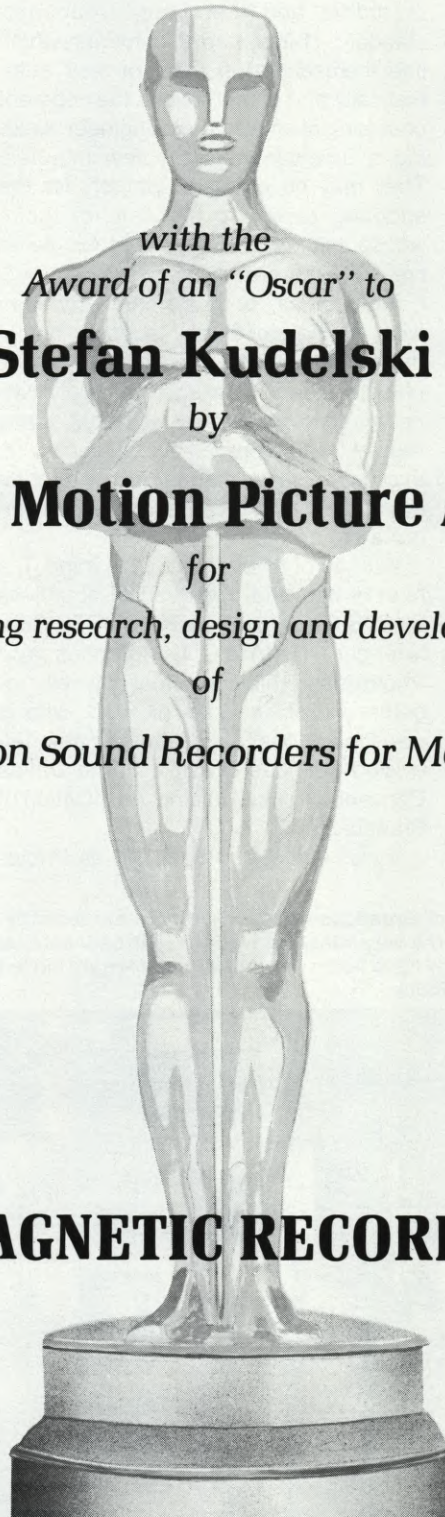
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# A FILM MAN AT THE N.A.B. CONVENTION

Like a sort of "Alice in Video-land", *American Cinematographer* Contributing Editor, a film technician through and through, peers into alien territory and discovers many things of interest there

By D.W. SAMUELSON

Very much in a spirit of "Now that you've come down to my size I can embrace you", Samuelson Film Services have made a conscious decision to supply Broadcast-standard TV equipment on a "self-drive" basis in exactly the same manner as we supply film equipment. It seems to us that video production technology is about to undergo the same type of metamorphosis that affected sound recording a decade or two ago with the introduction of the Nagra recorder and rifle and wireless microphones.

I suppose every filmmaker must sometimes ask himself: "Will TV finally take over?" Most of us reckon that film will well outlive our generation and that the greatest danger comes not from TV but from the finite supply of metallic silver necessary for the manufacture of film stock.

Many ardent TV technicians put it more bluntly and ask: "When will TV completely take over?" As a filmmaker I usually reply: "When you can put up a picture fifty-feet-wide and satisfactorily sit an audience within one screen-width of the screen and when a video editing machine costs as little per hour to occupy as does a Moviola or a Steenbeck." When it comes to creating entertainment there is no substitute for time.

Samuelsons have long looked at the possibility of expanding the department out of the TV viewfinders for film cameras and industrial and U-matic level up to full Broadcast standards and annually hav-

ing said "no" the year previously, have been thankful they made that decision then.

Now it seems there is a new ballgame.

There is a standardized format for transportable Broadcast-standard TV recorders and there are Broadcast-standard (1-inch tape) cameras which line themselves up more or less automatically and do not require the constant cossetting of an electronic engineer wielding a screwdriver every few minutes. They may be entrusted entirely for the shooting period to the care of those whose talents and backgrounds lie in creativity rather than electricity.

Most of all, both elements together with all the necessary support equipment, may be delivered directly to the place of usage packaged in easily carried protective cases by air freight or any regular road vehicle, set up locally in exactly the same manner as a film camera and a Nagra recorder and used without a big drama.

With all of this very much in mind, I, a man of film and a veteran of countless BKSTS Film Conferences, SMPTE Conferences, UNIATEC Congresses and Photokina Exhibitions, took myself, together with Bob Gold, ex-BBC, who is now Operations Manager of our new Television Services Division, to the Dallas Convention of the National Association of Broadcasters.

It was very big. Not as big as Photo-

kina, but vast nevertheless, and filled only with television production equipment. Domestic receivers, anything to do with black-and-white, video cassette machines, video discs and industrial standard TV equipment just do not have a place at NAB. It's for professional broadcasters and their equipment through and through.

Having survived the initial culture shock of exploring a whole new world, the first necessity was to do a quick tour, starting at the end aisle and taking an overall view of the entire exhibition. Surprise, surprise, there were very many old film friends there and in the first few hours I was repeatedly greeted by "Hello, David. What are *you* doing here?" I was made quite at home.

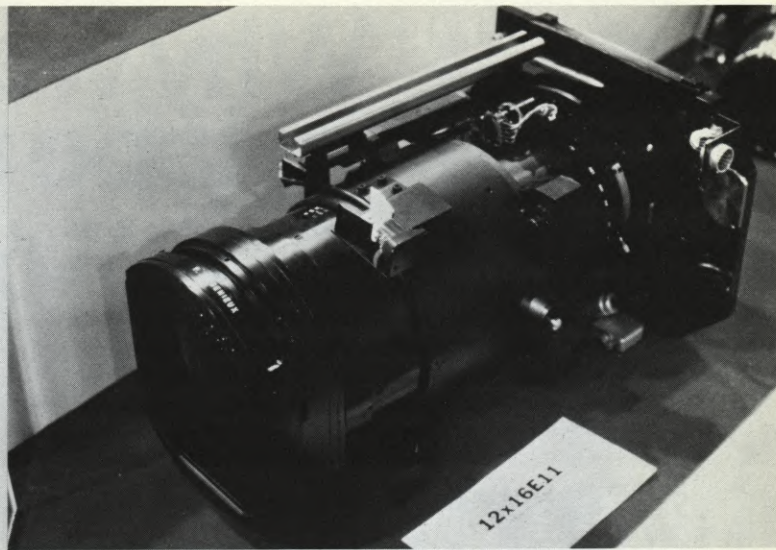
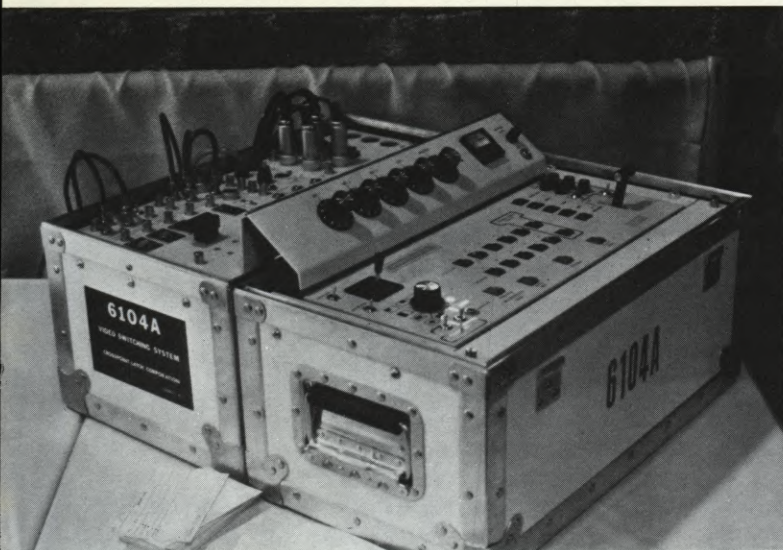
In this initial tour, I took most heart from Kodak who had managed to secure a stand almost exactly in the geographical center of the exhibition area, surrounded on every side by all manner of TV paraphernalia and boldly pointing out on the display which occupied almost the entire side of their stand, for all to read, that currently 85 percent of all prime time TV in the United States is originated on film and that at the recent TV commercials awards, all 59 CLIOS were won by TV commercials shot on film.

I felt like packing my bags and going home.

The first big impression was made by the TV special effects generators. At the

(LEFT) Visitors to the National Association of Broadcasters Convention, held recently in Dallas, Texas, found themselves wandering through a vast number of displays devoted to the very latest innovations in Broadcast Standard television equipment. They found that, for the most part, advancements in this technology have taken a quantum leap forward since the last such event. (RIGHT) Convention visitors watch a dazzling display of video special effects.





(LEFT) The new generation of portable video switching systems (such as the one pictured here) are so compact and relatively lightweight that they may be taken right to the point of shooting. (RIGHT) This Angenieux 12 x 16, f/2 lens for television is typical of the many large zoom lenses available to the video industry. The author was impressed to note that closeups on the long focus ends of zoom lenses with ratios exceeding 40:1 were rendered with unbelievable clarity.

push of a button and the press of a lever, TV images can be squeezed, multi-imaged, superimposed, mangled, processed and manipulated to an unbelievable degree. As one speaker on the papers program said, "What differentiates TV technicians from children is the price of their toys." For \$160,000 you can have a marvelous time and a great deal of fun with all the instant effects machines producing images that would be difficult to create on film.

Secondly, I was intrigued by all the theatrical set-ups built by each TV camera manufacturer to show off their wares to the best effect. They were all painted in similar colors. Saturated orangy-reds, emerald-greens and turquosy-blues. In all the stands there was hardly a square millimeter of mauve, yellow, cyan or any subtle hue. Quite a mystery.

Another mystery was the number of identical cameras and recorders purporting to be manufactured by several manufacturers in different parts of the world. "Badge Engineering", I am told, they call it.

Our first purchase for the new television department involves a number of Ampex System-C new-generation tape recorders. To start off with, we will have two VPR-2 transportable TV recorders (with their companion consoles which may be cased and transported separately), a slow-motion accessory which may be used with either recorder, a VPR-20 totally portable battery-driven recorder, which is compatible with the VPR-2s and two time base correctors.

It seems to us that, as we are the Panavision representatives in Europe and elsewhere, it behooves us to go for the top-of-the-market TV recorders. We believe that Ampex fulfills that criterion.

The question of which camera to buy remains to be resolved. To conform to the full EBU Broadcast Standards, we shall be required to buy 1-inch cameras and for ENG and industrial use we shall require some 2/3-inch cameras. Our criterion demanding a camera with totally automatic line-up capability limits our choice, but is a necessity in the way we see these cameras being made available to users. We shall have to wait for the next TV exhibition at Montreux to see if there are any more alternatives from which to choose.

Another factor affecting our choice is the possibility that both cameras and recorders can be fitted with interchangeable boards and, in the case of the recorders, the capstans also, to make them operate on NTSC, PAL, and SECAM standards. In our business this is an absolute must.

Another interesting aspect of the exhibition to a filmmaker was the total absence of any means for beautifying TV pictures or introducing art into the image. There are neither any facilities on any of the cameras and lenses present for placing image enhancing filters, nor any filters themselves.

In cinematography, Directors of Photography use a wide variety of diffusers, fogs, low contrast filters, black nets, white nets, graduates, neutral densities, pola-screens, star filters, diffraction gratings and color correction and controlling filters to manipulate the image, either to make the subject more pleasant to behold or to help interpret the script by setting a mood. Comedies and news and documentary shoots are almost the only exceptions. The matte-box is where the cinematographer weaves much of his image texture.

Image controlling filters are definitely NIH in TV. "Not Invented Here".

Many stands demonstrating cameras and in some cases lenses, employed pretty young professional models to be subjects to show off the capabilities of their equipment. For sure the registration of every camera was optimum, the lighting in all cases was hard and direct, soft lighting does not happen when demonstrating TV definition capability, closeups on the long focus ends of zoom lenses with ratios exceeding 40:1 gave closeups of unbelievable clarity—and on top of this, electronic image enhancement circuitry was employed to crisp and sharpen the picture to the "nth degree" so that every pore and every blemish in the skin texture of these poor, unfortunate girls was displayed for all to see.

I'm not sure they don't have a good case for defamation of character or whatever.

All that apart, TV equipment has made quantum steps in recent years. It is better, it is lighter and, using the 2/3 inch camera, it has an immediacy which is not only exciting, but is TV. And if the NTSC colors tend to vary, if it's all a bit brash, so what? It's exciting and it's now. ■

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# “Why we switched from tape to 16mm film halfway through.”

After shooting 11 of 24 episodes, “The Next Step Beyond” switched to film for better images and lower cost.



John Newland

“Proctor & Gamble were used to 35mm film. It took me a year to persuade them to go with tape for *Next Step Beyond*,” says John Newland.

“The shows go to the affiliate stations on tape. And I had used tape on location before. Estimates we got suggested that tape would be less expensive for *this* series, too.”

“But on those previous location tape shows, I had directed and edited mostly in the monitor truck,” says Mr. Newland. “*Next Step Beyond* had to be shot on more remote locations – and movie style. Directing from camera position, editing later.”

#### Multiple cameras

“I started out, years ago, in live television. I’m used to the time-saving rapidity of shooting with multiple video cameras and editing on the hoof. And I’ve often carried the multiple-camera method over into shooting film for television.”

“Our idea was to use the most efficient medium and style for this job. Tape *seemed* to add up... but there was no precedent for using it this way. After we started, we got several calls from other producers asking: *How’s it going?*”

“That was a hard question to answer – because, early on, I knew we’d made a mistake. We allowed ourselves to be persuaded that it would get better; but the eleventh show was as intractable as the first.”

#### Long walks

“It hit me one day that both Mike Sweeten and I were spending up to *two hours* of the ten-hour day walking back and forth from the set to the monitor truck. At one beach location, the truck was 100 yards away! That’s 300 feet of *sand*.”



Camera “B” crew (Bob Isenberg and Rick Nervik) covers another angle.

“We also shot in gullies, forests, skyscrapers and goldmines... Everywhere, the video setup turned out to be impractical for our purposes,” says Mr. Newland. “*Working from a booth with standing sets would have been a different story*.”

“We had to make these repeated journeys to the truck because only there could you really see the shot. And, in any case, we had to explain what we wanted to the engineer.”

#### Thin patience

“The video outfit we were working with were all real pros – but the camera operators weren’t used to motion-picture work. Mike would have to tell one of them: *Pan*

*left a little... frame a little tighter... That wore my patience thin, because I was used to cameramen improving on what I ask them for.*”

“The other major problem was the time and money spent editing the taped material. *It took more than twice as long as estimated.* The video people, again, were real pros. But it was hard for them (and for us) to make accurate estimates on these half-hour shows to be edited movie-style.”

#### Gossamer sheen

“We had spent a lot of time working with the video people to replace the flat electronic look with a gossamer sheen reminiscent of film. At first, the affiliates had been nervous about that effect – but they had grown to love it. So had Proctor & Gamble.”

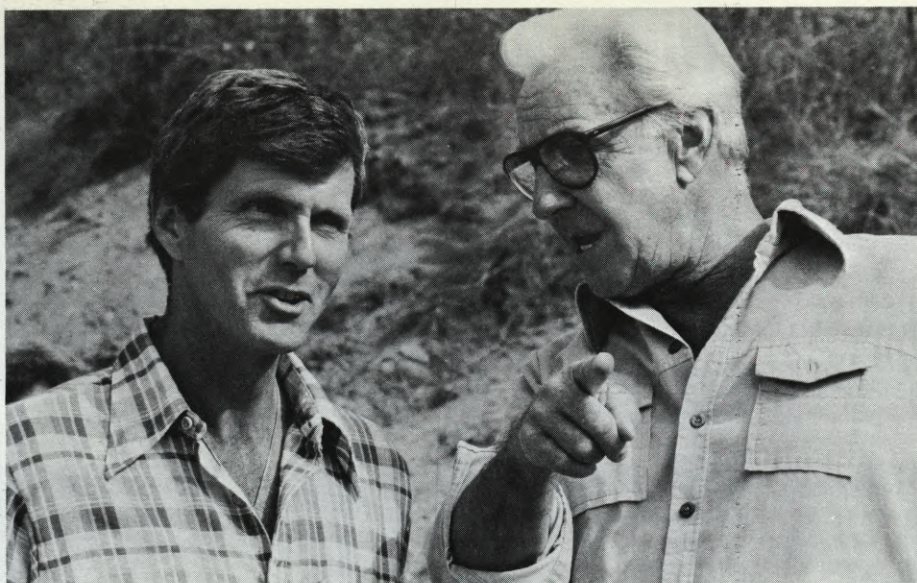
“Now, after eleven shows, I had to tell P&G we had changed our minds! We wanted to revert to film. *OK*, they finally said. And we wanted to go to 16mm. *What??* they said.”

“Eventually, I persuaded them to let me shoot *one* show in 16mm. If I’d had my druthers, I’d have gone with the high-priced 35mm gear and paid the tab. But I wanted two cameras...”

#### Useful lesson

“I was leery of sixteen, then. *But I learned an invaluable lesson.* After using those incredible little Arri cameras, I realize I don’t *need* 35mm! For what I’m doing now, I wouldn’t use 35mm if I had a billion-dollar budget.”

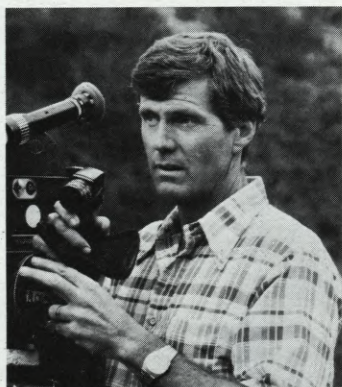
“The SR’s instant magazine change saved us endless time and rawstock. With two cameras running, we would deliberately let one run out *during a scene*. Speed and spontaneity are what I’m always after – and those cameras gave me all I wanted and more.”



Director of Photography Mike Sweeten (left) with Producer/Director John Newland (right): Two perspectives on the same tape/film story.

"We went with 16mm partly because the lower rental costs let us keep the two-camera system. But we discovered that faster setups were saving us a day's shooting on each show, at around \$2,000 a day," says Mr. Newland. "In post-production, 16mm film was costing us five or six times less than tape."

"With this equipment, I'm sold on 16mm. When I screened the first 16mm show for Proctor & Gamble, I said: *Just remember one thing. The room is smaller. The screen is smaller. But the quality is identical.* They bought it."



Mike Sweeten

"I had never used tape before," says Director of Photography Mike Sweeten, "And I wasn't crazy about the idea."

"But John Newland wanted a film look . . . so it began to seem a challenge. The first setup was exactly that. A dimly lit bar interior

up in Fillmore — about fifty foot-candles and a high contrast ratio."

"To the video engineer, our methods must have seemed strange. Low-key lighting, not much fill, plus diffusion and low-contrast filters! But that guy was a genius."

"With his expert help, we began to get a pleasing quality. It wasn't film — but it had less of the sterile look of tape. It was, really, a new look. People liked it."

#### Slow setups

"But the time-consuming setups began to wear us down," says Mr. Sweeten. "Cables all the way back to the truck. Fifty-pound cameras that needed color calibration for fifteen minutes every morning. Color charts every time we changed tape reels."

"And you couldn't judge color quality through the video camera's finder, or even on the portable monitor. To make sure, we had to go back and look at every shot on the big screen in the truck."

#### Unhelpful finder

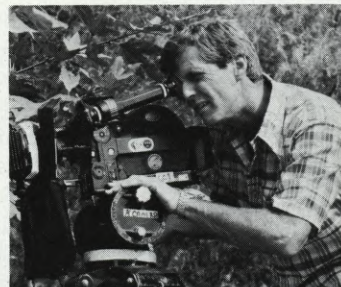
"The video finder doesn't help the operator make subtle visual choices. They're made by the engineer in the truck. The way it looks in the truck is the way it's going home. You have to be there."

"I'd say our reasons for switching to film were 25% aesthetic and 75% financial. 16mm was definitely cheaper — but at first I thought the equipment might be less than professional. I was wrong?"

#### Friendly gear

"We rented a pair of Arri SR cameras, and I was delighted with them. After the video equipment, the Arris seemed friendly — helping you see what was going on, helping you get the feel of it," says Mr. Sweeten. "I felt much more at home, I can tell you."

"Moves were faster. Setups were faster. Magazine changes were faster. The new operators were used to film. With two small, lightweight cameras shooting simultaneously, we got more footage and better footage. *And the look of film.*"



Mike Sweeten lines up a shot with Camera "A."

"With the Zeiss T1.3s, we never had to push the film. Once, we shot inside an enormous theater at twelve foot-candles! Underexposure looks a lot more believable on film than it does on tape."

#### Any location

"We used the T1.3s on night exteriors, too. In fact, whatever the script called for, I could go to the location and just plunge right in. I knew that Eastman, Zeiss and Arriflex could handle it."

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# ON LOCATION WITH "DRIBBLE" WHERE THE TALL CORN GROWS

By HERB A. LIGHTMAN

On-the-spot ingenuity substitutes for money in this low-budget comedy feature which involves many tricky production elements

## CEDAR RAPIDS, Iowa

Flying from California to Iowa I ask myself the question that I know will ultimately be asked of me: "Why are you flying so far across America to cover the filming of a low-budget feature comedy about a girls' basketball team?"

The answer is simpler than it seems. Contrary to what some people may suppose, *American Cinematographer* does not concentrate exclusively on blockbuster, super-expensive projects like STAR WARS, CLOSE ENCOUNTERS OF THE THIRD KIND and SUPERMAN. We cover those in depth, to be sure, because the technology is inevitably of great interest to our readers. But on a low-budget feature involving rather intricate action, money is rarely available to do all of the tricky things indicated in the script. Instead of extra thousands (or millions) of dollars, the filmmakers must use their ingenuity and, in the process, they often come up with innovative techniques that may prove of great interest to readers of the journal who are in a similar bind for money. Hence my flight to Iowa to observe the shooting of DRIBBLE, and following are some facts that I know about the production:

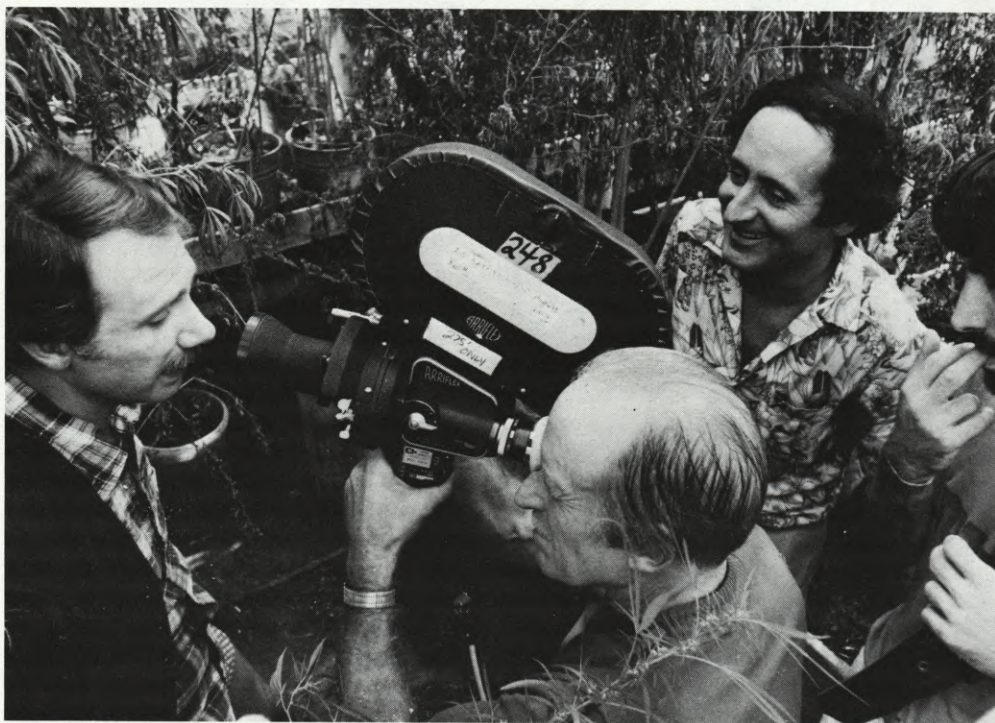
In late 1976, writer-producer-director Michael de Gaetano began writing the first draft script for his third independent feature, DRIBBLE. De Gaetano's first film, UFO: TARGET EARTH, was shot in Atlanta in 1974. It had a 14-day shooting schedule and came in for a total cost of around \$70,000. While "UFO" was de Gaetano's first "creative" effort, he had already spent a decade in film distribution and promotion with Universal Marion Pictures, Cinerama Releasing, and American National Enterprises (with whom he pioneered the pattern of "four-wall" distribution). De Gaetano's promotional experience stood him in good stead in launching "UFO," and the film preceded the current science fiction film boom by at least two years, having a successful theatrical run and in 1976 receiving the highest rating (38 share) on the "CBS Late Night Movie."

HAUNTED, de Gaetano's second film, made in 1977, was shot in 24 days on a budget of \$134,000, starring Aldo Ray and Virginia Mayo. Despite the high budget, HAUNTED suffered from severe underfinancing and the terror-suspense film has yet to receive more than scattered playdates.

Undaunted, de Gaetano began a series of rewrites on his DRIBBLE script, the story of a women's basketball team. The team is down on its luck, losing game after game, but the girls' indomitable will keep them struggling on, even when things look blackest. The comedy spoof takes place in Iowa, a state where inter-

est in women's sports has always been very high.

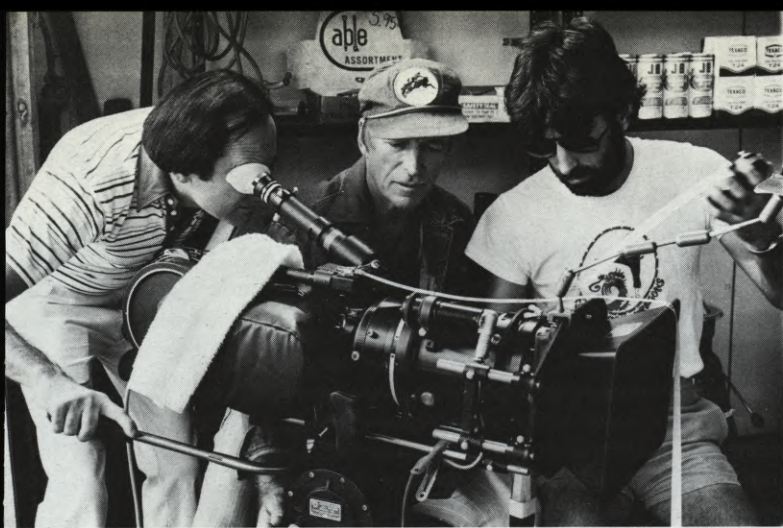
Fortuitous good luck isn't confined to the motion picture screen. Sometimes the behind-the-scenes events occur as though the plot mechanics had been worked out well in advance by a clever scenarist. Two weeks after completing



Director Michael de Gaetano beams broadly, as Director of Photography William E. Hines lines up a hand-held shot in a greenhouse full of marijuana on Iowa location for DRIBBLE. (BELOW) De Gaetano directs from a moving Jeep, with Arriflex 2C camera and Cooke 20mm-100mm zoom lens in position.







**(LEFT)** De Gaetano checks Bill Hines' suggested composition for a shot inside a gas station. **(RIGHT)** Bales of real Iowa-grown marijuana surround the crew for a comedy sequence inside a greenhouse. Hines decided to silk the roof of the greenhouse in order to keep the direct sunlight from hitting the players. Since the silk diffused the sunlight, it also filled in dark aisles with soft light.

the final draft of *DRIBBLE* early in 1978, de Gaetano happened to spot a small ad in *Daily Variety* offering the sale of franchises for the Women's Pro Basketball League (WBL), which had just been formed by Midwestern businessman, Bill Byrne, of Columbus, Ohio.

Byrne felt that a Hollywood film could bring increased attention to women's sports, and de Gaetano was quite sure that WBL could help the film attain an authentic atmosphere. Negotiations were sweetened when the WBL, which today has eight teams franchised, arranged to have the Iowa Cornets—owned by Cedar Rapids businessman, George P. Nissen, who specializes in gymnastics equipment—participate in the filming.

At this writing the crew is about two weeks into its five-week shooting schedule. I've read the script and there are some ambitious sequences. I keep wondering how they will get all that done in just five weeks.

### Cornfield with Landing Lights

Iowa is known for its incredible harvests of corn and over the phone Producer Nicholas Nizich had told me that the airport at Cedar Rapids is "a cornfield with landing lights." I take this with a grain of salt, certain that he must be exaggerating, but when I look out of the airplane window just before landing, I note that the stalks of corn actually do grow right up to the runways. One slightly erratic landing and it's corn-on-the-cob time.

Once on *Terra Firma*, I am transported directly to the filming location, which at the moment is the gymnasium of Regis High School. There I enjoy a reunion with Michael de Gaetano, Nick Nizich and Director of Photography Bill Hines. The youthful members of the crew are working away like beavers, but there is a relaxed quality about the scene and

everyone seems to be having a good time. From long experience I can tell that this is a happy company.

I ask Michael how it's been going up until now and he says, "The big problem is in trying to recreate real basketball games and not have them look faked. We have fantastic ballplayers and they're all dedicated to veracity and integrity in getting the plays onto the screen.

"I'm trying to capture some of the feeling of *SLAPSHOT*, but without the raw humor, because we want a PG rating. The local people are just fantastic—so pleasant and cooperative. I'm sure I never could have made this picture anywhere else in the country.

"I'm working again with Bill Hines as Director of Photography. He did a beautiful job on *HAUNTED* and he's very

meticulous, as you know. He's a craftsman who respects the medium—and he also respects the problems that a director has. He's very easy to work with and he's dedicated, which is very important."

From my own acquaintanceship with Bill Hines I know that he is all of those things and his photography looks great on the screen. Just now he's anxious to show me the special rigs which his crew has whopped up to meet the very special demands of this shoot—and I try them all out.

First there is a very low-slung camera platform on casters with a railing around it and an underhang mount which permits the camera lens to move about just a few inches off the floor. By lying flat on my belly, with the grips pulling the dolly  
**Continued on Page 502**

**Stunt driver Bill Couch holds an over-size Venus Flytrap which goes berserk in the picture, snapping its jaws like castenets at everything in sight. An Eyemo camera mounted on the roll bar films the action as he drives along. Gags like this add to the general wackiness of the action.**





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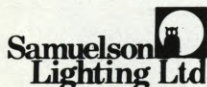
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# A.S.C. MOURNS THE PASSING OF ITS PRESIDENT, WINTON C. HOCH

On March 21, 1979, Winton C. Hoch, ASC, recently-elected President of the American Society of Cinematographers, passed away. It marked the passing of a superb cinematographer and a great gentleman. Winton was one of the few people in the motion picture industry who always wore a suit coat and tie while at work. His philosophy was: "If you look and act like a gentleman on the set, they won't know what to do with you—and, therefore, you'll have the upper hand."

There is a story about a director who had to talk with a particularly foul-mouthed producer. He asked Hoch to accompany him on the interview. Hoch said he would go along but "What would I be doing there?" The director said that if he were along the producer would curb his

tongue, and he did.

This is only the tip of an extremely large iceberg. Winton C. Hoch was an inventor, scholar, cinematographer (winning three Oscars, one Emmy, and one Look Award), physicist, sometime chemist, hod-carrier, messenger boy, father and loving and loved husband.

Hoch was born in Storm Lake, Iowa but his family moved to California because of his father's health. They settled in Pacific Palisades and his father, a jeweler, went into the outdoor business of construction. Augustus Hoch later invented a machine for making cement blocks which eliminated the tedious task of handmaking them. The U.S. Patent Office records patents for two generations of Hochs, Augustus and Winton.

Graduating from Santa Monica High School, Winton worked his way through the California Institute of Technology in Pasadena as a messenger boy and bus driver. As a delivery boy for the Cannonball Express Service, he entered his first studio, Paramount. He had been rushing to make a delivery at the Studio when a policeman stopped him at the gates for some minor infraction. Since Hoch was pressed for time he talked the officer into accompanying him into the studio while he made his delivery. The officer came along to make sure he wasn't being bamboozled. When they reached the executive's office, the executive asked the policeman, "What in hell are you doing here?" The policeman was routed and Hoch didn't have to deal with him afterwards.

Many years later when Hoch was a successful cinematographer living in Stone Canyon, a Cannonball Express delivery man made a delivery to his home while Hoch was there. He was so elated to see a member of the old firm that he invited him in for a drink.

Although majoring in chemistry at Cal Tech, Hoch couldn't stand the bad smells in the laboratory and decided to change his major to physics, a much less odiferous endeavor.

Due to the depression, he had to drop out for a time and worked as a hod-carrier until he had enough money to pay his next tuition. He graduated in 1931.

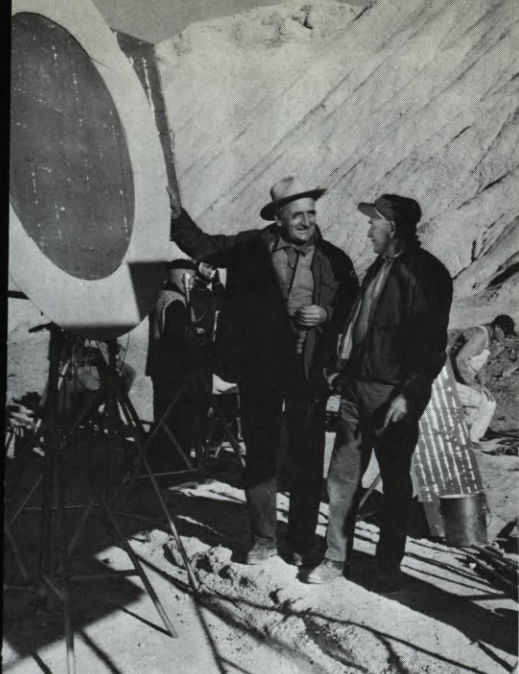
There were seven men in that class graduating in physics and all seven of them applied immediately to Technicolor for their one opening. Hoch was chosen from among that group and worked for Technicolor for the next twenty years. During that time he helped develop their three-strip color process and dealt with many other optical problems, developing quite a number of devices which were patented by Technicolor.

In the late Thirties, Hoch did some work for M.G.M. on background projection and in the early Fifties he developed a lens for Cinerama to eliminate the three cameras.

During the Second World War, Hoch returned his February 1, 1943 dues statement with the message: "Please list me as 'commercially inactive' for the duration of the War. Lt. Winton C. Hoch, U.S.N.R." His assignment at that time was to be in charge of all the photographic equipment in the Photo Science Laboratory at the Anacostia Naval Air Station. He told how he was assigned to a

WINTON C. HOCH, ASC—1905-1979





Winton Hoch on location for the fantasy feature, **ROBINSON CRUSOE ON MARS**. He had an imaginative flair for filming such subjects.

desk job and held responsible for all the photographic equipment. As he talked about having to shuffle papers and how all the equipment was virtually in his name and he had to account for all of it, his mind was thinking of something else. Finally he said, "If I had lost any of that I would have been in real trouble. Now I know why the Captain goes down with the ship."

He didn't remain chained to that desk. He later went on many top-secret photographic missions, including the assembly of the first atomic bomb at Los Alamos.

After leaving the service he did a picture for R.K.O. with Joseph Valentine, ASC, and William V. Skall, ASC, called **JOAN OF ARC** for which he received an

Academy Award. The next year he made **SHE WORE A YELLOW RIBBON**, again for R.K.O., and again he received an Academy Award. In 1952 he received a third Oscar for **THE QUIET MAN** which he shot with Archie Stout, ASC, for Argosy.

In 1957 while he was Director of Photography for C. V. Whitney Pictures, Inc., he made a movie in Iran called "GRASS" which portrays the age-old, semi-annual, several-weeks' trek of 50,000 members of the Bakhtiari tribe and their animals across icy rivers and 12,000-foot snow-capped peaks. There is a picture extant of that gentleman, Winton C. Hoch, setting out on the journey in suit coat and tie. There is testimony that this impeccable exterior did not survive the trip, but his impeccable interior remained unperturbed.

During the Fifties he made such movies as **THE SUNDOWNERS**, **THUNDER IN THE DUST**, **JET PILOT**, **BIRD OF PARADISE**, **HALLS OF MONTEZUMA**, **RETURN TO PARADISE**, **THE REDHEAD FROM WYOMING**, **MISTER ROBERTS**, **THE SEARCHERS**, **SO ALONE**, **THIS EARTH IS MINE**, **THE MISSOURI TRAVELLER**, **THE YOUNG LAND**, **DARBY O'GILL AND THE LITTLE PEOPLE**, and **THE BIG CIRCUS**.

In 1966 he received an Emmy for his color photography for the TV series, **VOYAGE TO THE BOTTOM OF THE SEA**. He also did **THE LOST WORLD**, **SERGEANTS 3**, **FIVE WEEKS IN A BALLOON**, **ROBINSON CRUSOE ON MARS**, and **THE GREEN BERETS**.

Although never really retiring, Hoch cut down on the number of pictures he did during the Seventies and spent much of his time working on a 3-D system called **Impact 3-D**. In the past year great strides have been made in the system and his



Hoch accepted his second Academy Oscar from the hands of the late Dick Powell in 1950 for his photography of **SHE WORE A YELLOW RIBBON**.

son David will carry on the project.

In 1971 he was elected a Fellow of the SMPTE and wrote several papers for their journal, he was a member of the Director's Guild of America and the Academy of Motion Picture Arts and Sciences. Winton Hoch joined the American Society of Cinematographers in 1938 and in 1952 was elected to the Board of Governors as an alternate. He served this body on the Board and as an officer of the Corporation steadily since 1952 and was elected President of the organization in January of this year.

Winton C. Hoch, ASC, will be missed by all of us. He was a gentleman and a scholar and it was a natural phenomenon, not an act of Congress. ■

(LEFT) Joseph Valentine, ASC; William V. Skall, ASC and Winton C. Hoch, ASC, shared the "Best Cinematography" Academy Award in 1949 for their joint efforts in photographing **JOAN OF ARC**. Hoch was awarded a third Oscar in 1953 (shared with Archie Stout, ASC) for **THE QUIET MAN**. (RIGHT) Winton Hoch got into the spirit of the subject matter in 1953 by wearing a Polynesian shirt while filming **RETURN TO PARADISE**.



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## "OSCARISMS"

Continued from Page 473

A movie called *LOST WEEKEND* received a terrible response when first previewed in 1945. Studio executives immediately wrote it off as a disaster. Nevertheless, the picture went on to play the Bel-Air circuit and eventually generated good word-of-mouth. In fact, the word-of-mouth was so good that the film took Best Picture the following year.

★ ★ ★

When the winner can't make it to Oscar, Oscar makes it to the winner. Such was the case in 1946 as sentimental favorite Joan Crawford lay sick in bed with the flu. A visit from Oscar and the press quickly lifted her spirits.

★ ★ ★

In response to Bob Hope's yearly gags regarding the fact that he never got an Oscar, the Academy in 1947 decided to present the comedian with a statuette . . . which stood only *one inch* tall. Said Hope: "They made this out of left-overs."

★ ★ ★

Ethel Barrymore, well-known for her dislike of the movie, *HAMLET*, was the one who ended up announcing it as the Best Picture of 1948.

★ ★ ★

A brand new self-service gas station several blocks away from the Academy Theater employed almost as many searchlights as the theater on Awards Night, 1949.

Producer Dino De Laurentiis asked the Academy in 1977 if the ape from his *KING KONG* could qualify for the "Best Actor" Oscar. Quipped Bob Hope, "If he loses, who's going to tell him?"



Two late and great cinematographers, Leon Shamroy, ASC (left), and James Wong Howe, ASC, receive from Jimmy Stewart their Oscars for *CLEOPATRA* and *HUD*, respectively. The diminutive Howe (who had previously won the top award for his photography of *THE ROSE TATTOO*), was almost concealed by the lectern. At the time of his death, Shamroy had been awarded four Oscars and countless nominations.

The biggest sensation of the 1951 ceremonies was Marlene Dietrich. She presented an Oscar—and her figure—in a very clinging dress that left the audience with their jaws on the floor.

★ ★ ★

People were wondering if most Academy voters were MGM employees, following a surprise Best Picture win by MGM's *AN AMERICAN IN PARIS* in 1952. It had been widely expected that *A PLACE IN THE SUN* or *A STREETCAR NAMED DESIRE* would take the prize. In fact, MGM placed an ad in the next day's newspapers featuring a caricature of the MGM lion trademark telling an Oscar statuette, "Honestly, I was just standing 'In the Sun' waiting for 'A Streetcar.'"

★ ★ ★

A sneak preview had at first proven Stanley Kramer's *HIGH NOON* to be a flop. Faced with trouble, somebody suggested throwing out half the material and connecting the remaining scenes with a western theme. Dimitri Tiomkin was

pulled in to write the melody, Ned Washington the words, and Tex Ritter the vocalizing. In 1953, the film won numerous Oscars, including Best Song (the first title tune to be so named).

★ ★ ★

The song *Call Me Irresponsible* had been written for a 1954 Bing Crosby movie but was not used in the film's final mix. The piece was shelved and left to gather dust for about ten years. In 1963, it was decided that the song would suit a new film, *PAPA'S DELICATE CONDITION*. Having retained its eligibility for a decade, the tune was nominated for a Best Song Oscar in 1964 and was voted a winner.

★ ★ ★

One Oscar nearly froze in 1955. Not having been picked up at the ceremonies by winner Greta Garbo, the trophy was mailed to her home in New York. Since she wasn't home, the postman left the box on her doorstep. It was soon buried by falling snow and wasn't found until





three days later.

\*\*\*

Oldsmobile sponsored the 1956 Awards, causing Bob Hope to step down as M.C. due to a sponsor conflict with the backers of his own show. Jerry Lewis graciously took the reins for him.

\*\*\*

The entire movie industry felt the repercussions of the 1949 "Stromboli Affair." Roberto Rossellini, co-author of PAISAN, became a celebrated figure that year due to his affair with actress Ingrid Bergman on the island of Stromboli. A shortage of good product coupled with the impact of TV had left Hollywood desperate for support, and the public's displeasure with the notorious romance didn't help the situation. Rossellini was ignored when the Oscars were handed out the following year, and Miss Bergman went into exile until 1957, when her peers honored her for ANASTASIA.

\*\*\*

A crackpot telephoned the Pantages in 1959 and threatened to throw a bomb into the theater during the Award ceremonies. Fifty extra police were called in to join the usual 140.

\*\*\*

Shelley Winters, Best Supporting Actress winner for THE DIARY OF ANNE FRANK in 1960, would 16 years later donate her Oscar to the Anne Frank Museum in Amsterdam—the actual house where the thirteen-year-old Anne, in 1942, wrote her journal. At first, the Museum turned down the trophy because they couldn't decide what to do with it. Eventually they changed their mind and accepted the statuette during a ceremony that was attended by Anne Frank's father, Otto.

\*\*\*

During the 1961 after-show party at the Beverly Hilton, a waitress presented Bob Hope with a plastic Oscar from the desert. And the following year, professional gate-crasher Stan Berman bypassed 125 guards, stormed on stage and presented Hope with a special home-made Oscar.

\*\*\*

When 4-foot 11-inch James Wong Howe, ASC arrived on stage to accept the 1963 Cinematography Award for his work on HUD, he nearly disappeared from view behind the lectern.

\*\*\*

Sidney Poitier was only the second black to win an Oscar in 36 years of Academy Awards. After Poitier accepted the trophy for his work in LILIES OF THE FIELD, an ebullient Sammy Davis Jr. broke into song and dance backstage—nearly stealing attention from the onstage presentation of the 1964 Best Picture Award. Meanwhile, defeated



In response to Bob Hope's yearly gags regarding the fact that he had never won an Oscar, the Academy in 1947 decided to present the comedian with a statuette . . . which stood only one inch tall. Said Hope: "They made this one out of left-overs."

nominee Albert Finney celebrated Sidney's win aboard his catamaran off Waikiki Beach.

\*\*\*

The surprise winner of 1966 was Lee Marvin, voted Best Actor for CAT BALLOU. In his acceptance speech, Lee

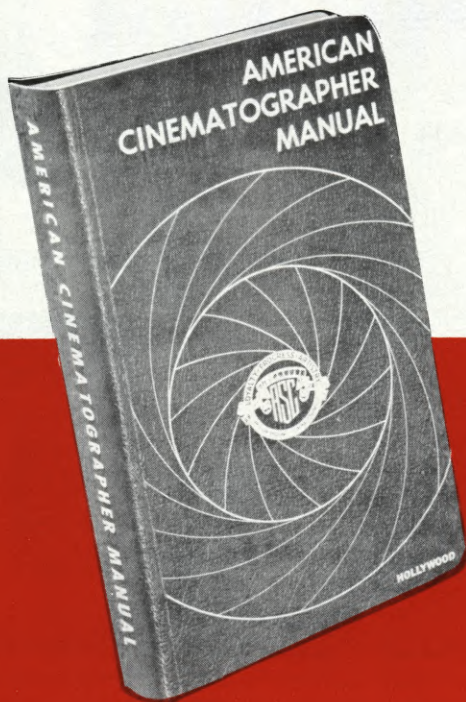
thanked his horse.

\*\*\*

"I looked at a picture the other day by a French director, (Claude) Lelouch. He got the Academy Award for A MAN AND A WOMAN. Lelouch made that picture  
Continued on Page 498

When French Director Claude Lelouch won the "Best Foreign Film" Oscar for A MAN AND A WOMAN, veteran Director of Photography Hal Mohr, ASC (himself an Oscar-winner for A MIDSUMMER NIGHT'S DREAM and PHANTOM OF THE OPERA), said, "He made that picture with practically no money, but he showed a spark of genius, and I think the award was well-deserved."





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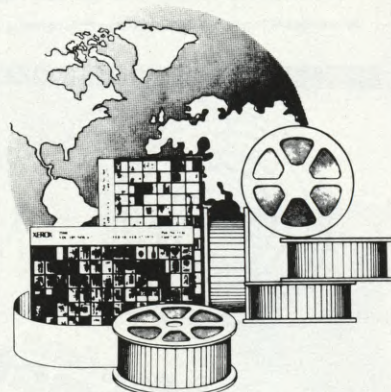
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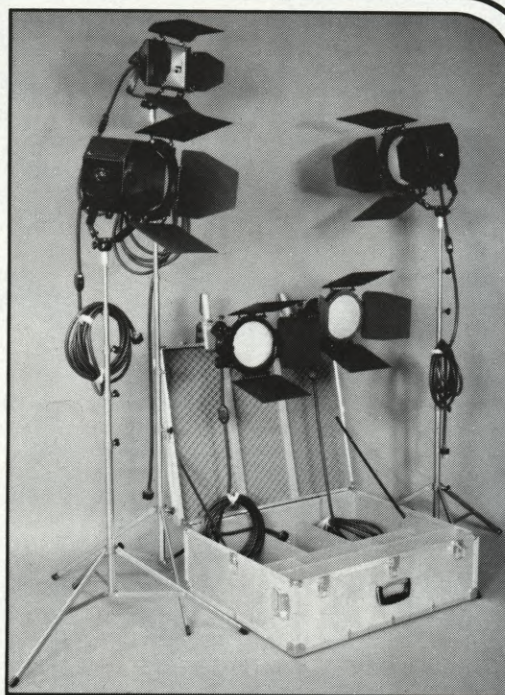
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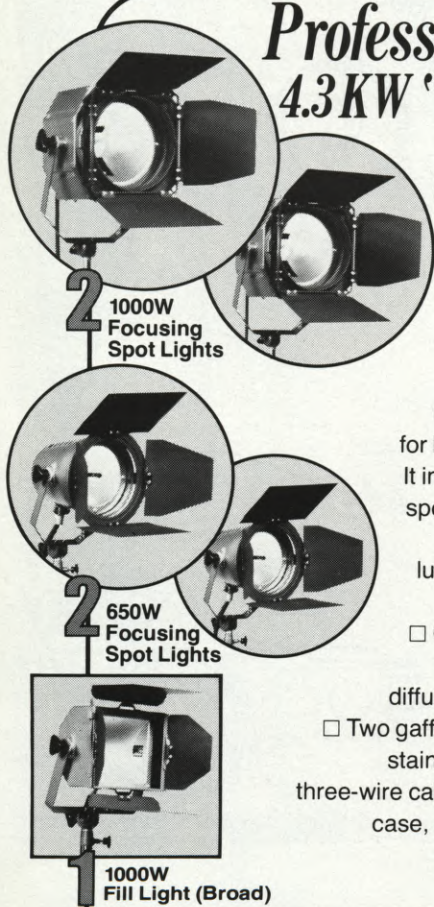
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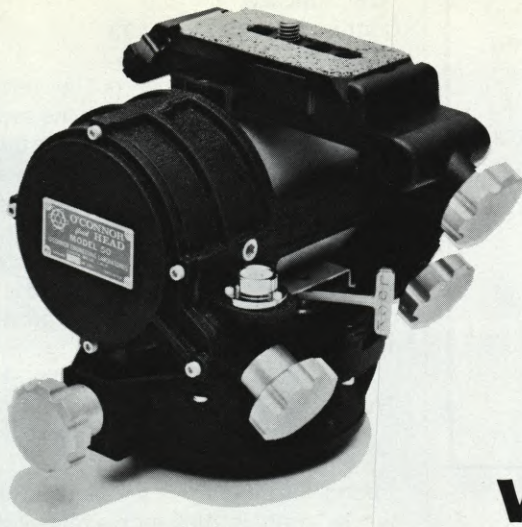


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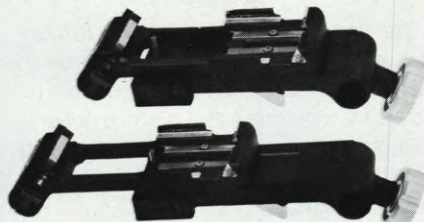
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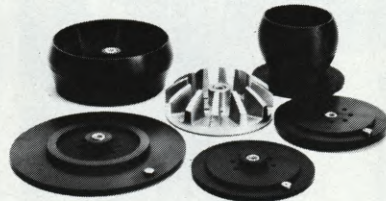
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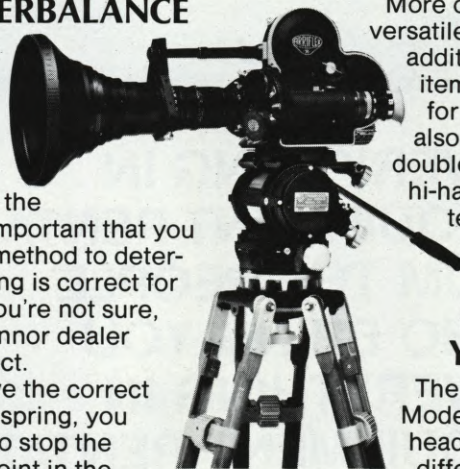


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### "OSCARISMS"

Continued from Page 493

with practically no money, but he showed a spark of genius, and I think the award was well deserved . . . It's what these tight-pants phonies, who were ushers in television yesterday and the darlings of the motion picture industry today, think they're doing. They can't hold a candle to someone like Lelouch. That picture is an outstanding example of what the phonies do so badly."

—Hal Mohr, ASC  
Academy Cinematographic Committee  
"The Real Tinsel," 1970

★ ★ ★

John Chambers was presented with a special award in 1969 for his remarkable make-up work in THE PLANET OF THE APES. The trophy was brought to him by . . . a chimpanzee.

★ ★ ★

PATTON's George C. Scott was named Best Actor of 1970 in spite of his early announcement saying that he did not want the award. Producer Frank McCarthy picked up Scott's trophy; he had fought for twenty years to get PATTON made. Scott didn't watch the Awards on TV, and did not hear of his win until the next morning when his son phoned him. The actor did not object when it was suggested that his Oscar be presented to the General George S. Patton Museum in Kentucky.

★ ★ ★

The first black musician ever to conduct at the Awards was Quincy Jones in 1971. Jones abandoned his conducting chores for a moment that night in order to accept the first award ever presented for a Best Song Score. It went to The Beatles for LET IT BE.

★ ★ ★

Jane Fonda, nominated for her 1971 performance in KLUTE, announced prior to the '72 Awards Show, "Right now, I make movies only to support my activist interests, not for any other reasons. Certainly not for any honors." When she was declared Best Actress, it was naturally expected that her acceptance speech would take the form of a political sermon. Following a mixture of applause and boo's, Fonda thanked "all of you who applauded. There's a great deal to say and I'm not going to say it tonight." It was later reported that her father Henry had persuaded Jane to keep her cool in the event of a win.

★ ★ ★

A funny thing happened on the way to the Oscar Show in 1973. Charlton Heston, one of the four co-hosts that evening, got a flat tire on a freeway off-ramp. Clint Eastwood reluctantly stepped in for Heston and broke up the audience by simply



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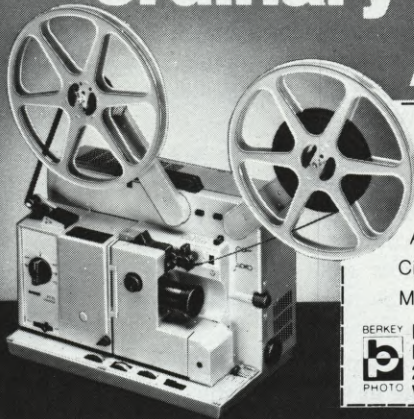
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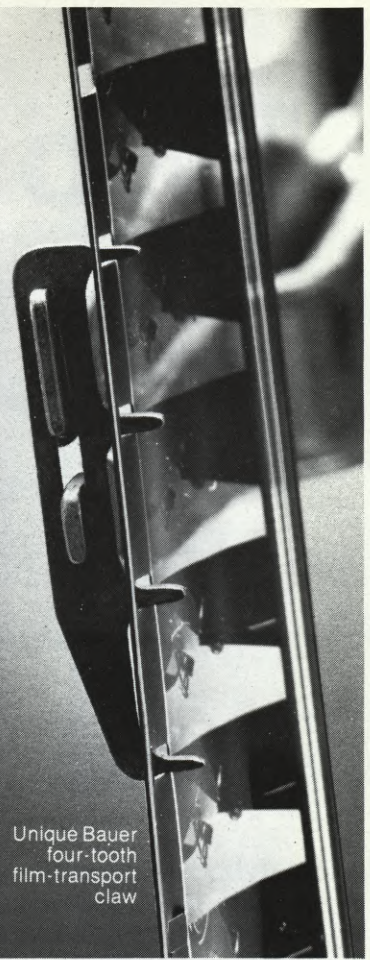
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reading the cue cards. The lines he delivered had been custom-written for Heston and contained references to some of Heston's films. "This isn't my bag," complained Eastwood. "Who do they get? Someone who hasn't said twelve words in twelve movies." The nervous actor was put at ease fifteen minutes later when Heston arrived and took over.

\*\*\*

"It just occurred to me that it might be an educational thing to do. You know, people shouldn't be ashamed of being nude in public. Besides—it's a hell of a way to launch a career." So said Hollywood advertising man Robert Opel, who streaked nude across the Pavilion stage during the 1974 ceremonies while David Niven was on camera. Niven later said that he had *expected* the show to be streaked—but hopefully, he said, by Mae West.

\*\*\*

In accepting the 1975 Best Actress Oscar, Louise Fletcher used not only words, but sign language. Her deaf parents were watching the telecast from their home in Birmingham.

\*\*\*

George Burns was a sentimental favorite in 1976. He hadn't made a film in 37 years prior to *THE SUNSHINE BOYS*, yet was named Best Supporting Actor for his work in the picture. Jack Nicholson, finally a winner after five nominations, said his Best Actor Award (for his performance as McMurphy in *ONE FLEW OVER THE CUCKOO'S NEST*) proved that "there are as many nuts in the Academy" as anywhere.

\*\*\*

Dino De Laurentiis asked the Academy in 1977 if the ape from his *KING KONG* remake could qualify for a Best Actor nomination. Bob Hope immediately put himself on the record as being against it: "If he loses, who's going to tell him?" The Academy was also against the idea, but for a different reason. They explained that only a human being could qualify for that category. Although human being Rick Baker acted out most of Kong's scenes in a monkey suit, the Academy insisted the gorilla was an "effect." When that "effect" was awarded a special trophy by the Academy, three members of the effects committee resigned in protest. They called the film's special effects work "laughable," and claimed that De Laurentiis had pressured the Academy board into voting the award.

\*\*\*

Characteristic of the late 1970's has been the annual producers' attack on the Academy for exclusion of movie music from eligibility and finalist lists. In 1976, it was the *Theme from Mahogany*; in 1977,



the music from CAR WASH; and in 1978, the songs from SATURDAY NIGHT FEVER. Keeping a careful watch on those lists does pay off; if NASHVILLE's Robert Altman hadn't been on the ball, *I'm Easy* would never have become the Best Song of 1975.

★ ★ ★

1963 Best Actress winner Patricia Neal was seen during the 1973 Academy Awards Show—plugging Maxim Coffee during commercial breaks. Not wanting to find himself in a similar situation, 1953 Best Actor winner William Holden received assurances from Polaroid that his commercial performance for their new instant movie camera would *not* appear during the 1979 Oscar telecast.

★ ★ ★

Whatever became of all those popular movie themes that never even received nominations from Oscar? They were written into a special medley to be sung by Steve Lawrence and Sammy Davis Jr. on the 51st Annual Academy Awards Show. The title of the production number was, naturally, "Oscar's Only Human." ■

(ABOUT THE AUTHOR: DANNY BIEDERMAN received his Bachelor of Arts degree in Motion Pictures and Television from UCLA in 1975. He is the producer of 50 short films and has been the recipient of more than 40 awards and honors for filmmaking, including the Medaille d'Argent and the Medaille du Conseil General du Nord at the 1977 Wattralos Film Festival, France. He has worked in almost every aspect of film production and, in addition to his main pursuit as writer/director, is a regular contributor to THE PEOPLE'S ALMANAC and THE BOOK OF LISTS.)

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## "DRIBBLE" ON LOCATION Continued from Page 485

around the floor, I can get a worm's-eye-view of a basketball being dribbled.

Next I strap on a body mount that puts an Eyemo about chest-high in front of me. I run around the floor passing and receiving the basketball right into the lens. It's a helluva angle. Though no Steadicam or Panaglide, this homemade rig is amazingly stable. It doesn't jiggle or bounce up and down—except when I belch.

Finally, I try out the "stairway dolly", which is nothing more than a 2 x 12 board cut just wide enough to fit over the railings of the stairway where action is to be filmed. The railings are greased with Vaseline and the operator sits on the

board with a hand-held camera. The grips support him as the board slides down the railing to follow action. *Voilà!*—something that looks like a crane shot on the screen.

### Behind the Camera Again

They are getting ready to shoot the big game between the girls' team and the Army mens' team. It is fast and furious action and they plan to use four camera—two Arri 35BLs and two Arri 2Cs. Bill explains to me that they are short one operator and he wants to know if I'll fill in to operate one of the cameras. I thought he'd never ask! As readers of *American Cinematographer* know full well, I just love to get behind a camera every now and then and, having photo-

graphed four Olympic Games, I'm especially partial to sports action.

I assume, of course, that they will stick me down at one end of the basketball court with an Arri 2C. But instead I'm put at center court with an Arri 35BL—the primary angle! Aside from the fact that I've never operated a 35BL before, I'm a little apprehensive about all that responsibility and having to cue my own zooms. However, I have a skilled young assistant who handles the constantly changing follow-focus very smoothly, as well as the zooms on cue and the 35BL turns out to be a very comfortable camera to operate. I'm really turned on by the whole experience.

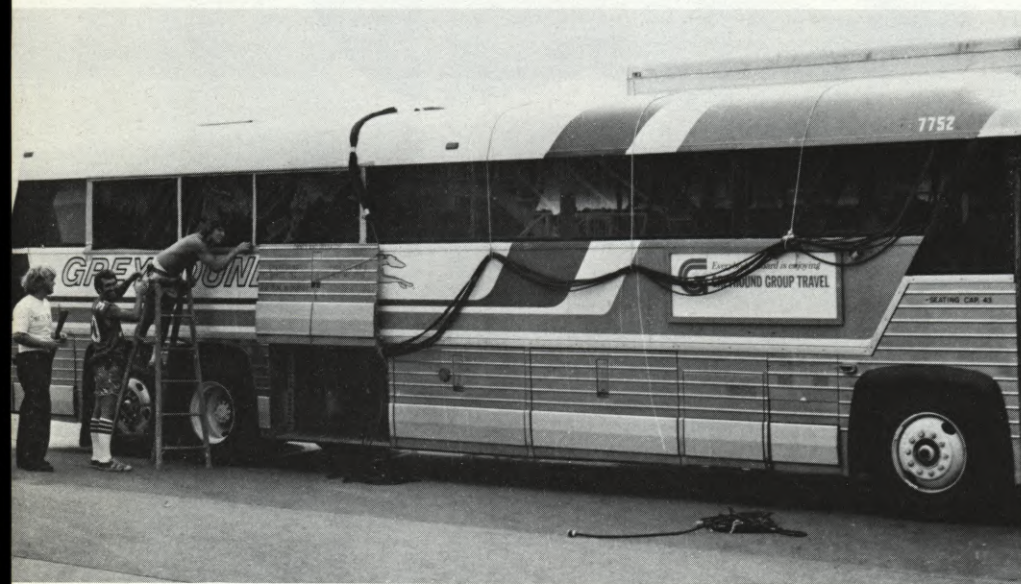
After a couple of days with this happy, smooth-working crew, I feel like part of the family, but Hollywood calls and I have to leave. Before my departure I have a chance to talk with Bill Hines in some depth and our dialogue runs like this:

**QUESTION: To what extent were you involved, as cinematographer, in the pre-planning of DRIBBLE?**

*HINES: As we all know, on a tight-budget feature such as DRIBBLE, pre-production planning is absolutely essential. With that in mind, I had been working with Michael de Gaetano on and off for a year and a half prior to the start of shooting. I had worked with him previously on his film HAUNTED and that, too, had required a great deal of pre-planning in order to conserve time, energy and money. But on this picture, being that it was a comedy, it was very important to get the proper crew complement together—not only skilled technicians, but people with personalities and natures that would mesh in order to make the comedy at least as easygoing off the set and behind the camera as we hoped to make it in front of the camera. So we interviewed a lot of people with those requirements in mind. A happy crew makes for a pleasant overall picture and I must say that the cast and crew selected for DRIBBLE adds up to one big really congenial family. We have a company of some 60 or 70 people who just get along marvelously and the picture, I believe, is showing it.*

**QUESTION: Since DRIBBLE is being filmed entirely in actual locations, and is a comedy into the bargain, how has this affected your lighting plan?**

*HINES: Of course, we scouted the locations very carefully ahead of time, taking precise note of the types and amounts of equipment that would be needed. Since the picture requires mainly high-key*

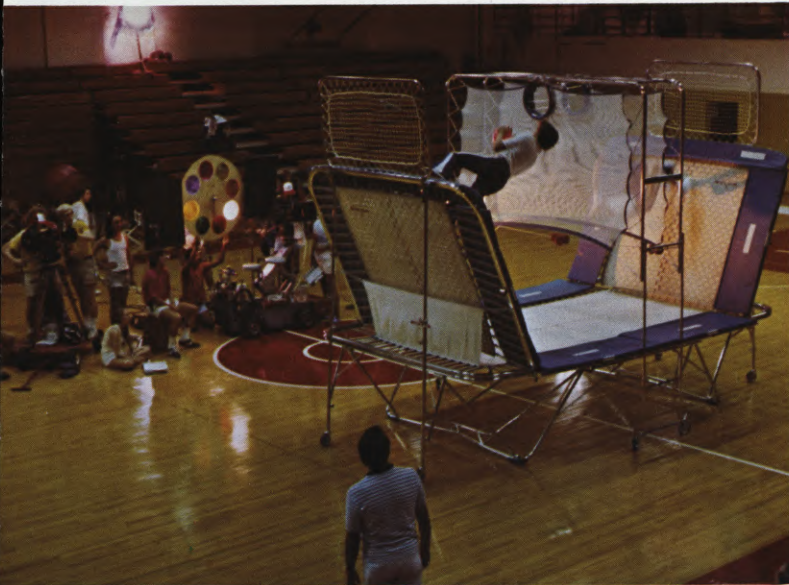


A Greyhound bus with a Honda generator in the baggage compartment and neutral density filters on the windows is ready to roll for a sequence to be shot inside of it. (BELOW) Filming a sync-sound sequence of the basketball team inside the moving bus. Daylight-balance lights, powered by the Honda generator, are stashed in the overhead luggage racks.





(LEFT) Filming a romantic night sequence in the Bankers Trust Plaza of downtown Des Moines, Iowa. Hines' rainbow color wheel was set up as a kicker light to match fountain light changes. (RIGHT) Kathy (Freya Crane) sits on fountain's edge after a lovers' quarrel, while her boyfriend Michael (Joseph Hardin) tries to make up by boyishly tossing rocks into the water. (BELOW LEFT) "Space Ball", a trampoline game invented by George Nissen, was filmed as half-time entertainment, but was not used in the picture. (RIGHT) This lightweight dolly, constructed on the spot, is equipped with non-marring rubber wheels that can turn on a dime. The Arri 2C camera, mounted on a swivel plate 3" from the floor, can pan 180 degrees.



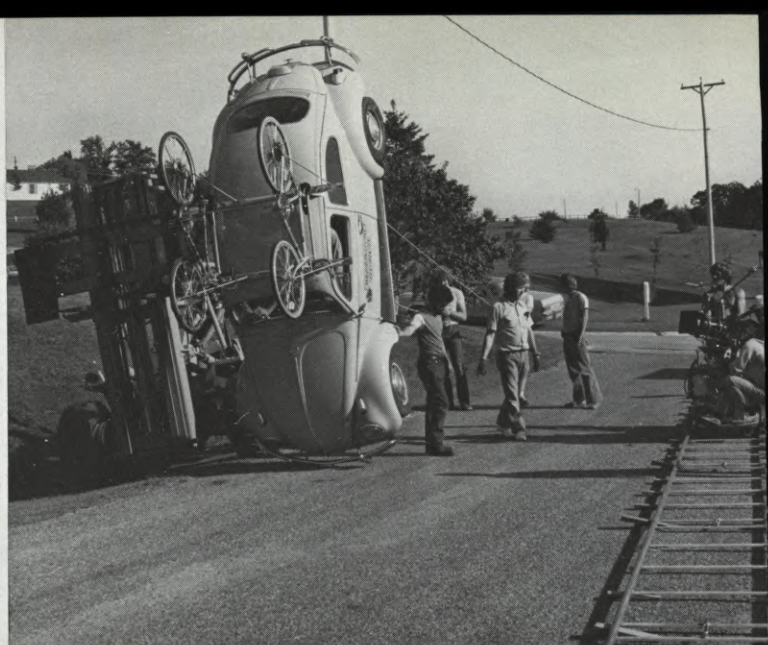
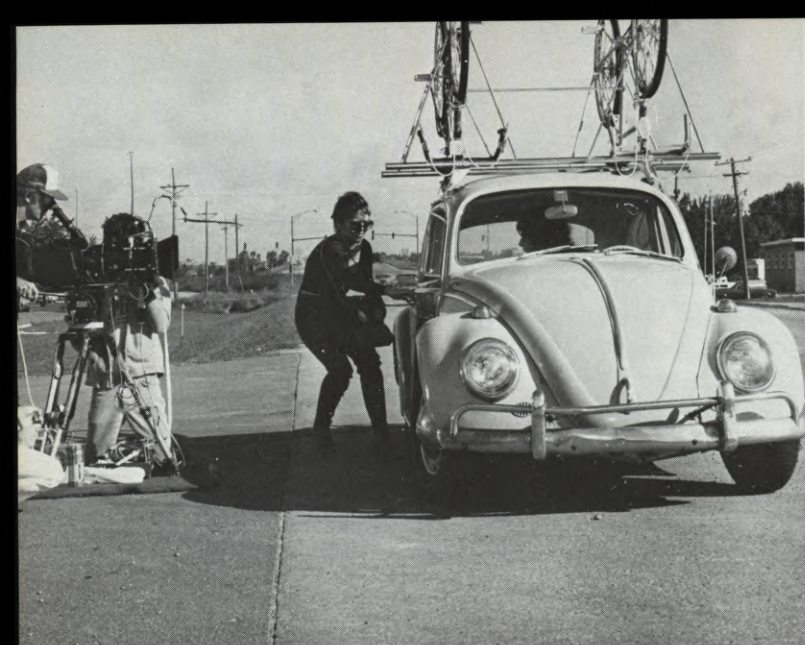
*lighting, the ratios are much narrower than they would be on a dramatic show. In my opinion, high-key lighting requires a little more work than low-key, where you can use pool lighting—and pool lighting is, in many respects, more fun to do. But in any event, we've got about 70KW of power, which is pretty thin, and we are using available lighting on the locations and augmenting as required.*

**QUESTION:** Since this is a basketball picture, I should think that lighting the various gymnasiums is a major concern. Could you tell me about your approach to this?

**HINES:** We have three gyms to shoot. In the one that we are using right at the present moment, we have 50 foot-candles on the floor from the house lighting. We are augmenting that with a flooded-out 10K in one corner and a

Assistant cameraman George Mooradian assists Director of Photography Bill Hines in filming the hand-held opening shot of a sequence in which the girls team (Vixens) mixes it up in a game with the East Moline Hornets. Using a wide-angle lens, Hines is an expert at this kind of shooting, which involves the audience in the game.





(LEFT) This innocent looking Volkswagen "Beetle" with two bicycles on the roof rack is actually the highly sophisticated "star" prop of DRIBBLE. With construction supervised by Co-producer Richard E. Plautz, the bicycle rig was strong enough to support the weight of the stripped-down automobile when it flips over. (RIGHT) Rehearsing for a tracking shot of the spectacular car flip.

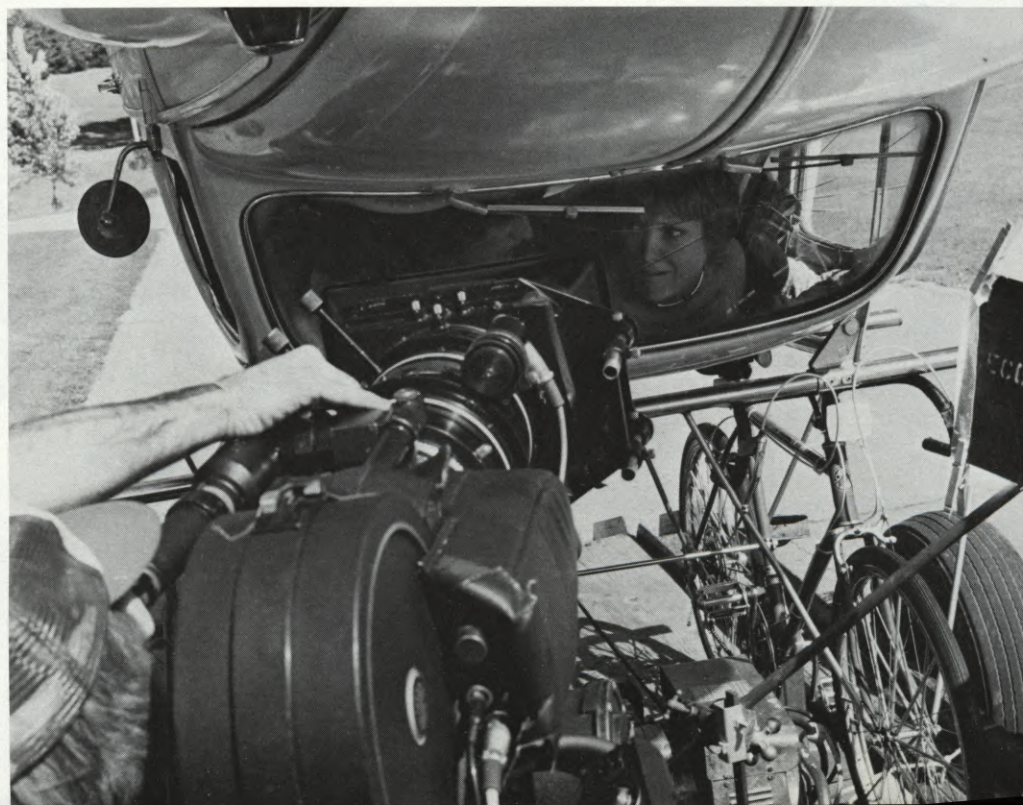
flooded-out 5K in the other corner of the camera side, shooting toward the audience side. We also have the flexibility of two more lights in the other corners in case we come around the end. We haven't used them very much, but we have them up there so that we won't have to waste production time in rigging them should they become necessary. We use Obie lights, particularly when we come in for dialogue or close shots, but the floor action is holding very well with the lights that we have. We really have added only two lights to the overall available lighting on the gym floor, and we're pushing two stops. Rating the film at ASA 125 tungsten and pushing two stops gives us an effective rating of ASA 500, and we are told by the lab that it is holding very well.



The fully flipped Volkswagen is pulled along on flat-bed dolly for a running shot. (BELOW) Arriflex 35BL camera records expressions of fear on the faces of Freya Crane and Gregg Perrie, who are trapped in the upside-down car that is supposedly rolling down the road out of control on the wheels of the two bicycles.

**QUESTION:** I hear rumors that you will be using some special, rather secret process to increase the speed even more in certain sequences. Is there any truth to that?

**HINES:** Yes, we will be using such a process, which, in addition to the two-stop push, is something special that has been developed only recently. We'll be using that in a few sequences because of the very low light levels that will be encountered in the night-for-night shooting in the city. We have already used it in one countryside night-for-night shoot and it has worked very, very well. I'm looking forward to using it in the city and in one of the basketball games where we will be working with mercury vapor light that will be more contrasty. The process is very interesting in that while it does reduce contrast, it does not build up the



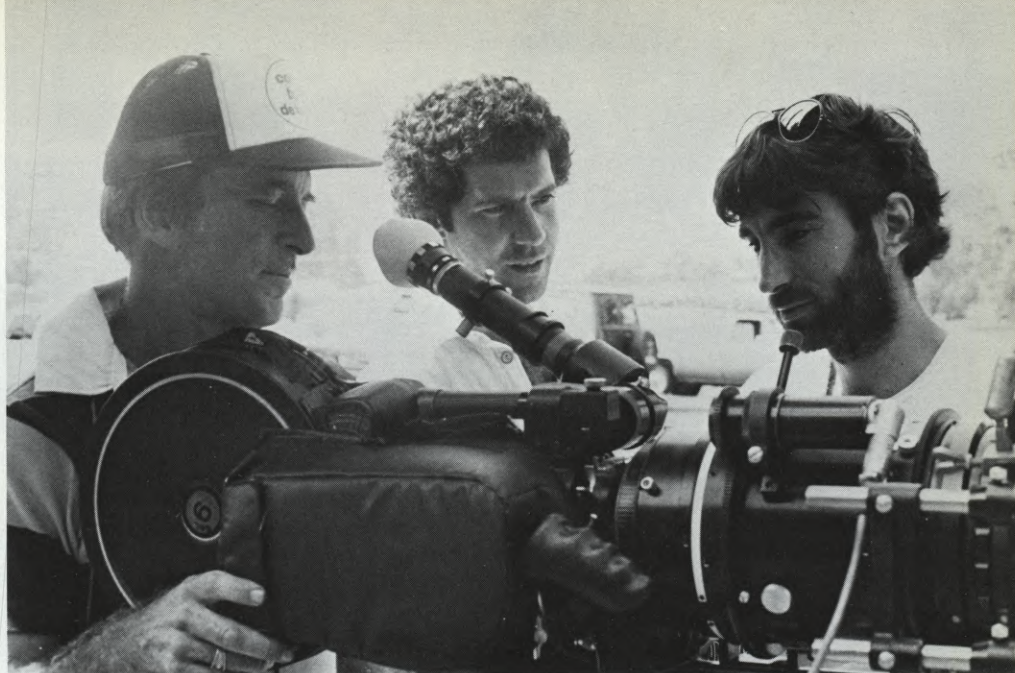
blues and greens in dark areas as much as a straight push process will do, because it doesn't manipulate time and temperature as is done in pushing. The film, in using this new process, goes through at the same speed and temperature as non-pushed film.

**QUESTION:** I've noted that your crew has put together some interesting camera rigs for this picture. In fact, I've had the opportunity to try a few of them out. Would you care to discuss those?

**HINES:** Well, necessity is the mother of invention, as the old saw goes, and we have some very innovative people on this crew. I saw the necessity for a very low flexible dolly that could be used in the basketball games to get very low shots of the ball. After all, we are dealing with "dribble", and dribble is a basketball hitting the floor. So we have a low dolly that will put the camera within a half-inch of the floor. We can, of course, raise it higher if necessary and to accommodate our various lenses. But one can follow a basketball hitting right on the floor as it is progressing during the game. We've also used it to dolly in low on people as they've fallen on the floor. It's been very, very useful in that way.

**QUESTION:** What about the body rig that I've seen being used?

**HINES:** That rig is strapped onto the chest of the male or female basketball player in order to get an angle which, I believe, has never before been used in filming a basketball game, and our tests indicate that it is a very exciting angle to use. The rig is very lightweight and will fit on either a small or large player. It rigs an Eyemo camera actually onto a breastplate with a harness. Of course, there is padding behind the breastplate and harness so that the camera will not wobble and can go with the player as he dribbles, passes or shoots. The other rig, which we developed because we don't have a boom arm, is basically a sliding board with an inside rail follower so that it will maintain its stability. It is used for "tracking" action down stairways. The operator sits on the board holding the camera. Vaseline applied to the handrails permits the operator to be eased down the stairway by a couple of grips. They let the board slide, leading the action, and the result can be very smooth. The thing cost probably about \$2.00 for the materials and took a half-hour to construct. The boys have done a really marvelous job on this show; they're very innovative.



Director of Photography Bill Hines, Producer Nicholas Nizich and 1st Assistant Camera George Mooradian check out the Arriflex 35BL camera that has just arrived from Hollywood, finding it to be in top condition. Otto Nemenz, who provided the equipment, sent a technician to the location to check out all three cameras prior to filming of the "big game".



**QUESTION:** I've noticed a big color wheel off to the side. Can you tell me what that will be used for?

**HINES:** This picture has various elements in it which make it rather interesting to shoot. For example, because it has some choreographed dance sequences it has taken on aspects of being a semi-musical. In filming the

choreography there will be wide sweeps with the camera. Of course, we would like to have a Titan boom, but our budget is not geared for that type of equipment. So we are doing it with dolly moves mixed with zooms. The color wheel will be used to film a disco number that takes place in the gym. We will hopefully be able to place the color wheel in such a way that it will throw



(LEFT) De Gaetano and Hines confer about a dolly move inside a very hot (105° F) florist shop location. Having worked together previously on de Gaetano's production of HAUNTED, they have a great deal of mutual respect for each other's talents. (RIGHT) The author, pressed into service as a cameraman in the primary position for filming the big game, double checks coverage requirements with Bill Hines. Although this was his first time behind the Arriflex 35BL camera, he found it very smooth and easy to operate.

varying degrees of colored light onto the dancers. (We would normally use two color wheels, but on a low-budget production you use one.) We will also use it later in a kind of fantasy-comedy bar sequence where they have sodas and banana splits. Since we are dealing with fantasy-comedy, we will be able to go a little farther out with the lighting than we normally would in a more realistic type of film. We'll use multi-colored gels and perhaps put two lights behind the wheel instead of just the normal one.

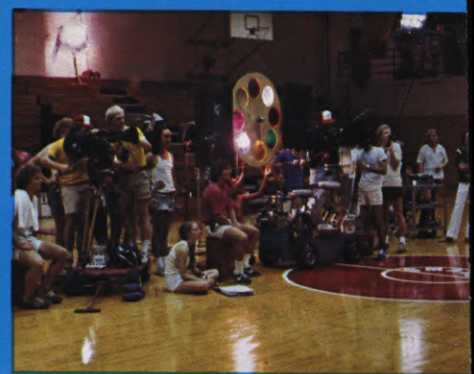
**QUESTION: Obviously, basketball action calls for the use of multiple cameras. Can you discuss that a bit?**

**HINES:** Yes, we do use multiple cameras in filming the games. We have two Arriflex 35BL cameras and an Arriflex 2C, and with the Eyemo working in certain shots we essentially have, at times, four cameras in action. We use zoom lenses to cover the wide action patterns and then move in to get tighter shots as the plays are repeated. The plays, of course, must be choreographed, both defensive and offensive. It's very meticulous work, but the players are just getting along marvelously. So even though the work is really tough, everybody appears to be enjoying it immensely, which makes them less tired at the end of the day.

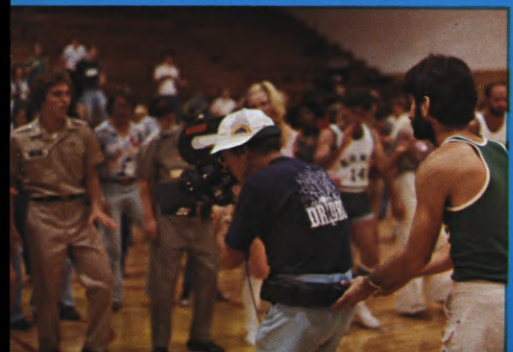
**QUESTION: To what extent do you do any hand-held shots?**

**HINES:** We are doing some hand-held work in filming the games and I normally operate those shots. I find that working in tight to the players with a wide-angle lens and having them, as much as possible, play off the camera helps get some very exciting shots—and, of course, keeps my running down to a minimum. Even so, there is plenty of fast action and a lot of long runs backwards and forwards with the flow of the action. All of this will give us several angles to use in cutting the games together in order to provide more excitement and

(LEFT) Filming the "Vigortones" barbershop quartet at the Coe College gymnasium in Cedar Rapids, as they furnish half-time entertainment during the Omaha game. (CENTER) Director de Gaetano prepares actors and extras for filming of the disco finale. (RIGHT) An entertaining interlude for the crew was the filming of "Space Ball" with the Hines Rainbow color wheel.

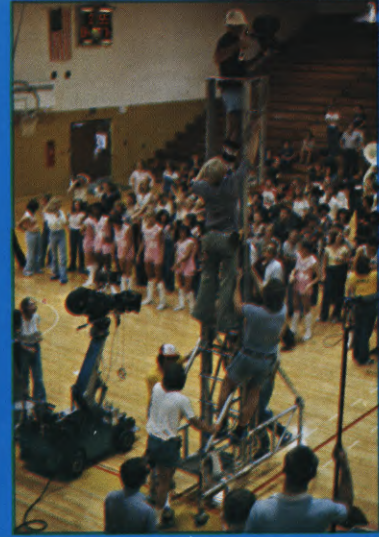


(LEFT) Hines moving in for a hand-held "walking dolly" shot of the disco finale. (CENTER) "Film Magic". How to flip a Volkswagen onto two ten-speed bicycles with the aid of a forklift truck and a guide rope. The rig was designed by the film's co-producer, Richard E. Plautz. (RIGHT) The forklift truck positions the VW on dolly platform to slide it upside-down through the gymnasium doors.





(LEFT) Silks and softlights in position for filming marijuana buying sequence in the greenhouse. (CENTER) George Nissen, inventor of the trampoline and owner of the Womens Basketball League's first franchise team, the Iowa Cornets, looks on as preparations are made to film a scene. (RIGHT) The trusty Greyhound bus, lighted and ready to go for a travel sequence of the girls en route to the Omaha game.



(LEFT) Hines frames a shot with the Arri 35BL. (CENTER) Filming what looks like a crane shot on the screen with homemade "stairway dolly", which is actually a 2 x 12 board cut to size and placed to span stairway rails that have been lubricated with Vaseline. Hines sits on the board hand-holding the Arri 2C, as grips smoothly ease him down the rails. Such ingenuity is typical of low-budget production, where simple innovation must often take the place of money.

*fun for the audience.*

**QUESTION: You mentioned Obie lights before. Are you using them in any special way?**

*HINES: We are using Obie lights a lot on this picture, but not always just to light the eye sockets. We use them also to add sparkle to the eyes. In a comedy I feel that it is particularly important to give the eyes a little extra light and life. The cast is just doing a marvelous job and the extra sparkle in their eyes will help convey a feeling of fun to the audience.*

**QUESTION: To what extent are you using camera movement in this picture?**

*HINES: Michael is moving the camera much more than he initially thought he would, but the movement is motivated. I always try to light so that if he decides at the last minute—because of some blocking problem or a sudden inspiration—that he would like to move the camera, he has the flexibility for making that move. It's not that much of a problem to*

*light so that he can make such movements. He is aware that I need to know well in advance if he intends to move across the light, because that takes a bit longer to rig. But he's getting some very fluid camera work and it's adding to the movement of the story.*

**QUESTION: The low dolly which you mentioned building earlier on sounds like an interesting piece of equipment for specialized use. Can you give me a few more details about its construction?**

Continued on Page 530

*Lying flat on his belly, the author peers through the viewfinder of the underslung camera (its lens 3" from the floor), as grips pull him around to follow action of Bill Hines dribbling up and down the court. This dolly, also, was designed and built on the location to fill a particular specialized need. It is lightweight, smooth and knocks down easily for transport.*



# WHAT YOU SEE IS WHAT YOU GET ON FILM

By WILLIAM E. HINES

Director of Photography, "DRIBBLE"

As a Director of Photography, have you ever wished for faster emulsions, faster lenses—some way short of undercranking—to be able to capture on film that atmospheric night street scene, the huge and ornate dimly-lit interior and many other low light-level situations when limitations of budget, time or opportunity prevailed?

As of now, it is not only possible to effectively capture such scenes on film, but the technology exists and is being professionally used. A major motion picture film laboratory has developed a method of helping bring to the screen scenes having extremely low light levels. The result is film with a complete range of color and density. That is to say, the blacks hold full and rich without breakup or discoloration and yet shadow detail comes through, and rather extreme intensities of light in the same scene do not flare while skin tones hold true.

Because it is presently in research and development, all that can be said about the process is that it is not a forced

development technique which involves a time and temperature variation.

Cinematographers have long taken advantage of the forced development process when faced with low light-level situations, rating the given emulsion speed at two to three times the sensitivity which the manufacturer has determined for normal exposure and development. Up to two stops of forced development creates no substantial anomalies with 5247, but has a variable effect on other type emulsions, generally resulting in less satisfactory results. Of course, stable laboratory controls are essential to realize optimum results.

Post-flashing is also widely used to extend the emulsion response on the low light end, thereby reducing the blocking of detail in the shadow areas, in particular, and overall contrast, in general.

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Today, cameramen, filming for the tube, variously rate 5247 from ASA 125 to ASA 300 (tungsten) and ASA 80 to ASA 200 (daylight) with normal development, having the lab print up. This technique results in a thinner negative and some loss of contrast and color saturation. Nevertheless, it seems to work satisfactorily for television display, considering that the electronic medium has roughly one-half the brightness, contrast and exposure ranges of film, which has ranges on the order of 200:1, 50:1 and nine ( $\pm 4.5$ ) stops, respectively.

The film laboratory mentioned above was selected by Producer Nicholas Nizich and Director Michael de Gaetano to process our footage for DRIBBLE when our attention was drawn to the special film process the lab had been perfecting. A sample reel had impressive footage, so I decided to run some tests to compare this special process with their regular two-stop forced development. We shot some magic hour shots with a T/1.4 lens wide open with 5 footcandles of measured light. Night shots of the city were also made, as were some low-level practical-lighted interiors. In viewing the tests we found some compressing of the normal film range and a slight loss of resolution, but the bright areas did not flare or halate, the dark areas held detail and the black areas showed no grain, greying or discoloration. The results convinced us that we would use the special process for all night-for-night exterior sequences and for any interior which was too extensive for our production lighting package (54kw) to cover normally.

The shooting procedure for this special process is one of rating 5247 at ASA 500, thereby effectively doubling its rated emulsion speed. Because there is some loss in contrast during lab processing for this method, any key light added to the scene should be doubled, or added fill light should be halved, in intensity in order to maintain a desired visual contrast—key-to-fill and foreground-to-background ratios. There is also a slight loss of film resolution, as is the case with the forced development processes, but this is well worth it when you consider that you can get an extremely low light-level scene on film, with more than just acceptable quality, which could not be successfully, or as conveniently and inexpensively, photographed in any other way.

Ernie (Myra Taylor) leads the Vixens through the dark of night in search of their "borrowed" bus, a 60-foot dolly move. The new special laboratory process which permits shooting 5247 at ASA 500 proved to be ideal for night-for-night countryside sequences such as this, where the expansive areas of terrain involved were beyond the capacity of the available lighting package.







(LEFT) Bill Hines, shooting out of a small van, views through Arri 35BL eye extension tube at a 90+ angle to the direction in which the lens is pointing. (RIGHT) A 40-foot dolly track was laid to film the sequence at Bankers Trust Plaza in downtown Des Moines. In order to take advantage of available light on buildings in the background and the sequencing colored underwater lighting in the ball-type spray fountain, this sequence was shot at T/1.4, keyed at 6 footcandles and given the special lab processing.

Filming with as little as 3 to 6 foot-candles keying a scene, using high speed lenses in the T/1.2 to T/1.4 range and with the enormous latitude of 5247 Type II, the cameraman can now get incredible results on film.

I used this special process for several important and extensive sequences in DRIBBLE, although I did not use it on every low light-level situation we encountered. For example, we had several very large gymnasias to shoot in that had fairly even ambient floor light levels of approximately 35-50 footcandles coming from practical overhead installations. This was augmented by placing two tenners on high risers in two corners of the gym on the camera side of the action, each lamp providing fill for one-half of the basketball court. By using fewer and lower output units, the gyms were cooler and more comfortable to work in.

In order to provide an adequate stop for the zoom lenses used to cover the basketball game action (T/4), to get as tight as possible in following the rapid action and to give the camera assistants as much depth of field as possible, while also maintaining the desired low contrast, I decided to use a straight two-stop forced development process instead of the special process.

However, we had several rather expansive night-for-night countryside exteriors to light, city exteriors at night with both low level light from practicals and some augmentative production lighting, and the huge State Capitol rotunda interior at Des Moines. I used the special process for these sequences for several

reasons: the areas to be photographed were extensive, our lighting package and crew were rather limited and I was satisfied that the process would help capture the action and ambience of the areas to be photographed.

The country road sequence required a sixty-foot dolly move with our actors as they follow an oil leak trail from their stolen team bus. To light this we used a diffused Blue-50-gelled Maxi-Brute on

each of three 18-foot parallels, 60 feet distant from the action in order to provide a three-quarter back moonlight effect on both actors and greenery. A high-intensity flashlight justified the use of a snooted handheld baby-baby lamp on a low-positioned boom. The light patterns from this lamp held the row of actors from the heads to just below their knees. The electrician walked backward ahead of the advancing actors, maintaining a con-

**Producer Nick Nizich confers with Michael de Gaetano prior to shooting of basketball practice sequence. Even though the light levels (mostly what was available) in the various gymnasias were quite low, Bill Hines did not use the special lab process on these sequences. Instead he stayed with the "normal" two-stop forced development.**



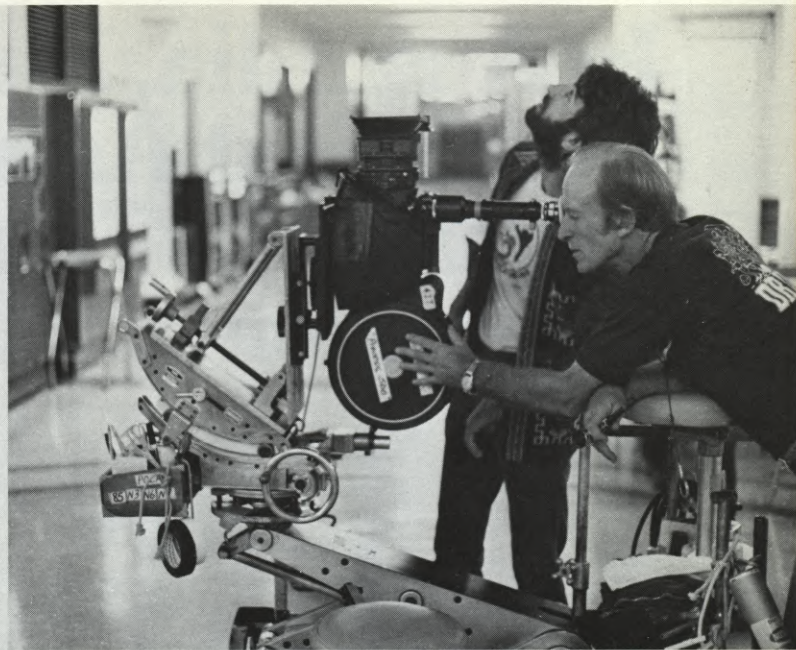
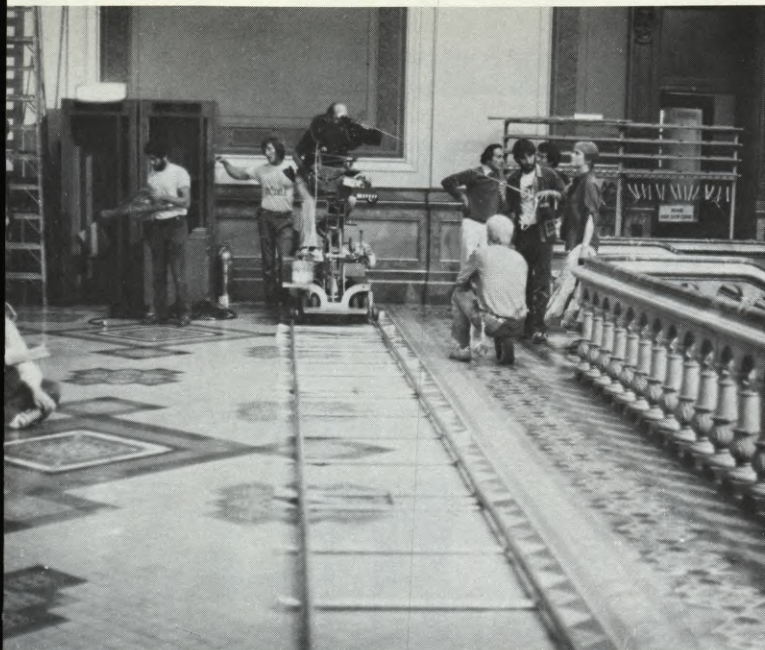


**(LEFT)** Among the most beautiful and atmospheric scenes in DRIBBLE are those which were photographed inside the Iowa State Capitol building in Des Moines. **(RIGHT)** Looking from the second level toward the third level and Rotunda. **(BELOW LEFT)** Freya Crane walks up the stairway inside the Capitol building, with the spectacular mural "Westward" in the background. **(RIGHT)** Freya looks up at the Rotunda, which measures 200'x75'x150' in height. The ambient light levels from the practicals read from less than one footcandle in the alcoves to 8 footcandles on the floor areas. The low intensity areas were augmented to bring the key to 6 footcandles, and the footage was given the special lab processing.



**(LEFT)** The team discovers their bus ablaze and nose-deep in water on a collapsed bridge. **(RIGHT)** A closer angle of the fountain sequence. Both of these sequences benefited from the special lab process, which, even though it reduces both contrast and resolution slightly, holds detail in the black areas, showing no grain greying or discoloration. Nor is there any halation flare in the bright areas. The contrast problem can be solved by doubling the keylight intensity in ratio to the fill light.





**(LEFT)** Shooting in the Iowa State Capitol Rotunda on dolly tracks. **(RIGHT)** The camera head is tilted to get a straight-up angle of the Rotunda dome. The fixtures were tungsten on the ground levels of this building and Phillips mercury vapor bulbs were used on the second level, with some of the fixtures reading T/18 on the spot meter. Had the key light level dropped to 3 footcandles, Hines would have shot the film rated at ASA 1000, using the special processing and asking the lab to print up one stop (12 printer lights).

stant distance and light intensity on them. The effect was of reflected light from the flashlight. The key intensity was 12 footcandles and the moonlight effect was 4-6 footcandles. The lens setting was T/2.2. The face tones were completely natural, color was fully saturated and the blacks held without fog, graining, discoloration or halation from the high-intensity flashlight.

The explosion of the bus at the lake required a stop of T/3.1 because of the Cooke 20-120mm lens which was used on one of the cameras. The moonlight effect was set at 12 footcandles and the flame-gelled firelight on the bus was set at 24 footcandles. The small flame-gelled firelight in the bus was on a variac and its intensity was varied on the bus windows from 8-16 footcandles. The intensity of the explosion and fire kept the effect within exposure range.

The fountain sequence with the two lovers in downtown Des Moines was shot at T/1.4, keyed at 6 footcandles. One reason for this was to take advantage of the sequencing colored underwater lighting in the ball-type spray fountain and, too, we wanted to take advantage of the practical lighting installations and be able to throw effective light on background buildings and greenery. We devised a color-wheel for back-lighting the actors who were seated in front of the fountain. The wheel was gelled and rotated to match the sequence of light changes in the fountain.

In the background was a tall limestone church which we lighted with 3 footcandles. The result was quite effective and the ambient city lighting in the back-

ground read well.

We did a number of traveling shots in the city streets and again the natural look of the city by night came across well on film.

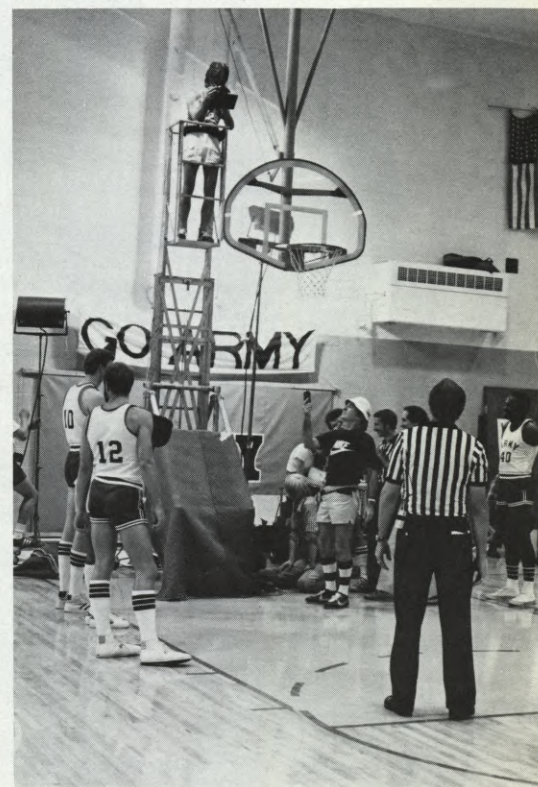
Our most extensive interior area was in the Capitol rotunda in Des Moines, measuring approximately 200'x75'x150' (in height). The ambient light levels from the practicals read from less than one footcandle in background alcoves to 8 footcandles on the floor areas. The fixtures were tungsten on the ground levels and Phillips mercury vapor bulbs on the second level with some of the fixtures reading T/18 on the spotmeter. The area we were to photograph was much too extensive to light completely, so we augmented the low-intensity areas to bring our key to 6 footcandles. At T/1.4 the effective range which could register on the film was .3-150 footcandles.

Although we had no occasion to do so, it the situation had presented itself—say an ambient or keylight level of 3 footcandles—I would have had no concern at rating the 5247 at ASA 1000, using the special process, and requesting the lab to print up a stop (12 printer lights). Incredibly enough, a two-stop print-up is also possible with this process and produces satisfactory results.

I was completely satisfied with the results attained by means of the special process and (after it is out of the R and D stage and available to the film industry) I would recommend it to the attention of any cinematographer interested in adding another effective tool to his working collection.

To date, this special process is only available for 5247. I understand that the laboratory is currently working to develop an even more sensitive process, on which will further extend the effective range of 5247 for extremely low light-level filming. ■

**Camera operator tries out position for a high angle shot from behind the basket. Part of the challenge was to get a variety of angles so that all the basketball footage would not have a similar look to it.**

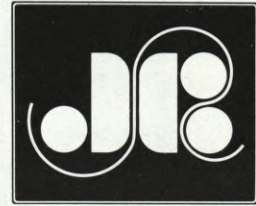


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**IN QUEST OF EXCELLENCE**

Continued from Page 471

lence even for someone of his considerable experience and skill. Almost all the action was confined between two characters in one setting. Surtees had to find ways to maintain visual interest throughout.

He achieved this by filming every sequence, representing five-year intervals, differently. Changes in visual contrast reflect the mood of the characters in each sequence.

After more than 50 years of making movies, and all of those nominations and awards, someone asked Surtees at what point he knew he had another hit with *SAME TIME, NEXT YEAR*.

"When the audience liked it," he replied.

After the picture was completed, Surtees announced his retirement. He said: "I think the industry is in good hands. There are a lot of good young directors who are going to get better. I also feel good about the people working behind the camera."

One way to measure the worth of any profession is to consider its value to the next generation. It is no secret that a great many people in the film industry are vying for comparatively few jobs, shooting theatrical features. Every one of the nominees, you could say, paid their dues long before they got their opportunities.

So, what about the future? By our count, there are 160 colleges and universities offering courses in cinematography. There are thousands, maybe tens of thousands, of students targeting on careers in Hollywood even with the sharp, sometimes discouraging competition. Fraker and Zsigmond, among others, have been liberal in spending time talking to students. They know that among these students, there is tomorrow's Ossie Morris, Bob Surtees, Bill Fraker, Vilmos Zsigmond and Nestor Almendros.

It is part of our job to see that the best of these youngsters recognize and fully appreciate the challenges they can find behind the camera. ■

**IN MEMORIAM**

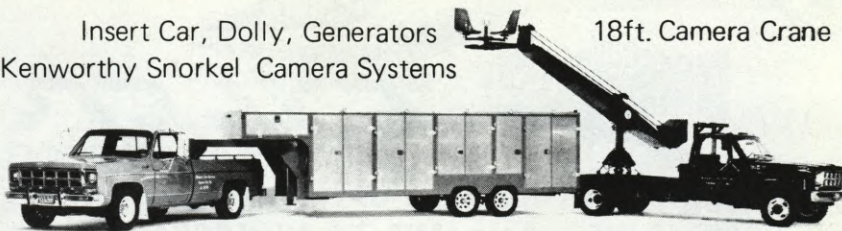
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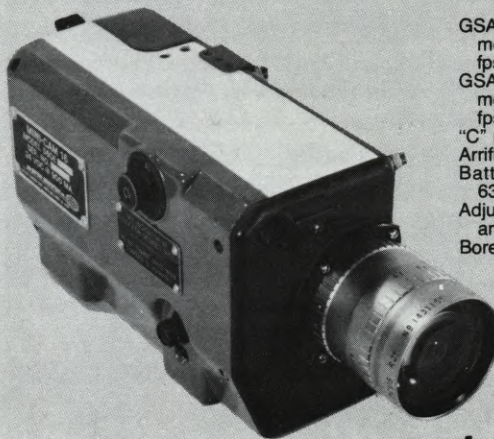
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**"LISTEN TO THIS"—VALENTINE TO  
THE TALKIES**

Continued from Page 477

off their pre-1949 library to United Artists.

This, however, proved to be a blessing in disguise because UA had cooperated with The Institute of the American Musical in 1976 in putting together a 50th anniversary tribute to Vitaphone. Working from taped copies of AT&T's original Vitaphone discs, a sound engineer, Art Shifrin, had "re-constituted" the entire musical score of DON JUAN as well as several of the Vitaphone shorts that accompanied it in 1926.

Ball says, "This was indeed a break for us. Shifrin's instinct for sound made the old disc recordings sound far better in transfer than they must have originally. We used the DON JUAN opening title, Barrymore's tumultuous entry into Mary Astor's boudoir and the climactic duelling scene between him and Montague Love. It worked beautifully." Ball included excerpts from two Vitaphone shorts featuring Metropolitan opera tenor Giovanni Martinelli and banjo virtuoso Roy Smeck.

Naturally, the high point of LISTEN TO THIS would have to be THE JAZZ SINGER, unquestionably the breakthrough film. Keating and Ball agreed that they would treat this important segment a little differently. Keating decided against showing Al in blackface: "After all we've seen him singing 'Mammy' at least a million times. Besides I don't think that blackface is in particularly good taste these days."

In viewing THE JAZZ SINGER, they decided that the "You ain't heard nothin' yet" number was the best in the film and that it should be played through. "It's really a dynamite sequence," according to Keating. "Al comes across as the consummate entertainer, relaxed, confident and versatile. He sings, dances and even whistles. He must have blown a few audition tubes doing that routine."

Except for some archival photos showing the DON JUAN Broadway premiere and laboratory film of early sound-on-disc experiments at Western Electric, LISTEN TO THIS was ready for final edit.

"We used the filmmakers as unobtrusively as possible," Ball points out. "But at the same time we wanted audiences to see the film in the context of today's moviemaking. People have to put the pieces together, blend sound, make archival material relevant to today. They worked with the same footage Director Alan Crosland did when he put DON JUAN and THE JAZZ SINGER together in 1926 and 1927."

To capture the Vitaphone "feeling," only the original disc-transferred music scores were used. As Larry Keating

points out: "We had some pretty great talent going for us. The New York Philharmonic provided the DON JUAN score and how can you top AI's 'Toot-toot-tootsie' for sheer drive and energy?" The film opens silent with a black-and-white title card that reads: "The historic segments in this film have been made from original picture and original disc and film soundtracks."

For John Ball LISTEN TO THIS was a very special—and personal—assignment. "I was raised in the magical aura of Hollywood. My mother, Gladys Hall, was a well-known fan magazine writer and my father, Russell Ball, one of the leading photographers whose specialty was portraiture. They knew them all. Rudolph Valentino and Gloria Swanson were among their dearest and closest friends. As a chronicler of the Hollywood scene, my mother knew first hand what the talkies meant to the industry, and to the lives of some of those silent stars who weren't 'Okay for sound.'"

LISTEN TO THIS is in theatrical and 16mm distribution through the Bell System companies and Modern Talking Picture Service. Quite appropriately it was booked into Radio City Music Hall—itsself a monument to the talking picture. It has also been shown with MOVIE, MOVIE, Warner Bros.' own valentine to a vanished Hollywood era. ■



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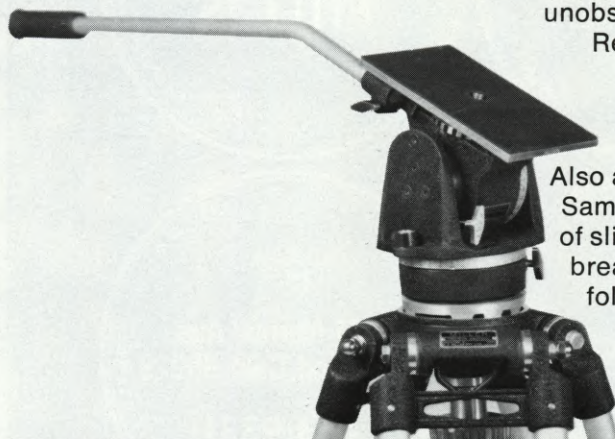
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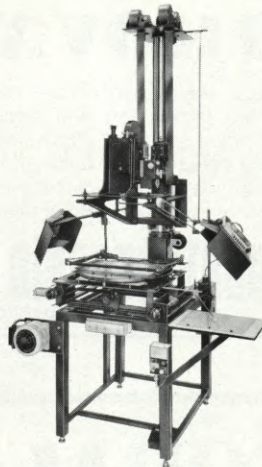
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**NESTOR ALMENDROS**  
Continued from Page 466

this motion picture. He understands photography on both an artistic and technical level, and it didn't take any arm-twisting to get the conditions we wanted," Almendros says. These included filming some scenes at the twilight "magic hour" when the sky is glowing, but the sun has disappeared from sight.

These periods actually last only about 20 minutes, so the DAYS OF HEAVEN crew assembled at sundown daily during many days of shooting. Because only a short time was available, scenes had to be exhaustively rehearsed, then frantically filmed as the sunlight waned.

Almendros and his assistants became experts at gauging the changing light values and its color temperature, managing to provide good matches even within scenes shot on consecutive days. At times, for non-sound shots, he had the actors move slowly to permit longer exposures at eight frames per second.

"We wanted to do things simply, using simple lighting, or no lighting at all," Almendros points out. DAYS OF HEAVEN was his second American motion picture in recent years (GOIN' SOUTH was the other). Born in Barcelona, and a political exile three times—once from Franco's Spain and twice from Batista and Castro's Cuba—Almendros now lives in France. His credits include seven pictures for Francois Trauffaut (WILD CHILD, THE STORY OF ADELE H) and, most recently, KRAMER VS. KRAMER starring Dustin Hoffman with Robert Benton as director.

Though Almendros says he was "discovered" by Roger Corman who signed him to do THE WILD RACERS in Europe in the mid 1960's, he traces his photographic roots back to filmmakers, such as Murnau, in the silent era. He worked as both director and cameraman on what he terms "underground" films in the mid-50's and early 60's, until he arrived in France in 1962 and set his sights on features.

DAYS OF HEAVEN, he says, had realism, as well as simplicity, as an underlying photographic theme. This meant a return to doing as many effects in the camera as possible.

"We did fade-ins by closing down the lens from f/2 to f/16. For a scene in which locusts take flight from a wheat field, we used the old standby of dropping seeds from a helicopter, and running the film in reverse—but we *filmed* the scene in reverse, rather than relying on the lab to do it," Almendros explains. "By doing many of the effects in the camera, we eliminated one step in the laboratory, a tiny





difference in the film that would have tipped the audience off that the next sequence was different, or rigged."

Many interior shots were made by available window light, with no reflectors or fill lights used. Almendros says as the rushes were viewed, Malick pushed him to take risks, and to try even simpler lighting schemes. By forcing the film to ASA 200, and using T/1.1 lenses, excellent footage was obtained in near darkness.

The situation causes confusion among the gaffers, who often had nothing to do, he says. The topper came during the scenes where acres of wheat fields are burned. Almendros decided to use fire as the primary illumination source. Propane burners provided the flame, but the gaffers weren't sure they should be handling anything that wasn't electrical, and the property men wanted to know what they were doing with lighting equipment.

At ASA 200, Almendros not only had sufficient light, he was able to stop down to T/2 for many of the shots for a crisper look.

He sees a sharper image as an ongoing trend in motion pictures today. Where perfectionist techniques of the 40's and 50's gave way to the freedom of the 60's, Almendros sees current motion pictures as a fusion of the two.

"Thank goodness we are getting away from fog filters, and other ways of destroying the image," he says. "The approach today is more neoclassical—a sharp, clear image, but still with the freedom to use new techniques. We used Panaglide stabilization units and handheld cameras extensively in DAYS OF HEAVEN, but we still were able to keep the image crisp."

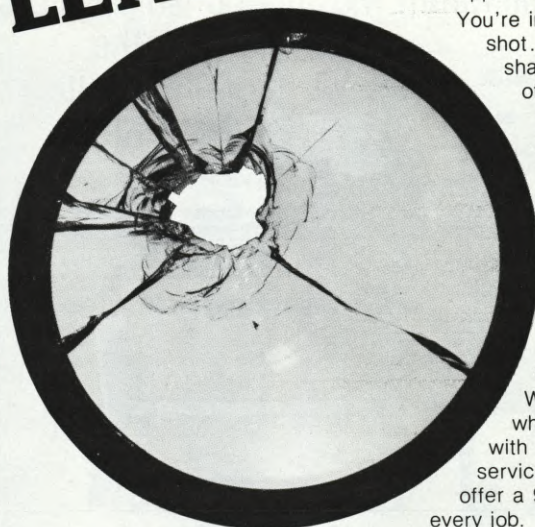
Color is treated more subtly today, he adds. Directors no longer treat color film as a new toy, and try to get their money's worth by filling the screen with as much saturated color as possible. With the more intelligent use of muted color, it has become more important for the Director of Photography to work closely with a picture's art director.

"There is no way to photograph a beautiful image, if what is in front of the camera is ugly," he points out.

He cites his most recent picture and thirty-third feature in 11 years, KRAMER VS. KRAMER, as an example. The film takes place in New York City, he explains, a location which can be hard-looking and without obvious beauty, unless handled with delicacy.

"Even so, this was a picture in which a natural look can be used to make an attractive image. Unlike DAYS OF HEAVEN, the work I did on this picture is not the sort an audience will notice. That was intentional. But, I hope my col-

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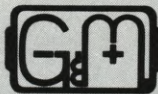
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leagues will appreciate and understand the amount of visual research undertaken in this film," he concludes. ■

**WILLIAM A. FRAKER, ASC**  
Continued from Page 467

really cares what's up there on the screen," Fraker explains. "That made for some great experiences, and also for some exasperating ones. However, in the end, the only thing that counts is what happens when the audience sees the film. That's the real moment of truth."

HEAVEN CAN WAIT was in many ways a throwback to an older Hollywood, where pictures were about beautiful people and had happy endings. One pay-off is its broad appeal. "Most films today, are targeted for younger audiences," Fraker says. "They are the people who most often turn off their TV sets and go to the movies.

"However, I watched the lines at box offices, and there were many people in their 40's and older," he says. "I think that there was a lot of word-of-mouth. People knew they would go home feeling good."

A key to the picture is its visual appeal, a feeling of lushness and splendor.

"Every good picture has a look, a visual feeling or mood," Fraker says. That's true whether it's the low-key mood that earned Fraker his first Academy Award nomination last year for LOOKING FOR MR. GOODBAR, or the rich, bright, high-key appeal of HEAVEN CAN WAIT.

Even so, Fraker doesn't believe any picture should have a preconceived look. "Some cinematographers are associated with certain types of work," he says, "however, I don't believe you can always superimpose what someone has achieved before onto a new film. The look of a film is inherent in the script, the director, cast and location. Those are the elements that the Director of Photography has to start with each time."

For HEAVEN CAN WAIT the main theme Beatty wanted to establish was the attractiveness and appeal of the characters portrayed by Julie Christie and himself. Fraker helped establish that look or feeling during the initial days of shooting at a palatial estate near Palo Alto. The cinematographer describes it as a beautiful setting with lots of rich wood, opulent marble and high ceilings—20 to 30 feet high.

He used the latter to turn the mansion into a mini-studio by building scaffolding for hanging lights. "I had the luxury of using one light for each job," he explains. "One light for a vase. Another for a wooden cabinet. And others for each item in the backgrounds.

"That's a 1940's studio lighting tech-

nique, but when you combine it with the current Eastman color negative II film 5247, the results can be startling. You can make anything pop out of the background, and everything can be rich and luxurious."

With all of the backlighting, Fraker was free to use flat keys to flatter the characters. Having established the look, the next challenge was following through at the other locations. Heaven was built on Stage 15 at Paramount Studios. The original idea was to light from below, since heaven was presumed to be some place above the sun. To achieve this a six-foot-high metal grid served as the floor of heaven. Smoke from vats of dry ice poured over the sides of the grid and clung to a wet muslin covering it until the air heated.

The smoke and covering eliminated the possibility of lighting from below; however, the idea worked anyway because it created a cool area under the grid. This made it possible to shoot five- to six-minute takes.

The football game scenes were shot at half-time at the Los Angeles Coliseum. It was an extremely difficult scene because Fraker had to make do with the stadium lights. "While it was more than adequate, it didn't match the controlled illumination that characterized the rest of the picture," Fraker says.

He covered the game scenes like a documentary with six stationary and two roving cameras. "I wasn't totally satisfied," Fraker says. "I'd say it was an 80 percent effort compared to the rest of the picture."

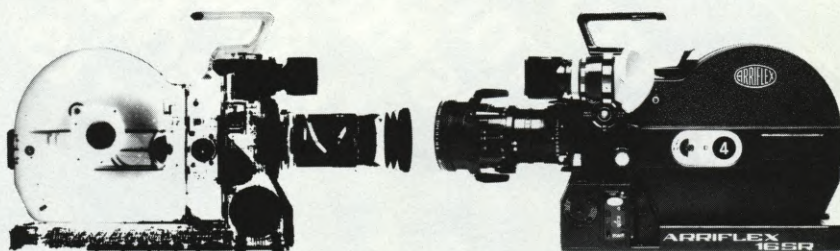
What's next? Fraker has already completed "1941," a comedy based upon a World War II incident that occurred when a Japanese submarine shelled a West Coast oil refinery. Now, he's considering directing. That would be his first such effort since MONTY WALSH some 10 years ago. "I feel ready now," he explains.

One of the things he likes best about the idea of directing is that it would allow him to work with other cinematographers. However, that doesn't mean Fraker would give up shooting.

"I want the whole thing, the broadest possible experience," he says. "I want to shoot film with the good directors, and direct with the good cinematographers."

Fraker is an alumnus of the USC School of Cinema. He attended USC after World War II on the G.I. Bill—"that's the only way that I could have afforded to go," he recalls. In 1950, he considered writing a master's thesis recommending that the four largest studios get together and purchase the ABC network and use it mainly as an outlet for feature films.

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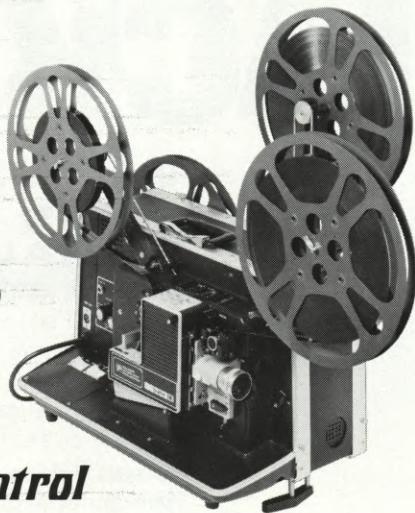
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Instead he targeted on getting his union card. Fraker moonlighted for years doing inserts for commercials and grab shots for features. After getting his union card, he worked as an operator on TV programs for some 10 years. That eventually led to an assignment shooting commercials in 1965, and his first feature film, *GAMES*, in 1966.

He often lectures at his alma mater and other cinema schools. What advice does he offer to young people aspiring to break into the industry? "I tell them that if they have the talent and dedication to put movie-making above everything else, they'll make the opportunity," he says. ■

**OSWALD MORRIS, BSC**  
Continued from Page 467

"Filming a fairy tale like *THE WIZ* while softening the harsh reality of New York City was an exciting challenge. I accepted the assignment from Sidney Lumet even before I saw the script."

Morris and production and costume designer Tony Walton had the enormous task of making the four lead characters look like something other than a quartet in weird costumes, when set against the background of New York City.

The key to unlocking this puzzle was softening reality, Morris says. This was achieved with the aid of two camera attachments developed by Gerry Turpin. The *Lightflex* and *Flexlight* were designed for use with the single Panaflex camera used for most of the shooting.

*Lightflex* involves the use of a 25-percent silvered mirror placed at a 45-degree angle in front of the taking lens. As the scene was photographed through the mirror, a wash of color was simultaneously directed down and into the lens to give an overall color tint.

"We wanted to use this method instead of flashing, because we were able to view the effect through the camera lens, and control it by varying the light intensity of the *Lightflex* device," Morris explains.

The effect was magical. For many scenes, as the action was ready to start and the *Lightflex* turned on, Morris says even he was startled by the effect.

The *Flexlight* system consists of two high-output lights placed as close to the camera axis as possible. Various parts of the scene such as doorframes, furniture, or even parts of characters' clothing and bodies, were covered with Scotchlite front-projection material or similar paint. This bounced a high percentage of the *Flexlight* back into the taking lens of the camera, giving portions a glowing, fairy-tale quality.

The two techniques helped eliminate several potential trouble spots, Morris

says. For example, the "yellow brick road," actually long rolls of custom-made linoleum, photographed with a hard color edge until a wash of yellow was overlaid with *Lightflex*. Morris was also able to coordinate the color theme of each costumed scene without extensively relighting the sets and locations with colored light bulbs.

THE WIZ was his third picture with Lumet. THE HILL and EQUUS preceded. However, the cinematographer believes that it was his experience working with musicals and the "Morris look" that led to his invitation to film THE WIZ.

What's the "Morris look"?

"I believe in doing a picture like this with 'high key' lights. A great deal of excellent location work is being done today with fast lenses, and this can produce a very realistic effect. In contrast, I prefer working in a controlled lighting condition, where I can get my exposure index up to f/4 or f/4.5. I like the crisp edge this gives the image."

It was also Lumet's first experience with a musical. The experiences that the Director of Photography brought to the project helped keep production humming at a high level of energy through 60 days of shooting.

Lumet spent eight weeks rehearsing the dancers and cast while sets were being built at Astoria Studios. Much of the picture was planned, and the choreography blocked out, during this phase. When production began, the cast had a good feel for the story. This allowed Lumet to begin filming out of sequence, Morris explained.

Morris started his career in London at age 16 as an unpaid apprentice "at a time when, to keep the 'British content' of films high, cheap pictures were made in eight days for budgets of a pound a foot," he recalls.

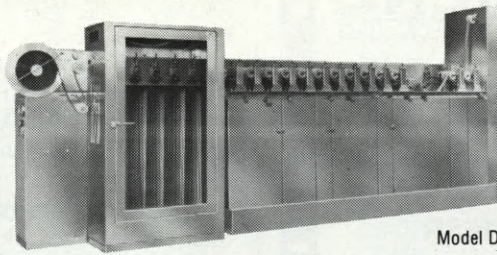
Nevertheless, the experience was priceless. A camera operator by the time he entered the Royal Air Force at the start of World War II, Morris served a hitch as bomber pilot and earned citations.

"Ronnie Neame gave me my first big break, as director of photography on GOLDEN SALAMANDER, in 1949," Morris recalls. His next breakthrough came when Morris made his first color picture, MOULIN ROUGE for John Huston. The film earned Morris his first of four British Society of Cinematographers awards. He has also earned three British Academy Awards.

Morris finds the industry more exciting today. "In the early days, the studios had all the power, and we did the pictures they assigned to us with all sorts of restrictions," he recalls. In many cases,

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famous actresses' faces were never to be allowed to go dark—even in night scenes. Before the advent of improved color negative films, such situations often caused unflattering renditions of the sensitive, highly paid star, Morris reminisces.

"Today, directors have become stars in their own right, and cinematographers are freer to take risks, and break new ground. I like the new system much better," he admits.

After recharging from THE WIZ, Morris returned to New York on another Lumet project, JUST TELL ME WHAT YOU WANT. It's the story of a successful New York business man who desires to own a Hollywood studio.

That's quite a change of pace from the fantasy of THE WIZ, but Morris clearly likes the challenge. "You can always find a way to make a contribution," he says. "That's what it's all about. Taking your best shot every time." ■

**ROBERT SURTEES, ASC**  
Continued from Page 468

(1952), and BEN HUR (1959).

The bad news is that Surtees says SAME TIME, NEXT YEAR is his last picture. "I have been a Director of Photography for nearly 100 motion pictures," he says. "This isn't a bad one to end a career with."

Surtees was born in Kentucky and grew up in Ohio. He studied photography in New York City for a year, and then moved to Southern California, where he intended to go to college. Instead, he got a job in the camera department at MGM.

It took 18 years for him to advance through the ranks from film loader, to assistant, to operator. "That wasn't bad progress in those days," he says. His first film was a propaganda movie made for the U.S. Army. "They asked me because Hal Mohr was busy," Surtees recalls.

His next movie, 30 SECONDS OVER TOKYO, earned Surtees his first Academy Award nomination, and it has pretty much been that way ever since. Surtees has been nominated for an Academy Award for approximately one in every five pictures.

During one two-year period, he was nominated four times: THE SUMMER OF '42, THE LAST PICTURE SHOW, THE GRADUATE, and DR. DOOLITTLE. As a result, the Academy no longer nominates one Director of Photography for more than one film per year.

While many directors of photography have been noted for their specialties, Surtees has always prided himself on his versatility. "I have liked doing all kinds of pictures—musicals, comedies and action-adventure," he says.

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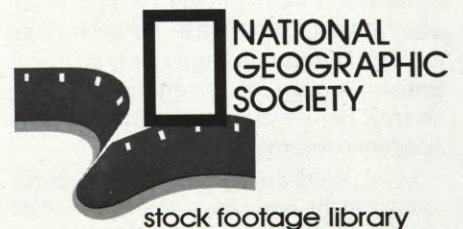
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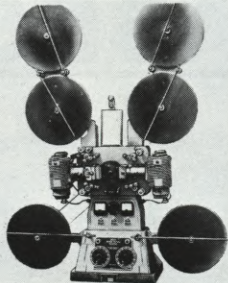
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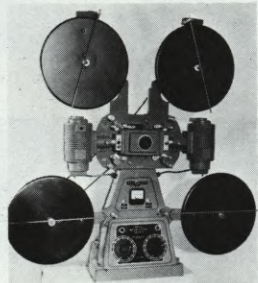
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SAME TIME, NEXT YEAR was a unique challenge, because almost all of the action is confined between two characters in the same setting. "We had to find ways to maintain visual interest throughout," he says. Principal photography was done at a Northern California inn with some interiors shot at Universal Studios. The story traces the relationship between the characters at five-year intervals.

"Though the characters and setting were the same, we shot each sequence differently," Surtees says. "There were changes in contrast which ranged from subtle to extreme, based upon the mood of each scene. Because of the fixed locations, we had very good control of lighting, and we were able to maximize the latitude of the color negative emulsion. You can't beat this stock (Eastman color negative II film 5247) for this type of control. There has never been anything like it."

An initial concern and ongoing challenge was the need to depict the aging of the two main characters literally in front of the eyes of the audience. The characters are in their mid-20's in the initial sequence, and age a quarter of a century as the story unfolds.

"It was a masterful performance by both Ellen Burstyn and Alan Alda," Surtees says. "There was a little concern about the opening sequence until we saw dailies, since Burstyn was portraying someone approximately 20 years younger. I used a long focal-length lens for extreme closeups and fairly heavy diffusion. I think that helped. It gave an air of fantasy to the story. Bill Tuttle also did a marvelous job with makeup throughout. However, the real credit belongs to the actress. The way she walked and talked and handled herself was what convinced the audience she was aging while they watched."

Most of the picture was shot with a Panaflex camera and 28mm lens, except for extreme closeups. "At one time or another, I used practically every lens available, and there were even a few opportunities for multi-camera situations," Surtees says. "However, the combination of camera, film and 28mm lens was essential, because it allowed sharp depth of field on the main set, the hotel room where Burstyn and Alda meet annually. It was such a simple setting, I didn't want to clutter it up with a lot of production."

After more than 50 years of movie-making and all of those nominations and awards, we asked Surtees at what point he knew he had another hit with SAME TIME, NEXT YEAR.

"You are never sure until the audience

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


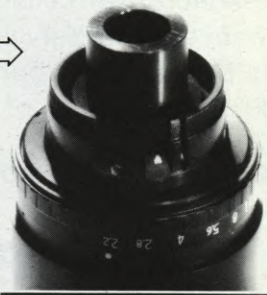
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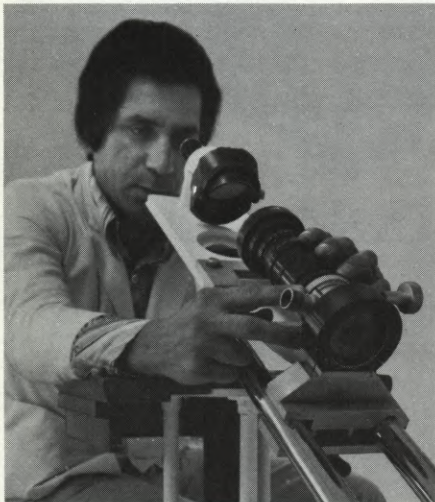
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tells you," he replies. "We felt good about the story since it was a hit on Broadway for three years. But, I think the only times in my career I was really sure was with BEN HUR and THE STING." Those, along with THE TURNING POINT, top the list of his personal favorites.

What now after all of those years of filmmaking?

"I think the industry is in good hands," Surtees replies. "There are a lot of good young directors who are going to get better. I also feel good about the people working behind the camera, and that includes my son Bruce. So, I believe the industry will go on turning out good entertainment even if I take some time off to play golf." ■

### VILMOS ZSIGMOND, ASC Continued from Page 468

"I would like to have more time to myself," he admits. "It is very difficult deciding who to say 'yes' to. There isn't enough time to do everything."

One thing he does do is accept as many opportunities as possible to speak to young filmmakers.

It is a way of paying a debt he feels he incurred while studying filmmaking in Hungary. That part of Zsigmond's life is well-documented. He grew up in Hungary during the Cold War and graduated from the state film school in 1955.

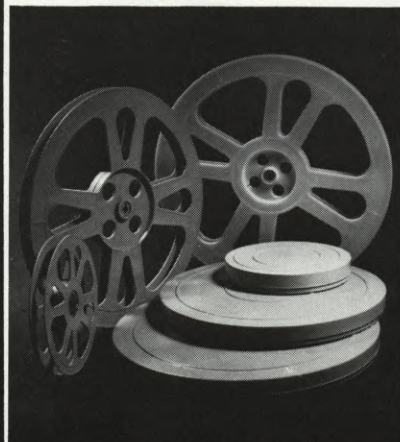
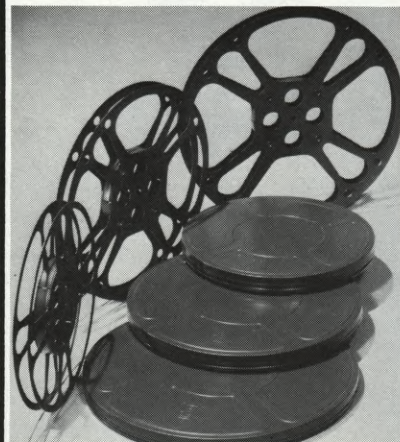
He and fellow filmmaker Laslo Kovacs smuggled some 12,000 feet of documentary footage out of the country after Russian tanks and troops crushed a short-lived rebellion. He came to the United States unable to speak a word of English. During the next decade, Zsigmond worked in a film laboratory, shot industrial and educational movies, and was Director of Photography for a half dozen or so low-budget features, all on a deferment basis ("I never saw a penny," he recalls).

Toward the end of that hectic period, the advertising industry discovered Zsigmond, and he had an opportunity to hone his skill and style filming commercials. "I experimented with long lenses, filters and soft lighting," he says. "It was a great opportunity."

His first big feature, THE HIRED HAND, was made in 1964. Other notable films (MCCABE AND MRS. MILLER, IMAGES, THE LONG GOODBYE, DELIVERANCE, etc.) followed before his first Academy Award nomination and subsequent election by his peers for CLOSE ENCOUNTERS OF THE THIRD KIND.

By then, he had completed THE DEER HUNTER. "I already considered THE DEER HUNTER to be my best film,"

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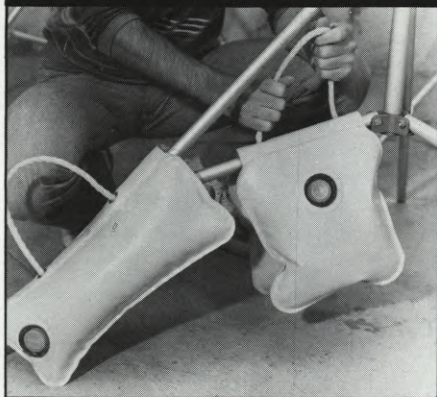


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Zsigmond says. "I am not claiming that the cinematography is perfect. But, I believe it is an important film that makes a statement. The photography is realistic. It is the best that could be done with what we had. I believe I made a contribution to a film that will be remembered."

THE DEER HUNTER was filmed over five months in locations ranging from Cleveland and Pennsylvania, to Bangkok and the River Kwai. It was filled with cinemagraphic challenges. Consider a crucial opening scene set in a steel mill where the characters of the main performers are established.

Michael Cimino convinced the owners to let the performers actually work in a functioning mill. "They were right in there with the workers using the same equipment, sweating; it was all very real," Zsigmond says.

His job was to capture that realism on film within the constraints of the mill. He had two days, and spent around a quarter of that time presetting lights. "There was no way we could bring our own generator in," Zsigmond explains.

Instead, he plugged into the plant's power and relied on comparatively small fixtures boosted for higher intensity when necessary. He used three cameras (a Panavision PSR, a Panaflex, and an Arriflex) to cover all of the action. "That let us match our cuts," he says.

The key was planning and anticipation. All three operators knew exactly what to expect. "They all had definite assignments for every setup, and they had to be on every time," Zsigmond states.

"It might take the cast 15, 16 or 17 takes to get what they want," Zsigmond says, "but we have got to be on every time. I can't tell Robert DeNiro to do it again because I missed a shot."

The wedding sequence was another difficult scene. It occurred in a long auditorium with a low ceiling. There was no place to hang lights. Zsigmond started by asking Cimino which direction he wasn't going to shoot in. Then, he discounted that. "I gave him the opportunity to shoot 360 degrees if he changed his mind," Zsigmond says.

Most of three days were spent pre-setting fixtures behind draperies and bunting for lighting from every possible angle. Cimino used them all.

Despite the hardships incurred by working on locations (ranging from fog in Washington to floods in Bangkok), Zsigmond relished doing the picture that way. "I don't believe you should ever shoot something on a sound stage when a location exists," he says. "Audiences respond to what is real. So do actors and

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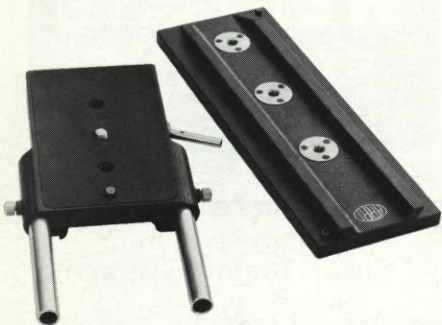
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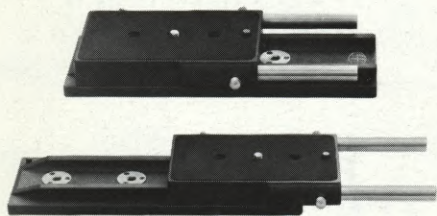
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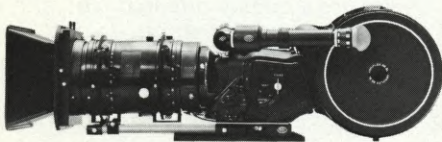


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actresses. There is a whole different feeling."

Technology has made it easier to document realism on film, he points out. For example, there are ground level scenes filmed on the river during a battle scene that just couldn't be done before the availability of lightweight cameras, in this case the Panaflex, Zsigmond notes.

"If we didn't have the Panaflex, we still would have done the scene," he says, "but the visual perspective would have been very different."

Zsigmond lists such other developments as HMI lights, superfast lenses, Panaglide and Steadicam stabilization devices, and Eastman color negative II film 5247 as making significant contributions to the state of the art.

The film is too good sometimes, he states. Zsigmond characteristically "pushes" the film one stop to desaturate the brilliant colors. Sometimes that isn't enough. For example, 16mm newsfilm of Vietnam combat was blown up to 70mm and inserted in an action sequence. The effect would have been jarring if matched to Zsigmond's original. So, he pushed two and three stops.

Even so, the lab reported that the film didn't turn grainy. The solution: second- and third-generation dupes were made to match the newsfilm.

The overall impact of the new technology is that directors and cinematographers can work faster, better, and with more realism. "We can move and position the camera much better and faster, and get by with less and cooler light," he says.

What is next? Zsigmond is very excited about THE ROSE, scheduled to open during the fall of 1979. It is a story about a rock singer played by Bette Midler. "She comes alive on the screen," Zsigmond says. "There is a presence that is difficult to explain. But, it is characteristic of great talent; people who become the characters they play rather than vice versa."

He is proudest of concert footage recorded with the effective teaming of a Panaflex camera and Panaglide stabilization device. "You can sit in the movie audience and experience what it is like being at a rock concert," he explains.

Zsigmond also recently completed a four-hour mini-series for television, FLESH AND BLOOD. Television holds great attraction for him. "I like the mini-series format, because it allows you to do justice to great books," he explains. "The Russians produced WAR AND PEACE as an eight-hour theatrical film. That isn't going to happen often. It isn't likely to happen here except on television."

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Now with the emergence of such technologies as the videodisc and bigger, better video projection systems, Zsigmond believes television will become an irresistible lure for entertainment filmmakers. "I am fascinated by the concept of having 40 million people watch a movie on big TV screens in their own living rooms all during the same evening," he says.

Finally, what does Zsigmond recommend to young filmmakers aspiring to follow in his footsteps?

"I tell them to define their own limits," he says. "Decide what you want to do, and if you have the talent to achieve that. Once you do that, if you work hard and diligently, any goals should be within reach. The most important thing is doing what you do as well as it can be done." ■

**CINEMA WORKSHOP**  
Continued from Page 444

the tape is wrapped at an angle to the axis of the rotating head drum (FIGURE 2), the narrow video tracks recorded by the spinning head are oriented on the tape with a respective angle. It should be noted that the three individual sound tracks, as well as the control track, are recorded by a separate stationary head assembly and thus appear as conventionally recorded tracks perfectly parallel to tape direction.

At this point the complexity of the VTR should be apparent. However, the recording process is duck soup compared to VTR playback, which is even more difficult. Those little helical video tracks are only 160 micrometers wide, and there are 300 scans per second. During playback, the whizzing playback head, scanning at 9000 rpm and almost 1000 inches per second, must perfectly align itself with the prerecorded tracks 300 times every second. As you can imagine, without a road map this is no easy task. The most complex tape tension circuits and servo-feedback techniques are employed to assure perfect track alignment and accurate color rendition. Upon playback, most minute residual errors in the video signals can be easily cleaned up by that most mysterious of video devices, the time base corrector, or TBC. The digital TBC is really a digital video computer that can analyse certain flaws in the video signal and automatically correct them.

The BCN or "Type B" VTR we have been discussing uses a segmented format. The "Type C" VTR uses a non-segmented or continuous field format. Next time we will discuss the nature of a video signal and the relative advantages of the segmented or non-segmented systems. ■

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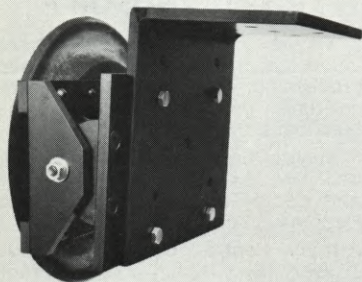
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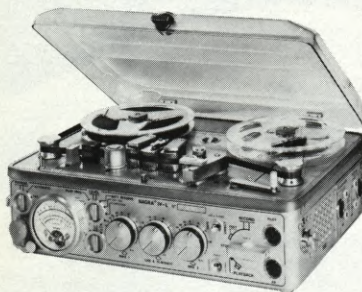
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## ACADEMY SCIENTIFIC OR TECHNICAL AWARDS Continued from Page 461

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To Panavision, Incorporated, and its engineering staff under the direction of Robert E. Gottschalk, for the concept, design and continuous development of the Panaflex Motion Picture Camera System.

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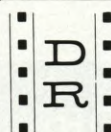
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

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*The light-weight Chapman Hustler Dolly provides camera mobility and extreme flexibility in tight quarters. Smooth and stable camera movement on floor or track is achieved.*

To James L. Fisher of J. L. Fisher, Incorporated, for the design and manufacture of a small, mobile, motion picture camera platform known as the Fisher Model Ten Dolly.

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To Robert Stindt of Production Grip Equipment Company, for the design and manufacture of a small, mobile, motion picture camera platform known as the Stindt Dolly.

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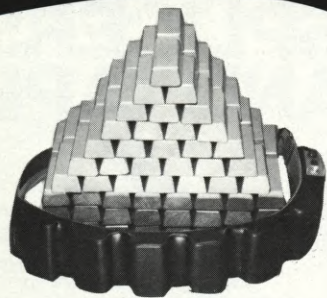
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## "DRIBBLE" ON LOCATION Continued from Page 507

*HINES: Yes. It's a camera glide dolly with a platform three or four inches above the basketball floor. It has an underhanging lip for mounting the camera, so that the lens is approximately three inches above the floor. The platform is mounted on casters and the dolly can be manipulated by the handrails which are built in a U-shape around three sides of the platform. Two grips maneuver the dolly on the floor, with the operator running an Arriflex 2C camera equipped with a wide-angle lens. This combination affords us quite a bit of latitude in following the play action of the games.*

**QUESTION: Are there any other special rigs that you devised for the picture?**

*HINES: We developed a swing boom arm, which was mounted on the trailer that hauled the trick Volkswagen in its upside-down configuration. As the trailer moved, the arm was able to move around the vehicle and get some interesting angles for the undercranked stuff, as well as the straight-on 24fps action.*

**QUESTION: Sports filming in general, and basketball in particular, require camera handling which is different from that of straight action. Can you discuss that aspect of the shooting?**

*HINES: As I mentioned earlier, we're using considerable camera movement. We've had some long dolly moves—up to 60 feet or so—and at other times we've combined shorter dolly moves with zoom "moves" that help us work fast in getting a variety of shots. Then there are the multiple camera set-ups which I spoke of. We've usually had one camera in the center of the court and one at each end. We've used pan sticks on these three-camera set-ups because they allow the operators to follow the fast-moving action more efficiently and, by manipulating the pan sticks and zoom by hand, they were able to maintain very tight framing of the action at all times, no matter how close or how far it was from them. The assistants have been very sharp in following focus, which has resulted in few retakes.*

**QUESTION: I understand that you shot a sequence inside a greenhouse. What special problems did that present?**

*HINES: There was quite a long*



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greenhouse sequence in the picture and, in order to maintain a consistent ambience for that sequence, I decided to silk the roof. This kept the direct sunlight from hitting the players and the area that we were photographing, and it worked out quite well, since the silk tended to diffuse the sunlight and also fill in the aiseways with soft light. Of course, with the sun moving all day long, we had to continually move the silk.

**QUESTION: Did you have any problems with reflections in the glass of the greenhouse?**

*HINES: We had no reflection problems in the greenhouse, but we did in several interior-to-exterior (and vice versa) sequences where, for example, a character would walk from the street into a shop and we would want to continue to show his action inside the shop. Obviously, the glass windows fronting the shop would reflect quite a bit of the opposite side of the street, making it difficult to see what was happening inside. To solve the problem, we used 20 x 20-foot nettings on butterfly frames that reduced the intensity of the reflections hitting the windows. This permitted us to film the inside action, while using only a modest amount of light on the interior.*

**QUESTION: Wouldn't a pola-screen have been useful to you in eliminating the reflections from the shop windows?**

*HINES: Yes, I did use a pola-screen. I've always used pola-screens on exteriors in order to cut down bright reflections and darken skies. But in this case I used the pola-screen in conjunction with the netting, because while the pola-screen would basically reduce the glare of the reflection, the netting would cut down the intensity.*

**QUESTION: You spoke of undercranking. Where did you use that technique?**

*HINES: There is a trick sequence in which a Volkswagen with two bicycles mounted on the roof flips over and continues its journey on the bicycle wheels, rolling along upside down. The vehicle had been moving at 20 miles an hour right-side-up, with us filming at 24fps. When it flipped over we couldn't allow it to go that fast, but it still had to look like it was moving at 20 miles per hour. We managed this fairly successfully by determining our angle and the speed at which we could push the vehicle on its bicycle wheels down a slight incline. We*

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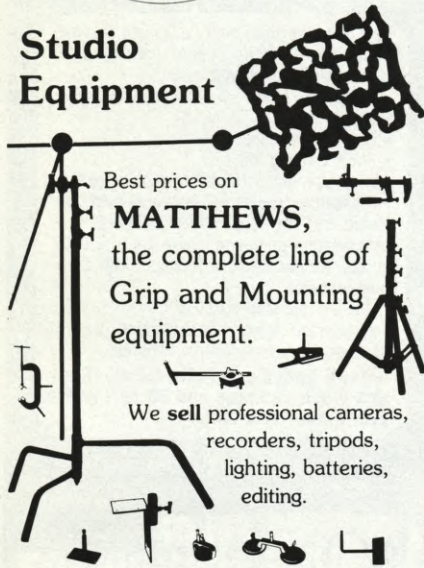
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varied our camera speed from 12fps all the way down to 6fps, in order to maintain the feeling that the vehicle was rolling along at 20 miles per hour all the time.

**QUESTION:** You're using the Arriflex 35BL as your primary camera on this picture. What has been your reaction to using this equipment as a production camera?

**HINES:** We have been using two 35BL cameras and my personal feeling is that its size, weight and configuration make it an excellent production camera for location shooting, where the project must move ahead at a rather rapid pace—and that means saving every bit of time one can in all departments. The 35BL is a very convenient and reliable camera to work with. Of course, we couldn't afford Panavision equipment for this production, but I've found the 35BL to be more than satisfactory for the type of picture this is. We've shot some of our scenes hand-held with the 35BL. As a matter of fact, I shot one scene in a van where I had to hold it on my knees while sitting on the driver's side of the van. The man who was actually driving the vehicle was sitting half-off and half-on the seat. In order for me to get an angle of the passenger, the configuration of the viewfinder had to be placed over and across the camera at a 45-degree angle. This permitted me to hold the camera shooting left to right and still frame what I was shooting while the van was in motion. The image was all askew—upside-down and sideways—but we were able to make the shot. So I'd say that the 35BL is a very convenient camera to use when you have to move rapidly and get into tight places. ■

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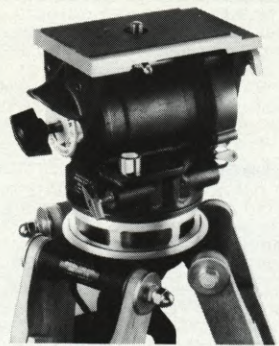
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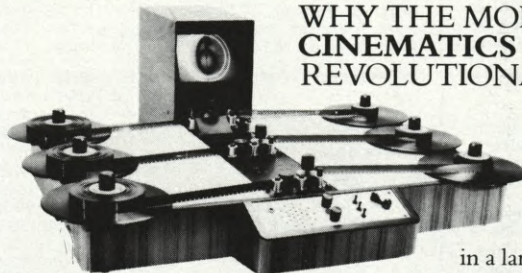
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