

American Cinematographer

International Journal of Motion Picture Photography and Production Techniques

NOVEMBER 1979 / \$1.50



THE FILMING OF

The **RUNNER**
STUMBLES



**YOUR
HANDY GUIDE
TO TVC
STAFF
& SERVICES**

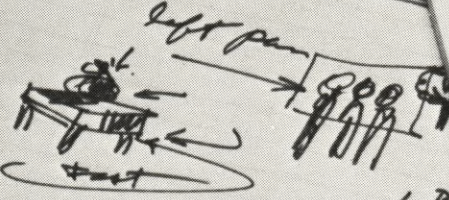
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flying colors last time.
Mel

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2. Pick up
3. 4g +
4. Before
5. Out
- 6.
- 7.



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American Cinematographer

International Journal of Motion Picture Photography and Production Techniques

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Herb A. Lightman
editor

NOVEMBER 1979

VOL. 60, NO. 11

Three Tyler
assistant editor

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production control

Patty Armacost
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Barbara Prevedel
accounting

Gabrielle de Ganges
layout assembly

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Editorial — Advertising —

Business Offices

1782 North Orange Drive
Hollywood, Calif. 90028
(213) 876-5080

Send mail to
P.O. Box 2230
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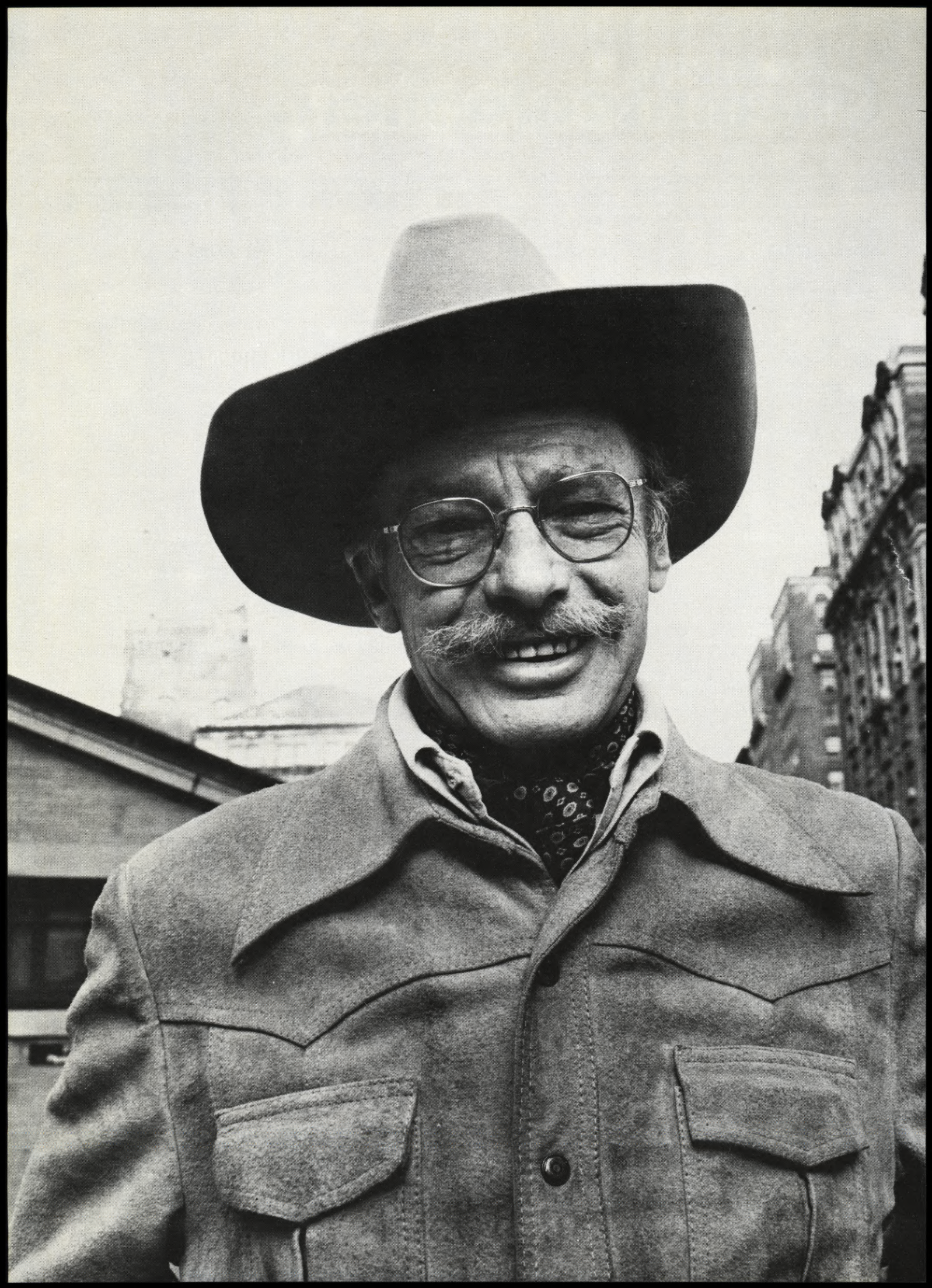
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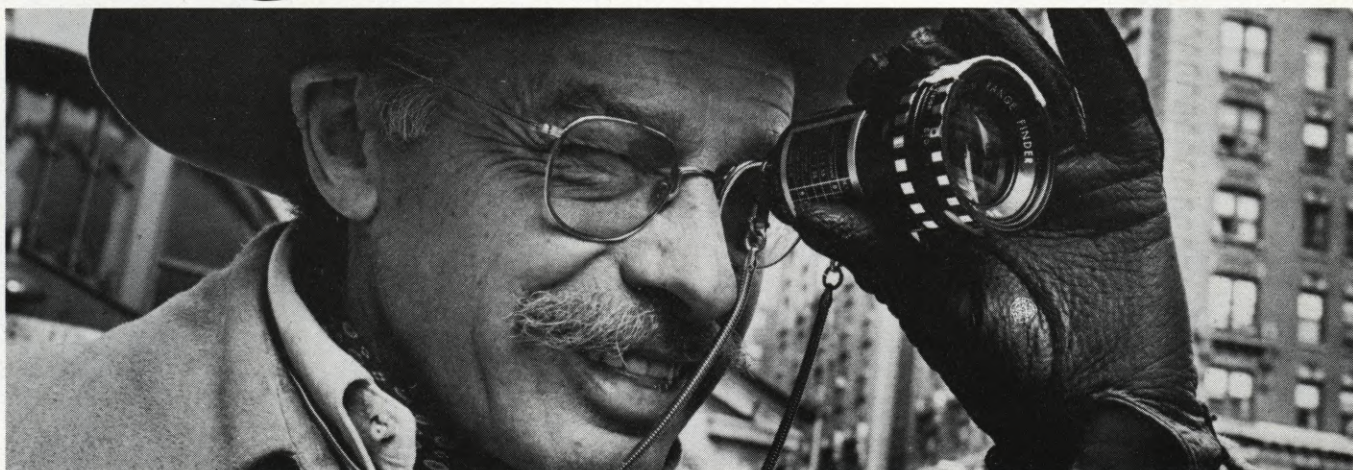
1088 Cinema Workshop

ON THE COVER: Production crew at work on THE RUNNER STUMBLES, A Stanley Kramer Production, presented by Melvin Simon Productions and shot totally on location in Roslyn and Ellensburg, Washington. The heavily dramatic film was produced and directed by Stanley Kramer, with Laszlo Kovacs, ASC, as Director of Photography.

AMERICAN CINEMATOGRAPHER, (ISSN 0002-7928) established 1920, in 60th year of publication, is published monthly in Hollywood by ASC Holding Corp., P.O. Box 2230, Hollywood, California 90028. U.S.A. **SUBSCRIPTIONS:** U.S. \$9.00; Canada, foreign, including Pan-American Union, \$10.00 a year (remit International Money Order or other exchange payable in U.S.). **ADVERTISING:** rate card on request to Hollywood office. Copyright 1979 ASC Holding Corp. Second-class postage paid at Los Angeles, California. **POSTMASTER:** send form 3579, with change of address to, ASC Holding Corp., P.O. Box 2230, Hollywood, CA 90028.



ORNITZ



"How do you light the World Trade Center?"

Cinematographer Arthur Ornit learned to make movies by making movies. He loves New York City, backdrop for such Ornit-filmed pictures as "An Unmarried Woman," "Anderson Tapes" and "Serpico," to name a few. He credits the joy of shooting in New York to some enlightened city policies, his own hard-won expertise, and even the products of a well-known manufacturer of motion picture film.

"My brother and I learned still photography first. We did everything, got to know all sorts of cameras, did our own processing, the works.

"Then another film student and I got hold of a 16 mm camera and put it in a suitcase with a little hole for the lens to stick out, and we made a short movie about the city from a *dog's* point of view. We carried that suitcase everywhere, shooting from the dog's eye-level. We put it on roller skates, tried things no one else had tried. Our film attracted some attention, and later we were asked to remake it in 35 mm; but for me, it was never as good as it was the first time.

"New York City is one of the world's great movie sets. TV has made audiences more aware of reality. They quickly sense when something is phoney. They want real earthquakes, real streets. They really drove us to shoot in the streets, and it's been great, because it's the real thing.

"New Yorkers take the movie business seriously. They assign you members of the Tactical Police Force, and those officers stick with you. They're paid by the city, not the producer. They're tough guys and sweet to work with. There are very few places in New York that they can't clear for you to shoot.

"Eastman color negative II film 5247 is wonderful for shooting in the city. It has a very fine grain, the blacks are velvety and the whites hold up. When you're using the city as a background for a scene, it's the lights in the *distance* that count. It's easy to light your scene; just turn on enough arcs. But how do you light the World Trade Center with its fluorescent bulbs and the street lights and the car traffic and the neon signs and so forth. The sensitivity of 5247 does it for you.

"On a feature film you have to have form and professional discipline, and you have to play first fiddle to the director's conducting. But when you're doing a film as a student or for yourself, then you should really try to reach for something. I tell my students, 'Whether it's a new way of looking at color or lighting or composition—whatever it is—it should have your stamp, your signature. It should be your own.'"

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.



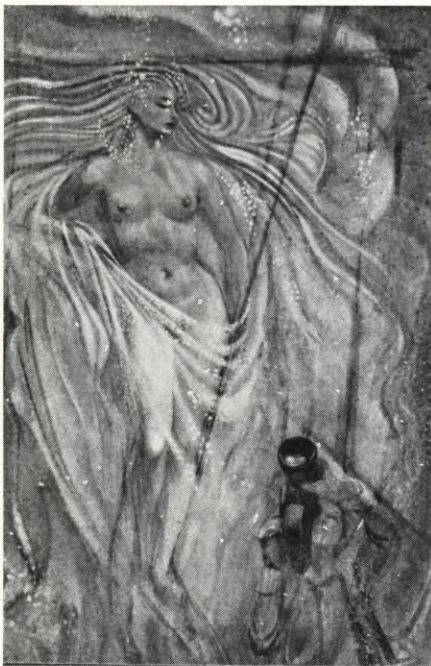
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WHAT'S NEW

IN PRODUCTS, SERVICES AND LITERATURE



"VENUS RISING" POSTER FOR HOUSTON FEST!

The 12th Annual Festival of The Americas, now based in Houston, has commissioned the noted Virginia artist, Mr. Allan Jones to create the exciting new fine arts design for the 1979 Houston International Film Festival poster. This brilliantly creative concept, titled, "VENUS RISING" is a visual interpretation of the classic Botticelli Venus logo design of The Festival of The Americas, transformed into an ethereal painting of the Venus rising along shafts of multi-colored light, while the surreal scene is being filmed by a cameraman. In full color acrylic, the 29" X 36" painting is being made available to film-makers in a limited edition only this year, in a radical departure from past years. This year the Festival of the Americas poster is *not* the entry mailing piece, but is being sent only to those who enter the festival (one limited edition poster per entry), or those who place a special order for the print. Unsigned prints, shipped rolled in a heavy tube, suitable for framing, are \$10, while the signed, numbered, limited edition prints are \$50 each. The poster carries the festival logo and dates for 1979.

The artist, Allan Jones, is one of America's leading imagists, whose evocative and ultra-realistic paintings hang in The Philadelphia Museum, The Ford Foundation, The Chrysler Museum, & The High Museum of Atlanta. His awards include: The Pennsylvania

Academy of Fine Arts, The Chrysler Museum, and The Smithsonian Museum. Allan Jones' work has been compared to that of Andrew Wyeth, and his original paintings hang in some of America's finest private collections.

The Houston International Film Festival of The Americas entry kit goes into the mail next week. The Festival dates for 1979 are November 14th-18th. The Festival has elevated its main category awards (Feature, Shorts, Documentary, TVC's, Experimental, and TV Production) to Gold Venus Statuettes. Gold, Silver & Bronze Venus Medallions are awarded in the regular categories which now include new sections for Graphic Arts (posters), and Screenplays, both features & Short Subjects. For the complete Houston Festival of The Americas entry and information kit, plus details on the competition, The Film Market, and the Trade Fair, plus the seminars and production workshops, send your name and address to: J. Hunter Todd; President & Founder; 12th Annual Festival of The Americas; Post Office Box 27574; Houston, Texas 77027; telephone: (713) 877-8357; Cable: INTERFILM, Houston.



ULTRA THIN CdS EXPOSURE METER AVAILABLE FROM SOLIGOR

The ultra-thin Soligor U F CdS Exposure Meter, is now available from dealers across the country according to an announcement by AIC Photo, Inc. of Carle Place, New York. The highly accurate, reflective type hand-held meter is usable

for both still and cine photography.

The Soligor U F Exposure Meter has an ASA range of 6 to 6400 with a shutter speed range of 8 seconds to 1/2000th second and a F-stop range of 1 to 32. The Cine range is 8 to 32 FPS. E. V ranges are: low, 2-10; high, 9-18 (ASA 125).

In making the announcement, Ron Gelman, Marketing Director, noted that there has been a sudden resurgence in hand-held exposure meters. Although meterless cameras are rather rare, photographers are still purchasing the hand units as back-up meters, for critical and adverse lighting conditions and for those situations where built-in units often get fooled.

The Soligor U F Exposure Meter, which uses a RM625R or PX-675 CdS cell, comes complete with the battery, instructions and case with strap. Suggested retail price is \$25.95.

CINE CAM BOWS NYC CAMERA RENTAL WING

NEW YORK: In a move to provide the continually escalating NYC feature film and commercial production community with the finest 35mm and 16mm cameras, Hollywood-based Cine Cam has announced the opening of a New York rental division. Headed by Joseph and Alan Mehrez and company v.p. Mike Spera, Cine Cam's executive offices and showroom are located at 1619 Broadway, NYC, suite 717.

Currently available for feature film and commercial assignments via Cine Cam are: New Arriflex 35mm BL 2 cameras replete with Zeiss Super Speed Lenses, Nuvicon Video attachments, 20-120mm & 25-250 fully blimped Vari Focal Lenses with J-4 zoom motors, 1000 and 400 ft. magazines, Arri II C Hard Front and High Speed (80 FPS) lenses, Micron Wireless Microphone Systems and a full complement of related equipment.

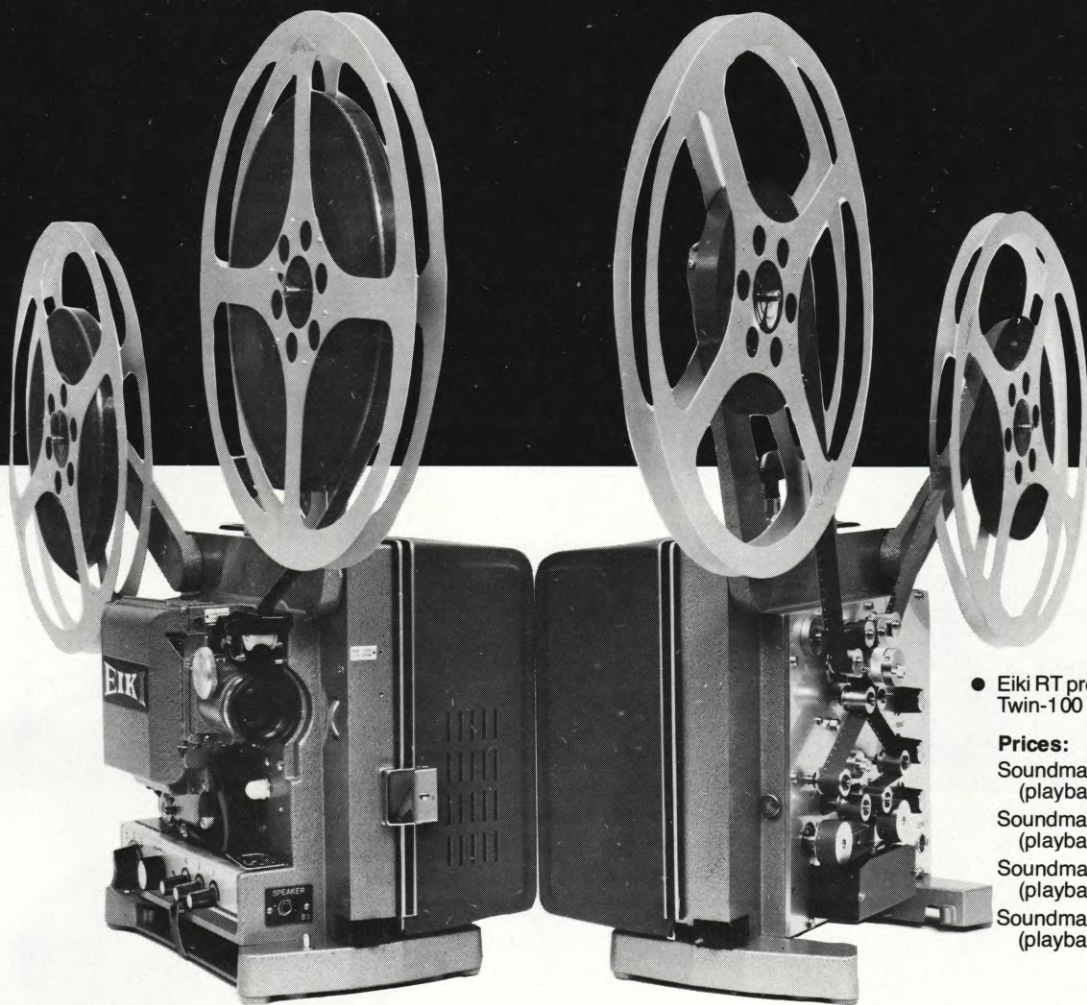
In making the announcement company president Alan Mehrez remarked, "New York's demand for quality production equipment has reached an all-time high. The future of film production in this city is constantly expanding. Cine Cam's equipment should be especially attractive to the N.Y. market for a number of reasons. All our cameras are maintained by T. Carl Schietinger of Optical Research. One of the most knowledgeable experts in the field, Schietinger will be personally responsible for collimating and servicing our cameras.

Alan Mehrez will represent Cine Cam in Boston and Los Angeles while Mike Spera concentrates on the New York film scene. For availability and price information on Cine Cam equipment, Mike Spera may be reached at (212) 489-9777.



A Happy Marriage

EIKI/Soundmate Interlock System



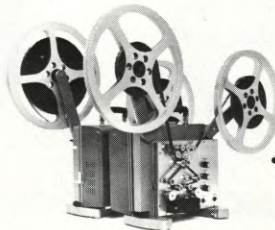
- Eiki RT projector (left) and Soundmate Twin-100 Interlock System (right).

Prices:

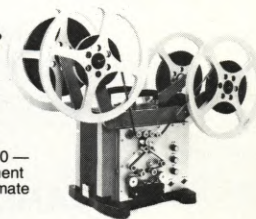
- Soundmate Twin-100PB (playback only) \$2100.00
- Soundmate Twin-100PBR (playback and record) . . . \$2950.00
- Soundmate Compact-200PB (playback only) \$2350.00
- Soundmate Compact-200PBR (playback and record) . . . \$3200.00

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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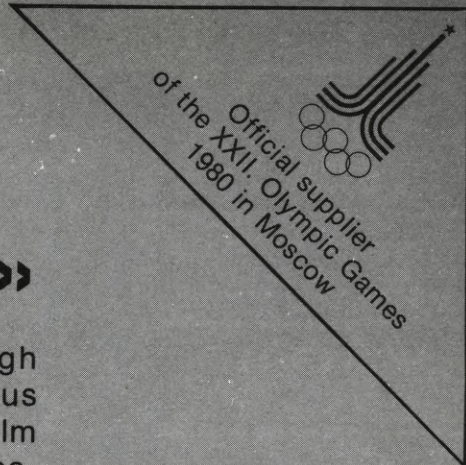
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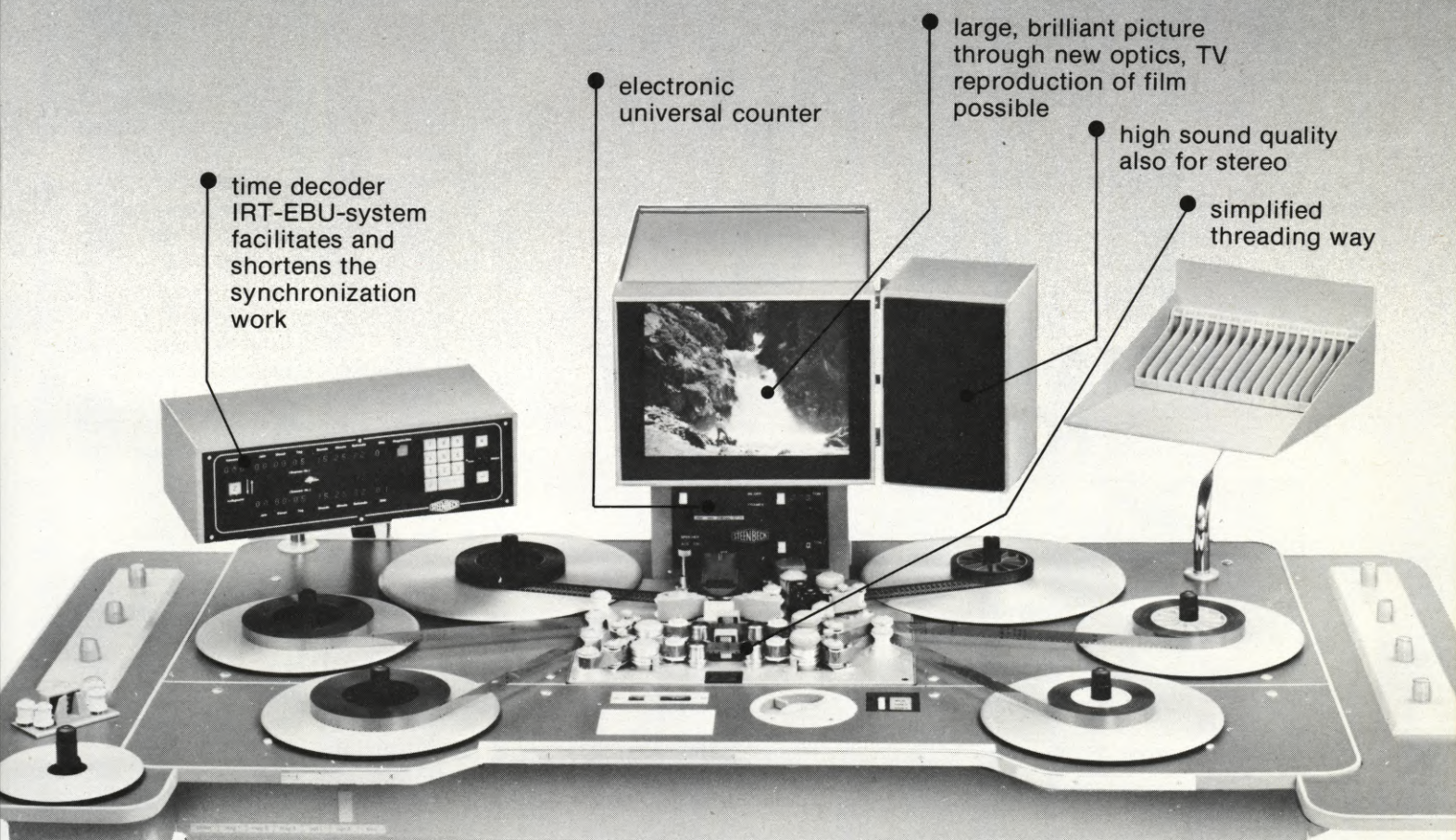
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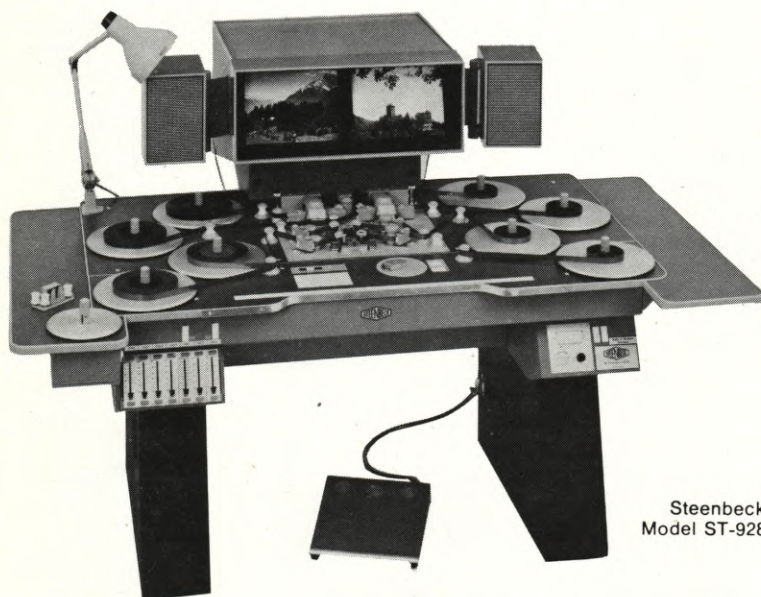


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By GEORGE L. GEORGE

TECHNICAL KNOW-HOW

The production of programmed multi-image (also known as multimedia) presentations is thoroughly analyzed in *IMAGES, IMAGES, IMAGES*, an Eastman Kodak book written by Michael F. Kenny and Raymond F. Schmitt that provides practical solutions to problems of planning, executing and using such a-v programs (Kodak publication S-12, \$15.95).

The potential of a novel photographic process is described by Michael Wenyon in *UNDERSTANDING HOLOGRAPHY*, the laser-beam production of 3-dimensional pictures. While currently used only in stills, holography's future in movies and television is discussed in this stimulating technical volume (Arco \$12.50).

Production in Super-8 is examined in practical detail by independent movie-maker Lenny Lipton in *LIPTON ON FILMMAKING*, a useful collection of skillfully written articles and essays dealing with equipment and techniques of the format (Simon & Schuster \$7.95).

In *SOUND RECORDING FOR MOTION PICTURES*, Charles B. Frater surveys the latest developments, recapping the physical properties of sound and electricity, and discussing expertly their application to recording techniques and equipment (Barnes \$5.95).

The 4th revised edition of Alec Nisbett's authoritative volume, *THE TECHNIQUE OF THE SOUND STUDIO*, presents an in-depth survey of current sound recording practices in television and radio. Both technical and creative aspects are considered in this professionally written text (Hastings House \$14.50/10.50).

In *TELEVISION PRODUCTION*, Alan Wurtzel offers a thoroughgoing survey of present-day procedures in their technological and esthetic aspects, an effective introduction to basic and advanced video production (McGraw-Hill \$17.95).

Joseph F. Robinson's *VIDEOTAPE RECORDING* updates the state of the craft in this new edition of a standard text dealing with the theory and practice of a versatile technology and its expanding use (Hastings House \$18.50).

★ ★ ★

ASPECTS OF CINEMA

Diligently researched by Phyllis Rauch Klotman, *FRAME BY FRAME: A BLACK FILMOGRAPHY* offers an annotated listing of over 3,000 films dealing with black themes or subject matter. Both Afro-American and Third World Blacks are covered in this scholarly reference work, an essential tool acknowledging the presence and participation of Blacks in movies and their contribution to the art (Indiana U. Press \$25).

In *THE AMERICAN VEIN*, Christopher Wicking and Tise Vahimagi assemble the television credits of some 300 U.S. directors of series, specials and shows. Properly annotated and cross-referenced, it is a most valuable source for reference and research (Dutton \$12.95/6.95).

An erudite approach to X-rated movies as part of a general study of eroticism, the *SADEIAN WOMAN* by Angela Carter clarifies the Marquis de Sade theories on the relationship of sexuality to power, and relates them to the sexual fantasies of pornographic films (Pantheon \$7.95).

Julian Petley, in his well-researched *CAPITAL AND CULTURE: GERMAN CINEMA 1933-45*, discusses the continuity of the German film industry's structure and products from the Weimar Republic days to the Nazi take-over (N.Y. Zoetrope, 31 E. 12 St., NYC 10003, \$7).

The script of Josef von Sternberg's classic movie, *THE BLUE ANGEL*, is published together with the Heinrich Mann novel on which it is loosely based, marking the 50th anniversary of that memorable film (Unger \$12.50/4.95).

Confounding the allegations of blasphemy leveled by some humorless clerics and laics, the script of the hilarious film, *MONTY PYTHON'S LIFE OF BRIAN*, will regale readers with evidences of zany comedy and legitimate satire (Grosset & Dunlap \$9.95, Ace \$1.95).

The Rolling Stone magazine's articles on the popular TV show *SATURDAY NIGHT LIVE* are collected in a funny and irreverent book where producer, writers and cast speak freely about their experiences (Doubleday \$8.95).

★ ★ ★

NAMES ON THE SCREEN

Analyzing the concept of film celebrity in *STARS*, Richard Dyer distinguishes the sociological approach ("films are of significance only in so far as they have stars in them") from the semiotic ("stars are of significance only because they are in films"). This philosophical controversy

is bolstered with examples drawn from specific movies (N.Y. Zoetrope \$7).

In *THE DECLINE AND FALL OF THE LOVE GODDESSES*, Patrick Agan narrates the tormented lives of ten stars whose losing struggle with success often ended in tragedy. Susan Hayward, Marilyn Monroe, Frances Farmer and Linda Darnell are among these victims of fame (Pinnacle \$7.95).

Anna Kashfi Brando has few kind words for ex-husband Marlon in *BRANDO FOR BREAKFAST*, a venomous and fascinating portrait, written with E. P. Stein, in which she doesn't come off too well either (Crown \$10).

Marital and other problems that beset the Francis Ford Coppola ménage during the filming of *Apocalypse Now* are gone over in *NOTES*, a rather dispirited, painfully honest memoir by Eleanor Coppola (Simon and Schuster \$9.95).

Screenwriter and novelist Joan Didion's unhappy experiences in Hollywood are moodily evoked in *THE WHITE ALBUM*, a collection of short pieces revealing her sharply perceptive reactions to the complexities of contemporary living (Simon & Schuster \$9.95).

In *ROBERT MORLEY'S BOOK OF BRICKS*, the British actor and famed wit collects memorable "bricks" (i.e., blooper, gaffes, faux-pas) dropped by fellow celebrities on both sides of the Atlantic (Putnam \$9.95).

The John Wayne memorial industry has added two new products to its line. *DUKE: THE LEGEND OF OUR TIME* by John Boswell and Jay David (Ballantine \$8.95) and *JOHN WAYNE: THE ACTOR*, *THE MAN* by George Bishop (Caroline House \$16.95) offer sympathetic views of the late star in well-illustrated, factual and engaging biographies.

In *A DREADFUL MAN*, Brian Aherne draws a sensitive and amusing portrait of fellow-actor George Sanders, who managed to antagonize most of his friends and acquaintances before taking his own life out of sheer boredom (Simon & Schuster \$9.95).

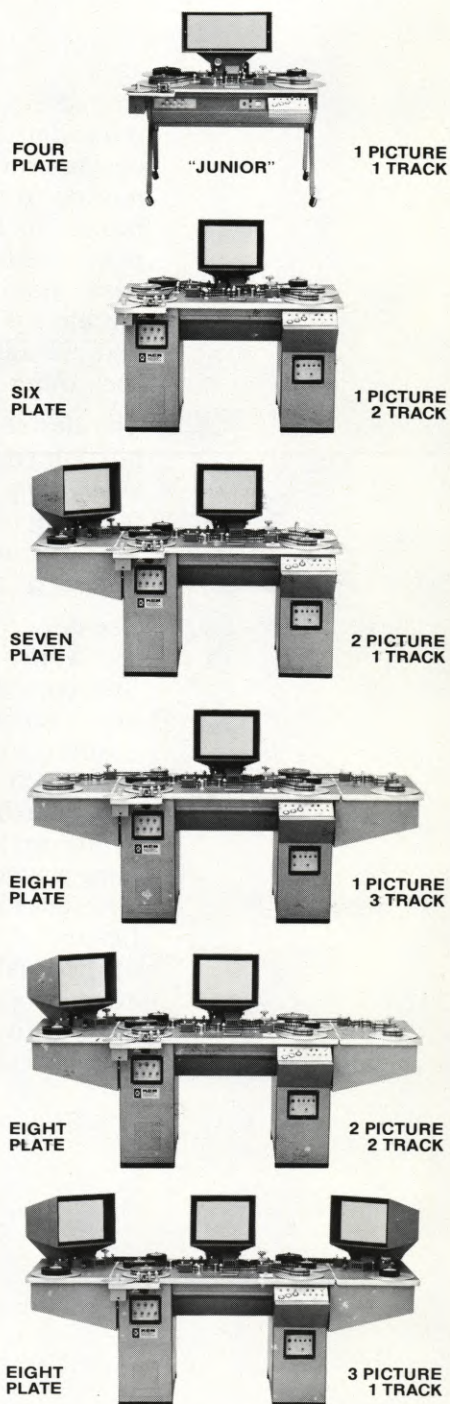
Charlie Chaplin, Marlene Dietrich, David and Myron Selznick appear in Caresse Crosby's *THE PASSIONATE YEARS*, an insouciant and revealing look at artistic and haut-monde circles in pre-war Paris (Ecco Press \$6.95).

John Reggero's *ELVIS IN CONCERT* is a vivid pictures-&-text record of Presley's triumphal concert tours of the '70s (Delta \$7.95). ■

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United States Patent 3,806,016. Summary of the invention. According to the present invention, there is provided a drive mechanism which in a novel manner allows independent motion of the two elementary movements of the claw operation, in effect, of the longitudinal travel and the axial penetration, while constantly assuring the control of these basic motions through the use of uncomplicated profiled mechanical components, which are simply manufactured, and are adapted to move about axes extending parallel to each other.

The device mechanism of the present invention renders it possible to obtain, without requiring high manufacturing or assembling costs, the operating parameters essential to cinematographic production, in effect, noiseless operation, low wear of the film or tape perforations, and excellent positioning of the successive photograms or frames of the film.

The device or mechanism is further distinguished in that the rod which supports the claw is pushed in the direction of film conveyance by a lug which slides along a completely plane surface, locking with a lever having a clearance or position which is imposed by sliding contact, under the pressure of a biasing spring, against a coaxially located cam, and being further adapted to engage with the motor drive disc acting on the springloaded rod. The coaxial cam has its camming surface defined by two successive radial arcs, having a difference in radii which represents as a factor of the amplification of the motion the transmission lever, the amplitude of the axial motion of the claw. All of these movements are effected about axes extending parallel to the axis of the motor drive disc.

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Ted Churchill : Two and a half years I took a chance and became the first cinematographer/owner of the Aaton 7 camera in the United States. I held it, looked through it, listened to it — and bought it. As simple as that. I was convinced that Aaton was the camera. Friends however were somewhat skeptical. Often they would spot me on the street and ask about the camera even before they said hello. My ownership has become the test case for the camera in this country.

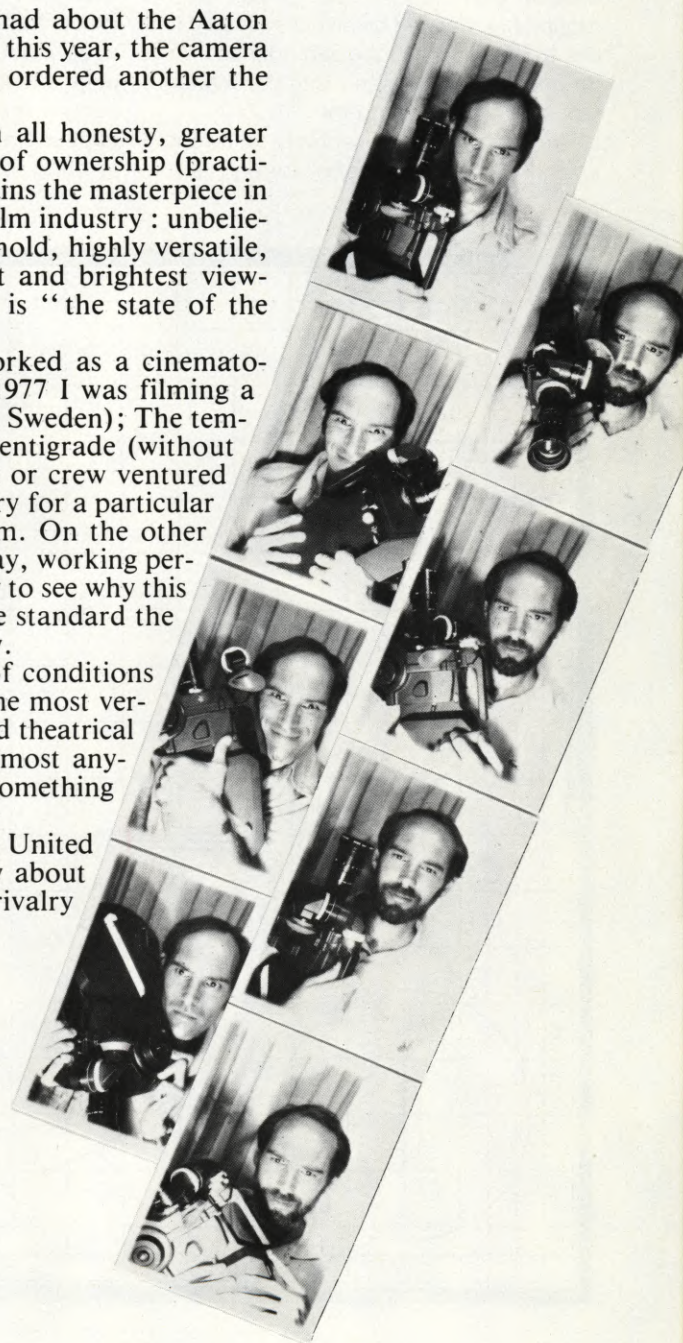
Any doubts or regrets I might have had about the Aaton were put to the test when, in March of this year, the camera was stolen on a job in New York. I ordered another the same day.

My commitment to the camera is, in all honesty, greater than ever. After two and a half years of ownership (practically trouble free) the camera still remains the masterpiece in design and engineering of the 16 mm film industry : unbelievably quiet, light and comfortable to hold, highly versatile, easily serviceable and with the largest and brightest viewfinder of any camera I have seen, it is “the state of the art”.

Jack Churchill : I have lived and worked as a cinematographer in Sweden for ten years. In 1977 I was filming a super-16 feature in Lapland (Northern Sweden); The temperature was 30 degrees below zero centigrade (without wind-chill factor). No one on the cast or crew ventured outside unless it was absolutely necessary for a particular shot. There was no way to keep warm. On the other hand the Aaton stayed out the whole day, working perfectly and with no complaints. It is easy to see why this good natured machine had become the standard the standard of the Swedish Film industry.

It was experiences under these types of conditions that convinced me that besides being the most versatile camera for both documentary and theatrical films, the Aaton could stand up to almost anything as well. It's hard to believe that something so beautiful could be so tough.

Consequently, when I returned to the United States and heard what Ted had to say about his Aaton, it wasn't entirely sibling rivalry that prompted me to buy one as well.



CINEMA WORKSHOP



By ANTON WILSON

REGISTRATION

Camera registration to the film cameraman means image steadiness. Does the camera register each successive frame in precisely the same position relative to the aperture? If the registration was poor, the image would appear to weave when projected. This condition is particularly intolerable during dissolves, titles, or split screen. Very rarely does a professional motion picture camera develop poor registration (unless it is dropped or shipped by air), and even if it did, there is nothing the cameraman can do about it except send it to the manufacturer for major surgery.

Registration is an entirely different animal in a video camera. Not only is it

the most prevalent and frequent misalignment in a video camera, but the cameraman can usually correct it himself with no other special tools than a small screwdriver and a registration chart similar to that in FIGURE 1. But first, what is registration?

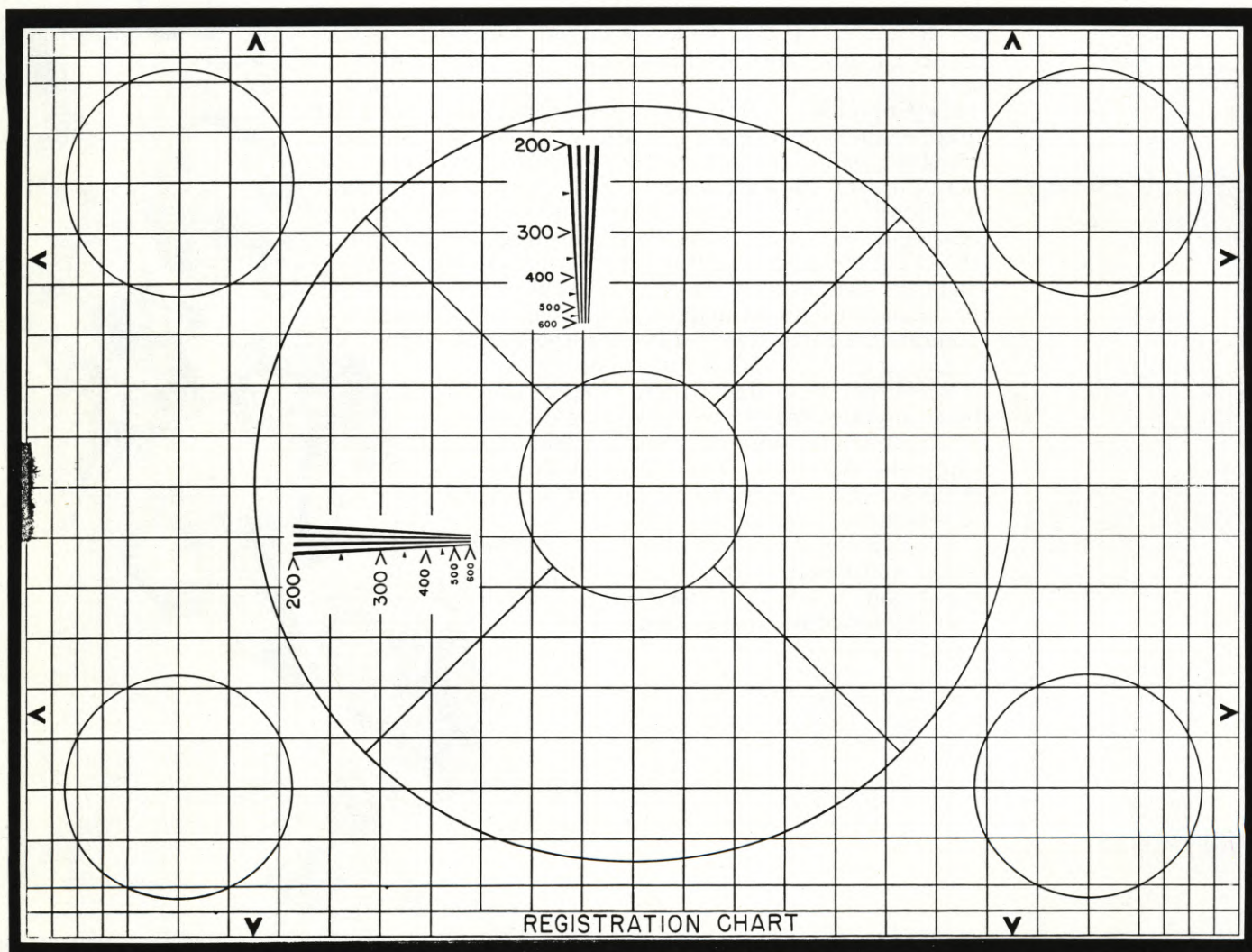
The video camera has three light sensitive tubes, one each for blues, greens and reds. Similarly, color film has three light sensitive layers or emulsions one each for the same three primary colors. When the film is manufactured, these three color layers are bonded to each other and to the celluloid film base. They cannot move relative to one another throughout the exposure, developing or printing processes. Likewise, future

prints or generations also have this color position stability. In other words, even though the color image really exists on three different emulsion layers, they are, and remain, perfectly registered to one another for a perfect color rendition.

The old three-strip Technicolor process, as well as modern 4-color printing presses, do not enjoy this inherent stability. In each case, the separate color information is recorded and retained on totally separate pieces of film or printing plates, respectively. It now becomes imperative that these three or four separate pieces of color information are perfectly superimposed or registered to insure that the original color image is precisely re-

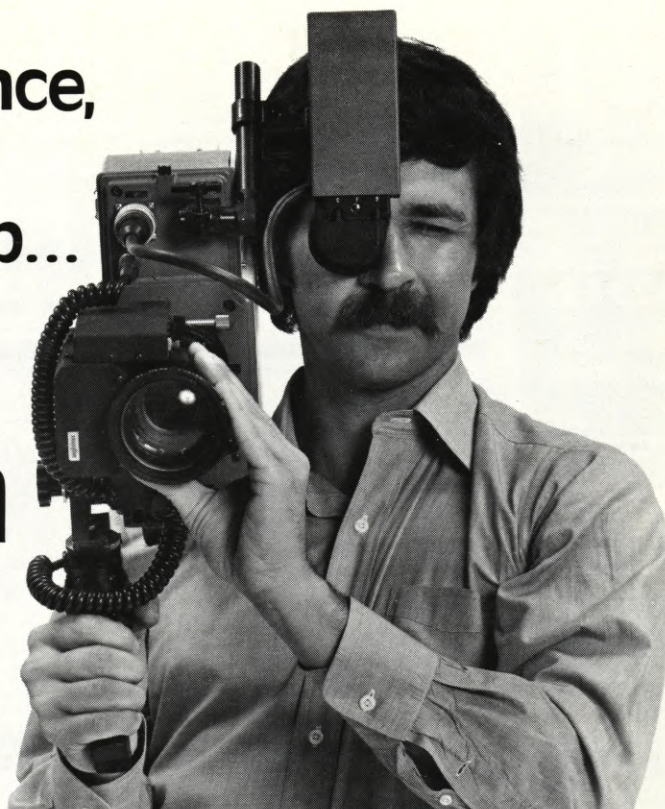
Continued on Page 1145

FIGURE 1



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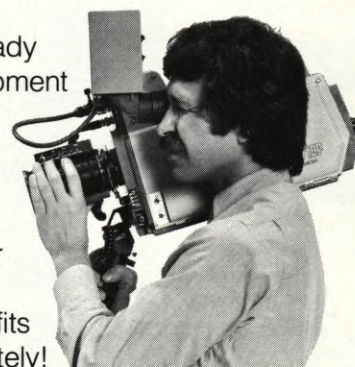
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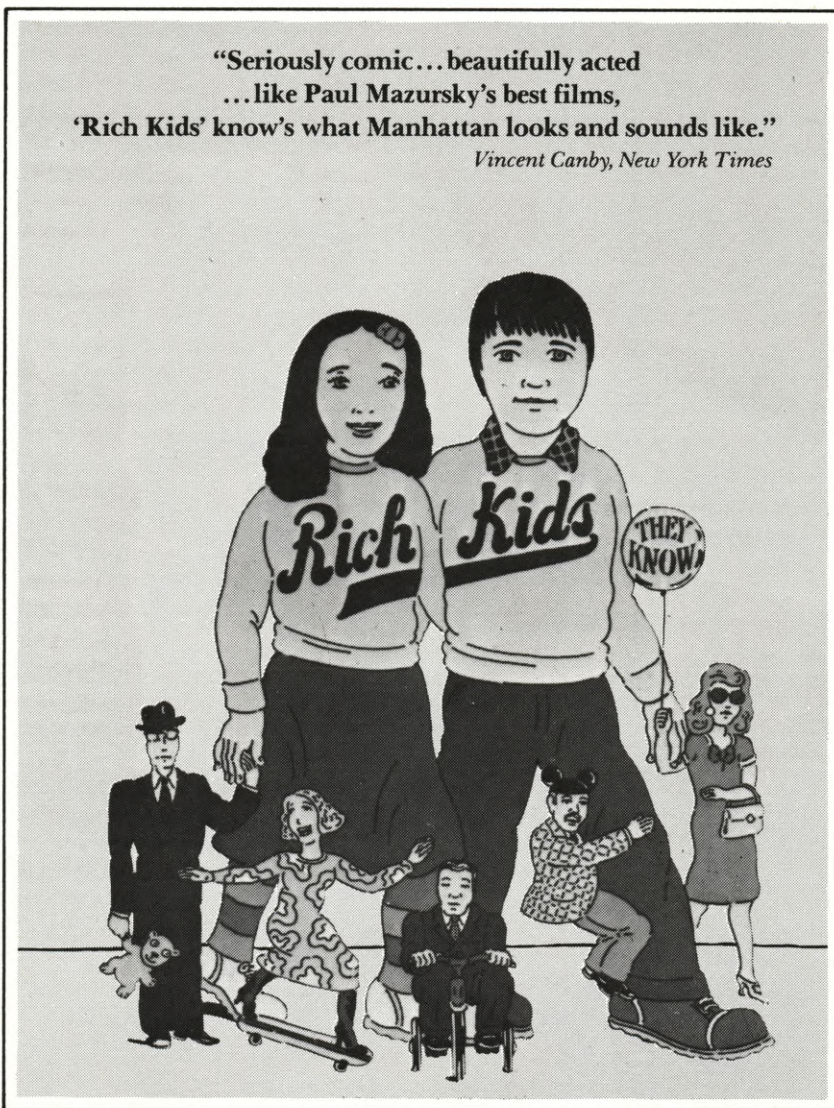
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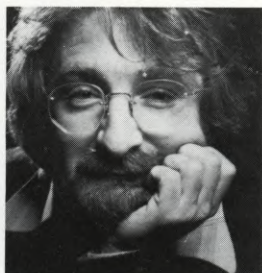
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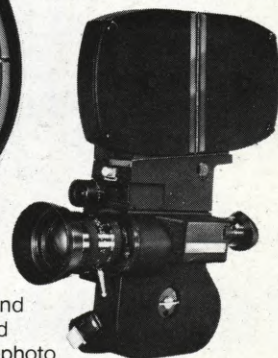
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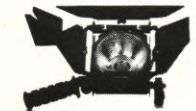
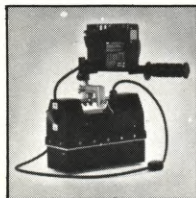
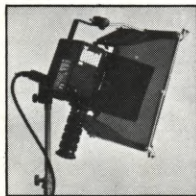
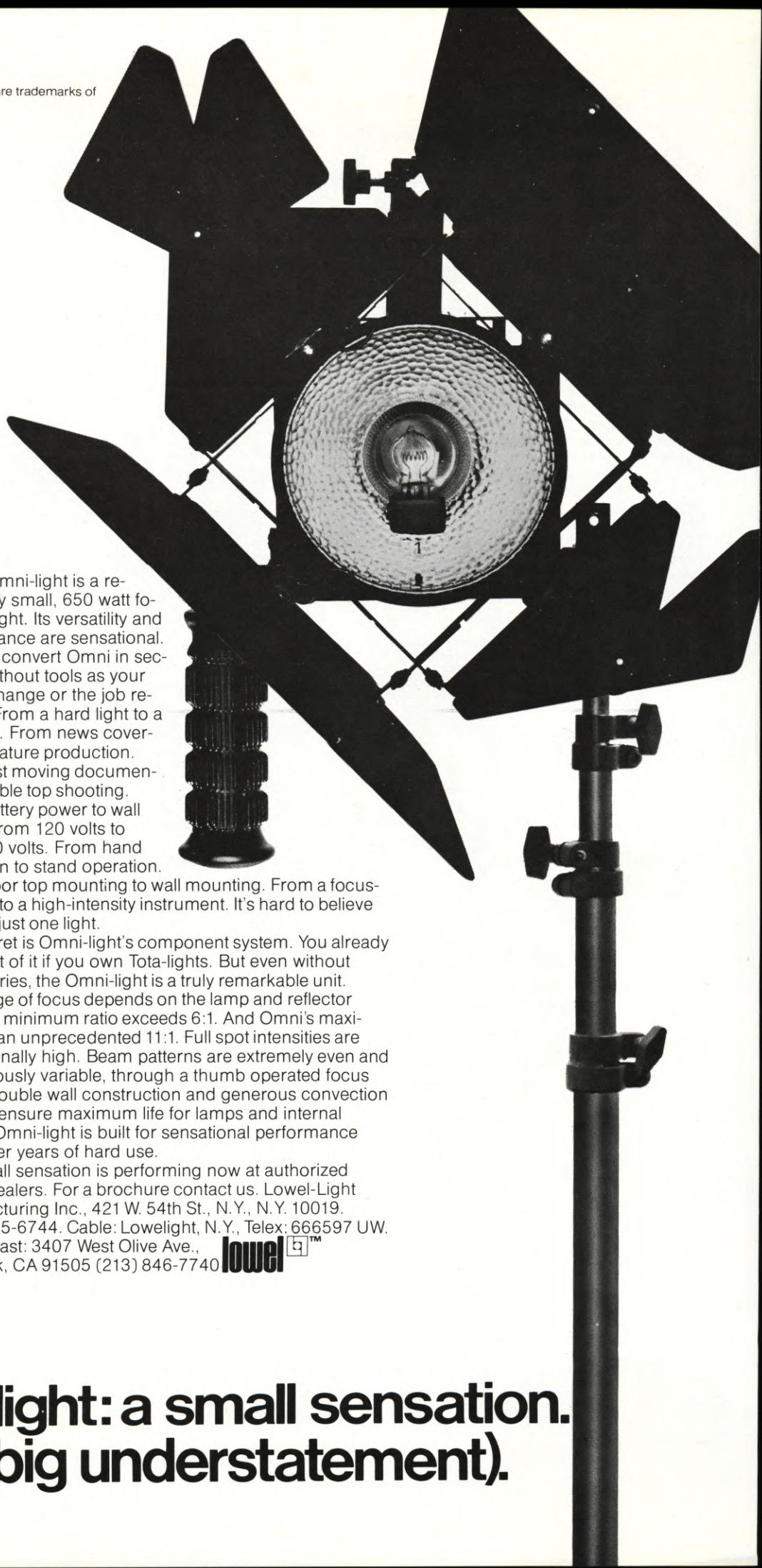
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BEHIND THE SCENES OF "THE RUNNER STUMBLES"

Through the skills and efforts of an extraordinarily dedicated cast and crew, a former stage play dealing with a forbidden love is brilliantly transformed into a motion picture of great impact

Stanley Kramer had long contemplated bringing *THE RUNNER STUMBLES* to the screen. Set in 1927, the film deals with the emotionally charged relationship of a Roman Catholic Priest (Dick Van Dyke) and Nun (Kathleen Quinlan) in the abandoned mining town of Solona, Michigan.

With the Catholic Church as a backdrop, *THE RUNNER STUMBLES* explores the nature of God and human commitment. "This was a story which seemed to clarify for me in part something to believe in," Stanley Kramer said. "I'm always looking for a project I believe in strongly enough to justify spending my time on, and I felt very strongly about this one."

THE RUNNER STUMBLES appeared on Broadway as well as enjoying over 1,000 productions in the United States alone. When Stanley Kramer called Milan Stitt, the playwright had already turned down several other directors. "They wanted to make a film based on my play," Stitt explained. "Also, I was happy in the theatre and had heard about some of the negative experiences of writers in Hollywood. So I told Stanley that under no circumstances would I do the screenplay."

But the playwright agreed to meet Stanley Kramer in New York, and they talked over dinner. Soon they were talking about ways they wanted it to be for the actors and then the audience and the changes that would be necessary. "His ideas were provocative, and before I realized what had happened, I was sug-

gesting methods to bring my story to the screen."

Kramer invited the playwright to Seattle where they worked for several months on the screenplay. It was during this period that a lucky thing happened. Production Designer Al Sweeney and Kramer had been frantically searching for a location which could serve as the abandoned mining town of Solona in the film. Little did Kramer think he'd find it virtually in his backyard!

The small town of Roslyn was less than one hundred miles from Seattle, and it was a perfect find as the location for *THE RUNNER STUMBLES*. Once a thriving mining town, Roslyn was ideal as the fictional town of Solona in *THE RUNNER STUMBLES*. "It was a perfect find," explained Stitt. "It was everything I'd envisaged Solona to be."

Indeed, the small town of Roslyn (population 1,000) seemed created just for *THE RUNNER STUMBLES*. Already there was the church on the hill, the general store, a schoolhouse, and slag heaps. With full cooperation of the Roslyn city council, as well as the police and fire departments, Production Designer Al Sweeney went to work transforming Roslyn into the 1927 town of Solona.

It was Sweeney's job as production designer to make sure *THE RUNNER STUMBLES* had the correct historical feel on film. Beginning in April, Sweeney set about the task of readying the town for the film's July 6 start date. Traffic lanes painted on the street were temporarily removed, as were signs and any

traces of modern advertising. The NWI General Store became the Solona General Store and the church on the hill became Holy Rosary Catholic Church. For the scenes inside the general store with Maureen Stapleton and Kathleen Quinlan, set decorator Art Parker reproduced labels for Campbell's Soup cans of the period and added other details which made the store's interior authentic.

THE RUNNER STUMBLES called for a town courtroom and jail for the crucial scenes when "Father Rivard" (Dick Van Dyke) is put on trial for the murder of "Sister Rita" (Kathleen Quinlan). The Brick Tavern, just down the road from the church and right across the street from the general store, proved to be another lucky find. Under Sweeney's guidance, the Brick Tavern, also the oldest tavern in the State of Washington, was transformed into the courtroom and its basement into Solona's jail.

"The tavern's basement was perfect for the scenes in the jail," remarked construction coordinator Gunnar Matteson. "All we had to do was to construct the jail cells themselves." An interesting sidelight to the construction of the jail is that the tavern's owner, Gertrude Kennedy, decided to leave the set intact as a memento of the production company's stay in Roslyn. "Just in case any of my customers get out of line so they won't have far to go," laughed Gertrude.

With production offices centered in Ellensburg, the three principal artists (Dick Van Dyke, Maureen Stapleton, and Kathleen Quinlan) arrived for two weeks of rehearsals before the start of shooting. "Stanley Kramer is known for rehearsing key scenes before production," observed associate producer Mario Iscovich. "It is during this period that the actors can get comfortable with their roles and Kramer can get a sense of the way he wants a scene to work."

Kramer cast Kathleen Quinlan after seeing her in *I NEVER PROMISED YOU A ROSE GARDEN* and thought her perfect for the role of "Sister Rita".

"There are not many young actresses who have her special kind of classic look," said Kramer. "In *ROSE GARDEN* I thought she deserved at least an Oscar nomination. We'll try again. I do think it's a possibility for her. If she wants it, she has the texture to become a great star."

Rehearsing with Kramer, Van Dyke, and Quinlan was Director of Photography

On the weathered porch of a house in Roslyn, Washington, Kathleen Quinlan and Tammy Grimes feed off-camera lines to Dick Van Dyke, as the camera films a closeup of him for *THE RUNNER STUMBLES*, a Melvin Simon Productions presentation of a Stanley Kramer Production. The film was made entirely on location with a crack Hollywood crew.





(LEFT) The drama begins when Sister Rita (Kathleen Quinlan), an idealistic young nun, gets off the train at the fictional defunct mining town of Solana, Michigan. (CENTER) She is given a tour of the town by Father Rivard (Dick Van Dyke) and his housekeeper (Maureen Stapleton). (RIGHT) They pass the local brothel with the girls on the porch. (BELOW) The town of Roslyn, Washington (population 1,000) was perfectly "cast" as Solana. Once a thriving mining town, it could be readily adapted to the 1927 period called for in the script.



Laszlo Kovacs, ASC. Kramer had wanted Kovacs for *THE RUNNER STUMBLES* because he knew Kovacs could capture the special historical feeling and mood so important for the film. Kovacs, no newcomer to the industry, photographed a prestigious list of films including *EASY RIDER*; *FIVE EASY PIECES*; *WHAT'S UP DOC?*; *PAPER MOON*; *SHAMPOO*; *NEW YORK, NEW YORK*; and *F.I.S.T.*

Kovacs was on location with *BUTCH AND SUNDANCE: THE EARLY DAYS* when *THE RUNNER STUMBLES* production manager Mickey McCardle reached him in the middle of a blizzard. Somehow McCardle got through to Kovacs and told him Kramer was interested in having him on his crew. "Of course I was interested in doing *THE RUNNER STUMBLES*", Kovacs said. "Sometimes you don't even need to see a script. You accept the project on the faith

of the director. I'd been looking forward to working with Kramer for a long time."

In addition to signing Kovacs, Academy Award nominee Pembroke J. Herring (*TORA, TORA, TORA* and *BOUND FOR GLORY*) was assigned as editor. Rounding out key production jobs were Craig Huston as first assistant director and Nick Marck as second assistant director.

While filming commenced in Roslyn, an astounding event was happening in nearby Ellensburg. At an abandoned warehouse a crew, under the direction of Sweeney and Matteson, were constructing interiors for *THE RUNNER STUMBLES*. Inside the warehouse, which belonged to Central Washington University, the interior of the church rectory was painstakingly recreated in exact detail exactly as it would have looked on a soundstage in Hollywood.

"In the case of *THE RUNNER STUMBLES*," said Art Parker, "we had to create a 1927 feeling of an old rectory which had been there since 1910—a rectory which was small and poor and situated in an almost abandoned, tired little town.

"All the sets perk up with the arrival of 'Sister Rita'. Vases of flowers appear, antimacassars appear on the sofa. The visual appeal must change to capture the more cheerful spirit."

For the scenes filmed in this makeshift soundstage, the resulting sets were a perfection in their attention to the detail of the period. "The set flowed like a regular house," Parker said. "From the living room, to the hallway, to the kitchen, to the stairs leading up to 'Sister Rita's' room on the second floor and finally to 'Father Rivard's' study. It worked out beautifully."

Local residents got involved when Parker placed an ad in the local paper

(LEFT) A scene of church letting out is filmed, with local people joining the professional actors as extras. The church, an actual edifice, was already standing in exactly the right place on a hill. (CENTER) The local people, thrilled to have a first-rate film company working in their town, extended full cooperation. (RIGHT) Famed as a singer-dancer-comedian, Dick Van Dyke courageously breaks out of his former image to give a stunningly dramatic performance in the role of the tormented priest.



soliciting props of the 1927 period to furnish the rectory's interior. The response was enormous and yielded a wealth of priceless items from lace curtains to antique furniture. Parker carefully catalogued each item so it could be returned to its rightful owner before adding it to the set. "Some of these items would have been very difficult to acquire," said Parker. "So you can imagine how grateful we were when local residents were gracious enough to donate some of these props for our rectory interior."

When filming commenced at the warehouse, the crew behaved as if it were a studio soundstage. Someone found a red light bulb and fastened it on the door to indicate when filming was in progress. All went smoothly except for one thing. The warehouse roof was constructed out of sheet metal, and the hot sun, expanding the metal, created a good deal of noise and disturbed the filming inside. "The crew's ingenuity took care of the problem," said associate producer Mario Iscovich. "They hit on the idea of keeping the roof continually watered-down with a hose and the noise stopped."

Maureen Stapleton arrived to play "Mrs. Shandig", "Father Rivard's" bumbling housekeeper, whose actions become crucial to the turn of events in the story. Known as a consummate Broadway actress in TOYS IN THE ATTIC, PLAZA SUITE, and THE COUNTRY GIRL, Stapleton received Oscar nominations for LONELY HEARTS and AIRPORT, and an Emmy nomination for QUEEN OF THE STARDUST BALLROOM. Recently she was awarded the New York Critic's Award for her work in Woody Allen's INTERIORS.

One interesting sidelight is that Milan Stitt wrote the part of "Mrs. Shandig" with Maureen Stapleton in mind, but felt the part too small for her to play on Broadway. Stanley Kramer was eager to cast Stapleton in the part, thinking it perfect for the actress. "I don't know how many first ladies of the American stage there are,"

Kramer remarked. "But Maureen Stapleton is just about it. I think she is one of the great actresses of all time. I've never seen anyone with her facility."

To give THE RUNNER STUMBLES flavor, the call for extras went out. Several hundred local people responded to a Saturday morning casting call and a portion were selected to appear in exterior shots as well as in crucial scenes in the courtroom. From this initial group, Stanley Kramer selected a jury and court officers for the trial scenes. For all involved—many of them longtime Roslyn residents—it was an experience they will not soon forget.

In addition to outfitting the principal actors, Bob Harris (Men's Costumer) and Marie Brown (Women's Costumer) were responsible for fitting the 70 extras. The task was made a bit easier since many of the extras owned clothing suitable for the period. The costumes for the principal cast were made or rented from Western Costume in Hollywood. In one scene, the nun's habit burns, and so the costume would look authentic, Marie Brown burned parts of the habit with a blow torch.

Production continued on schedule with good weather helping it along. When time permitted, cast and crew members enjoyed local fishing and swimming and the popular raft trip on the local Yakima River. A highlight of the production was when Director of Photography Laszlo Kovacs donned a chef's cap and whipped up some genuine Hungarian Cabbage Rolls for cast and crew. Kovacs had spent hours seeking out the difficult-to-find spices with which he seasoned the old family recipe, and a good time was had by all.

A month into production Tammy Grimes arrived to play "Erna", the spinster daughter of a dying coal miner. Known for her work in THE UNSINKABLE MOLLY BROWN, for which she won a Tony Award, she has been seen in every major television variety and dramatic

program. She made her motion picture debut with David McCallum in THREE BITES OF THE APPLE and appeared in PLAY IT AS IT LAYS and SOMEBODY KILLED HER HUSBAND.

Several parts in THE RUNNER STUMBLES were awarded to local talents in the Seattle area. "Seattle has a really first rate theatre," Kramer said, "which made it natural for me to draw on available talent to cast in the film."

One of the parts was awarded to a real nun-actress, Sister Marguerite Morrissey, who played a nun in the film. In an interesting dual role, Sister Morrissey served as one of the technical advisors for THE RUNNER STUMBLES. Along with Father William Treacy, Sister Morrissey was there to insure authentic portrayal of the Catholic Church. As technical advisor for the production, Father Treacy is no newcomer to show business, having hosted a popular Seattle talk show for 14 years. Many locals recognized Treacy from his long-running "CHALLENGE" program, and were pleased he was serving as Roslyn's temporary pastor so he could be closer to the film's activities.

During August Beau Bridges arrived to play "Toby Felker", the country lawyer who defends "Father Rivard" (Dick Van Dyke). Son of Lloyd and brother of Jeff, Beau has earned acclaim in diverse roles, crediting his father for his theatrical interest, Beau appeared in THE INCIDENT, THE OTHER SIDE OF THE MOUNTAIN, and THE LANDLORD—to name only a few.

"I guess you could say I was initially awed by Stanley Kramer," Bridges explained. "But Stanley made it clear I should be very vocal about the character I was playing, and we ended up discussing 'Toby' in a fluid and on-going way. With Kramer you get the feeling of a team working together."

"I don't really think there's any ceiling to his talent," Kramer says of Bridges. "I have a tremendous amount of respect for

(LEFT) A portion of the church rectory set built inside a warehouse belonging to Central Washington University. The makeshift sound stage contained a whole series of rooms that flowed from one to the other, just as in an actual house. Painstaking attention to detail in the set dressing transformed it into a series of interiors that would do credit to any Hollywood studio. (RIGHT) Producer/director Stanley Kramer gives direction to Maureen Stapleton, whose brilliant acting talents are applied to the pivotal role of the priest's housekeeper.





(LEFT) The Brick Tavern, Roslyn's town bar, proved to be a fortunate find for the film company. The tavern's basement was perfect for the jail called for in the script. All that was needed was to construct the jail cells themselves. The main floor of the tavern served as the courtroom for the trial of the priest accused of murdering the nun. After filming was completed, the jail was left intact as a memento of the film company's visit to Roslyn. (RIGHT) Scenic artists work on a painted backing to be used outside windows on the warehouse stage.

him. Beau is a creative actor, unafraid to experiment by daring to try something new on the screen."

In an interesting flair of cross casting, Stanley Kramer added to his already illustrious cast none other than Ray Bolger, who plays "Monsignor Nicholson", the supreme authority of the Roman Catholic Church. Known for his portrayal of the scarecrow in *THE WIZARD OF OZ*, Bolger made his film debut in *THE GREAT ZIEGFELD*. He followed with a long list of screen credits including *LOOK FOR THE SILVER LINING*, *BABES IN TOYLAND*, and *APRIL IN PARIS*.

In *THE RUNNER STUMBLES*, Bolger plays a stern church authority directly answerable to the Bishop. "Bolger just looked right for the part," said Stanley Kramer. "Someone commented I gravitated toward dancers in my films. There was Gene Kelly in *INHERIT THE WIND*, Fred Astaire in *ON THE BEACH*, and now Bolger in *THE RUNNER STUMBLES*. But the truth is, they were right for the parts. Bolger has the kind of dignity and authority befitting a Monsignor and I was pleased to have him." Between takes, Bolger and Van Dyke entertained the crew with song and dance routines—a welcome break from their dramatic roles.

Under the guidance of special effects expert Phil Cory, a house was set afire for one of the climactic scenes in *THE RUNNER STUMBLES*. With the support of Roslyn Fire Chief Jim Ash, the house was specially treated and repeatedly set aflame. For two nights stunt doubles Bill Catching (Van Dyke) and Simone Boisserie (Quinlan) enacted the fiery climax of the film where "Sister Rita" becomes trapped in the parish school. Any significant danger was minimized with local fire departments on standby. Jim Ash commented, "We were lucky to be blessed with such an unusually calm evening. When I looked up at the smoke 30 feet

overhead, it just hung there. We were very fortunate."

Towards the end of production, Ernest Gold arrived to conduct a chorus of local school children singing "My Rumble Seat Gal". Gold, who would also write the film score, has a long association with Stanley Kramer. *THE RUNNER STUMBLES* marks his eighth association with Kramer—having scored *THE SECRET OF SANTA VITTORIA*, *SHIP OF FOOLS*, *IT'S A MAD, MAD, MAD WORLD*, *JUDGMENT AT NUREMBERG*, *INHERIT THE WIND*, *ON THE BEACH*, and *THE DEFIANT ONES*. Winner of the Academy Award for *EXODUS*, Gold received nominations for his work on three Kramer films. Kramer needed a man of Gold's wide musical range to score *THE RUNNER STUMBLES*, indicating that music would be crucially important to the film. Gold would write the music and score the film at post-production facilities at MGM Studios in Hollywood. "Every film composer must be a man of a thousand faces," said Ernest Gold. "He must be absolutely at home whether he's writing a rock number, a Baroque fugue or a tone poem for a full orchestra."

To celebrate the completion of principal photography on *THE RUNNER STUMBLES*, Stanley Kramer played host to visiting press, cast, crew, and local residents with a sit-down dinner and dance in the Central Washington University ballroom. Following the delicious meal, Father Treacy used the occasion to renew a crew member's 29-year marriage vows. Then Stanley Kramer thanked the crew for pulling together to make *THE RUNNER STUMBLES* a special film.

"Following a family tradition," Kramer said, "I want to drink one toast of the best champagne I could locate with the people who are closest to me at this special moment. Will the cast and crew of *THE RUNNER STUMBLES* please come

out onto the dance floor." Then he gave everyone on the cast and crew an engraved silver goblet—a tradition on every Kramer film, and everyone toasted each others' health.

With the production company on its way back to Hollywood for post-production at MGM Studios, things were getting back to normal in Ellensburg and Roslyn. Local residents will not soon forget the cast and crew of *THE RUNNER STUMBLES*—and all were sorry to see them go. And one Ellensburg resident, in the local paper, even waxed poetic:

*They're great 'the whole darn crew'
they've given us something to talk
about . . .*

something to do . . .

In the past . . .

*We've had our problems as a city this
size,*

*We've sometimes been 'put down' by
big city guys,*

*But, they seem to like us, and our little
town,*

*With Marigold flowers and trees grow-
ing 'round . . .*

*Hope they'll come back sometime
when they've nothing to do,*

*and fish in our rivers, or hike for a
view . . .*

*And when the movie comes out, I'll be
first in line . . .*

*The movie's bound to be good, cause
the makin's are fine'*

"Put all the elements together," said Stanley Kramer. "Here you have a wonderful cast; a powerful story. Sometimes you put all this together and you come up with cottage cheese. Or sometimes it all comes together—that indefinable chemistry which somehow seems to work in a film—and, even with its flaws, people come out of the theatre saying 'it's wonderful!' Which have we?" ■

PHOTOGRAPHING "THE RUNNER STUMBLES"

By LASZLO KOVACS, ASC

Filming entirely on location, with a warehouse for a sound stage, the cinematographer captures the patina of the 1927 period and creates visual mood to add impact to a powerful dramatic story

THE RUNNER STUMBLES is a period film, in that the story takes place in 1927. I've shot many period films. In fact, it's been a long time since I've worked on a contemporary feature. Even SHAMPOO could be considered a period film in the sense that it takes place in the Sixties and we made it in '73 or '74. We really had to do a lot of research because SHAMPOO depicts the mini-skirt era and all of the craziness that was going on at the time.

I love doing period films. They're a pleasure to do because the work of the production designer, the set decorator and the wardrobe people all comes together to create the period. As the cinematographer, I gave a lot of thought to selecting a proper "period" visual style, without falling back on something as obvious as diffusion. There has been so much diffusion used in recent films

and it has become such a crutch that I just don't want to use diffusion anymore.

Film students always ask me about diffusion and I say, "Forget about it. Don't depend upon that piece of glass, because it's not going to solve your problem. It's not going to save your life." I refuse to use diffusion unless it serves some really major purpose in a scene. I like the crisp, sharp image in focus on the screen. If you want a feeling of softness, it should be created with the lighting, instead of escaping into a piece of glass. That's really a bad approach, because all diffusion gives you is a very uneasy, uncomfortable image on the screen.

In the case of achieving a period look for THE RUNNER STUMBLES, I wanted a slightly faded patina—not the fresh, new look of bright, saturated colors. But I didn't want to push, I didn't want to flash, I didn't want to use diffusion. I just wanted

to see what the Panavision lens could do without any glass in front of it. So there was no glass; even the 85 filter was behind the lens. What we did try to do was kill all the primary colors and shift everything toward a monochrome level, except for the blue sky and the pale sky blue of the nun's habit.

The negative was processed at CFI and I talked to the people there about what I wanted. They shifted the printing of the dailies toward the yellow-red, very cautiously at first. But I said, "No, it's not enough. Let's just go for more." After the second or third day of dailies, I said, "Look, I have some correction filters which I'll put in front of the projection lens to show you what I want. You're very close, but not close enough."

Finally they arrived at the deep amber, golden look that I wanted. The addition of

Continued overleaf

(LEFT) The improvised courtroom for the climactic sequence of THE RUNNER STUMBLES was actually the Roslyn, Washington town bar. The windows in the background were prominently featured in the composition because of their pictorial quality. The cinematographer opted for tungsten light inside (for more precise control). (RIGHT) Director of Photography Laszlo Kovacs, ASC, checks lighting on stand-ins for upcoming scene.



(LEFT) A dramatic highlight of THE RUNNER STUMBLES is the sequence in which the convent catches fire, sparked by a tree that has been struck by lightning. This called for extremely skilled rigging of special effects, so that the fire could be set ablaze and extinguished rapidly for multiple takes. (RIGHT) A stuntman doubling Dick Van Dyke carries nun down burning stairway, as it collapses. This was the only fire shot in which a stuntman was used.

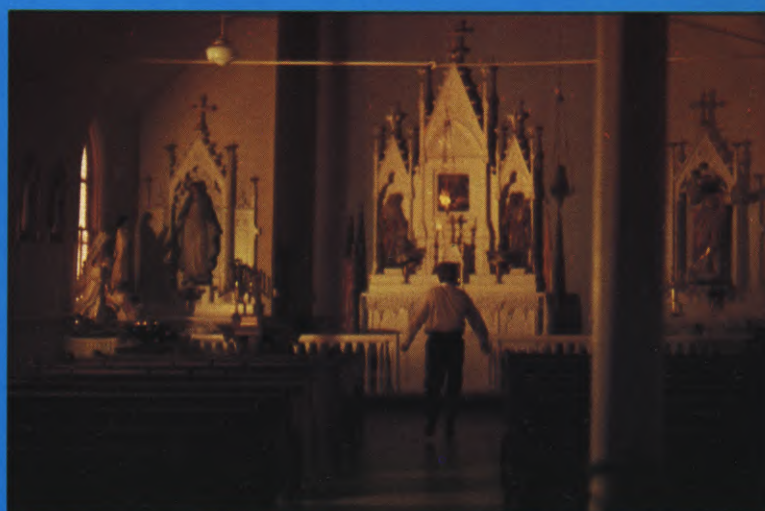
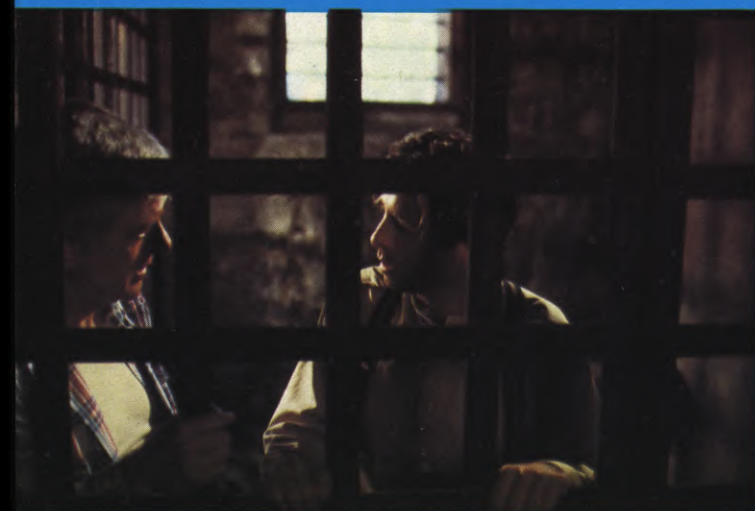




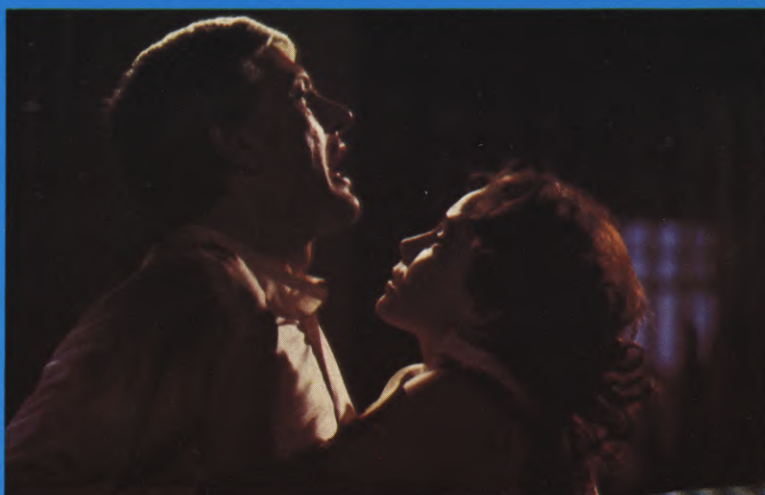
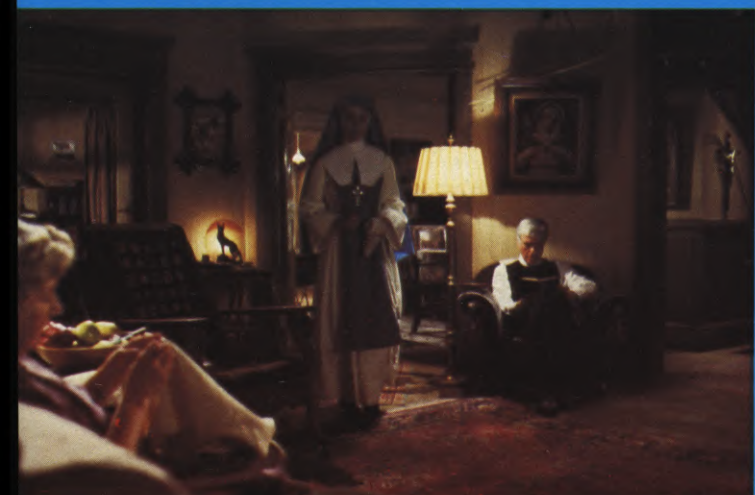
(LEFT) Director of Photography Laszlo Kovacs, ASC, one of the most versatile cinematographers in Hollywood, avoided the use of flashing, forced development and diffusion in photographing *THE RUNNER STUMBLES*, preferring "to see what the Panavision lens could do without any glass in front of it." (CENTER) An arc with yellow carbon abd 1/2 MT2 filter simulated firelight falling on actors. (RIGHT) Kathleen Quinlan, playing the ill-fated young nun, takes her position before the camera.

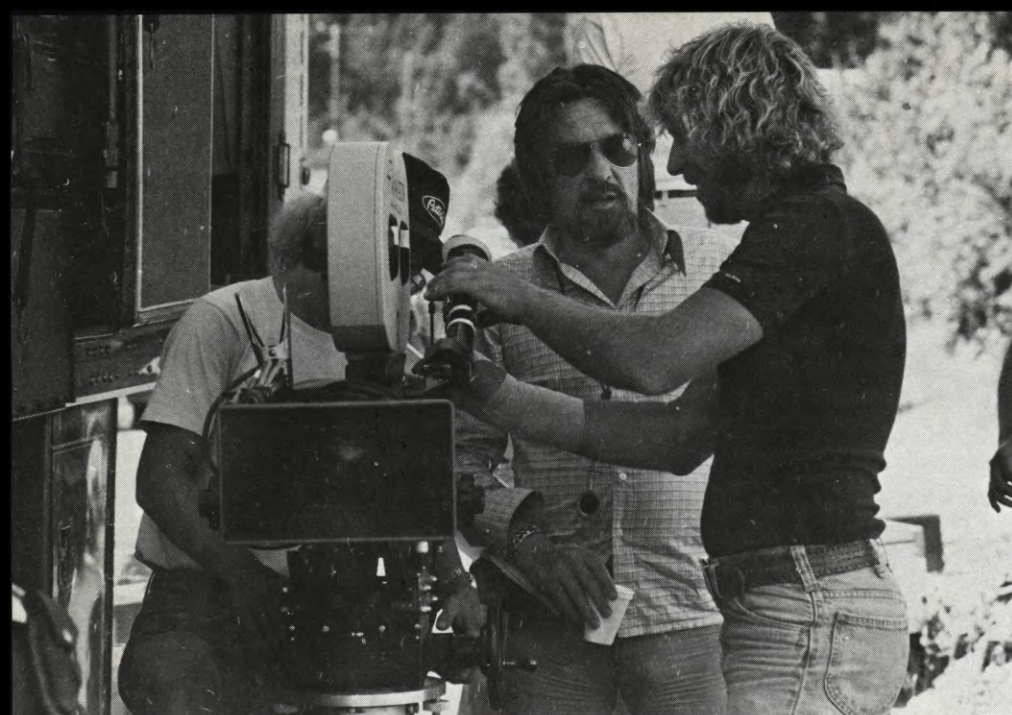


(LEFT) Dick Van Dyke, playing priest accused of murder, and Beau Bridges, his small town defending lawyer, talk inside jail cell, which was actually located in the basement of the town bar. Several tricky transitions started in this set, with matched lighting direct cuts to entirely different areas. (RIGHT) A soft golden glow permeates the interior of the church sanctuary, as the priest seeks divine guidance in his dilemma.



(LEFT) The interior of the rectory, with its several connecting rooms, was built inside the warehouse "sound stage" in Roslyn and served the story well, when lighted for realistic low-key mood. (RIGHT) Director Stanley Kramer's favorite 360-degree dolly shot was brought into play during the highly dramatic sequence when the priest professes his love for the nun. Precise dimming was needed to preserve the cross-light during the circular move.





Kovacs discusses upcoming shot with assistant cameraman. (BELOW) Portrait of a happy camera crew in the process of setting up multiple cameras. The smiles are genuine because, despite the short shooting schedule, everything was so well planned and prepared that there was no sense of pressure. The filming experience was a thoroughly pleasant one.



red and yellow gives you that, if you also take away a bit of the cyan. Everything was done in the printing. I couldn't do it in the camera. I wouldn't do it on the lights, because it would have taken forever. If you have a great relationship with the lab, you can get such subtle effects and, in this case, they did a beautiful job.

When it came to making the answer print, they got it right on the second pass. CFI has a unique system of timing, because on the first pass they take a frame of each scene and put it in a slide projector. Besides having an advantage over making a complete print and wasting all

that material, you can hold each frame on the screen as long as you want and talk to the timer about adding or subtracting a little of this or a little of that. Other labs print the whole picture and you have to watch carefully, because some of the scenes are very short and go by quite fast. I haven't experienced this method with any other lab, but I think it's a super system. It apparently saves a lot of money. The second pass is made on slides and carefully checked, so that when they print the whole thing, it's right on. All I can say is that it helped me tremendously to achieve the desired

period look in color.

Stanley Kramer certainly put his neck on the line to shoot *THE RUNNER STUMBLES*. He really wanted to make this picture, but he had an incredibly low budget. I'm told that he put up his own money to guarantee the completion of the picture. On the first day of shooting up on the location, he gathered the whole crew together and said something like, "I have something very important to say and I'll just lay it on you as it was laid on me. We have only so many days and so much money to make this picture, so please help me. Now, let's go to work."

The whole crew went bananas. From that moment on they were right behind him. In spite of the short shooting schedule, it was a very pleasant shoot. We didn't work outrageously long hours. We started at eight in the morning and by five-thirty or six we were finished. In spite of the 31-day shooting schedule (very short for a feature), there was no feeling of hurry-up and nobody felt under pressure. If Stanley needed another take, he got another take, and if I felt that I needed another take, I would ask him and he would say, "Okay, Kiddo, you've got it."

It was all business. Stanley knew exactly what he wanted and it was well rehearsed. The rehearsals started two weeks before actual shooting began. We rehearsed with the actors and tried to block every scene. We even tried to figure in advance some of the intricate camera moves that Stanley might want to make. Sometimes he likes to do that 360-degree big circle move, like he did in *JUDGMENT AT NUREMBERG*, and that's a killer. I figured that it would come somewhere in the schedule and it finally came in the big confrontation scene that takes place in the living room, when the priest breaks down and admits to the nun that he's in love with her.

What made this 360-degree move tricky was the fact that I wanted to keep the two actors cross-lighted all the way through the scene. This meant that, as the camera moved around, certain lights had to be dimmed out and others brought up—without it being obvious that the light was being changed. It was very tough on the gaffer and electricians to make such a blend and transition because they had to really watch carefully to see when to start dimming and bringing the other light up. It was one of those times when you couldn't say, after the take was over and the actors had given such intense performances, "Well, we blew it. Can we do another one?" That would have been torture for the actors, who were so wonderfully cooperative. So we rehearsed very carefully, making sure that the speed of the move was exactly right and the cues for the dimming were

given precisely. As a result, the actual take really worked beautifully.

There were many nuances like this that were very important in the filming of the picture—not bigness of scope or toughness of execution, but tiny, minute things relating to how a scene should be lit or framed to support the dramatics. In *THE RUNNER STUMBLES* the drama plays between people, not between structural elements or mass action on a big scale. It's hard to control such subtleties, but it's possible if you have the right director. Stanley Kramer is wonderful to work with—an incredible person and such a great artist, the way he can handle actors. He plays on actors as if he were playing a musical instrument, drawing from them love or passion or whatever the script calls for, and inspiring them at the same time. He didn't want anything mediocre; he was always reaching for the best, and he knew exactly what he wanted from the actors.

This attitude of perfectionism and professionalism on Stanley's part was also very inspiring to me as a cinematographer. It really gave me the opportunity, especially with lighting, to create rich mood and feeling. As a result, I think the film has a very nice look.

THE RUNNER STUMBLES could be called a "small" picture because of its low budget and short shooting schedule, but it doesn't look small on the screen. I feel that the key element in making small pictures of this type successfully is the preparation that is done before a camera ever turns. We tried to be really well prepared and all of our sets were pre-rigged, so that no time was wasted on the set.

We did not shoot in a studio, of course; our interior sets were built on location inside a warehouse that was right next to a railroad track. Luckily only two trains a day went by. The warehouse presented certain problems. The sets were very low (ten-foot walls) and the huge ceiling acted like an echo chamber when the actors started to talk. We had to drape the whole thing with burlap in order to get rid of the echoes. We also had to figure a way for the air conditioning system (which was installed just for us) to cool the space without hindering our lighting operation. On top of that, the metal roof, heated by the sun, would make crackling noises and had to be hosed down when we were shooting. But in spite of those problems, we made the warehouse work as a sound stage.

As I said before, we tried to be ready with almost everything that would be needed and the rehearsals gave me the opportunity to work out a lot of lighting concepts in advance so that with my gaffer, Rich Aguilar, I could really go ahead and jump on it when we moved into a new



Smooth running shots over rough roads were the result of very careful camera mounting by key grip Lenny Lookabaugh. Three cameras were mounted—one for the master shot, two for closeups—and they provided complete coverage of the sequence. An "invisible" frame welded under the car made it possible to attach a camera platform.

set. The object was to give as much time as possible to the director for working with the actors on the set. We didn't want to hold him up. At the same time we were working, so that when he was ready we were almost always ready too. That gave us a luxurious, pressure-free feeling. We were right in sync with him all the time, and that's really the only way to put tremendous quality on the screen, because if you don't have good acting performances you don't have a film. Also, if you don't solve as many technical problems as possible in advance, they can sink you. So—to paraphrase what somebody once said about actors—there are no small films, only small filmmakers.

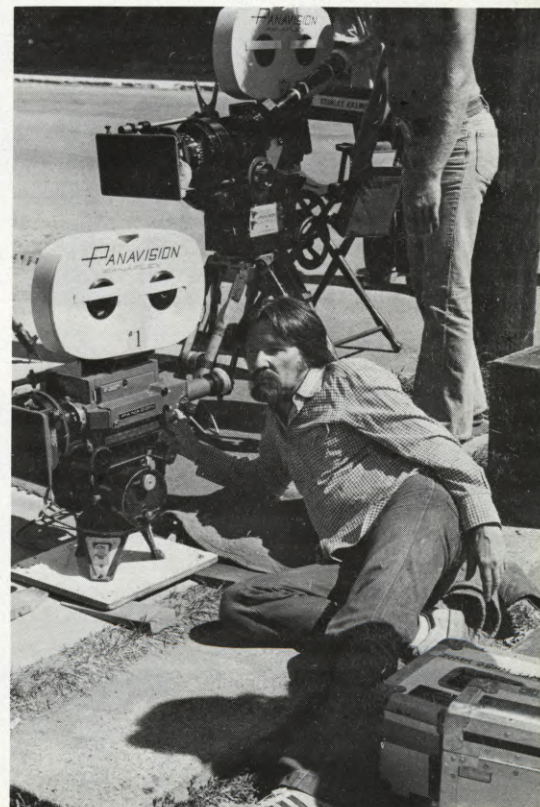
In addition to the sets we built inside our warehouse studio, we used several existing practical interiors of buildings in the town and converted them into sets. The largest of these was the town's bar, which was converted into the courtroom set. It seems feasible that in a very small town during the Twenties there would have been no actual courtroom—even a city hall. So when a trial was to be held they would pick the largest room in town—in this case, the bar.

It was very important for Stanley to figure out the geographics of the room—where the witness stand would be, where the judge would be, where the jury box would be, where defense and prosecuting attorneys would sit. There were several large arched windows at the back of the room and I tried to favor that wall of

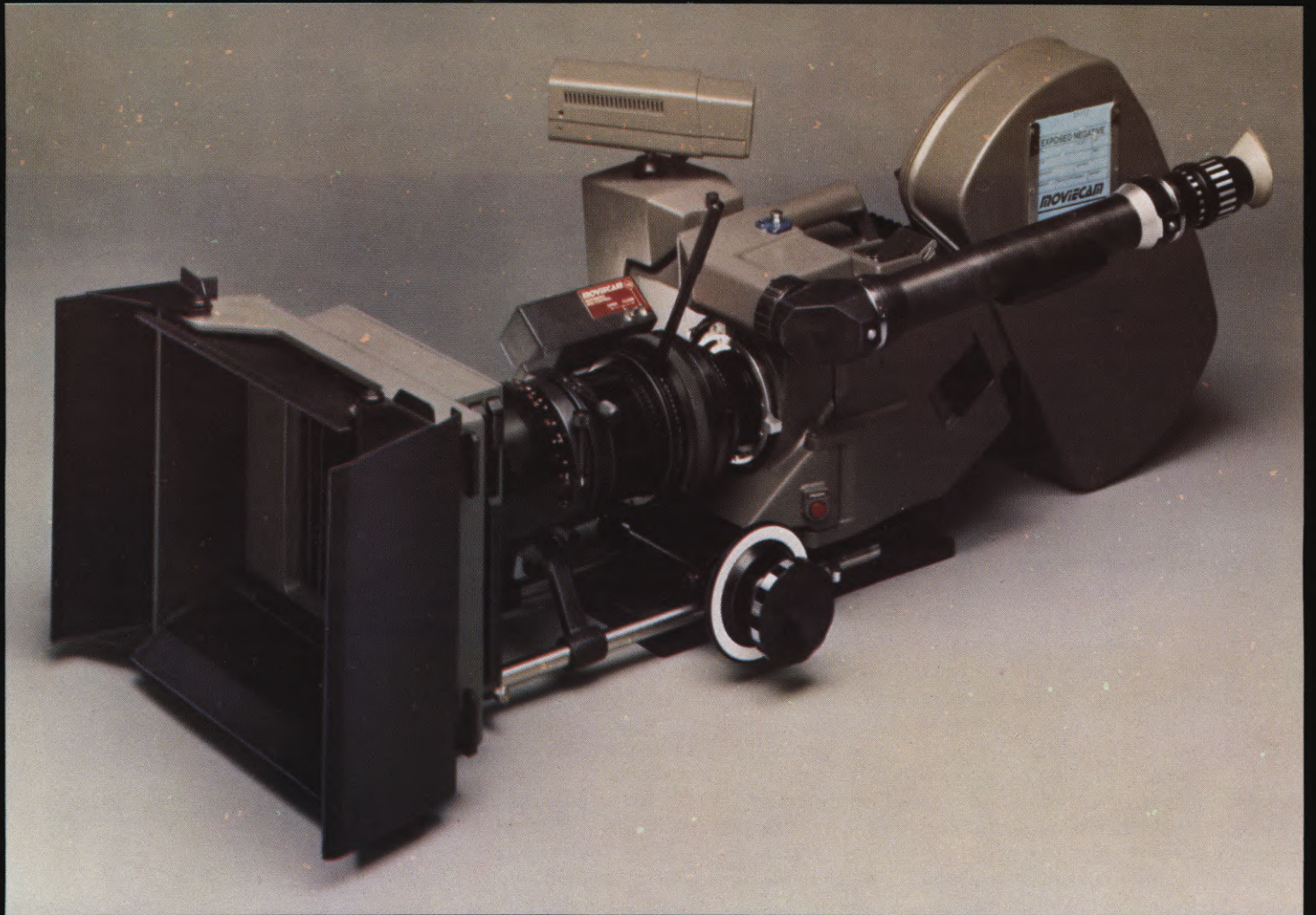
windows because it was visually more interesting than the opposite wall, which was just a big flat expanse with some kind of mural on it.

While you are rehearsing in a room like
Continued on Page 1164

Kovacs lines up one of two cameras to be used on a scene. Multiple cameras were employed often to save time and insure action match.



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STANLEY KRAMER: THE MAN AND HIS FILM

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"When I was a young man", said Stanley Kramer, "I remember stopping at a drive-in on Highland Avenue in Hollywood and for some reason decided to go inside and sit at the counter. Two fellows were there, going over a racing form, and I eavesdropped and learned there was a bookie place across the street. I went across to it with \$26 in my pocket.

"That evening I met my mother at a cousin's house for dinner. I called her into another room, emptied my pockets, and counted out \$3,412. She asked, 'What have you been doing?' I said, 'I bet on the horses. I couldn't lose.' She said, 'You're not going back there,' and I said, 'Oh, yes I am. You can keep \$3,000, but I'm going back with the rest tomorrow.'

"I did, and came away with another \$1,000. The third day I lost what I went back with, but I wound up with \$4,200. That really made my life, because I could afford to wait for the kind of job I wanted."

Stanley Kramer is known as a man who gambles with ideas in film. Shortly after the Second World War, he produced his first film. "I formed my own independent company," Kramer says. "Then fantasy entered my life, just as it had when I went into the bookie place on Highland Avenue." The fantasy Kramer gambled on was film, which provided him with singular success—and sometimes loss—over the years.

The rest is history and common knowledge to anyone even vaguely acquainted with film lore. Thirty years later Stanley

Kramer had produced a total of 35 films, 18 of which he directed. His films have garnered a total of 85 Academy Award nominations, winning a total of 15 in various categories.

With *THE RUNNER STUMBLES*, Stanley Kramer marks his fortieth year as a gambler. As his thirty-fifth film, *THE RUNNER STUMBLES* explores the relationship between a man's vow of celibacy and its conflict with human passion. Although it uses the Catholic Church as a background, *THE RUNNER STUMBLES* is not a religious film. A sensitive love story, *THE RUNNER STUMBLES* depicts the dramatic turn of events when a Roman Catholic priest is brought to trial for the murder of a nun.

When Kramer bet on the horses that day as a young man, it became symbolic of a pattern he was to repeat in choosing the subject matter of his films, taking risks in his exploration of themes others shied away from. His films have been foremost in treating such areas as racism and race relations (*HOME OF THE BRAVE*, *THE DEFIANT ONES*, *PRESSURE POINT*, and *GUESS WHO'S COMING TO DINNER*); fascism and the abuse of political power, (*JUDGMENT AT NUREMBERG* and *SHIP OF FOOLS*); the right to teach Darwinian evolution (*INHERIT THE WIND*); human greed (*IT'S A MAD, MAD, MAD, MAD WORLD*); the military chain of command (*THE CAINE MUTINY*); and nuclear extinction (*ON THE BEACH*).

Honored with the Irving Thalberg Memorial Award of the Academy of Motion Picture Arts and Sciences, the highest production accolade the film industry can bestow, producer/director Stanley Kramer caps a fabulous career with his spellbinding production of *THE RUNNER STUMBLES*. His 35 films in as many years have garnered 85 Academy nominations, 15 "Oscars".

Stanley Kramer was born in Hell's Kitchen in Manhattan 65 years ago and described growing up there as a very tough experience. Graduating from New York University with a business degree in the height of the Depression, Kramer became highly influenced by Roosevelt and his surgical solutions to the Depression—the closing of the banks and the gradual relocation of the economy.

"That all probably had as profound an influence on me as anything on which I can base the things I believe in; my attitudes regarding the situation of blacks, what would happen if atomic war took place and why it shouldn't, the freedom of the teacher to teach in the school, world guilt, and sectarian prejudice. I never became any kind of evangelist because of those beliefs, but I later did try to translate the drama of them into film."

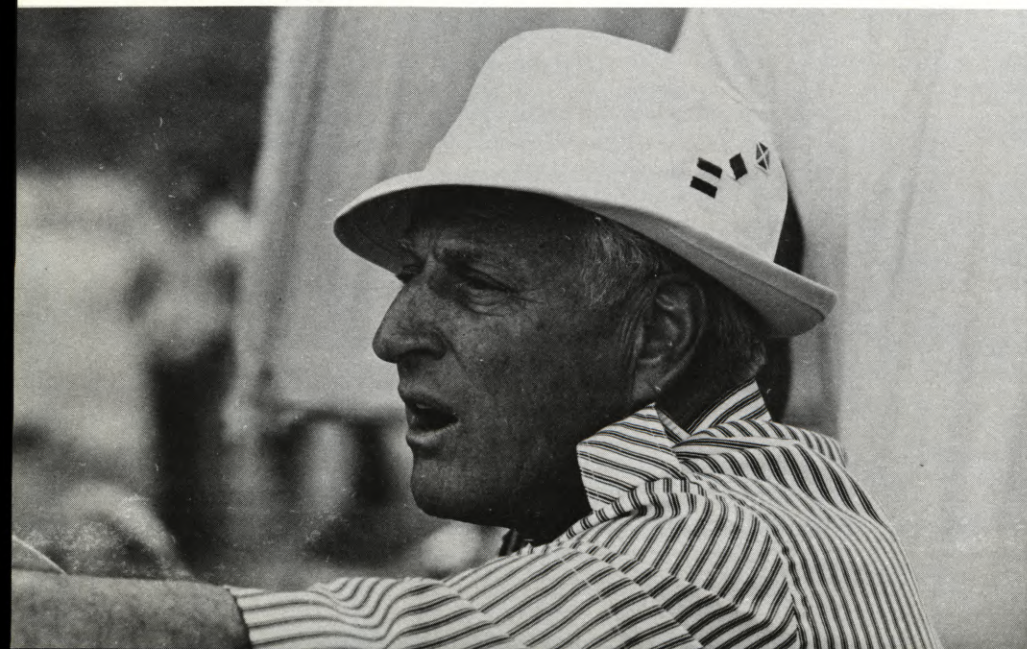
Kramer functioned as a producer on such films as *THE MEN* (Marlon Brando's first film), *CYRANO DE BERGERAC* (which earned Jose Ferrer an Oscar), and the classic western *HIGH NOON*. It is interesting to note that *HOME OF THE BRAVE* was made entirely in secret in 1949 because it was a pace-setting film in its treatment of racial prejudice.

Ironically enough, *HOME OF THE BRAVE* had another title while in production for secrecy purposes: *HIGH NOON*.

"I think that my kind of film-maker eludes defining," said Kramer. "He's some kind of social animal whose category hasn't yet been presumed or even thought about in terms of where it belongs. I'm not interested in message films—of which I have been accused—because I don't have messages. I do have provocations, thoughts, doubts, challenges, and questions to offer."

Kramer made a multiple production deal with Columbia Pictures in 1950, although he had not yet entered into the directorial phase of his career. "Harry Cohn wanted me to be the heir apparent, but I didn't want to be. I didn't like him, and he finally ended up not liking me.

"We made some unsuccessful films for Columbia, but there were some interesting ones, too: *DEATH OF A SALESMAN*, *MEMBER OF THE WEDDING*, *MY SIX CONVICTS*, *THE WILD ONE*, and *THE CAINE MUTINY*. When it was over, Cohn was glad to get rid of me, and I was glad to say good-bye to him."





This turn of events brought Stanley Kramer to United Artists where he directed *NOT AS A STRANGER*. "It was the first film I directed," recalls Kramer. "It made a lot of money, but I don't think it was very good."

But like all of Stanley Kramer's films, *NOT AS A STRANGER* gambled at the box office with an idea that churned up controversy. This successful film explored corruption and hypocrisy in the medical profession and spawned the wealth of contemporary television programs and feature films about the medical profession. Following *NOT AS A STRANGER*, Kramer would continue to produce as well as direct his own films.

As a recognition of the high respect accorded Stanley Kramer by his peers, the Academy of Motion Picture Arts and Sciences awarded him the Irving Thalberg Memorial Award in 1961. In addition to the coveted Thalberg Award, Kramer has received a good share of international honors and awards.

Before undertaking *THE RUNNER STUMBLES*, Kramer moved his family to Seattle, Washington, where he would also film the tense drama. Speculation ran high in film circles as to why Kramer left Hollywood, his home for more than 40 years. "I guess everything is a search for oneself," Kramer responded. "I was hopeful that by being out of Hollywood I could contemplate my navel and think. Time, after all, is limited. One may live to be 100 but you never know. How does one occupy oneself in the time one has left so that those ensuing years become important. I just found it necessary to shake my foundations."

As a result, *THE RUNNER STUMBLES* was photographed entirely in Kramer's new home state. A choice find for the company was the location of Roslyn, located less than a hundred miles from Seattle, as the film's primary location. During the pre-production phase of *THE RUNNER STUMBLES*, Kramer worked closely with playwright Milan Stitt

in fashioning the screenplay. "Milan Stitt is a very talented young playwright," Kramer commented. "He spent a good deal of time on this material, and I think anyone who researched and went as deeply into the material as Milan did deserved a chance to complete the circle by doing the film version."

Kramer spent a good deal of time with Stitt working out scenes in Roslyn, which many screen-writers never have the opportunity to experience. "I could take the playwright directly to the town and have him write the screenplay while I was there", said Kramer. "The town was there to be used as Milan saw fit in whatever way he wanted to open it up. The fact that it was an actual deserted mining town helped a good deal, since that was what was called for in the story."

THE RUNNER STUMBLES joins the list of subjects Kramer has tackled with sensitivity and intelligence in its exploration of the meaning of commitment and its relationship to human passion. "This film has within it the posing of a question," Kramer said. "What does a man believe? In this instance, we have a man

who's taken a vow of celibacy—and becomes challenged in that vow.

"What pulled me toward the story when I first read it was that in Rivard's decision—whether he could maintain his vow or not maintain it—he's forced to consider many of the pressures of modern life; for example, the attractions of the opposite sex. He gets challenged with all those things he was born and grew up in."

Kramer was at pains to point out that *THE RUNNER STUMBLES* is not a story about a religious structure, but that the Catholic Church functions as a backdrop against which the love story unfolds. The church in this case represents a man's vows, but other institutions could also qualify with their own special vows.

"I think what we're taking a side on here is to say that this isn't a Catholic story. If you could envisage any situation in which a man took a vow and had to stick to it emotionally, spiritually, and from the time he was born, then this kind of vow, challenged as it is, would have been a vow challenged in almost any other walk of life if it were strong enough."





For the moment, Stanley Kramer is content to sit back and let the audience decide which position they will support. One thing is certain, people who have seen a Kramer film will not come away without being provoked. If Kramer's films do anything, they stir up discussion, not boredom; ideas, not pure escapism, and, most importantly, a Kramer film incites thought.

And with *THE RUNNER STUMBLES*, all the elements are there for that kind of provocation to occur. "If *THE RUNNER STUMBLES* is received by the mass public, if people can identify with it and weep or cheer, if they can feel satisfied, then I think the film will have done its job for me.

"You gamble so much when you set out to make a film," reflected Kramer. "It takes at least a year out of one's life before you can get a reaction to what you've put on film. Sometimes the material is too far ahead—or behind—the times. Making a film is like a giant roll of the dice and one never knows."

Kramer smiles in recollection of something. "Like that time I went into this diner on Highland Avenue . . ."

In the interview for *American Cinematographer* which follows, Stanley Kramer discusses the technical aspects, challenges and satisfactions involved in the filming of *THE RUNNER STUMBLES*:

QUESTION: In filming *THE RUNNER STUMBLES* entirely in Washington State, did you find that you could get all the facilities you needed for feature production, or was there anything significant that was lacking?

KRAMER: *The difficulty lies in the fact that post-production facilities in that area*

are very thin—almost nil. The local filmmakers are very eager and there are a lot of them, but they don't have the facilities needed for feature production on a consistent basis. The weather doesn't lend itself to building a stage, because I don't think you'd want to build a stage to do interiors and then go out to shoot the exteriors someplace else. You can't count on the weather, on a regular basis, for filming. In the summertime, on the "other side of the mountain", as we say—in Roslyn and Ellensburg—we had very satisfactory weather. Hot, but satisfactory. But usually your shooting can be broken up by the rain. I'm now a resident of Seattle, so the rain doesn't bother me personally. I figure it as par for the course of the day. The sun comes out, then it clouds up and drizzles a little, then the sun comes back out. It won't match from one shot to another, mind you, but there it is.

QUESTION: During the actual shooting, were you in any way restricted or limited by the local communities?

KRAMER: *No, we had free rein. We took over a whole town, the old mining town of Roslyn, and we took down the TV aerials. All of the townspeople cooperated; they were in the film. In Ellensburg I used a warehouse that belongs to the University as a shooting stage for the interiors. When the sun beat down on the metal roof of the warehouse it crackled, which didn't do much for our sound track. It would have been quite an enjoyable sight for one and all to see our grips on the roof with hoses watering down the metal while we were shooting, so that it wouldn't crackle. We had to keep doing that all the time. We didn't have a sprin-*

kler system.

QUESTION: Did hosing down the metal completely solve the sound problem?

KRAMER: *It still made noises, but we managed. It was an exciting experience and we shot very fast. I had the greatest crew I've ever had on a film any time, any place. We rehearsed for two weeks prior to actual shooting, but man, when we started to shoot, that company went. I've never seen a crew to match Laszlo Kovacs and the men he had working with him. Besides being creative in achieving beautiful quality and textures, they were cooperative and shared in the planning. We reverted back to a more conventional production approach, with the cameraman and director working together to achieve an objective agreed upon in advance, rather than relying upon general improvisation. What sometimes seemed like improvisation—and I think Kovacs would agree with me—was the result of preparation. We worked so hard on preparation that anytime we came up with something spontaneous, we were in a position to know whether it was better than what we had planned. It was the same with the actors. Also, this camera crew anticipated the problems we would encounter. It is, after all, the camera crew that runs all the rest—the grips and everybody else—and they were always one day ahead in meeting the problems. If, for example, a camera had to be mounted on a car, then taken off and finally put back on, they had it worked out technically so that the rig remained on the car; we simply took the camera off. We never broke down anything we were going to return to—and it took a lot of*



advance planning for that. My respect and admiration and awe of that operation can't even be approximated.

QUESTION: You spoke of careful advance planning. Just what form did that pre-planning take with Laszlo Kovacs? Were there formal sit-down-and-plan-it-out, step-by-step sessions, or what?

KRAMER: Well, we worked as a team—a team which included Alfred Sweeney, Jr. (the Production Designer), Laszlo and myself. We had sketches—sometimes very ornate, sometimes very rough—and those sketches and the problems of the Production Designer were laid in the laps of Kovacs and myself, and we met around a table, looking at the sketches and plotting out our situations and then adapting them.

QUESTION: How far ahead of actual shooting were the sets built?

KRAMER: Sweeney built the sets before we started rehearsals, so we were able to rehearse in the sets. By the time we finished with the rehearsals, everything was all laid out. I don't mean the shots exactly. But, for example, if I would talk to Laszlo about making a circling shot for a love scene, he would have the dolly and the flooring in there way in advance, so that we could be sure there would not be any bumps. We could also be sure that the lighting would be rigged properly. The place where we were shooting, after all, was not a professional studio; it was a warehouse, so it took a lot of doing to make it work and I really appreciate that effort.

QUESTION: I know that you have always favored pre-rehearsal in your productions. Aside from the obvious, could you discuss your rationale toward this approach?

KRAMER: A film never ends up exactly as a director saw it in his mind's eye. It may sometimes be better, and sometimes worse, but never precisely the same as he had visualized it, because of the necessity of allowing other artists to have free rein up to the point where it fits the general pattern. Therefore, there may be a scene that doesn't have the amount of diffusion you dreamed of, or there are three violins too many in the score, or an actor refused to read your favorite line because he had a complete block toward it. Now, rehearsal helps iron all these things out in advance. It also makes all the artists realize what their total contributions can be and it inspires them to do even more.



QUESTION: Pre-rehearsal is, of course, costly, but do you feel that the time it saves during actual shooting justifies that expense?

KRAMER: I don't think there is a doubt in the world about that. It goes way back to my old United Artists days, during the time of *CHAMPION* and *HOME OF THE BRAVE*, when we were making feature films in 24 days—in the case of *HOME OF THE BRAVE*, in 16 days, but with two weeks of rehearsal before we started. I like the idea of having the whole crew there—wardrobe men, everybody—because everybody is then totally prepared. You start to shoot and everybody

knows on which day what is required, and everything has already been okayed in advance by the director. It definitely saves a lot of time.

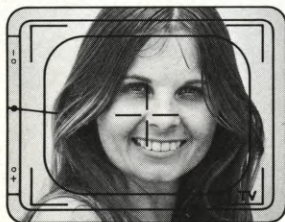
QUESTION: Do you require that the actors pre-memorize the script, so to speak, or do you just sort of do a general blocking rehearsal?

KRAMER: No, we ask them to be prepared as though they were doing a play. The rehearsal is scheduled just like a regular shooting schedule and we ask them to know those particular scenes, so that we can block out moves and everything. Now, that doesn't mean that the

Continued on Page 1152



A quick look at the Arriflex 16SR production camera system:



With your eye at the 16SR's eyepiece, you can frame, focus *and* set the f/stop. Fast.

Accurate readings

Through-the-lens readings tell you precisely how much light is getting to the film. ± 2 stops, visible in the finder. Range is 24/25 – 80 fps, 16 – 500 ASA.

Fiber optic focussing screen

Its better light transmission makes viewing easier at

low levels and small apertures. Less light scatter and no grain result in a sharper finder image with even edge-to-edge brightness.

Automatic iris

With an auto-iris lens mounted, the 16SR stops the lens down to your pre-set f/stop when you switch on, and opens wide again when you switch off.



Four T1.3 Zeiss lenses, and 22 others

In addition to the four super-speeds, there's a choice of fifteen fixed lenses, including an Angenieux 5.9mm. And there are seven zoom lenses in the Arri steel bayonet mount.

Electronics & Crystal

At left are the 16SR's magazine and body. Inside the flat base are electronic integrated circuits for crystal sync, start-mark, off-speed light and slave operation.

Motor & speeds

The 12V DC motor is built into the body, just below the lens mount. No bulges. Off sync speed, a red light shows in the finder. There's a variable-speed accessory – 5 to 75 fps.

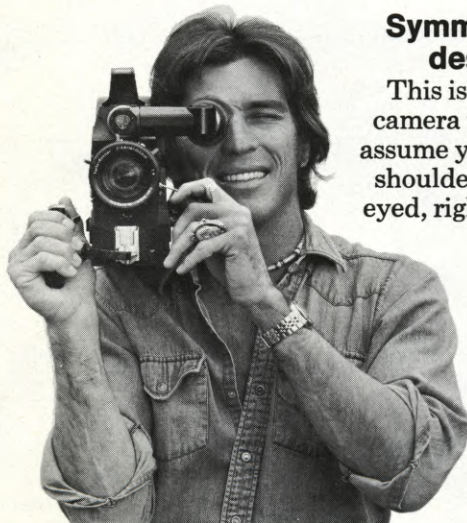
Magazine changes without touching film

It takes about ten seconds. Snap off the old magazine, check the aperture, snap on the the new one. No threading, no loop to form.

That's all done when you *load* the magazine – which is also fast and easy. All you do

Symmetrical design

This is the first camera that *doesn't* assume you're right shouldered, right eyed, right-handed.

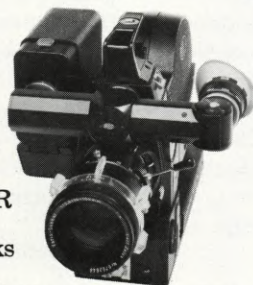


With 10-100mm Zeiss lens and 400 foot magazine as seen here, the 16SR is 15½ ins. long and weighs 14½ lbs. 3 feet from the film plane, sound level measures only 29 dB/A.



Video Monitor

Video adapter (visible on right side of camera) fits onto the 16SR easily, runs on 12VDC and works with most remote TV monitors.



in the dark: put the roll on the core spindle, slide the film end out, close the feed side lid. The entire loop is visible as you form it, in daylight.

Magazine locks

When you snap it on, the magazine is locked into place automatically, at *three* points. And its bottom rests against the camera's base.

Film channel bars

On each side of the aperture is a hardened steel guide-rail bar. They fit against the magazine's face plate, forming a fixed film channel. Only at the aperture does the film make contact with the pressure plate.

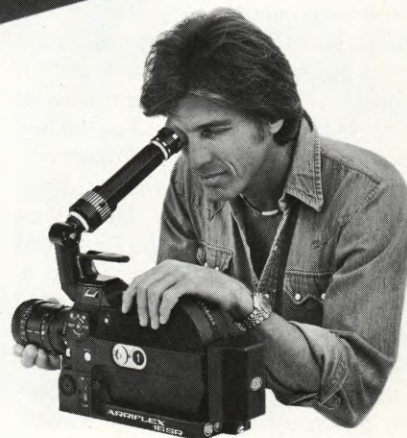
Register-pin movement

The 16SR uses a completely new compensating link film transport design with an independent registration-pin. Positive action control at *every* stage of film pull-down and registration.



Bridge Plate & Matte Box

Seen above, the 16SR is mounted on the Arri Bridge Plate, which is adjustable for balance. The Bridge Plate's rods are supporting both a long zoom lens and the 16SR Production Matte Box, which has two rotating 4 x 4 inch filter stages. Note also the 7 inch Finder Extension.



Versatile viewfinder and on-board battery

That's the battery, on the back of the camera. It drives about 2,000 feet. No cables. The finder rotates to left and right *and* it rotates 360° parallel to the camera's side. And the eyepiece swivels 25° out from the side.

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NEW MGM FILM SERVICE FACILITY UNVEILED

The first permanent construction project to be initiated at the MGM Studios during the past 20 years houses the studio's massive film library and provides for the care and servicing of printing materials

Metro-Goldwyn-Mayer unveiled its new Metrocolor Building on September 13, 1979, the first permanent construction project to be initiated at the MGM Studios in Culver City, California, during the past 20 years.

The building, a \$1,500,000 two-story structure embodying all of the newest technical achievements in the care and servicing of motion picture printing materials, also houses MGM's massive film library, considered to be among the finest in the film industry, as well as catering to the needs of outside producing companies and distributors now doing business with MGM Laboratories.

"New permanent construction on our 44-acre lot is another positive step forward by MGM," stated Frank E. Rosenfelt, MGM President and Chief Executive Officer. "Everyone at MGM is proud to be a part of our continuing growth and expanding endeavors in the areas of filmed entertainment."

The 56,000-square-foot edifice, in addition to the servicing of motion picture print material, contains all the offices of the MGM Laboratories as well as the key elements in film shipping and receiving, raw stock storage, and negative cutting, according to Roger Mayer, MGM Vice President, Administration and Executive Vice President of MGM Laboratories. In addition to laboratory executives headed by Vice President and General Manager Walter Eggers, the Metrocolor Building is the headquarters for MGM Film Services, a corporate department responsible for the logistics of all MGM product in all gauges and languages. Film Services is headed by Mel Rydell.

An area of 28,000 square feet on the second floor has been set aside for the storing of printing materials under specially controlled temperature and humidity conditions. The startling, futuristic section boasts a capability of storage for more than a quarter-million film cans. In addition to MGM's own library of films totalling nearly 2,000, space has been provided for storage of negatives for the outside companies utilizing the MGM Laboratories as well as storage of daily negatives on pictures and TV shows in progress.

The Metrocolor Building has been designed to handle a ten-year program of expansion based on the current growth rate.

ENTRANCE, LOBBY AND

CONFERENCE ROOM

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PROJECTION ROOMS

Four screening auditoriums with 25-seat capacities have been specially fitted with the latest innovations in projection equipment. Available are rooms for rock-and-roll (back and forth projection), standard and slow speeds for timing purposes, high-speed picture-only projection for running through dailies with film speeds up to 350 feet per minute, four-track stereo, and two rooms for 16mm projection. Each projection booth is situated so it can run film for two auditoriums. Each auditorium is serviced with three different projection methods.

GENERAL LABORATORY OFFICES

A central block of offices serves as headquarters for Laboratory staffs, including personnel manager, chief timer, post-production personnel, and the executive offices of Walter Eggers, V.P. and General Manager, and his assistant, laboratory superintendent Jim George. Computer terminals have been placed throughout the Metrocolor Building to

expedite services to the studio and its clients.

FILM SERVICES

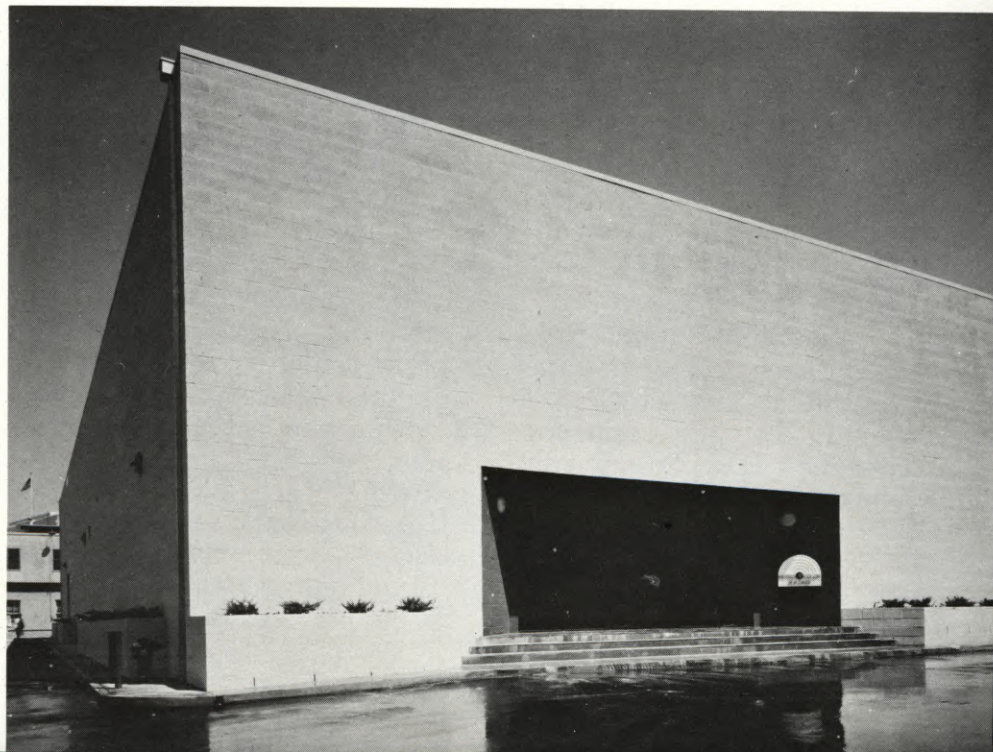
Film Services occupy a section of the Metrocolor Building as a separate entity with its own entrance and direct-dial telephone number. In addition to the offices of Mel Rydell and his assistants, Mike Wachter and Dennis Carlton, as well as the Film Services staff, a second-floor area has been assigned to Film Services for the handling of MGM Television product. It is here that TV prints are returned following airing to be fully inspected and sent out to other stations. In addition to inspection machines, the area includes specially built storage racks for TV film, which is 16mm and in plastic shipping cases.

ENGINEERING

Because MGM Labs fabricates much of its mechanical and electronic equipment, the Engineering Office under the supervision of Chet Luton, chief mechanical engineer, includes working space for an assistant mechanical engineer, a project engineer, and four draftsmen. Michael Chewey, chief electronics engineer, has his own office and electronics shop, staffed with technicians who fabricate his designs.

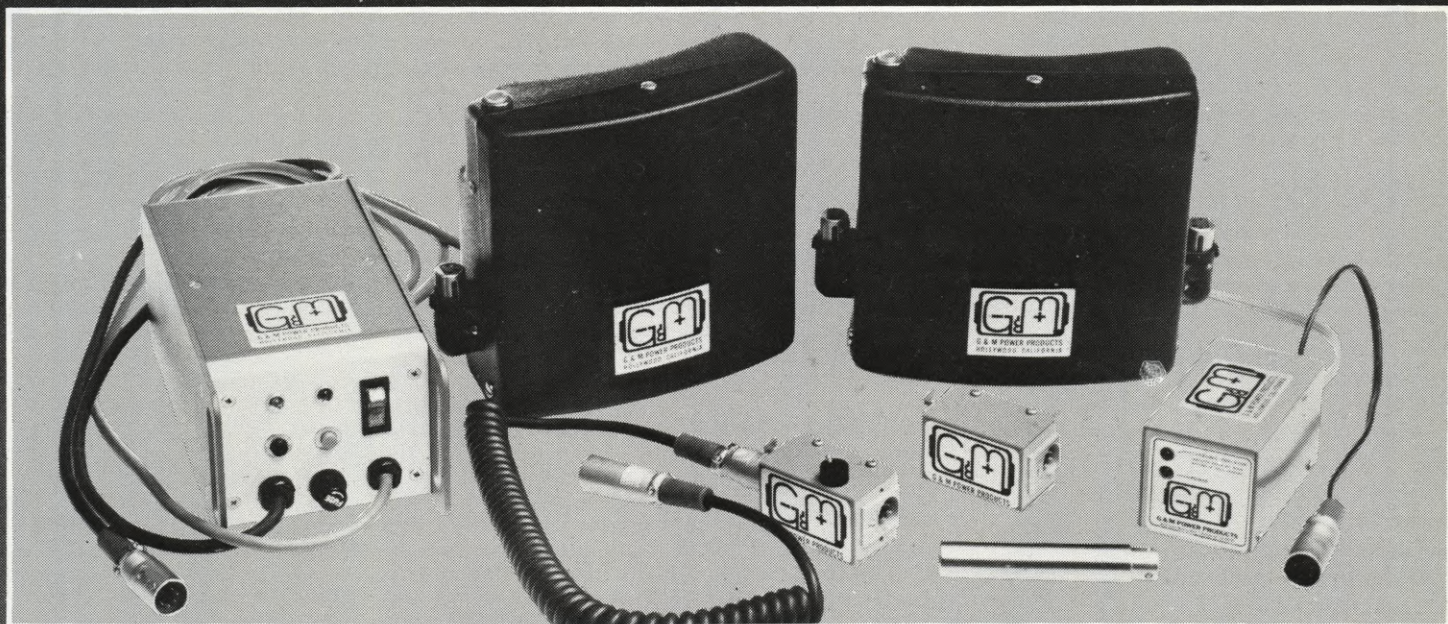
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METROCOLOR BUILDING—Entrance to the new Metrocolor Building at MGM Studios in Culver City, the first permanent construction project initiated at MGM during the past 20 years. The \$1.5-million two-story structure is specially designed for the care and servicing of motion picture printing materials and as the home of MGM's massive film library of nearly 2000 films produced during a half-century of moviemaking.



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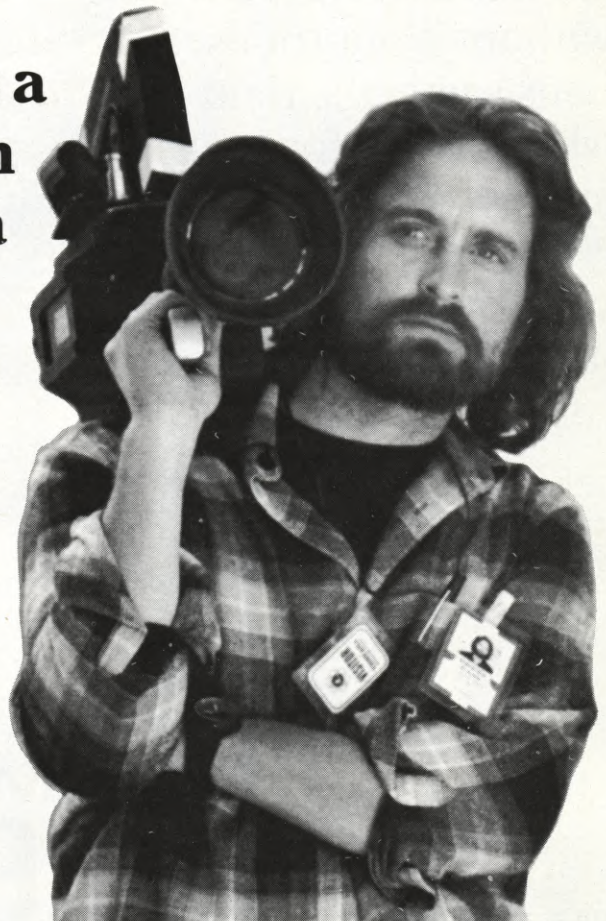
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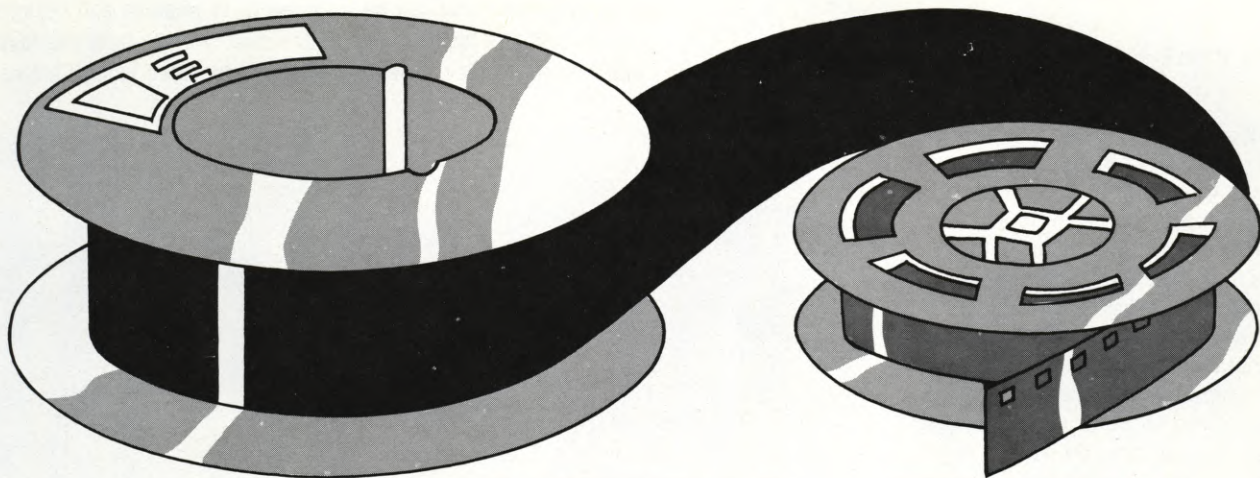
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SETTING CHROMA-KEY FREE WITH SCENE-SYNC

By REG KING

It is not often that one can invent something, then discover that it will do more than you originally intended. That, however, is what happened with Scene-Sync.

The original idea was to free television cameras from the locked off situation that all studios experience when using Chroma-key. Our aim was to produce easily-installed equipment that would make Chroma-key a more useful facility by virtue of the fact that normal scenes could be shot panning on normal movements of the actor about the set using small photographs or drawings as backings.

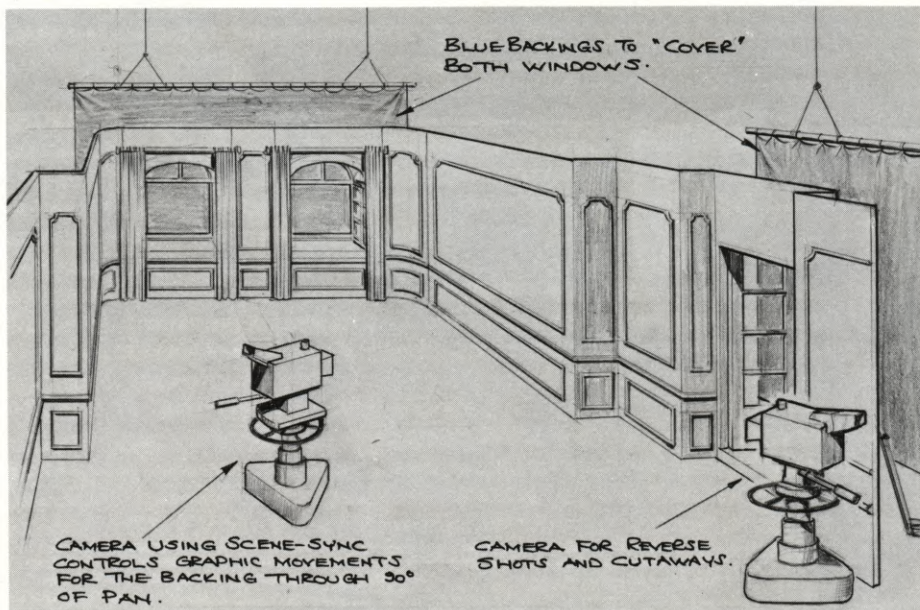
This equipment has been produced and it works well: installed in 15 minutes and brought into use in about 30 seconds, with no additional time necessary for lining up. Frequently setting up is faster than with a background from a slide because you have more freedom of adjustment. The other intention we had for Scene-Sync was to use it with 15-inch x 12-inch backings behind a studio set with windows to save the high cost of large painted cloths. This too has worked well.

THE BASIC SCENE-SYNC

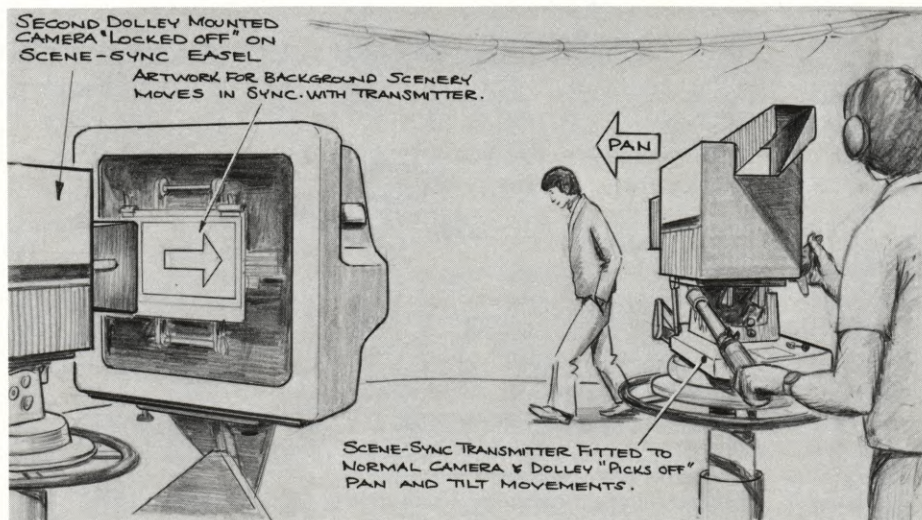
The hardware is basic and does not consist of any computers or mysteries. A flat metal box is fitted beneath the pan/tilt head on the dolly or crane before rehearsals start. Two potentiometers within the box "tell" an electronics unit what the camera is doing. The electronics unit then drives a specially designed Easel Unit. This easel is the trick. At the outset our problem was to synchronise the two images from two different cameras. The obvious solution would seem to be to master and slave the cameras.

In 1971, aided by the BBC in London,

New equipment that can be installed in 15 minutes and brought into use in about 30 seconds frees television cameras from the locked-off situation all studios have been hindered by when using Chroma-Key



"Hotel Suite" set with two windows. The camera, using Scene-Sync, can dolly and crane freely. (BELOW) As the foreground camera (right) pans, the background graphic moves on the easel in front of the camera (left). The Scene-Sync hardware is basic and does not consist of any computers or technical mysteries.



Production Designer Peter LePage waits patiently on the blue set, as the camera is lined up to match the second camera on the set, seen in the background (LEFT). The master camera is not a special master-to-slave system, but a normal manual head with pick-off arrangements. The graphic or artwork is in front of the second locked-off studio camera allocated to the background.



we did try some experiments with a master and slave camera set up. For several reasons that arrangement was not right. That gave us the idea for a new approach with more specific prerequisites for the design. One was that this new system could be brought in and out of operation in less than one minute. Also the cameraman should not have to part with the pan/tilt head with which he was thoroughly familiar, namely the Vinten MK III head, of which there are many thousands in use throughout the World.

The master head must have the same "feel" to it as if he were working on a normal "shoot". To meet this requirement the master camera is not a special master-to-slave system, but a normal manual head with pick-off arrangements. The graphic or artwork is in front of the second locked-off studio camera allocated to the background. As the master camera pans left, the artwork moves right, and vice versa. The same applies to tilting movements: as the camera pans up, the artwork moves down. A control is provided, for adjustment, so setting up is simply a matter of panning the master camera continuously, then watching a floor monitor and turning the dial of the control until the two images move at the same speed across the monitor screen. This takes only a few seconds.

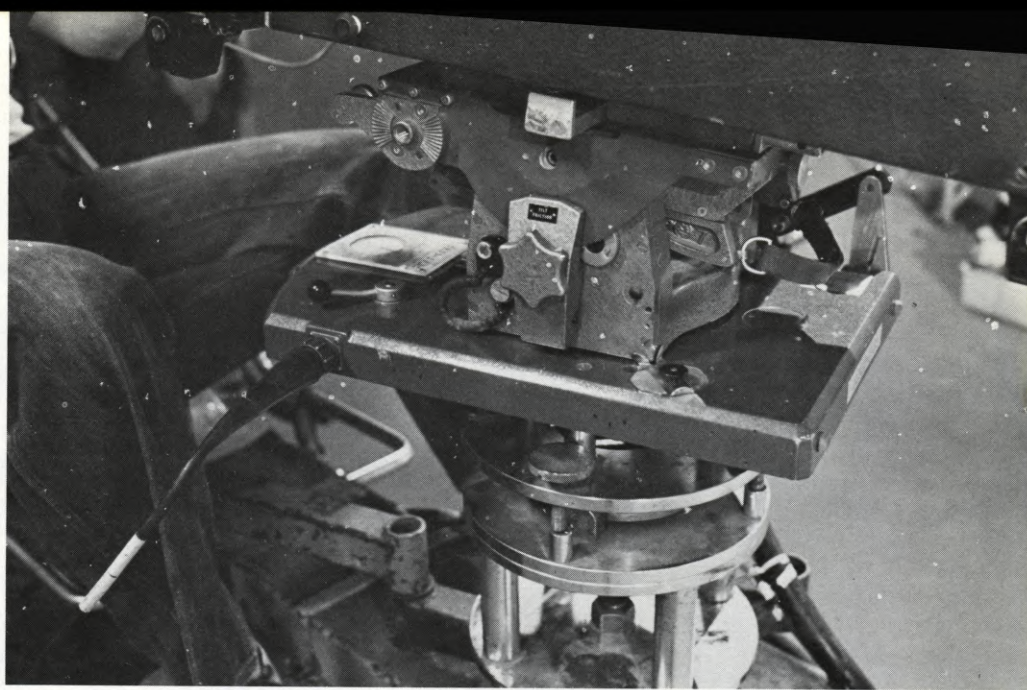
So now we have a device that can save a lot on set building costs for short scenes, commercials, dance routines, even locations. A 15-inch x 12-inch picture can be given depth by the use of blue flats or shaped blue cutouts. These enable actors to move right into the "set", exit through doors, go behind columns, jump out of windows, even though they are all on the artwork. Normal set dressing and furniture can be added to the scene by placing the items onto the blue set in the correct position relative to the scene in the graphic.

SCENE-SYNC FOR BACKINGS

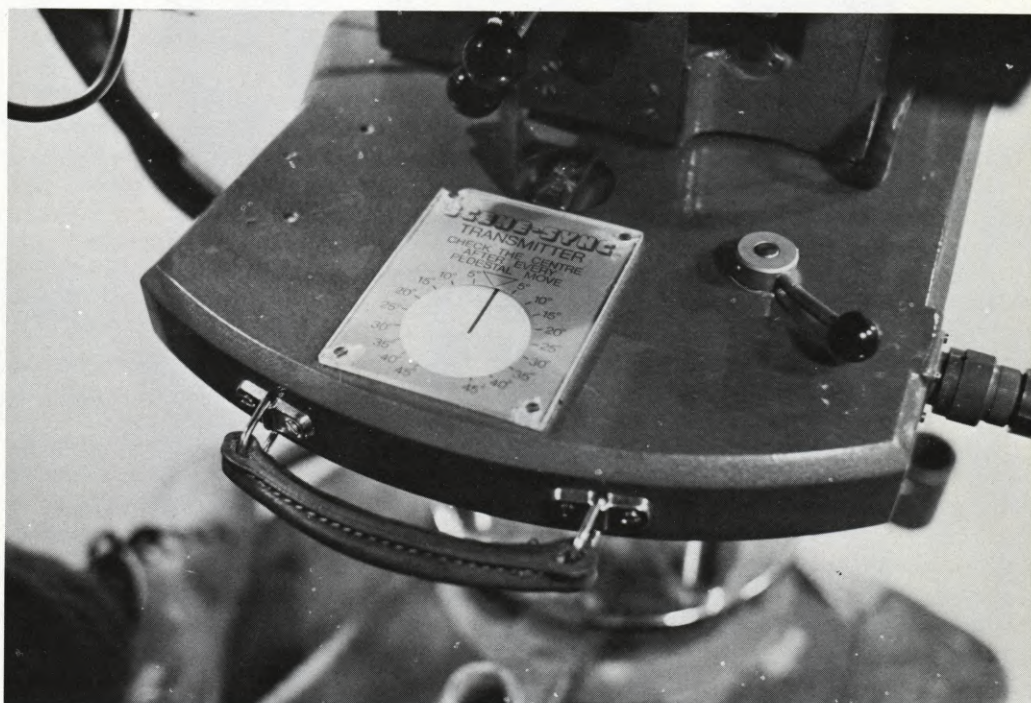
The 15-inch x 12-inch format can also provide a backing picture for a box set. For example, imagine a set with windows in two of its walls. Normally this would require two large painted cloths, and no matter how well they were painted it would still look as though they were just a few feet beyond the window; with this equipment no such problem exists. In fact, a view through a window can appear to be at infinity. Let me explain how this aspect of the equipment was discovered.

After the initial launching of the equipment in 1977 I started trying out some ideas. One was in response to a question put to me during a demonstration, "Does the artwork move when you crab and

Continued on Page 1124



The Scene-Sync transmitter is mounted onto a Chapman NIKE crane. (BELOW) The cameraman's P.O.V. Indicator enables him to center the potentiometer within the transmitter. Two potentiometers within the flat metal box shown here "tell" an electronics unit what the camera is doing. The electronics unit then drives a specially designed Easel Unit.



Peter LePage (center) and Reg King (right) see the result of the line-up on the floor monitor during playback. Scene-Sync is designed to save considerably on set building costs for short scenes, commercials, dance routines and even locations. A 15-inch by 12-inch picture can be given depth by the use of blue flats or shaped blue cut-outs, enabling actors to move right into the "set".



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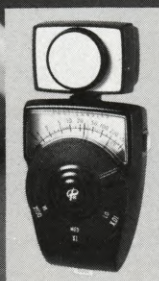
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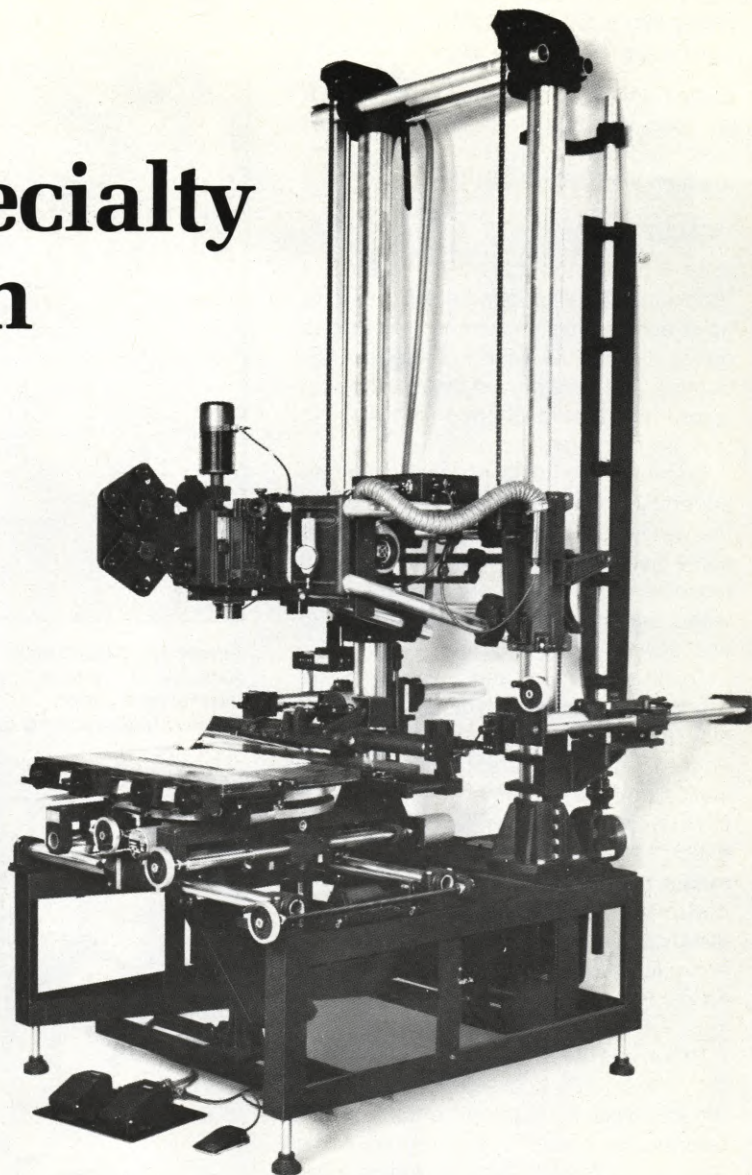
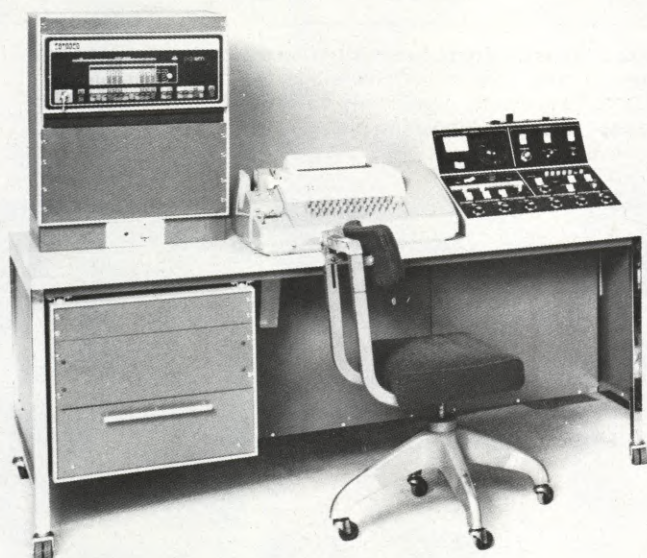
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**SETTING CHROMA-KEY
FREE WITH SCENE-SYNC**
Continued from Page 1121

crane?" I had to answer, "No—only when you pan and tilt." I felt that this "smart alec" had caught me out; naturally my reaction was "What can I do about it?"

DOLLEY MOVEMENTS

So I tested the theory I had for the "backings" applications (in any case, to have added crab and crane pick-offs to our system would have infringed a U.S. patent). The tests proved that what at first appeared to be a shortcoming was, in fact, an advantage.

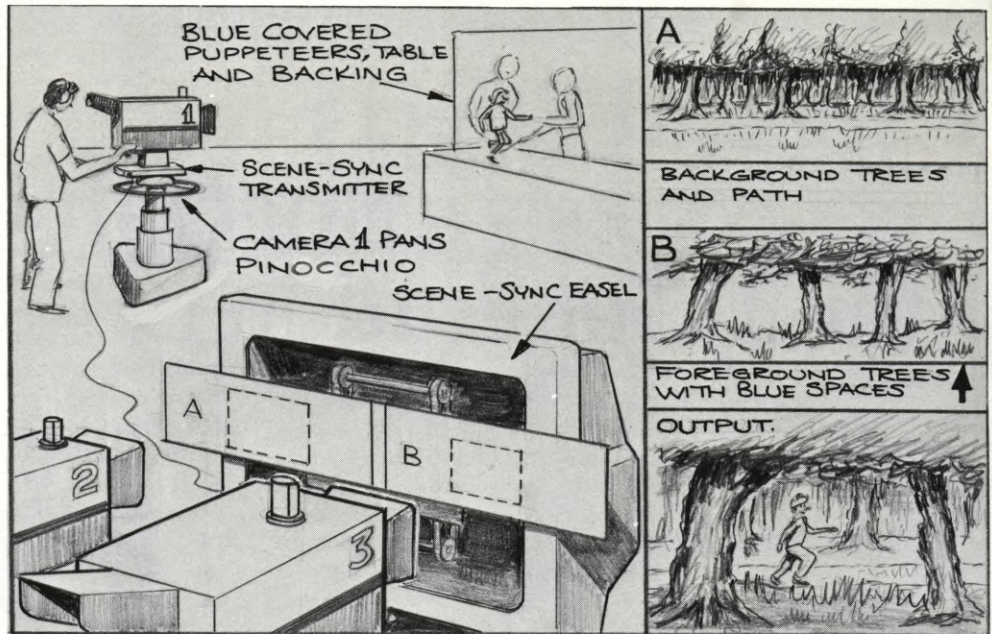
Because the distant scenery, when added by Chroma-key to be seen beyond the windows of a set, is supposed to be some distance away, there is no apparent movement of the scenery on the screen when crabbing sideways or craning up and down.

Try this effect. Stand away from the window in a room with a distant view visible. Now move your head to the left and right to simulate a crabbing movement. Notice that the distant scenery does not move with the windows. It is one of those effects that we all know about but have no reason to think about. In this instance, however, the effect adds the realism of distance to the photographic reality of the artwork, and this, coupled with pan and tilt on Scene Sync, provides the backings.

When this was tried on a programme at the ATV studios near London, the result on the screen was incredible. John Cooper, the director of the play, wanted a view of the Grand Canal in Venice to be seen from the windows of a reconstruction of a hotel suite in the studio in England. There were windows in two walls of the set and the camera had to both crab and crane during a scene lasting eight minutes.

The still photographer provided a series of still shots from an appropriate position overlooking the real canal in Ven-

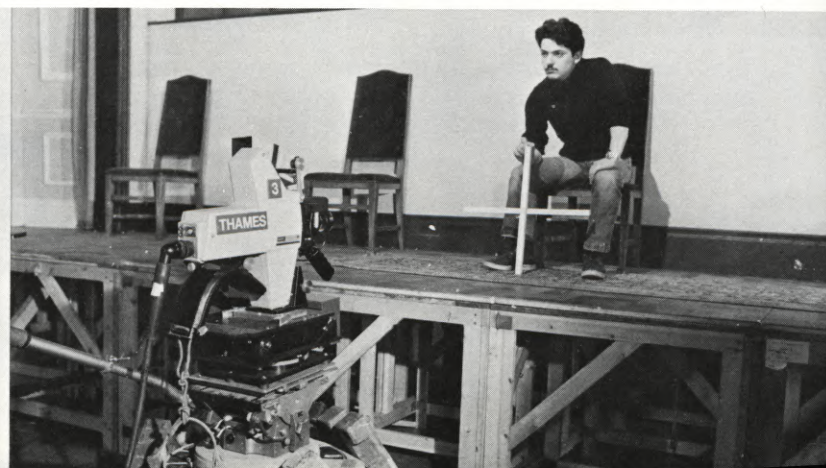
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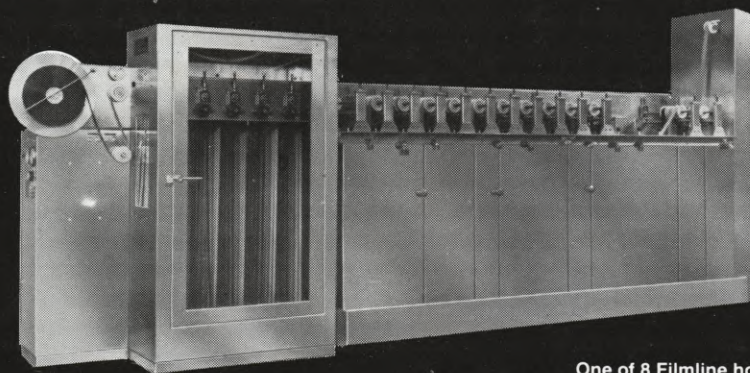
Pinocchio (picked up by Camera 1) is overlaid onto Graphic A (Camera 2). Foreground trees (Graphic B, Camera 3) are overlaid onto other two. Camera 3 is "tighter" than 2, so "B" moves faster than "A". (BELOW) Puppeteers, completely covered in blue and working against blue backing operate the "life-size" Pinocchio puppet.



(LEFT) The Scene-Sync transmitter is mounted onto a Chapman NIKE crane. (RIGHT) Here an assistant holds the one-third-scale white cross "stand-in" in front of the camera on the slave head. Peter LePage had the normal size set elevated to obtain the low level viewpoints required for the "toy" characters.

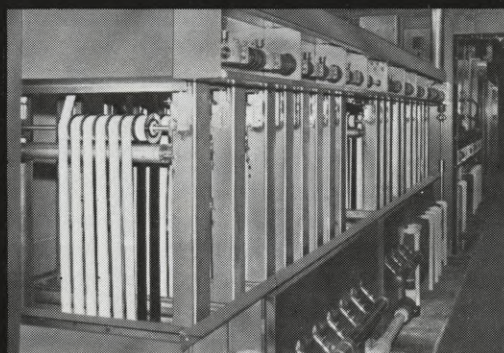


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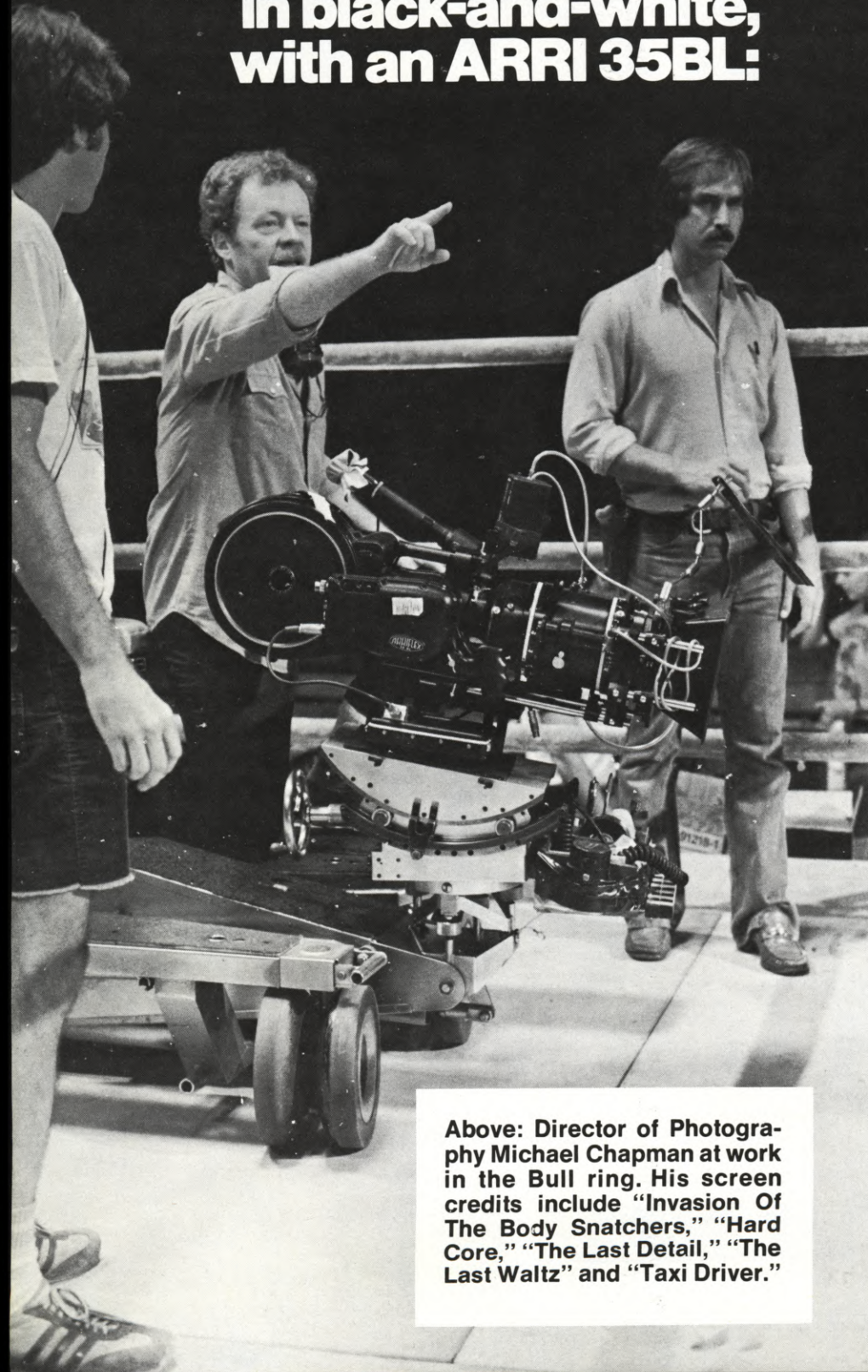
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"The fight sequences are choreographed as though it were a musical."

Michael Chapman talks about shooting *The Raging Bull* (directed by Martin Scorsese) in black-and-white, with an ARRI 35BL:



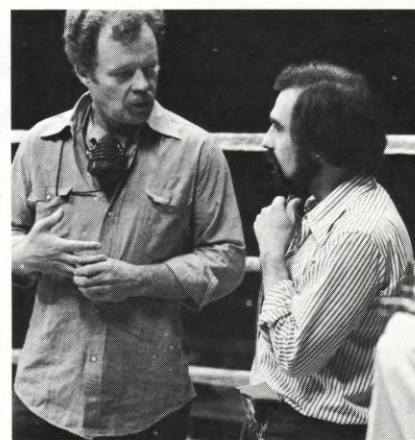
Above: Director of Photography Michael Chapman at work in the Bull ring. His screen credits include "Invasion Of The Body Snatchers," "Hard Core," "The Last Detail," "The Last Waltz" and "Taxi Driver."

It's about Jake LaMotta, a New York boxer who was Middleweight Champion in the Forties. *Raging Bull* is what the papers called him.

He's being played by Robert DeNiro, whose opponents in the film are all real boxers. Mr. LaMotta himself is acting as a technical adviser and has been on the set almost every day during the fight sequences.

Period stock

To add to the authenticity and period atmosphere, the film is being shot with Eastman Double X. "I had never used black-and-white before this job," says Michael Chapman. "I was apprehensive."

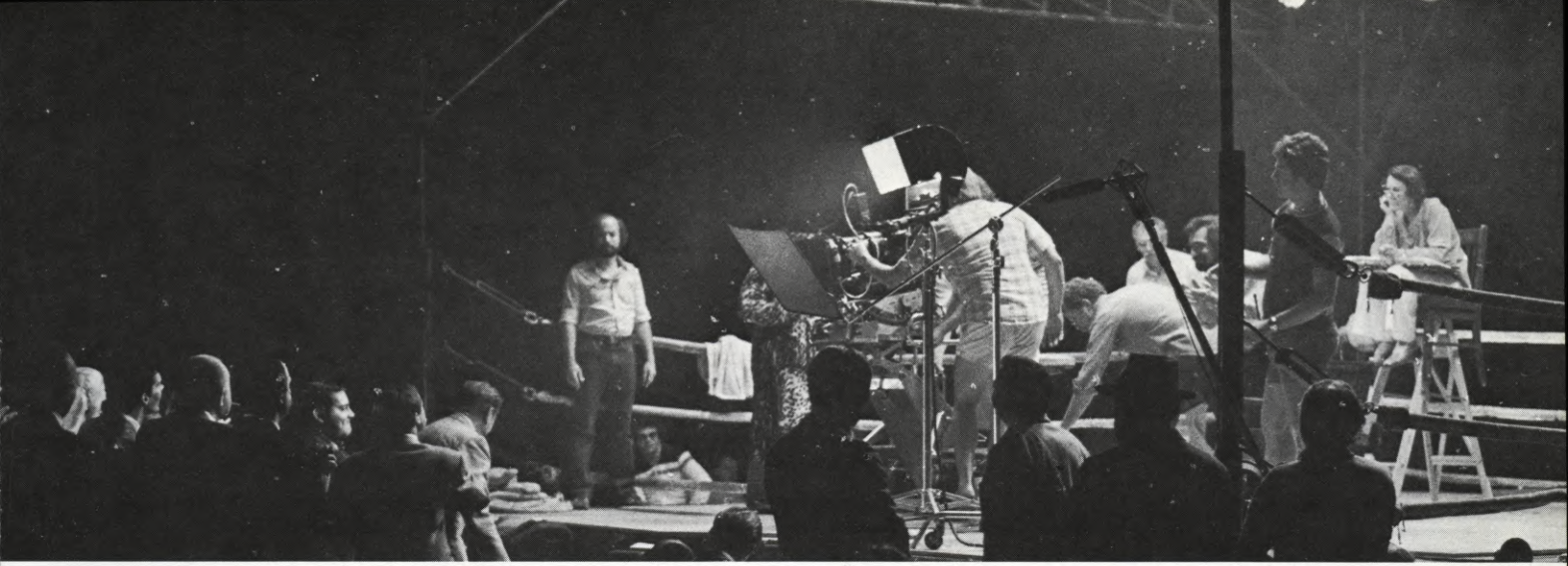


Director Martin Scorsese with DP Michael Chapman

"Before we started, I screened some black-and-white movies at MGM—*Double Indemnity*, *Salvatore Giuliano*. Even some Buster Keaton, because I remembered liking the simplicity. Separation *without* a rimlight."

Low ceilings

"We ran the usual tests; and I took a Polaroid onto the set with me, at first. I *still* think shooting black-and-white is more complicated. On some locations with low ceilings and nowhere to put the backlight, it can be difficult."



Shooting ringside spectators. Most fights are shot in real ring. Extra sets: rings that break apart, dividing ropes, one ring

40ft long (instead of 20ft), another that's not rectangular, for perspective distortion, *subjective* sense of what fighter experien-

ces. 'Tobacco smoke' in the air is mineral oil, sprayed onto set for 8 weeks. Since it's a laxative, some of the crew wore masks.

"The choice of camera was mine," says Mr. Chapman. "I've been using the 35BL since *Taxi Driver*. For a realistic look on New York streets at night, we needed fast lenses."

Accurate lenses

"After testing for *Taxi Driver*, we found the Zeiss set were the only accurate ones. The marked T1.4 was T1.4. Same thing stopped down. If it said T5.6 it was T5.6. They're superb lenses."

Feels good

"Two other things endear me to the 35BL: It's a marvelous camera to hand-hold. Sits right down low on your shoulder, balanced—like part of your body. *It feels good to use.*"

"The other thing I like is the 35BL's simplicity. It does everything I've ever needed—



Operator Joe Marquette and 1st Asst. Dustin Blauvelt run around circle of "press photog." extras for downed boxer's groggy POV of ringside scene. 48 fps, with 16mm lens.

but the system is not intricate. And you can just grab three cases and go."

"The fights will be only about 20% of *Raging Bull*," says Mr. Chapman, "But they're

the high points of the film—so we've spent about eight weeks shooting them."

"Marty (Scorsese) likes a baroque shooting style. Lots of moves, elaborately staged. Different camera speeds. There's a storyboard frame for *every shot in every fight.*"

Baroque style

"Boxers constantly circle one another; and our camera never stops, either. 360° pans, crane shots... And every move—boxers *and* camera—is choreographed. Cut together, the fights all look like dances."

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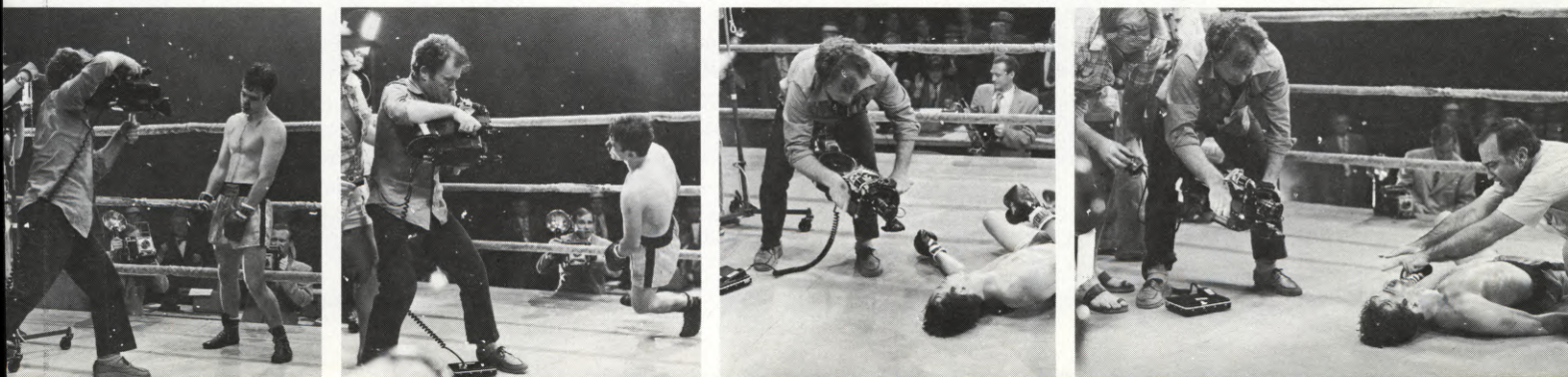
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One of LaMotta's challengers (played by Kevin Mahon) gets knocked out. Michael Chapman

hand-holds a 35BL running at 48 fps, 16mm lens. Closeup shots *inside* ring attempt to convey La-

Motta's emotional POV, as opposed to newsreel or TV shot, spectator's POV outside ring.



AN INTERVIEW WITH EMMY-WINNER HOWARD SCHWARTZ, ASC

The teen-age years of the late Judy Garland provide a vehicle for fond remembrance, expressed in terms of nostalgic cinematography

On the evening of Saturday, September 8, 1979 at the Fifth Annual Emmy Awards Banquet honoring Creative Arts in Television, held in the Exhibition Hall of The Pasadena Center, Howard Schwartz, ASC, won the award for Outstanding Cinematography/Limited Series or Special, acknowledging his work on RAINBOW (NBC). It was his seventh nomination, second EMMY.

In the interview that follows, Mr. Schwartz talks about the techniques he used in photographing RAINBOW:

QUESTION: RAINBOW is a film about the teen-age Judy Garland, her trials and tribulations in trying to break into films. How did this nostalgic subject matter influence the photographic style which you decided to use?

SCHWARTZ: Well, because of the nostalgia surrounding the young Judy Garland as a personality, the subject made the film an ideal project for some sort of "antiqued" feeling. Jackie Cooper, the director, said that he wanted to go for a period flavor and I suggested that he show me a couple of movies to indicate his preference of a style. He showed me THE DAY OF THE LOCUST, photographed by Conrad Hall, ASC, and THE LAST TYCOON, photographed by Victor Kemper, ASC. I told Jackie that I liked the nostalgic visual quality of THE DAY OF THE LOCUST and I thought we ought to try for something like that. Jackie agreed.

QUESTION: The pictorial style that Conrad Hall used in that film involved some rather exotic technical departures from the norm. Did you have a chance to do any preliminary testing in order to approximate the effect?

SCHWARTZ: Not very much, believe me, because we didn't have any time for that. But I did make one test in the Cinegrill of the Hollywood Roosevelt Hotel (which was supposed to be the Trocadero). I went down to the fixtures shop and chose some lamps that I thought had possibilities for the scenes in the Cinegrill. They had the kind of shades that would throw light out to illuminate the faces of people sitting at the tables. I shot a test with a couple of stand-ins around the table, using different size bulbs and coral filters, in order to determine what I wanted to do inside. I de-

cidated that I wanted the coral filters to be a bit heavier outside and very light inside. When the tests were printed up, I showed them to Jackie and the producers and everybody approved the concept. I consulted with Ed Ancona at NBC to find out what problems we might have in transmission. We tried it on one of the machines and discovered that if they ran it on automatic, the machine would wash all the tint out. So we made sure that they would run it with their hands off and it worked out fine.

QUESTION: Can you really do very much about the way shows you photograph are transmitted on TV?

SCHWARTZ: Not really. I found that out when I did the LINCOLN shows. They were photographed on 16mm, but NBC said they didn't want them delivered on 16mm. They wanted something they were accustomed to handling, so we delivered them on 2-inch video tape. We made the transfers and I got a nomination for it, but it wasn't the show I shot. It looked like a musical comedy. They brought it up so much that they washed all of the dramatic lighting out of it. That's how I found out what can happen with tape. In the case of RAINBOW, when they ran it for EMMY consideration, they made a transfer and took all of the warm color out of it. However, a lot of the guys had already seen it on the air and they knew what we were trying to do. It's because of things like this that the cinematographers have been trying to persuade the Academy to screen their films in a projection room instead of on a video chain, but so far we haven't been able to get them to agree to that.

QUESTION: Can you tell me more about shooting the Trocadero sequence?

SCHWARTZ: Well, it was a bit of a challenge, because we could only use the Cinegrill for a half-day and it was full of mirrors, which meant that there would be no possibility of lighting it in a conventional way with the amount of time we had. So that's why I put the little table lamps to work to do the basic lighting. They worked pretty well to key and actually did light all the people at the tables, other than the principals. Even so, I don't think we used more than six extra midget lights, in addition to the follow spot that

was on Judy singing. And we weren't bothered by reflections.

QUESTION: It takes a certain amount of guts to add the tint in the camera, using the coral filters, rather than letting the lab do it. Can you tell me your reason for going with the filters?

SCHWARTZ: There were really two reasons. First of all, you want it to look right in the projection room and you can lose a little something if you don't have it in there when you start. Secondly, with the television scene being as busy as it is, many times the producers won't call you in to do the timing on the print. By shooting with the filters you give them a pretty good idea of what you want. That was the main reason for it—to make sure that everybody knew what we wanted. Even so, we did do a lot of work with it in the lab by way of balancing the color and adding yellow, but that was part of the plan. I just thought it would look nicer to start with the color. It worked out fine and we didn't have any problems with it. Everybody was alerted down the line so that they wouldn't panic when they saw it.

QUESTION: Or try to help you out?

SCHWARTZ: Right! That's one thing you have to watch out for. In one of the seminars I did with Connie Hall, I remember him telling about almost getting bounced from FAT CITY because of some really far-out effects he was doing for the feeling of the show. The director knew about them, but the producers didn't and they panicked when they saw them. In the end, of course, those effects were what made FAT CITY great, as far as mood was concerned. But it proves that you have to let everybody know what you're doing, so there won't be any surprises.

QUESTION: You spoke of a difference in density in the coral filters you used outdoors and indoors. Can you tell me what the ratio of the difference was?

SCHWARTZ: I used 1/4 for outside and 1/8 for inside. The filters were actually twice as dense outside. On the exteriors you have to be careful not to go too heavy, because you still want to let a little of the original color come through. Although it's surprising that on the exteriors you get a little more of the color through than

on the interiors.

QUESTION: The basic criterion in color rendition is always the flesh tones. When you use coral filters, of course, they go redder than is natural. Did that ever become a problem?

SCHWARTZ: Only with Piper Laurie, whose skin tended to go a little more pinkish than normal. The sets would look right, but she would look a little pinker than the other people. However, it wasn't enough off that it couldn't be corrected in the printing.

QUESTION: On RAINBOW some of your interiors were studio sets and others were actual locations. Can you tell me what approaches you used to make them look consistent?

SCHWARTZ: We tried to play all the lighting for source as much as possible, which, I think, helped in matching the natural interiors and the studio sets. In the studio we tried to play the backings hot, with arc breaks through the windows, in order to create the feeling you

get in natural interiors and I think we achieved that. We maintained quite a bit of contrast, because it was a dramatic story. We let the walls fall off and played for breaks wherever we could. The fill was kept quite low.

QUESTION: To what extent do you still have to concern yourself about excessive contrast in lighting film for television?

SCHWARTZ: I'm amazed at how much contrast you can handle on television since the transmission has improved so much over the years. I remember when I first started in television, on the WYATT EARP shows, I kept getting messages from the networks about how much contrast they could take and how much area you had to have filled with fairly flat light. But those things don't apply anymore. You can do pretty nearly what you would do in a feature film. The best proof of that is that when you see the old feature films that were made before TV was even thought of, they transmit very well. I think all those old bugaboos are gone. You can do what you want to do to make a scene

more dramatic and a picture interesting.

QUESTION: Can you tell me about the 20-to-1 zoom lens you used on RAINBOW?

SCHWARTZ: It's a 25mm-500mm, T/6.3 lens called the "TAMAHU" and available exclusively from Alan Gordon Enterprises. We used it on the opening shot in the Wilshire-Ebell Theatre and pulled back from a big closeup of Judy to a very wide shot taking in the audience. It was really effective. There is another shot in which Judy and Roger Edens (Michael Parks) seem to be walking against the sky and we are dollying with them. Then suddenly we pull away and you see the Paramount water tower and the Paramount tank, with the cloud background behind it, and part of the Western street. The operator and assistant did a beautiful job of timing that shot. It's a fine lens and you can do fantastic things with it, if you have the benefit of a director who knows how to use it.

QUESTION: Besides the coral filters, did you use any other filtration—anything to reduce contrast, for example?

SCHWARTZ: No, but I flashed some scenes, particularly the scenes where Judy was walking along the MGM lot (which was actually the Paramount lot), because of the tremendous contrast and not using any lights. I think that was flashed about 20%—which leads me to an interesting story. Several years ago I shot some process plates for Howard Koch when he was doing THE BIG BUS. It involved scenes shot in the late afternoon on canyon roads and we ran into a lot of contrast, so I flashed the plates. That was probably the first time plates had been flashed and I heard later on that I had been subjected to some criticism by a fellow cameraman for flashing the plates. Now I am about to start a three-camera show for Universal called GOODTIME HARRY. So I walked into the production manager's office the other day and there was a sign on the wall that said, "All process plates to be flashed 20%."

QUESTION: Process plates aside, to what extent do you use flashing in straight cinematography?

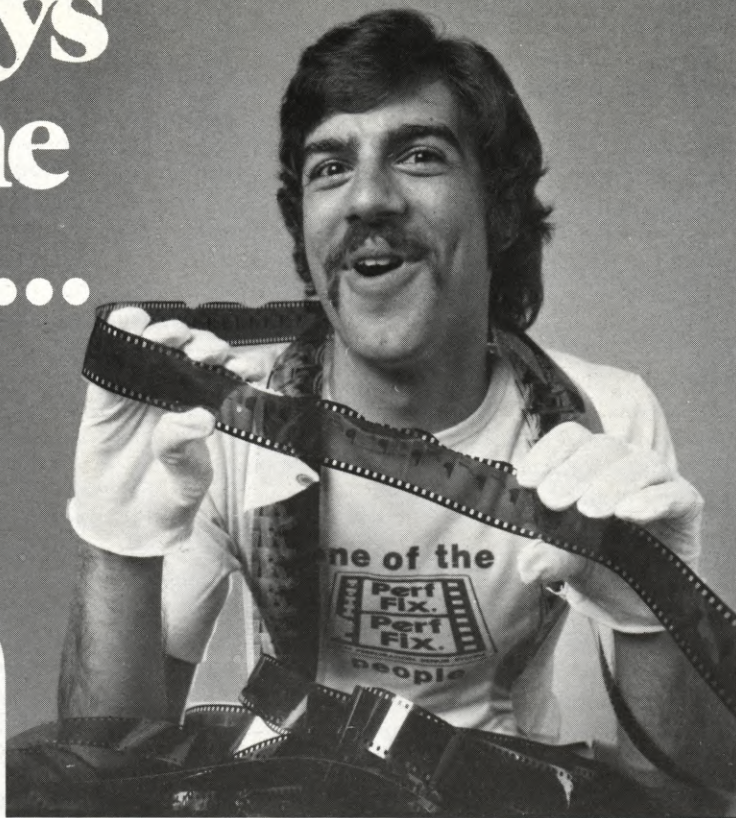
SCHWARTZ: I've done a lot of flashing and I think that it's a very useful tool. It works for all sorts of contrast control, even for night exteriors when you run into tremendous contrast problems with hot lights and real dark areas.

Continued on Page 1159

Director of Photography Howard Schwartz, ASC, holds the EMMY, official statuette of the Academy of Television Arts & Sciences, awarded to him on the evening of September 8, 1979 for "Cinematography/Limited Series or Special" in recognition of his work on RAINBOW, NBC. It was his seventh nomination, second EMMY.



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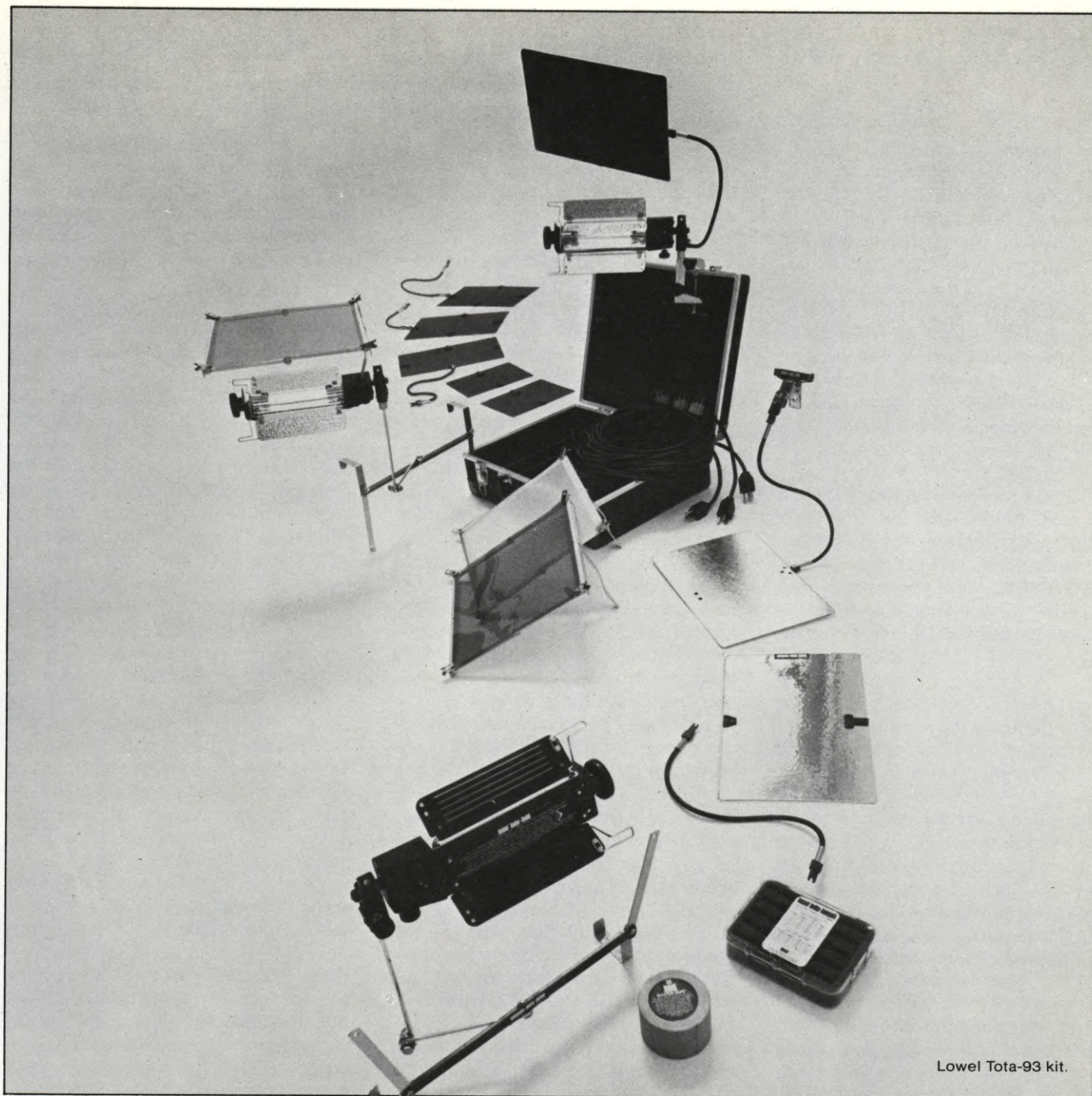
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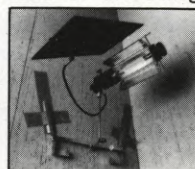
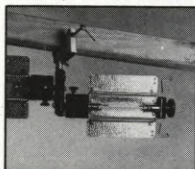
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AN INTERVIEW WITH EMMY-WINNER TED VOIGTLANDER, ASC

The second EMMY in a row for the same TV series would imply a duplication, but the episodes differ vastly in content and style

On the evening of Saturday, September 8, 1979, at the Fifth Annual Academy Awards Banquet honoring Creative Arts in Television, held in the Exhibition Hall of The Pasadena Center, Ted Voigtlander, ASC, won the award for Outstanding Cinematography/Series in recognition of his work on *LITTLE HOUSE ON THE PRAIRIE (The Craftsman)*, NBC. It was his ninth nomination, third EMMY.

In the interview which follows, Mr. Voigtlander discusses the techniques involved in photographing the vehicle accorded this latest honor:

QUESTION: For the past two years in a row you have received the Outstanding Cinematography award for the same series, *LITTLE HOUSE ON THE PRAIRIE*. Were the winning episodes in any way similar or, if not, in what ways did they differ cinematically?

VOIGTLANDER: Even though they were both episodes of the same series, they were not at all alike, either dramatically or visually. The show which got the award for the 1977-78 season was called "The Fighter" and it was the story of a black, bare-knuckle fighter in the 1880s who went from town to town with his manager and was willing to get pounded to death because he had no other way to make a living. Moses Gunn played that part and played it well. The episode that won the award this year was called "The Craftsman" and it was the story of a little Jewish cabinetmaker, a widower, who comes to Walnut Grove with his son. The son is of marriageable age and, since there is no girl of the faith in that town, he goes to New York in search of a wife, leaving his father there alone. In the little hometown that I came from, there was only one Jewish man. He was indeed a minority and very lonely, just like the character in our film. Michael Landon's son becomes the cabinetmaker's helper. It is a beautiful story about how the old man and the young boy relate to each other. The cabinetmaker passes on his quiet philosophy of life to the boy, still uneducated and just getting started in school, and the two of them become very close.

QUESTION: Obviously the two episodes do differ widely in theme and atmosphere. How was that difference expressed visually on the screen?

VOIGTLANDER: "The Fighter" dealt with

a way of life, the ugly way of life forced upon the boxer as his only way to make a buck and survive. "The Craftsman" dealt with the gentle philosophy of life which the little cabinetmaker shared with the young boy. Consequently the two episodes called for very different lighting styles. For "The Fighter", the style was typified by a bare-knuckle fight in a barn where we had to work with sweat and smoke and things like that. The lighting style had to be harsh and hard and crummy in order to describe what the black fighter had to undergo in order to keep on living. For "The Craftsman", the lighting for the action, which took place mainly in the cabinetmaker's little shed, had to be soft, gentle, not bright, in order to go with his philosophy. I had to create streaks of light coming through the uneven boards that made up the walls of the room. Then there were shafts of light coming through the windows—anything to put this little man in a sort of soft semi-spotlight. The streaks of light coming through the uneven side boards created a nice effect, but so that you wouldn't see something through the boards that you shouldn't see—someone walking through or a truck in the background—we put a gray backing around that part. It became a limbo in back. This was an actual set that we built.

QUESTION: I think that what you are really telling me is that there is no set, absolute visual style for *LITTLE HOUSE ON THE PRAIRIE*. It can vary from year to year and episode to episode, depending upon the content of the individual show. Is that correct?

VOIGTLANDER: That's correct. We even run in an anthology type of story now and then in order to get away from Walnut Grove, because staying in the one town could get very boring. We move out into the woods near lakes and rivers, usually in Northern California or Arizona. This gives us added scope and production value. It also gives us the chance to do some unusual things. For example, we once did a segment in which Michael's mother died and he went back to Wisconsin to get his father. While he was on the train we regressed him back to his childhood. The camera panned from him to his reflection in the window of the moving train, as he started thinking back to when he was ten years old. I shot that whole sequence with a series of nets and low-contrast filters to the point where the regression scenes were al-

most subliminal. We used diffusion and even star filters in the scenes showing Michael as a little boy, paddling around with his mother in a boat—anything to remind the audience that it was a dream, his regressing back to when he was ten years old.

COMMENT: That sounds quite off-the-beaten-track for a TV series.

VOIGTLANDER: It was, but we do many things that are not "normal" for the average TV series. The show has no set format. This is due to Michael Landon—the producer, director, actor, writer of the show—who is so talented. Because of his approach, we actually shoot each segment as if we were doing a feature motion picture for theater screens. He photo-edits when he directs and we do a lot of amazing things—always with an unobtrusive camera, incidentally. We don't move the camera around just to be doing it. There isn't a move in our shows that isn't motivated. We will go into different things to get away from the ordinary format. Michael is very clever at that and it's marvelous working with a man who has such talent and who has been able to keep the show where it is, as far as ratings are concerned, and keep it exciting, even though it is a family show. You would think that possibly it could get a little dull, but it doesn't.

QUESTION: You do have basic permanent sets for *LITTLE HOUSE ON THE PRAIRIE* and these sets remain constant from episode to episode. To what extent are you able to vary the lighting in these standing sets?

VOIGTLANDER: The lighting doesn't always remain the same. As in any show, the lighting for a happy day scene around the table or in the living room is conventional. But every once in a while we will get a long way back from the family eating dinner or talking, with just the light from the fireplace or possibly a lamp in the middle of the table. In such a case, just to get away from the usual wide angle lens, I'll get back with a longer lens (something like a 60mm) and compress the living room, which gives it a different look. I do that on maybe every other show to give it variety.

QUESTION: But because this is a period series, aren't you somewhat limited as to the light sources that were available then?

VOIGTLANDER: At night we always use the conventional kerosene lamp or, if it's turned off, we use the dramatic license of the movies and let the moonlight shine through. (We always have moonlight in movies.) Sometimes I'll take advantage of coal burning in the fireplace or I'll have a lamp burning in one room and play it accordingly. But I always light something in there to give the room a perspective, so that you'll know where you are.

QUESTION: You spoke of shooting these segments as if they were theatrical features. Does that mean that your lighting is feature lighting?

VOIGTLANDER: Lighting for TV is a little different, because while the projector in the theater will show you exactly what is on the film, the TV tube puts certain limitations on the shadows. For that reason I always give a little fill to my shadows. I still get my black, but it comes through on the tube as a good black. As far as my moonlight is concerned, I usually throw a very light Rosco 25 filter on the light from

my exterior source. This gives it a very little blue, just so it is a bit different from the white light of the sun. Some cameramen I know like to use a lot more blue, but I prefer it to be just barely there.

QUESTION: You have in your show a certain amount of exterior moving scenes—buckboard wagons along country roads and that sort of thing. How do you handle those situations camerawise?

VOIGTLANDER: We do have some long trucking scenes that we do on our roads, which aren't very even, and we have at times used the Steadicam or the Panaglide. There's usually so much noise that you have to loop the sound anyway. Many times we've used the Panavision 23mm-460mm lens and dolly-zoomed. I've got a very fine camera crew that can handle such shots all the way through from a long distance away. They radio-mike the sound. You can't light such scenes, so you have to shoot them at a time of day when, hopefully, you have either front light or a little cross-light on

the people, even though they go in and out of branches. That's normal and I don't even try to do anything about it. You can't when you're a quarter of a mile away and there's no chance of lighting the people. This method seems to work out when you have a good operator, a good assistant cameraman and a 23mm-460mm lens—and you can do a pretty good job with radio mikes. The zoom is a compression lens to start with. It begins to widen out as the people come closer, but you don't notice that. The effect is good. You are out of focus in between trees and sometimes Michael likes that, just to be different. We do try to be different, even though ours is just a family show.

QUESTION: Many cameramen who work on period pieces use filters to create a nostalgic effect. Do you do any of that?

VOIGTLANDER: On our show it's quite rare for me to use low-contrast filters or even fogs, which give you a similar effect. Michael and I both agree that these take you away from the period and get you into a more contemporary style of photography, which we don't want.

QUESTION: Besides the standing sets in the studio, you also have permanent sets in the Simi Valley outside of Los Angeles. Can you tell me about shooting on that location?

VOIGTLANDER: While in the Simi Valley we often stage scenes in Olson's store, which is equipped just like it is on the stage at MGM Studios. I always try—and Michael cooperates completely with me—to shoot at a time of day when the natural exterior backgrounds seen through the windows are in cross-light. Front light would give us a terrible exposure problem to go up against. I use 5300° Kelvin lights inside as much as possible, in order to balance with the exterior light. Of course, you can never exactly balance color temperaturewise with the exterior because the outside light keeps changing with the time of day, while the 5300° lamps remain constant. We could do it if we could take the time to change filters on all our lights, but that would cost a lot of money, so we have to go along with 5300°.

QUESTION: Can you tell me why you prefer to use a daylight balance, rather than gelling the windows and using the more controllable tungsten light inside?

VOIGTLANDER: The reason is that we
Continued on Page 1161

Director of Photography Ted Voigtlander, ASC, holds the EMMY, official statuette of the Academy of Television Arts & Sciences, awarded to him on the evening of September 8, 1979 for "Outstanding Cinematography/Series" in recognition of his work on *LITTLE HOUSE ON THE PRAIRIE* ("The Craftsman"). It was his ninth nomination, third EMMY.





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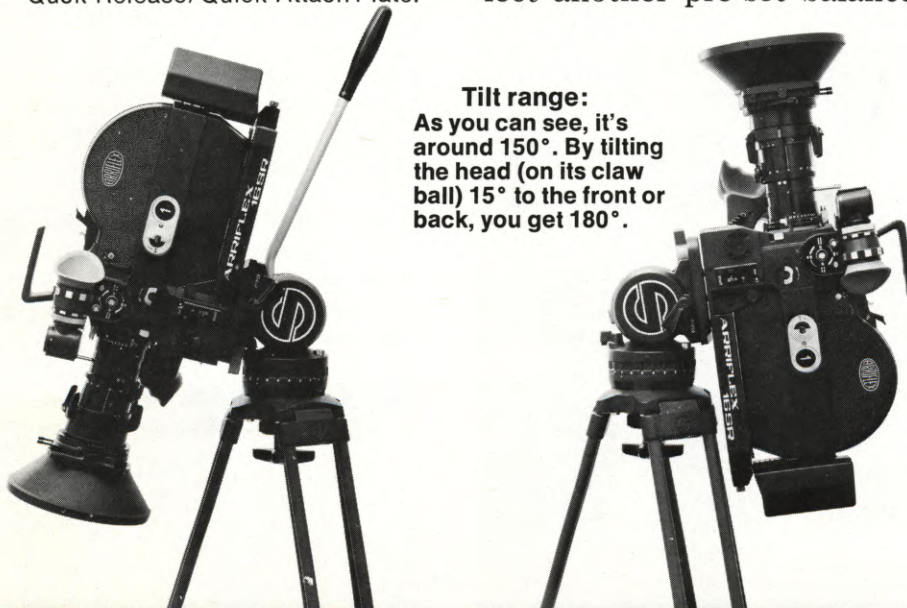
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SETTING CHROMA-KEY FREE WITH SCENE-SYNC Continued from Page 1124

ice at the time the unit was there for the exterior locations. These stills were then joined together to provide a panoramic view 15 inches long.

A little juggling of the two cameras on the day of shooting placed the "scenery" beyond the windows with blue backings. Once set, the view stayed in the correct position throughout the scene. The close-ups and midshots were shot on a third camera to miss the windows. No difficulty was experienced in this respect. So real was the recording that a TV director I met later admitted he thought the scene had been shot in the actual hotel room in Venice.

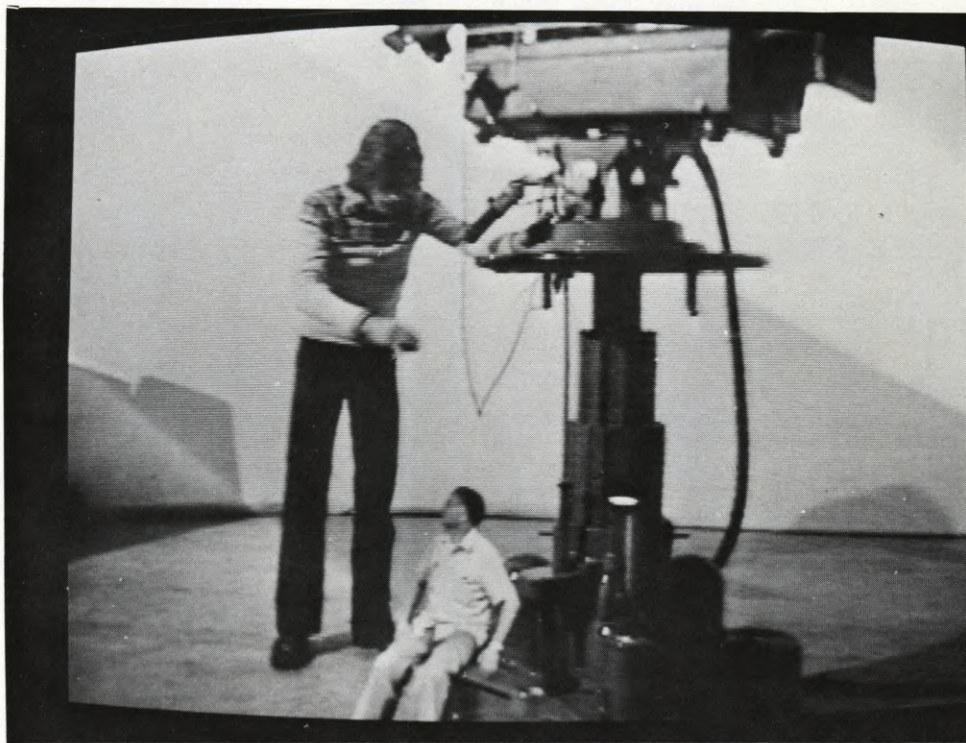
The effect of distance is really amazing, as the camera moves across the floor, whether left or right, up and down or in and out. I felt that this was quite a bonus, yet cost nothing.

FLYING OBJECTS

Encouraged by the result of this show I started to investigate camera movements a little further. Now there was something that we television folk had never had, or only with considerable financial outlay, and that was realistic shots of flying objects such as planes, space craft, the good old magic carpet and all the other fantasy objects that forever are required to be seen airborne in anything from Sci-Fi to Arabian Nights.

For example, some time ago a series

Photographs off the television monitor showing first test of the slave camera. The tiny figure is on the blue set and overlaid by Chroma-Key. Notice the pan down and pan right from the top picture to the one below. A total pan of 90 degrees will be available.



made by the BBC in the London Studios told the story of R.F.C. fliers in France during World War I. The atmosphere created in each episode was, as always with the BBC, totally realistic. For the aerial battles, radio-controlled, one-sixth scale models of the old planes "stood in" for the real thing with very convincing results, but when it came to the midshots where we see the crew in the plane the story was very different.

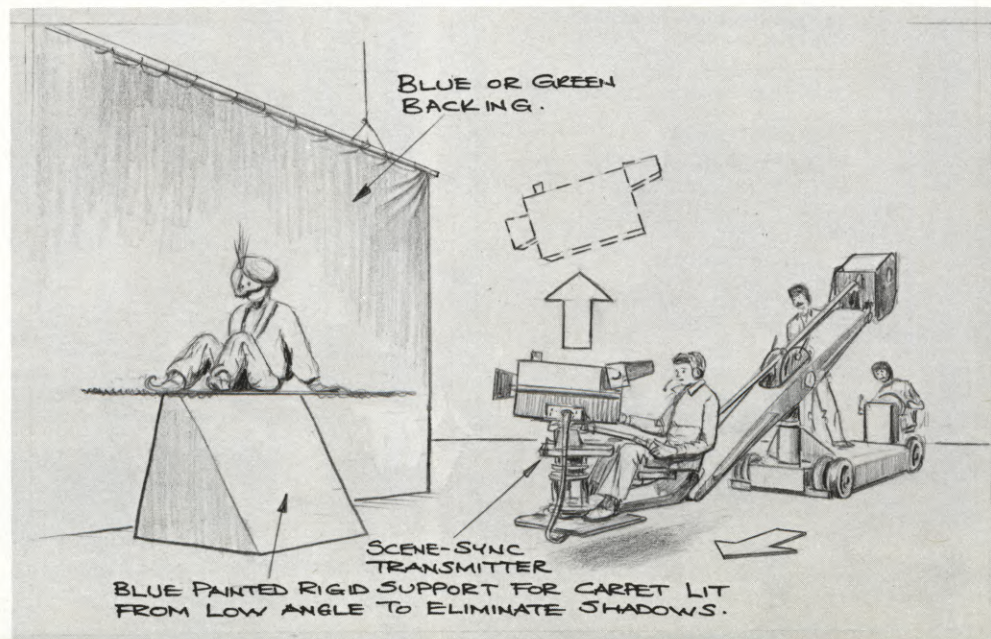
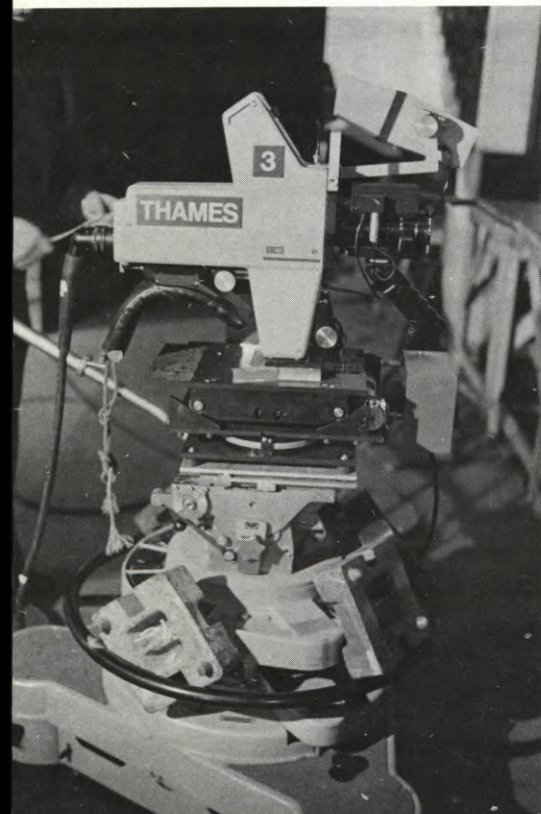
As front axial projection was very time-consuming and back projection was not in favour because of space and cost, the method used to record the airmen "flying" and "chatting" to each other was to hoist the whole plane up onto a tubular support in the middle of a field, then shoot it, low angle, with a wind machine and some coloured smoke. I was sure there must be a solution that would improve the realism of this very limiting and static-looking shot—and there is! I wanted to see the whole plane in shot with a real live crew, and it had to look as though it were actually airborne, complete with the "bumps" and "pockets". Furthermore, the ground had to be seen beneath the wheels. Now I could not, for an experiment that I was not 100% sure about, ask the BBC to lend me one of the large studios at their London Television Centre; it would require the rigging of the replica of a 1915 plane they had for the series.

They have, more than once, freely as-
Continued overleaf

The "background" camera mounted onto the prototype slave head which, for ease of lining up, was mounted onto a conventional television camera dolly. The production model slave will carry conventional studio cameras and will not require lightweight cameras to be used for such a shot.



Photographs from the monitor showing plane "manipulated" by craning the camera. The background for this test is a 6 x 8-inch color print. A film would be used for an actual production. Note how the horizon height varies as the camera pans down. (BELOW) Flying a magic carpet. Once set up, the perspective for the background to the carpet stays correct wherever the camera is placed.



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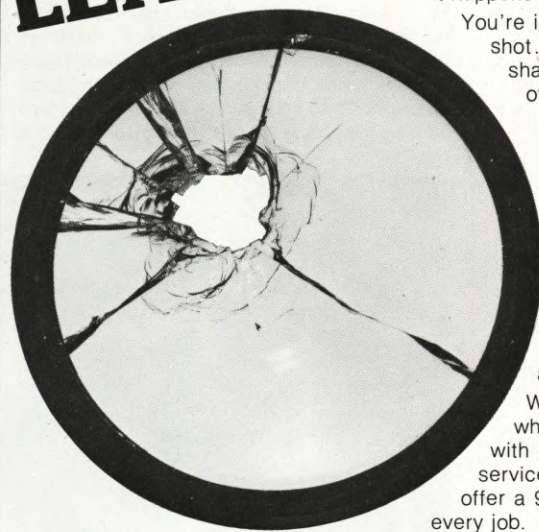


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sisted with experiments in the past, but I felt this was a little too much to ask until I had tested the idea. So I built a one-sixth scale model of a biplane, complete with bracing wires (I wanted to see how they came out on Chroma-Key) and an ACTION MAN pilot, then added the test to an experimental session at the BBC.

It was important that my test, although in miniature, could be scaled up to work on a full-size plane. I felt certain that Scene Sync could eliminate completely the massive hydraulic rig normally used in the studio to handle "flying objects" with all the problems associated with disguising the rig, together with the gigantic BP screen or front axial projection screen required to cover the size of a plane.

Once again the set-up was very simple. By placing the plane at a fixed height, either using suspension cables or blue coloured pylons, in a studio with a stock blue cloth backing and blue painted floor, we could overlay the plane by Chroma-key onto a film of the countryside and clouds beyond. This, we know, has been done for years but it suffered from the same problem that all Chroma-key did before Scene-Sync arrived—no pan and tilt. With the Scene-Sync transmitter fitted beneath the camera mounted onto a camera crane we have complete mobility. The background camera is lined up onto a small BP screen about 19 inches by 12 inches, onto which is projected a picture from a projector that is "slaved" to the foreground camera pan/tilt movements on the crane.

For Tommy Steele's departure from a cellar, this blue staircase was built three times the size of a normal set. Peter Howell (center) the senior cameraman, kept a long tape measure handy. This, together with the two white crosses, kept the lining up time to a minimum.



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Angenieux Arriflex Arrivox Beaulieu Beyer Bolex Canon Cinema Products Colortran Eclair Electro-Voice Guillotine Magna



Tommy Steele was required to climb a rope up a high stairwell. By conventional methods this would have meant building the staircase three times full size and would have been hazardous to the star. Here Steele is overlaid from the blue set onto small graphic attached to the Scene-Sync easel.

This presents a similar picture, for the background video camera, to that described earlier with the reverse movements, only this picture is a "movie". A little camera juggling places the plane in the correct position in relation to the background. Once set we can now create the uncanny effect of buoyancy as the boom of the crane is gently raised and lowered, with the cameraman panning up or down to hold the plane in shot. Scene-Sync controls the background picture and as we crane up and pan down the horizon rises, and vice versa. Then, by moving the crane in and out and swinging the boom slowly left and right, we achieve an air-to-air shot that could give you airsickness. If our "fliers" have to perform some dangerous bit of business, such as climbing out on the wing to repair a damaged aileron, or whatever, there will be no problems with the insurance; the studio floor is only about six feet away, yet the ground appears to be several thousand feet below because, as the studio floor is blue, we can be keyed to a view of the ground in a high angle shot.

Other aspects soon followed. Starting with a fairly tight shot of the cockpit then craning up as the lens is zoomed out,

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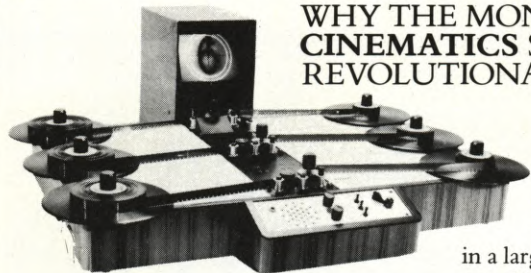
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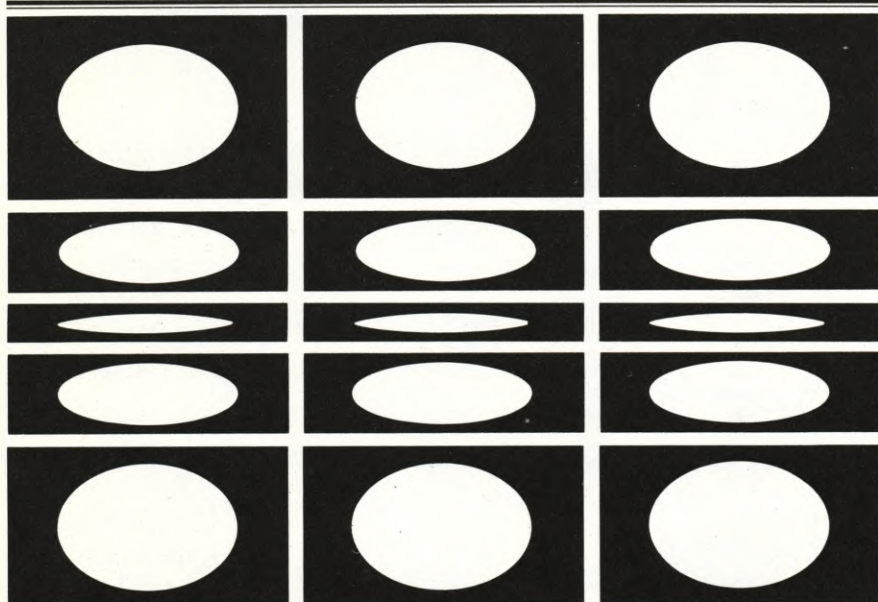
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with the far wing of the plane pulled down, sends my studio plane into a perfect "peel off" effect.

Remember that the plane does not change its position in the studio. It is the camera that moves on its dolly or crane. This opens the way for a wide range of effects. A miniature suspended on the blue set can be made to "fly past" the camera simply by dollying by and having the model backed by a wide angle still of clouds on the Scene-Sync Easel.

Placing a full-size replica or a miniature of a space craft on the blue set, overlaying it onto a 15-inch x 12-inch black card with pin holes backed up with a "pup", or even a 200w "dinkie inkie", creates a perfect "night sky" setting for a Sci-Fi situation.

The space craft, in the same way as the plane, is under the control of the camera crew who manipulate it with the ease that they normally manipulate the camera movements. To produce this result the crew have to move the camera in the opposite direction to the flying object. Strangely enough, this comes very naturally to them.

SLAVE CAMERA

Our early slave camera experiments in 1971 came to a halt because the special motor-driven head had to be used for the master (foreground) camera using the motors as generators. Now that we could pick off the pan and tilt movements from a normal manual head, it looked much more feasible to resurrect the slave camera. We had already built the small powered head to carry and manipulate the 16mm projector for the moving background effects, so modifications were made to the electronics to make them compatible with the "one-to-one" panning ratios required for the slave camera. An ENG camera was mounted onto the head because of the lightweight construction of the head. On the day of shooting, the head and camera were placed in correct relationship to the artist in the blue set. By making the necessary adjustments to scale, tiny figures could be followed in panning shots.

For the Thames Television Christmas production THE QUEST, the director, Robert Reed, wanted some shots showing the star, Tommy Steele, who plays a two-foot-high toy that has come to life, moving across a normal size set. Peter Le Page, the production designer, provided two white painted crosses, one exactly one-third the size of the other. These crosses were the "stand ins" during the lining up of the cameras. Very little time was consumed using this method. The Scene-Sync slave head was panned a

Continued on Page 1175

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quality in movie theatres across the country, the new Cinelux-ULTRA lens by Isco recently received the only Technical Achievement Award ever bestowed on a new lens by the Academy of Motion Picture Arts & Sciences.

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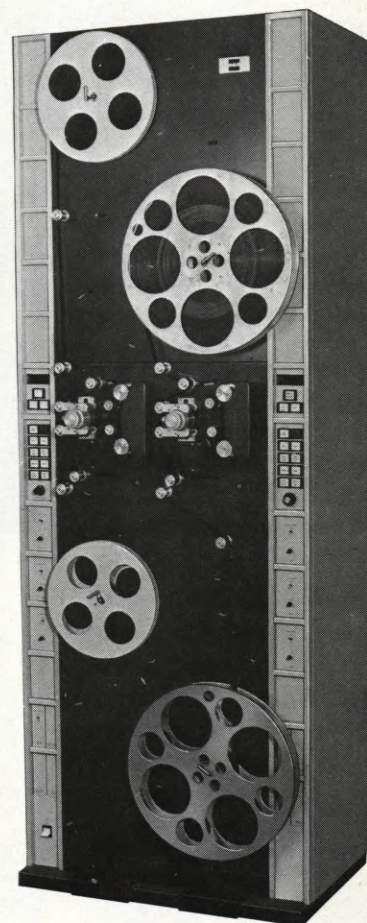
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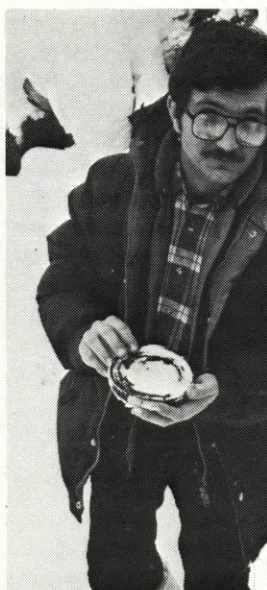




Cameraman Robert Reece on camera, director Harold Tichenor foreground. Sno-Cat, Glacier National Park, Canada.

“This Tiffen filter fell into the steel tracks of a snowmobile churning at 20 mph. It was remounted and shooting continued.”

Harold Lee Tichenor, Director “The Snow War”



Director Harold Tichenor holding ring/hood

Photos: Trig Singer

“Our recent film, The Snow War, produced by Cinetel for Parks Canada, is concerned with the avalanche control team in Rogers Pass in Glacier National Park.

“The production was carried out under incredibly adverse conditions: extremes of cold, wind and precipitation. Our selection of equipment was made with this in mind. For all four cameras, we exclusively selected Tiffen filters, rings and sunshades. Our experience with Tiffen filters on past productions led us to this choice. This selection proved sound throughout the rigours of the production.

“On one occasion, we were shooting a scene from a Sno-Cat—a powerful, overgrown snowmobile capable of hauling a ton of men and gear up incredible alpine terrain.

“Inadvertently, the 85 filter, ring and collapsible sunshade were dropped into the steel tracks of the Sno-Cat, churning at 20 miles per hour. Behind, a sledge and four skiers were being towed.

“After stopping and a search, the Tiffen filter assembly was recovered and cleaned of snow. The total damage involved was several small abrasions to the filter ring’s finish caused by the steel edges of skis skiing over it.

“The assembly was remounted and shooting continued.”



Harold Lee Tichenor, Director
“The Snow War”

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**NEW MGM FILM SERVICE
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Continued from Page 1114

SHIPPING & RECEIVING

A huge area partitioned by chain link floor-to-ceiling fences, is devoted to Shipping and Receiving. One area is for the storage of 15 to 20 million feet of print raw stock which moves very rapidly. Other film stocks that do not move that rapidly are stored elsewhere under refrigerated conditions.

Units scheduled for shipping arrive at the loading dock where they are correlated and dispatched. The loading dock area is purposely extra-large to provide a quicker, more convenient service. During late afternoons there is often a traffic jam of trucks arriving to pick up materials. The extended dock space eliminates the jam. These trucks are the trans-shipping devices to the customer, optical effects houses, other studios and—most importantly—to the airport for shipping of prints and printing materials to every country in the world.

ELEVATORS

Two elevators service the Metrocolor Building. A standard elevator for passengers and light loads is located in the center of the building. The second, a large freight elevator, is situated adjacent to the shipping and receiving areas.

"THE BRIDGE"

In order to bring the MGM Laboratories into close relationship with the Metrocolor Building, a long, enclosed corridor has been constructed, a "suspension bridge" that leads from a second-floor corner of the new building to the lab. This provides quick and convenient movement of raw stock to the laboratory, of exposed film to the lab facilities for development and negative cutting, etc. The main traffic that travels along this bridge is concerned with negatives and other printing materials.

NEGATIVE CUTTING DEPARTMENT

The Metrocolor Building has been particularly designed so that the Negative Cutting Department is in close proximity to the processing laboratory and the negative vault areas. In this way a customer's daily negative is stored under special conditions; when the picture is to be "finished," this daily negative is moved to Negative Cutting for the final cut. After the negative has been cut and spliced together, it then moves into the laboratory across the bridge for the making of the answer print. The key to this operation is that the Negative Cutting

Continued on Page 1170



A HOME FOR MOVIE CLASSICS—In MGM's Metrocolor Building, this surrealistic 2nd floor area will serve as the home for more than a quarter-million cans of movie film, including MGM's vast library of almost 2000 feature motion pictures produced during the past half-century.

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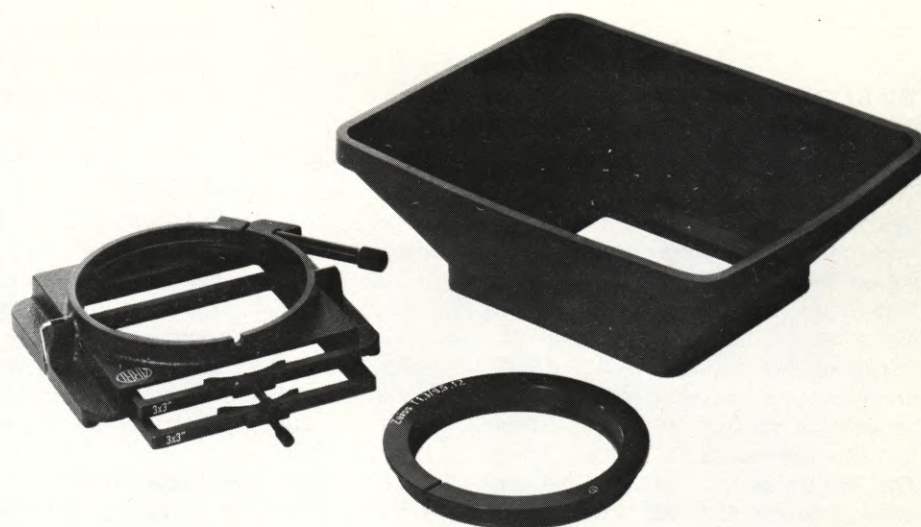
CINEMA WORKSHOP
Continued from Page 1088

created. Most people are familiar with the results of poor printing registration. One color is positionally off from the others, which appears as color fringing.

The video camera shares with the printing industry this same vulnerability. Because the image is split and directed to three separate tubes, there is always present the possibility that these three images can get physically out of registration. As in the printing industry, the precise physical location of the three tubes is mandatory, and is called mechanical registration. The tube mounting assembly in the camera usually allows for rotational movement and an in/out movement to adjust back focus.

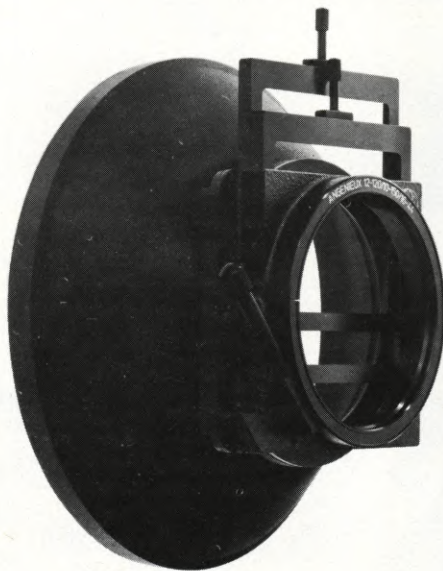
Because video is essentially an electronic process, all other registration parameters are dealt with on an electronic basis. Movement of the image left or right, up or down, shrinking or enlarging and various other image shaping functions can be adjusted with electronic controls.

Failure to properly register a camera will result in color fringing and overall image degradation. Next time we'll look at specific registration adjustments the cameraman can easily perform. ■



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The frame contains two 3 inch square filter-holders. The adapter-ring fits onto the back of the frame; the sunshade fits onto the front. The complete unit weighs 10 ozs and measures 3 inches front to back.

The frame, filter-holders and adapter ring are aluminum, milled for perfect flatness and finished in black. The sunshade is aluminum and black rubber.

You fit the adapter-ring over the front of the lens barrel and then clamp it tight. Various adapter rings are available, designed to fit Schneider and Zeiss fixed focal-length lenses, plus Angenieux and Zeiss zooms. You can use other lenses, too.

There's a choice of two sunshades: a 6 $\frac{3}{4}$ " x 5 $\frac{1}{4}$ " rectangular one and a round one 6 $\frac{3}{4}$ " in diameter. The round one is for use with zooms and hard lenses whose front end revolves.

Since the unit fits onto the lens, you can use it with any 16mm camera – and with several 35mm cameras, too. And with no extraneous support gear, it's easy to hand-hold any of them.

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THE MAKING OF "AMERICA SCREAMS"

This hour-long documentary of an American national passion explores roller coasters in depth and brings into play some unusual cinematic techniques in its determination to put the viewer in the rider's seat

By SCOTT CAMPBELL

The Loch Ness Monster, Mind Bender, Colossus, Shock Wave, Rolling Thunder, Cyclone, Twister, and The Beast. No, these aren't monsters-at-large converging on Tokyo in the latest sci-fi release from Japan, but roller coasters. They're just a few of the exciting scream machines we shot in AMERICA SCREAMS, an hour-long television documentary about roller coasters, starring that master of scream-evokers, Vincent Price. The film traces the history of the venerable American thrill ride from its rather mild conception on New York's famed Coney Island in 1884, to the astronaut-worthy looping and spiralling gut-wrenching rides found today in America's big theme parks.

Our project was to show how the roller coaster was invented, how it grew to gargantuan proportions by the 1920s, its demise in the '50s, its triumphant return in the '70s; how roller coasters are designed and built, who rides them, why they ride them—but perhaps most importantly, we had to, as effectively as we could through the cinematic process, take the audience on several roller coaster rides.

In producing AMERICA SCREAMS, I was fortunate in securing the cooperation of Gary Kyriazi, the world's noted roller coaster expert. He is the author of *THE GREAT AMERICAN AMUSEMENT PARKS*, several magazine articles on coasters, and his annual

update of the nation's top-rated roller coasters appears in over 200 newspapers. Gary agreed to write the screenplay, but soon became co-producer as well, due to his invaluable contacts in the amusement park industry. Together, we formed the Los Angeles-based Cyclone Productions, named after the grandfather of roller coasters on Coney Island.

At the outset, we were faced with that age-old dilemma of film stock: the new wonder-negative 7247, or the old workhorse, ECO reversal 7252. Since this was to be an independently produced film, cost was a primary consideration, but we didn't want to sacrifice quality, so we weighed both stocks against our shooting requirements. We ended up



(LEFT) Director of Photography John Sprung mounts the compact Arri-S on the front of the King Kobra. (CENTER) Another coaster at King's Dominion in Virginia: The Rebel Yell. Director Scott Campbell (with camera) and Gary Kyriazi roll into the station with the Arri-S. The hand-held camera looking back on the train sometimes had the advantage of allowing the cameraman to pick out reaction shots while the ride was in progress. (RIGHT) The camera mounted on Gemini for rider reactions. (BELOW LEFT) Campbell preparing to shoot aboard the Jet Stream. "White rag" was rigged to bounce soft fill onto Vincent Price's face. (CENTER) Price takes the waterfall. (RIGHT) Price in the hot seat.

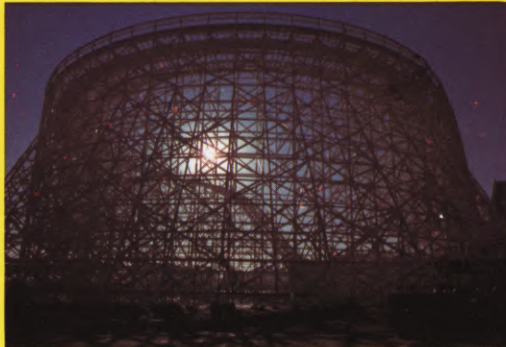


(LEFT) Paul Greenwald, vice president of America Coaster Enthusiasts (ACE) attends the First Annual Roller Coaster Conference with his model . . . the world's smallest operating coaster. (CENTER) At Magic Mountain in California, Gary and John align the camera on the Jet Stream, a sort of coaster with water. (RIGHT) The Arri 16BL is mounted onto the Mine Train.





(LEFT) Treking up the first incline of the Rebel Yell to get a shot of the entire track layout. (CENTER) The Arri 16BL is covered with plastic to protect it from the water. (RIGHT) Gary waiting to capture a sideways shot aboard the Corkscrew. (BELOW LEFT) Colossus, the giant coaster that closes the film. (CENTER) Sunset filtered through the trestles of Colossus. (RIGHT) Gary Kyriazi with Vincent Price in the recording studio.



choosing ECO for a number of reasons, the main one being the uncontrollable lighting situations of exterior documentary shooting in amusement parks that were in full operation. With ECO, bright areas don't burn out as easily as they tend to do with '47. This was an especially important consideration as most roller coasters are white! The tendency toward muted color, lessened picture definition and increased grain that accompanies subsequent generations of reversal in the release printing wasn't a worry because, as this was a film for television, we would transfer to videotape directly from the answer print for distribution. Thus we eliminated the inter-negative and release print generations, and the final results were very pleasing.

Subtitles were used extensively throughout the film to identify coasters, parks, locations, and the various persons interviewed. Reversal stock enabled us to burn the subtitles in, rather than having to do it optically at the cost of another generation (cost in terms of both money and quality), as would be the case with negative stock.

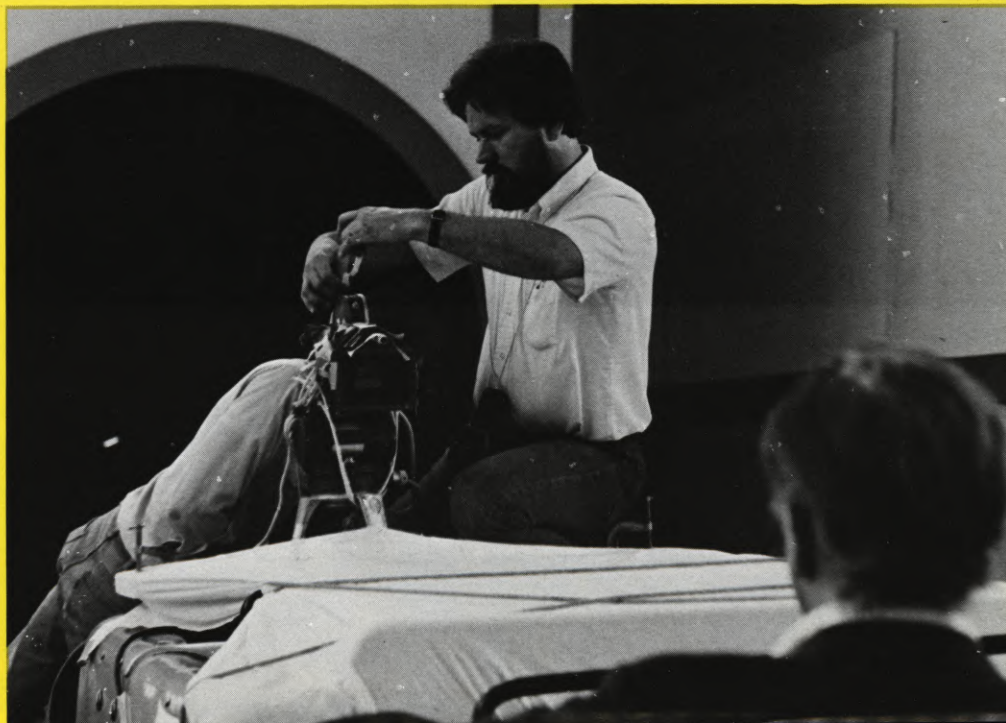
Nighttime sequences also pointed towards using reversal. One segment of the film is a montage of amusement park lights. Most would probably think: "Ah, night shooting, that calls for the '47 to reach into those dark areas." Not in our case, however. 7247 performs poorly when pushed, whereas the new reversal

stocks, Video News Film 7240 with its ASA 125, and 7250 with ASA 400, perform beautifully. It was our policy to flash both these stocks 10 percent. In some cases we pushed the VNF 7250 to ASA 800 to reach into extremely dark areas with good results. In one interview segment at a steel roller coaster manufacturing plant, we switched back and forth between ECO for a well-lit office interior and VNF 7240 for a poorly lit fac-

tory interior. The difference between the two setups in terms of color and contrast is virtually nil, with only the slightest increase in grain.

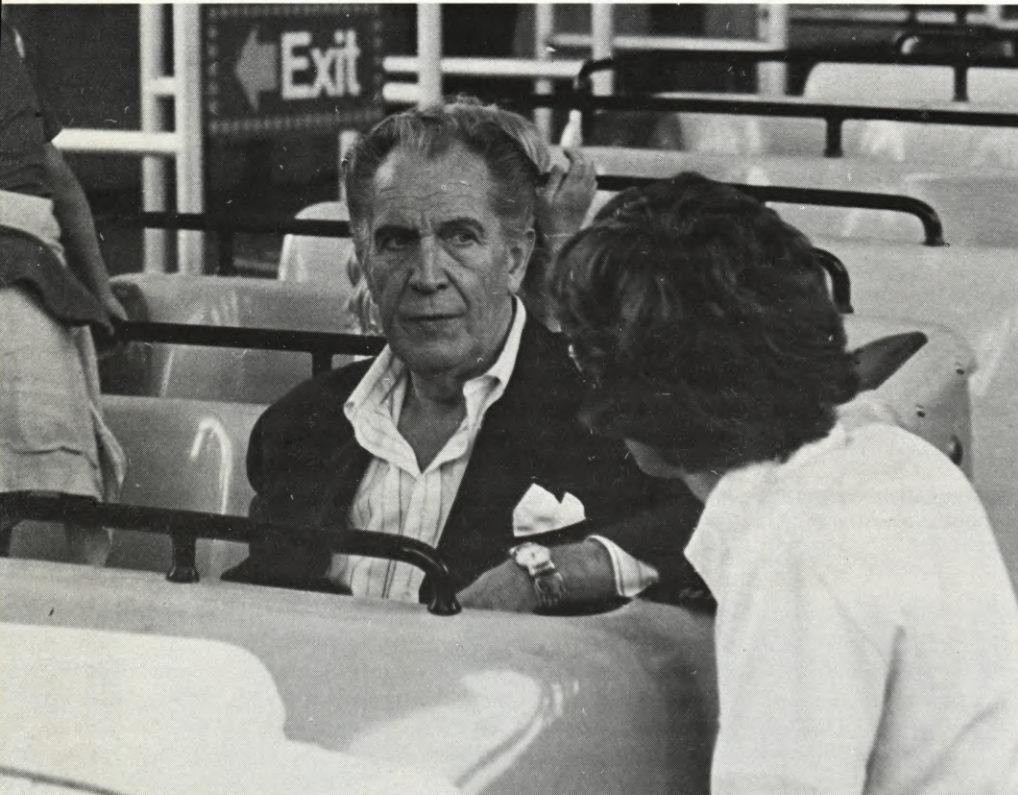
While it appears that we did everything possible to avoid a grainy picture, at times we wanted a grain effect. In one segment, the film takes us through the coaster "depression" of the '40s and '50s, when the giant rides nearly became extinct. Historical footage depicts

Director of Photography John Sprung makes sure the Arri-S is bolted and tied down properly in preparation for a shot aboard the Santa Cruz Giant Dipper roller coaster, which opens the film. Because of John's skilled mounting of the Arriflex cameras, never a shot (nor a camera) was lost during the course of the entire production.





Writer/co-producer Gary Kyriazi discusses a boardwalk scene with Vincent Price, host and star of *AMERICA SCREAMS*. Co-producer/director Scott Campbell prepares Vincent Price for the opening shot of the film. Price, an old hand at evoking screams on screen, is said to be something of a roller coaster addict and thoroughly enjoyed the filming.



amusement parks burning down, and to complete the segment, we used the defunct Belmont Amusement Park in San Diego, complete with its barely-standing "Earthquake" roller coaster. We shot the park, the deserted midway, and the coaster, and printed down successive generations until the grainy quality took on the feel of the past.

Probably the most important aspect of the film were the vicarious "rides" on the coasters. To shoot them, we depended

on the rugged, compact, lightweight Arri-S camera. It allowed us the convenience of 100-foot loads for the compact mountings onto the front of the coasters. The Arriflex also saved us worry because its registration pin ensured steady registration even on today's most demanding rides, some of which go from minus-2 gravity forces to plus-3 G's in a matter of seconds, or through one, two, or three vertical loops, both forwards and backwards. One coaster's force was

so strong that it stripped the 1/2-inch bolts out of the bottom of the camera mount, but the Arriflex continued running, cranking out the point-of-view footage of the ride which closes the film.

Our cameraman, John Sprung, was a wizard at positioning the camera on the bottom of the front of the coaster trains, just two inches off the tracks. He also made it a point to override the buckle switch inside the camera (the gizmo that automatically shuts the camera off when a film loop is lost) to prevent the G force change from shutting the camera off. John's handiness also saved shoots with his various in-field repairs on equipment. But despite his talent with equipment, his ability for last minute repair, his ingenuity, and his safe mounts from which we never lost the camera or a shot, he refused to actually get on board for a ride, not understanding why people would actually pay money to ride on the "crazy things." So he set us up, and Gary and I would take a ride with the camera for either a point-of-view shot, a reverse view of 24 screaming riders, or in one case, a sideways look from a vertical loop.

In all, we mounted the camera in various positions on ten different roller coasters, both the standard wooden versions and the modern steel versions. For ten other coasters, we chose to shoot them from a vantage point off the ride, in order to better convey their immense size, beautiful structure, and contorted track layout.

Radio microphones worked well for the interviews with coaster designers, builders, and our narrator by expediting setups, giving the speaker more freedom, and drastically reducing background noises. Our sound man, Mitch Suskin, taped one to Vincent Price for each day's shooting, which enabled us to pick up his spontaneous reactions on most of the rides. Consequently, only two of the on-board scenes were eventually looped. Other standard equipment included an Arri BL (for sync sound situations), a Bolex (as a backup camera), various bits and pieces of hardware which would later become camera mounts for those coasters we didn't have an opportunity to tailor mounts for, and a couple of reflectors. The reflectors never came in as handy as John Sprung's "white rag", which gave us beautiful soft fill for interview setups, especially in the backlit situations we favored for interviews.

While the project was still in the developmental stages of scheduling, budgeting, and script revisions, we had the opportunity to shoot a coaster at Elitch's Gardens in Denver, Colorado, called the Twister. This was our first coaster shoot,



Camera mounted in foreground photographs poignant closeups of Vincent Price's facial reactions as the coaster plummets downward.

so we armed ourselves with our Arri S and a collection of lenses, including a 10mm and a 5.7mm. This coaster lives up to its name, twisting and turning so that the rider doesn't know which way he's headed. We found that for this particular coaster, because of its winding configuration, the 5.7mm lens worked best, visually contorting and bending the coaster structure as we sped through. We learned, however, that the 5.7mm was a poor selection to give the feeling of height one experiences coming off the first 90-foot drop. For this shot, we used footage from the 10mm lens. To introduce the ride, we looked around for a vantage point from where we would be able to look down on the coaster to show exactly where the track went, how it tied itself in knots. Such a vantage point was easily found. Elitch's Gardens, like so many other amusement parks, has more than one coaster. We simply trekked up to the top of its other major coaster, the Wild Cat, and were able to shoot down upon the Twister.

After viewing the Twister footage, we were too anxious to wait for the elusive funds to rent a Moviola to edit it. On this, our first shot sequence, we used a hand-crank Craig viewer and an old variable-speed Elmo projector. By working back and forth between the two, we cut the sequence, down to the fine trims. This segment is in the film just as cut, although I must admit, editing was definitely easier once we were able to rent

the Moviola.

We hit it lucky with the weather on that Denver trip. Otherwise, the weather was our biggest enemy, and more than once we had to fly back across the country to revisit an amusement park when the first trip resulted in unacceptable footage because of rain or overcast. The west coast was more predictable with its constant sunshine, whereas the east coast weather would change on a moment's notice. It is in the East where the bulk of today's roller coasters are, quite often as many as five within just a few miles of each other. So, when we hit sunshine, we pounced on as many of the eastern coasters as we could, occasionally shooting two or three a day with our

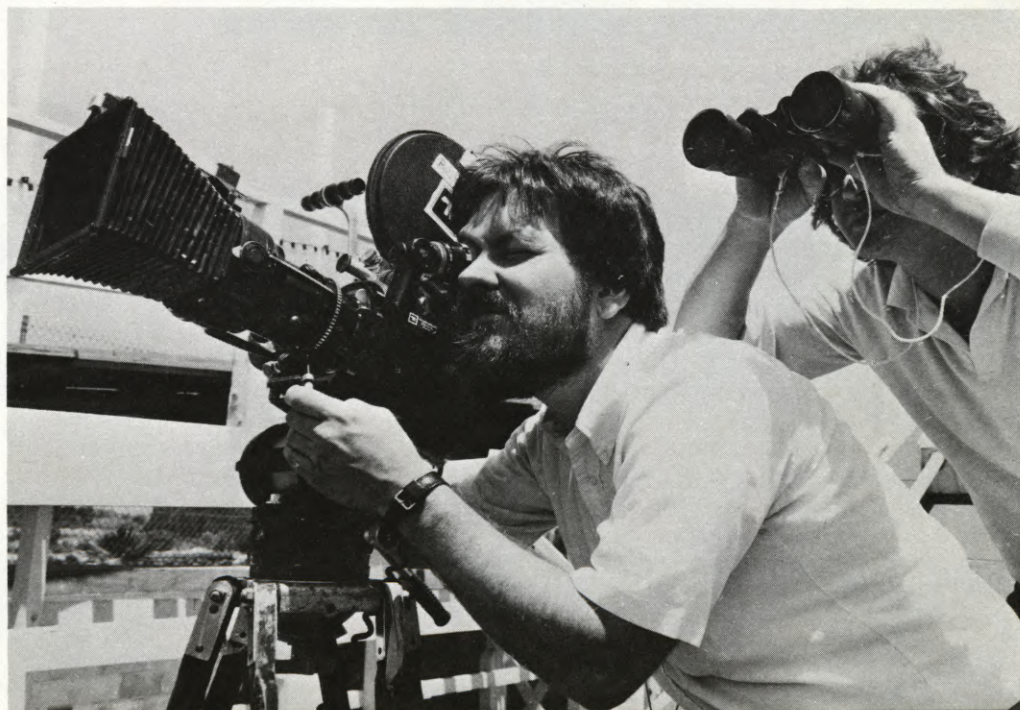
whistle-stop schedule to foil Mother Nature.

During one such trip, we attended the First National Roller Coaster Conference, held at Cedar Point Amusement Park in Ohio, where coaster enthusiasts (self-referred to as "coastermaniacs"), authorities, sociologists, psychologists, and marathon coaster riders gathered to discuss and ride them. Our plan was to leave our lighting gear behind, and set up the interviews outside the convention hall around one of Cedar Point's six roller coasters. On this trip Mother Nature had her way and it rained all three days of the convention. This didn't "dampen" the spirits of the coastermaniacs, who took

Continued on Page 1169



On the beach at Santa Cruz, John Sprung's "white rag" was used to bounce soft fill into many of the back-lit set-ups. (BELOW) Sprung and assistant cameraman Arledge Armenaki "spot" the action on the Giant Dipper roller coaster in Santa Cruz, California. The film covered a wide variety of coasters throughout America.



"THE STABLEBOY'S CHRISTMAS"—COMBINING FILM AND TAPE FOR A TV SPECIAL

By **TOM SPALDING**

Director of Photography

To recreate the drama of that certain night in Bethlehem, stylized sets served as a basis for the cinematographer to create visual magic with a combination of fog filters, star filters, smoke and lighting

"Rating ECN at 125, let's key the moonlight at 32 footcandles, the white kicker at 64, the cyc at 8 footcandles on the top and 12 near the ground row, and the star of Bethlehem at 125," I told my gaffer. "What about the moving cloud effect?" he asked. "Let's use 20-25 footcandles so that the clouds will be well down from the star intensity," I suggested.

Our test confirmed my original feeling—so we shot the scenes on the shepherds' fields as I had outlined. The results were most dramatic, which was just what the Director, Richard Bennett, and the Producer, Ardon Albrecht were

looking for in their filming of *THE STABLEBOY'S CHRISTMAS*.

When I was approached by Albrecht to direct the photography on the prime time special, I was interested—but when I read the script I was excited! The show was full of special effects. I've always enjoyed effects—from my first feature, *THE BLOB*, a Paramount release with a then unknown, named Steve McQueen. I designed the special effects for that picture and was Director of Photography. Strangely enough, my second picture was also Sci-fi . . . a picture starring Robert Lansing and Lee Merriwether called *THE 4-D MAN*, for which I also

shot the special effects. I enjoy creative photography and effects test your creativity.

The story of *THE STABLEBOY'S CHRISTMAS* takes place in old Bethlehem during the birth of Christ and the sets had a look of old wood and rough stone but were quite stylized to fit the modern upbeat mood of the script. The Art Director, Tom Azzari, did a beautiful job of designing the sets which helped set the mood for the lighting. At the first production meeting, I suggested the use of practical burning torches on the street sets and smaller wall sconces for the interiors, which would establish a light



(LEFT) Scene on the shepherds' field. The fog is produced by a Mole smoke generator, equipped with a dry ice attachment to keep the smoke on the ground like fog. (RIGHT) A scene at the city gate. Shadows and contrast in the lighting help create the night mood. (BELOW LEFT) The interior of the inn. Note the stylized set with no ceiling. (RIGHT) The narrow street set, rebuilt from the set representing the large city square.





(LEFT) The Three Wise Men heading for the city of Bethlehem. The three camels proved to be more trouble than was needed, while working on a tight schedule. (RIGHT) The stableboy, originally a miniature wooden figure under the Christmas tree, comes to life and talks to the little girl. To achieve this effect rapidly and economically, it was done on video tape by means of Chroma-Key. Here the stableboy is being photographed for electronic superimposure at the base of the Christmas tree.

source and add dramatic feeling to the scenes. I also suggested keeping the tone of the sets toward the deeper end of the scale—especially since the sets were to be quite small, for all the action and the number of actors and animals to be in each one. My problem was to make the lighting quite dramatic, yet keep the texture and deepness of the sets—and keep

multiple shadows out of the scenes. In my book, there is no place for more than one shadow from an individual source. Multiple shadows destroy realism and are distracting.

One of the sets we had to shoot was only 12 feet across the back and 16 feet deep. It was the front desk at the Inn, with four doors and as many as eight people

moving around and through it at one time. Azzari's creative sets worked well and his willingness to work with me in creating the mood was exceptional.

We had eight major sets to shoot in five days. Also, one of the days was on location. We had our work cut out for us. It was decided that we would have all the

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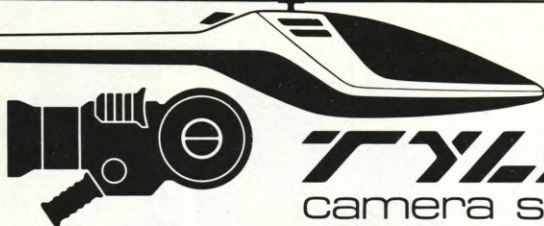


(LEFT) The interior of the inn, showing the 2Ks hanging over the set walls and the parallels mounted with 2Ks, 5Ks and 750 Babys. Note the striplight mounted over the cyc. An equal number of lights was spread along the bottom of the cyc. (CENTER) The camera is slated for yet another take on a scene in which the camels failed to cooperate. (RIGHT) Two crew members "stand in" for lighting on the shepherds' field set. Visible is the moving cloud effect from the Scene Machine, as well as the Star of Bethlehem, which is projected by the two 2000W units.



(LEFT) Director of Photography Tom Spradling at the city gate, with actor Frank Aletter. (CENTER) The "live" creche set, which had to match a miniature creche with six-inch wooden figures. The set worked in the same area as the shepherds' field. (RIGHT) The interior of the inn. Note the stylized set with no ceiling. The interior sets were designed in such a way that the night sky was always visible over the top.





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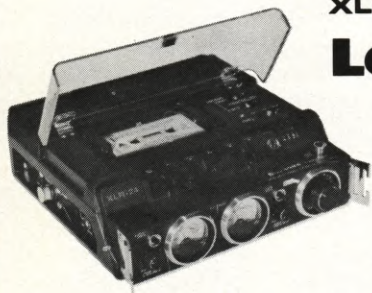
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**STANLEY KRAMER: THE
MAN AND HIS FILM**

Continued from Page 1111

moves will necessarily stay that way, but by blocking them out and doing what feels pretty good, when it comes to the actual shooting, spontaneous improvements can be made. That's what I meant when I said that improvisation is the result of a lot of preparation. We can then go in any direction. Somebody has an idea and you say, "Yes, that's better. Sure. Why not?" Everybody knows it is better. We have already worked out the whole plan and pattern, which was accepted as being very good, so if it is better you can recognize it.

QUESTION: Do you feel perhaps that a kind of gestation thing takes place between the rehearsal and the actual shooting, during which it sort of grows in the minds of the actors and yourself, so that it becomes more of a whole when you finally shoot it?

KRAMER: Why not? Certainly, if an actor has walked through the paces, made entrances and exits, thought of effects and pauses and everything, it will certainly inspire him to think of his role in juxtaposition to the other characters. Maybe the next time he might try pausing in the doorway instead of just entering the room, and then maybe the cameraman will say, "Yes, you come out of the shadows into the light. It will be a wonderful introduction that way." Whatever it triggers off can be valuable, but I think that the feel of having been through your material from beginning to end is, in itself, a great advantage. You rehearse in sequence, even though you don't shoot in sequence—but now, even though you may shoot it hindside up, it doesn't matter, because everybody has been all through it in sequence.

QUESTION: That must be a great boon to those actors who are always kind of thrown by having to shoot out of sequence, don't you think?

KRAMER: Well, I think so—but on the other hand, I don't believe that an experienced, working screen actor is thrown by that these days. He's sensible to run through the thing as a whole, even if he has to do it independently (which isn't the ideal way), but when he runs through it he then knows where he belongs and what the build on the role is.

QUESTION: THE RUNNER STUMBLES was originally a stage play. What about the problem of opening it up to the scope of the screen medium?

KRAMER: Well, that kind of problem is basic. I have never had a satisfactory experience for myself with stage plays, although I turned quite a few stage plays into films, mostly when I was in multiple production as a "wunderkind producer", whatever that means. I'm speaking of such vehicles as *DEATH OF A SALESMAN* and *A MEMBER OF THE WEDDING*. I was involved with quite a few plays, good ones, too. But I think this is different. We took the old mining town of Roslyn in Washington and I brought the playwright, Milan Stitt, to that town. We started from the letter A and went from A to Z writing an original story based on this particular piece of material in the town where, as far as we were concerned, it actually happened. I think that was what made a film from a piece of theatrical material.

QUESTION: Then as I understand it, the town of Roslyn itself became as much a "character" in the action as any of the players?

KRAMER: Yes. I was adamant on the subject that we use all the people in the town, that we use the main streets, that we use the old automobiles that were in the next town—a whole collection of them from 1927. We used the church as it had stood there for all those years and the wardrobe that was available locally. The people in the town really didn't have to change too much; they were pretty much the same as they had been in 1927, judging from photographs of the time. And I think that when you do something on the spot like that, you get a surge and a feel that rings true on film. To me film is still a communication of people. I recognize all the dimensions of camera and sound and lighting and all of the other elements which have been emphasized since what I call the "film rebellion", but people communicating with each other by word of mouth or by closeup still is a major medium of communication for me. I needed Spencer Tracy, I needed Sidney Poitier, I needed Bogart, I needed Gary Cooper, I needed those people who communicated. In whichever way they did it, they still communicated their ideas by telling them to somebody in such a way that there was no doubt about what they meant. I still lean toward that, because there are several million ideas which I wish I could wave a magic wand over and translate into the same kind of impact which Spencer Tracy achieved by saying what I wanted said at the end of *JUDGMENT AT NUREMBERG*: "This, then, is what we believe—in truth, in justice and in the value of a single human

Continued on Page 1156

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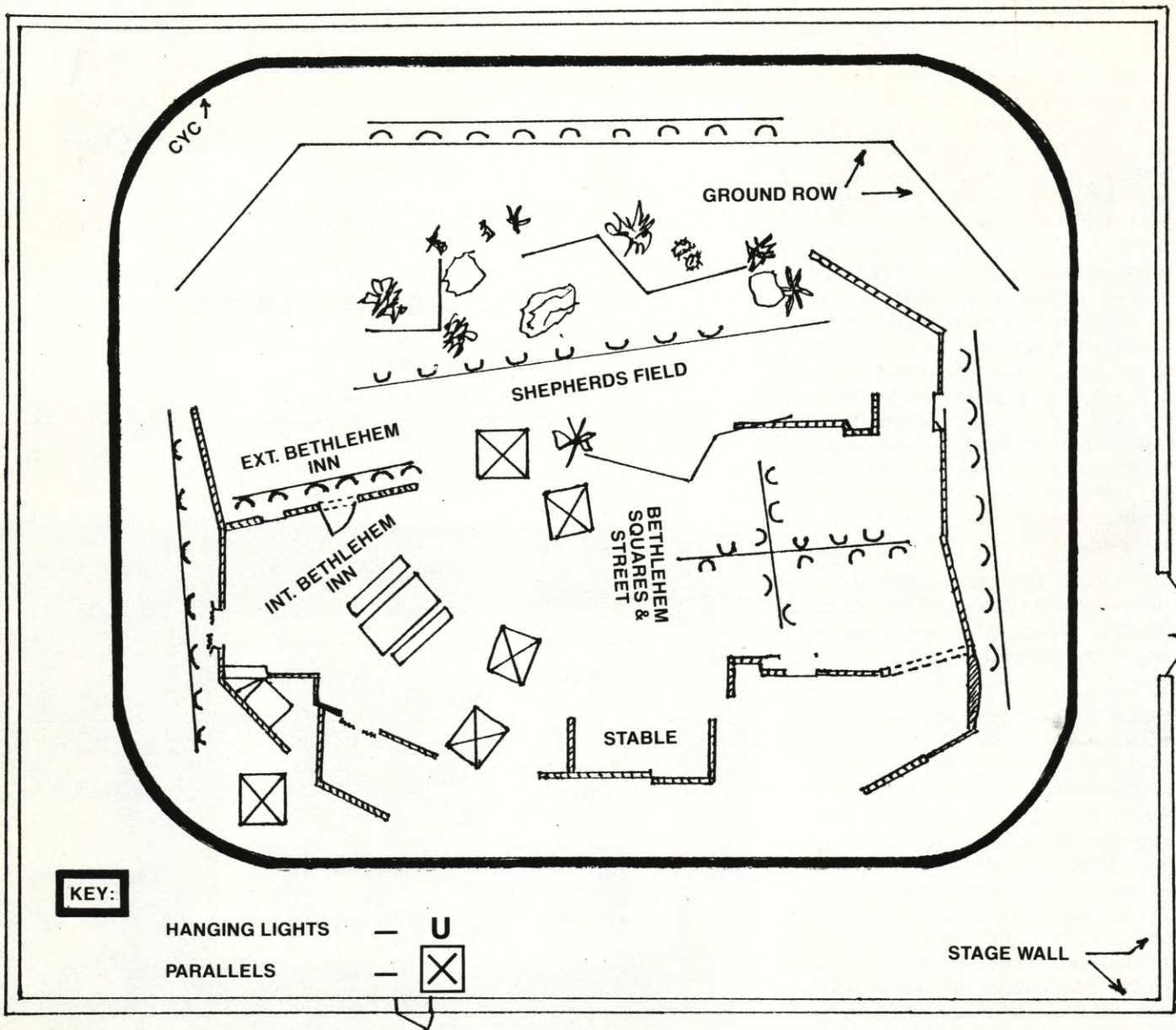
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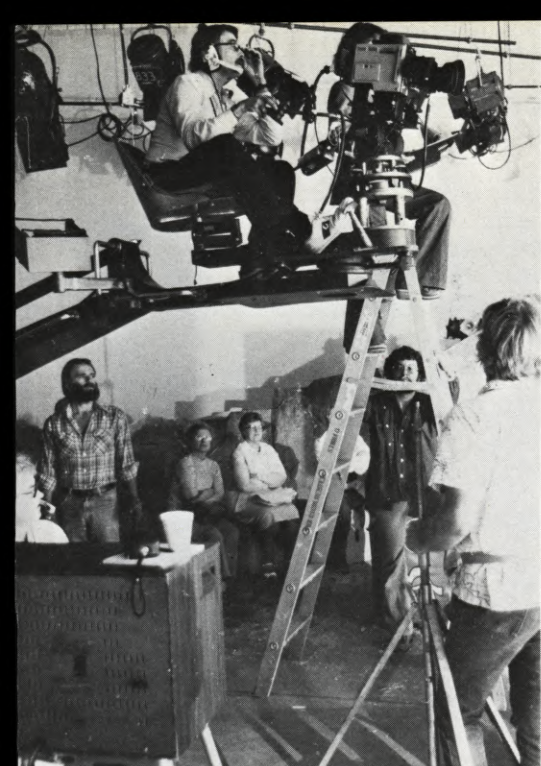
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"THE STABLEBOY'S CHRISTMAS"
TOM SPALDING—Director of Photography

Diagram indicating the set lighting plot. There were eight major sets to be shot in five days, in addition to a day of location shooting. It was decided to have all of the sets standing on the stage from the start, so that they could be pre-rigged for lighting. The stage was 80 by 100 feet bare, but with the cyclorama in place, the usable space was only 56 by 84 feet—a tight fit for so many sets, some of which were designed to be reworked to represent other areas.

(LEFT) On the set Director Richard Bennet and Producer Ardon Albrecht (left) discuss last-minute changes with actor William Schallert, who plays the innkeeper. (RIGHT) Actor Steve Franken plays a fast-food vendor of sheepburgers on the streets of Jerusalem. Looking for a free food handout is the friendly Roman soldier of the day, played by David Madden.





Tom Spalding, atop the Chapman crane, checks the alignment for a Chroma-Key shot for the opening sequence. Compact Video supplied the video equipment.

sets standing on the stage from the start so that we could rig and pre-light each one in advance. The stage was 80 x 100 bare . . . but with the cyc in place we had only 56 x 84 to actually use—so it was tight. We were given two pre-light days—the first one for rigging and roughing in the lighting, the second one for a run-through with the actors early in the day, with the rest of the day to polish the lighting. However, money considerations cut out the actor run-through, so we started shooting Monday morning, having never seen the actors on the set. With a tight TV schedule and very demanding artistic lighting requirements (more like a dramatic feature) I was concerned. Thanks to a fine crew that moved so very well, we finished right on schedule, in spite of a broken drive shaft on the grip truck the first day.

From the beginning, I felt that the photography would be enjoyable. Richard Bennett, the Director, wanted a very soft overall foggy feeling, which I felt fit the mood of the story. To achieve this, I decided to use a fog-2, plus a star filter throughout the shoot—plus a smoke generator as needed. This combination worked well. The fog-2 added softness, as well as some glow around the practical lights, while the star added sparkle to the eyes and to the practical lights—plus adding more softness, somewhat like a fog-1. Of course, anytime you are using fog filters you must be quite cautious about light falling on the filter itself. Light on the filter changes the apparent density of the fog. The more light, the more fog—and it also changes the color of the

scene and reduces the contrast. This method has been used to advantage in several films where control of color and contrast is desirable at the camera. In this particular case, I didn't want this effect, so my Key Grip, David Olive, was always there with a flag and stand—or a French flag as needed—so we had no problem.

Another limitation was actor availability. We would have to be able to shift from set to set as the actors were available—then return to the set where we started. We followed this method through the shoot, while maintaining lighting continuity, but it wasn't easy. Several of the sets also had to be used in part to make up other sets. As an example—the gate to the city was built in front of one of the town squares. The town square was then changed into a city street. All of this had to be considered in

my lighting plot for ease of operation. The Gaffer, Steve Blache, and his crew did a really fine job of rigging the set, which helped no end when the schedule began to push during the actual filming.

To provide maximum flexibility, I had 40 2K Mole Jr's and two 5K's, hung over the set walls on pipe for keys, accent lights, and kickers, as I felt I would need them. The stage layout and lighting plot reproduced here shows the arrangement used. Each of the light pipes had to be high enough so that the units hung at least four feet above the set because the camera had to be able to see over the sets to the blue night sky . . . i.e. the blue-lighted cyc. The cyc itself we lighted with quartz strip-lights, covered with Tough Blue-50 gel. It took 30 six-foot strips on top and 30 six-foot strips on the

Continued on Page 1172



The city square, with the actors in place for the shot. The cloud effect on the deep blue cyc can be seen over the set. The moonlight key, a 4000K HMI light is on a parallel left, out of frame. (RIGHT) Art Director-set designer Tom Azzari tests the amount of smoke needed for a scene. This time he is using the bee smoker.



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STANLEY KRAMER
Continued from Page 1153

being." Now, whatever other adjunct of filmmaking came into play there, that man's face saying those things was the most powerful thing I could devise at the time.

QUESTION: In making THE RUNNER STUMBLES, did you bring your entire crew from Hollywood, or were you able to use any local technicians?

KRAMER: No, that crew came from Hollywood. This picture could never have been made unless the entire crew was from Hollywood, and seasoned in location shooting under great duress. We were under great duress in terms of time, the elements, everything. No, they were from Hollywood, and highly trained and professional.

QUESTION: THE RUNNER STUMBLES was made entirely on location, but how do you feel—all other things being equal—about location shooting vs. studio shooting?

KRAMER: Well, I'm a director and I feel that a director's patience is taxed constantly on location. Every camera crisis, every sound fault, every miscue, everything that can happen happens on location. It makes you appreciate the quietude, the dignity and the creative possibilities of a sound stage, where somebody yells, "QUIET!" and they ring a bell and it's pretty quiet. Airplanes are nowhere near the same menace; rolling stock is nowhere near the same menace, nor are just the birds in the trees and the grasshoppers. I mean, it calls for patience. Well, alright, the soundman said it's not right—or the sun went behind a cloud. Let's gird up our loins and do it again. "Do it again" is location shooting.

QUESTION: I suppose the answer is somewhat obvious, but what prompted you to shift from Hollywood to Seattle as a base of operations?

KRAMER: Well, it isn't as obvious or easy an answer as one might think, because I don't think I've made such a gigantic decision with my life. That would seem to me to be very self-centered. My friends and everything I've done in my life are rooted in California. But I've been going through a period of feeling uncertain about all the "certain" values with which I grew up and flourished. (Sometimes high and sometimes low, but I've flourished in one way or the other.) I mean, they are the political and social things I've dealt with all my life, while never

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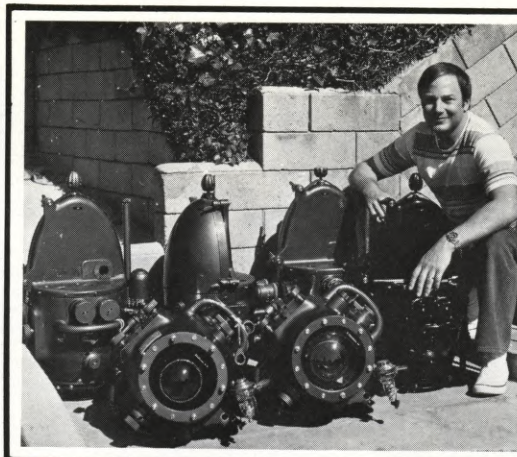
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meaning to. Films have taken me into that. And I think it's affected me creatively, also, because there was a student revolution and a film revolution and a whole shift of techniques and emphasis—and so much has happened that it made me feel that I wanted to regain a perspective and examine my own values and decide what I was willing to spend two years of my life on (which is usually about what it takes to make a film). I just didn't feel so certain. I still don't feel now that film is the beginning and end. It's been a tremendous vehicle for me. I've never tried to change anyone's mind, but it has been an outlet for me to say what I believed—or thought I believed. I just don't believe all of it now. I never dreamed when I was growing up that the CIA could be doing what they were doing without my knowing about it as a citizen, or that the FBI had lists or that the Presidency would come into such disrespect out of Watergate, or whatever. And so, because I dealt with so many problems on the American scene—the black man, nuclear war and its effects, the right to teach in a classroom, international guilt, the National Rifle Association—I've been in trouble with everyone at one time or another. It's just that I wanted to re-appraise my own position and examine myself in terms of the accusation of many of my critics who say that I am more of a social worker than a filmmaker. Well, I don't know. I wouldn't try psychiatrically to approximate that for myself.

QUESTION: Are you saying, then, that you have certain doubts about having devoted your entire working life to being a filmmaker?

KRAMER. No, I always wanted to be a filmmaker, but I've certainly never pleased myself in that regard, because I have a feeling that as soon as you do, you're finished anyway. I don't think it's possible. My standards for the actor, for the cinematographer, for the composer, for the director, for the writer would be much higher than any group of intellectual critics could possibly establish. But my move to Seattle has given me a chance, sitting on the shores of Lake Washington, to contemplate my navel and think about a lot of things. And out of that grew *THE RUNNER STUMBLES*, because I didn't intend to make that film when I moved up there. I found the right town and I had the script in my suitcase and I thought: "This is a direct fit. I can do the whole thing here and really ask the questions, even if I don't get all the answers." So it developed nicely, but the next project could take me to Poland or someplace else. I'm writing a column for a newspaper now and I like that. I'm



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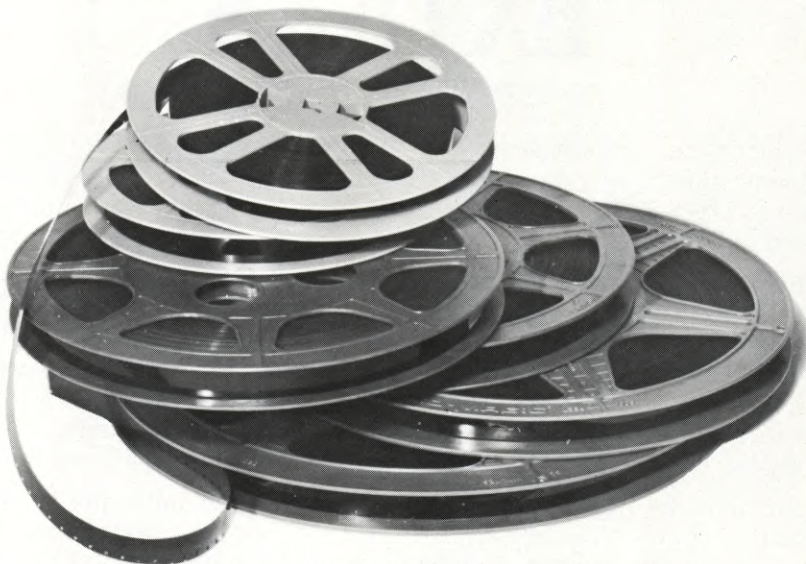
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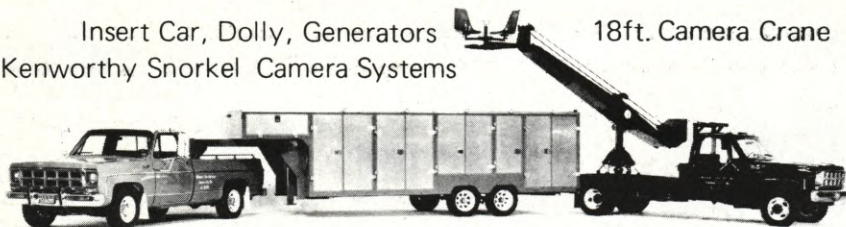
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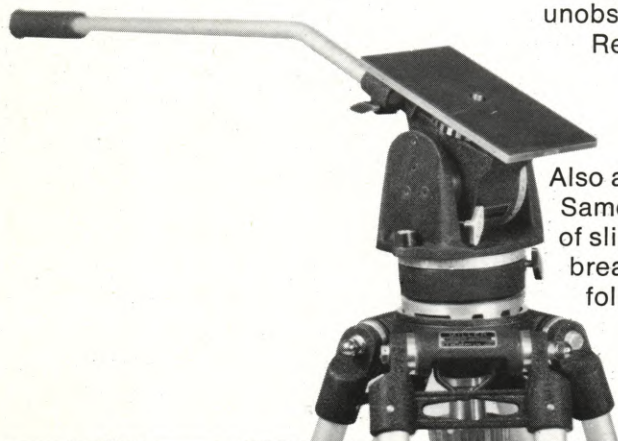
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resisting the impulse to write a book, for which I have all the material, simply because it comes too close to making a determined stop. Even if you don't stop, it feels like a stop, so I don't want to do that. The book would be really humorous, because I find everything that happens to me to be absolutely hilarious. In retrospect—not necessarily when it happens. So that's a long answer to a short question, but now I'm very happy. I have two small children. (To give them a different atmosphere was another reason for moving to Washington.) Both of them want to be actresses; they were born into their key light out of the womb. It's unfortunate for me, but that's the way it is. There's no cameraman on the horizon yet.

QUESTION: You just mentioned that the next project could take you to Poland or someplace else. Does that mean that you are not committed to making films solely in and around Seattle?

KRAMER: No, as long as I'm directing films I'll have to go where the projects take me. Which always reminds me of young filmmakers who say, "Tell it like it is." Well, how is it? We live in a complex society and it's hard to find out how it is. Or if you find out where it is, somebody moves it before you get there. No, while I'm still in the competitive run, I'll be in Poland or Yugoslavia or Australia or wherever, depending upon the story. I've got a few projects and I'm working them out. I can write and work with writers in Seattle. Atmospherically it's a terrific place to work, away from the drumming sound and routine we are accustomed to. So we can write it there, but sooner or later we've got to go on location, and I can't tell you what the location of the next film will be, because I don't know yet—unless the project is *THE SURVIVORS*, which is the story of a youth gang coming out of the Warsaw ghetto. We would be doing that in Poland, if we go ahead with it.

QUESTION: By the way, what was your shooting schedule on *THE RUNNER STUMBLES*?

KRAMER: It was 31 days, plus 12 days of rehearsal. We worked Saturdays, too. And we finished right on the button—which is a credit to the crew, a credit to their determination, their preparation, their artistry. But simply shooting fast isn't everything. A picture could be shot in 31 days, plus rehearsal, and not be very good—but I think ours is pretty good and I'm very proud to have been associated with the people who made this film. ■

**AN INTERVIEW WITH
HOWARD SCHWARTZ, ASC**
Continued from Page 1129

QUESTION: Did you have to force anything on RAINBOW?

SCHWARTZ: Yes, I probably forced quite a bit of it one stop, because I think the one-stop force really gives the film a great quality and a little more bite than just shooting it normally. When working at fairly low light levels on interiors, we forced one stop a great deal. I don't believe that we did too much two-stop forcing, because we didn't get into any night exteriors. All of our so-called night exteriors were actually day-for-night and that was very easy to do, because it was very controlled and we didn't have to fight sky. Also, most of them were static shots.

QUESTION: When you do have to fight sky on a static day-for-night set-up, do you use wedge filters?

SCHWARTZ: Yes, you can use neutral density graduates and pull them down pretty well. It used to be years ago that every cameraman had big sets of graduated filters, but they've kind of gone by the board now because the directors are panning all the time and you never get a chance to use them.

QUESTION: Did you use any HMI lighting on RAINBOW?

SCHWARTZ: No, we didn't. I used the HMI lights a little on the last show I did at Lorimar, a two-hour movie, but I'm not 100% sold on them yet, because I hate to take a chance on flicker—and there is still a flicker problem with them if the current fluctuates at all. If you want to use the big units, you have to get a special generator for them, or you have to have the entire load HMI lights, which gets to be very expensive. They're a lot cooler and they're probably the lamp of the future, but I get nervous when I'm worried about flicker. I love to try anything new, but I'm very wary when I'm using them.

QUESTION: Did you have any unusual camera movement in RAINBOW?

SCHWARTZ: There is a sequence in which Judy goes to a new school and meets Mickey Rooney for the first time. That included a nice 180-degree dolly shot showing the schoolyard before we brought her in. Then, for the final shot in the picture where she sings "Over the Rainbow", we did a 360-degree dolly movement. We used a complete circular pipe track, which is really the only way to



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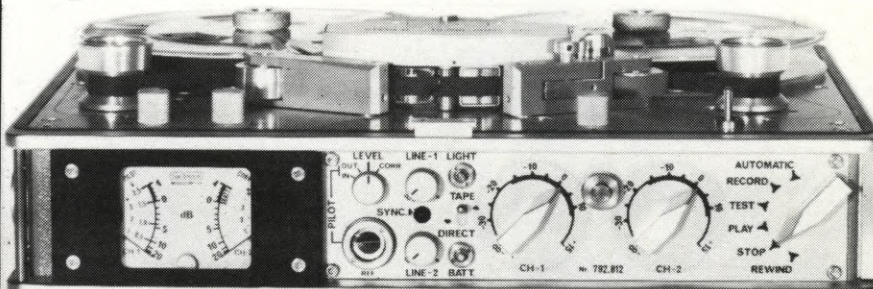
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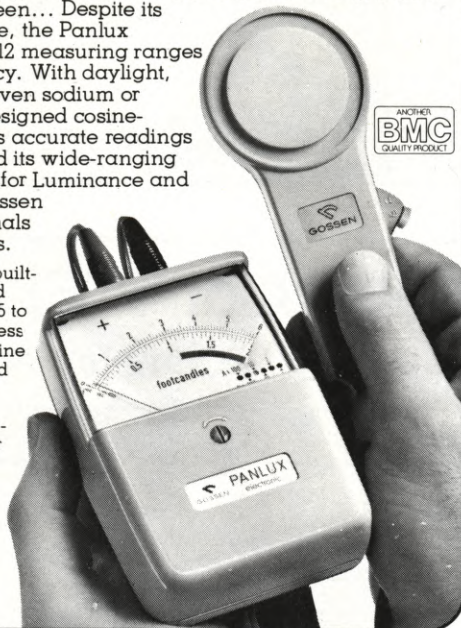
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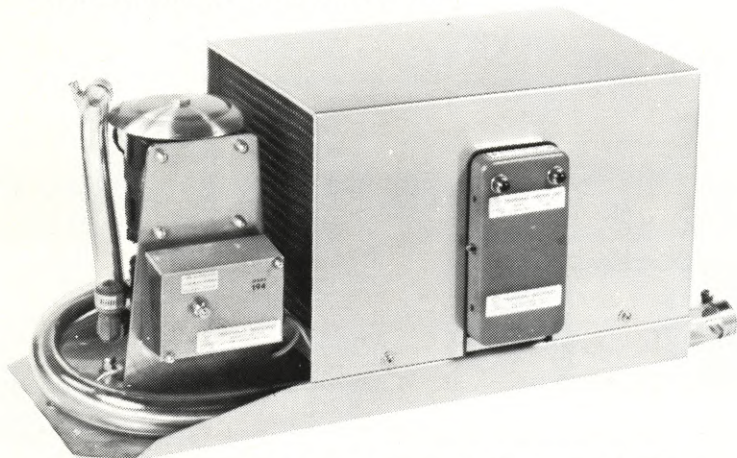
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do one of those circular shots, because with a crab dolly it's very difficult to maintain an even circle. With the pipe track it was no problem at all. With the zoom you could go in and out and it really became easy. Pipe track is a great thing for certain shots and it's used quite commonly now.

QUESTION: What would you say were some of the most interesting or challenging shots you made in RAINBOW?

SCHWARTZ: I think the Wilshire-Ebell Theater, where we shot all of the interiors representing three or four theaters, presented a special challenge in several ways. The fact that our teen-age star was a minor meant that we could work only so many hours with her and that we would have to do all of her scenes within a very limited time, in spite of all her wardrobe changes. We had to figure out how to shoot all those scenes most economically. I told Jackie Cooper, "We're going to pre-rig the theater so that we will be prepared to go any way you want to go and however it works easiest for you, with the wardrobe changes and all of that. Don't be afraid of reversing direction, because that's only a matter of taking the camera up or down off the stage and hitting the lights or killing the lights. It's not that big a deal."

QUESTION: In photographing RAINBOW you were inevitably caught in the usual squeeze between schedule and quality. How do you personally resolve that dilemma?

SCHWARTZ: Somewhere along the line you have to make up your mind what you are going to do on television in regard to the degree of quality you are going to try for. You are aware of the speed that you have to make and that you have to shoot the schedule, so you have to learn how to get the effects you want without using too many lights, because each light you set takes time. I'm proud of my work and I want to give it my best effort. But if you want to do it well, you have to learn not to use too many lights and to make each light count for something. I think the trick to doing TV and getting quality into it is the placement of your lights and the realization that you don't have to light everything. What you don't light sometimes creates a lot more feeling and mood than trying to light everything. If you can light the key elements of the scene, that's what you're really after and that's how you save the time to give yourself the chance to do some quality television lighting.

TED VOIGTLANDER, ASC
Continued from Page 1133

usually have the doors open, with people walking in and out, which makes it almost impossible to use incandescent light inside. I usually hit arcs and reflectors through the windows to give me the effect of splashes of light here and there on the walls and as people go by a window we try to balance, so that you know it's an actual set. We have people with horses and wagons walking by outside to indicate that it isn't a backing. It's an advantage to have a director/producer who thinks the same way. He always cooperates with me in choosing a good time of day to shoot such things, avoiding an f/22 background.

QUESTION: In having to cope with the very short shooting schedules that prevail in filming for TV, most cinematographers, of necessity, develop certain short-cuts that help them to achieve high-quality lighting in a minimum amount of time. Have you developed any such techniques?

VOIGTLANDER: When I get into a high-contrast situation in a semi-enclosed or not too large area, I use a 20 x 20-foot silk scrim which my boys have rigged and which they can hang over us. This is nothing new, of course, but it gives me the chance to work under a consistent level of light for basic density and then use kickers or reflectors to give me highlights. Using the scrim, I don't have to pour light in to get rid of the "owl eye" shadows under the actors' brows. The only thing I have to make sure of is that the action is confined within the 20 x 20 area, but I've done that many times. Michael understands the requirement and he goes right along with me, because once that scrim is up, there is hardly any reason to stop, aside from changing camera angles. Using the scrim overhead produces a consistency from shot to shot that makes the cutting go more smoothly also.

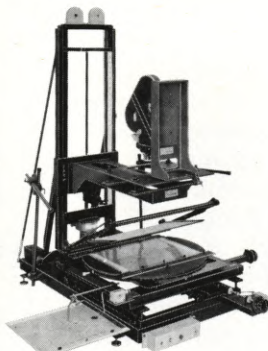
QUESTION: As far as pre-planning is concerned on *LITTLE HOUSE*, how much opportunity do you have to do any?

VOIGTLANDER: The preplanning on *LITTLE HOUSE* is very similar to that which was done on *BONANZA* when Michael Landon was one of its stars. They went with an alternating cameraman and so do we. Haskell Boggs, ASC, is a very fine cameraman whom I think a lot of and he's the alternating cameraman on our show. He does the same thing that I do. An ordinary one-hour

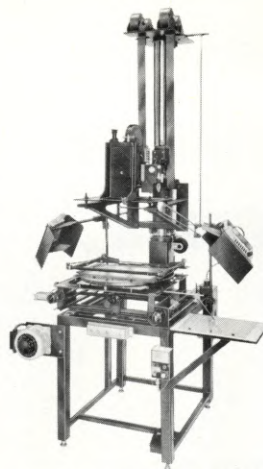
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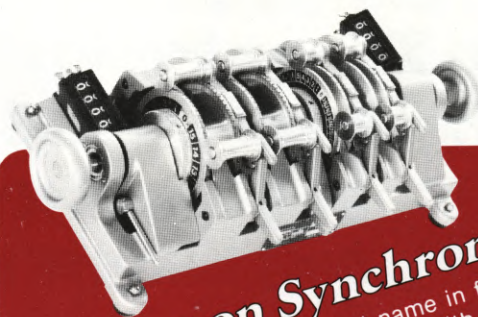


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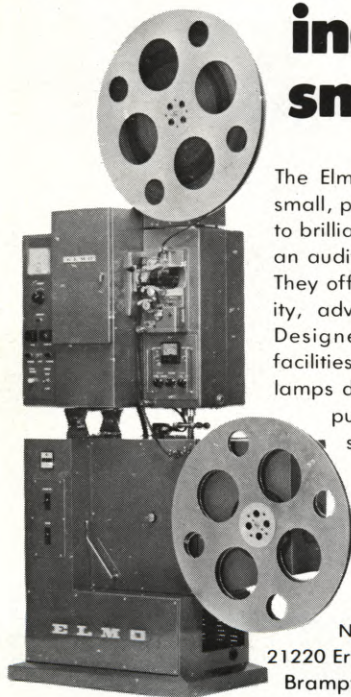


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show takes seven days to shoot. Both of us are given four days of pre-planning for each of our shows—which is marvelous for a back-to-back series, when you get right down to it. The director and I and the production manager get together with the art director and if there is anything new or different, we know exactly what we are walking into. Questions are asked and answered. If it involves going up to Sonora to check out a location, I have a chance to go with the director (who has usually been Michael) and the production manager or assistant director and check out what times of the day are best to shoot which scenes. That's a big thing and most cameramen don't get such an opportunity in the TV business. We do often build sets on location and the art director has a chance to see which way to face his set—north, south or whatever. There's a tremendous advantage to having preparation time and it's very rare in television, although common in theatrical film production.

QUESTION: Since you periodically have long days of exterior shooting for **LITTLE HOUSE**, do you make any attempt to control the color temperature of the light in the camera, or do you leave that to the lab?

VOIGTLANDER: In regard to controlling color temperature outside, I must confess that I don't have a complete set of compensating filters like one should have, I suppose. In ordinary Southern California shooting, with its haze, from about two in the afternoon on the light starts to go toward the warmer side. It drops from 5300°K down to 4500°K, depending upon what kind of day it is. So instead of the 85 filter, I use an 81EF, which raises the color temperature about 800 degrees. I'm sure the laboratories could make that kind of correction; they handle it every day, but I think I'm giving them less to have to work on. My old "professor", Bob Surtees, with whom I worked for many years and who is one of the great men of our business, always told me that the less you fool with the inherent characteristics of the negative, the better it is for everybody, and I believe in that philosophy right down to the bottom. The less other people have to do with your negative, the better.

QUESTION: Does that apply to such things as flashing?

VOIGTLANDER: Some people advocate flashing almost everything; they do it all the time. I only flash when I'm stuck, and I hope those cameramen are not offended by my statement; it's simply their way against my way. Sometimes I'd rather

have a little more contrast than flashing will get you into, but in a high-contrast emergency I'll use about a 30% flash.

QUESTION: What about forced development?

VOIGTLANDER: I will force preferably on very low-key or night shots. Most of the cameramen have to force nowadays in order to get into the "available light" areas, which the advent of fast lenses has made possible. I've been able to utilize forcing to good advantage, but I don't like to force more than one stop. Several times I've had to force on terribly overcast days, when shooting LITTLE HOUSE, especially when we've had to contend with big, black clouds and the light has dropped down to T/2.3—if you can imagine working outside in a T/2.3 light. In one case the covered wagon was going through all kinds of hell, like the pioneer families did, so we took advantage of the darkness on this terribly overcast day in order to inject a threatening mood into the sequence. However, in order to make the lens work, I had to force one stop. I wasn't afraid of it, because it actually brought out a little of the ultra-violet. The trees looked black to the eye, but I detected green in them. Just for that particular shot, it worked out marvelously for us. There was an overall starkness to the scene, yet I had highlights on the shoulders and tops of the heads, purely because of the ultra-violet. Since then I have used the technique many times. There is a shot in "The Craftsman" that involves the cabinet-maker and his son (who is leaving for New York) out in a field. The weather made it a very bad situation for shooting, but we knew that we would never be able to get back there again, so I forced that stark scene. The forcing, plus the ambient light and the ultra-violet, once the scene was printed right, made it a beautiful shot—and something a little different. ■

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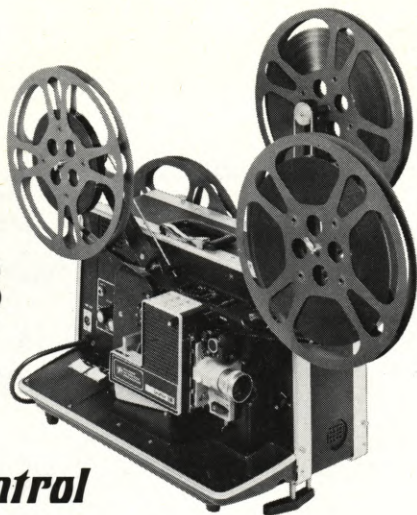
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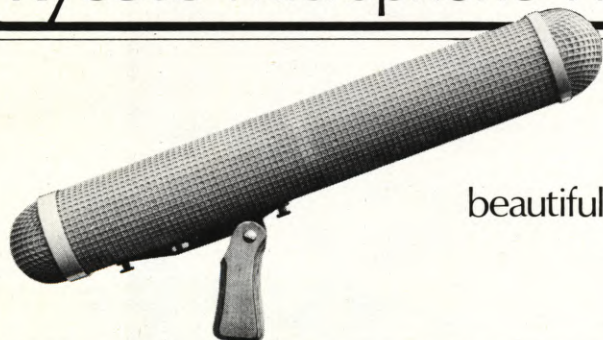
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THE PHOTOGRAPHY OF "THE RUNNER STUMBLES" Continued from Page 1105

that bar, you find yourself figuring how everything has to be in order to fall into place, so that you can shoot in the right direction and not get forced into shooting in the opposite direction, where you don't want to be. I had to put 85 filter material on all of the windows and this operation had to be squeezed into our tight schedule so that the grips would have a chance to build frames and slip them into the windows.

I wanted to use tungsten lights because they offer more control than blue light and require smaller units. Also, it was important that some of the characters be glamorized a little bit—the Tammy Grimes character, for example. As portrayed in the film, she has carried a full load of tragedy in her life and always felt that she was ugly and not liked by anybody. So I felt that she should really look beautiful, which was not too difficult to achieve, but I had to help her with flattering lighting. Such lighting wouldn't have been possible with blue light, because those units just don't have that kind of control. Also, we could move faster with tungsten light because the units could be rigged to the ceiling. We practically built little catwalks out of two-by-fours and cabled them and hung our lights on them, including softlights and all those goodies.

Again, I had to be prepared in case Stanley wanted to do a 360-degree shot. I knew that I had better get my lights up off the floor because, if suddenly it happened, I wouldn't want to be caught off-guard. So we rigged the lights high and just supplemented from the floor with fill lights that could be moved out of the way in case the word came.

Balance was no problem inside the courtroom. I just let the windows go because I knew that the 5247 negative would handle the latitude and that the windows would not flare unless I put some dumb diffusion on the lens. We even put some people outside the windows, curiously peeking in to watch the trial, and that gave the sequence a nice touch of realism. The windows were very hot, but not burned out. You could see some detail; it did not become a limbo set. There was always some life to be seen through the windows, and if I didn't have any, I would just stick a branch out there on a Century stand and let the breeze move it. You always have to create this liveness, even on a practical location, if it isn't naturally there.

The jail seen in THE RUNNER STUMBLES was actually built in the basement

of this same town bar. Discovering it was a lucky situation for us because of its flagstone walls and geography that was just right. The jail windows were on the sidewalk level, so we could easily light through them. Again, I put 85 frames on the windows in order to be able to use tungsten lighting.

There is one scene in the jail between Beau Bridges and Dick Van Dyke when the priest recalls the night that lightning struck a tree, setting the convent on fire. Stanley Kramer had an idea. He said, "I want lightning on his face and the jail walls—like a subliminal flash, suggesting a storm. Don't worry; it's going to work. I'll put thunder on the sound track."

So we dragged an arc down into the basement and, on cue, we hit the carbons to create the flash effect. Of course, this made a lot of noise, so we had to choreograph the flash so that it would hit right on a pause in Van Dyke's speech, just as he was telling about how lightning struck the tree. Then the camera pushed in for a closeup of him and we eased in the fire effect on his face as the basis for a transitional cut back to the fire sequence itself.

There were several such transitions to flashbacks from the jail cell, as Van Dyke recalls various situations leading up to the present moment. They were very tricky to execute because of the necessity for matching lighting between scenes of two entirely different moods. For example, the first transition of this type shows him in the jail cell recalling the day when he first met the nun. There is a cut to a closeup as he describes what sort of day it was. Then the camera starts pulling away from him and, as the composition opens up, we discover that he is in a car. The camera pans toward the railroad station as the train arrives and the nun gets off. Later, when they are having afternoon tea in the backyard of the church, the camera pulls away from them and drops through the jail window right back to Van Dyke's closeup and his scene with Beau Bridges.

In that case, we had the basement windows and a piece of the jail wall meticulously duplicated to match the actual location that we were planning to use. What made this one especially difficult was the fact that the backyard sequence was our first day's shooting and I had no idea of how I was going to light the rest of the sequence down in the jail. All I knew was that it was going to be low-key and quite dramatic. The critical thing was to get the proper light balance for a direct cut from plain exterior lighting to the mood lighting of the jail interior. Beau Bridges wasn't even there yet; he wasn't scheduled to arrive for another three weeks, but somehow it all worked out just fine.



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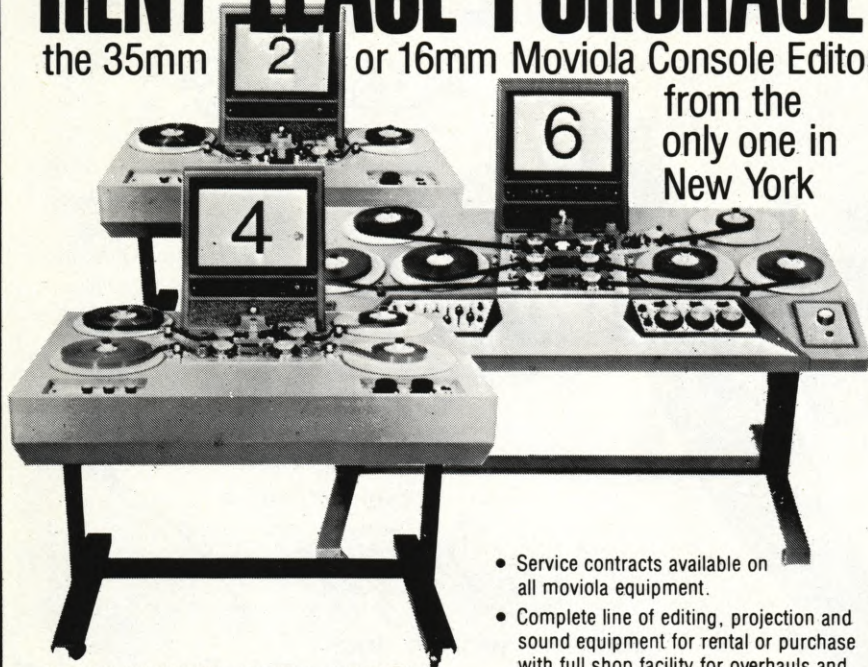
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There was another tricky transition that started with a high shot inside the living room looking down at the priest, the nun and the housekeeper kneeling in prayer. The camera pushes into a closeup of Van Dyke's face as he is looking up. Then it shifts and you find that you are in the courtroom. That transition was really effective, but here I had the advantage of having already shot the living room sequence and I could remember exactly how my lighting values were—middle of the night, low-key, almost no source on the three figures. But then I had to create that same feeling in the middle of the courtroom, in front of the witness stand. The problem was that the courtroom was very bright, very airy-looking; and I had to match this incredibly low-key stuff. What I had to do was black out the area, cut the existing ambient light coming in the windows, then create very carefully the same lighting quality and direction as that falling on the three people in the living room. At the same time, this had to tie into the general daylight courtroom feeling. There were really some very demanding artistic and technical problems involved in getting the effect, but it worked out beautifully on the screen.

One of the visual highlights of *THE RUNNER STUMBLES* is the fire sequence. Lightning has struck a tree, which falls against the convent and sets it on fire. The problem was to get all of the angles we needed, while maintaining consistency in exposure and color of the flames from shot to shot. This meant that we needed a controlled fire—one that could be put out after every take, so that we could go on to take two or take three and have exactly the same intensity in the color of the flames. Adding to the problem was the fact that the building had to gradually burn down during the course of the sequence. We had to shoot it in sequence, naturally, and if you don't have firm control the whole thing can go up in a second.

To further complicate matters, the building happened to be just across the street from the actual line where the forest began, so there were a lot of pine trees and the fire department was very concerned about the possibility of the fire getting out of hand and starting a major forest fire. So we had all kinds of pressures to deal with, and only two nights in which to shoot the sequence.

Again, this called for intensive pre-planning, careful preparation and the expertise of a terrific special effects technician, Phil Cory. Stanley, the assistant director and I laid down step-by-step the order in which we wanted to shoot, so that he would know what the problems were and what he was going to have to deal with. He had to know about the qual-



ity of the fire and how much flame the camera would see from each angle. For budgetary reasons, he didn't have much time to prepare, but he was able to figure out where his fire jets were going to come from, where his people were going to be and how to put the flames out instantly in order to shoot take two.

It was a very interesting problem, because several times Dick Van Dyke had to do his own "stunts", running into the flames and through burning doorways. Only once did we use a stuntman double; that was when the stairs collapsed and it was just too dangerous. But that was very well rigged by the special effects people—the way they scored the stairway and placed the fire equipment, so that we could literally have made another take if we had wanted to. We didn't need to because the first take was right and the whole building was gradually destroyed, step-by-step.

The actual fire sequence was completed on the first night. The following night dealt with the aftermath. Phil Cory had to really gut the entire structure and make it look like it was burnt out, but with enough remains left so that we could shoot magic hour silhouettes. Cory is really a super guy. I've worked with him on other pictures and he belongs to Stanley's "repertory company", too. They've done so many pictures together that Stanley wouldn't do one without him, and he always tries to make himself available when the time comes.

Lighting the fire sequence was a bit tricky because, as usual, I was trying for a realistic effect. The object was to make the light look like it was coming from the fire itself and falling on the actors, but for reasons of time and economy we were using multiple cameras. We couldn't afford the luxury of doing it separately for each camera and then moving to the next, so I was forced to compromise in the placing of lights. I tried to cross-light as much as possible. To light up the side of the building I used a 10K with a full MT2 gel on it. To provide broader coverage on the foreground action and add a nice liner, I used an arc with yellow carbon and a half MT2 to create the yellow flame effect. A little branch was used to provide a bit of flicker, but not enough to look phoney. We started with quite a big branch in very close, but then we thinned out the leaves and moved it very gently.

We were very limited in our choice of shooting angles for the fire sequence because only two sides of the building had been constructed. We couldn't go too far to the right or left. However, we still had a certain flexibility and were able to stage a variety of angles, so that it didn't look like we were just jumping in a straight line.

The daylight exterior sequences didn't



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pose too many problems because they were fairly conventional. However, they presented an enormous challenge to the production designer and set dressers, because they had to revamp the whole town to look like the 1927 period. All of us concentrated our efforts on making details look correct and hiding certain things that just didn't fit the period.

We had a couple of Model A cars and I used three cameras mounted on them for running shots over very rough terrain. The roads were not quite dirt, but not asphalt either. Sometimes there was only gravel. My theory is that a good car mount makes the camera part of the car. It has to be so sturdy that it can move anywhere, shake or whatever, without the image falling apart. It has to move with the actors and create a very smooth effect.

I used the three cameras to save time and money and also to exactly match foreground and background action. The master shot camera included all three actors in the car and the other two cameras covered the closeups. The rig was a little bit elaborate, but it was worth it, because once you got a good performance you knew you had the coverage.

Lenny Lookabaugh, my key grip, welded a frame under the car to which he could attach platforms and he made it look like part of the car. We had to drive over railroad tracks and you see the effect of the bump. It's very real, but without the jiggle movement.

Pictorially the town of Roslyn itself was a great plus. The area was pretty without being overpowering. The place had to give you the feeling of a small mining town where life had just about stopped after the mine had shut down. The location was just right for the film. The construction crew was very small, but was supplemented by local carpenters. Everything was done very efficiently.

Of course, there were times when everything was happening at once. People were trying to construct sets, while others were rehearsing actors or trying to do some pre-cabling and pre-lighting. There were a few little traffic jams, but everyone handled it very well. We were each aware of the other's problems and everyone was helping. It was a very pleasant experience simply because we had a great captain for the ship, a director who had the whole company with him from the first second, so that they would do anything for him.

THE RUNNER STUMBLES tells a very gutsy, very dramatic story, but tells it with a great deal of warmth and passion. It works on a lot of different levels. I really love the picture. It's such a work of art that, if handled right, it could become a real "sleeper". I certainly hope it will be. ■

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"AMERICA SCREAMS" Continued from Page 1149

drenched rides, but the rain was so severe that we couldn't even get enough light for exposure. Luckily, Bowling Green University was offering credit for attending the convention and their communications department was videotaping the various speakers. They graciously loaned us their lights so we could pick up our interviews inside.

Another sequence of AMERICA SCREAMS was the construction of a roller coaster. We're based in Los Angeles and Magic Mountain amusement park was just getting a new wooden coaster under way for the '78 season. We contacted the construction company and the park and both were more than cooperative. We were allowed access to the highly restricted site and with a visit every week or so, we were able to keep a running record on film of the coaster's progress. Since we didn't have the resources available to shoot a time-lapse angle over a nine-month period, we improvised. By selecting six setups that we felt would evolve into revealing angles as the construction progressed, and by marking the legs of the tripod on the asphalt with spray paint and noting visual marks through the viewfinder for consistent framing, we were able to document the construction from the same vantage point. In the end, two of these setups paid off and, by making 12-frame dissolves between each successive stage, we achieved an effective time-lapse of the construction.

The last scenes we shot were those with Vincent Price. Since we couldn't afford to take him to the parks across the country, we found locations at Magic Mountain and Santa Cruz Beach-Boardwalk in California that resembled other amusement parks. By carefully choosing our angles, we "placed" Price in New York, Denver, Texas, and Virginia, as well as California. Mr. Price was right at home on the various roller coasters at Santa Cruz and Magic Mountain, having ridden one in his hometown of St. Louis on every birthday for ten years. He continued the practice at the requests of his two children. By the time we filmed him, he was an old hand at coaster riding, tougher at the sport than even Gary, and certainly tougher than me. When, after five takes on the Santa Cruz Giant Dipper, within a cloud of nausea I groaned "That's a wrap!" Price moaned, "Already? Oh, let's do it again!" He certainly is the master of terror. ■

(ABOUT THE AUTHOR: SCOTT CAMPBELL, director and co-producer of AMERICA SCREAMS, graduated from UCLA with an MFA degree in film production.)

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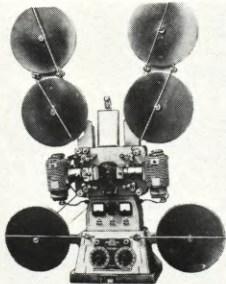
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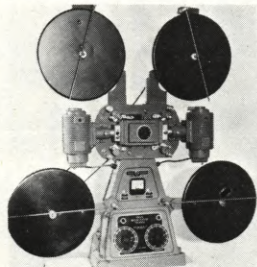


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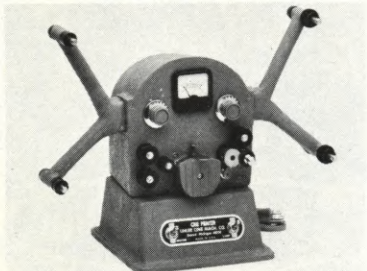
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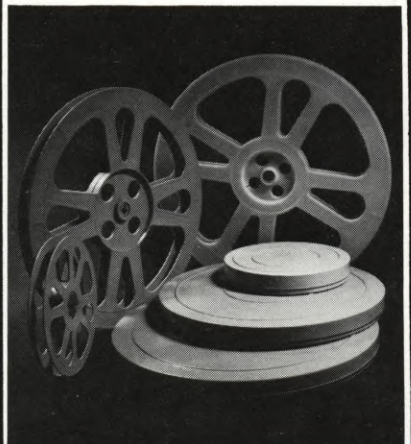
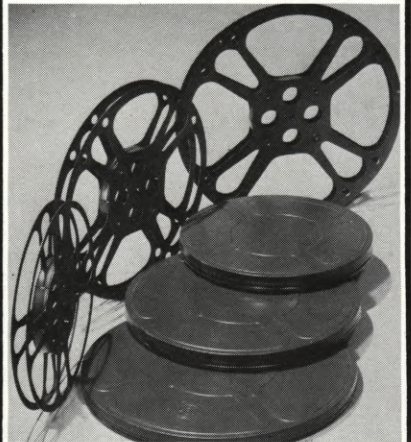
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Title of publication: AMERICAN CINEMA-TOGRAPHER.

Date of Filing: September 26, 1979.

Frequency of issue: Monthly. Annual subscription price: \$9.

Number of issues published annually: 12.

Location of known office of publication: 1782 N. Orange Dr., Los Angeles, CA 90028.

Location of the headquarters or general business offices of the publishers: Same as above.

Names and addresses of Publisher: A.S.C. Holding Corp., 1782 N. Orange Dr., Los Angeles, CA 90028; Editor: Herb A. Lightman, 1782 N. Orange Dr., Los Angeles, CA 90028; and Managing Editor: None.

Owner: DNA.

Known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages or other securities: DNA.

The purpose, function, and nonprofit status of this organization and the exempt status for Federal income tax purposes have not changed during the preceding 12 months.

Extent and Nature of Circulation: Total number of copies printed (Net Press Run): average number of copies each issue during preceding 12 months, 22,550; actual number copies of single issue published nearest to filing date, 23,500.

Paid circulation: Sales through dealers and carriers, street vendors and counter sales: average number copies each issue during preceding 12 months, 5,194; actual number of copies of single issue published nearest to filing date, 5,905.

Paid circulation (Mail Subscriptions): average number of copies each issue during preceding 12 months, 15,679; actual number copies of single issue published nearest to filing date, 16,439.

Total paid circulation: average number copies each issue during preceding 12 months, 20,873; actual number of copies of single issue published nearest to filing date, 22,344.

Free distribution by mail, carrier or other means (Samples, Complimentary, and Other Free Copies): average number copies each issue during preceding 12 months, 400; actual number copies of single issue published nearest to filing date, 500.

Total distribution: average number copies each issue during preceding 12 months, 21,273; actual number copies of single issue published nearest to filing date, 22,844.

Copies not distributed (Office use, left over, unaccounted, spoiled after printing): average number of copies each issue during preceding 12 months, 1,277; actual number copies of single issue published nearest to filing date, 656.

Returns from news agents: average number of copies each issue during preceding 12 months, 0; actual number of copies of single issue published nearest to filing date, 0.

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"THE STABLEBOY'S CHRISTMAS" Continued from Page 1155

bottom to do the job. All of these were put on dimmers for maximum control. I also ordered eight sets of parallels on wheels to be used as movable lighting platforms . . . three 12 feet high and two six feet high. On one of these lighting platforms, I put one 4K HMI light, which we used as the moonlight source on each set. A second platform was outfitted with one 10K Fresnel spot and two 2K spots. A third had one 5K spot and one 2K spot. A fourth had four 2K spots. The fifth was used as a camera platform or for lighting as needed. This set-up proved invaluable in getting the job done quickly and within the budget.

By using these larger units I was able to use diffusion on the lamps while also using gels and keep to my T/2.8 stop. All the key lights were fitted with 1/2 MT-2 gels in order to warm up the color toward the real quality of the practical sources—the candles and torches. All the kickers were straight white for contrast.

Wherever moonlight was called for, I used 32 footcandles of blue light from the HMI, equipped with a Y-1 (to keep the light from looking too purple), or a 10K with Tough Blue-50 on it . . . and 64 footcandles from the white kickers. In this way, the "moon" key would be underexposed 1 1/2 stops and give more of a night feeling. This rich moonlight quality against the deep blue night sky cyc, with white clouds and a giant star completed the effect.

For the "exteriors" with clouds, I felt the clouds should be moving. I had never done anything like that before, but had seen a demonstration once, at an ASDL meeting, of a unit called a SCENE MACHINE, sold by The Great American Market Company in Woodland Hills. After a little scratching around, I finally found the material on the unit.

As to technical data on this usage: at approximately 35 feet, I was getting 20-to-30 footcandles on the cyc, including the blue lights, whose intensity must be considered. This intensity worked just right for our purposes. One more thing about the SCENE MACHINE—the speed of rotation is controllable with a rheostat. We found that the slowest speed was best for the most believable, peaceful-type clouds, but in the future when I may want a storm, I can change the speed accordingly. It is also reversible . . . a very handy facility. You can see that I really like this unit and will use it anytime I need this effect. My thanks to Joe Tawil, who let me test out the unit with my Gaffer and was very helpful in his suggestions, as was Bob Judd of Four Star Stage, the

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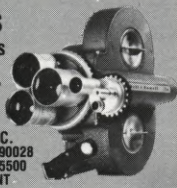
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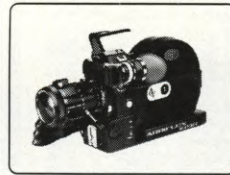
rental company.

This same scene also required the large nativity Star of Bethlehem in the sky over the shepherds and sheep. (Yes, we had real sheep.) For this we used two 2000-watt Molipso Type 8021 units, equipped with identical stainless star patterns. After checking many patterns, I chose The Great American Markets' pattern #314-SM-Evening Stars. This pattern has four stars. Since I only wanted one, I covered the other three with foil to block out unwanted light. Having four sizes, I was able to change sizes as necessary just by moving the foil. Then by using two identical units on the same spot, I was able to get the required 125 footcandles and make the star look more interesting and more mysterious by setting each projector at a slightly different focus.

Another interesting effect called for was to show "THE HEAVENLY HOST" (the Angels) appearing to the shepherds. I thought of several ways to approach the subject, but wasn't too sure just how "HEAVENLY HOSTS" look. In my experience, I have found that this type effect is usually created by trial and error—the producer's trial and my error. So what I finally came up with was the use of another attachment on the SCENE MACHINE called Effect Spiral Machine or an ESM. This attachment makes possible the use of any two patterns in stainless or glass discs of the same size. The stainless patterns will project white light or, when using the glass, geometric patterns. In this case, I used one of each—one rotating clockwise and one rotating counter-clockwise. This, in reality, became the background for "THE HEAVENLY HOST" effect. We also varied the focus from take to take—sometimes with a pulsating beat which proved quite effective, with colors and lines moving in all directions at once. We still needed something to sparkle and blink in the center of the apparition. I decided to use a pellicle mirror in front of the lens at a 45-degree angle, to pick up some little lights to one side of the camera, while also seeing the SCENE MACHINE projection straight ahead. Of course, the pellicle mirror makes a difference in the exposure, since it reflects about 40% and transmits about 60% of the light. I then set up a bunched string of miniature Christmas tree lights, which were connected to a blinker device. By changing the size and focus in relation to the background, we finally came up with the finished product. For the reaction of the shepherds being blinded by the brilliant light created by the Angels' appearance, I used a 10K equipped with shutters to suddenly flood the whole area with bright white light. We set the shepherds' exposure at 1½ stops



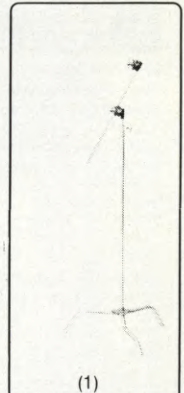
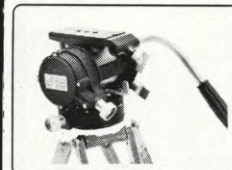
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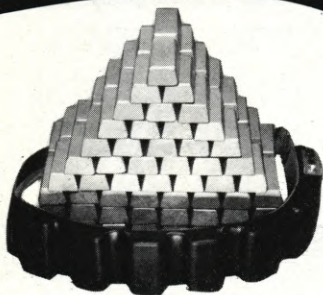
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under for the normal moonlight and 1½ stops over for the bright light and it worked well.

The script also called for a long shot of the old city of Bethlehem at night, with the big STAR OF BETHLEHEM as seen by the Wise Men, hanging over it. When we discussed this in our production meeting, I suggested using cut-outs of a city skyline and adjoining hills placed in front of the deep blue cyc. Windows could be cut in the building, behind which we could place small bulbs to simulate firelight. These were supplied by the set department and we worked to make the city "real" looking. Again, we used the mini Christmas tree lights, with windows covered with masking tape—some with clear tape and some with nothing on them. We also tried using ½MT-2 on one or two of the windows to show a difference in the look of the various windows. The star was again projected onto the blue cyc—this time using the smallest size star and only using one Molipso 2K unit. The resulting shot made a very effective cut for the film and was fairly easy for the set department to construct. It may sound easy to do, but in fact it took an entire day to shoot!

For the opening of the show, we shot on location in a home with a full Christmas setting. In the script, the little girl from this home falls down full length under the Christmas tree, a little angry at her parents and pouting. As she stretches out, she accidentally knocks over a small 6" wooden figure of the little stableboy, who is part of a creche (nativity scene) under the tree. The little boy comes to life in miniature and talks to the little girl. In our production meeting, we finally decided to do the opening and the close of the story on video tape in order to reduce the live actor to six inches and superimpose him on the Christmas tree scene electronically. This method enabled us to check the matte effect immediately for changes and to reduce production time. The TV release will be on tape and for straight film release, the opening and closing scenes will be transferred to film. This was my first experience with this particular mixture and the results look very promising.

From start to finish, this Christmas special was fun to do—the type of show I enjoy for the challenge and the chance to be creative. It was also pleasant to do because of the people we had on the production team and the crew . . . with an added plus of having a very good script with an unusual approach to an oft-repeated theme. THE STABLEBOY'S CHRISTMAS, written by Richard Wendley, will be airing Christmas week. We hope you enjoy watching it as much as we enjoyed doing it. ■

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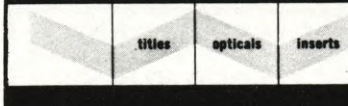
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SETTING CHROMA-KEY FREE WITH SCENE-SYNC Continued from Page 1140

few times until the two crosses moved together on the floor monitor, the same method of adjustment used on the basic Scene-Sync.

DOUBLE GRAPHICS

(This description of the use of double graphics has been contributed by Barry Letts, who has a very high reputation for producing first-rate television serials from the classics of adventure literature.)

I had used Chroma-key overlay many times when I was producing and directing DR. WHO, the longest-running sci-fi series on BBC Television. Three-foot maggots crawling across a living-room carpet, ten-ton caterpillars chewing up a space-city, were a welcome relief from the usual type of Bug-Eyed-Monster with an actor inside.

It was these "puppet" monsters, operated by puppeteers dressed entirely in blue and therefore invisible to the cameras, that gave me the idea of re-creating PINOCCHIO, with a real puppet playing the lead.

Scene-Sync made it possible for me to have a beautiful sequence where the puppet could be seen dancing through a forest with trees both upstage and downstage of Pinocchio. This is how Dave Jervis, our Effects Operator, solved it.

The puppet was on the blue set with its three blue costumed puppeteers. The image was overlaid onto a painting of the woodland scene with the path across the foreground. The second painting was prepared showing a few trees that were to appear downstage. The spaces between these downstage trees were filled with blue.

Both pieces of artwork were attached side by side to the Scene-Sync easel so that they would both respond to the movements of the master camera as it panned the puppet across the blue set.

Two cameras were lined up onto the Scene-Sync easel, one on each painting, a double Chroma-key overlay was used, the downstage trees being overlaid onto the puppet, who was already overlaid onto the trees to follow Pinocchio's dance.

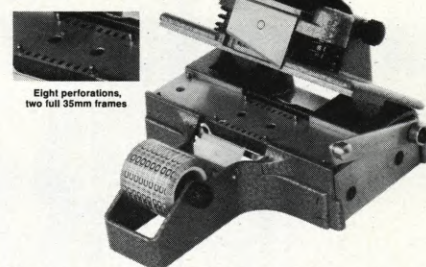
The result was so satisfying, artistically and technically, that it has whetted my appetite and I am planning a much more ambitious project, using Scene-Sync to a far larger extent.

(My thanks to Barry for that description. R.K.)

CONCLUSION

So there it is. We now have access to completely new effects for video televi-

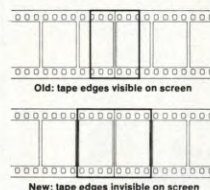
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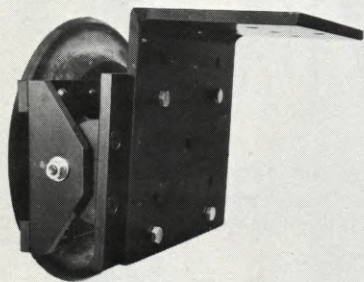


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sion. May I conclude this article by proposing a challenge to the video side of the industry, at the risk of being called audacious for doing so in the Journal published by the A.S.C.

The challenge is: can video television now come up with the kind of adventure production that has been the exclusive preserve of our worthy colleagues in the motion picture industry?

The kind of thing I have in mind is the action in such classics as IT'S A MAD, MAD WORLD and SUPERMAN, or the incredible Alter Ego dance by Gene Kelly in COVER GIRL.

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(ABOUT THE AUTHOR: REG KING became interested in television at an early age, when members of his family worked for John Logie Baird. He himself worked as a projectionist in both "portable" and conventional theaters. He trained as a design engineer and, since 1954, has worked for three companies, including Mole-Richardson, on the design and development of studio equipment for motion picture and television studios—mostly dollies, camera cranes, a microphone boom, a remote camera control, etc. He recently received the Royal Television Society Premium Award (1978/79) for the best presentation of new equipment.)

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FOR SALE-SIEMENS 16mm double system projector with amplifier/sync motor, reconditioned by Arriflex, \$1,950. Write or call: JACK PILL & ASSOCIATES, 6370 Santa Monica Blvd., Hollywood, CA 90038. (213) 466-3238.

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ECLAIR NPR including Beala crystal motor, 3-400' magazine, Angenieux orientable finder 10-150 Angenieux zoom lens, cases, \$11,800. Camera has been recently overhauled, (213) 459-3320, 874-0811.

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