

AMERICAN

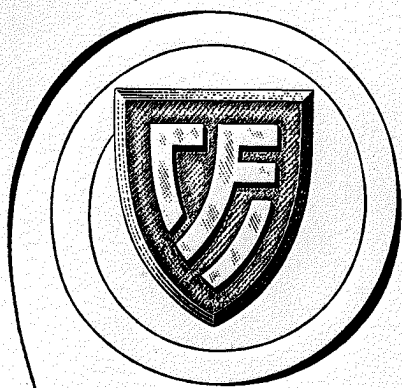
DECEMBER • 1965

Cinematographer

THE MAGAZINE OF MOTION PICTURE PHOTOGRAPHY

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Cinematographer

THE MAGAZINE OF MOTION PICTURE PHOTOGRAPHY
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ON THE COVER

"WHITE CHRISTMAS," current Paramount production is first to be made with studio's new "Lazy-8" double-frame wide-screen camera, pictured here in front of director of photography Loyal Griggs, ASC. Others are (l. to r.) Danny Kaye, director Michael Curtiz (seated) and Bing Crosby. Story about the camera begins on page 588 of this issue.

—Photo by Jack Koffman.

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U and societies in America is the National Honorary Cinema Fraternity, Delta Kappa Alpha: D for dramatic, K for kinematic, and A for aesthetic.

Now, with four chapters (U.S.C., N.Y.U., B.U., and U.C.L.A.), D.K.A. is unique in that it is, in essence, a professional fraternity conducted in an academic environment. It is open to those students regularly enrolled in an accredited university with either a major in cinema or a provable interest in the field, and who meet a set academic standard in their film courses. In most cases evidence of work in film is required. This can be met variously by professional, amateur, or university film production work or in some cases by general photographic experience.

The chief purpose of the fraternity is to provide its members with a point of contact with the film world and to provide an atmosphere for advancement in film work separate from but in co-operation with the universities themselves. In addition to its own program of activities, D.K.A. acts unofficially as a kind of service fraternity to these Cinema Departments.

The most successful single function of the University of Southern California (Alpha) chapter is the Film Classics Series. Each semester D.K.A. conducts a series of twelve weekly film programs surveying the history and development of film style and technique on the international level. Its current series, Films of Eight Nations*, is being attended by nearly seven-hundred people who either are admitted free when the program is included in their cinema class work, or who have paid \$3.00 for a series subscription.

This series at U.S.C. is one of the most popular of campus functions and draws many members of the faculty and student body who are not engaged in film. Generally these people first subscribe because it is inexpensive entertainment—it figures out to less than twenty-five cents per evening of film. Almost inevitably these people develop an expanded interest in film and re-subscribe as long as they are resident in the area. In effect this series creates an interested film audience which, through increased interest, attends more films in regular theaters. Frequently these people, whose only interest previously had been "Who's in it?" will stop to discuss the work of a director, cinematographer, or screen-writer. In this way at least, D.K.A. serves the industry.

*Tight Little Island, Torment, My Little Chickadee, Man of Aran, Pinocchio, The Blue Angel, The Overlanders, Wilson, Treasure of Sierra Madre, Distant Journey, Fight for Life, Nature's Half Acre.



MEMBERS of Delta Kappa Alpha and faculty members of University of California's Department of Cinema plan an exhibit showing style and technique of contemporary animation. Left to right are author Andrew R. Caras, DKA president; Danny Weigand, faculty member; Herb Farmer, assistant head of Department of Cinema; and Warren Brown DKA member.

Delta Kappa Alpha—National Honorary Cinema Fraternity

A professional fraternity conducted in an academic environment, its Honorary Members include distinguished cameramen and others in motion pictures.

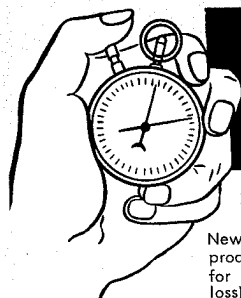
By ROGER ANDREW CARAS

In the weekly bulletin issued to the subscribers there is a short discussion of the program for that week, a suggested bibliography of film literature, and a 'Recommended Film List' for the whole Los Angeles area. Recently, as an experiment, this list was temporarily discontinued. Judging by the number of requests received for reinstatement of this program feature, this film list had a very definite positive effect. One visitor told the program committee that he was enjoying film more and seeing more of it since he started guiding himself by the list. Such reports, of course, are very encouraging.

At present the U.S.C. chapter is conducting an additional film series on alternate Friday nights for film students and their guests. Unlike Film Classics it is open only to film makers and film students. Members of the industry are always welcome. These functions are free and often last into the morning as members and guests show up with film cans tucked under their arms and offer up rare tid-bits as supplements to the program.

Some idea of the respect that D.K.A. has earned for itself can be gained by an examination of the list of Honorary

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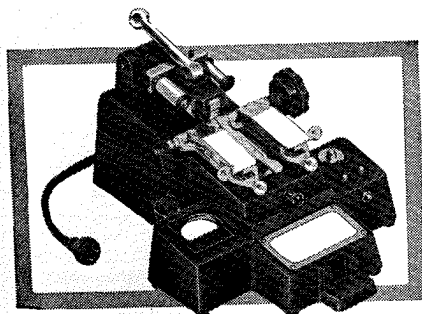


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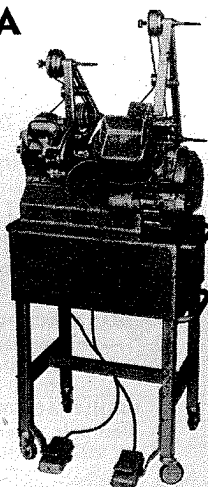
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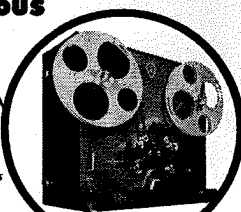


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All nine pictures have been produced without imposing serious limitations upon the producer, the director, the actors and the technicians—more or less as normal 2-D pictures have been photographed for years—and the Natural Vision cameras have operated with the same facility as a 2-D single camera. The cameras have always been ready and have not held up production. Hardly a scene had to be reshot from a stereo point of view.

Although the past literature on stereo and the current thinking of many experts deriving their knowledge out of this past literature has been volubly against "variable convergence" such as is used in Natural Vision, and volubly for the former "variable interocular," the proof after nine feature length mo-

tion pictures is "in the pudding," and it is now possible for the motion picture industry to compare, scene by scene, pictures shot in both systems. My brother and I are pleased to see that whenever such comparisons are made the major studios move more and more toward acceptance and appreciation of the system we have introduced.

Although in the beginning of our development we were convinced that we had made a unique and inventive contribution to the art of stereo photography. The United States Patent Office has only recently concluded otherwise. It appears at this late date that there is little in optics that is patentable, and much indeed that is now in public domain, including our so-called Natural Vision system, which is accordingly open and available to all those who wish to use it. It is in the spirit of disclosing what we believe are the essential truths of our system that this article is written. We hope that others who make stereo motion pictures may profit by our knowledge and experience and thereby make available for the eyes of the public better and evermore exciting stereo films.

DELTA KAPPA ALPHA CINEMA FRATERNITY

(Continued from Page 595)

Members who have accepted the fraternity's admiration and gratitude for their work in the advancement of film in America. Included are such distinguished names as cinematographer and Academy Award winner Arthur Miller ASC; the late Gregg Toland, one of Hollywood's most renowned cinematographers who was also an Academy Award winner; producer Jesse Lasky, and producer-directors William Perlberg, Stanley Kramer, John Huston, and Slavko Vorkapich. These men and the others on the list have and do attend functions staged by the group. Very often they make their wisdom and experience available at informal D.K.A. dinner talks. The sight of top-level professional men and film students together in common interests is a gratifying one. The whole atmosphere is one of goodwill and mutual interest. Once these honorary members have become used to the challenges offered by the students in their probing discussion of the filmmaker's work, they find the experience enjoyable as well as interesting. It seems that in the academic environment, questions that would elsewhere be embarrassing are right in keeping.

The U.S.C. chapter is now preparing the first in a series of exhibits designed to create greater interest in film among high school and college students. These

partment of Cinema and later will be circulated on a short loan basis. Within a few weeks a very extensive exhibit on the technique and style of animation will appear. Further evidence of the Fraternity's standing in the Hollywood film industry is the fact that such studios as Disney, U.P.A., Warner Bros., and Walter Lantz all contributed freely and extensively to this exhibit.

Subsequent shows will deal with the fields of cinematography as a science and an art, art direction, and the make-up man. There has been no limit set for this series of exhibits, and the prospects are that it will continue as long as there are people to view it; and this makes Delta Kapa Alpha unique in another way. Fitting into an institution designed specifically for education, the group is embarked on a separate campaign for instruction of those not regularly pursuing this education in film at the parent institution. All the planning and work is the sole responsibility of the members. Because of their past success they generally receive one hundred per cent cooperation from the Universities themselves. At U.S.C. plans are now under way for a permanent four-panel wall mural on the history of the film, and for publication of a quarterly magazine dealing with film production

ganization. It was founded in the middle 1930's. A strong pledge program, in which prospective members are required to show their interest by working on Fraternity projects, has swelled the ranks. As each new program of activities meets with success and recognition

sional as well as the academic environment is strengthened.

D.K.A. is unique in another way too: as far as we can tell it is the only fraternity that regularly accepts female members who pass the requirements for acceptance.

ANIMATED MOVIES

(Continued from Page 601)

Bolex. Long before filming started, there were long hours spent in planning the production, writing the script, designing characters and experimenting with various props. Each scene was sketched out roughly in story-board fashion. And when Kallenberg was satisfied he had what he wanted, he picked up his shears and began to cut out his characters, props, and background figures.

Both of the completed films have been comedies, for Kallenberg has a knack in timing that invariably builds for laughs. So remarkable was his achievement in making "Yowie" considered by members of the Long Beach Cinema Club, of which he is a member, they awarded him the Val Pope Memorial Award for distinguished accomplishment.

What are his future plans? He has been reading Grimm's Fairy Tales, and the big dragon has intrigued him. "I've got to get that dragon before my camera," he says. He hasn't worked out the story in detail as yet, but it will

probably be based on the highlights of several of the more colorful Grimm stories. This production should surpass the others which have preceded it for many reasons. First, Kallenberg now has gained considerable experience, knows what will work and what won't with his system. Second, he has a number of new ideas he hopes to work into his coming production; for one thing he expects to make greater use of pastels. Mrs. Kallenberg, who is an artist, will create the fairytale backgrounds. And last but not least, Kallenberg has some ideas for giving his scenes depth by building the backgrounds in layers at different levels. This may complicate the lighting problem at first, but he'll lick this just as he has the scores of other problems which he has encountered.

Kallenberg doesn't promise a preview of this new film for at least a year. Time means little when the time consumed is lots of fun and the effort fully worth it.

ELECTRONIC RECORDING OF PICTURES ON TAPE

(Continued from Page 596)

In motion picture production the VTR system works as follows: The instrument for recording the picture is a small, very compact TV camera, similar to the closed-circuit cameras presently in use in industry. This is wired directly to the tape recording unit, which can be located elsewhere, i.e., off stage, or in another room—same as is most sound recording apparatus in the studios today. The magnetic tape used in the recorders travels at a speed of 30 feet per second. A monitor screen enables the cameraman to see the scene exactly as it is being picked up by the recording camera—the same as with standard television cameras. Set lighting procedure would remain pretty much the same as it is today, except that light volume would be reduced considerably because of the extreme sensitivity of the pickup tube.

Cost of a taped black-and-white recording of a TV program was estimated to be 80 to 90 percent less than a kine-scope and, for color, 90 to 95 percent less. A 30 minute TV program in black-and-white could be taped for distribution for less than \$15 per copy. Similar economies will result when VTR is applied to motion picture production, say RCA engineers.

W. R. Wilkerson, publisher of the Hollywood Reporter, in commenting on the application of RCA's video tape recording system to motion pictures, remarked that a scientist had pointed out the tremendous ramifications and great savings which the system held for the industry. "The day will soon be at hand, in the use of tape," he said, "when a motion picture exhibitor can press a button, start his projectors, run his entire entertainment, and re-run it

(Continued on Page 618)

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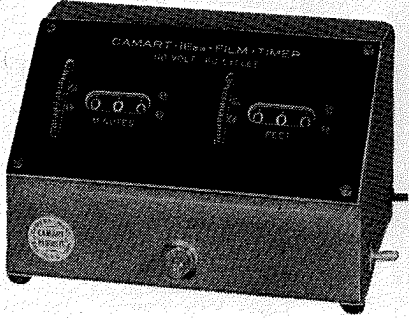
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