CINEMA Papers

DISASTER FILMS

AFI AWARDS

SURF MOVIES

WOMEN IN THE MOVIES

PREVIEWS

Inn of the Damned

Sunday Too Far Away

REVIEWS

11 Harrowhouse

Chinatown

Flesh For Frankenstein

Emmanuelle

The Front Page

Scenes From a Marriage

The Mean Machine

Immoral Tales

Andrei Rublev

The True Story of Eskimo Nell

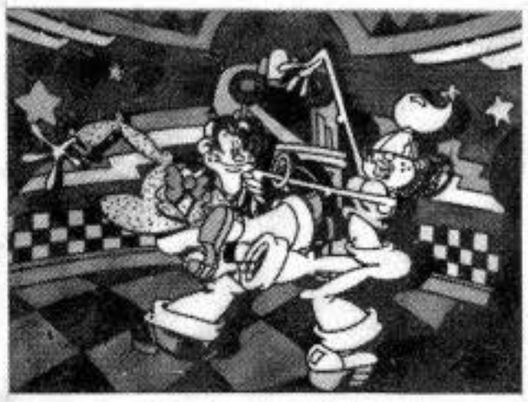
Exclusive Interview BYRON HASKIN
Director of WAR OF THE WORLDS

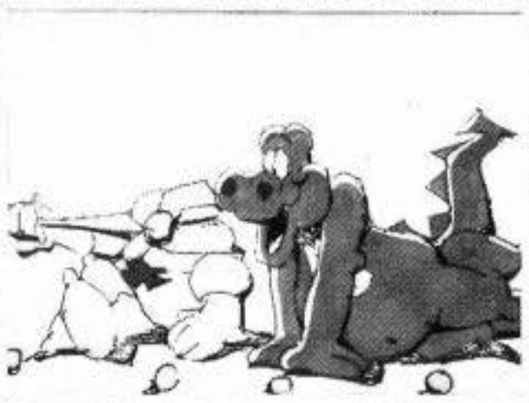
SPECIAL SUPPLEMENT
Lift-out Index 1974

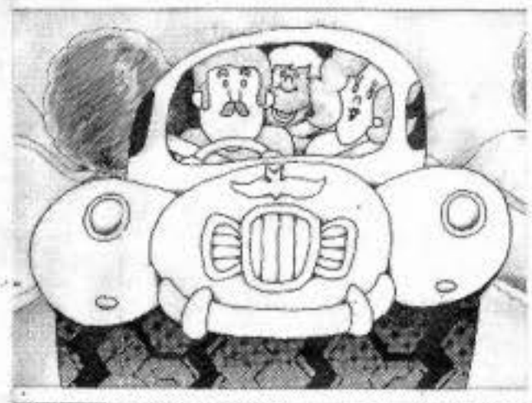
MARCH-APRIL, 1975

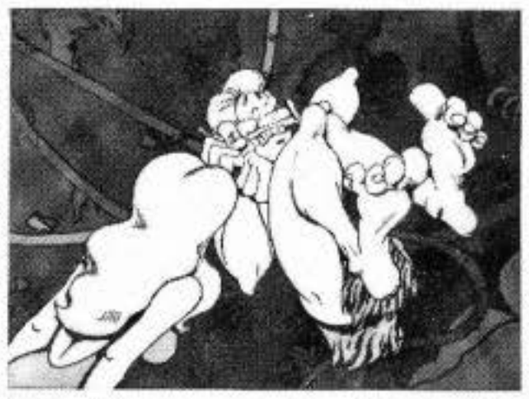
QUARTERLY $1·50*

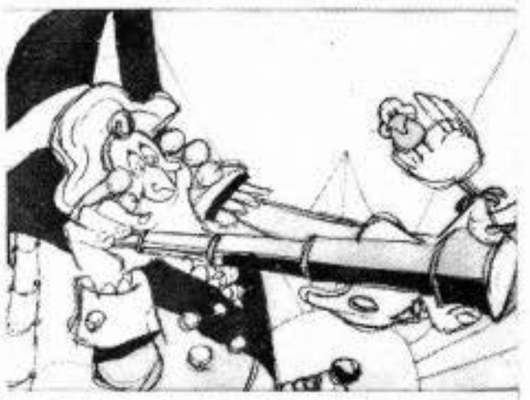
FILM GRAPHICS

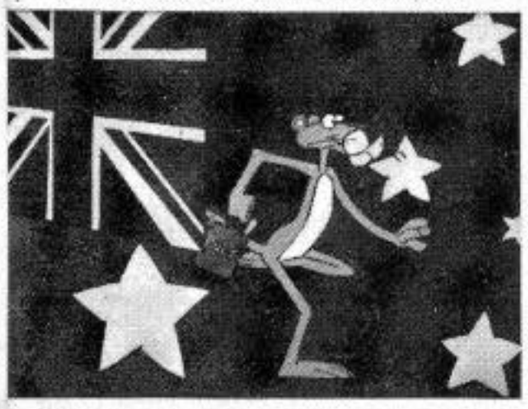


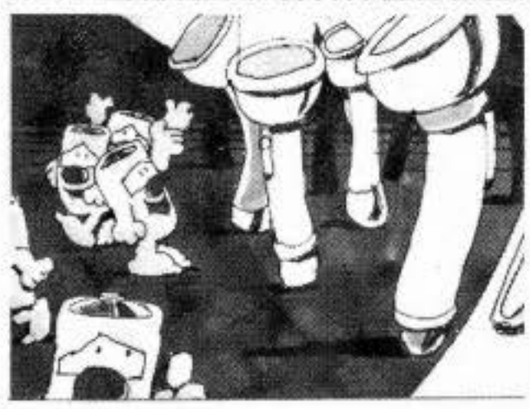


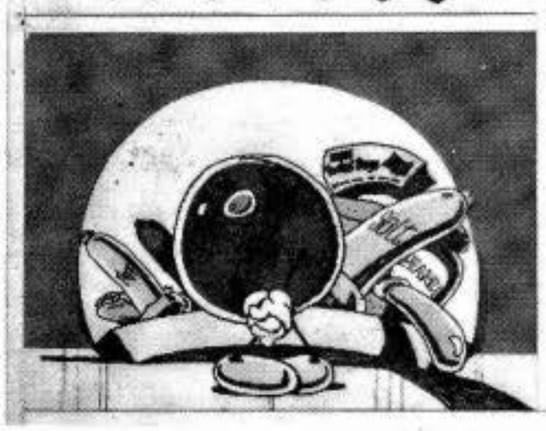


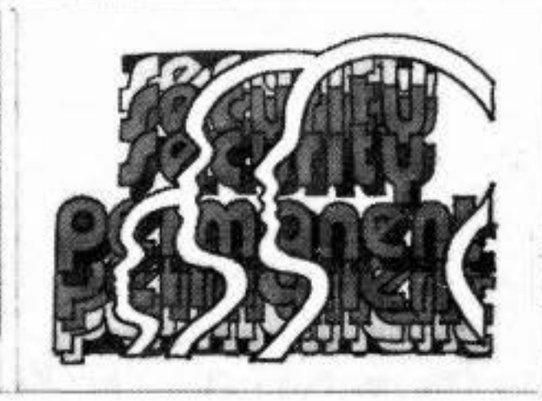


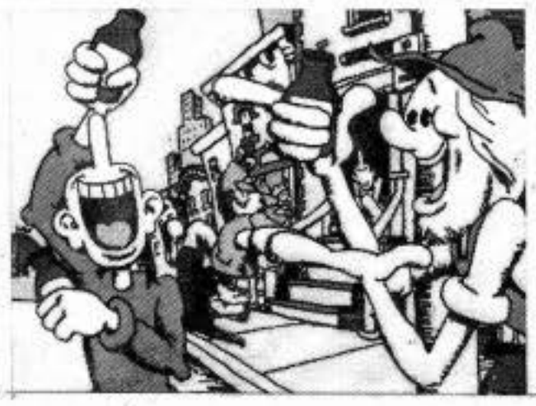


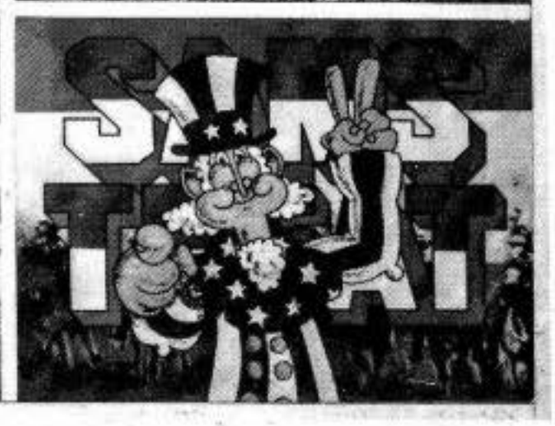












FILM GRAPHICS P/L 102 CHANDOS ST. CROWS NEST, SYDNEY 2065 439 4233

NEW H16EL

Bolex announces the H16EL, with a new kind of meter that is ultra sensitive to light changes and built for hard use.

A built-in light meter once turned even a ruggedly built pro camera into a delicate instrument.
Enter the H16EL, with a silicon cell instead of the conventional CdS cell. Results: 1. Instant response to light variations. Shift from blinding light to deep shadow with perfect results. 2. No sensitivity to temperature variations. 3. No corrections needed, because of its straight response curve. 4. Equally responsive to all colours from blue to red.
Manual light measurements are made through the lens in the body of the camera so the camera can be fitted with any optics, including long telephotos, macrolenses, even extension tubes. For extreme changes of light, use a lens with built-in automatic exposure adjustment.
Bayonet lens mount for quick and precise changes. So strong that you can carry the whole camera by the lens.
Film speeds 10-50 fps, single frame, reverse and crystal control are electronically regulated and are coupled automatically to the meter, with a selector knob rated from 10 right up to 630ASA.

The motor is electronically controlled. When you stop, it stops. And the shutter closes. You can use your original film without having to cut frames from both ends of each take.
The viewfinder has high brightness and 13x magnification, plus built-in comfort with either eye. Two red light diodes in the viewfinder indicate correct aperture. No waiting for a needle to settle down. The diaphragm of the new Vario-Switar 12.5-100mm f2 lens is fully open for accurate focusing and closes down automatically when you squeeze the button.
Power is supplied by a Ni-Cd battery. Take your choice of two power packs, two chargers.
With the usual Bolex attention to detail, a full range of accessories is available, including a removable 400 foot magazine that is used with a take-up motor providing constant film tension.
The whole unit is built like a tank. It is a rugged and reliable piece of gear that is as fail-safe as Bolex know-how can make it, despite its light weight (about 7lbs for body and power pack).

The Bolex Shoulder brace provides excellent stability with good weight distribution, and frees the camera-man's hands to operate camera and lens.

BOLEX

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Brisbane 52 8188
Adelaide L H Marcus 23 2946
Perth L Gunzburg 28 3377

PBO5076

The Film, Radio and Television Board of the AUSTRALIA COUNCIL
(formerly Australian Council for the Arts)
will hold
PUBLIC MEETINGS
in all states

so that proposed new policies for its Creative Film and Television Production Funds can be discussed with interested parties

SYDNEY
April 7th 8.00 p.m.
Australian Government Centre Theatrette
Chifley Square

BRISBANE
April 10th 8.00 p.m.
Australian Government Centre Theatrette
295 Ann Street, Brisbane

MELBOURNE
April 22nd 8.00 p.m.
Playbox Cinema
Exhibition Street, Melbourne

Watch daily media for dates and venues in other capital cities

The Board intends to abolish the current Experimental, and General Production Funds; to be restructured as:

THE BASIC PRODUCTION FUND
and
THE ADVANCED PRODUCTION FUND
incl. Alternative Production

The SCRIPT DEVELOPMENT FUND
will continue under different criteria.

It is also planned that orientation seminars followed by filmmaking workshops, and later, the provision of 8mm production equipment and film stock, will be offered to inexperienced persons prior to them applying to the Basic Production Fund.

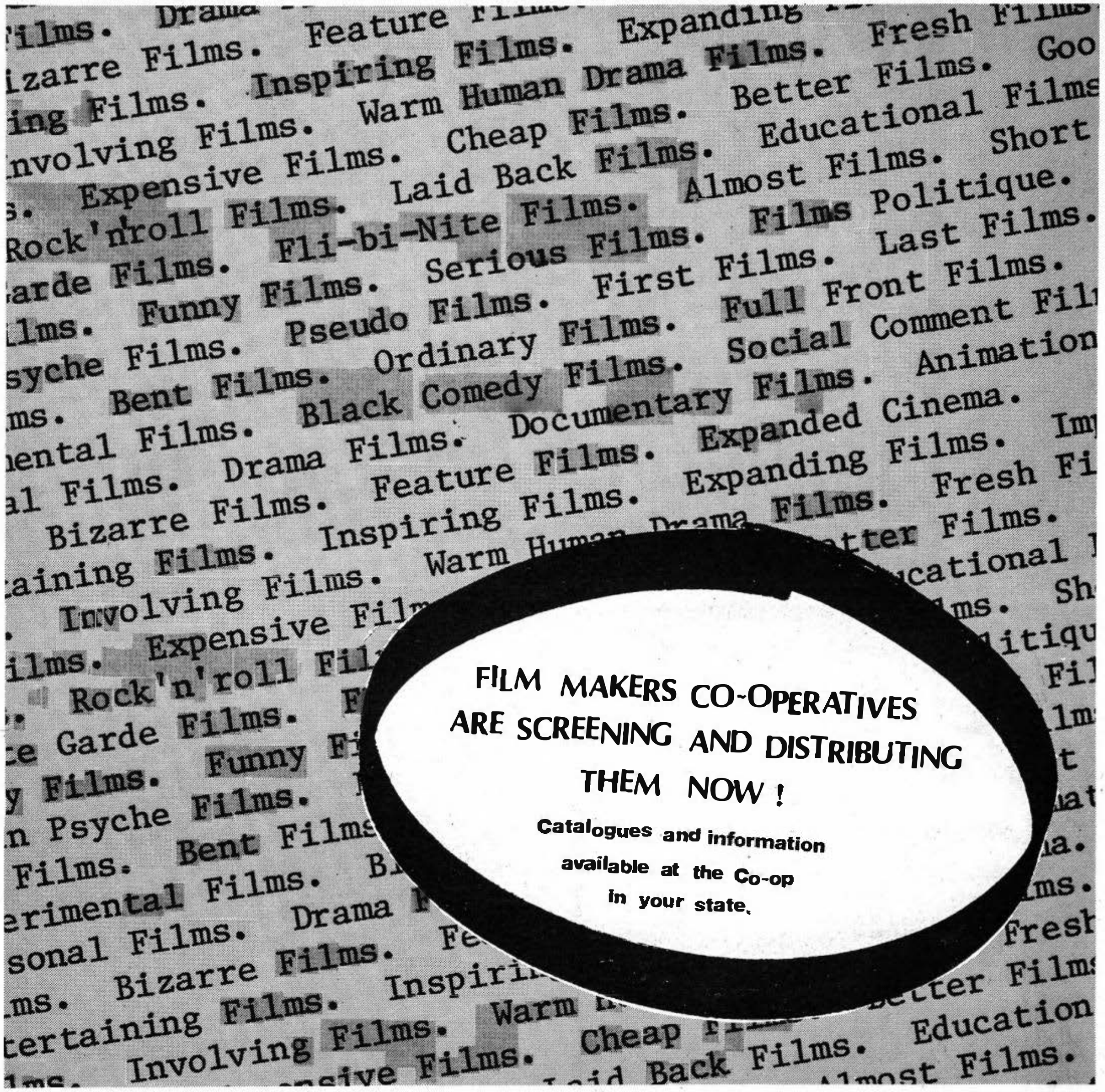
All applications to the Basic Production Fund will then be supported by work previously completed.

Copies of the draft policy may be obtained prior to the meetings by writing to:

The Secretary,
Film, Radio and Television Board,
Australia Council,
PO Box 302,
NORTH SYDNEY, 2060

Quarterly Assessments for applications to Creative Production Funds in 1975
CLOSE on — 24th March 23rd June 22nd September

FILM MAKERS CO-OPERATIVE MOVEMENT OF AUSTRALIA



Brisbane Filmmakers Co-op
"Coronation House"
109 Edward St,
Brisbane 4000 Q.
Tel: 36 3859

Sydney Filmmakers Co-op
(St Peters Lane, Darlinghurst)
PO Box 217
Kinga Cross 2011 NSW
Tel: 31 3237

Melbourne Filmmakers Co-op
382 Lygon St
Carlton 3053 VIC
Tel: 347 2984 or 347 3450

S.A. Media Reaour e Centre
(Union St, Adelaide)
PO Box 33
Rundle St
Adelaide 5000 SA
Tel: 223 1600

Hobart Filmmakers Co-op
PO Box 1
Kempton 7409 TAS

Perth (Embryo Co-op only)
c/- Ian McLay
c/- Perth Institute of Film and Television
92 Adelaide St
Fremantle 6160 WA
Tel: 35 1055 or 35 1056

Contents

Articles and Interviews

Features

Film Reviews

Book Reviews

Contributors

Sue Adler is a regular contributor to *Cinema Papers*. **Tony Buckley** is a film producer and editor; vice-president of the Sydney Film Festival; ex-president of the Australian Film Council and leading Industry spokesman. **Virginia Duigan** is a script-writer and ex-film critic for *The National Times*. **Patricia Edgar** is a lecturer in media sociology at La Trobe University's Media Center. Ms Edgar is co-author of the recently published book, *Media She*. **Tony Ginnane** is a Melbourne-based film critic and independent producer-distributor. **Ken G. Hall** is a prominent Australian director of the Cinesound era. **Mike Harris** is esident film critic for *The Australian*. **Barrett Hodsdon** is an economist and has studied film theory in Britain and America. He is presently engaged in a series of research projects for the Film, Radio and Television Board. **Bruce Hodsdon** is a tutor in film with the Council of Adult Education, a program co-ordinator for the NFTA, and a regular contributor to various film society bulletins. **Ross Lansell** was a critic for *Nation* and is now a script-writer. **John O'Hara** is the Melbourne film critic for the ABC and lectures in film at the RMIT. **Andrew Pike** is an authority on Australian film history and is currently conducting research for the Films Division of the National Library. **Mark Randall** is a television writer and actor and has been accepted as a student of the Film and Television School. **Graham Shirley** is an independent filmmaker and a graduate of the Film and Television School. He is currently conducting research on the American director Norman Dawn. **David Stratton** is the director of the Sydney Film Festival and runs a radio film review program. **Albie Thoms** is a director of the Sydney Filmmakers Co-op, a filmmaker, TV producer and regular contributor to a number of periodicals. **Meaghan Morris** is a regular contributor to *Cinema Papers* and *The Digger*. **Eric Reade** is a film historian and author. He has recently completed a third volume in a series dealing with Australian cinema. **John Tittensor** is a teacher and a regular book reviewer for a number of newspapers and magazines.

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FRONT COVER: Publicity still from Byron Haskin's **War of the Worlds** (1953). Enlarged from original 20cm x 25cm color transparency. An exclusive interview with Byron Haskin appears on p. 18.

The Quarter

FILMS COMMISSION

The Australian Films Commission Bill was adopted on March 6, after a long and stormy passage through both Houses. But it has yet to receive Royal Assent.

The Bill now provides for the establishment of a Commission aimed at encouraging the promotion, production, distribution and exhibition of Australian movies. This Commission will:

- Take over the Gorton government-instituted Australian Film Development Corporation;
- Incorporate a number of recommendations made by the Tariff Board report into the industry; and
- Incorporate Film Australia, the Government's movie production arm.

But as Liberal Senator Guilfoyle pointed out however, the Bill does nothing to remove the dominance of the prime exhibition outlets and restructure the industry to provide a greater number of alternatives and inject the necessary measure of genuine competition.

Much debate on amendments to the Bill concerned the need or otherwise for the Commission to be autonomous in its decision-making processes. Senator Steele Hall from South Australia for example, arguing for close supervision of the Commission by Parliament, noted that in his view the South Australian Films Commission, set up by the South Australian government, would be operating far more efficiently if it were under direct supervision by Parliament than it is at the moment.

The redrafted version of the Bill provides for parliamentary supervision of direction to the Commission by the Minister for Media and enables either House of Parliament to disallow regulations establishing levels of Australian content in local cinemas. (Another Opposition pooh bear—the fear of socialist propaganda shorts being forced on cinema audiences was frequently expressed).

The eligibility for membership of the Commission was also contentious. The interim Board of the Commission included such people as Hector Crawford (Crawford Productions) and Graham Burke (Village Theatres). Clause 20 of the Bill restricted membership of the Commission to people who are members of an incorporated company with more than 25 members, thus restricting membership to those movie producers involved in larger companies. This clause was negatived by a vote on October 23.

With the Act about to go into operation, large scale funding will be available for local production. Further the Act gives the Commission power to seek and obtain industry statistical information otherwise unobtainable and should give rise to a more informed and educated industry.

AG

LES AUTEURS AUSSIE

Australian movie and TV producers will benefit from last year's exploratory trip to Cannes by Tom Stacey, executive officer of the Australian Film Development Corporation. The AFDC has successfully lobbied the Department of Overseas Trade and this year both the TV Festival MIP-TV (April 21-26) and Film Festival (May 9-23) have official status as trade promotion events. This means the Australian government's new Export Development Grants Act (1974) applies and that producers attending will receive 85 per cent tax rebate on eligible expenditure.

Further, the AFDC and the Department of Media have combined to provide a number of free or assisted facilities for accredited producers. A stand in the Carlton Hotel and a hospitality suite in the Martinez Hotel, with cassette playback equipment and translators, is being provided. A group of Australian producers is being flown to Cannes at the AFDC's expense. These include Richard Franklin (**True Story of Eskimo Nell**); Tim Burstall (**Petersen, Alvin Purple and Alvin Rides Again**); John Lamond (**Australie after Dark**); David Baker (**A Salute to tha Great McCarthy**); Paul Witzig (**Rolling Home**) and Michael Thornhill (**Between Wars**).

The AFDC are following the Canadian formal and have hired the Regent Cinema for daily grind screenings of assisted Australian movies. A Sydney ad agency has been briefed for publicity and promotional material production.

The Australians will be on view this year more prominently than ever before and some international sales are likely. But there are some doubts and misgivings. A number of other Australian participants at Cannes have, over the past few years, argued against the 'lump them all together' effect of the bureaucratic umbrella provided by the AFDC-Media-Overseas Trade joint venture. Tales of audiences of 10 and 11 watching reruns of some of the Canadian films, abound. Perhaps, the Swedish experience should have been followed where government assistance is strictly 'back-up' and individual producers arrange their own screenings and slot their promotions to fit in with the movie's feel.

The absence of provision for 16mm projection at the hired Regent Theatre is also causing problems. Certainly producers will be augmenting and sidestepping some of the 'free' facilities.

Other visitors to the Festival accredited to the delegation but not funded by AFDC will include David Roe (director AFI); Terry Bourke (**Inn of the Damned**); Ninki Maslanski (**Pfugg**); Tony Ginnane (*Cinema Papers*); Silvio la Ciezio (Perth Film Festival); and distribution people like John Fraser (BEF), Andrew Gatty (Seven Keys), Robert Ward, Mark Josem and Leon Boyle (Filmways), Richard Walberg and Dr. D. Killen. A full report on Cannes in the next issue.

PB

WOMENS FESTIVAL

A festival of women's movies made by or about women will be held in six Australian capital cities later this year.

Movies to be screened will include the latest work of Susan Sontag, Agnes Varda and Marguerite Duras as well as movies by Ida Lupino, Nelly Kaplan, Dorothy Arzner, Leni Reifenstahl, Mai Zetterling and Shirley Clarke. Almost all the material to be shown will not have been screened in Australia before.

Also to be included in the festival are video-taped discussions with Kaplan, Sontag, Varda, Duras and Clarke as well as many lesser-known British, American and European women filmmakers.

The idea for such an ambitious and wide-ranging festival was first mooted at the "Womenvision" conference early in 1974, and its purpose has been described as a "... springboard (for) an exploration of female consciousness through movies, while at the same time celebrating the creativity of women".

Raising finance for the festival has proved difficult. The Film, Radio and Television Board has offered a loan of $20,000 to cover some costs, and the International Women's Year Committee has promised the festival a $35,000 guarantee against loss — however organizers are expected to raise the finance for movie purchase and hire, transport, publicity and administration from advance subscriptions. A raw deal from both bodies to say the least.

Dates of the festival in each capital city and addresses for subscriptions are listed below.

SYDNEY — August 8-17
P.O. Box 245
Broadway, NSW, 2007
Phone: 660 7108

MELBOURNE — August 21-30
175 Kooyong Road
Caulfield, Victoria 3162
Phone: 347 5902, Thurs. 7.30-10 p.m.

HOBART — September 5-7
239 Harrington Street
Hobart, Tas. 7000
Phone: 30 2435 (Robin Harrison)
Office Hours

ADELAIDE — September 12-14
Media Resources Centre
Union St
Adelaide, SA 5000
Phone: 223 1600

PERTH — September 20-23
c/- Guild of Undergraduates
University of WA
Crawley, WA 6009

CANBERRA — September 26-28
14 Angus St
Ainslie, ACT 2602
Phone: 48 5150

BRISBANE — October 3-5
c/- Video Centre
Ground Floor
Coronation House
109 Edward St
Brisbane, Qld. 4000
Phone: 21 0987

RATES: Melbourne and Sydney: $16.00
All other cities: $8.00

PB

NEW BOARD POLICIES

The Film, Radio and Television Board of the Australia Council (formerly the Australian Council for the Arts) is currently circulating a policy document which precis all discussions to date concerning the administration of the board's Creative Film and Television Production funds.

The recommendations maintain that they are based on the experience of the last five years of operation of the funds. Basically the policies will establish two prerequisites for new candidates to receive monies from either fund. The new and inexperienced applicant will have to participate in an orientation seminar to be conducted quarterly in capitals and country centres. In addition to providing applicants with basic experience in handling of equipment, the board expresses the hope that applicants who might come into the film arena without any real interest or concern will be weeded out at this stage.

Successful 'graduates' of the seminar would be eligible to attend quarterly workshops for further experience — particularly in the use of 8mm equipment and other facilities which the board plans to make available.

Completion of both seminar and workshop will also make them eligible for either Basic Production Fund grants or Advanced Production Fund loans.

Meetings are currently being programmed in all capitals for board representatives to discuss these policies with interested parties. Filmmakers who feel that:

- The policies exercise unwarranted restrictions on would-be applicants;
- The distinction the board draws between 'art' movies and 'commercial' movies needs to be challenged;
- The board's monies would be better channelled into the co-operative movement;

or who have any gripe with the scheme at all are urged to attend the meeting called in their State.

All enquiries should be directed to The Secretary, Film, Radio and Television Board, Australia Council, PO Box 302, North Sydney, 2060.

HG

NOBODY'S PERFECT

Over the last 12 to 18 months film exhibitors in Melbourne have been riding a cloud of gold-lined successes with movies like **The Sting, Live and Let Die** and **That's Entertainment** chalking up extremely successful seasons. In fact, visiting American executive Jennings Lang noted at a press conference here that on a per capita basis Melbournites go to more movies than people in any other city in the world.

Moreover movies like Mame, **Lost Horizon**, **The Great Gatsby** and **Sunshine** which have had mediocre runs in many instances overseas have experienced better seasons here than most countries in the world.

But as the famous last line from Billy Wilder's **Some Like it Hot** runs: "Nobody's perfect". Everyone has their flops and a few weeks back now Melbourne saw a monster. **The Great Gatsby** on a Village Drive-in splash — with a revamped advertising campaign — was yanked out of the multi-theatre release after only one disastrous night and replaced throughout the circuit with a hurried return of **The Dirty Dozen**.

Nobody seems to have the answer for what went wrong but apparently opening night took less than $2000 which on a seven night splash has grossed upwards of $200,000 on the circuit.

At any rate don't try to blame the publicity man. As American Nat Segaloff points out in *Film Comment's* latest issue, the publicist has got enough on his plate. To give his comments weight, Segaloff listed 50 reasons why a movie might fail — Here's a random 20:

1. It's a shitty movie.
2. It's a good movie — not a great one, but a good one — only the shitty reviews killed it.
3. It's a great movie with great reviews and audiences like it when they see it — only we can't get them to come to the cinema.
4. The reviews were so great that the public got the impression that the queues were too long, and so they waited. Meanwhile it died.
5. It's a fag movie.
6. It's a kid's movie.
7. It's a woman's movie.
8. It's a men's movie and the women won't come.
9. Black audiences don't want to see a white movie.
10. White audiences don't want to see a black movie.
11. The movie opened at the wrong time of the year.
12. The movie opened at the right time of the year, but so did a lot of other good ones and it got lost in the crowd.
13. The weather's so good, who wants to see a movie?
14. The weather's so bad, who wants to see a movie?
15. The weather's going to be so good, who wants to cancel a weekend trip just to stay home and see a movie.
16. People are waiting until the movie hits the suburbs.
17. They showed too much of it in the coming attractions.
18. Leads were better than the movie turned out to be, and word of mouth killed it.
19. That bitchy critic kept pounding away.
20. There's nothing to hum. (For musicals only).

It seems the industry still hasn't found a Delphic Oracle. But there'll be a swell job waiting for him when he comes knocking on someone's door.

AG

GOLDEN REELS

Presenting the 1974-5 Australian Film Institute Awards at the Sydney Opera House with Glenda Jackson presiding was a calculated attempt by the institute to focus both local and international attention on the now burgeoning Australian film industry.

Immediate local media response suggests the gamble largely paid off. What the international trade press will think of the event remains to be seen. Certainly the showmanship of the evening was marred by early projection and compere gaffes.

The awards themselves (published elsewhere in this issue) were the subject of much discussion, as might be expected, but the only general thumbs down seemed to land on the choice of best screenplay which went to David Williamson's **Petersen**. However there was general approval for the awards given to the South Australian Film Corporation productions, particularly **Sunday Too Far Away**.

There was also some discussion surrounding inclusion in the awards of movies made specifically for television, and it was pointed out by some that the TV industry already has its own award system (Logies, Penguins and TV Society Awards). However with productions like **Scenes from a Marriage, Duel** etc. the boundaries between TV and movies have definitely become blurred.

HG

HOLLYWOOD PERUSES

Visiting executive vice-president of Universal Pictures, Jennings Lang, made some interesting points on the size and importance of Australia in the world market.

Australia ranks third in Universal's top grossing foreign nations — with UK and France heading the list; Italy and Japan taking fourth and fifth places.

Variety gives us second place (moving up from fifth position in 1973), with a film hire of $21 million for the first six months of 1974.

Asked if he felt that Universal had a responsibility to help support the local industry in view of the large amount of cash it took out of the country, Lang was evasive, preferring to comment on his company's investments in local cinemas.

Under the income Tax Assessment Act (Sections 137 and 138), preferential treatment is allowed to foreign-owned movie companies, who have to pay only 10 per cent of their gross income in tax.

Lang said he was against any move for compulsory reinvestment of a part of the film rentals, but expressed considerable interest in 'international' productions.

He pointed out, however, that in the recent co-production **Sidecar Racers**, Universal expected to drop a million.

David Stratton's in-depth interview with Jennings Lang appears in this issue of *Cinema Papers*.

HG

GROSS TROUBLE

Talk to a cinema manager or a distributor until recently about the film industry here and he would automatically assume you were referring to the exhibition or distribution machine. Look through the pages of *The Australasian Cinema* until recently and you would be forgiven for thinking the same. It's only now that production has become a consideration in 'the trade's eye'. But the doors are opening . . . slowly.

For a producer to assess the market he intends to compete in he needs to know its size and comparative figures. In the US, UK, France, Italy, Spain, Germany and Japan and doubtless elsewhere, gross box-office figures are regularly published in the trade press. This is not done in Australia, but it is common knowledge that such figures are regularly swapped throughout the distribution-exhibition network.

Here again the producer is the odd man out. Until he has access to such material he is unable to assess the potential of this, *his* market place, and is at a disadvantage in dealing with distributors and exhibitors.

With a view to providing this information *Cinema Papers*, over the last couple of months, has been approaching producers, distributors and exhibitors to draw up a continuing list of the gross box-office and gross film hire of Australian movies since 1950. By and large co-operation has been forthcoming and we hope to have the first listing set up in the next issue. One of the two largest exhibition outlets, however, has so far refused to release any information.

The new Australian Films Commission Act has provision for compulsory acquisition by the Commission of such items as box-office figures. No doubt if this organization continues to refuse access to vital figures, local production groups, starved of marketing information they have every right to share, will be lobbying for this to be done.

AG

QUALITY ROADSHOW

Roadshow Distributors' and Village Theatres' decision to market the first season of Ely Landau's **American Film Theatre** series all over Australia must be one of the most daring enterprises ever attempted in the history of serious cinema promotion here.

At a cost of over $500,000 in up front payments and advertising, Roadshow have invested in the seven filmed plays of the initial series: Edward Albee's **A Delicate Balance** with Katherine Hepburn and Paul Schofield, directed by Tony Richardson; John Osborne's **Luther** with Stacey Keach, directed by Guy Green; Simon Gray's **Butley** with Alan Bates, directed by Harold Pinter; Eugene O'Neill's **The Iceman Cometh** with Lee Marvin, directed by John Frankenheimer; Pinter's **The Homecoming** with Cyril Cussack, directed by Peter Hall; Ionesco's **Rhinoceros** with Zero Mostel, directed by Tom O'Horgan and Kurt Weill; and Max Anderson's **Lost in the Stars** with Brock Peters, directed by Daniel Mann.

The original American experiment had teething troubles, due largely to computer booking foul-ups and alleged problems with American Express, who with Landau and the French Canadian television were initially partners in the joint venture. The series, in its second season in the US with a children's season on the way, is now run exclusively by Landau.

Roadshow, whose links with the AFT organization are no doubt partially explained by their vice-president Norman B. Katz's previous position as head of Warners — whom Roadshow handle here — have options on the subsequent seasons.

Initial reaction to the movies overseas has been varied but largely upbeat. The main criticism has been their often stagey reverence for theater with a capital T, but the massed talent on view makes them eminently interesting to say the least.

There will be only two matinees, two evening and two school performances of the movies before they are returned to the US.

Programs will be played fortnightly from 23 and 24 June. No individual tickets will be sold, but season tickets will retail at $21.

The organizers say they will need well over 100,000 subscribers for the scheme to make a profit.

AG

THE BANKFATHER

Up until the mid-60's a list of top grossing movies of all time would inevitably have been headed by the blockbuster **Gone With the Wind**, with a few newcomers like **The Ten Commandments** and **Ben Hur** trailing behind in second and third places. That was until movies like **The Graduate, Love Story The Sound of Music** and more recently **The Godfather** came along.

In fact the latest *Variety* listing of "all time box office champs" shows that the new super grossers have taken as much in one or two years as it took **Gone With the Wind** 20 years to run up.

After only three years **The Godfather** is now at the top having grossed upwards of $85 million in the US and Canada, followed by **The Sound of Music** (1965) with $83 million and **Gone With the Wind** (1939) with a mere $70 million. Close behind comes **The Sting** (1973) with $68 million, and **The Exorcist** (1973) with $56 million.

Other "champs" at the top of this year's listing are **Love Story** (1970), **The Graduate** (1968), **Airport** (1970), **Dr. Zhivago** (1965), **The Poseidon Adventure** (1972), **Butch Cassidy and the Sundance Kid** (1969) and **The Ten Commandments** (1956).

PB

GAMMA RAYS AND SEX AIDS

Melbourne has acquired two new independent cinemas in the last month bringing the number in the greater urban area to 41. This is at least nine more than its northern neighbor Sydney, where restrictive licensing regulations have, until recently, kept a closed door on the market. Melbourne's high cinema standards have contributed to the increasing popularity of local movie going. For comfort and modernity, Melbourne cinemas are world standard, unlike Sydney where old barns still stand tall.

The larger of the two new cinemas, The Total, conceived as a live theatre by its owner, millionaire property tycoon Gordon Barfield, was converted to a cinema after a disastrous premiere run of **Guys and Dolls**. Initially programmed by Dendy Theatres as a matinee house for the day release of **Benji** and **The Winners**, the cinema is now being programmed and controlled directly by Barfield on a 'quality movie' plan. The first movie in under the new policy is the 1973 Cannes award winner, **Effect of Gamma Rays on Man in the Moon Marigolds**.

Screenings at The Total are in 16mm (with the sound quality in need of improvement) but this new cinema could well fulfil a need if it puts into release some of the major movies never screened in the town.

The other new entry — also 16mm — is at the opposite end of the scale. An 83-seat shopfront operation run by Sydney entrepreneur Dave Gondall, the Barrell Theatre will screen essentially sexploitation products. Their opening attraction is the controversial Australian sex education movie **Sex aids and How to Use them**, directed by George Schwarz — which by dint of its education tag includes some of the most objectively hardcore material ever seen on a cinema screen in this country.

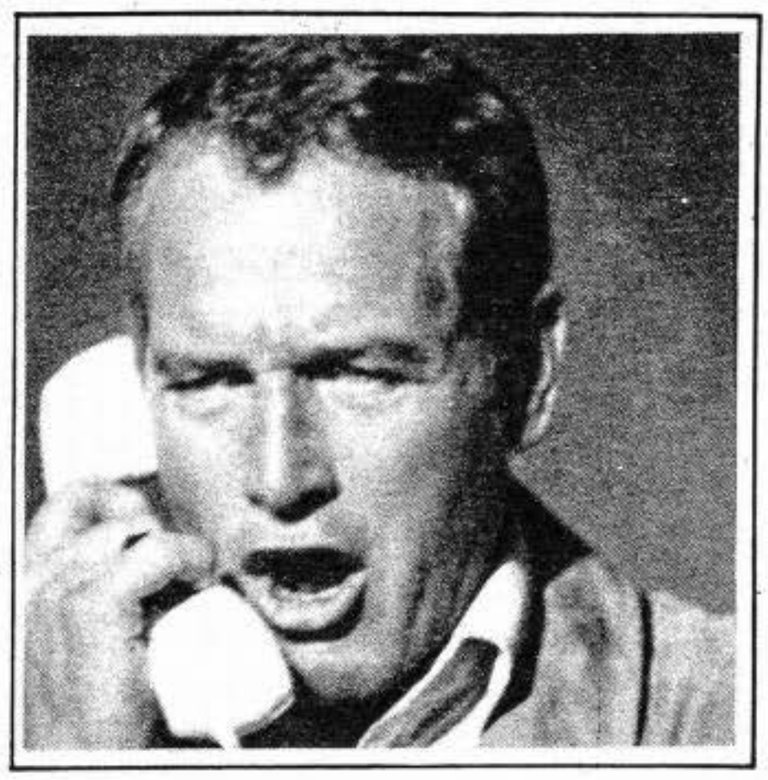
Although the Barrell had early teething troubles with the Health Department it now seems to have settled comfortably into the daily grind. Management's intention is not to attempt any form of 'club' structure but operate within Commonwealth censor controlled limits. This may of course mean that subsequent attractions will be less 'hot' than **Sex Aids**.

AG

DISASTER FILMS

By Philippe Mora

Illustration by Andrew Clark



At the end of the film, after the last flame has been doused, Paul Newman surveys the ruined hulk of his skyscraper. He suggests allowing it to stand as "a monument to all the bullshit" of our age. Probably "The Towering Inferno" should be placed on permanent exhibition at the Smithsonian for the same reason.

— **Richard Schickel,** *Time*, **6 Jan 1975**

Poseidon Adventure, The Hindenburg, The Towering Inferno, Juggernaut, Airport 1975, Earthquake ... apart from total nonsense what do these recent film subjects have in common? Disaster. Catastrophe. Death. BOX-OFFICE

These films represent "commercial" filmmaking at its peak of cunning. They have been constructed with the cinematic equivalent of Machiavellian precision. They exude a remarkable confidence in their almost total mastery of mass audience manipulation. The audience is placed in the stance of a car accident voyeur eating popcorn.

But maybe this is taking things too seriously. Perhaps it is the glossy kitsch which is appealing. For example, the climax of **Earthquake** is Charlton Heston and Ava Gardner being drowned in a sewer. *That's* entertainment!

Cecil B. de Mille, when asked why he continually filmed biblical subjects said: "What else has 2000 years advance publicity?" A reasonable answer would have been: "human disaster." Hollywood has discovered this answer and is feverishly milking it. In the process, a new genre (hot on the blistered heels of Kung Fu) is born: Disaster films.

In an orgy of flood, fire, earthquake and collision, God has suddenly become a Hollywood star. God created the tidal wave that sank the **Poseidon**. God created the Los Angeles earthquake in **Earthquake**. God starts fires, crashes planes and generally creates havoc. But then, perhaps I've got that wrong. Maybe its the Devil creating all this catastrophe. After all, why stop with Linda Blair when you can try and kill Gene Hackman, George C. Scott, Paul Newman, Steve McQueen, Charlton Heston, Charlton Heston and Charlton Heston . . .

Hollywood has been obsessed with evil ever since virgins were tied to railway tracks by wicked *frotteurs* in silent serials. But now, after 60 years of murderers, perverts, sadists and rapists, Hollywood has discovered the non-human villain. Whether this villain is God on an off day or the Devil on a good one, the basic element is the sheer terror of catastrophe.

However, Hollywood remains confused about all this. One producer angrily denied that his film was a disaster. "It's making millions" he said. Some connoisseurs of the new genre claim that **Deep Throat** was the first disaster film. After all, what greater disaster could befall one than being born with a clitoris in one's throat. But whatever the origin, the genre is here to stay.

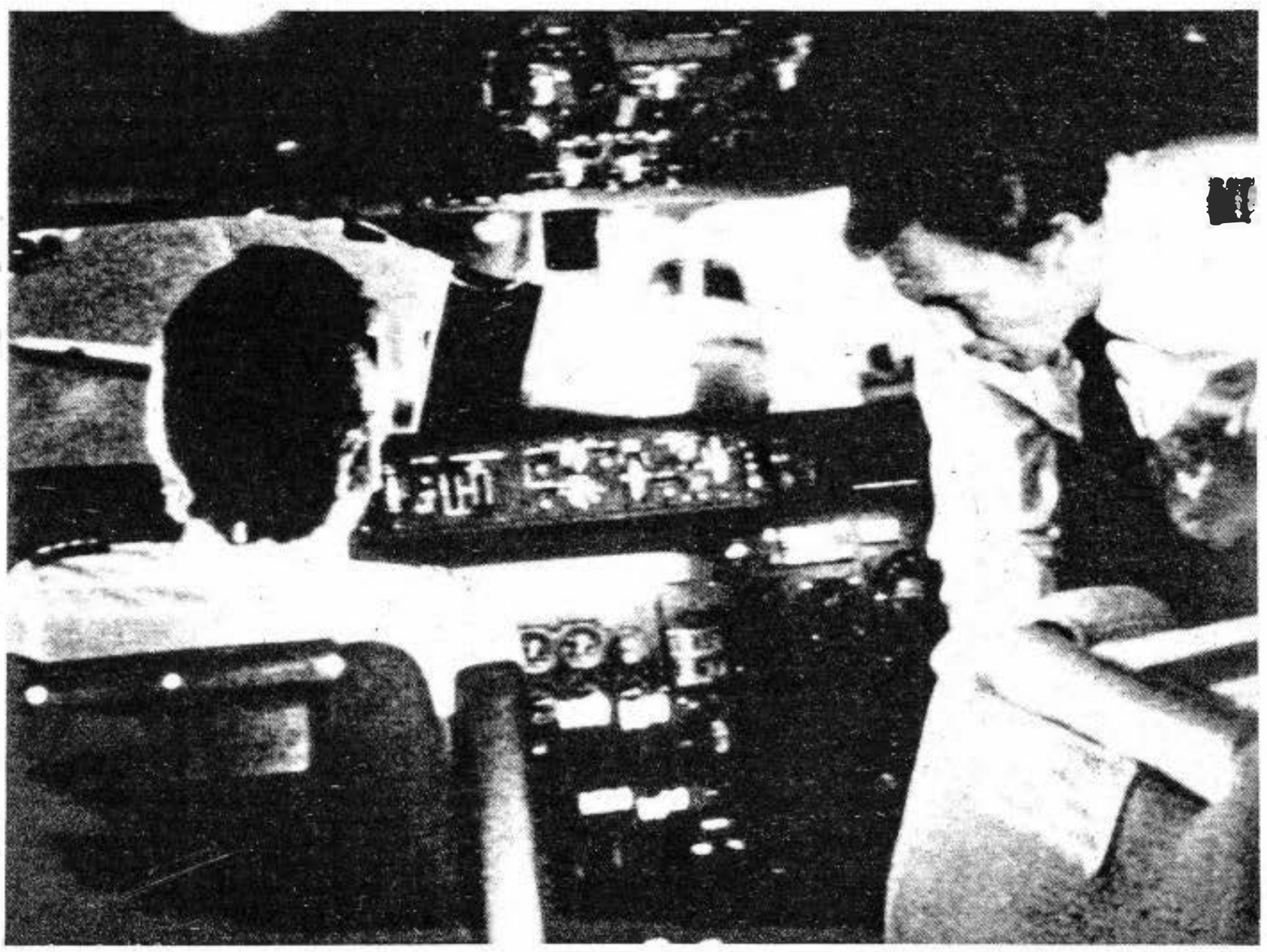
There have always been film subjects based on catastrophe. For example, **San Francisco** (1936), **War of the Worlds** (1953), **Titanic** (1953), **A Night to Remember** (1958) etcetera and ad infinitum. The difference between the latest crop of "Ark pictures" (as *Variety* calls them) and past disaster films is the clear formula running through the recent products. No training in mathematics is required to understand it.

Big star names + Absurd accident or Outrageously improbable catastrophe + Big budget + Soap opera = Disaster film.

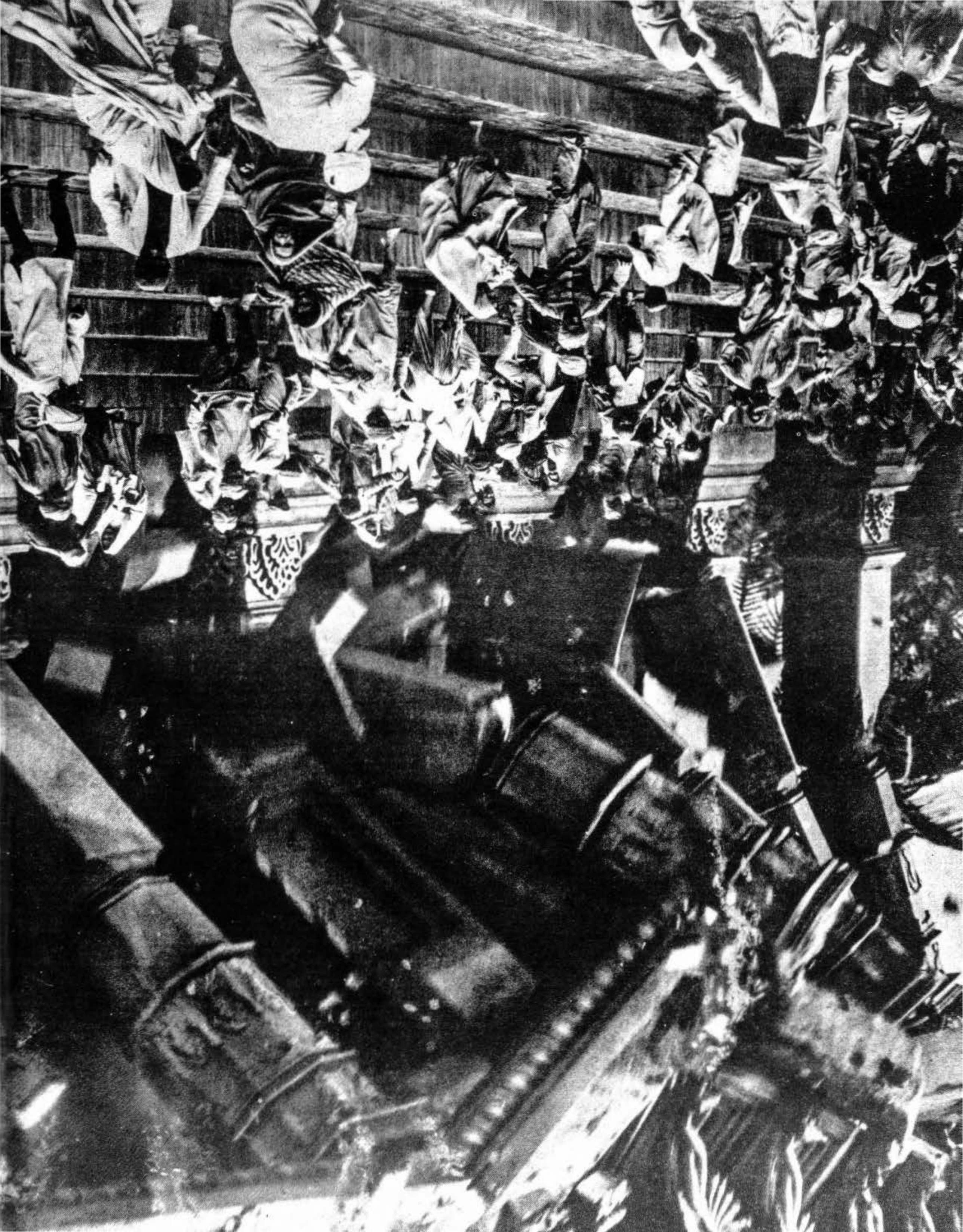
Sophisticated film critics have always found it difficult to rationalize the relationship between art and money in the film industry. However, recent disaster films leave no room for ambiguity. They are quite clearly made to make money. Thus an unexpected result of the new genre is a worldwide flowering of abusive languge in film criticism. Here is a typical example:

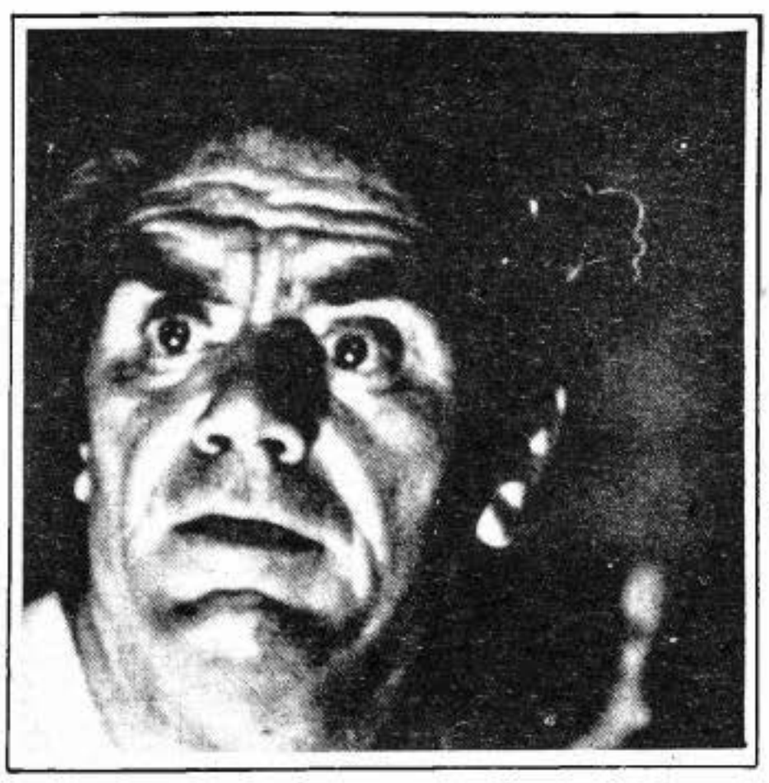
"Movies like **Airport 1975,** with their furious mediocrity and their manifest cynicism about their own mediocrity, represent American film-

The physiognomy of disaster: These people are under stress for our entertainment. Disaster films, although not exactly an acting challenge, do require their stars to perform amazing contortions of facial muscle tissue.



Movies like Airport '75 (above) have provoked a worldwide flowering of abusive language in film criticism.





making at its shabbiest, most unimaginative, most exploitative."*

But once a particular film subject becomes extremely popular and prevalent and is in effect, a new genre, then the critic's role is radically diminished. What is the point of criticizing a James Bond film, a Carry On film or a Kung Fu film? Likewise, disaster films are carrying on regardless.

Violence has always been a popular ingredient of films. In **Bonnie and Clyde** (1967), Arthur Penn introduced a new technique in screen vocabulary to handle violence. This was violence-in-slow-motion. Faye Dunaway's slow motion writhings as she was hit by scores of machine gun bullets in the film's finale signalled the beginning of the 'ultra-violence' of the last seven years. Sam Peckinpah stepped in with the **Wild Bunch** in 1969 and blood and guts in slow motion reached a new high. In 1972, Stanley Kubrick, obviously tired with chastity after years of working on 2001, leaped to the front of the 'ultra-violence' race with **A Clockwork Orange.** By 1972, just about every human muscle and organ had been stomped on, cut, bashed, mauled and bloodied.

Disaster films are the natural extension and development of the screen violence of the last years. There is nothing more violent than the convulsions of a hostile fate in the form of fire, earth and water. The violence of the clenched fist has been dwarfed by the bursting dam. Slow motion shots of flying intestines pale into insignificance when compared with the spectacle of thousands of people being burnt, crushed or drowned. Herein lies the 'appeal' of the *macroviolence* of the new disaster films.

Of course, filmmakers have not entirely neglected the human dimension. Most of the disaster films are careful to include "human interest" in the form of puerile characters worthy of *True Confessions*. A foreground of banal relationships heightens the impact of any extraordinary disaster. In this regard, one recalls Alfred Hitchcock's **The Birds,** where the banality of the human relationships, by virtue of their realism, increased the horror of the 'supernatural' attacks by the birds.

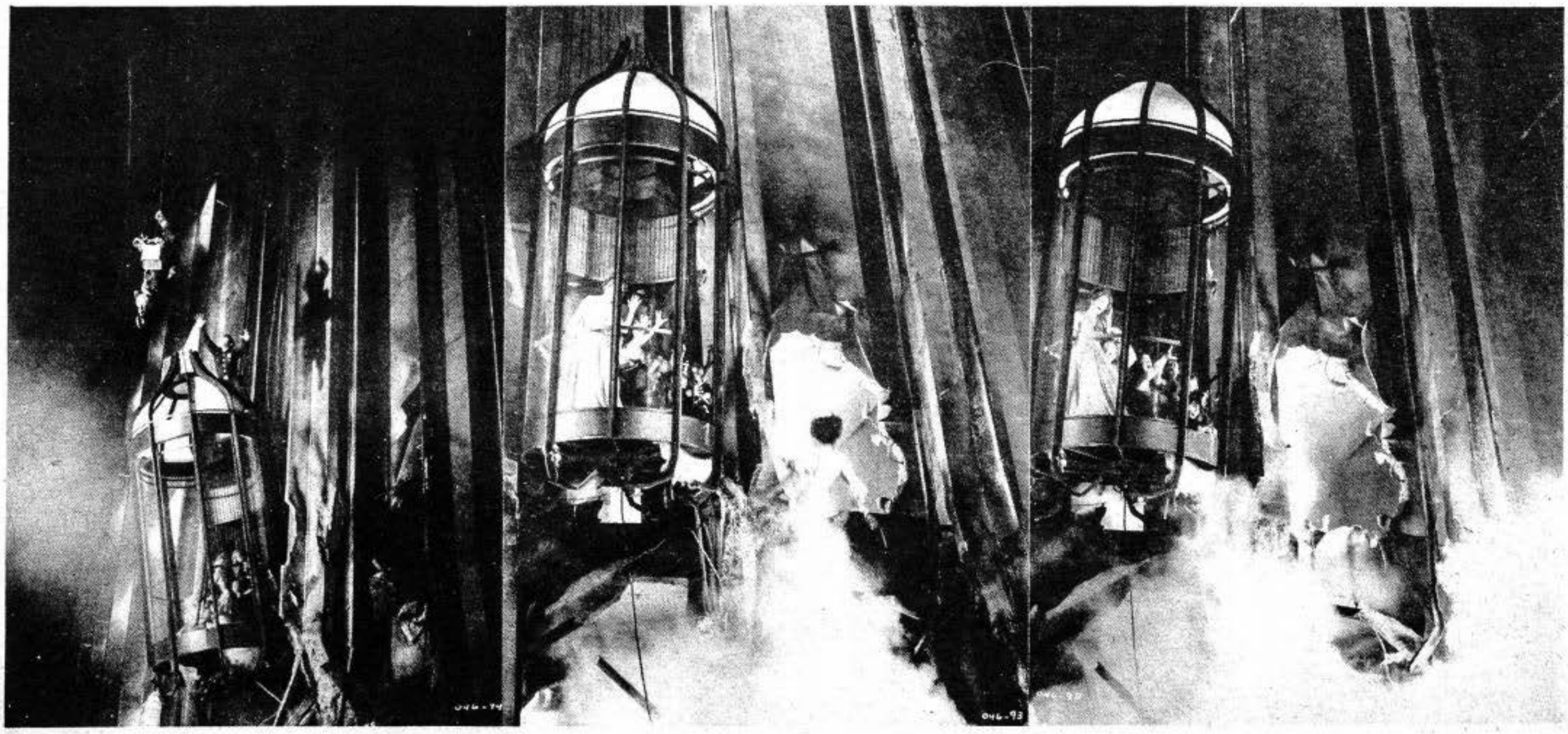
Perhaps the most obvious precursor to the macroviolent films of today is **San Francisco** (1936) starring Clark Gable and Jeanette MacDonald. A reconstruction of the 1906 San Francisco earthquake, it emphasized the relative triviality of human affairs when humanity or Jeanette MacDonald is confronted with the destructive power of chance, God or the Devil.

However, let Hollywood have the last say in the form of these words by Jennings Lang, executive producer of **Earthquake:**

"Take a picture like **Sunshine**, which is going to outgross **Earthquake** in revenue. It's about two kids with cancer — you could call it an internal disaster, I guess, but it doesn't fit any trends." ●

*Jay Cocks, *Time*, 4 November, 1974.

Left: A scene from Clarence Brown's **The Rains Came** (1939). Another precursor to contemporary disaster films, it starred Tyrone Power and Myrna Loy in a dull romance set against spectacular Indian monsoon and earthquake sequences.



Modern lifts can be dangerous. However, do not be alarmed. These scenes are make-believe from Fox-Warner's $14 million **Towering Inferno**, Hollywood's most lavish contribution to cornball catastrophe.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Jennings Lang: DISASTERS' MR. SUCCESS

Universal Studios' executive vice-president Jennings Lang was recently in Australia to promote **The Front Page**, and take a first-hand look at one of America's most profitable movie markets.

For many years Universal has maintained its reputation as one of the world's most shrewd and aggressive movie producing giants.

The following interview, conducted by David Stratton provides a revealing glimpse of the methods and attitudes of a powerful Hollywood executive. Lang begins by describing how **The Front Page** was set up.

Jennings Lang: I got a report from a friend named Paul Monash who I worked with on **Slaughterhouse 5**. Paul had seen the National Theatre version of **The Front Page** in London and raved about it. He asked if I'd like to turn it into a movie using Joe Mankiewicz. I knew Joe Mankiewicz so I called him up to find out if he was ready to write a script. He was interested in the material, but because of his faithfulness to Charley MacArthur and Ben Hecht he said he wouldn't dare write it. At which point I asked Joe whether he'd be offended if we went elsewhere for somebody who'd write and direct it and he said, "Not at all". I then told Paul Monash I would try to get Billy Wilder to do it.

Why did you pick Billy Wilder? I think he is a great director, but his last two films — "Avanti!" and "Sherlock Holmes" — haven't been commercially successful.

Well, there are certain things one is proud of. And one of the things I'm proud of is that I really don't think a guy is as good as his last picture was successful. Take Coppola for example ... **The Conversation** was a disaster at the box-office and although we don't know about **Godfather II**, I can assure you it will be very, very successful. I know of no filmmaker who has made more than two movies that hasn't had an unsuccessful one. If you go through the course of any successful director — whether it's George Stevens or Willy Wyler or Billy Wilder — you'll find a certain amount of unsuccessful movies.

I picked Billy Wilder because I thought he was the best fellow to do it — and the best fellow is not often the one who was involved in the most successful movie.

"The Front Page" was produced by Universal. Was there any independent company or separate company involved?

No.

So in a situation like that you are executive producer of the movie.

The answer is 'yes', but in this particular instance, Paul Monash is listed as a producer, although he is an absentee producer ... it was through Paul that I got the idea of doing **The Front Page** — it's a kind of finder's fee.

In other movies where he is labelled 'producer' he does far more work than he did on this one. In the movies that I'm labelled 'executive producer', the amount of effort I put in generally depends on whom I'm working with. There are certain producer-directors who enjoy functioning in all areas including costs, checking out advertising and hiring draftsmen. There are some who concentrate on the actual directing and are more interested in the script preparation and the casting ... and there are others who are less interested in the script preparation and more interested in the post production. So the labels overlap and the duties change and vary.

On The Front Page I advised Billy Wilder and did anything he wanted me to do that he didn't want to do alone. Billy and Izzy Diamond did the writing of the movie. Needless to say he allowed me to read the script ... listened to certain suggestions ... then took some and discarded others. He was in final creative control. But he was a listening creative director. And when he disagreed he gave me his reasons for it.

Co-star Jack Lemmon (Hildy Johnson) talks with Jennings Lang on the set of Billy Wilder's **The Front Page**.

How is "The Front Page" running in the US?

I was trying to look in *Variety*. I would guess the movie has grossed about $6 million domestically between Christmas and now — which is very good although not in the class of **Earthquake**, **Towering Inferno** or **Godfather II**.

What did the movie cost?

I would say around $4 million — which includes an overhead of ours. And I would say that if the movie did $10 million it's a success — from that point on everybody makes money.

You're talking about the United States and Canada?

No, I'm talking about the world. If I was to guess I'd say that it would do $15 million in the world, before television — which is a very successful movie.

We have become very, very spoilt in the days of block-busting hits. There are very few minimal hits ... there are failures and there are some that just go through the roof like **The Sting**, **Airport 75** or **American Graffiti**. But we have hopes for **Waldo Pepper**, **Hindenburg** and **Jaws**.

I am interested in the relationship between independent companies like Clint Eastwood's Malpaso Com-

Opposite page: Producer-director Mark Robson and executive producer Jennings Lang hold a meeting against the background of a devastated street during the shooting of **Earthquake**.

Malpaso director Clint Eastwood with Donna Mills on the set of his first movie Play Misty for Me.

pany*, The Filmmakers Group and Universal. How do things work on a project like "Earthquake" — which was produced by The Filmmakers Group — or some of the movies that Clint Eastwood has made for Universal.

Well, you're not going to be very happy with the answer because the movie industry cannot be oversimplified. If somebody says, "What the hell do you do Jennings Lang?", I'd say, "I don't know. I do everything." You know, if necessary I'll direct a test on the lot — if the unions will allow me to do it — or I'll write a story.

Your actual position though, is vice-president in charge of production at Universal.

No, that's not quite true. We don't have a vice-president in charge of production. We are very careful not to have it. If there is a so-called head of production, he constantly influences the creator and restricts his freedom.

We have tried, for the past several years, to create an image based on transferring controls — particularly the creative controls — to the filmmaker. Some guys work more with the creators and others just work as liaisons. I am the executive producer on **The Front Page** because I'm the only one who functions that deeply with people. On the other hand I don't function as an executive producer or the head of production, for example, with Hitchcock or Hal Wallis. They may ask me to help them on a certain thing or I may offer a suggestion, but I am not involved deeply in the production of the movie.

The Earthquake situation was unique because it was my idea. I functioned much more deeply in every detail, including selection of the cast. I got Heston, went to England and talking to Ava Gardner, suggested George Kennedy, transferred the parts and argued about the ending of the movie. I was there in the actual making of the movie as a creator, not only as an executor.

In connection with **Hindenburg**, I brought the property to Bob Wise. I disagreed with the writer he selected, but he was in the creative role and he took the writer. I suggested George Scott and Anne Bancroft who he agreed with, and I helped him get them. I had much less to do with the day-to-day production of **Hindenburg** although I could have been used if Wise wanted to use me.

Now with George Roy Hill it's an entirely different kind of function. With **The Great Waldo Pepper** I served very, very closely but didn't make as many of the creative suggestions as I did with **Earthquake**.

Would that have anything to do with the fact that George Roy Hill's track record of late has been good, while the first couple of movies made by the Filmmakers Group — Mark Robson's "Happy Birthday Wanda June", and Robert Wise's "Two People" — were such flops? The Filmmakers Group must have needed some hits like "Earthquake" and "Hindenburg".

That's not quite true. My dear, darling, lovely, talented friend George Roy Hill has had some flops. As a matter of fact, **Slaughterhouse 5**, the first movie I made with him was not a commercial success. The second movie I suggested was **The Sting**, which he thought was a potboiler and didn't want to direct. Conversely I had less to say about the making of **Hindenburg** after I gave him the property.

This is the same point as you made before, that it doesn't influence you what their last movie was like.

Not at all. Mark Robson bad four or five dry years before **Earthquake** but I selected him for a specific reason: There are very few filmmakers in the industry who could be secure in making a movie with that many special effects. Mark is one of them and so is Bob — because they come from the editorial department and they know about the handling of film.

Universal in a sense then suggested "Earthquake" and "Hindenburg" to the Filmmakers Group. It doesn't work that way with Malpaso. Malpaso must be a different set up.

Not true. Let's take the movie that Malpaso has just finished — **The Eiger Sanction.** The history of this movie, in the shortest version I can give you, is that David Brown, a partner in the Zanuck Brown Company — another independent company working under Universal — came across the book *The Eiger Sanction* and suggested it to Universal, who in turn financed the purchase of the book without ever contacting me directly but contacted Clint Eastwood's agent. Clint Eastwood read the book and was interested in it but would not commit until he'd seen a screenplay. At which point Zanuck and Brown made a judgment not to make a commitment with Clint Eastwood on the basis of his approval of the screenplay, but made the decision to go on their own. So they contacted Newman. Newman was interested in the book but convinced Zanuck and Brown that if the book and the script were rewritten and it satisfied him, he'd make the movie.

Now after Newman, Zanuck and Brown had scripts and scripts and scripts written, it became an impossible venture. Newman withdrew and there was $700,000 spent in developing scripts that nobody wanted to approve. The studio was ready to shelve the property and go onto something else. I had heard this and I said: "Now wait a minute, there's something wrong because at one point a man called Clint Eastwood was interested in *The Eiger Sanction* — whatever the provisos. So, if Zanuck and Brown would withdraw as far as participants in making the movie, I will see that they are protected because they purchased the property. We will call them executive producers of the movie and they will get a certain proportion of the profits, and I will try to get Malpaso — i.e. Clint Eastwood — to take over the project.

I'd like to move onto another area which will interest people here. Have you seen any recent Australian movies?

No, the only movie I saw was one we made here — or at least our company made here — **Sidecar Races.**

It's felt in some quarters that American companies take a lot of money out of the box-office in Australia and don't put any money back in through production. I noticed in your list of credits that you were involved in "Act of the Heart" which was a Canadian movie with a Canadian director and actors, and which was a big flop. Did you make it because of similar pressure in Canada?

No. We made **Act of the Heart** because a girl called Stevie Phillips, a very good agent with CMA, came to me and said: "You've always liked Genevieve Bujold and it would be a great favor to me, to Genevieve and to the Canadian movie industry . . ." And I said: "Let me see the script. We're not in the favor business, we're in the movie business." I read the script. It had some very, very interesting dramatic values and it had something to say thematically that interested me. It was a kind of controversial subject.

But when I finally saw the movie it was dreadfully long and boring — it covered up so many good things. I thought it could be measurably helped by taking 25 minutes out that just didn't belong.

At this point the director, Paul Almond, accused Universal of ruining movies, from a contractual point of view and even a moral point of view, because we had final control. So after thinking about it very carefully and talking about it with my esteemed chief executive officer Mr Wassermann, he said: "Look, pay the $2. I'd rather have them very happy and lose some money than have them scream and yell un-

George Roy Hill with Robert Redford on the set of The Great Waldo Pepper. Lang served closely with his "dear, darling, lovely talented friend George Roy Hill" on this movie.

*The Malpaso Company is Clint Eastwood's production entity through which — on movies in which he is either actor or actor-director — he joins with other backers to constitute a film production company.

necessarily." So, unfortunately we came over to Paul's version of **Act of the Heart** and it was very unsuccessful — but we didn't have that much money in it so it wasn't a terrible loss.

Has that experience colored your attitude or the company's attitude, towards backing completely indigenous movies in other countries for local distribution and the option on international release?

We have had bad luck with movies that have been made away from the supervision, or at least the contact of home office executives. The most serious one was done in England, where we lost over $30 million. A marvellous guy from MCA got so involved with the excitement and tradition of English moviemaking that he had forgotten about the international market, — and consequently he made movies that had a very restrictive kind of audience potential. They never made any money . . . none of them.

You're talking about movies like "Charlie Bubbles?"

Charlie Bubbles, Countess from Hong Kong, Boom, Love is a Four Letter Word and on and on and on. I thought **Privilege** would have been a very successful movie had it been released two years later. I think it was ahead of its time.

I think "Charlie Bubbles" is a magnificent movie.

It's a marvellous movie and it got great reviews, but nobody went to see it. These days we're taking a more primitive stand. We're looking at scripts, working out the best place to do them and then making them there.

Are you likely to be looking at scripts or being given scripts, while you are out here?

We're given scripts all the time. I haven't received any here and if I had I wouldn't have the time to read them anyway. But there's a marvellous story from an Australian book about an older woman who is in love with — or at least cares for — a young retarded man . . . that could make a fantastic success. But it would need a grown man to play the retarded person, to sell the movie to the international market. It would make an exciting project using Katherine Hepburn and Robert Redford.

But then the point that would be made here is that it would no longer be an Australian movie. It would just be one made in Australia.

Well then it's the wrong subject. You'd have to find if the making of an Australian movie requires all the cast to be Australian — then get a subject.

What would your company's attitude be to a project which had a good screenplay, an Australian writer, director and cast; one which had been properly budgeted for Australian conditions and which had the support of the AFDC? If such a project was put to you with a view to CIC* distribution in Australia — and first options on international distribution — would you be interested?

Oh yes. But I'm not an authority on what would happen. I presume the judgment would be made on whether or not the movie would appeal to Australians; how much it would cost to make; how much of that could be recouped in Australia; and how much potential it has for the rest of the world.

Well, as you probably know feature films are being made here at the moment from anywhere between $250,000 and about $400,000. Currently there are a lot of scripts that have been partly financed and producers are looking for the rest of the money. In this sort of situation how much control do you think Universal would want? Presumably they would want to put in an executive producer.

I really don't know. I think **Sidecar Racers** could probably provide the answer. The only difference was that there were two Americans involved as performer — the rest were Australians.

But it had an American director.

An American director and an American executive producer.

And it was finished in the US. It was edited and scored there.

Yes, it was edited and scored in the US although there was some editing done here. The first cut was done and then it was sent back — which is not unusual even if it's made in England.

Would you consider it an Australian movie?

Yes, I think it's 90 per cent Australian. We make movies in the US and Hollywood with Vanessa Redgrave, or with an English director — for example Karel Reisz made **The Gambler** recently with Jimmy Caan.

There's an interesting situation here. A lot of talented filmmakers are lobbying very strongly for the Government to take action to help the industry get going. The feeling on a project like "Sidecar Racers" is that the Australian filmmakers themselves — directors, writers, crews — don't really benefit although the movie is made here.

A very big problem exists in not understanding that movies are made for the world. I think that as chauvinistic as we all are if our major objective isn't to make movies for people all over the world then we're in the wrong business.

Now if in order to secure your jobs you have to threaten us — the outside world — by not allowing the Australian people to see movies that are made elsewhere, you're retrogressing . . . going backwards. That's building a wall around yourselves. If I was a filmmaker in Australia I would say: "How the hell can I make **Murder on the Orient Express** in Australia?" — then it becomes an Australian movie. Just the same as even though Sidney Lumet, an American director, directed **Murder on the Orient Express**, it's predominantly an English-made movie. It was made in England and had an international cast — Vanessa Redgrave, Albert Finney and many other people including Sir John Gielgud. It was predominantly an English movie, but in order to have an international audience involved they used the best.

Now if I was to make the movie we're talking about, based on an Australian novel, and I went with an Australian director, there'd be nobody in Australia that I could sell internationally the way I could sell Robert Redford in that role.

I'm for protecting the Australian filmmaker. I think the best way to protect a filmmaker is by letting him make a very successful international movie. Of course, he must not be told that he can only use Australians to make it work. That's restricting him much more than we do in the US. If we think the best guy to play a certain role is Jean-Pierre Belmondo then we try to get him to make that movie. Or if we think Mastroianni is a better person to play a role then we try to get him. As a matter of fact I thought Ava Gardner was the best person to play an old movie star in **Earthquake** . . . and she hadn't worked in years.

I think the goals you have are great. I'm for that. If there is some Australian talent let's get it going. Let's invest money in this guy to get him going. Let's get the right property so it'll be not only a hit here but a hit internationally. Rather than saying, "Well, we'll show them — the only way they can get **The Sting** to play in the Australian theatres is if they guarantee to put up $8 million to make eight movies with only Australians, from top to bottom." I think that's going backwards — intellectually, culturally as well as economically.

In your position at Universal you are able to predict where American movies are going. Universal is, at the moment I think, the most successful producing company. Where do you go from here?

Well, I think the motion picture industry is in the position where it has to compete with other events. For many, many years the motion picture was a habit. Now that habit has been removed and substituted by the television habit, and along with television there are very sophisticated forms of audio entertainment — which are also habits. The movie now has to be a special event. Consequently in selecting the ingredients of a movie you have to ask what it is that will draw people away from other entertainment. So I think the future of movies lies with the ability of producers to make judgments ranging from the basic piece of material to the way the movie is made: To use stars that can't be seen on TV and to employ techniques — like Sensurround — that can only be experienced in a cinema. These judgments have to do with timing and the need to ap eal to a broad audience.

A movie has to have an identity that people will want to get out and spend some money to see. And that's what we're looking for in our line up. All our movies will have, we hope, a special event and an unusual image that will make people want to see them. And I think that's the only future of the business. ●

*Universal distributes through CIC in Australia.

A thoughtful Walter Matthau, playing the managing-editor of a Chicago newspaper in **The Front Page**, listens to director Billy Wilder explain a st ry point.

Angry Martian Fireballs Pursue Him Fiercely Across Awesome Craters!

Gasping His Last Oxygen Till He Stumbles on Life-giving Bloodstones!

VICTOR LUNDIN AND MONA THE WOOLLY MONKEY · AUBRE

DIRECTED BY

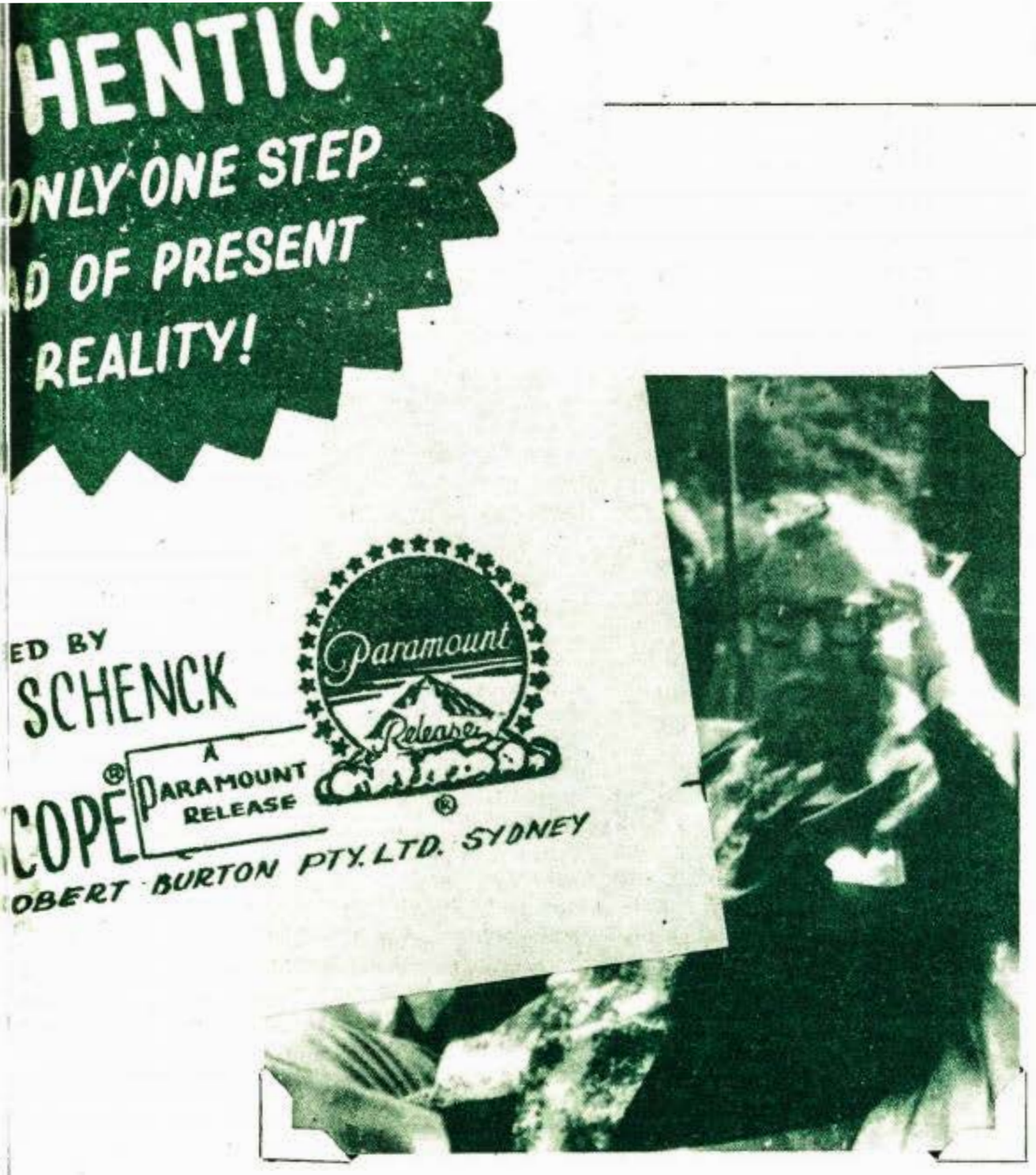
BYRON HASKIN IB M[illegible]CHIOR AND JOHN HIGGINS A SCHENCK-ZABEL PRODUCTION TECHNI

SCREENPLAY BY

PRO

"I recall first arriving in Los Angeles to take up a life in the movie business. I was 19. I had driven down with a friend and as we came down over Santa Susannah Pass, we could see the vast acres of the San Fernando Valley, which contained millions of poles with flags fluttering, and below them real estate men waiting for suckers in their little hutches. One of the big sugarloaf rocks near the pass must have been 300m high, but its top was swarming with little figures moving small squares around, which turned out to be reflectors. We later learned that this was Douglas Fairbanks on location for 'The Man from Painted Post', one of his westerns and among the more successful films at that time.

"More or less star-struck, more or less naive, I had the insular and provincial attitudes of a San Franciscan about 'Hollywood', where I knew that on every street corner they were smoking opium. In fact, the very first party I attended here had a bowl on the dining room table full of papers of cocaine".



The Australian crew of Byron Haskin's **Long John Silver** (1954) recall that their director worked with unflagging dedication against what at times seemed insuperable odds. Among these were financial insecurity, the forsaking of two years' development of a well-established career in Hollywood, and a leading actor whose drink problems continually threatened a halt to the production. Against these were set Haskin's immense skill as a morale-booster and an undisputed expert in the field of special photographic effects. Dedication indeed, in a film climate which had not emerged from its eclipse by war. Haskin's directorial career at that time was only seven years old, and still in the ascent. He had moved to direction in the late forties after a decade and a half in special effects; and now, unlike many who left Hollywood for a year or more, he was able to return and build his reputation as one of the most original, albeit stylistically variable, directors of the fifties and sixties.

Including the two years on **Long John Silver**, the career of Byron Haskin spanned almost 50 years. Beginning in 1919 as an assistant cameraman for Louis J. Selznick, working variously with Allen Holubar', Marshall Neilan, Allan Dwan, Sidney Franklin and Raoul Walsh, Haskin progressed through the Metro and Goldwyn studios to become a leading cameraman for Warner Brothers. In 1927 be had his directorial debut with **Matinee Ladies**, followed closely by **Irish Hearts**, **The Siren** for Columbia, and **Ginsberg the Great**, again for Warners. After photographing John Barrymore in **The Sea Beast, Don Juan** and **When a Man Loves**, he accompanied Herbert Wilcox to England as a production executive and an expert on multiple-camera sound. With Tom Walls he brought several of the popular Aldwych Farces to the screen, but reaping few of the expected financial rewards, he returned to Warner Brothers in 1932.

Beginning afresh as a special effects process photographer, he shortly afterwards succeeded Fred Jackman as department head and held the post for eight years. In this period he worked on the company's most costly productions, including **Captain Blood, The Sea Wolf, Air Force** and **Action in the North Atlantic**. In 1947 he accompanied Hal Wallis in his move to independent production and went back to direction with Wallis' **I Walk Alone, Too Late for Tears** and **The Crying Sisters**. Over the two decades that followed, Haskin directed a number of films now regarded as minor classics. Among them were **War of the Worlds**, an updating of the H. G. Wells story combined with superior visual effects; **The Naked Jungle**, climaxed by the destruction of Charlton Heston's plantation by soldier ants; and **Robinson Crusoe on Mars**, an effective transferral of the Defoe original to a loneliest imaginable outer-space.

Since 1947, Byron Haskin has had very little personal involvement in special effects. Yet the influence of his work in this field has had strong bearing on many of his own productions, and the most recent of these has been his last production to date, **The Power**. While not able to recall in detail many of his own innovations, his claim is that after eight years' retirement he is still equal to any problems put before him.

The following interview was conducted at Byron Haskin's home in Los Angeles by *Cinema Papers* Contributing Editor Graham Shirley during a recent study tour of the US.

Byron Haskin: I was top cameraman at Warners, shooting the Barrymore films and all of their specials, and by then in my late twenties when I should have had the break, I did. I talked to Jack Warner and he assigned me to a picture called Matinee Ladies, with May McAvoy and Malcolm McGregor. The writer, who was also in charge of production, had only given me half a script, and with half the film and a rough cut completed, I said to him: "Look, unless we change the stride of this thing, we're going to have the dullest film ever made. And I'm inclined to think the best of it".

"Oh don't worry — we'll have it", he replied and the script he delivered was duller than the first half. I, sneaking fink that I was, knew that I'd have to save myself and went to see my personal friend Jack L. Warner. He was sitting on the can in his office and said: "I see what you mean. I've always had an idea about a party on board a houseboat that breaks loose and floats out to sea". I jumped at that and said: "Let me have a writer and I'll develop it".

"Who are you going to get?", he asked. I said: "There's a little guy on the third floor of the old building back of the laboratory called Darryl Zanuck. He's full of ideas". So Zanuck rewrote this thing, we shot it and it was a successful silent film for all its confused, inept handling. Mechanically, I was a good director, but at this stage I really hadn't the foggiest notion of what to do with actors.

The aftermath of this was quite amusing. There was a guy called Roy Del Ruth directing for Warners at the time who had been a powder fiend at Mack Sennett's. He would chuckle for 10 years if he could see the biggest hotel in town blown four miles into the air. A weird sense of humor. Now the guy that I'd complained about had been fired and Roy said to me: "I've got a great idea. We've got no executive producer at the moment, let's put Zanuck in". He roared and chuckled, it was like blowing up a 20-storey building.

The two of us talked to Warner and worked it around that Zanuck had saved the day with my film and so forth. And — boom! — suddenly Darryl Zanuck was announced as the executive producer of Warner Brothers' film. And he came up from the third floor back of the laboratory, writer of dog stories for Mal St Clair and the other directors.

At this point in time, Darryl Zanuck, flushed with success, initiated what must have been one of the first Hollywood economy waves. With Warner always screaming about money, Zanuck decided that the first section he should land on was stories, and among these was my second film as director, **Irish Hearts**. He chopped the middle out, so it made no sense at all. It was completed, became a dog, and Warner took Zanuck on. He said: "You bastard, you do that around here again and you're fired. Maybe you're fired now". And Zanuck — my friend — sticks a sheath this long into my shoulder blades hy saying, "That dumb Haskin is the guy who ruined it". So we've been less than friends ever since.

The Siren I did over at Columbia, with Dorothy Revere and Tom Moore, a famous old silent star. Then I made George Jessel's first film, called **Ginsberg the Great**. It was snake-bit right from the start. Jessel has been playing in a thing called **The Jazz Singer** with great success on the New York stage. When Warners signed him up, he was under the impression that they had signed him to do **The Jazz Singer**, but not so. He didn't read the fine print. They put Al Jolson in **The Jazz Singer** and put Jessel in this crappy, cheap little story, to be made as cheaply as possible. Now Jessel was the original wooden Indian, and he couldn't react to anything. You could face him with four tigers and nothing would come out of his face at all.

You couldn't build him up as another Keaton?

No, Buster Keaton needed special tailoring and knew how to time this deadpan thing. But Jessel was completely uncontrolled, and all he'd depend on in **The Jazz Singer** was a

trick he's made his living on for years — he'd talk-talk-talk-talk, and people had to break in on his lines. They thought that was great in New York.

Moving to a more technical approach, how did you become interested in effects?

I don't know, I just had a bent for it. I remember driving by cliffs as a kid and knowing that the rills left by water were a scaled-down reproduction of the Grand Canyon. I had a basic understanding of scale.

When I returned from working with Herbert Wilcox in England, I photographed two or three pictures around town and went out to work in the Warners special effects department, doing process photography. In other words, they needed a lighting cameraman and it was something to help recoup my broken fortunes. I started in the Effects Department under an old-timer called Fred Jackman. Fred had had much to do with the development of the 'yellow key' travelling matte process, and I confounded Einstein [2] with this damn thing. I photographed him and his wife in a buggy, and half an hour later he came back by and I said: "Now I have you Professor, come in". We took him into the projection room and screened Einstein and wife in horse and buggy travelling down the street of a small town. He thought it was greater than relativity.

Back projection was just coming in at that time and was replacing the old yellow key process. Jackman had it so arranged that the company cameraman would get the day off and our cameraman would take over for the process scenes.

When did you take over the department?

Jackman quit after I'd been there for about a year. I didn't particularly want the thing, and I tried to get Hans Koenekamp to take the job. He was a genius with special effects but he was very shy, and while he was hiding from the studio people they said to me, "You take the job", and I did.

Warners, like most other major studios at the time, repeatedly used rather familiar footage.

You bet your life. I made the montage for **Twenty Thousand Years in Sing Sing** (1935) which they used time after time. It was an illustrative montage that they were going to use on the main titles, but they didn't know what to do with the end of the picture, so that's where it went. The 'chase' I made for a picture called **San Quentin** (1937) was used in 25 pictures after that. God, it was the chase to end all chases — under railroad trains and off cliffs, explosions, dynamite, everything. All the stunt guys in Hollywood got rich.

What scale did you normally use for miniature work?

This was a thing I established in a picture called **Air Force** (1943). People at that time generally built miniatures on a scale of ¼ inch to a foot. This meant that one guy had to bend over them and tie tiny knots and it was a case of time meaning money. If we opened out to the bigger scale, five guys could work on it and you got the thing finished in a week instead of a month. Besides, you can't go below an inch with water action and have anything that looks legal.

This is even using high-speed photography?

Yes, of course, and you become instinctive about speed. In the Bobby Jones golf series we photographed eight times normal speed and burned up every Mitchell camera we used.

So with **Air Force** we had a Japanese plane attack at sea, and to have any reality with the water we had to move up to an inch scale. We could have done this in our tank but I heard that the Santa Barbara harbor had a very reduced scale of turbulence and an unbroken horizon. We got permission to use the harbor, and by rigging wires to fly the planes across the battleships, we shot the entire sea action of **Air Force**. When we came to **Action in the North Atlantic**, I knew exactly where to go with our full convoy.

Action had started in Hollywood under Lloyd Bacon, who's since dead. Lloyd Bacon had reached one of those disagreeable points in his career where he'd made lots of money, but as an option was due on his new contract, Warner didn't want to take it up at an increased figure. Bacon could have gone on at the figure he was earning, but choosing at this point in life to have a lot of professional pride, he decided to give the studio the goose. The picture, which was to have been a big convoy epic, was no longer the biggest thing in the world, and Bacon didn't help by blowing the entire $500,000 budget on the first sequence he shot. It was the big fire scene and he hadn't even got into the story. It was completely out of control. Jerry Wald was producing it. He called me over and said: "My God, save my neck!" The editor didn't know what he was doing. The fire sequence was all chopped up, you couldn't tell who was burning or what was happening. So when the film, which by then cost several million, was finished, we fired the cutter and employed George Amy to take the film apart and completely re-edit.

The cutting in that fire sequence is very impressive.

Well it was a joint effort. Amy was really good at this and I wasn't too bad myself.

As department head I was in charge of budgeting and the choice of effect to be used. I picked anything up to six alternative ways of doing the effect and judged the value of that effort upon the story. I actually had five special effects directors working for me. If anything became tough on the set, they'd immediately say, "Forget it, we'll have special effects do it". I had a big expansion deal going, everything that goes into making pictures. I had a laboratory, generators, a whole staff of cameramen, soundmen, grips and electricians. And as I told Don Siegel, a friend of mine that I started as montage director, "It would be a great joke on Warner Brothers to send my assistant onto the set and say I needed Bogie, or Cagney, or Bette Davis, and make the damndest film you ever saw". There was no question about what I was doing. I had the authority you wouldn't believe, and I was putting through literally millions of dollars a year by salvaging time from the set. It was an ideal situation. I was finally given an office up front to tell the producers what could and couldn't be done, which way to go, and what backgrounds to chose.

Did you strike trouble with the introduction of color to effects work?

Yes I did. The back projection was very limited and you were confined to shooting in front of a 1.82m screen. As a rebellion against this limitation, I invented and built and received an Academy Award for the triple background projector. It enabled you to film on anything up to a 5.4m screen.

What was its principle?

It was built on a wedge principle, using three projectors. Two of the lamp-houses faced each other, the other shot straight ahead, and you had adjustments to ensure that the three images stayed superimposed.

Didn't Farciot Edouart, from Paramount, have something to do with its invention?

Yes, he did. By this time we had reached a point of disastrous patent brawling, and Herman Beatty, a Warners attorney, had engineered an agreement between the 12 major studios to enter into a patent pool. The terms of the pool stated that all signatory studios could share in one studio's invention if they supplied money toward its development. As far as this project was concerned, I had a breadboard model built with the three projectors bolted to a piece of wood. I needed to build a precision instrument on a single stand, with the three projectors as units variable by tightly regulated controls, but when I approached Warner he laughed in my face and told me that the application of such a device would be limited. Having now made a few pictures with the old model, I called up Farciot Edouart to have a look, and he persuaded Paramount to split the cost of the machine's development. However, he also persuaded Paramount to finance *his* building of the machine and, eight months later, the head of our sound department, who was on the Academy Research Council, called me up and said: "Didn't you get together that triple head projector?" I said: "Yes, why?" And he replied: "There's an application from Farciot Edouart for full credit of the invention". I told this guy that it was all nonsense, and they issued the Academy Award to me[3].

You moved from Warners in the late forties to work with Hal Wallis.

Yes, I made a couple of films for him, one of them **I Walk Alone** (1947). And then he loaned me out for a thing called **Man-eater of Kumaon** (1948), which was a hell of a good picture. I went over to England, did **Treasure Island** (1950) for Disney, then I came back. I did a western and I did a Tarzan, which every director should have to do. Sol Lesser had acquired the 'Tarzan' rights from MGM and this one starred Lex Barker, with Dorothy Dandridge as the queen of an African village.

"War of the Worlds" (1953) was your first science fiction film.

George Pal and I collaborated on that film and I rewrote half of it with Barre Lyndon. A recent writer on science fiction films' has said that it was bad to have removed the story from its identifiable background. It was identifiable to Americans, and that's who we were making the picture for. In making our choice, we did as Orson Welles had done. We transposed it to a modern setting, hoping to regenerate some of the excitement that Welles had with his broadcast. UCLA asked to screen it as a film definitive of its category, and of course they laughed at the girl's costumes and at Gene Barry who in his first film was dreadful.

H. G. Wells' conception of the Martian spacecraft had been an old tin-can with walls like a weather tower and long legs mechanically jointed. This was not what the Americans were up to, so we created an evolution of the flying saucer and had it supported on luminous anti-gravity legs. The craft had two weapons — a ray which would dissolve anything into flames, and a blue dot-and-dash disintegration ray which brought about the destruction of Los Angeles. I'd originally intended to use many more creatures. But Charlie Gomorrah had tied up more than sufficient time and expense with his one Martian.

We spent six months building that Martian. We called him Louis Lump-Lump. Charlie Gomorrah worked him from the inside and could handle any number of movements, including veins that pulsated and eyes that flickered. He was on the screen for 18 seconds and was very important. Technically, **War of the Worlds** had a very ambitious itinerary. We had a technical advisor called Werner Von Braun and it was like a streetcar ride for him to chart up figures like the quarts of fluid required by the spacecraft.

What scale were your models?

An inch to a foot.

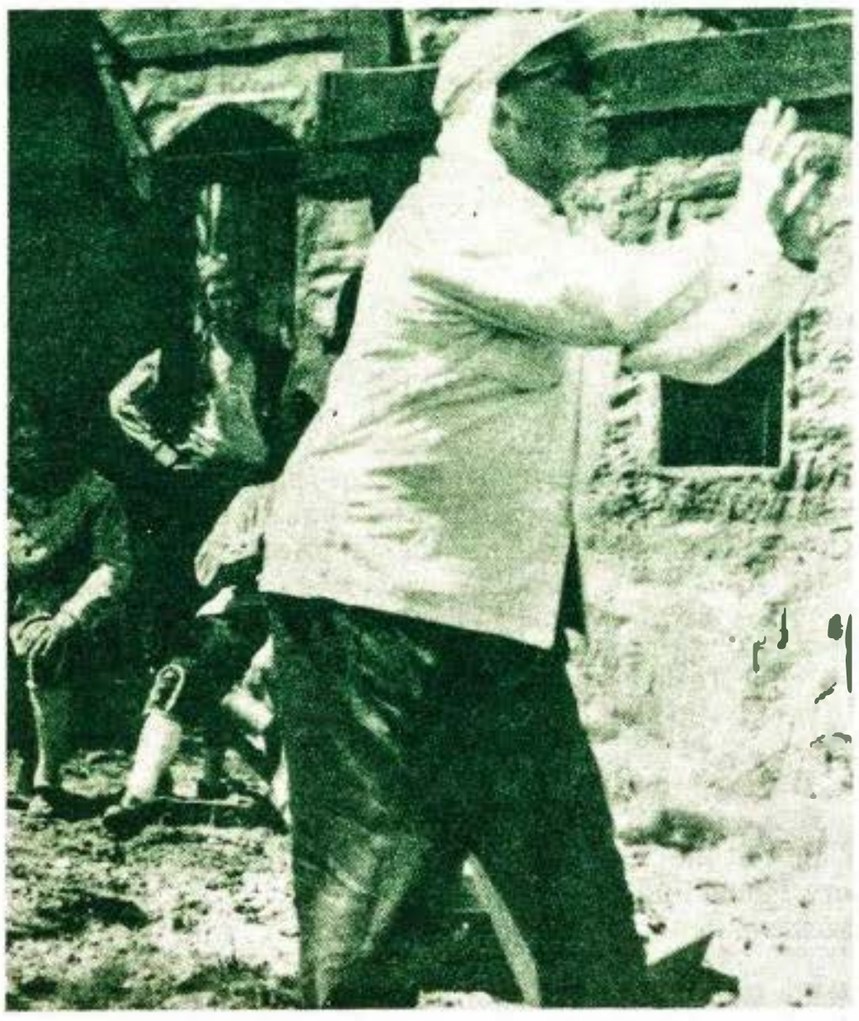
What about actual photography?

One of the biggest problems we had was in and around the space station, which was built in the shape of a three-spoked wheel and travelled at 4.2m a second to create a perimeter gravity equivalent to the Earth's. Much of the miniature work involving space vehicles docking and sky jeeps heading from the centre of the perimeter had to be done through matting. The central axis was sup-

Conquest of Space was Haskin's second film with George Pal, a producer who had considerable experience working with Hollywood's top special effects men.

Conquest of Space (1954): Superior visual effects achieved by clever model work and high-speed photography.

Conquest of Space (1954): "... the whole film was a series of impressive funerals."



Above: Long John Silver (1954): Shot in Australia purely for economy and the English-speaking background.

Left: Byron Haskin demonstrating the hula to an actress during the shooting of Long John Silver (1954).

posed to be weightless and was revolved by studio hands concealed behind blue backing. As he leapt from the axis the guys in the jeep had to grab him, and it became quite a deal.

But the whole picture was a flop, because the personal story was far too intrusive. There wasn't sufficient balance between this and the internal effect we were striving for.

"Conquest of Space" (1955) was another one for George Pal.

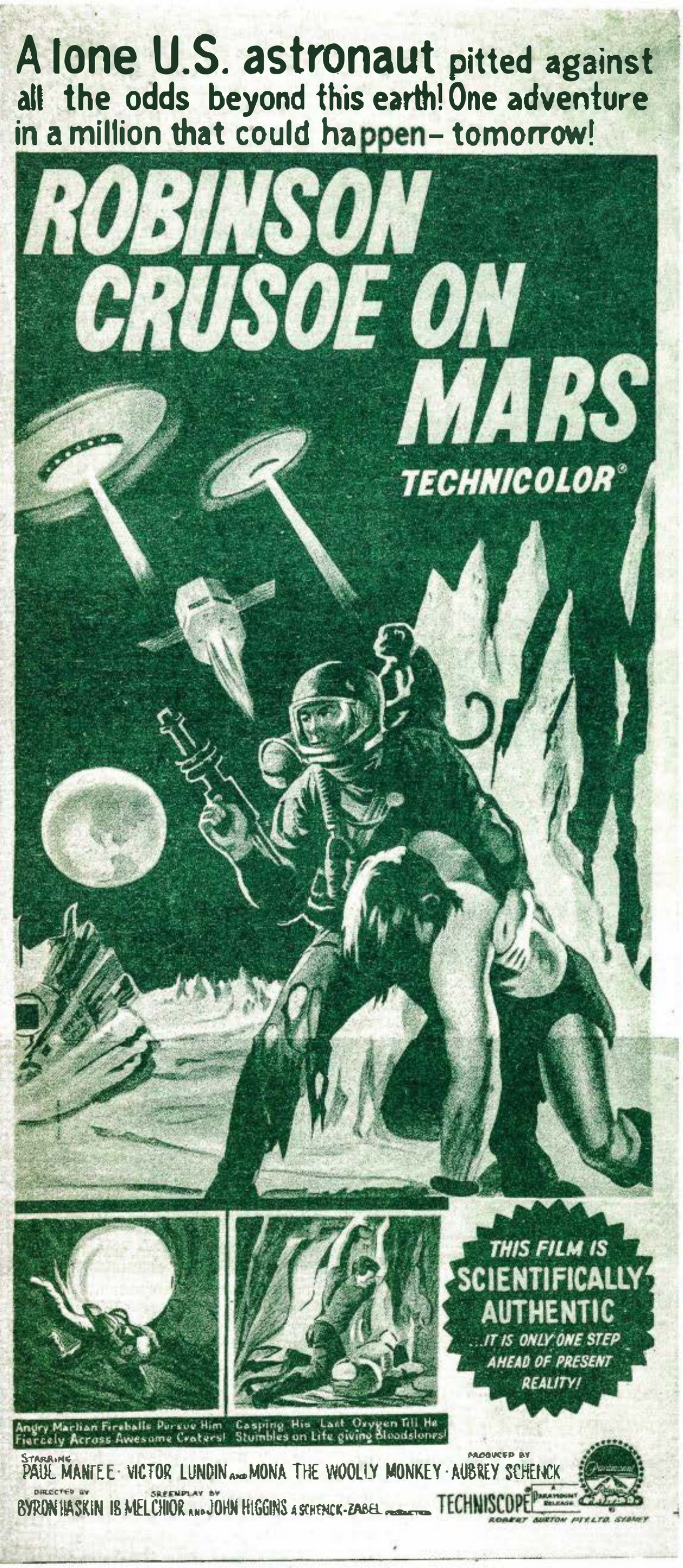
Yes, and our co-producer was Macrea Freeman Junior, who insisted that we involve this incredible father-and-son neurosis. In our story, the father is in charge of the Martian expedition and the son is one of the crewmembers. When they strike groundquakes on Mars, the father loses his cool and his son threatens and kills him, thus saving the expedition. Now a person chosen to be an astronaut is not going to blow his stack. He's long since been tested to prove that he's not the kind of guy that would succumb to that kind of pressure. Another crewman is lost in the lift-off toward the sun, and if anything the whole film was a series of impressive funerals.

I'd like to talk for a moment about the two years you spent shooting the feature and TV series "Long John Silver" (1955). Why was this shot in Australia?

Ideally, we needed a reduced economy for making motion pictures and wanted a locale with an English-speaking background. Our producer Joseph Kauffman travelled down to Canberra, gave the politicians a load of bullshit and then approached the Commonwealth Bank, who said "yes" with a 100 per cent collateral. We had American finance which we added to the Commonwealth's advance, and also investment from other Australian contacts.

Having found the Pagewood studios unoccupied but in fair condition, we refurbished them and started out with the feature. I used a great number of the people I had used on **His Majesty O'Keefe** in Fiji. Ross Wood and Carl Kayser[5] were two cameramen who seemed to have all the technical knowledge there was left in Australia, while on the performing side we had Grant Taylor and his son Kit, who played Jim Hawkins. As Israel Hands we cast a young radio actor called Rod Taylor.

Now it wasn't a good film, but as an adventure film it wasn't too bad. It ran into the general ill-fortune that beset the whole project. Our producer's chief neurosis was that he was ill-satisfied with life unless it was at the uppermost point of a destructive climax, that we were going to lose everything — today! He made deal after deal, and one day one of his financiers reneged — a since-inmate of a US penitentiary called Louis Wolfsen. We could never hang it on our producer, because all of his deals were made at 9,140m over international water, and we ran up a whacking overdraft with the Commonwealth Bank. That was the beginning of their taking the thing over. We figured out later that hav-



Original poster for Byron Haskin's **Robinson Crusoe on Mars**, an effective transferral of the Defoe original to a toneliest imaginable outer-space.

Captain Sinbad (1936): "For this I engineered over 300 special effects in the camera on Eastman-color original negative."

ing started with a budget of $476,000, we had spent almost a million dollars on the feature and the 26 half-hour television shorts. It was a case of mortgaging the mortgages, or like building a bridge and having to mortgage the first half to build the other. We never did get to shore with it.

In spite of this, were the conditions favorable at that time for production in Australia?

Anybody could make pictures out there. All you needed was a good professional guiding hand and to know where you were headed. Kauffman, who was never intended to be in on the triumvirate/artistic side of this deal, muscled in and dissension set in among the rest of us. Robert Newton started on the juice again and was irrational. For the first few months we were there, he was on the wagon and we made some time. But then he knocked a chandelier out into Vaucluse Bay and would disappear whenever I'd be trying to work with him. The studio was very close to the airport and when he left, the whole crew stopped without direction, looked at his plane rising above the city, and prayed that it would not abort until he got to Fiji.

How much optical camerawork did you normally handle yourself?

Anything that was necessary. In **September Storm** (1960) we went over to Majorca and were on our own. I did any effects required in the camera and as we didn't have a rolling platform for the yacht, I rolled the camera and cued the actors to lurch this way and that. We used the same thing on **Captain Blood** and if the actors react accordingly, it looks real. I did it on **Treasure Island** and had a rear-projected horizon in the background.

I did a film for the King Brothers in Munich called **Captain Sinbad** (1963). For this I engineered over 300 special effects in the camera on Eastman-color original negative. While I was working with the art director in Vienna, the King Brothers hired the Academy Award winning cameraman from **The Hustler**, Eugen Schufftan. Now this rang a bell and I remembered we had sent effects work across to a German guy called Schufftan in the twenties. I thought, "This guy's probably related to the old man", and when it was time for him to arrive, it was the old man himself. Eighty-something, and he had long shoes and he looked like the balding professor from Stuttgart: "Arrgh, vat ve got 'ere?" And he didn't understand one thing about special effects, hadn't the foggiest notion of what the hell I was doing with this mirror. "Vel, dat's vundervul", he said, and when I panned he was standing in the shot. "Get out of there!", I yelled.

A number of effects that I found difficult to matte together I had Tom Howard[6] complete in London. There was no outstanding incentive for special effects because the King Brothers always made cheap films and I don't think our effects budget went much beyond one million dollars. However, there weren't 25 per cent of them that I would have approved as head of Warner Brothers' special effects department. I would have called them a first test, something we'd develop and run to see what improvements were needed. With **Sinbad**, all my so-called first tests were in the picture.

So your shooting effects on location and in the camera was a reversion to the old silent method?

That's right. Shoot your first exposure, then back it up. Count your footage to the nearest frame and roll

His Majesty O'Keefe (1953): Action packed pirate story about the derring-do of a brave adventurer, Burt Lancaster.

it forward again. But a great many of the composites were done through the mirror. The hurricane that howled into Galgo's laboratory I had reflected in the mirror from a projection screen. Wind scattered papers all over the set, so there was no need in this case for a back-up.

What about "Robinson Crusoe on Mars" (1964)?

I consider that film the best thing I've ever done, because it had basically one of the soundest stories ever written — a man conquering a hostile environment but finding that when the pressure's off he can't conquer his own loneliness. Unfortunately, the film did not become a hit because of the bad judgment of the producer and the releasing company. I fought like a tiger to get rid of that silly-ass title. **Robinson Crusoe on Mars** immediately brings up a picture of Robinson Crusoe under a broad umbrella, being entertained by dancing dames on Mars. And it wasn't in that category. I wanted it called **GPI Mars**, which means Gravity Pull One — Mars. We had John Glenn interested in preparing the way in 12 major cities around America, and the sales manager at Paramount said: "Aw, they'll think it's a documentary". And he hadn't even seen the picture, let alone knowing what the story was.

Larry Butler, who did the effects for **Marooned** over at Columbia, has an optical printer that you wouldn't believe. He's fantastic, he can put anything together, and I had him do **Robinson Crusoe**'s special effects as a favor to me. He removed all our skies.

You see, we had to convince an audience dramatically that they were not on Earth. They were on a planet out in space somewhere. A blue sky would be a quick giveaway, so he matted in an orange-red color. The skies up in Death Valley were very, very blue and gave us good travelling matte outlines. So that was shot provided its own matteline and we simply added the orange-red.

Death Valley has been shot 10 million times in movies. It has always been the scene of westerns, camel caravans and God-knows-what, and has always been shot from the bottom of the valley. I never got to the bottom of the valley at all, but did all my shots across the ridge tops, where there was no weather erosion. The crew pulled out all the weeds in sight, and there wasn't a thing you saw in the whole film that was alive. So there was the element of suspense and fear that this guy was under. He had conditioned himself to go half an hour without the oxygen mask, he had little pools that he could bathe in, plants he could e t, and oxygen he could extract from the rock. Then he yelled and the echo came back to him, and he became aware that this was the only voice he was ever going to hear again, and a hallucination of his dead comrade only increased his loneliness and sense of frustration. Then he found beings from another galaxy who had come over to do some mining, and it seems that he and his 'Man Friday' — the ape — would become their slaves. The beings were in the same category as the cannibals in Defoe's original story.

So the format worked out beautifully, and it worked out in a lot of other ways. I've not forgotten this format.

One of the most critically popular of your recent films has beeo "The Power" (1968).

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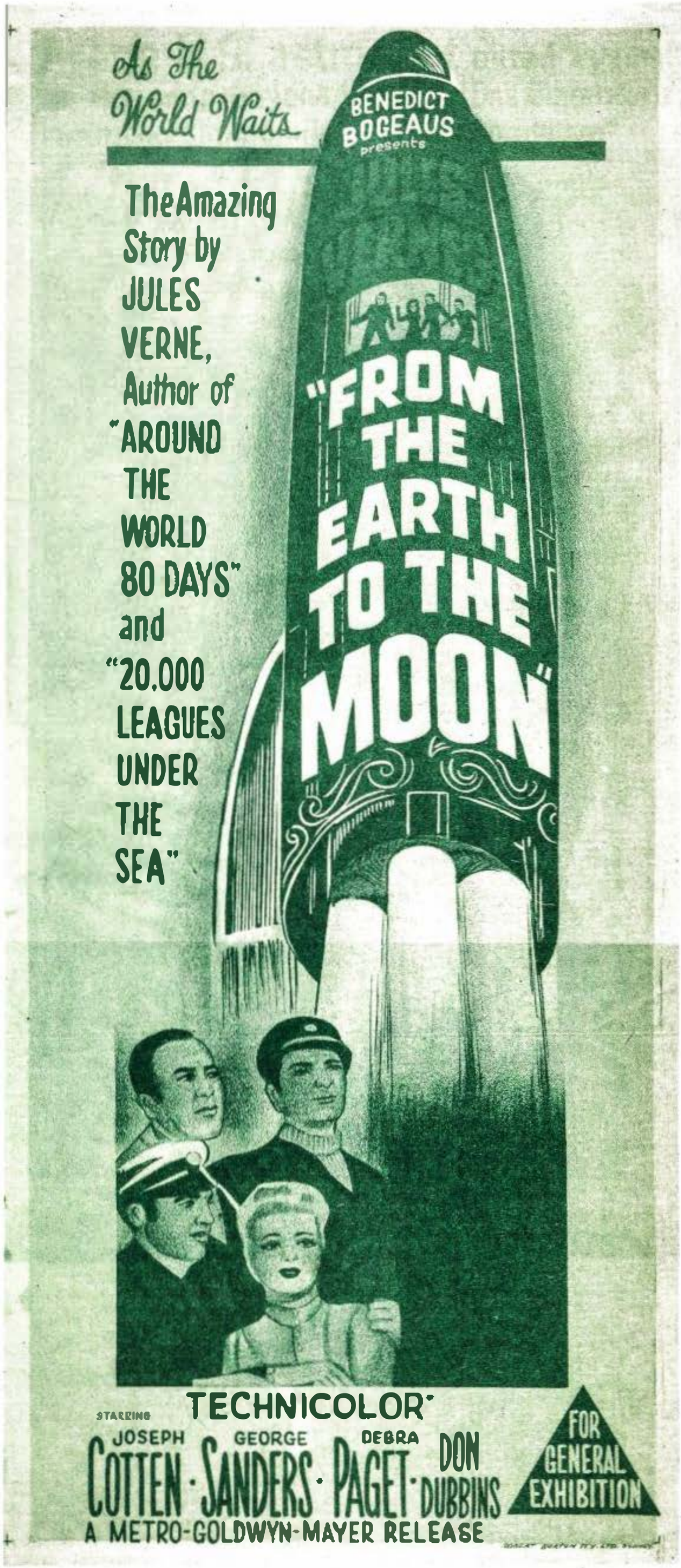
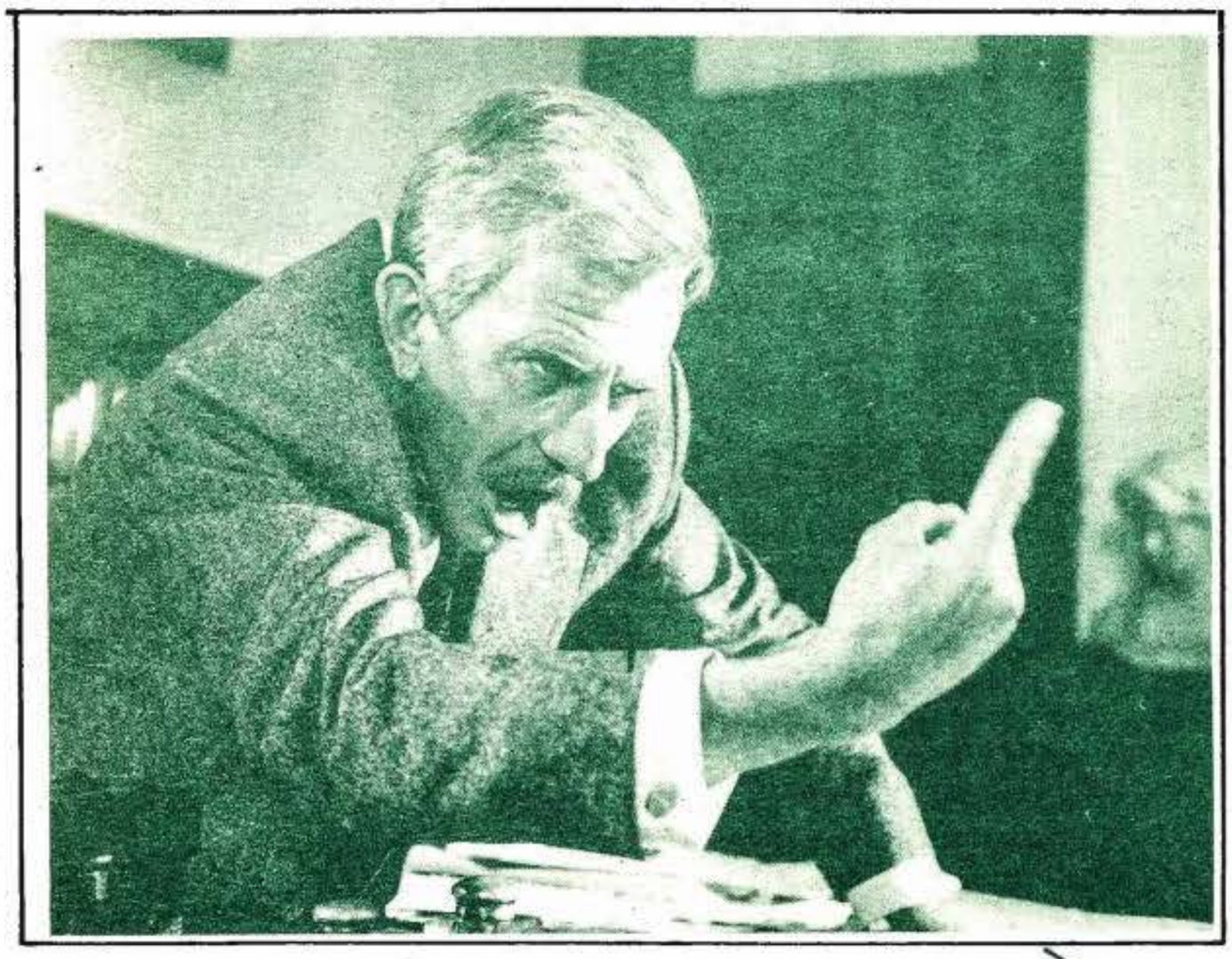
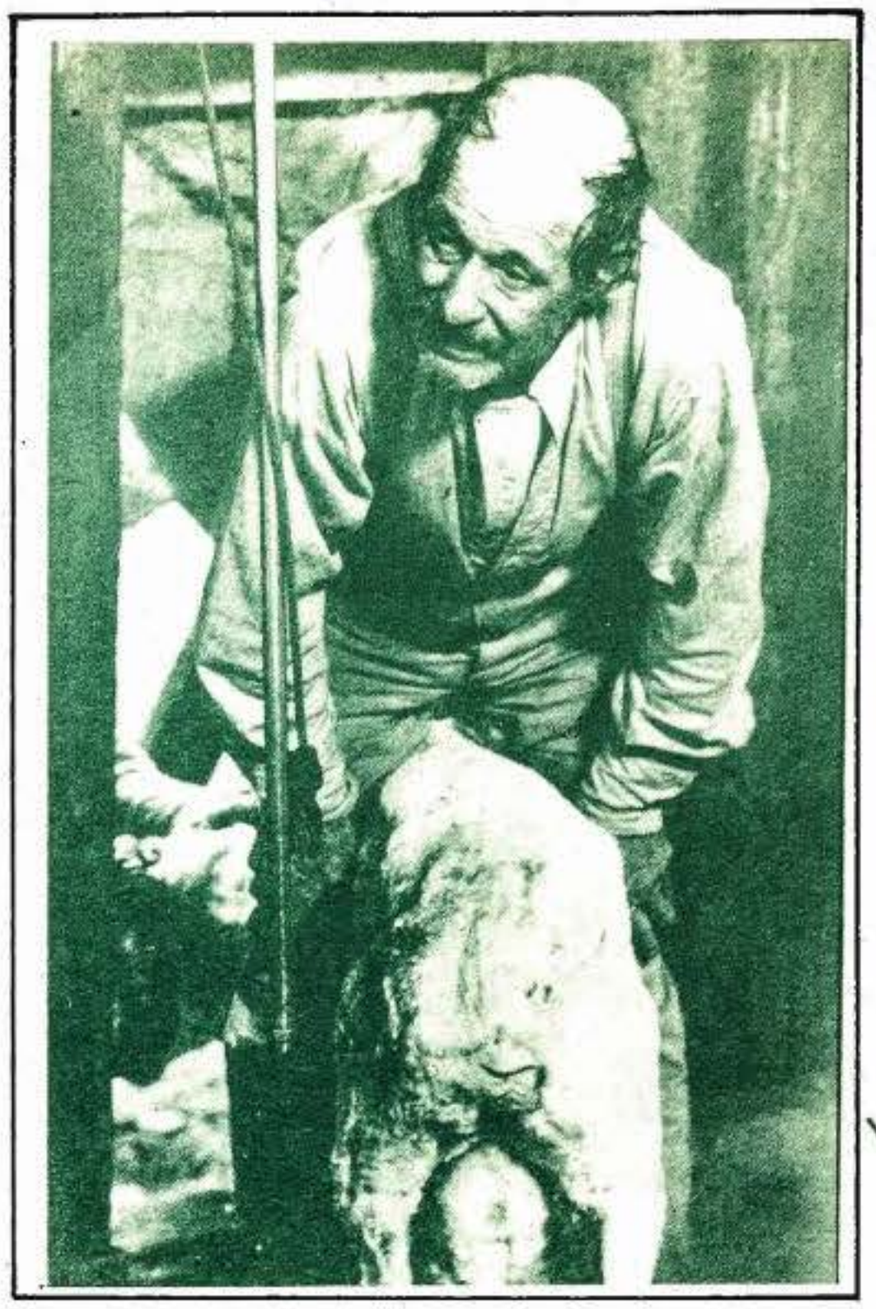


From the Earth to the Moon (1958): A scientist discovers a new source of energy and plans to send a rocket to the moon — predictably the special effects take top honors.





AUSTRALIAN FILM AWARDS

Established in 1958 to provide a stimulus to Australian film producers and to call public attention to the latest achievements of the nations film industry, the annual competition has become the most important film event for Australia's film makers.

CASH PRIZES in the 1974–75 Film Awards total $11,000 comprising:–

- $5,000 from the Australian Film Development Corporation for the best story film over sixty-five minutes
- $1,000 from Seven Keys Distribution (Alan Stout Awards) for the three most creative entries in the competition
- $1,000 from Village Cinemas and Village Theatres for the Best Direction
- $1,000 Hoyts Prizes for best performances.
- $1,000 from the Department of Media for the most imaginative use of film techniques to depict an aspect of Australian life or endeavour
- $1,000 from Greater Union for Best Screenplay
- $500 from Filmways Distribution for Best Original Music
- $500 from Kodak for the Best Photography

1974–75 AUSTRALIAN FILM AWARDS

FINAL JUDGES' COMMENTS

An unprecedented sixteen feature films were among the 213 entries for the 1974–75 Australian Film Awards.

No Grand Prix was awarded by the jury because no film attained the highest international standards. Despite this, we feel that the Australian cinema has reached a most exciting stage in its development.

Technically, quality of production was at an international level. The standard of cinematography and the use of original music were particularly impressive. The general level of acting has also risen. Scriptwriting remains the most obvious weakness in Australian film making today, though there were some notable exceptions to the general mediocrity.

The judges noted a continuing preference for masculine protagonists and male problems. Entries provided few significant roles for women.

We were impressed by the restrained and succinct use of commentary in the non-fiction subjects. The documentary preselectors detected a new measure of assurance in works dealing with current, and often contentious, social issues. It seems that Australian documentary film makers can now be relied upon to pursue a commitment without lapsing into strident cy and heavyhandedness.

However, the preselection panel for short fiction felt that the subjects explored in this section were conceptually weak.

Advertising film preselectors reported that Australian commercials maintained their usual standard. Final selection proved difficult because production values were of a uniformly high quality.

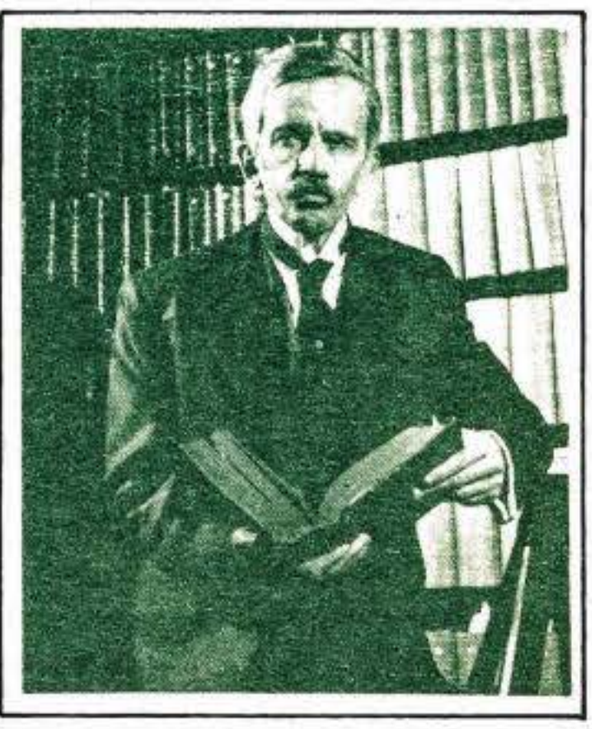
The judges of the 1974–75 Awards conclude that Government support of the Australian Film Industry has revitalised feature production; it now remains for more Australian films to reach an international audience.

Colin Bennett
Bruce Beresford
Patricia Edgar
Ted Ogden
Brian Robinson

Preselectors:

Rod Bishop	Tony Buckley	Ross Dimsey
Celestino Efis	John Flaus	Tom Jeffrey
Chris McCullough	John C. Murray	Scott Murray
Jane Oaks	Tim Read	Ed Schefferle

1974–5 AUSTRALIAN FILM AWARDS



GRAND PRIX

Not Awarded.

FEATURE CATEGORY

Golden Reel:	SUNDAY TOO FAR AWAY
Silver Award:	PETERSEN
Bronze Award:	BETWEENWARS
Honorable Mentions:	THE GREAT MACARTHY
	THE TRUE STORY OF ESKIMO NELL

Special Citation for the first feature film shot in Papua New Guinea with an all-indigenous cast:
WOKABOUT BILONG TONTEN

DOCUMENTARY CATEGORY

Golden Reel:	MR SYMBOL MAN
Silver Awards:	A STEAM TRAIN PASSES
	STIRRING

GENERAL CATEGORY

Golden Reel:	BILLY AND PERCY

SHORT FICTION CATEGORY

Bronze Awards:	MATCHLESS
	WHO KILLED JENNY LANGBY?
Honorable Mention:	LOVE IS HATE

ADVERTISING CATEGORY

Golden Reel:	DRUM MATCHES
Silver Award:	JOHN WEST SLIDES
Honorable Mentions:	HILTON 79ers LEAP
	METTERS SUPER 10

SPONSORED AWARDS

AUSTRALIAN FILM DEVELOPMENT CORPORATION
SUNDAY TOO FAR AWAY

VILLAGE PRIZE FOR THE BEST DIRECTION
John Power for BILLY AND PERCY

GREATER UNION PRIZE FOR BEST SCREENPLAY
David Williamson for PETERSEN

HOYTS PRIZES FOR BEST PERFORMANCES

Actors Shared:	Jack Thompson in PETERSEN and SUNDAY TOO FAR AWAY
	Martin Vaughan in BILLY AND PERCY
Actress:	Julie Dawson in WHO KILLED JENNY LANGBY?

Honorable Mentions for Supporting Roles:
Barrie Humphries in THE GREAT MACARTHY
Reg Lye in SUNDAY TOO FAR AWAY

DEPARTMENT OF THE MEDIA AWARD
Ken Hannam for SUNDAY TOO FAR AWAY

FILMWAYS PRIZE FOR BEST ORIGINAL MUSIC
Bruce Smeaton for THE CARS THAT ATE PARIS and THE GREAT MACARTHY

KODAK AWARD FOR PHOTOGRAPHY
Silver Medallion and $500:
Vincent Monton for THE TRUE STORY OF ESKIMO NELL

Bronze Medallions:	Geoff Burton for BILL AND PERCY
	Brian Probyn for INN OF THE DAMNED
	Dean Semler for A STEAM TRAIN PASSES

ALAN STOUT AWARDS

First Prize of $500:	John Papadopoulos for MATCHLESS
Equal Second Prizes of $250 each:	Ian Macrae for LOVE IS HATE
	Chris Noonan for BULLS

AUSTRALIAN TOURIST COMMISSION "JEDDA AWARD"
KANGAROO ISLAND

Opposite Page: Gidget Goes Hawaiian (1961): Hollywood cashing in on the sixties surfing craze.

SURF MOVIES

The Quiet Industry

By Albie Thoms.

Research material by Rod Bishop, Phil Jarrett, Graham Shirley and Sue Adler.

There are currently about 15 surfing features being exhibited around Australia, half of which are Australian productions. Four of these were produced last year with investment from the Australian Film Development Corporation. In backing them the AFDC has acknowledged that the producers are among the most experienced in the country — responsible for 24 features since 1960 — and the only ones to have created an independent, vertically integrated film economy to control production, distribution and exhibition.

It was from California that the first surf movies came, brought here in the late fifties by Bud Browne at the invitation of local PR man Bob Evans.

Evans had been a surfboard rider from an early age, and through a visiting American surf team, he had heard about Browne's movies **Hawaiian Memories** (1945) and **The Big Surf** (1943).

Evans paid for Browne's visit and arranged to exhibit them in beachside surf clubs. For most Australians it was their first glimpse of the giant Hawaiian waves that have made 'The Islands' a mecca for surfers.

Evans soon found that he was attracting as many as 800 people a night to see Browne's movies and realized he had discovered a large and expanding market among the thousands of kids involved in the surfing culture. By renting what licensed halls he could, and making an occasional rental or percentage deal with an independent cinema, Evans discovered that for an outlay of around $200 on rent and publicity he could pocket as much as $1,000 a night.

From a surf movie exhibitor it was a simple step to become a producer. Evans bought some equipment, established a contra deal subsidy for air tickets[1] and took off for Hawaii where he shot the first all-Australian surf movie, **Surf Trek to Hawaii** (1960).

Back in Australia, **Surf Trek** was put onto the circuit that had been established with Browne's movies. Evans further expanded his market by producing a magazine called *Surfing World*.

This was all at the time of the surfing craze in California when the Beach Boys and Jan and Dean began to top the charts with their songs about surfing lifestyles, and Hollywood came up with **Gidget Goes Hawaiian**. Evans capitalized on **Gidget** and made **Midget Goes Hawaiian** (1961), featuring local surf champion Midget Farrelly, who the next year went on to win the World Championships in Hawaii.

Evans eventually quit his job as a PR man and went into full-scale surf movie production, turning out a feature a year between 1960 and 1971.[2]

Today, Bob Evans shares the bitterness of other Australian producers over deals where distributors take all their expenses off the top and leave the producers with nothing. He is equally critical of deals with foreign-owned exhibition groups and would prefer that the Australian Government channeled its efforts to establish a film industry into assisting producers gain access to the large number of public halls that cover the suburbs and coastlines.

Muscle Beach Party (1964): a manifestation of the fad popularity of the surfing subculture of the sixties which eventually grew into a multi-million dollar industry.

Local surf star Terry Fitzgerald.

Poster for **Rolling Home**. An example of a hard-sell campaign inspired by the success of **Crystal Voyager**.

This view is shared by Paul Witzig, another force in the early surf film industry, and was the basis of a submission to the Tariff Board enquiry into the Motion Picture Industry in 1972. Witzig told the enquiry of screenings in halls being stopped after complaints from local cinema owners, who initially refused to exhibit a movie, then later wanted as much as 60 per cent of the gate.

Witzig was introduced to surf movies by Bob Evans. Like Evans he became involved in distribution and exhibition. After meeting Bruce Brown in California he brought **Barefoot Adventure** and **Slippery Wet** to Australia. He also helped Brown shoot footage for the **Endless Summer** which became a world box-office smash, grossing over $10 million in the US alone.

Witzig distributed the **Endless Summer** in Australia and went on to make his own feature, **Life in the Sun** (1966), which was released for a year, then re-cut, added to and re-released as **The Hot Generation** — with just as much success.

In 1969 Witzig again trod the international surfing path and came up with **Evolution**. The movie was a success around the world, grossing more than $150,000 in the US.

Since then Witzig has made **Sea of Joy**, **Islands** and recently **Rolling Home** which takes a Leyland Brothers-type expedition around Australia.

Albert Falzon joined Bob Evans' *Surfing World* as a photographer and layout artist and in 1967 went with Evans to South Africa to work on **The Way We Like it**.

However, Falzon had ambitions to publish his own surf magazine and produce his own features. In 1970 he founded *Tracks* with Paul Witzig's brother John (a former editor of *Surfing International*) and *Go Set* editor David Elfick.

Following Evans' example, Falzon and Elfick used the magazine to help produce and promote their first feature **Morning of the Earth** — the biggest grossing Australian surf movie to date.[3] With Elfick as producer, Falzon as director-photographer and a gold award winning sound track by G. Wayne Thomas, **Morning of the Earth** had a production slickness beyond anything previously seen in surfing movies.

The success of **Morning of the Earth**, made with $20,000 from the AFDC led to **Crystal Voyager** (1973).

Initially intended as a short to support the summer release of **Morning of the Earth**, **Crystal Voyager** has since become the most highly acclaimed surf movie ever produced in Australia.

Since **Crystal Voyager**, David Elfick has sold his interest in *Tracks* to move into the production of non-surfing documentaries and features. However his brief stint as a surf movie producer revolutionized the Australian surf film industry, and has forced other producers to adopt higher standards and hard-sell promotional campaigns.

In the past, Australian producers have distributed their surf movies internationally through reciprocal arrangements with their production counterparts overseas. But following the disappointing run of **Morning of the Earth** in the US, Elfick took **Crystal Voyager** to Cannes[4], signed an agreement with Hemdale, (the British company) and secured the release of a new 35mm version in London.

Paul Witzig is also heading for Cannes this year with **Rolling Home**, and it seems likely that Bob Evans will follow suit with **Drouyn**.

Evans' $50,000 budget for **Drouyn** (half of which came from the AFDC) is a long way from the maximum cost of his early movies, but today his grosses are smaller and he notes that distribution and exhibition costs now consume some 80 per cent of his total box-office compared to about 50 per cent 10 years ago.

Evans is currently involved in the production of 40 half-hour programs for a TV surfing series. However, he is uncertain about making another surf feature.

While Evans managed to sell his first nine features to TV, he is bitter about the low prices paid, particularly in the light of repeated screenings in popular viewing time. Witzig, on the other hand, held out on TV sales. Given the popularity of surfing movies on the cinema-roadshow circuit he is probably right in assuming that they could draw big audiences on TV. However, the maximum price paid so far for a surfing feature is $5,000 — low for a color feature.

Several non-surfing filmmakers have also made surf features for TV. Peter Thomson and Bill Fitzwater for the ABC in the sixties; Tim Burstall, who covered the 1971 Australian Championships; and John Phillips who covered the 1971 Smirnoff Championships in Hawaii. None of these have rated highly with the surf movie audience in spite of the fact that they are highly crafted.

It is the personal involvement of the filmmakers that has accounted for the success of surf movies in Australia. The commitment of the producers exceeds anything known in the rest of the industry and has parallels only in the dedication of so-called 'underground' filmmakers who have used similar production techniques and marketing procedures.

While most Australian surf movies have not revealed sophisticated approaches to the craft of film, nor made any technical advances that could be considered innovatory (with the exception of George Greenough's work)[5], they have greatly extended the range of pictorial images in Australian film, and closely observed Australian lifestyles ignored by other filmmakers.

It is not enough to see one surf movie and to assume one has seen them all. They must be looked at as a body of work, and the evolutions and changes in them seen as part of the general growth of both Australian surfing and Australian filmmaking. They are, without doubt, the most significant indigenous film development in this country for many years.

Footnotes

1 Contra deals have accounted for more than 50 per cent of production expenses on Evans' and other Australian surf movies.

2 With the exception of **Ride A White Horse** (1967) — a compilation from his earlier movies, scripted by Ted Roberts. **Ride A White Horse** was enlarged to 35mm and distributed by BEF.

3 **Morning of the Earth** has grossed $200,000 in 16mm on the local market.

4 **Crystal Voyager** grossed $120,000 in its initial 16mm run in Australia and was released in London with **Fantastic Planet**. In the first three months the movie had grossed 50,000 pounds and is expected to go as high as 100,000 pounds. It has also been sold for distribution in Germany, Canada, Spain and South Africa.

5 Refer John Flaus' review of **Crystal Voyager**, *Cinema Papers*, July 1974.

Nat Young in Falzon and Greenough's **Crystal Voyager**, the most highly-acclaimed surf movie ever produced in Australia.

Opposite: Morning of the Earth: Chris Brock (top) and Stephen Coony (bottom).

The Australian Surf Movie Checklist 1960-74

Features

— Compiled by Phil Jarrett (all features unless otherwise noted)

1960—**SURF TREK TO HAWAII** (Bob Evans) — big waves, big wipeouts and the young Midget Farrelly.

1961—**MIDGET GOES HAWAIIAN** (Bob Evans) — same format, one year later.

1962—**SURFING THE SOUTHERN CROSS** (Bob Evans) — local waves this time, still featuring Midget.

1963—**HAWAIIAN THRILLS** (Bob Evans) — a shorter Evo Islands epic.

1964—**THE YOUNG WAVE HI** (Bob Evans) — a surfing safari along the east Austr Nat Young and others.

1965—**LONG WAY ROUND** Evans) — another safari with a few new faces and a qui trip to Peru.

1966—**HIGH ON A COOL WAVE** (Bob Evans) — Australian surfing featuring Bob McTavish.

A LIFE IN THE SUN (Paul Witzig) — filmed mostly in Queensland.

1967—**THE WAY WE LIKE IT** (Bob Evans) — Evo, Albie Falzon and Tanya Binning in South Africa.

THE HOT GENERATION (Paul Witzig) — cavalcade of Australian surf heroes.

RIDE A WHITE HORSE (Bob Evans) — a rehash of old footage in 35mm.

WORLD CHAMPION WAVEMEN (Bob Evans) — a short using old footage.

1968—**SPLASHDOWN** (Bob Evans) — waves, waves and more waves.

1969—**EVOLUTION** (Paul Witzig) — surfing in Australia and Europe with Nat Young and Wayne Lynch.

1970—**TRACKS** (Bob Evans) — just waves.

1971—**SEA OF JOY** (Paul Witzig) — surfing and smiling faces in the country.

ANIMALS (Paul Witzig) — a short, more of the above.

FAMILY FREE (Bob Evans) — Australian east coast and West Australia.

1972—**MORNING OF THE EARTH** (Albert Falzon) — hot surfing in Australia, Bali and Hawaii.

THE ISLANDS (Paul Witzig) — Witzig's interpretation of Hawaii.

OUR DAY IN THE SUN (Sheppard/Usher) —

1973—**A WINTER'S TALE** (Sheppard/Usher) — Australia and Hawaii.

IN NATURAL FLOW (Steve Core) — w

CRYSTAL VOYAGER (Falzon/Greenough) — Greenough combines a porpoise view of outside waves to Pink Floyd.

1[illegible] (N/Bob Evans) — Evo takes a surf star around the world.

ROLLING HOME (Paul Witzig) — surfies head inland.

ON ANY MORNING (David Sumpter) — lots of waves and a bit of humor.

SURFABOUT (Albert Falzon) — 35mm short of the 1974 Coke championships.

Movies for Television

1965—**SURFING ROUNDABOUT** (David Price) — send-up narrated by Richard Neville.

1966—**BOARDRIDERS** (Bill Fitzwater) — Australian waves and surfers edited to Vivaldi for ABC-TV.

1966—**THE SURFING YEARS** (Peter Thompson) — dramatised documentary for ABC-TV.

1970—**GETTING BACK TO NOTHING** (Tim Burstall) — documentary of the Australian surfing championships.

1972—**SURFING ODYSSEY** (John Phillips) — documentary of the Smirnoff championships in Hawaii for 0-10 TV network.

On Our Selection (1932), directed by Ken G. Hall. The most successful and productive era in Australian cinema — the Cinesound years.

In 1967 Anthony Buckley, film editor, industry spokesman and authority on Australian film history, wrote an article for the *Sydney Cinema Journal* in which he traced the history of Australian film production from its inception, and commented on the state of the industry. He concluded with the following remarks:

"As matters stand at the present with the two main cinema circuits owned and controlled by overseas interests and conservative government apparently not willing to listen from afar, the situation is not likely to change . . . a country with a population of 11 million cannot compete in a laissez faire situation without some form of a quota at long-term finance for indigenous films. It's not a question of a lot of frustrated esoteric filmmakers complaining. For the most part they would only be too happy to be given the opportunity to be 'commercial'. In reply to the assumption that Australians only want foreign films (as distinct from good films) one can question: How does the public know whether it likes or dislikes what it hasn't seen . . .?

"There are few genuine and creative filmmakers in Australia. There would be many more if there was a film industry of a permanent nature no matter how small. Do we as a nation really want our own indigenous cinema or are we to drift into the 1970's with the memories of a small, but once flourishing, industry becoming dimmer and dimmer. Has the candle finally blown out?"

In the light of recent developments *Cinema Papers* asked Anthony Buckley to give his impression of the situation eight years later.

You know where we've been, but.

Kelly Gang (1906). Possibly the world's first feature film.

The only really positive thing about the Australian cinema is at least we know where we've been.

We know that Johnson and Gibson's **Kelly Gang** (1906) is possibly the world's first feature film, and that Raymond Langford made Australia's premier classic **The Sentimental Bloke** in 1918 — but died as a tally clerk on Sydney's waterfront in 1959. We know about the work of the pioneers Franklyn Barret, the McDonagh sisters, the famous Higgins brothers and about Efftee Films, successfully built up by Frank Thring in the thirties with the talents of Pat Hanna and George Wallace. And we know that Ken Hall was at the helm of what was probably the most successful and productive era in Australian cinema — the Cinesound years.

We know that with World War 2 production virtually stopped but did not prevent Charles Chauvel from making one of Australia's most successful films, **40,000 Horsemen** — that **Smithy** was Ken Hall's last film and that Ealing came to Australia to set up production — only to be swallowed up by Rank and closed.

We know of the sporadic production of the overseas companies during the sixties; of Lee Robinson and Chips Rafferty's attempts to set up continuous co-production through their own company, Southern International Films.

And we know that by 1967 there was virtually nothing left — except the echoes of various government enquiries: the abortive 1927 Royal Commission; the ineffective and somewhat absurd Victorian and NSW Cinematograph Acts; and the 1963 Vincent Committee.

Since then the industry has struggled to regain its feet. The Liberal Gorton government helped with the establishment of the Australian Film Development Corporation. And under the Labor Whitlam government, the Australian Films Commission Bill appears to have completed its tortuous and protracted path through Parliament. But do we have a plan and a policy for the future? Unfortunately the answer is NO.

In 1975, the production of Australian films is the same as it has always been, an ad hoc situation with producers and directors going from one picture to another spending valuable time in trying to raise the money for their next, then having made it trying to find a distributor on favorable terms who in turn has to find the right deal from the exhibitor that will return all three parties some revenue, particularly the producer. The one exception is Roadshow-Village, through their continuing support of Hexagon.*

Ken Hall was lucky. Stuart F. Doyle believed in Australian films and backed Cinesound and Hall all the way, but if one is to be practical and businesslike you really can't blame Norman Rydge for ending Cinesound's operations. When Rydge took over Union Theatres in the late thirties the group had not paid a dividend to its shareholders since 1929. Why spend up to 20,000 pounds to make a local film which would return only 30,000 pounds when the group could get imported films for 5000 pounds and get returns of anything up to 45,000 pounds! This accounted for the decline of Cinesound and Union Theatres' strict bricks and mortar policy. Much the same applies to the American distributors operating here. For them it is a far better proposition to distribute than to produce. Take last year's figures for example — a cool $22 million in film rentals from Australia to the US! This is where we seem to have all our priorities in the wrong order.

We have moderate quota provisions for Australian pop and serious music on radio: there are reasonable quotas to encourage local television shows, but there is nothing to ensure the production of Australian films. The Film and Television Board receive $2 million from the Council for the Arts, The Film and T.V. School $2.5 million and the AFDC topped up with $340,000† — $2.5 million to train people for an industry that doesn't exist and has no direction for the future!

Since 1967 there has been an upturn in production — even in its ad hoc way — but there has been a severe decline in facilities and an even sharper decline in the number of young people coming into the industry. All the major sound stages have closed — Pagewood long ago, and in the early seventies Ajax's Bondi facilities, Artransa's Frenchs Forest studios and two major Melbourne facilities.

Most disturbing of all is the disappearance of Fauna from the local scene. There are now only three laboratories of international standard for the processing of feature films and series — Colorfilm and Atlab in Sydney, Victorian Film Laboratories in Melbourne. Laboratory costs are becoming prohibitive for local filmmakers and, regrettably, release prints of locally-made films are often made in overseas labs.

There is only one mixing and dubbing suite to be found in Australia that measures anywhere near to international standards — United Sound, Sydney.

We cannot think of an Australian industry in purely local terms, we must think in international terms. Film is international whether we like it or not. The mere budget of a film nowadays dictates

*Greater Union and BEF have also recently invested in the features: **The Man from Hong Kong**, a co-production with Golden Harvest Films (Hong Kong) and **Picnic at Hanging Rock**, Peter Weir's latest film.

†The AFDC has requested supplementary funds from the Government and with the passage of the Films Commission Bill through Parliament it has been reported that an additional $1.3 million will be allocated.

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ABOUT THE AUTHOR

From an apprenticeship at Cinesound under Ken Hall, Tony Buckley quickly established himself as a leading editor, both overseas — through work in Canada and London — and in Australia.

Buckley has worked for numerous production houses — including Cinesound as supervising editor — worked on a number of features, cut numerous documentaries and made two movies: **Forgotten Cinema**, a complete history of the Australian industry, and **Sun Sand and Savages**, the story of Frank Hurley's life.

Recently Buckley has been working for Film Australia, and has edited Margaret Fink's production of **The Removalists**. He has also produced Peter Weir's **Whatever Happened to Green Valley** and Donald Crombie's **The Fifth Decade**.

Buckley is currently trying to raise money to produce his own feature **Caddie**, the story of a young Sydney barmaid in the Depression, to be directed by Donald Crombie.

Tony Buckley was also a founding member and chairman of FEGA, a foundation member of the Sydney Filmmakers' Co-op, a board member of the AFI and is one of the vice-presidents of the Sydney Film Festival. Until recently he was president of the Australian Film Council.

American directors in Australia: Norman Dawn's **The Adorable Outcast** (1928).

that we must think internationally. The basic cost of the average Australian feature film is $300,000 and will move up to around $450,000 next year. For a producer to just break even at the box-office, the film must earn at least $800,000 — and not many films achieve that distinction in Australia.

Costs *are* an important factor but don't be hoodwinked. Australian crew costs have gone up but not to the extent that some industry people would have one believe. For example directors of photography, editors, soundmen and other key personnel are getting much the same now as they were in 1970-71. So let's do away with the myth that Australian crews are more expensive than their overseas counterparts.

American companies operating in Australia must be involved in production of Australian films. It's not unreasonable to ask for some of that $22 million to be reinvested! American studios must be encouraged to back local talent ... and not just technicians, but also writers and directors. It's nearly 30 years since Columbia Pictures backed Ken Hall in the making of **Smithy** (**Pacific Adventure** in the US), but since that time only overseas directors have been used on internationally financed features shot in Australia. It is admirable that MCA reinvested monies earned in Australia by making **Sidecar Racers** but not so admirable that they chose an American director.*

We must also face up to our shortcomings. We lack creative and financially-oriented producers. We do have directors and writers, but are short on production managers and art directors if more than two films or TV series are in production at any one time. We have to train and give more chances to people to fill these roles.

The pressing question now is — Can any positive plan be laid down which will fundamentally change the course of the Australian film industry? The answer is YES!

There has to be a functioning Australian Film Commission, there is no other way. Whatever faults there were in the legislation — and there were many — the Australian Films Commission has to become a reality and not a political football. If any blueprint for the future is to be worked out, if any continuity of production is to be achieved then it has to be through one central organization with the powers to achieve the near impossible. It must involve all sectors of the industry, whether on the Board or in a consultative panel. Exhibitors, distributors and producers must be brought around the same table.

Heavy *government investment* is top priority. Not hundreds of thousands but nothing less than $3 million should be ploughed into the industry by next year and certainly nothing less than $5 million at any one time thereafter.

Reinvestment is the next priority. American majors and Australian producers have to be brought together. *It's got to stop being a one-way street in terms of talent being brought in and profits being taken out.* Compulsion is not a good thing but a partnership is and this can only be achieved by all parties facing each other head on through the Commission. Sense and sensibility must prevail. There is no use in the Government crying 'constitutional problems' when challenged about the reinvestment of monies earned here into local production.

The third priority is *costs and facilities*. Firstly the laboratories: Their costs are prohibitive and out of all proportion to costs overseas, in spite of heavy reinvestment. Government legislation to enforce the bulk printing of all features shown here would help increase laboratory turnover and reduce print costs to the local industry. This has been done before in the black and white days and it can be done again. Distributors are already saving $800,000 a year in the repeal of the Customs duties on imported films, a decision which defies any explanation. Secondly, studio facilities: All the large studios have closed because they are too expensive to run.The Commission must look at the viability of studios and further at the role Film Australia plays in the commercial industry. Film Australia is currently expanding their studios to the tune of $2 million. Why not expand further to provide studio and production facilities at low cost to the private sector? While Film Australia's function as film producer is essential to a viable local industry as is the commercial or private sector, few people understand its role, including the Department of the Media.*

Film Australia, through an Australian Films Commission, could become a spearhead for local production. Its sole function is not the production of TV documentaries, but goes further and embraces the broad spectrum of filmmaking activity that constitutes Australian cinema. Their films, however, can only be exhibited properly if they are given their own library, distribution facilities and are more closely involved in the commercial industry.

Finally, it's always easier to say something than to do something, but if there is to be a future, *a plan for the future*, only the Government, through the Films Commission, can lead the way. It must lead with aggressiveness and money, co-operation and consultation. ●

*It should be noted that the managing directors of MPDA companies in Australia neither have a say in the production decision-making process of their companies nor are they empowered to invest their company's money in local production.

* This is intended as constructive comment, not criticism.

Restrictive Trade Practices Legislation and the Film Industry – Part I

By ANTONY I. GINNANE

In a two-part article Antony Ginnane examines the Australian exhibition and distribution system, its ownership, attitudes and practices. The local industry is found to be a giant duopoly fiercely antagonistic to competition. Legislative attacks on the vertically integrated film industry are already history in the United States and the United Kingdom. Attempts have been made in Australia in the past to break up the industry status quo and indeed the Tariff Board Report recommended divorcement of distribution and exhibition interests and the divestiture by the chains of some of their theatre holdings. These proposals have been shelved. Finally, Ginnane considers the new Federal Restrictive Trade Practices Legislation and the effects it may have on the industry.

THE AUSTRALIAN FILM INDUSTRY - A DUOPOLY IN DISTRIBUTION AND EXHIBITION

The Australian film industry, like film industries all over the world operates at a three-tier level — production, exhibition and distribution. Traditionally these three branches of the industry have tended to operate as a vertically integrated unit until courts or legislatures have chosen, for reasons which will be examined, to intervene.

In Australia the production side of the industry has, since World War 2, been virtually non-existent until recently when it has begun to reappear quite spectacularly in a fit of government-led sponsorship and tentative private financing. It is thus only marginally relevant to this introductory section, but it will be argued later that the origins of the ownership of the distribution and exhibition sections of the industry have in fact been responsible for the non-existence of production; and that the absence of a visible production industry until recently is one major result of the exhibition — distribution duopoly.

Two overseas-owned companies in effect control the exhibition-distribution scene in Australia. One, the smaller of the two, Hoyts Theatres Ltd is 65 per cent owned and controlled by Twentieth Century Fox Film Corporation of America. It thus has exclusive access to Fox films in this territory and has distribution arrangements with Avco Embassy Pictures and control of the library of the now defunct ABC Films and the largely defunct (at least as a production entity) Cinerama Releasing Corporation. It maintains exclusive franchises for exhibition with United Artists and Columbia Pictures, which latter, Twentieth Century Fox handles in Australia since 1, January, 1975. It controls over 60 cinemas and drive-ins in the Commonwealth and books for another dozen or so.

The other, the Greater Union Organisation, was originally an Australian theatre group, known as Union Theatres. It is now 50 per cent owned by the British conglomerate, the Rank Organisation, and is the largest distribution-exhibition group in Australia. Directly or indirectly it controls the release in this country of films from Paramount Pictures, MGM, Universal Pictures, Walt Disney Productions, EMI Distributors and the Rank Organisation. Through its subsidiary, BEF Film Distributors, it maintains an almost total monopoly of English films imported.

In Victoria, it is associated with the independent Village Theatres Group (who, incidentally, control the output of the only two other production sources — the major Warner Brothers and the mini-major American-International Pictures). GUO appears to hold only 33-1/3 per cent in the Village Group, but many of Village's exhibition outlets are operated on a joint venture basis with GUO. Village maintain close top management liaison with GUO, but state that they regard the latter as their day-to-day competitors.

Victoria, too, has the small Dendy Group, as an independent outlet, but of late they have been involved in joint ventures with Village Theatres. Until the Tariff Board Report, there was no independent activity of any sort in NSW. Even Village, much to their chagrin, were prevented from breaking in. Table I sets out the major distributor-exhibitor links:

TABLE I: DISTRIBUTOR-EXHIBITOR LINKS

Major distribution companies	Links/agreements with
1. CIC (distributing Paramount, MGM and Universal)	GUO
2. Twentieth Century Fox (distributing Columbia Pictures)	Hoyts
3. Warner Brothers (Roadshow Int.)	Village and GUO
4. BEF Film Distributors (distributing Disney Productions)	GUO
5. Roadshow	Village and GUO
6. United Artists	Hoyts
7. Seven Keys	Hoyts
8. Filmways	Dendy Theatres

LOCAL PRODUCTION:

Australia had a substantial production industry in the silent era, and in 1900 made the first full-length film. During the 1920's the industry experienced difficulty in raising finance for larger scale and then sound productions. At the same time it found itself faced with more and more competition from imported productions, notably from the US. The 1928 Royal Commission Report on the Motion Picture Industry in Australia[1] referred "to the lack of success of most Australian pictures; the limited return available from the local market, and the need to secure international distribution". The Commission found, however, "that although most of the distributing companies in Australia were connected with American producers, there was then no combine in existence exercising 'a stranglehold' over the local industry".

In the early thirties Australia ventured into sound production and the Australian production company, Cinesound, enjoyed a unique relationship with the major Australian theatre chain, Union Theatres. Cinesound produced a series of continuous features — a string of tightly budgeted, largely folksy dramas and comedies and Union Theatres gave them a guaranteed city release and suburban runs.[2]

In 1937, however, the production oriented head of Union Theatres, Stuart Doyle, retired and was replaced by Sir Norman Rydge, who in one of his reorganization moves close Cinesound (ostensibly for the duration of the War, in fact for good).* Union Theatres began its accumulation of theatre real estate, and over the next decade the Rank Organisation bought up its issues capital. The same year saw Fox acquire their interest in Hoyts Theatres.

For the next 20 years or more, both companies abstained from any major filmmaking investment. The industry stagnated and ossified. Both Hoyts and Greater Umon now had not only a guaranteed source of exploitable foreign box office product for their theatres, but moreover a duty to protect the box-office potential of their overseas owners' productions. Thus, not only was there no incentive for the exhibitors or associated distributors to invest in further local production, but there was a positive incentive to keep the local industry nonexistent.

Thus, if local production is in the public interest[3] then some modification to the present exhibition-distribution structure must be undertaken.

OTHER EFFECTS OF THE STATUS QUO:

Another disturbing effect of the present industry structure is the fate of exhibitors (and, to a lesser degree, distributors) outside the net of the two major concerns and the business dealings which they must, perforce, have with the giant distributors. The distributors fill the central role in the film industry in that they obtain the product from filmmaking sources and hire it to exhibitors for screening in cinemas.

Overseas, a distributor is generally deeply involved financially in funding film pro uction. In Australia, as the majority of films screened are from overseas sources, the distributor is virtually an agent, and little more, for the foreign producer-distributor. Only Roadshow in Australia has, since the Tariff Board Report, become engaged in a full-scale production program, although Filmways and BEF have now ventured into funding. There are about 30 distribution companies in Australia but only seven of them provide a significant flow of 'product' to the commercial film industry. These distributors and the product they handle are set out in Table 2:

*Cinesound's last film was Dad Rudd MP (1940).

TABLE 2: AUSTRALIAN DISTRIBUTORS AND THEIR PRODUCT

Distributor	Product distributed in Australia
Fox	20th Century Fox, Columbia Pictures, Avco Embassy Films
United Artists	United Artists
BEF Film Distributors	The Rank Organisation; EMI Film Distributors, Walt Disney
Roadshow	Warner Brothers; American International and Independent product.
CIC	Universal, Paramount, MGM
Seven Keys	Independent product
Filmways	Independent product

Of these seven, Filmways and Seven Keys are totally Australian operations. The Roadshow organization comprises the locally-owned Roadshow Distributors which handles American International and independent releases, and the joint venture, Roadshow International, which handles the Warners releases, and accounts for some 75 per cent of Roadshow's output.

Filmways is run by a small group of independent Victorian exhibitors who own or control at least six cinemas in the Melbourne area, and who are still developing their outlets.[4]

Seven Keys is a privately-owned venture which has recently branched into theatre operation in Melbourne and Sydney and operates closely with Hoyts Theatres Ltd.

Roadshow was initially started by the Village group to provide them with direct access to foreign product and has been spectacularly successful. Although the local industry does not disclose its figures, it is believed that overseas controlled distributors (including the international division of Roadshow) account for over 80 per cent of box-office takings in Australia.

When dealing with independent exhibitors (i.e. exhibitors not operated or controlled by their overseas owners) the foreign distributors use a "Standard Form of Contract" which is, to say the least, an imposition of grossly inequitable terms on the exhibitor party to the contract. This contract is too lengthy to be reproduced, but the clauses referred to in this article are reproduced in Appendix A.

Clause 1 purports to set up an offer and acceptance for formation of a contract, but it seems in reality that an exhibitor is presented with a short list of films available at a certain rate of hire and his signature obtained to the contract schedule immediately. The deeming of the signing of the schedule as an offer is a fiction that is belied by the wording of a typical letter of acceptance from a distributor which is set out along with the relevant contract schedule in Appendix B. The exhibitor has no choice in the films or terms offered him, as he will only be able to obtain similar films at similar prices from other distribution sources.

Clause 3 and 4 refer to termination or suspension on breach by exhibitor and distributor respectively; but there are no reported examples of the latter, although a number of controversies concerning alleged exhibitor breaches are on record.[5]

Appendix C contains correspondence dealing with one exhibitor-distributor controversy from the standard form of contract: the right to check. Further clauses concerning deficiencies in the number of films imported, substitute films, prior runs, switching film at exhibitor's risk, inspection of equipment, freight charges, stamp duties, distributor's right to check; all are heavily biased in favor of the distributor. Some exhibitors had in fact never seen the full standard form of contract, and some believed the schedule (Appendix B) was the whole contract form.

Further, film hire terms (i.e. the amount of gross takings payable as hire by exhibitor to distributor) between independent exhibitors and the distributors are excessive as opposed to deals done with associated theatre groups. BEF may sell a film to a GUO theatre on a 90/10 deal, which means that after the theatre expenses (which include a built-in profit to the associated exhibitor) have been deducted, the film hire is to be split 90 per cent to the distributor and 10 per cent to the exhibitor. There would, of course, be a minimum percentage payable, say 25 per cent, with a rising formula in the event the theatre expenses were not equalled by gross ticket sales. On the other hand the same film may be sold to an independent suburban or country cinema for a minimum film hire of 50 per cent.

The independent exhibitor has no allowance for profit, and must pay an exorbitantly high film hire regardless of how the film performs. The distributors have attempted to justify this situation on the grounds that independent exhibitors have a tendency to 'cheat' in their film takings returns, but the independents argue that many of them have been forced to understate their returns to stay in business.[6] (See Appendix C).

Further, the distributors have frequently provided long clearance periods after which a film has been played by the chains, before it can play the independents. Fox or UA may release a film to Hoyts city theatres where it may run for 10 weeks. At the conclusion of the run in the city, it may transfer immediately to a suburban Hoyts cinema, or wait until it is programmed there, which may be up to six to 10 weeks. Following its run through the suburban theatre or theatres, it will then rest for three to six weeks before it plays an eight drive-in Hoyts splash for one week. Then a further period of weeks, generally four, must elapse before it is available to an independent exhibitor; by which time, of course, its money making potential is severely diminished.

The Tariff Board Report[7] commented as follows: "Evidence was given by the MPDAA (Motion Picture Distributors Association of Australia — no Australian distribution company has membership) that, bad debtors apart, no exhibitor is ever denie access to a film. In theory this may be so, but other evidence shows that independents often have little chance of exhibiting a film within a reasonable period of its first release. One owner of an independent suburban drive-in quoted the example of the film The Secret of Santa Vittoria which he contracted for after seeing the initial previews. It was subsequently played for three months in the city, and was 'held over' for a further six months before being released to the suburbs (in this case to Hoyts). After that suburban release there was a further delay of eight to 10 weeks before it was released to the independent for showing at his drive-in." (App. D)

Since the Tariff Board Report a number of distributors, notably CIC, Roadshow, Columbia and

UA, have relaxed this rule to the extent that many independents are now granted access to a film prior to its drive-in splash. Only Roadshow, however, has allowed access of independents to a title while it is still playing its first city run, the normal pattern in the US and UK save for 'hard ticket'* releases.

Further distribution sales methods to independents include the procedure known as 'block booking'. This is a method used to 'move' the less successful films on the distributor's books along with the more successful ones. It is defined as "where the right to exhibit one feature is conditional upon the licensee's taking of one or more other features".

Cinema Center Group, a Canberra independent exhibitor comments: "Conditions frequently include a requirement for 'block booking' or the acceptance of a 'package'. The 'package' invariably consists of one or more successful box-office films grouped with another product which has an indifferent to poor rating at the box-office."[8]

Independent city houses are in a similar situation. The tying-up of virtually all available product for the major chains means that there is in fact virtually no competition for films in the Australian market. As I stated in my evidence to the Tariff Board concerning the Capitol Theatre, which was then a Melbourne independent house with a prime location and an excellent box-office record:[9] "Subsequent to the amalgamation of MGM with BEF (in July 1971) it has been impossible for this theatre to obtain first release MGM products any longer. It is impossible in fact for the Capitol Theatre to acquire any product from any source. Four weeks ago, Capitol Theatre did not know what film it would be showing next. Fortunately it chased up the Australian film Barry McKenzie and now it has a film to go onto next."

In the past 12 months Prudential Theatres, the Capitol Theatres operators, were forced to tie their interests to Village Theatres in a complex deal which gave Village a 50 per cent interest and booking rights. Another independent Melbourne city theatre ceased to exist.

Discriminatory terms and indeed outright refusal to deal have been reported by various independent exhibitors. Many Victorian independent exhibitors have, for example, built a sizeable business in the past few years by screening, either in theatres or in school premises, film versions of texts prescribed for upper secondary English and other subjects. Recently one of the major chains has bought into the school screenings market and have attempted to secure exclusive use of various text movies. Documentation concerning two examples of such practice are provided in Appendix E.

As a result of such activities, the number of Australian-owned cinemas has decreased rapidly as Table 3 indicates. Table 4 compares the present ownership of those Melbourne cinemas independent in 1966-67 with their ownership in 1971-72 and their ownership in 1974. The trend in ownership patterns is similar in other capital cities.

*Industry term for an anticipated high grossing release.

TABLE 4: PRESENT OWNERSHIP OF CINEMAS INDEPENDENT IN 1966-67 (MELBOURNE)

1966-67	1971-72	1974
Albany	All now operated by City Theatres, a subsidiary of Village Theatres	All now operated by City Theatres: a subsidiary of Village
Century (now Swanston)		
Australia (now Australia 1)		
Curzon (now Australia 2)		
Palladium (now Eastend 1 and Eastend 3)		
Embassy (now Eastend 2)	Independent	Operated in association with Village
Capitol	Operated in association with Village	
Star		

The three main Australian chains in fact control over 75 per cent of the city locations in Australia and as these account for the vast majority of first release houses, they have a strong influence in the exhibition field. In the past three years Melbourne has acquired three new indeoendent first release houses, Sydney two, Adelaide one and Hobart one. The three major chains have acquired three each in Brisbane, Sydney and Perth, two in Melbourne and one in Hobart. This trend towards an increase in the number of city locations controlled by the three major companies appears to be further on the increase if plans already announced for 1975-76 come to fruition. Table 5 shows the actual number of cinema seats controlled by the majors and is a further indication of their strength.

TABLE 5: CINEMA SEATS IN CAPITALS CONTROLLED BY THE MAJORS

City	Total Seats	Total controlled	Percentage controlled
Melbourne	20,125	18,911	93
Sydney	21,068	20,318	96
Adelaide	7,331	7,011	95
Perth	6,678	3,865	58
Brisbane	6,242	6,242	100
Hobart	2,300	2,300	100

Further, it is claimed that the effects of the Theatres and Films Commission in NSW (allegedly to be abolished in 1974) and in Queensland — the former run by a former executive of Greater Union, Mr Hayward and the latter run by the Queensland Lands Minister, Mr McKechnie — has aggressively supported the status quo. Both these bodies administer the licensing requirements of the Cinematograph Films Acts of their respective states. They are concerned with the requirements for cinema operation (in Victoria, SA and WA the field is wide open). The notorious example of the proposed cinema in the Oxford Square Development, Sydney, which was vetoed after Greater Union lodged an objection with the Commission[10], is an example of their alleged bias. They operate in virtual secrecy, and do not make annual reports.

One major effect as a result of the duopoly programming policies is that much less choice is available to filmgoers in a particular week than would otherwise be the case. Village's blanket release policy in Victoria — virtually one program a week on its drive-in circuit — has, perforce, been followed by Hoyts (which used to provide a choice of three different programs). Thus, instead of the choice of six to eight programs which the public had to choose from in an average week when the independent Bix 6 Chain[11] were competing with Village or Hoyts, there is now a mere two or three.

Further, the power of the duopoly has forced a continuous stream of reactionary thinking concerning cinema activities on the Australian public. They used every means at their disposal to prevent the introduction of the 'R' certificate legislation; they fought against the introduction of daylight saving; and they fought against the introduction of Sunday screenings (till 1971 Victorian cinemas were unable to open before 8.30 p.m. on Sundays). They have resisted moves towards 16mm installation. In short, they initially opposed many of the progressive moves that have been mooted in recent years in the Australian film industry.

TABLE 3: NUMBER OF SUBURBAN INDEPENDENT CINEMAS

	1966-67	1971-72	1974	Decrease
Victoria	29	24	16	13
NSW	28	21	16	12
S. Australia	12	10	8	4
W. Australia	20	8	6	14
Tasmania	0	0	0	0
Queensland	36	27	21	15

OVERSEAS REACTION TO FILM INDUSTRY MONOPOLIES – THE UNITED STATES

History of Anti-Trust in the US

The Attorney-General's Committee Report in 1955 stated that the general objective of the anti-trust laws of the US is "promotion of competition in open markets". During the second half of the nineteenth century the emergence and growth of large industrial trusts and combines led to increasing demands for legislative intervention to restrict the ever increasing concentration of economic power and the resultant restraint of trade, producing higher prices, production restrictions and other market controls detrimental to the public interest.

The original anti-trust statute introduced to meet these demands was the Sherman Act of 1890 which prohibited inter alia: (1) Every contract combination or conspiracy in restraint of interstate or foreign trade or commerce of the US; and (2) the monopolization or attempt or conspiracy to monopolize any part of such trade or commerce.

Offenders faced equity and/or criminal proceedings at the suit of the Attorney-General and private treble damages suits. The Sherman Act was supplemented by the enactment of the Federal Trade Commission Act and the Clayton Acts of 1914. The former established a new administrative body with wide investigatory powers and the authority to issue orders directing offenders to "cease and desist" from indicted practices. The latter Act enumerated certain practices which were outside the scope of the Sherman Act, but would be prohibited if their probable effect was "to substantially lessen competition or tend to create monopoly". Federal Trade Commission could enforce the Act and again private treble damages suits were provided for.

The growth of huge chains (not just in the film industry, but also in retail selling) in the thirties to the detriment of the smaller, independent operators led to the enactment of the Robinson-Patman Act of 1936 which tightened the price discrimination provisions of the Clayton Act. The Act prohibited unjustified price discrimination whose effect may be substantially to lessen competition or tend to create a monopoly in any line of commerce, or to injure or destroy or prevent competition with any person who either grants or knowingly receives the benefit of such discrimination or with customers of either of them".

Defences to actions could include a cost justification for a price differential or an attempt to show that the lower price was made in good faith to meet an equally low price of a competitor. Again enforcement rests with either the Attorney-General and the Federal Trade Commissioner and private treble damages suits are maintainable.

The motion picture industry and Anti-Trust:

The motion picture industry in the US has provided the courts with some difficult exercises in applying the above acts and in distinguishing mere similarity of action on the part of the major companies from collusion between them. There are, of course, sound reasons for not treating all cinemas alike. At the same time there are powerful incentives, too, to indulge in restrictive activities. It is proposed firstly to examine the structure of the film industry in the thirties and then to overview the pre-Paramount cases before venturing onto the consent decrees and *US v. Paramount Pictures*.[12]

During the 1930s there were five major companies which had substantial interests in production, distribution and exhibition in the US. They each had their own studios which they used largely for the production of their own films, and they maintained their own 'stables' of artists, producers, directors and technicians. They each had important circuits of cinemas, the smallest of which contained over 100 cinemas and the largest well over 1,000. There were also three other companies of importance, of which two were engaged in production and distribution, and the other in distribution only. The five integrated companies have commonly been referred to as the majors and the other three as satellites.

Various attempts were made, with limited success in the thirties, to curb some of the excesses of the majors. Concerted refusals to deal save on certain restrictive terms were discussed in *Paramount Famous Lasky v. US*[13] in 1930. The defendant film producers and distributors agreed that they would contract with exhibitors only under a standard contract requiring exhibitors to submit all disputes to arbitration or to post a $500 deposit with each distributor. An exhibitor's failure to comply with any one contract with one distributor is grounds for all distributors' suspending service on all their contracts with the exhibitor. Holding that a violation of the Sherman Act had been proved Mr. Justice McReynolds said: "It may be that arbitration is well adapted to the needs of the motion picture industry, but when under the guise of arbitration parties enter into unusual arrangements which unreasonably suppress normal competition their actions become illegal".

A precursor to the Paramount case was *Interstate Circuit v. US*[14] in which there were two groups of defendants — eight motion picture distributors in one group, and two large cinema circuits operating in Texas and Mexico in the other. The two companies were affiliated and run by the same people. The Interstate Circuit had an almost complete monopoly of first run cinemas in six Texas cities. The Consolidated Circuit operated in various cities of the Rio Grande valley and elsewhere and in most of the leading cities had no competition for first runs.

In 1934, the manager of both circuits sent a letter of demand to each of the eight major distributors asking that they should set a minimum admission price for subsequent runs of those pictures which the two circuits took on first runs. A second demand was that these pictures should not later be exhibited as part of double bills. The purpose of the demands was to protect the box-office potential of the first runs as the public would know they would not be able to see two programs together later at a lower price. The letter was worded so that each distributor knew the others had received a similar letter. After some discussions the demands were met. The Supreme Court held that a conspiracy by the distributors could be inferred from their course of conduct; Justice Stone said: "It taxes credibility to believe that several distributors could, in the circumstances, have accepted and put into operation with substantial equanimity such far reaching changes in their business methods without some understanding that all were to join, and we reject as beyond the range of possibility that it was the result of mere chance."

In 1938, the US Department of Justice began litigation under the Sherman Act against the majors and the satellites. It sought to compel them to abandon various allegedly unfair and monopolistic practices. Also in the case of the five majors it sought to divorce their exhibition interests from their production and distribution interests, as well as to divest the successor exhibition companies themselves of some of their cinemas.

In 1940, the case was halted as far as the majors were concerned, by consent decrees under which the companies undertook to abandon a considerable number of the contentious practices, provided the Department of Justice dropped its demand for divorcements of production and distribution from exhibition. In 1944, however, the Government revived its demand for divorcement.

Oppenheim and Weston[16] trace a number of cases that occurred virtually simultaneously with the crucial Paramount case. In *US v. Griffith*[17] four corporations that controlled various cinemas had 62 per cent of its circuit in closed towns (i.e. towns in which there was no competing theatre). In negotiating films for the circuit from the distributors, the corporations lumped together towns in which they had no competition and those generally licensed first run release for their theatres of all films to be released by a distributor in a year, and they frequently included second run towns rental in their first run film hire.

The complainant charged "that certain exclusive privileges which the agreements granted the appellant exhibitors over their competitors unreasonably restrained competition by preventing their competitors from obtaining enough first or second run films from the distributors to operate successfully". These privileges included first choice of available film. It was claimed that the use of the buying power of the entire circuit in acquiring these privileges violated the Act.

Mr Justice Douglas commented: "Monopoly rights in the form of certain exclusive privileges were bargained for and obtained. These exclusive privileges being acquired by the use of monopoly power were unlawfully acquired." He further noted: "It is not always necessary to find a specific intent to restrain trade or to build a monopoly in order to find that the anti-trust laws have been violated. It is sufficient that a restraint of trade or monopoly results as the consequences of a defendant's conduct or business arrangements."

The matter was remitted to the District Court which ordered an injunction restraining the exhibitors from licensing films for their closed towns and competitive towns in a single contract.

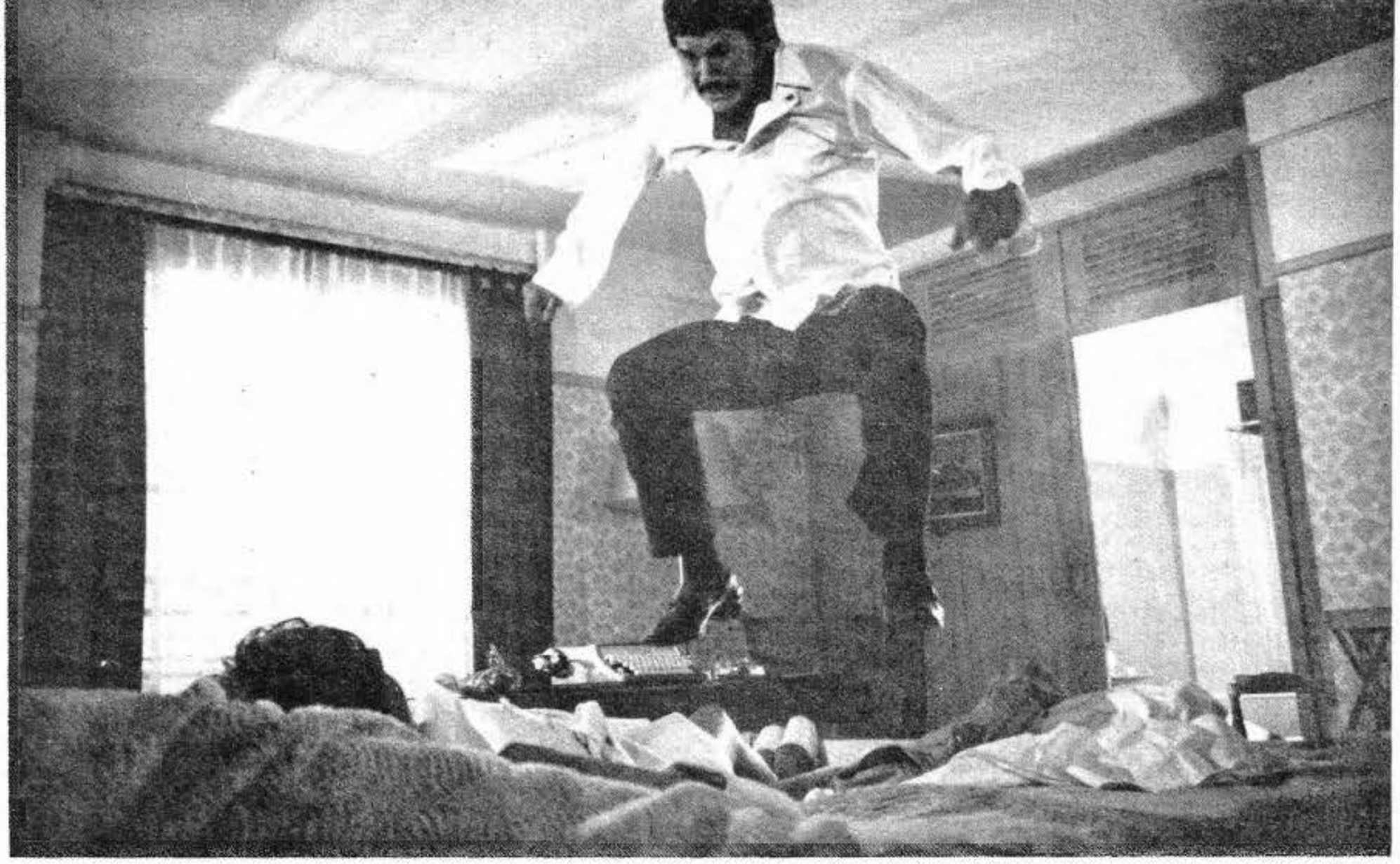
The companion case to Griffith is *Schine Chain Theatres v. United States*[18] where the court held that a theatre circuit and subsidiaries conspired to restrain trade. The court upheld the view that the circuit's monopoly power, represented by combining the buying power of its theatres in open and closed towns which enabled it to deprive competitors of first and second run films and to maintain long-term film rental agreements, had been used. Schine had threatened to build or open theatres to force sales of theatres or prevent entries and obtained covenants not to compete from competitors it bought out. Further it had cut admission prices and engaged in other unfair practices.

Mr Justice Douglas commented: "The combined action was a conspiracy."

Paramount and beyond:

The final 1948-52 consent decrees were brought about via *United States v. Paramount Pictures*[19] in which the major and satellite distributors were held guilty of a conspiracy to restrain and monopolize trade in the distribution of films. The

Continued on P.82



RAPED

Top: **Rider on the Rain**: Women are present as background extras to forbear, be ignored, slapped or raped.

Centre: **The Mean Machine**: exulting the all-male world of mythical rugged creatures who are either indifferent or hostile to women.

Below: **The Last Detail**: celebrating manhood — mateship and man against the elements.

By Patricia Edgar

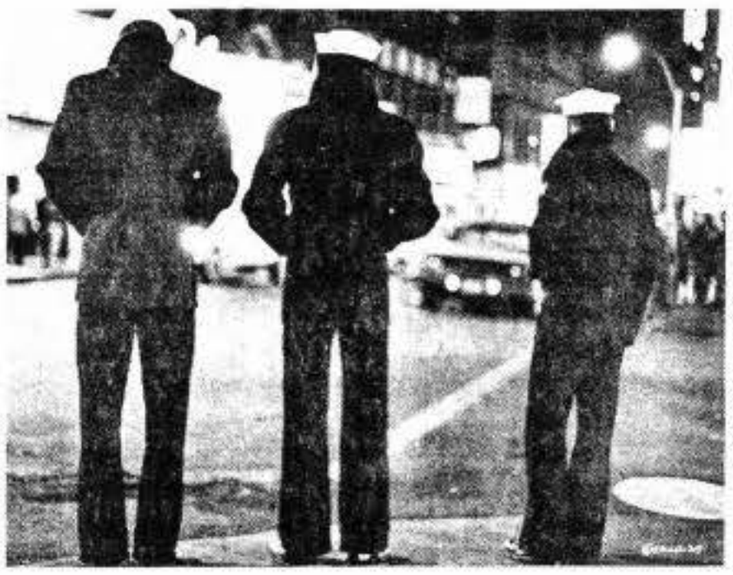
SLAPPED,

For the past eight years the Academy Award for the 'Best Picture of the Year' has gone to a film without a major female role: **A Man for All Seasons, In the Heat of the Night, Oliver, Midnight Cowboy, Patton, The French Connection, The Godfather** and **The Sting**.

To this list could be added another series of successful films which exalt the all-male world of mythical rugged creatures, who are either indifferent or hostile to women. They are: **Easy Rider, The Wild Bunch, Butch Cassidy and the Sundance Kid, Deliverance, The Candidate, M*A*S*H, The Friends of Eddie Coyle, Scarecrow, Pat Garrett and Billy the Kid, Five Easy Pieces** and **The Last Detail**.

Then there's the super-cop series — **The French Connection, Dirty Harry, Magnum Force, The Stone Killer** and **McQ**. Film policemen have become very popular subjects in the 70's.

There are several themes included in this cinema celebration of manhood — mateship, man against the elements, the search for meaning in life, competition, stability in a lawless society — all of which are worthy themes. But they are all being explored without women. The key relationships are between men. Women, if they are included at all, serve only as whores, mothers, sisters and irrelevant wives. Women are present as background extras to forbear, be ignored, slapped or raped.



AND IGNORED

There are, of course, a few exceptions. There have always been popular songbirds in films which are built around their talent — like Barbra Streisand and Liza Minnelli. They dominate their films and their male co-stars are simply foils for their vitality. As a result, Michael York's performance in **Cabaret** was much underrated by the critics and, in praising Liza Minnelli, they failed to recognize that her accomplished stage performances were quite out of keeping with the inept, struggling performer Sally Bowes was meant to be. In **Funny Girl, On a Clear Day You Can See Forever**, and **Hello Dolly**, Barbra Streisand runs rings around her male co-stars.

But these films are no substitute for the matching of minds that occurred when Katherine

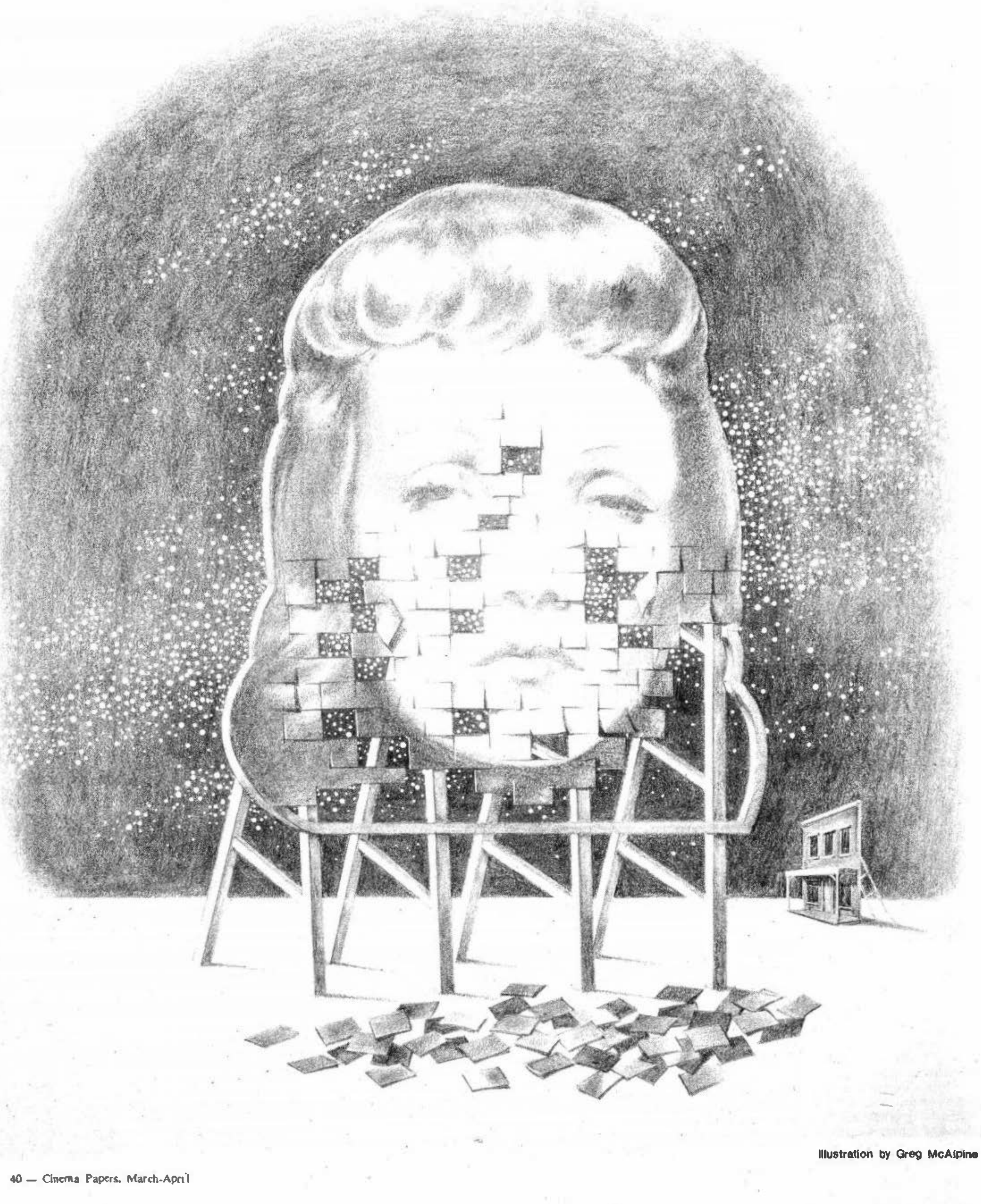


Illustration by Greg McAlpine

Hepburn met Spencer Tracy or Cary Grant and Bogart met Bacall. In fact the prostitute seems to be the only type of contemporary woman scriptwriters and directors are now comfortable with. She is the only female who has been allowed to become the romantic interest in film roles with some depth — Jane Fonda in **Klute**, Barbra Streisand in **The Owl and the Pussycat**, Julie Christie in **McCabe and Mrs. Miller**. These women are the remnants of the tough heroines of the thirties and forties.

Until now every period in cinema history has had its female heroines such as Mae Marsh and Lillian Gish, Mary Pickford, Theda Bara, Gloria Swanson, Garbo, Constance Bennett, Jean Arthur, Carole Lombard, Jean Harlow, Claudette Colbert, Katherine Hepburn, Bette Davis, Joan Crawford, Lana Turner, Barbara Stanwyck, Susan Hayward, Rosalind Russell. They played virgins, vamps, adulteresses, neurotics and murderesses in parts that would not be appropriate today, but they were worthy of a competent actress. Today's actresses are not so fortunate. They are not even today's sex symbols. Streisand drools over Redford's body in **The Way We Were** and Jack Nicholson has the centre of the screen, while Faye Dunaway's head lies admiringly at the edge of the frame in the bedroom scene in **Chinatown**.

Above: Barbra Streisand, a popular songbird.

Top: Liza Minnelli in **Cabaret**: a foil for the vitality of her male co-star.

IT has become fashionable to make the claim that women are neglected in current movies. Joan Mellen, Marjorie Rosen, Molly Haskell, Margaret Walters, David Denby and Colin Bennett[1] have all done so relatively recently.

It has become unpopular, too. It's always been easier to send up the feminists' claims than to contribute further analysis which might add some insight.

This commentary on modern films doesn't stem from a desire to have screen roles with women winning all the points. It doesn't assume that the filmmakers automatically endorse the values represented in many of the films mentioned. It doesn't see a conspiracy as the explanation.

The fact that male roles outnumber female by 12 to 1 in current American films is worth deeper study. How can we explain the dominance of men and the disappearance of women in American films today?

VIOLENT adventure films have always been popular with audiences. Our tolerance of screen violence has undoubtedly increased over the years. One of the popular myths has been that women and violence don't, or should not, mix. So is the increase in films of violence part of the explanation? The Western and Gangster genres have usually treated women as ornaments but they are now being written out of these films altogether — unless of course they are needed to be murdered or raped more viciously than previously.

Are women slowing down the action in such films? According to David Denby, women are being written out to "avoid any slowing down of the slam-bang stuff". Such an argument doesn't wash. Not today when we have the Rose Dugdales, the Price sisters, the Leila Khaleds, Ulrike Meinhofs, the Symbionese Liberation Army and Patricia Hearst: hi-jacking, kidnapping, robbing banks and art galleries, throwing bombs. There is ample evidence for scripwriters that women in Western society can hold their own and get to the top in crime.

If the 'women-don't-commit-violence' myth has not been shattered yet, other myths have. Conventional relationships, happy endings and marriage are definitely out and since women are usually associated with all those things, they're out too. Romance is gone but sex is in. Sexual liberation makes conversation unnecessary, so all the wit and wisecracks of the old romance films have become redundant. **A Touch of Class** tries to revive romance with a realistic modern touch: the liberated woman takes on a lover for her own convenience and satisfaction. While the film is entertaining in parts, it is unconvincing. We are expected to believe that the vicious confrontation between Glenda Jackson and George Segal, and what it reveals, is forgotten once the two fall into bed.

THIS so-called new realism in films is simply a new myth. It is more 'honest' to make films about deteriorating relationships than fulfilling relationships, because that's the way it is. It is more 'honest' to make films about corruption, alienation and the complexity of life, for that's the life about us. But the 'realism' portrayed is just as fake as the myths that have long been shattered. The America of **Easy Rider**, **Midnight Cowboy** and other male epics is 'nowhere land', where men are sublime when they are pathetic and noble when they are absurd. The increased blood, obscenities, grubbiness, sweat and tears in these films provide a cloak of neo-realism, but it's simply covering a new myth. Part of the myth is the depiction of a world without women: a vacuum where women can't intrude on the essential masculine intimacy; where men are somehow more divine than women can ever be.

Why is this new myth so popular? It's hard to believe that women's liberation can be responsible, that it "has paralyzed the film companies"[3] as David Denby claims. Looking from Australia it's even more difficult to accept that claim. No one has proposed here that **Barry McKenzie**, **Alvin Purple** and **Petersen** represent a backlash against the rising militancy of Australian women. Australian women haven't done anything.

Yet it is ironic that at a time when many women have seized on a more productive and self-actualising life style than ever before, the film industry has turned away from reflecting it in any constructive or analytical way. On one level we have the sick chauvinism of **Policewomen**, **The Female Bunch** and **The Doll Squad**. On another we have the masochism of **Diary of a Mad Housewife**, **Play It as It Lays** and **Such Good Friends**.

Today's films provide no substitute for the matching of minds that occurred when Bogart met Bacall.

While some women are pushing strongly for social changes which will alter profoundly the relationships between the sexes and having some success, men and women are uneasy. Whether it is a conscious or unconscious response by filmmakers it is a most opportune time to promote masculine mythology. The myth represents the fantasy some men want to retain. Whereas once we believed firmly in marriage, motherhood and the family, now we believe in rugged individualism, man against the world and love between men.

The cinema reflects social trends. The disappearance of women and exaltation of men is no doubt another passing phase. There should be much to look forward to, for when the filmmakers turn their attention to women there will be so much virgin territory for the creation of new myths.

One area is the Western. Jenni Calder in her new book[4] on the realities and myths behind the women of the Old West discusses the potential legends that have been overlooked in the Western genre.

The modern Western heroine has become more versatile. She does as well as the hostess in an evening gown as she does on a horse, and she's socially at ease with State governors and cowboys. But when the crunch comes she's the symbol of community and conformity.

The hero, fighter and drifter, has to ride off womanless to retain his integrity, for the effect of the Western heroine's influence can only be paralyzing. In the history of the West, of course, there were women who did not negate their men. Their stories are untold on film and they must provide a bonanza for filmmakers. They are necessary to regenerate the Western and only women who share the mythic potency will protect the legend.

WHEN more women filmmakers with a knowledge of their own history and a political sense of the present become integrated into commercial filmmaking, there will be a change. But the change will not come without effort. Women need to articulate and establish a claim to what is also rightfully theirs. If this is done we can look forward to a new screen identity, and with it, perhaps, some fun will return to films.

FOOTNOTES:

1. Mellen, Joan, **Women and Their Sexuality in the New Film**, Davis Poynter, 1974
   Rosen, Marjorie, **Popcorn Venus**, 1974
   Haskell, Molly, **From Reverence to Rape**, Holt, Rinehart and Winston, 1974
   Walters, Margaret, "At Odds With the Image", **Spare Rib**, No. 25, pp. 36-38
   Denby, David, "Men Without Women, Women Without Men", **Harpers**, Sept. '73, pp. 51-54
   Bennett, Colin, "Hollywood cannot cope with modern woman", *The Age*, August 17, 1973
2. Denby, David, *op. cit.*, p.54
3. *Ibid.*, p.54
4. Calder, Jenni, **There Must be a Lone Ranger**, Hamish Hamilton, 1974

TOP TEN

In 1974 well over 300 movies were released in Melbourne and Sydney — many of which have never been seen anywhere else in the world outside London's West End, New York and Paris. A large proportion of these were cheap skin flicks. In fact, 1974 saw a number of well established cinemas switch to showing exclusively "R" releases and a record was set for the number of soft and medium core movies on our screens.

Last year cinema attendances were once again on the increase and the latest figures from overseas indicate that Australia is now America's third most important market after Britain and France (moving up from fifth place in 1973).

As the number of entries in this year's Australian Film Awards vividly illustrates (see pages 24 and 25) 1974 saw a dramatic increase in the production of Australian feature movies, documentaries and shorts. Although some of these have been released both theatrically and on television — with varying degrees of success — the real spotlight will fall on the achievements of the new industry in 1975.

In this special feature *Cinema Papers* has invited Australia's leading critics to make a selection of the top 10 movies of 1974 from a listing of all theatrical releases as well as through festivals and other non-theatrical screenings.

This list has been reproduced below. It should be pointed out that because of erratic release patterns, many of the movies on this list may not have been released in some capital cities.

JANUARY

1. The Baby (T. Post)
2. Le Berroursi (The Godson) (J.P. Melville)
3. Legend of Hellhouse (J. Hough)
4. Fever (A. Bo)
5. Lady Ice (T. Grise)
6. The Neptune Factor (D. Poole)
7. Kid Blue (J. Crowley)
8. Legend of Frenchie King (C. Jacque)
9. A Gunfight (R. Johnson)
10. Threesome (L. Beale)
11. Man from the East (Clucher)
12. French Sexy Go Round (Fleury)
13. Sex in the Office

FEBRUARY

14. Car an Baby (R. Metzger)
15. Virgin & The Vampire (Caged Virgins) (J.P. Rollin)
16. Horrible Sexy Vampire (Davidson)
17. Jem Curious Yellow (V. Siomen)
18. Westworld (Crichton)
19. Lady Kung Fu (Kiang)
20. Quiet Days in Clichy (Thorsen)
21. The Amazons (A. Bradley)
22. Naked Decameron (P. Vivarelli)
23. Jonathon Livingstone Seagull (Bartlett)
24. The MacIntosh Man (Huston)
25. The Swimmer (Verhoeven)
26. The Way We Were (S. Pollack)
27. Kill Charley Varrick (Siegel)
28. Emperor of the North (Aldrich)
29. Trash (Morrissey)
30. 4 Dimensions of Greta (Walker)
31. The Girl Gang
32. The Booby Trap (D. Avery)
33. Love (Mark)
34. Dear Parents (Salerno)
35. School Girl Report

MARCH

36. Tombs of the Blind Dead (A. De Ossorio)
37. Dracula Prisoner of Frankenstein (C. Brown)
38. Black Car Hero (L. Johnson)
39. Melt from Deep River (U. Lenzi)
40. Venus in Furs (Damiano)
41. The Exorcist (Friedkin)
42. Brian's Song (Kulik)
43. The Other Canterbury Tales (Guerini)
44. Sex on Wheels
45. Ooh You Are Awful
46. Breezy (Eastwood)
47. Day for Night (Truffaut)
48. Canterbury Tales (Pasolini)
49. Commuter Husbands (Ford)
50. Man Who Loved Cat Dancing (Sarafian)
51. La Sex Shop (Berri)
52. Heavy Traffic (Bakshi)

APRIL

53. The Sting (G.R. Hill)
54. Papillon (Schaffner)
55. Swedish Wild Cats (Sarno)
56. Ella Bolt Jones (R. Clouse)
57. Guess Who's Sleeping in my Bed
58. Les Chinoises (Bunuel)
59. The Don is Dead (Fleischer)
60. Massage Parlour (E. Schroeder)
61. Blazing Saddles (Brooks)
62. Outlaw Riders (T. Houston)
63. Corpse Grinders (T.V. Mikels)
64. Ash Wednesday (L. Peerce)
65. Mame (G. Saks)
66. Save the Tiger (J.G. Avildsen)
67. McQ (Sturges)
68. Don't Look Now (Roeg)
69. School Girl Report, Part 2

MAY

70. Dillinger (Milius)
71. Day of the Dolphin (Nichols)
72. That'll be the Day (C. Wetham)
73. American Graffiti (Lucas)
74. Leo the Last (Boorman)
75. Badlands (Malik)
76. Deep Throat Part 2
77. Cesar et Rosalie (Sautet)
78. Death on a Horse (Petroni)
79. Hammer (Clark)

JUNE

80. The Paper Chase (Bridges)
81. Kazablan (Golan)
82. Electra Glide in Blue (Guercio)
83. Last Detail (Ashby)
84. I Am Frigid, Why? (Pecas)
85. Tales That Witness Madness (Francis)
86. The Angry Dragon
87. Exposed (G. Wicklund)
88. Long Swift Sword of Siegfried (A. Hoven)
89. Slaves of Sex
90. Even Angels Eat Beans (Clucher)
91. Summer Wishes Winter Dreams (G. Cates)
92. The Midnight Man (Kibbee and Lancaster)
93. Love in 3D (Boos)
94. Don't Just Lie There Say Something (B. Kellett)
95. Nearest and Dearest
96. The Butcher (Chabrol)

JULY

97. Stone (S. Harbutt)
98. My Name is Nobody
99. Love Hotel
100. Siddhartha (Rooks)
101. Crazy Joe (Lizzani)
102. Quintana (Harris)
103. Please Don't Touch me I'm a Virgin
104. The Doll Squad (Mikels)
105. The Female Bunch (Lewis)
106. The Teacher (Avildsen)
107. 27A (Storm)
108. White Lightning (Sargent)
109. Across 110th Street (Shear)
110. The Conversation (Coppola)
111. The Outfit (Flynn)
112. Weekend Murders (Luca)
113. Lady Godiva Rides
114. The Policewoman (Avakian)
115. Run Angel Run

AUGUST

116. Madame Sin (Greene)
117. Carry on Girls (Rogers)
118. Lonely Wives (Frank)
119. Diary of a Nymphomaniac (Brown)
120. Cleopatra Jones (Starrett)
121. Serpico (Lumet)
122. The Dove (Jarrott)
123. Maid in Sweden
124. The Wickerman (Hardy)
125. Marianne's Temptations (Leroi)
126. Schlock (Landis)
127. Sunshine (Sargent)
128. Richard
129. Optimists of 9 Elms (Simmons)
130. Sex & the other Women (Long)
131. Secret Rites
132. Super Dad (McEveety)
133. Amarcord (Fellini)
134. The Magnificent (De Broca)
135. Revenge of Dr. Death (J. Clark)
136. No. 96 (P. Bernados)
137. What Will I Tell the Boys at the Station? (O'Reilly)
138. The Great Gatsby (J. Clayton)
139. Resort Girls
140. The Gentle Sex (Casarili)
141. Guilty Until Proven Innocent (Loy)
142. Three Musketeers (R. Lester)

SEPTEMBER

143. Daisy Miller (P. Bogdanovitch)
144. Erotic Adventures of Zorro (Friedman)
145. All The Way Boys (Clucher)
146. Jory (J. Fo s)
147. Seduction of Mimi (Wertmuller)
148. Yakkety Yak (Jones)
149. Wet Dreams (Multiple)
150. Super Cops (Petha)
151. The Stewardesses (Sil an Jnr.)
152. Busting (Hyams)
153. The Pawnbrokers (J. Lindsay, L. Sarnett)
154. Keep it up Jack (Ford)
155. Salt Beds Hard Beds (Bradley)
156. Truck Stop Women (M.L. Lester)
157. Death Wish (Winner)
158. Mr. Majestyk (Fleischer)
159. Man Called Noon (Colerson)
160. New One Armed Swordsman
161. The Devils Angels (Haller)
162. Angel Unchained
163. Black Windmill (Siegel)
164. Melomese (Papadopoulos)

OCTOBER

165. Marijuana: Pos ession & The Law (Carey)
166. Spys (Kershner)
167. Best of Benny Hill (J. Robins)
168. Holiday on the Buses (Izzard)
169. Sex Clinic 74 (Schroeder)
170. Roommates (A. Marks)
171. Class of 77 (A. Marks)
172. Cars That Ate Paris (P. Weir)
173. For Pete's Sake (P. Yates)
174. Sugarland Express (S. Spielberg)
175. Man on a Swing (Perry)
176. Warhol's Frankenstein for Frankenstein (Morrissey)
177. Golden Needles (R. Clouse)
178. Zandy's Bride (Troell)
179. Blazer (Allen)
180. Billy Two Hats (Kotcheff)
181. Goodbye Stork Goodbye (Burrows)
182. Swinging Wives (Thorn)
183. Andrei Rublev (Tarkovsky)
184. Percy's progress (Thomas)
185. The 7-Ups (De Antoni)
186. Honor Thy Father
187. Under the Covers (Arnotrum)
188. Juggernaut (Lester)
189. Petersen (T. Burstall)
190. Little Miss Innocence (Warfield)
191. Hell Ups (Kaplan)
192. Zepo s
193. A City's Child (Kavanagh)
194. Doll's House
195. Slaughter's Big Rip Off (Douglas)
196. Paul & Michelle (Gilbert)

NOVEMBER

197. Parallax View (Pakula)
198. The Sex Thief (M. Caffey)
199. Frustrated Wives (Arnold)
200. Pictures at an Exhibition
201. Vampira (Donner)
202. Dirty Mary Crazy Larry (J. Hough)
203. Baxter (L. Jeffries)
204. Kamouraska (Jutra)
205. Airport '75 (Smight)
206. Chosen Survivors (Reilly)
207. Dirty Money (Melville)
208. Troll (V. Sjoman)
209. Way of the Dragon (B. Lee)
210. Wide Open (G. Wicklund)
211. Camille 2000 (Metzger)
212. Hot Bed of Sex
213. Money Money Money (Lelouch)
214. Love in the Suburbs
215. Black Bell (Shing)
216. Girl from Petrovka (Ellis Miller)
217. Terror Hospital (Balch)
218. World Sex Report
219. Pete
220. Bunny Caper (Arn ld)
221. Newman's Law (Heffron)
222. School for Swingers
223. The Big Bird Cage (Hill)
224. Wonderwomen (O'Neill)
225. The Winners (Nofal)
226. Legend of 7 Golden Vampires (Baker)
227. Tormented Dead (Edwards)
228. Cinderella Liberty (Rydell)
229. Investigation of Murder (Rosenberg)
230. Ericka's Hot Summers (Novak)
231. Maria la Lace (Novak)
232. The Marseille Contract (Parrish)
233. Beach of the War Gods (Lo Wei)
234. Doberman Gang (Davida)
235. Exorcism's Daughter
236. Detroit 9000

DECEMBER

237. That's Entertainment (Haley Jnr.)
238. War Goddesses (Young)
239. The Long Goodby (Altman)
240. Girls with Open Lips
241. The Blockhouse (Reeve)
242. Raw Meat (Sherman)
243. Fright (Collinson)
244. Barry McKenzie Holds His Own (Beresford)
245. Benji (T. Camp)
246. Full Time Females
247. The Female Response (T. Kincaid)
248. Earthquake (Robson)
249. Robin Hood (Feitherman)
250. Herbie Rides Again (R. Stevenson)
251. Ladies & Gentleman: The Rolling Stones
252. Thunderbolt & Lightfoot (M. Cimino)
253. Alvin Rides Again (Elkins & Copping)
254. The Odessa File (R. Neame)
255. Flap (Cerami)
256. Nurses Report

FESTIVAL: MELBOURNE & SYDNEY

Adult Fun (Scott)
Asylum (Robinson)
Belle (Delvaux)
Between Friends (Shebib)
Black Holiday (Leto)
Blood Wedding (Chabrol)
Chung Kuo: China (Antonioni)
Coup D'Etat (Yoshida)
Days of Betrayal (Vavra)
Distant Thunder (Ray)
Earth, Our Sinful Song (Mollberg)
Giron (Herrera)
Goalie's Fear of Penalty (Wenders)
Heart's Desire (Drulhains)
Here Comes Everybody (Whitmore)
History of Post-War Japan (Imamura)
Illumination (Zanussi)
Invitation (Goretta)
Love in the Afternoon (Rohmer)
Moon Seeds (Souvereau)
One Man's War (Jarva)
Overnight (Thome)
Pedestrian, The (Schell)
Photography (Zalnay)
Pirosmani (Shengelaya)
Rejeanne Padovani (Arcand)
Return from Africa (Tanner)
Si bad (Huszarik)
Spirit of the Beehive (Erice)
Sweet Games of Last Summer (Herz)
Themroc (Farido)
That Sweet Word Liberty (Jacakyevichus)
Timon (Popic)
Traitors, The (Gleyzer)
Village Perfect ance of Hamlet (Popic)
Wanderers, The (Ichikawa)
Wedding, The (Wajda)

And films seen at the Perth, Adelaide, Canberra or Brisbane Festivals and N.F.T.A.

The Herald 1840

Andrew McKay

Amarcord (Fellini)
Day for Night Truffaut)
The Last Detail (Ashby)
Save the Tiger (Avildson)
Don't Look Now (Roeg)
The Long Goodbye (Altman)
Electra Glide in Blue (Guercio)
Kill Charley Varrick (Siegel)
Serpico (Lumet)
27A (Storm)

MIRROR AUSTRALIAN TELEGRAPH PUBLICATIONS

Mike Harris

Mean Streets (Scorsese)
The Pedestrian (Schell)
Kill Charley Varrick (Siegel)
Day for Night (Truffaut)
Los Olvidados (Bunuel)
Blazing Saddles (Brooks)
Don't Look Now (Roeg)
The Conversation (Coppola)
Amarcord (Fellini)
Three Musketeers (Lester)

The Advertiser
ADVERTISER NEWSPAPERS LIMITED

Mary Armitage

Don't Look Now (Roeg)
The Last Detail (Ashby)
Save the Tiger (Avildson)
Optimists of Nine Elms (Simmons)
Piaf (Casaril)
Cries and Whispers (Bergman)
Return from Africa (Tanner)
Sinbad (Huszanik)
The Wedding (Wajda)
The Spider's Strategy (Bertolucci)

THE DIGGER

Tim Pigott

Discreet Charm of the Bourgeoisie (Bunuel)
Los Olvidados (Bunuel)
Mean Streets (Scorsese)
The Conversation (Coppola)
Chinatown (Polanski)
Ladies and Gentlemen: The Rolling Stones (M. Spector)
Themroc (Faraldo)
Andrei Rublev (Tarkovsky)
The Wedding (Wajda)
Flesh for Frankenstein (Morrissey)

CINEMA Papers

Scott Murray

The Mother and the Whore (Eustache)
Coup d'Etat (Yoshida)
Black Holiday (Leto)
Spirit of the Beehive (Erice).
Death of a Flea-Circus Director (Koerfer)
Andrei Rublev (Tarkovsky)
Land of Silence and Darkness (Herzog)
Blood Wedding (Chabrol)
The Three Musketeers (Lester)
Belle (Andre Delvaux)

3AK Beautiful Music

Bill Howie

Siddharta (Rooks)
Badlands (Malik)
The Cars that Ate Paris (Weir)
Amarcord (Fellini)
That's Entertainment (Haley Jnr.)
Discreet Charm of the Bourgeoisie (Bunuel)
The Sting (Hill)
American Graffiti (Lucas)
Duel (Speilberg)
Happiest Days of your Life (Launder)

Australian Broadcasting Commission

John O'Hara

Love (Makk)
Day for Night (Truffaut)
Don't Look Now (Roeg)
The Conversation (Coppola)
Amarcord (Fellini)
Seduction of Mimi (Wertmuller)
Andrei Rublev (Tarkovsky)
Goalie's Fear of Penalty (Wenders)
Love in the Afternoon (Rohmer)

THE AGE

Colin Bennett

Day for Night (Truffaut)
Love (Makk)
The Last Detail (Ashby)
Los Olvidados (Bunuel)
Discreet Charm of the Bourgeoisie (Bunuel)
The Adversary (Ray)
Company Limited (Ray)
Serpico (Lumet)
Don't Look Now (Roeg)
Duel (Speilberg)

NATION REVIEW

Jack Clancy

Day for Night (Truffaut)
Los Olvidados (Bunuel)
Don't Look Now (Roeg)
The Last Detail (Ashby)
Le Boucher (Chabrol)
The Conversation (Coppola)
Amarcord (Fellini)
Andrei Rublev (Tarkovsky)
Cinderella Liberty (Rydell)
The Long Goodbye (Altman)

THE BULLETIN

Sandra Hall

Don't Look Now (Roeg)
Day for Night (Truffaut)
The Last Detail (Ashby)
The Conversation (Coppola)
The Pedestrian (Schell)
The Sting (Hill)
The Long Goodbye (Altman)
Blazing Saddles (Brooks)
Blanche (Borowczyk)
Kill Charley Varrick (Siegel)

LISTENER IN TV

Jim Murphy

Day for Night (Truffaut)
The Sting (Hill)
Don't Look Now (Roeg)
The Last Detail (Ashby)
Love (Makk)
The Exorcist (Friedkin)
Daisy Miller (Bogdanovich)
The Great Gatsby (Clayton)
The Three Musketeers (Lester)
The Parallax View (Pakula)

Seven Color Television

Ivan Hutchinson

Badlands (Malik)
Don't Look Now (Roeg)
The Conversation (Coppola)
Electra Glide in Blue (Guercio)
The Seduction of Mimi (Wertmuller)
Kamouraska (Jutra)
The Paper Chase (Bridges)
Day for Night (Truffaut)
The Exorcist (Friedkin)

INDEPENDENT

Antony I. Ginnane

The Samourai (Melville)
Kid Blue (Crawley)
Emperor of the North (Aldrich)
Kill Charley Varrick (Siegel)
Day for Night (Truffaut)
Badlands (Malik)
Le Boucher (Chabrol)
Truck Stop Women (Lester)
Sugarland Express (Spielberg)
The Long Goodbye (Altman)

Compiled by Andrew Pike.

Charles Chauvel stands with Raymond Longford and Ken G. Hall as one of the three great Australian directors of commercial entertainment films. Although his body of work was relatively small and spread over a period of nearly 30 years, Chauvel emerged after World War 2 as the only director of any note to persevere with production in the repressive context of increasing foreign control of Australian cinemas. He maintained this struggle until his death in 1959.

Chauvel was born in 1897 in rural Queensland. He spent most of his boyhood on country properties before going to Sydney to study art and drama. In Sydney he found work as a stable hand on two Australian 'westerns' — **The Shadow of Lightning Ridge** and **The Jackeroo of Coolabong** — made by Snowy Baker.

When Baker went to Hollywood, Chauvel followed him and spent two years writing articles on Australiana and doing minor jobs in Hollywood studios — as an extra in **Fly by Night** and **The Man From the Desert** and as a hand in the property department at MGM. Eventually he became assistant director to Fred Niblo on **Strangers of the Night**.

Chauvel returned to Australia in 1923 and resolved to direct his own films. By 1925 he had completed his first feature, **The Moth of Moonbi**. This and his next film, **Greenhide**, were produced under makeshi t conditions in the Queensland bush and in a small Brisbane studio.

After developing his skills on three more productions, he reached maturity as a director during the war with **Forty Thousand Horsemen** and **The Rats of Tobruk**, both dramatically tight and visually spectacular productions.

Probably Chauvel's finest achievement was **Sons of Matthew** (1949), an epic story of a pioneering family. Working against the enormous physical odds of locations in the wild rain forests of the Lamington Plateau in south-eastern Queensland, the film took him several years to complete. His next and last feature, **Jedda** (1954), again set his characters against a spectacular but hostile environment, this time with a story about the aborigines in central Australia.

With these last four films, Chauvel expressed an intensely romantic epic vision of Australia. He sought to present Australia to the world as a rich, exotic land populated by spirited sons of the soil — a sincere vision, vigorously realised, which escaped the worst excesses of jingoism or sentimentality.

The Moth of Moonbi (1926): A romantic melodrama in which a young country girl sets off to discover life in the city. After many bitter experiences she returns to her lover at Moonbi Station.

Produced, directed and written by Charles Chauvel; based on the poem "*The Wild Moth*" by M. Forest; Photography, Al Burne; Presented by Australian Film Productions Ltd. Actors: Marsden Hassall (Tom Rescolt), Doris Aswin (Dell Ferris), Arthur Tauchert (Jack Bronson), Michael Dwyer (Rodger Down), Charles O'Mara (Ferris), Darla Townend (Little Dell), Jack Reed (Bill Devine), Colleen Richards (Margery Daw), Edward Lyon (Martin Brooks), Billie Stokes (Josephine).

Greenhide (1926): A romantic melodrama which is almost the reverse of **The Moth of Moonbi**. A city socialite visits her father's property in the bush and falls in love with the manager 'Greenhide'.

Written and directed by Charles Chauvel. Photography, Al Burne. Assistant Director, Edward Lyon. Titles and Art Titles, Frank White. Art Furnishings, Arabian Art Salon. Presented by Australian Film Productions Ltd. Actors: Elsie Sylvaney (Margery Paton), Bruce Gordon (Greenhide), Frank Thorn (Tom Mullins), Alfred Greenup (Bill Mullins), Gerald Barlow (Sam Paton), Jules Murray-Prior (Slab Rawlins), Phil Mackin (Joe Mackaway), Irma Dearden (Polly Andrews), Billy (himself).

In the Wake of the Bounty (1933): Partly a narrative reconstruction of the mutiny against Captain Bligh on the **Bounty**, and partly a documentary on life on Pitcairn Island where the descendants of the mutineers still live.

Directed and written by Charles Chauvel. Photography, Tasman Higgi . Monologue, Arthur Greenaway. Musical Director, Lionel Hart. Film Editor, William Shepherd. Sound engineers, Arthur Smith and Clive Cross. Cinesound recording. Presented by Expeditionary Films. Actors: Mayne Lynton (Lieut. Bligh), Errol Flynn (Fletcher Christian), Victor Gouriel (Michael Byrne, the 'Bounty's blind fiddler), John Warwick (Midshipman Young). 72 mins.

Heritage (1935): An historical reconstruction of the early settlement of Sydney.

Directed by Charles Chauvel from his own novel. Photography, Tasman Higgins and Arthur Higgins. Assistant to Director, Chick Arnold. Sound recording, Alan Mill. Film Editress, Lola Lindsay. Script, Ann Wynn. Settings, James Coleman. Research, Ray Lindsay. Modern frocking by Yvette. Musical score, Harry Jacobs. RCA Photophone recording. Presented by Expeditionary Films (1933) limited. Actors: Frank Harvey (Governor Phillip), Franklyn Bennett (James Morrison/Frank Morrison), Margot Rhys (Jane Judd), Peggy Maguire (Biddy O'Shea/Biddy Parry), Harold B. Meade (Frank Parry), Joe Valli ('Short'), Norman French (Governor Macquarie), Ann Wynn (Mrs Macquarie), Leonard Stevens (Greenway, Macquarie's architect), Austin Milroy (Major Ross), Victor Fitzherbert (William Charles Wentworth), Gertrude Boswell (Mrs Judd), Dora Mostyn (Mother Carey), Godfrey Cass (Harding), Florence Esmond (Mrs Boggs), Victor Gouriet (Artist), Field Fisher (Gerald Cracknell), Rita Pauncefort (Mrs Cobbold), David Ware ('Long'), Kendrick Hudson (Morrison Jr). 96 mins.

Uncivilised (1936): The story of a white man living wild with aborigines in northern Queensland and his relations with a woman journalist who enters the unexplored jungles.

Directed and written by Charles Chauvel from a story by Chauvel in collaboration with E. V. Timms. Photography, Tasman Higgins. Assistant directors, Frank Coffey and Ann Wynn. Sound recordist, Dennis Box. Film Editor, Frank Coffey. Assistant Editor, Mona Donaldson. Musical arrangement, Lindley Evans. Settings, James Coleman. Dance direction, Richard White. Special effects, George D. Malcolm. Gowns, Farmers Ltd. Hosiery, Prestige. British Acoustic Sound Recording. Presented by Expeditionary Films (1933) Ltd. Actors: Dennis Hoey, Margot Rhys, Ashton Jarry, Kenneth Brampton, Marcella Marney, E. Gilbert Howell, Victor Fitzherbert, John Fernside, Edward Sylveni, Norman Rutledge, and aborigines from Cape York Peninsula led by Harri Weipa and 'Booya'. 93 mins.

Forty Thousand Horsemen (1941): The adventures of the Australian Light Horse in the Sinai Desert campaign during World War I.

Produced and directed by Charles Chauvel from a story by Chauvel in collaboration with E. V. Timms. Continuity, Elsa Chauvel. Photography, George Heath. Film Editor, William Shepherd. Sound, Arthur Smith and Clive Cross. Art Director, Eric Thompson. Exterior Art Director and Special Effects, J. Alan Kenyon. Musical Score, Lindley Evans in collaboration with Willy Redstone and Alfred Hill. Additional Exterior Photography, Capt. Frank Hurley and Tasman Higgins. Military advisors, Major G. H. Ferguson and Sgt. Roy Mannix. Assistant Director, Ronald Whelan. Location Assistant, George Hughes. Optical Effects, Garnett Lowry. Make-up, Alec Ezard. Production Manager, John Soutar; Dance Routines, Gertrud Bodenweiser. Stunt Shooting, Lionel Bibby; Turkish Armaments supplied by E. J. Millett. Presented by Famous Feature Films; produced with the co-operation of the Department of Defence and officers and men of the 1st and 2nd Australian Cavalry Divisions. Actors: Grant Taylor (Red Gallagher), Betty Bryant (Juliet Rouget), 'Chips' Rafferty (Jim), Pat Twohill (Larry), Harvey Adams (Von Hausen), Eric Reiman (Von Schiller), Joe Valli (Scotty), Albert C. Winn (Sheik Aba), Kenneth Brampton (German Officer), John Fleeting (Captain Gordon), Harry Abdy (Paul Rouget), Norman Maxwell (Ismet), Pat Penny (Captain Seidi), Charles Zoli (Cafe Proprietor), Claude Turton (Ot man), Theo Lianos (Abdul), Sergt. Roy Mannix (Light Horse Sergeant), Ed a Emmett, Vera Kandy, Iris Kennedy, Joy Hart (Dancing Girls). 99 mins.

During the war, Chauvel directed four short propaganda films under contract to the Department of Information: **Soldiers Without Uniforms, The Power to Win, While There is Still Time**, and **A Mountain Goes to Sea**. He also assembled another short film, **Russia Aflame**, from Russian newsreel footage.

The Rats of Tobruk (1944): A tribute to the Australian fighting spirit.

Produced and directed by Charles Chauvel. Screenplay, Charles and Elsa Chauvel. Photography, George Heath. Sound, Jack Bruce and L. J. Stuart. Editor, Gus Lowry. Musical Direction, Lindley Evans in association with Willy Redstone and Charles MacKerras. Settings, Edmund Barrie. Filmed at the Studios of Commonwealth Film Laboratories Pty Ltd. Panophonic Rayophone recording. Special Designs, Eric Thompson. Assistants to the Director, Harry Freeman and Roy Sebastian. Unit Ma agement, George Barnes. Commentary, Maxwell Dunn. Extra Photography, Army Film Unit. Army Liaison, Major G. K. Austin. Assistant Army Liaison, Lt. A. F. Dunbar, M.M., and Lt. G. Woods. Miss Garrick's Costumes, Cuzon's. Home furnishings, Bebarfalds. Presented by Chamun Productions. Actors: Grant Taylor, Peter Finch, Chips Rafferty, Pauline Garrick, Mary Gay, George Wallace, Joe Valli, John Sherwood, Walter Pym, Norman Blackler, Gilbert Ellis, Robert Carlyle, Joe Anderson, Toni Valla. 105 mins.

Sons of Matthew (1949): An epic story of a pioneering family.

Produced and directed by Charles Chauvel — original screenplay by Charles and Elsa Chauvel, inspired by the books *Green Mountains* and *Cullenbenbong* by Bernard O'Reilly; Collaboration by Maxwell Dunn. Directors of Photography, Ben Nicholas and Carl Kayser. Film Editor, Terry Banks. Art Director, George Hurst. Recording supervision, Clive Cross. Sound Recording, Allyn Barnes. Associate Producer, Elsa Chauvel. Western Electric recording. Musical Director and Composer, Henry Krips. Assistant Director, Julian Savieri. Narrator, Wilfrid Thomas. Special Effects, William Syroonds. Business Manager, William Broun. Unit Manager, Jim Donohue. Second Assistant, Bert Carlon. Period costumes by Rockman's from designs by Thelma Afford. Presented by Greater Union Theatres Pty Ltd in association with Universal Pictures Pty Ltd. Actors: John O'Malley, Thelma Scott, Tom Collins, Michael Pate, Max Lemon, Ken Wayne, Rodney Fielder, Tommy Burns, Doug Smith, John Unicomb, Jimmy White, John Ewart, Marion Dickson, Baby Lawson, Dorothy Allison, Diane Proctor, Jack Fegan, Robert Nelson, Jean McAllister, Charmian Young, Margaret Young, Barbara Armstrong, Wendy Gibb, Laurel Young, Nonnie Peiffer, Betty Orme. Released in 1949. 105 mins.

Jedda (1954): A story about the aborigines in central Australia.

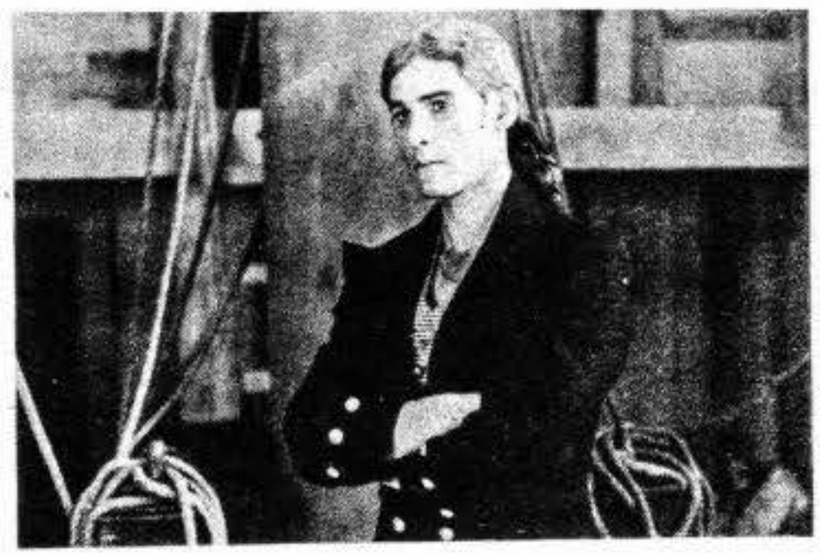
Produced and directed by Charles Chauvel. Screenplay, Charles and Elsa Chauvel. Photography, Carl Kayser. Color, Gevacolor. Processed by Denham Laboratories. Special Photography, Eric Porter. Dialogue Direction, Elsa Chauvel. Editors, Alec Ezard, Jack Gardiner, Pam Bosworth. Sound, Arthur Browne. Assistant Director, Philip Pike. Unit Manager, Harry Closter. Music composed and conducted by Isadore Goodman. Special Aboriginal Recording by Professor Elkin. Art Director, Ronald McDonald. Research, Bill Harney. Costumes, Mendels. Western Electric recording. Presented by Charles Chauvel Productions. Actors: Ngarla Kunoth (Jedda), Robert Tudawali (Marbuk), Betty Suttor (Sarah McMann), Paul Reynall (Joe, a half-caste), George Simpson-Little (Douglas McMann), Tas Fitzer of the Northern Territory Mounted Police (Peter Wallis, Police Officer), Watson Byers (Felix Romeo, Boss Drover), Willie Farrar (Little Joe), and aborigines of various tribes of north and central Australia. 96 mins

In 1957-8, Chauvel and his wife produced 13 half-hour episodes for a BBC television series on the Northern Territory, **Walkabout** (later screened by the ABC).

Above: Charles Chauvel (centre) poses with visiting American producer Fred Niblo (right) and Lloyd Nozler.
Left: Charles Chauvel.

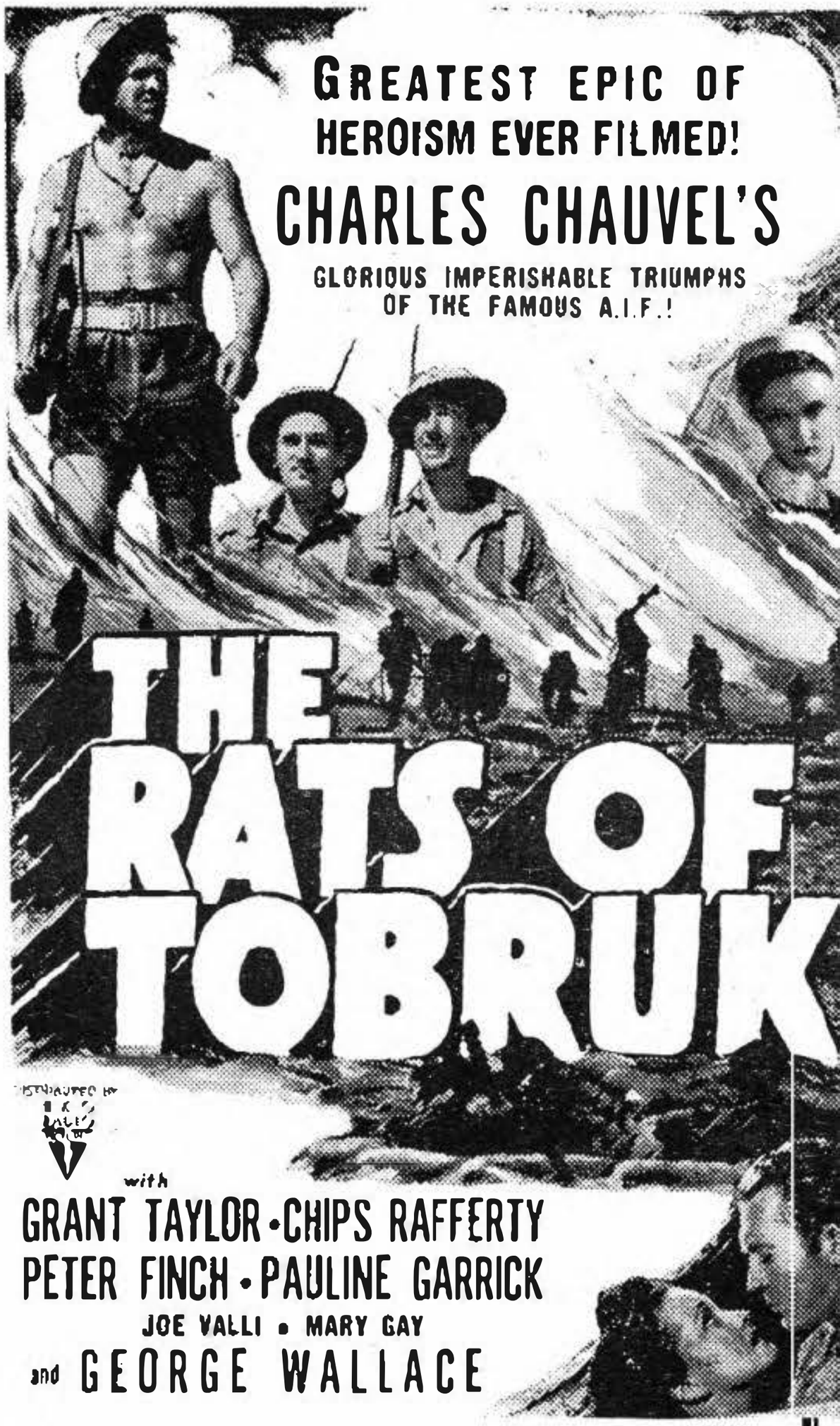
Above: Outdoor script conference in southern Queensland for **Sons of Matthew** (1949). Left to Right: Gwen Meredith (writer of *Blue Hills*), Chauvel, Maxwell Dunn and Elsa Chauvel.

Right: A script session on **Forty Thousan Horsemen** with E. V. Timms (right), Charl Chauvel. Elsa Chauvel is seated in t foreground.

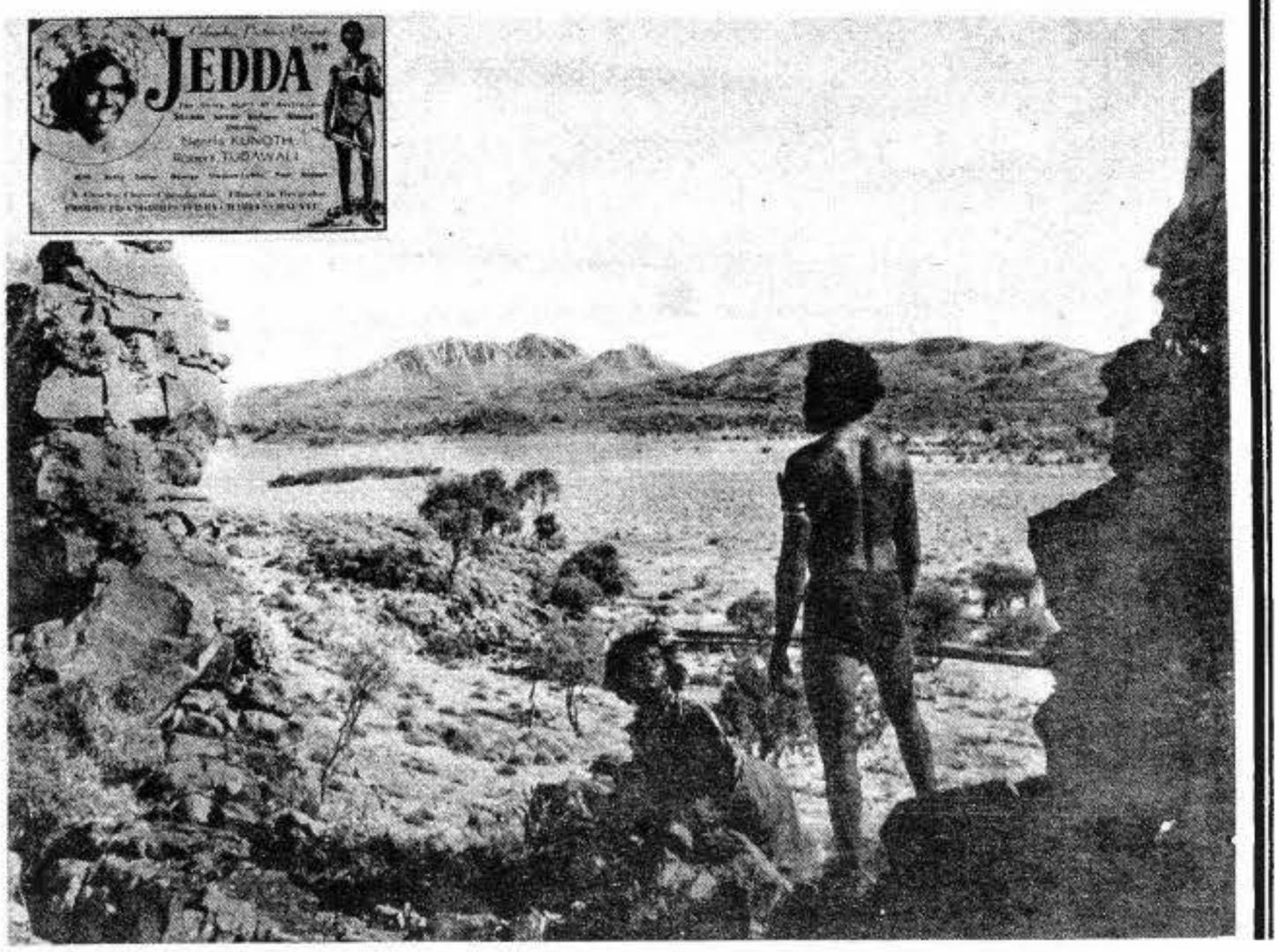


Errol Flynn as Fletcher Christian in The Wake of the Bounty (1933).

Pat Twohill, Chips Rafferty and Grant Taylor as Australian cavalrymen in **Forty Thousand Horsemen** (1941).



Below: Publicity still from **Jedda** (1954) with Ngarla Kunoth and Robert Tudawali.



A Matter of Fact

Ken Hall

The December issue of *Cinema Papers* carried an interview between Bill Shepherd, veteran Australian film editor, and Graham Shirley, which simply must be challenged.*

I am concerned only with the sections relating to Cinesound where there are so many inaccuracies and gross distortions of the truth that — with very genuine reluctance — I am compelled to endeavor to put the record straight. Individually and in the sum total Bill Shepherd's statements leave a totally incorrect impression of the Cinesound organization of the thirties and forties, who was in it and how it worked. There are instances also where some individuals — and I do not include myself among them — got no credit at all for the work they did and are not even mentioned in the recital. This must be adjusted.

Anything I have to say is not intended as pointless criticism of Bill Shepherd. I have always had, and still have, a genuine regard for him and a full appreciation of the work he did for Cinesound as its chief film editor on all features, except **Smithy**, and after **Squatter's Daughter**.

But if what Shepherd, now in his eighties, has to say is left unchallenged it will go down into the history of film production in this country as fact. And so much of it is just NOT fact.

Cinema Papers is now the only record, to my knowledge, of film production in Australia. Many of the still surviving members of the original Cinesound people of the thirties have reacted to Shepherd's interview and would want to have the facts on the historical record with credit fairly apportioned to those who earned it.

I propose dealing only with major matters, discarding many minor incorrect statements.

Squatter's Daughter

Shirley: Malcolm gets a co-editor's credit on **Squatter's Daughter**.
Shepherd: I know but he didn't cut a foot of it.

That is an untrue statement. Malcolm got first editing credit on that film because that is what he was. I worked with them both right through the editing period, as I did on all my films, and there is no doubt that Mal olm did the major job and more. He went right through to the fine cut, with Shepherd doing the sequences allotted to him of course, and was engaged with Shepherd and Phyllis O'Reilly, cutting assistant, in matching the negative to the edited work print when he was stricken with a serious respiratory problem which troubles him to this day. Shepherd and Phyllis. O'Reilly went on to finish the neg. matching, made very difficult by the absence of edge-numbers, especially in some bushfire scenes shot without slate markings because of difficulty and sometimes danger.

Bill Shepherd was still finding his feet in film editing at that time. He had had no previous experience of feature sound film cutting. He developed, I believe, into a first class film editor and eventually became probably the best in the country in the thirties. But he learned his trade at Cinesound as we all did. And surely there is nothing shameful in acknowledging the truth of that.

I endeavored to give George Malcolm, whose pioneering work in so many branches of Australian film production has not been sufficiently recognized, full credit for his work on **On Our Selection** and **Squatter's Daughter** and on matters like building up from scratch the first projection printer in the country, in a previous issue of *Cinema Papers*.

*Cinema Papers — December, 1974 — p. 297.

Sound

Shepherd takes a side-swipe at the efforts of Arthur Smith and Bert Cross to get sound on film, at the beginning of the thirties, by talking of them disparagingly, as "mucking about" with the problem. Their successful wrestle with the difficulty made it possible to found Cinesound and make more than 25 feature films — 18 for Cinesound, three for Chauvel, two for Harry Southwell, one each for Beau Smith and Joe Lippman, besides innumerable 'shorts' and 1,300 weekly newsreels up to the time I left Cinesound in 1956.

All said and done that seems to me to be a satisfactory piece of mucking about.

Shirley: What was your feeling about the use of location sound?
Shepherd: With all due respect I think you lose a lot of atmosphere by trying to use an alternative. **Tall Timbers** (1937) had the best outdoor sound we ever did. In fact it's probably the best outdoor sound that's ever been done anywhere.
Shirley: Why was that?
Shepherd: Because it was done in the clear blue yonder

This, apart from the obvious over-statement that it was "the best outdoor sound ever done anywhere", overlooks the fact that all Cinesound outdoor sequences, with the exception of a Wallace musical, were recorded in the clear blue yonder. Looping or post-syncing were at that time not available to us or to anyone else I should think. The major factor in the recording of **Tall Timbers** was the brilliant and frightening sound on the Timber Drive. This was a manufactured sound made, not in the clear blue yonder but in the studio and environs through the resource and ingenuity of Clive Cross and his assistant, Alan Anderson, now of Film Australia. The sound unit operated, of course, under the overall control of the Chief Engineer, Arthur Smith. Credit where credit is due — these people made tremendous contributions to the success of Cinesound on all its films. Their most notable achievement, in my view, was the splendid recording of the operetta sequences of **Broken Melody**. There they controlled — in one operation — more than 50 members of the Sydney Symphony Orchestra jammed into a space underneath the first floor dressing rooms with the studio lavatories on one side and the generator room on the other. The orchestra was there because we could put wooden rostrums over the concrete floor and the dressing rooms provided us with a wooden roof. The Sydney Male Choir of about 40 voices was in the studio proper and the soloists in another section of it, all walled in by three-ply flats.

It was an incredible, almost impossible set-up. But it worked. They made it work, recording all three — orchestra, soloists, choir — together, finding balance, light and shade and the real beauty of Alfred Hill's original music.

Shirley: Were there any special demands on you with **Broken Melody**?
Shepherd: Only in getting the playback tracks ready.

Clive Cross brought Playback and all the details of how to use it back to Australia in the mid-thirties. He was in Hollywood (at his own expense) in 1935 while I was there seeking back-projection. Clive was able to work for months at MGM, in the sound department, and of course every Hollywood musical, including those splendid examples now showing around the world in **That's Entertainment**, were made on playback.

It was the fact that, through Clive Cross, we now had all the necessary gen on Playback, including rhythm-punching,** that influenced me greatly in deciding to make **Broken Melody**. Looking back, it was quite a shocking risk to take back in 1937 — to make a film with a major musical sequence upon which it was entirely dependent for its climax. If the musical section did not work we had no film. It had not been attempted in Australia before nor has it since.

Clive Cross marked up all the playback tracks on **Broken Melody**. If that film had failed we would have been dead ducks. But it did not fail due to the work of the whole team and especially Arthur Smith and Clive Cross.

Pre-preproduction

Shirley: How involved were you with pre-production?
Shepherd: I usually estimated the footage and we had a pre production conference of all concerned. There'd be the director, cameraman, soundman, myself — all the key members of the crew — and we'd talk about the script and the film as a whole.
Shirley: Were the shots planned before Hall went out to shoot?
Shepherd: Oh yes, we all had a rough idea to start with.

Now let's have the facts. There were NO pre-production conferences at Cinesound on any picture with the single exception of **Smithy**, and that

**(Footnote) Rhythm-punching is the method under which the sound engineer marks out the positive musical playback tracks with a set of three, or four, punches equally spaced in order to get rhythm so that the clapper sync marks can be made exactly on the last punch. The placement of these punches, and there can be six or even more in one number, is worked out with the director and put into the places where he expects to change angles.

Pr duction stills from Ken Hall's **Orphan of the Wilderness** (1936) . . . the real bone of contention between Hall and editor Bill Shepherd.

Ken Hall describes the "bushland" sets for **Orphan of the Wilderness** as so realistic that the animals behaved completely naturally, making it possible to get "authentic" shots of Australian fauna.

was abortive. The general conference idea just does not work. The discussions invariably get side-tracked up a dozen blind alleys. Inter-departmental rivalry is almost always injected — like the never ending war between camera and sound departments that has been going on in studios all around the world since sound films began. Instead of time wasting big conferences I had frequent talks with the heads of the creative departments during the pre-production period. Sometimes heads of two departments — like set design and camera for instance. The film editor was given the script to time — as far as any script can be timed — and two or more staff men, experienced actors like Alex Kellaway, Frank Harvey or Ron Whelan, under the direction of whoever was going to be dialogue director, sat in to read the dialogue scenes at the right, or at least, likely to be used, tempo.

Orphan of the Wilderness

The real bone of contention is **Orphan of the Wilderness**, where Shepherd's complete lack of acknowledgment of others involved, let alone appreciation, is painfully obvious.

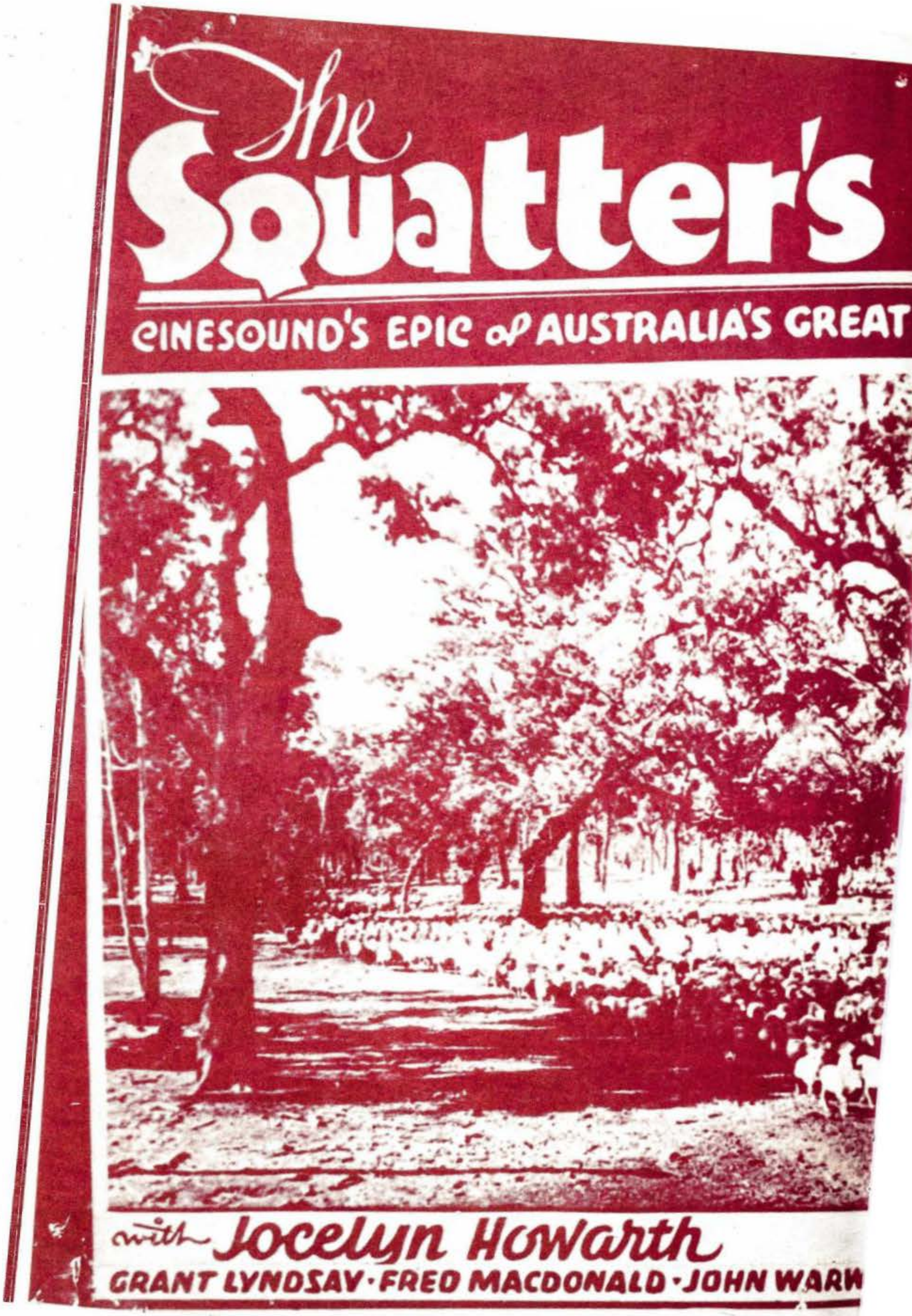
> **Shirley:** You've often said that your favorite film at Cinesound was **Orphan of the Wilderness**.
> **Shepherd:** Yes, it was. I've always considered it 'my' picture because I took particular care with the animal sequences. For weeks we filled the studio with trees, ferns, streams, kangaroos, rabbits, snakes and koalas and let them settle in. Altogether we shot between 6,000 m and 7,000 m, and I didn't really know how it was going to work until I'd run the footage and decided how to cut one shot with the next (sic). I wouldn't say the first two reels were without a story but I certainly hadn't been given a storyline for that section beyond knowing the way it was going to start and end. We had footage of a frog.
> We had the ostrich being attacked by the kangaroo, the rabbits being frightened by the hawk*, and while there was nothing preplanned it all worked out magnificently.

This is sheer stuff and nonsense. All films are the result of a combined effort and a film editor cannot be better than the material provided him by the production crew. That must stand as a self-evident fact.

If I were asked to nominate the technical star of the film I would certainly name George Heath whose photography stands up as really splendid right to this day. I am sure I would be supported in this by all living members of the old crew — with apparently one exception. Close behind Heath would come George Kenyon, who, with his staff in the Art and Special Effects Department, created a bushland setting complete with waterfall and pool, which was so realistic that all the animals were completely taken in by it. They

*It was in fact Chut, the joey menaced by the hawk and by preplanning, not accident.

Continued on P.90



Cinema Papers, March-April














index

VOLUME ONE 1974

INDEX KEY

1. Film titles appear in bold type. Magazine, play and book titles appear in italics.
2. The following appear after index items (where applicable)
   d — director
   p — producer
   c— cameraman
   e — editor
   t — technician
   ds — distributor
   ac— actor
   sc — scriptwriter.
3. The following appear after page numbers (where applicable)
   a — articles
   i — interviews
   f — filmography
   st — stills
   cr — production credits
   r — film reviews

Contributors Index

General Index


Daughter
PEN SPACES!
Directed by
KEN·G·HALL
PHOTOGRAPHED BY
CAPT. FRANK
HURLEY
for
GENERAL
EXHIBITION
ICK·DOROTHY DUNCKLEY
CINESOUND

"'THE NIGHT PORTER' IS ROMANTIC PORNOGRAPHY...

a hectic love affair. Among the film's various definitions of decadence is a strong preference to do on a floor what most other people would do on a chair, table or bed... what a kinky turn-on!"

—Vincent Canby, New York Times

THE NIGHT PORTER

The Joseph E. Levine film being released in Australia by United Artists.

Directed by Liliana Cavani

Starring Dirk Bogarde
Charlotte Rampling

With Gabriele Ferzetti
and Philippe Lerot.

Film Reviews

CHINATOWN

Mark Randall

At the end of Roman Polanski's **Chinatown** Faye Dunaway is shot in the head while escaping from the police down a dark street in a flashy yellow convertible. A warning shot is fired, then a shot at the car. The car slows to a stop, the horn starts to blare.

Held in a wide-shot that seems to last a long time. It is the best moment in the picture — simple, clean, and powerful. It is complete, but Polanski moves in to mop up.

He directs our attention to Dunaway's minced back of head, then, not satisfied, he turns her over for a close-up of an exploded eye. A lot of screaming and breast-beating accompany what we see.

None of this is new. It's all very fashionable to bleed a lot in action movies these days, but like anything fashionable it has become obligatory and boring. Physical violence is fast losing its heart-stopping value. A slight jolt — what Pauline Kael calls 'zapping' the audience — and everyone settles down again to the story.

To combat their loss of 'zap' power — and Polanski has used it many times in the past — the director pores lovingly over the human meat left behind. Long after the 'zap' we are still being invited to appreciate blood-caked close-ups. We are asked to find entertainment values in it. Enjoy, enjoy! We are encouraged to watch with the ambivalent, voyeuristic attitude of, "Oh, isn't it awful — yummy — look, isn't it horrible — oh, yummy, how gory!"

Humor, or rather, cynicism passing for wit, is often added as a palliative — a spoonful of sugar to make the medicine go down; something to render our feelings toward what we see even more ambivalent. No matter, just detach and enjoy. From the director, all it takes is cynicism, artistic myopia, or no faith in the dramatic content of his story.

Polanski's handling of Dunaway's death is artistically indefensible. He destroys his best moment in Chinatown for a bloody head. Why? It is maddening, but then so is the whole film.

Chinatown has a script by Robert Towne. He was special consultant on Arthur Penn's **Bonnie and Clyde**, so we assume he knows something about the thirties. Unfortunately, he doesn't seem to know enough about films and the exacting genre he has chosen to work in.

The basic story of one man controlling a city's water supply, turning it o f, and buying up land at bargain prices, is both interesting and timely. Where Towne gets himself into trouble, and ultimately sinks his script to the level of the average television whodunit, is in his dogged attempts to be both 'entertaining' and 'meaningful'. His script is so obviously a salute to John Huston's **The Maltese Falcon**, but Towne wants it to be more. He wants to make points — about men and corruption, men and women — which is fine if you can do it, but he can't. He tries hard, and it shows. The script remains a thing of parts.

Chinatown — the film's metaphorical title for all the evil in the world you cannot beat (Chinatown = Catch 22) — does not crackle like Hammett, Chandler, Furthman or Hecht. It lacks polish, style and wit. The script is alternately banal, bland, turgid and often plainly derivative. One has an uncomfortable feeling of *déjà vu* when a few good lines register, and the customary red herrings of the genre frustrate your involvement rather than demand it. Towne is outclassed by his predecessors.

J.J. Gittes (read Sam Spade) played by Jack Nicholson, and the poor little rich girl (read Brigid O'Shaughnessy) played by Faye Dunaway are the Bogart and Mary Astor roles from **The Maltese Falcon**.

As an actor, Nicholson has some of the tension Bogart could generate on screen, we feel things working deep inside the man, so many things not shown, just echoes. He commands your attention when he is on. We watch him closely in this one, but he walks through it. A great deal of personal magnetism, but still a walkthrough. The script gives him nothing to play till the very end when Dunaway is shot. He is a defeated man, beaten by an ineffable and all-encompassing corruption. "It's no use. Nothing you can do. It's Chinatown," mutters an associate as he leads Gittes away.

Faye Dunaway, the poor little rich girl in Roman Polanski's treatment of a thirties detective thriller **Chinatown**.

Everything and everyone is crooked, we must lose. The element of choice has been removed, we don't stand a chance, we give in. Sam Spade says: "I won't because all of me wants to," and he preserves his integrity, he makes his choice, he is responsible for himself and others. Likewise, Philip Marlowe when he shoots Terry Lennox at the end of Robert Altman's film **The Long Goodbye**. But J.J. Gittes is told: "It's Chinatown", and he walks away. No choice, no integrity, no responsibility. It is the ultimate pessimism of our age and this is the script's and film's bleary-eyed, maudlin message.

Faye Dunaway is an actress with a capital 'A'. She is always 'turning it on'. Nicholson's economy and Dunaway's actorish, badly controlled shifts in emotion — "Which gear am I playing in now?" — sit uneasily side by side. Nicholson always just is ... Dunaway *acts*. It just doesn't jell.

When Huston finally appears in the film, you know things have really gone wrong; that no one — least of all Polanski — really knows what sort of film they are making. It is Polanski's ultimate self-indulgent conceit to cast Huston as Dunaway's father, an embarrassing in-joke, and damaging to the film.

Huston is everybody's grandfather — a jaundiced Walter Brennan with a knowing twinkle in the eye — and no one can believe for a moment that here is a man denying water to hundreds of orange farmers, shaping the destiny of a city with City Hall in one pocket and the police department in the other, and that he had made love to his daughter. Dunaway tells Nicholson that her father is a dangerous man One look at Huston and we begin to doubt Dunaway's sanity.

The film is set in 1938. Sure enough, there are the suits, the hats, the dresses, the limousines with their white-wall tyres, but it is all so *unlived* in. Nicholson is so dapper he looks like a pimp. The cars are so clean. The decor so 'right'. The reality of everyday objects is made faintly ludicrous by their pristine glamor. The art direction is self-consciously 1938, but it could be 1968. Polanski's

Chinatown: J. J. Gittes (Jack Nicholson) defends his profession against an attack by a bank employee.

direction does not create a mood, does not evoke the period for us (compare it with Bertolucci's superbly evocative **The Conformist**). In **Chinatown** the trappings are there, but not the skill or inclination to utilise them as anything more than properties.

Polanski's direction is functional. He is content most of the time just to keep the thing moving from one incident to the next. There is no feeling for pace or rhythm. The film just seems to plod on. Where the script seems to falter or flag — too many talking heads speaking soggy dialogue — Polanski seizes the opportunity he can to 'zap' the audience back to full alertness with violent sound and/or violent visuals.

It is also a great way of giving the impression that the film is really starting to zing along. Polanski himself (playing a small uncredited supporting role) cuts a spurting slit in Jack Nicholson's nose with a flick-knife. This guarantees him at least another 10 minutes full concentration from his audience while they wait in vain for something memorable to happen.

Chinatown is no advance on Polanski's earlier, more inventive, and visually richer work. It isn't memorable as a detective thriller or as a serious drama. It has elements of both, but it fails to be either. The film is a hybrid, a bastard child with no co-ordination. You remember the violence, you remember the bits that didn't work (Nicholson telling his associates a dirty joke while they try to tell him Dunaway is standing behind him), and you remember the ruined, phony 'significant' ending, but very little else.

When we finally make it to Chinatown in the last five minutes of the film we are a little disappointed. It looks like Little Bourke Street or Dixon Street, only twice as wide and not as well lit. After the countless ominous references to it throughout the film we feel cheated.

Anyway, Dunaway is shot by a crooked cop. Nicholson walks off into the darkness, Huston — God bless him — walks off with a fat cheque for his next project, and Roman Polanski walks off to accolades and applause from quite a few critics. Just goes to show how subjective criticism really is. There are no truths — just opinions.

Oh, well, that's Chinatown.

CHINATOWN. Directed by Roman Polanski. Produced by Robert Evans. Associate Producer/Production Manager, C.O. Erickson. Production Company, Long Road Productions. Screenplay by Robert Towne. Director of Photography, John A. Alonso. Edited by Sam O'Steen. Sound Recordist, Larry Jost. Music by Jerry Goldsmith. Costumes by Anthea Sylbert. Set Designs by Gabe Resh, Robert Resh. Players, Jack Nicholson (J.J. Gittes), Faye Dunaway (Evelyn Mulwray), John Huston (Noah Cross), Perry Lopez (Escobar), John Hillerman (Yelburton), Darrell Zwerling (Hollis Mulwray), Diane Ladd (Ida Sessions), Roy Jensen (Mulvihill), Roman Polanski (Man with Knife), Dick Bakalyn (Loach), Joe Mantell (Walsh), Nandu Hinds (Sophie). Technicolor. 131 mins. US 1974.

THE TRUE STORY OF ESKIMO NELL

John Tittensor

A womper, as any self-respecting male chauvinist will tell you, is *the* ace root, the number one shit-hot shag, the one you'd cross the world for, because when you've fallen for a womper other women are nothing and your life becomes a holy thing — a pilgrimage at the end of which lies the apocalyptic screw that will make it all worthwhile. Especially if you've only got one eye, a perpetual week's growth, underwear that is rotting on your body and an encroaching case of middle-aged virginity. If, that is to say, you're Deadeye Dick, the anti-hero of Richard Franklin's western-outback tragi-comedy, **The True Story of Eskimo Nell**.

The *false* story of Eskimo Nell, of course, is enshrined in the ballad named for its voracious heroine, an epic renowned throughout the

Eskimo Nell: Dead Eye Dick (Max Gilles) hesitantly approaches a prostitute in one of many adventures during his search for Eskimo Nell.

English-speaking drinking world for the subtlety of its suggested modes of sexual foreplay (Nell's capacious vagina can be readied only by a preliminary gunshot) and for the bent Baron Munchausen implications of lines like, "The men grew sick as Deadeye's prick uncoiled along the bar".

Those were the days (whenever they were) when men were men many times over, and a woman's place was on her back; and when, for such a fearsome and darkly romantic thing is sex, you could never be sure that lurking somewhere in the future was the womper who, in giving your life a purpose, might destroy you altogether.

But all that is mere legend. The truth, it appears, is to be found somewhere in a nineteenth century Australia that has odd overtones of the Wild West; and it will be revealed to us by Deadeye Dick (Max Gillies) himself and Mexico Pete (Serge Lazareff) in the course of their travels from town to town, from brawl to brawl, from bar to bar, from brothel to brothel until, in some remote and sleet-ridden mountain township, they reach the longed-for goal: Eskimo Nell's Saloon. It takes them 80 minutes or so to get that far, and what follows is a bit of an anticlimax all round; but for a number of reasons, and it's gratifying to be able to say it, **Eskimo Nell** is not the utter waste of time that, say, **Alvin Purple** was. Although, it should be said, its virtues reside more in what it promises for the future than in what it delivers now.

In itself the story neither promises nor delivers much at all, pointing up once again what is probably the most nakedly obvious single weakness in local commercial cinema: the unabashed thinness of the scripting. There is no plot as such: the womper waiting at journey's end is no more than an excuse for a series of escapades, whose only connection is their chronological order. This is a perfectly legitimate technique, but to succeed it needs, as a substitute for conventional dramatic or comic unity, a spirited and tireless bang-bang-bang impact which this script never looks like attaining. Too often there is a reliance on the time-tested and the obvious; too often is an incident extended far beyond the sustaining power of its material; too often is flashback used to pad a narrative already hampered by having its resources spread too thinly. What was needed, as script collaborators Franklin and Alan Hopgood should have realized, was more body or a shorter film.

As it stands **Eskimo Nell's** inadequacies in this regard have the double effect of creating longish periods of tedium out of episodes that would have responded well to crisper treatment and of robbing the film, as a whole, of the necessary buildup to its final extended sequence in the saloon. It's rather like watching a man earnestly stepping sideways when his goal lies straight ahead because he doesn't know how he would cope if he actually reached the goal. (This in fact is precisely Deadeye's reaction when he finally claps his eye on Nell; but it's doubtful that the film's structure is meant to prefigure his dilemma as narrowly as this.)

For years Australian television has got away with inflating five-minute plots into hour-long shows, but this is a gambit with a limited future in the cinema: a 100-minute film that you get off your backside to see is expected to give a hell of a lot more. Quite apart from which there is no reason at all why commercial cinema should not be good cinema; and good cinema owes an obligation to a craft of which sound scripting is an essential component.

Integral to the scripting of **Eskimo Nell**, too, is a brand of more or less juvenile humor which, while never especially illuminating or open to innovation, has already been done to death in local films and drama: anality and debased eroticism are no substitute for real wit, least of all when pursued to the virtual exclusion of all else.

It's no longer inherently funny, if indeed it ever was, to watch people taking a piss or threatening, in the most unambiguous terms, to cut each other's balls off. Being funny, as distinct from being vaguely daring in a popular idiom, calls for something more than this. A film like **Eskimo Nell** can survive all sorts of defects, but bad jokes on top of a weak script make the going that much harder.

Its structural problems notwithstanding this is still, in many ways, an enjoyable piece of work, and one that gives cause for a fair degree of op-

timism. On the professional level it is undoubtedly the best local feature of its type yet to appear: the direction has an assurance, and the cutting a smoothness that augur well for their application to more substantial and more deserving material. While Vince Monton's color camerawork is a continuing high point, revealing an ability to get the most out of every shot, without ever slipping over into the facile or the clichéd. Even the music (by Brian May) is good, which in itself must be some kind of miracle.

Yet, if the film belongs to anyone, it must be to Max Gillies as Deadeye. The role is hardly a distinguished or original one, with a script that gives as little assistance as the gracelessly laconic performance opposite by Serge Lazareff, so that Deadeye in more ways than one is going it alone. Gillies' handling of the part is not faultless, but it is he, of all the gallery of more or less stereotyped characters, that really comes alive: fantasizing, reminiscing, sulking, joyously overplaying, a kind of Long John Silver combined with Gabby Hayes, he shows a verve and a versatility that go a long way towards rescuing **Eskimo Nell** from the worst of the perils to which it exposes itself.

We need more of Max Gillies, more of Richard Franklin and Vince Monton because we need more good films that the public will pay to see, films that offer something over and above skin and fucks and farting and expanded polystyrene plots. A culturally valid commercial cinema, in other words. Hopefully they'll be able to do it for us.

THE TRUE STORY OF E KIMO NELL. Directed by Richard Franklin. Produced by Richard Franklin, Ron Baneth. Production Company, Quest Films Pty. Ltd. Screenplay by Alan Hopgood, Richard Franklin. Photographed by Vincent Monton. Edited by Andrew London. Art Director, Josephine Ford. Sound by John Phillips. Costumes by Aphrodite Kondos. Music by Brian May. Players, Max Gilles (Dead Eye Dick), Serge Lazareff (Mexico Pete), Paul Vachon (The Alaskan Kid), Abigail (Esmeralda), Kris McQuade (Lil), Ellie Ma ture (Elly), Grahame Bond (Bogger), Max Fairchild (Posthole Jack), Anthony Bazell (Professor Brayshaw) Ernie Bourne (Barman), Paddy Madden, Victoria Anoux (Eskimo Nell). Color. 104 mins. Australia 1974.

FLESH FOR FRANKENSTEIN and YOUNG FRANKENSTEIN

Sue Adler

I wouldn't go as far as to say that Morrissey has taken Boris Karloff, cast him in a six-inch plastic mould and for the sake of discretion slapped a fig leaf over his nuts and bolts — the same way that purveyors of fine kitschware have vetted Michaelangelo's David — but there is a parallel.

The David's more recent multifarious appearance in leprechaun form is, however one may feel about it, an attempt to graft something which reaches a popular modern sensibility onto a classic. In the same way, **Frankenstein** (James Whale 1931) represents a high point in the cinema, and although Paul Morrissey has taken this all-time great and updated it in a similar way, in doing so he demonstrates rather more art. The result of this transmutation is *haut kitsch*. A modern sensibility, however, is not enough to constitute *kitsch*. The magic ingredient is good old-fashioned bad taste — the more awful the better — and **Flesh For Frankenstein** absolutely abounds in awful taste. Yet **Flesh**, although its humor is definitely *noir*, is a very funny movie — *kitsch* with panache I rather think.

We find the Baron Frankenstein (Udo Kier) in the process of working off that supreme anal fixation: "Ze creation of ze perfect race" — or perhaps he's just being teutonic . . . look at Hitler. Actually Udo's performance is not without its Hitlerish overtones. Through most of the movie he shouts as he delivers his dialogue (or as he makes it up — it is, after all, a Warhol movie) and he definitely moves with a pronounced goose step.

The story follows along these lines: Herr Baron is disgusted by the degeneration of the human race, and his own private version of Genesis starts with the creation of a male and a female — perfect, blond, aryan embodiments of "ze serbian ideals" (Serbians of course being directly descended from the classical Greeks) who "vill mate and haff babies".

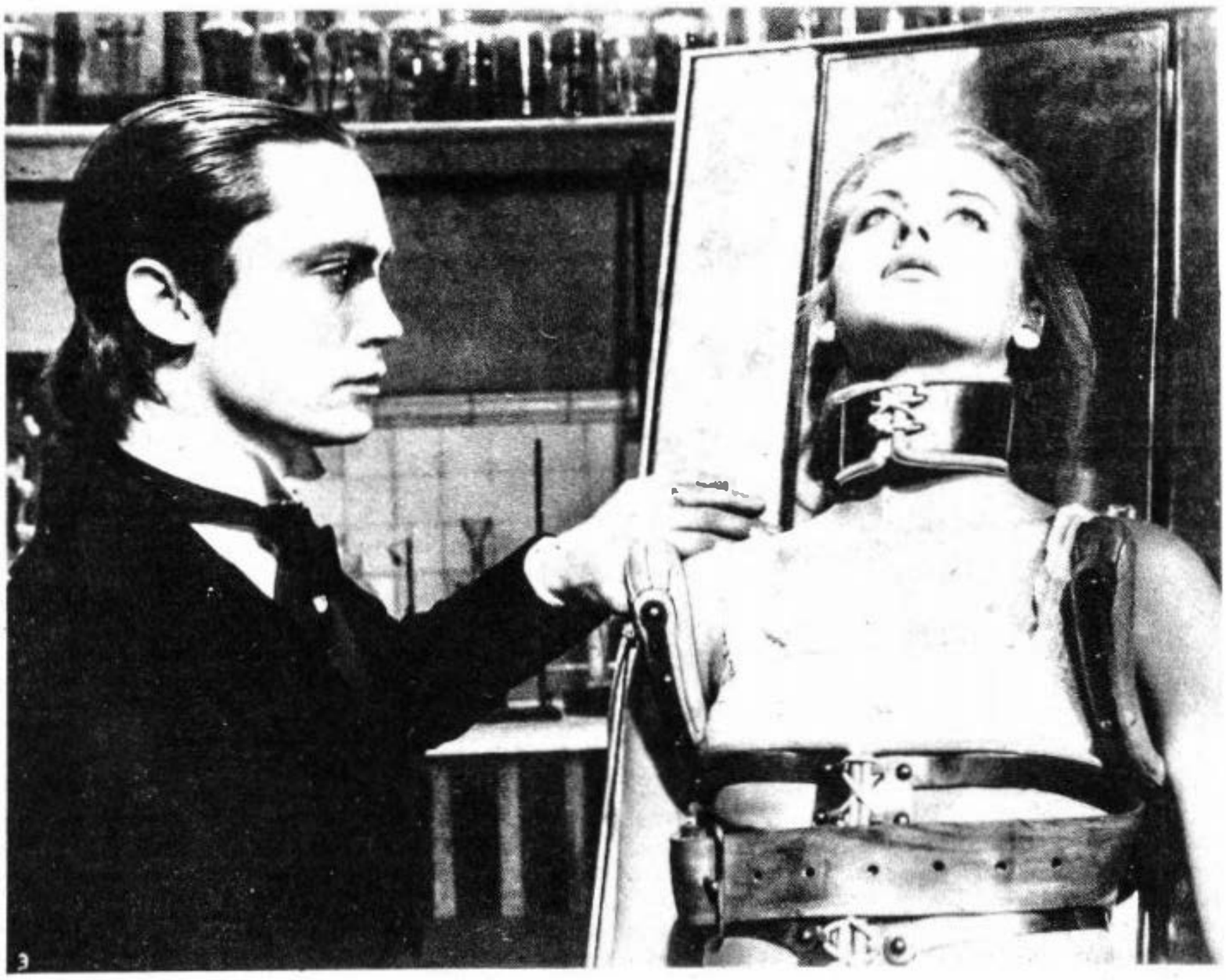
Frankenstein's monster (Peter Boyle) out making friends in Mel Brooks' latest comedy Young Frankenstein.

The title reads **Flesh For Frankenstein**, and it is this 'flesh-getting' that constitutes a lot of the action. The Baron and his assistant Otto trip about the countryside, snipping off perfect specimens of people's bits. One of the very funny but dubious scenes shows them tracking down the owner of the perfect *nasum*—needed to complete the male monster—with a large pair of scissors. We are then treated, in colorful detail, to the 'big snip'. It's this 'colorful detail' (spilling entrails, dismemberments) which seems to have put a lot of people off the movie; but it's all just too exaggerated to be taken seriously. After a while the outrageous becomes the norm and a dark sort of humor evolves — one finds one's self chuckling as the blood spurts.

When asked early in production what the movie would be about, Morrissey said it was going to be one for the family. Well, so it is: the Baron is married to his sister (Monique Van Vooren) and they have two beautiful children who, it would appear, have a lot of their father in them. The Baroness is a nymphomaniac, which explains what Joe Dallesandro is doing in the movie — but narrative-wise be actually plays a role as well. After being engaged as a member of the Baroness' household staff, he starts to suspect something fishy when he sees his best friend's (the one with the *nasum*) head on someone else's taller shoulders. Apart from playing 'resident stud' and just being in the movie for no reason other than he's always in Warhol-Morrissey productions, Dallesandro is used as a sort of Everyman figure. His reaction to all the gore and guts is what I imagine ours is supposed to be if we could take it all seriously.

The end of **Flesh For Frankenstein** looks how the last act of **Hamlet** would have if everyone had used real swords. Otto tries to 'enter' the female zombie as we had seen the Baron do it earlier . . . "To know life, Otto, one must first fuck death in ze gall bladder". But Otto is too clumsy and bungles it — ripping her entrails out. Well, that really starts the ball rolling. Blood, guts, lungs, everyone's everything everywhere! The really interesting thing is that nobody dies in a normal 'movie-type' way. They seem to just break up or spill open. The male zombie, mortally anguished at being trapped in a strange body, ends it all by unpicking his stitches and letting it all hang out.

Thinking about it, the comparison with **Hamlet** is quite strong. Remember how Hamlet keeps talking long after he should be well and truly dead? Well Udo, considering he's run through with a barge pole and has what looks suspiciously like his heart impaled on the end of it, a full



Frankenstein (Udo Kier) examines his 'perfect creation' (Dalia Di Lazzaro) in Paul Morrissey's Flesh for Frankenstein.

two feet away from his body, keeps talking too, and takes a positive age to die.

The final effect, visually, is rather like a Rubens grouping with too many red tones. In fact there is a strong sense of composition and grouping throughout the whole movie. Unlike the hand-held cinema improvisé of earlier Warhol-Morrissey, this movie is beautifully made (shot at Cinecitta, Rome). Great attention has been paid to decor and artifact, the score — yes there is one — is quite haunting and beautiful.

The old Morrissey stamp is still there though — improvised dialogue, effete characters etc. The beautiful look of the movie does have a sort of exquisite preciosity about it which, though definitely camp, is not unpleasant.

While Morrissey is preoccupied with the more unnatural, bizarre aspects of the Frankenstein legend, Mel Brooks is interested in it as a Hollywood icon. Young Frankenstein was shot in black and white and has been treated so it has that Hollywood 'sfumato of the thirties' look. Much attention has been paid to recreating the atmosphere of the James Whale original — the laboratory scenes for example.

Brooks, when doing a movie, seems to skirt maniacally around the edges of Hollywood, looking at its legends and, rather like Frankenstein himself, he exhumes and snatches the images and kudos he likes and with them creates his monsters — his films. The humor of **Young Frankenstein**, like that of **Blazing Saddles**, comes from parody and filmic 'injokes'. The spontaneous craziness of **Blazing Saddles** has given way, however, to a controlled, cohesive, more thought-out sort of humor. It is obvious through his meticulous reference to it and his faithful recreation of its mood, that Mel Brooks has a great deal of affection for the thirties masterpiece, but he just can't resist the temptation to crucify it. The character of Frankenstein, in this case played by Gene Wilder, is Freddy, a noted young American neuro-surgeon who, professionally and socially embarrassed by his infamous background, insists on being addressed as 'Fronkensteen'. It's interesting to note here that of the three Frankensteins I've mentioned, Freddy is the only one to have got through medical school.

Storywise **Young Frankenstein** is, in a tongue-in-cheek way, in the tradition of the Son of Frankenstein genre. Freddy, as the grandson, goes to Transylvania to claim only his inheritance to the Frankenstein estate, but is drawn into carrying on with his grandfather's work. He creates a monster (Peter Boyle) with an abnormal brain — traditionally Frankenstein's assistant is always sent to snatch a brain for the monster and, traditionally, he blows it and brings back an abnormal one. Instead of stitches and the customary monster neck hardware, Brooks' monster is fitted with zippers. The movie is full of these exquisite touches. When the monster seduces Freddy's simpering primping fiancée (Madeleine Kahn), her Marcel wave frizzes up into a streaked 'Bride of Frankenstein' spectacular — à la Elsa Lanchester, and they even smoke cigarettes in the dark afterwards. Yes, madness will out.

There is a scene of sublime insanity where Freddy, in demonstrating his achievement to the Bucharest Academy of Science at a glittering soiree in top hat and tails, goes through a song and dance number with the monster to 'Puttin' on the Ritz'. Marty Feldman as the hunchback assistant Igor is supposed to be funny, but apart from the running gag on his hump changing from one side to the other, the only remarkable thing about his performance is that his goitre condition has got much worse.

As in the original, there are angry villagers, led by a police inspector (inspired, I'm sure, by Von Stroheim in **La Grande Illusion**) with a mechanical wooden hand which he uses as a cigarette lighter, and whose German accent is so comically gutteral that when he makes speeches the typical German folk crowd, uncomprehending and stupefied, roar back in chorus: "What?"

The significant 'new' thing that both these Frankensteins of the seventies have in common, apart from being funny, is sex. Undeniably there was a tacit sort of sexuality about Boris Karloff, but in the thirties it just wasn't done to be graphic about it or even to explore it. Whether or not the demystification of the sexual mystique in the cinema is always a good thing is another question altogether, but the sexual possibilities have always been there and Mel Brooks has brought them into the open. Although there is a lot of fucking in **Flesh For Frankenstein**, none of it is done by the monsters — in fact that's the big joke of the movie. Instead of the traditionally mistakenly-used abnormal brain (i.e. criminal brain), the Morrissey version of the abnormal brain is one with no sexual drive. That, for him, is the deviation. There are, of course, brothel scenes and those depicting necrophilia and sadism. They are there not for commercial value or for shock or titillation value, but simply because decadence is to Morrissey as Death Themes is to Bergman, Catholicism is to Pasolini and Great Composers are to Ken Russell. But Brooks brings out the sexuality of his monster in a way that is fascinating and titillating. And once it's revealed, you almost feel naughty for thinking about it.

Doctor Freddy and his assistants are sitting round discussing how the monster's components must be much larger than normal for the experiment to be a success, and Inga, his pretty young assistant, exclaims that ("oh my gosh") he would have an enormous *schwanstucker*. That really fires something in the imagination, and from the moment the monster is animated he really does have a strong sexual presence. The scene where he seduces Madeleine Kahn, although not sexy in the usual way, really is electric. This, I think, is due to the fact that the Frankenstein's monster (Brooks' monster, unlike the beautiful-but-vapid creatures in **Flesh For Frankenstein**, has the traditional look based on the Boris Karloff prototype), has almost come to be regarded as a sacred institution, inviolable and solidly there. And to have it revealed to one that he's got a big dong is rather like being a convent schoolgirl discovering that Mother Superior eats babies and drinks her bath water — but the idea excites you.

FLESH FOR FRANKENSTEIN. Directed by Paul Morrissey. Produced by Andrew Braunsberg. A CC-Champion and Carlo Ponti-Jean Pierre Rassam production. Screenplay by Morrissey. Photographed by Luigi Kueveillier. Edited by Ted Johnson. Music by Carlo Gizzi. Players: Joe Dallesandro (Nicholas), Udo Kier (Frankenstein), Monique Van Vooren (Katrin), Arno Juerging (Otto), Srdjan Zelenovic (Man Monster), Dalia Di Lazzaro (Girl Monster). Eastmancolor. 3D. 95 mins. France 1974.

YOUNG FRANKENSTEIN. Directed by Mel Brooks. Produced by Michael Gruskoff. A Twentieth Century-Fox production. Screenplay by Gene Wilder, Mel Brooks. Based on characters created by Mary Wollstonecraft Shelley. Photographed by Gerald Hirschfeld. Edited by John Howard. Sound by Richard Portman, Gene Cantamessa. Production Design, Dale Hennesy. Set Decoration, Bob De Vestel. Music by John Morris. Players: Gene Wilder (Dr Frankenstein), Peter Boyle (Monster), Marty Feldman (Igor), Madeline Kahn (Elizabeth), Cloris Leachman (Frau Blucher), Teri Garr (Inga), Kenneth Mars (Inspector Kemp), Richard Hadyn (Herr Falkstein), Liam Dunn (Mr Hilltop), Gene Hackman (Blind Man). Black and white. 108 mins. US 1974.

THE MEAN MACHINE

Antony Ginnane

The Mean Machine (original American title: **The Longest Yard**) is Robert Aldrich's first major studio-backed production since 1968. After the phenomenal success of **The Dirty Dozen**, Aldrich had become the first American director since Griffith to own a studio. Associates and Aldrich — partly funded at first by the ABC TV network's production feature arm, ABC Films — turned out five intensely personal movies: **The Killing of Sister George**, **Too Late The Hero**, **The Grissom Gang**, **Ulzana's Raid** and **Emperor of the North** (the latter two for Universal and Fox release respectively). Regrettably — and to some degree incomprehensibly — all were box-office disasters. Aldrich sold his studio and temporarily retired from the field, badly in need of a project to resurrect his fallen star.

The irony of the seventies for major American directors of the fifties and early sixties is that while many younger filmmakers have been given their heads for the first time in the wake of independent production and the partial demise of the studio system, the established group have been, in a large number of instances, unable to make use of their new found freedoms. Directors like Minnelli, Ray, Vidor, Boetticher and Fuller have been in the main unproductive since the mid-sixties. True, some like Don Siegel managed the transition with aplomb using the new openness of the studios to his advantage. Robert Aldrich, too, appeared to have bridged the gap and with **The Legend of Lylah Clare** (1968) and **Ulzana's Raid** (1973) presented arguably two of the greatest movies of the sixties and seventies.

But the box-office is a stern mistress and Aldrich must have been more than pleased when he managed to team with Albert S. Ruddy (producer of **The Godfather**) for **The Mean Machine**. Initial results in the US and elsewhere indicate T e **Mean Machine** may well reestablish Aldrich's 'bankableness' with investors, but as a movie it is disappointing.

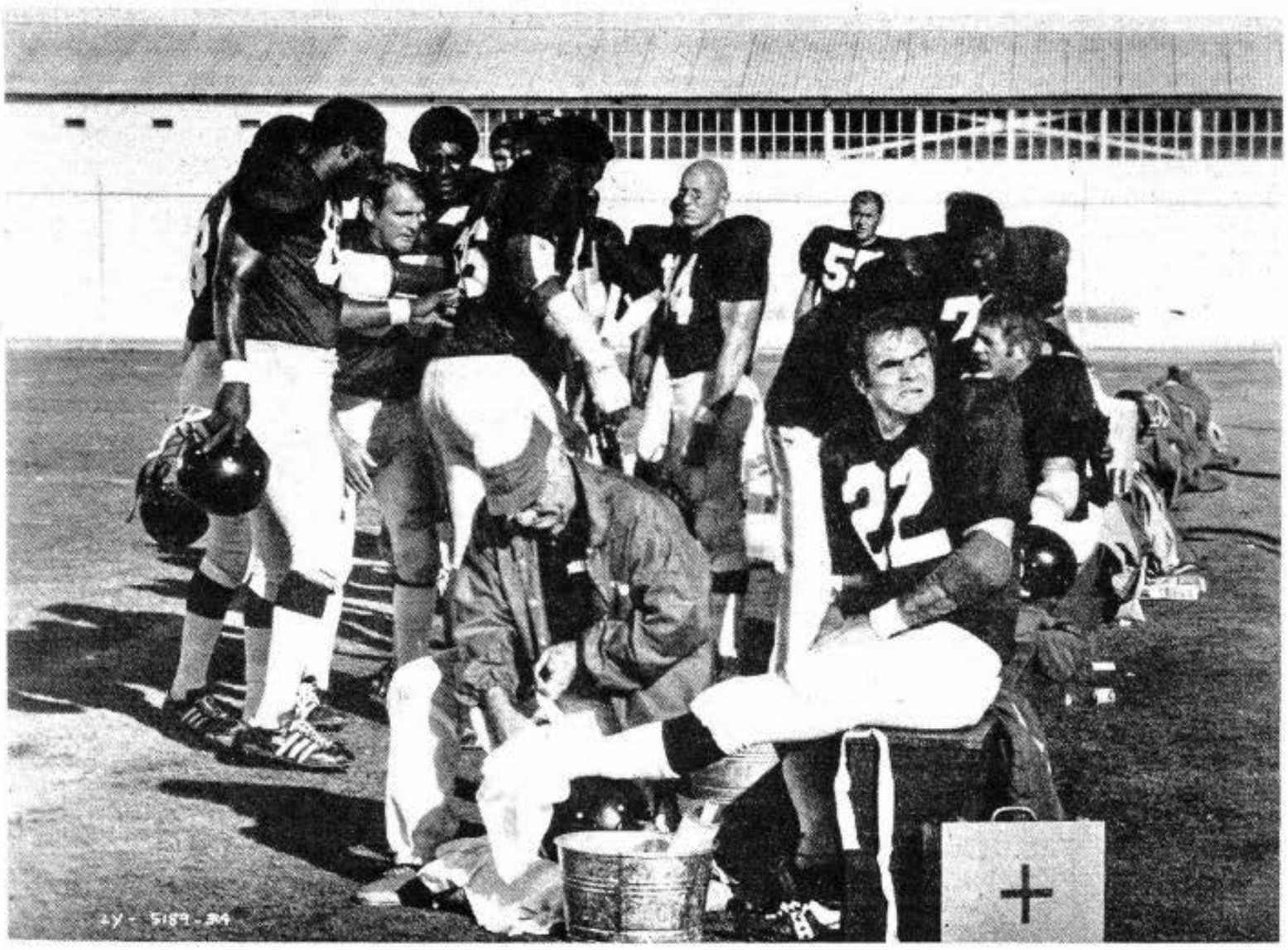
The problems are not evident at the straightforward level of surface narrative. Burt Reynolds plays a former American pro-footballer thrown into prison on a short-term sentence for a series of acts of typical Aldrich hooliganism. The prison is a complete social universe with a neatly defined power structure. The football-crazy warden (Eddie Albert) encourages his Guard's football team to seek ever more acceptable results; and in new inmate Reynolds he sees the key to his team's success in the upcoming competition series. Under threat of a longer prison sentence for a trifling misdemeanor (he's provoked into assaulting a guard) he is persuaded to coach the Warden's team and then to field a team of convicts for a pre-season warm up match against the Guards.

The preparations for the match and the match itself make up the second half of the movie. Here Aldrich is offering us upon reflection his archtypal situation, albeit somewhat modified. If **The Dirty Dozen** and **Too Late The Hero** stood for the proposition that the only type of person who can effectively operate and succeed in war is the criminal, then **The Mean Machine**, using the football match as a metaphor for western capitalism, says that only criminals using 'dirty' techniques (Reynolds has his players check out the guard's X-rays and medical reports for details of easy to break bones, weaknesses etc; and uses sex and bribery to obtain information) can exist successfully therein.

This is Aldrich's post-Watergate cynicism. Of course, this core meaning (as in most Aldrich films) is hidden beneath a superficial surface plea for the rights of the individual. Reynolds may decide not to throw the match at the last, depriving the Warden of his cherished win, but his ability to be in the position to make that choice is totally the result of his dirty tricks preparation. The Guards and the Warden's prison system are the rules machine. Without Reynold's band of dissidents their system would grind to a halt. Yet, these very dissidents use the Warden's own techniques — only more successfully.

The movie's first main problem is the casting of Burt Reynolds. This is the second Aldrich movie of late to be partially wrecked by inappropriate casting. (Cliff Robertson, forced on Aldrich by ABC for **Too Late The Hero**, was the other example). Admittedly Aldrich manages to pull a better performance out of this beefcake star than I would have thought possible, but Reynold's pinup cover boy status points the finger at **The Mean Machine's** underlying fault.

Critics have rivetted on Aldrich's skill at in-



The Mean Machine: Burt Reynolds receives first aid during a break in the final moments of the football match — a bloody clash between prisoners and guards.

Paul Crewe (Burt Reynolds) wrestles in the mud with a fellow prisoner in a scene from Robert Aldrich's The Mean Machine.

jecting personal violence and nastiness onto the screen. It was that viciousness and gut hurt that burned off the screen in **Attack, Kiss Me Deadly** and simmered beneath the surface in **The Big Knife**. This violence of style has reiterated Aldrich's cynicism; given substance to his comment, his critique of the 'win at all costs' syndrome of American populist philosophy that permeates patriotism, crime, war, sex and death. Here Aldrich has copped out on nastiness. His usual no holds barred treatment has been submerged in an attempt to prop up the movie's superficial capital 'S' significance: the rights of the individual and the dignity of the human spirit — real Richard Brooks or Stanley Kramer material that. Capital letters choke **The Mean Machine.**

By downplaying the violence of the situation, hinted at, promised, but never shown, Aldrich's prisoners and guards both become basically nice guys and the audience couldn't care less about the struggle, save at a basic 'Will Reynolds win?' level. Thus the amazing response in all quarters labelling the movie as a comedy. There has always been a caustic hip existential flavor about the dialogue and behavior of Aldrich's characters, but never before have his acts of aggression had audiences chuckling with hilarity, as do most of the maimings during the climactic match.

Sarris notes Aldrich's violence even in genres that subsist on violence. Not so here. Thus it is harder than usual to follow the distaste with which local Aldrich detractors have put the movie down. Aldrich's concern has always been hypercritical of violence and bloodshed. Long before Peckinpah began rubbing our noses in gore, Aldrich has been hitting audiences with heavy doses of violence as a deterrent par excellence.

Attack was the foundation for Aldrich's anti-war feel. An early sequence has Jack Palance, who has failed in a bazooka attack on a tank, sprawled on the ground screaming while the tread runs over his arm. He then drags himself along the ground racked with pain, trying to fulfil his promise to his dead psychotic Captain Eddie Albert who sent Palance and his men to the front with unfulfilled promises of support. The climactic sequence has few of the platoon left alive pumping bullets into Albert's body which now lies over Palance's corpse. The uselessness and insanity of war has only rarely been more excruciatingly visualized than in these scenes.

The classic sequence in **Kiss Me Deadly**, where Mike Hammer wakes after a vicious working over to hear the screams of his girlfriend being tortured and her naked legs flaying in the background, presents an edge of futility peculiarly original in the normally laconic Hammett-Chandler milieu. The mania of war to total insanity comes over to the conflict between Cliff Robertson and Michael Caine in **Too Late the New** and permeates Aldrich's most famous anti-war movie to date: **The Dirty Dozen**. This movie, loaded with animalistic behavior and gratuitous vicarious violence, pummels home the nastiness of killing most effectively. Aldrich's purgative use of violence spans his career.

Perhaps now reestablished on the commercial scene, he will be able to return to the bleak, scarred lifestyle that his characters have until now endured.

THE MEAN MACHINE. Directed by Robert Aldrich. Produced by Albert S. Ruddy. Production Company, Paramount Pictures. Screenplay by Tracey Keenan Wynn. From a story by Ruddy. Photographed by Joseph Biroc. Edited by Michael Luciano. Sound by John Wilkinson. Production Design, James S. Vance. Music by Frank DeVol. Players: Burt Reynolds (Paul Crewe), Eddie Albert (Warden Hazen), Ed Lauter (Capt Knauer), Michael Conrad (Scarboro), Jim Hampton (Caretaker), Harry Caesar (Granville), John Steadman (Pop), Charles Tyner (Unger), Mike Henry, Joe Kapp (Guards), Pepper Martin (Shop Steward), Ernie Wheelwright (Spooner), Tony Cacciotti (Rotka), Richard Kiel (Samson), Percis Atkins (Mawabe), Dino Washington (Mason), Anirra Ford (Melissa). Technicolor. 121 mins. US 1974.

CONTES IMMORAUX (IMMORAL TALES)

Meaghan Morris

The most controversial point about Contes **Immoraux** appears to be whether Charlotte Alexandra, in the second of the tales, masturbates with zucchinis or cucumbers. After serious consultation with a friend who knows both films and vegetables, I vote for the cucumber.

These fine distinctions assume an unusual importance when you see a film which, in a most disconcerting manner, combines an extraordinary visual beauty with a thematic content of sheer corn, it is jarring to even think of corny movies in connection with the work of such a determinedly regal director as Walerian Borowczyk. Nevertheless, I'm afraid this time artistic perfection has fallen flat on its flawless face.

The film is a set of four stories, each the kind of tale that is the stuff of rumor, myth and folklore. They are linked only in that the film as a whole leads us through the conventional gamut of oral sex, masturbation, lesbianism/sadism (a persistent equation, that one) and then group sex combined with incest. There was originally a fifth tale along the lines of Beauty and the Beast, but that was suppressed by Borowczyk himself.

The first tale, "La Marée" (The Tide) is adapted from a story by the French novelist, André Pieyre de Mandiargues, and is the only deviation from Borowczyk's normal preoccupa-

tion with the past. A young man takes his younger — and therefore submissive — cousin to a deserted beach. He tells her that he is going to honor her with some 'instruction', which turns out to be that she must suck him off while the tide rises. He has elaborately engineered the situation so that they are caught by the tide, but are on some rocks where they will only be splashed when the tide reaches its peak. While she sucks him off — lengthily — he gives her a lecture on the motions of the tide. He exerts self-control to release his life-giving liquid at the very moment of high tide. He has a watch placed on the rocks to be sure. This is what they do for the rest of the segment, and at the vital moment the young man's shouts of ecstasy merge, appropriately and predictably, with the crashing of the waves.

"Therese Philosophe" (Philosopher Theresa) takes an 1890 newspaper report of a request for the canonisation of a local girl who was raped by a tramp, and imagines how she spent the time before the dreadful event. She has been in church, is turned on by the seductive voice of God who wants to "enter her", and fingers the organ pipes. She is late home, and is locked in a room with only a couple of cucumbers for sustenance. Left alone, she produces a pornographic book and proceeds to masturbate heartily with a cucumber. She splits it open in her passion, but quickly sets to with another. At the moment of climax, she abandons the cucumber for fervent gazing and clutching of a portrait of a man (no undiluted solitary pleasures for Borowczyk). Refreshed, she wipes the stains of cucumber from the eiderdown and wanders outside, only to be seized by ugly reality in the form of the tramp.

Tale Three is "Erzebet Bathory", and the Hungarian countess of that name is visiting the villages of her subjects in 1610. She rides around on her horse rounding up young girls to take away with her. When the girls are assembled the countess — played by Paloma Picasso — pulls aside their dresses one by one to examine their pubes. She promises the distressed villagers that the girls will be looked after, and once a month they will be permitted to touch the pearls on her gown.

Back at the castle, there is much bathing, giggling and preparation of bodies, supervised by the countess's page who is probably supposed to look androgynous but doesn't. The countess enters, naked beneath a gown on which are sewn the promised pearls. The village girls are overcome for a moment; then the countess lies down and the girls not only stroke the pearls but also her, underneath. They start to tear the gown apart, shove the precious pearls in their vaginas and mouths, then turn viciously on each other trying to get more. As it begins to get hectic, the countess leaves and the page draws her sword. Flash to the countess in a foaming bath of blood. The page lets down her hair and reveals her femininity and the two women retire to bed. Then comes the heterosexual salvation; the page-girl calls in the police, the countess is arrested, and the girl falls into the arms of a soldier who seems to have been in the cupboard all along.

The last tale is "Lucrezia Borgia", and conforms to the usual version of the ways of this interesting woman. Husband Sforza is summarily despatched early in the piece, by being snatched from behind a bust of Lucrezia's mother. Scenes of Lucrezia enjoying herself with both her father, Pope Alexander VI, and her brother, Cardinal Cesare Borgia, alternate with scenes of the monk, Savonarola, making speeches of denunciation, attempting to stir the populace against the decadence of the high clergy. He, too, is carted off; then there is a christening of Lucrezia's dubious baby.

It is all too easy to be flippant at the expense of this film; but one of the serious problems with **Contes Immoraux** is that in itself it is not amusing at all, though the tales have obvious comic potential. There are one or two exceptional moments, particularly a very funny scene in the beginning of

Contes Immoraux: The Pope (Jocopc Berinizi) and his daughter, Lucrezia Borgia (Florence Bellamy).

"Lucrezia Borgia" when Sforza, suspicious of the family's famous habits with poison, refuses some biscuits which the Borgias proceed to eat under his hungry nose. But on the whole, the film collapses under a weight of solemnity which the tales can't carry; and in spite of the visual perfection and the glorious music, the pomp and ceremony of Borowczyk's filming, so successful in **Blanche**, works to just about destroy the film.

A clear case of this is Borowczyk's conception of the visual images of sexuality used throughout the film. He has drastically overdone the obviousness of his imagery, beginning with the first tired equation of sexuality and the sea. However beautifully photographed, waves breaking during an erotic scene are still waves breaking once again in another erotic scene.

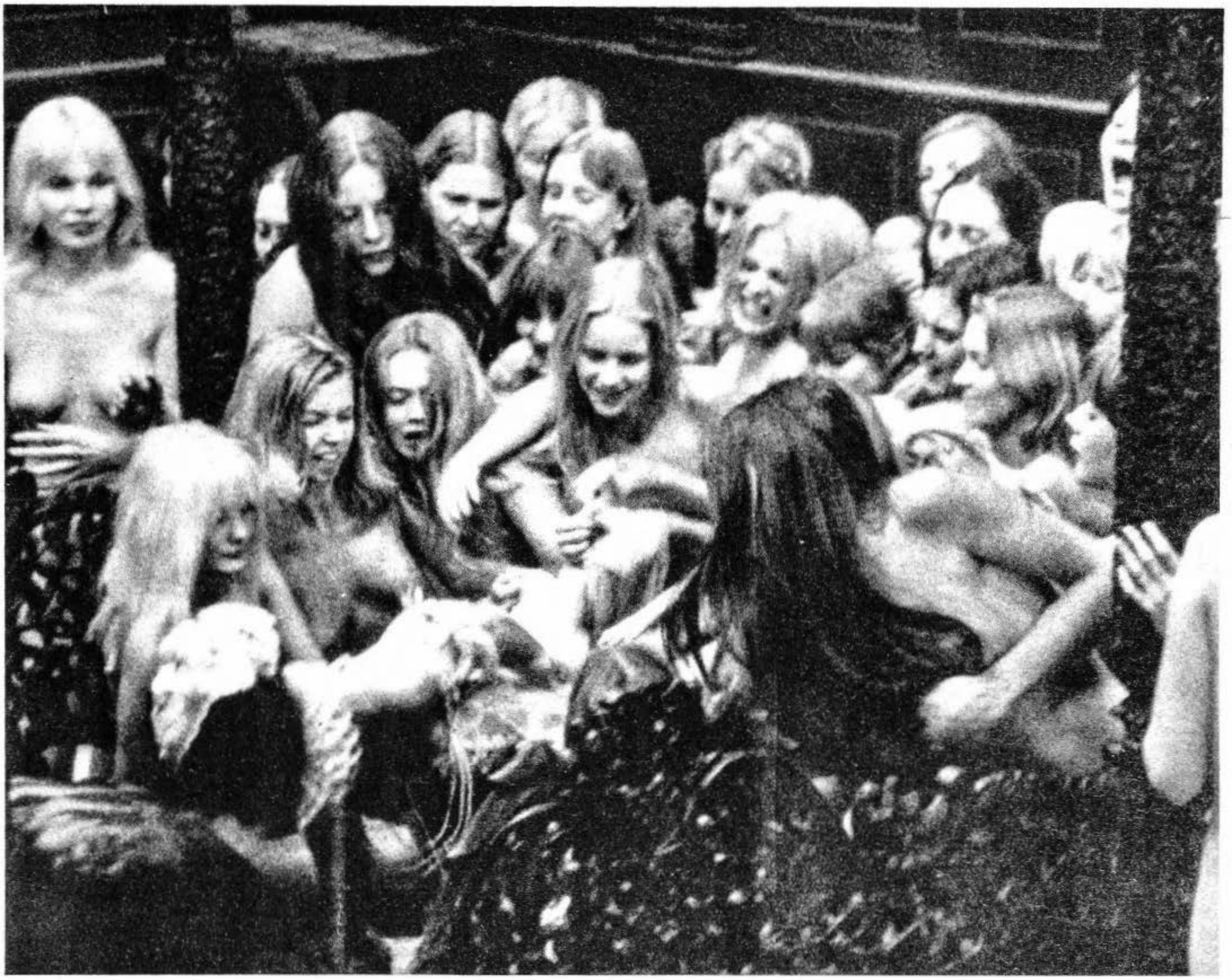
After the first tale, the film is virtually a stately procession of conventional phallic objects and sexual symbols — organ pipes, crosses, cucumbers et al; the page-girl wields both pen and sword, the countess a riding-crop. From horses to stallions, specifically in "Lucrezia Borgia" where the family laughs over drawings of stallion erections. Therese wears a white dress, but fondles a scarlet religious sash — she also wears a necklet with a red jewel, as a close-up makes sure we notice. The wicked countess is wearing black when we first see her, but sports a scarlet boot. The girls in the countess's bath-house scribble obscenities on the wall; and she, with all the serious grace imaginable, scrubs them off in stereotyped lesbian distaste.

It is mainly this imagery which creates the corny dimension of the film. Contemporary French artists of all kinds are fond of making collections of clichés deliberately, but if irony is intended in **Contes Immoraux**, it has not been permitted to peep through properly. Too many close-ups are devoted to these 'sexual' objects — most of them quite desexualised now through long usage. The camera dwells too long and lovingly upon them, and they are always carefully placed in a total design laboriously created to complement them.

Contes Immoraux is also a very cold film, and its titling raises some peculiar questions. In an early interview in *Cahiers du Cinema* (No. 209, February 1969), Borowczyk talked about his attitudes to the medium in relation to his first long, non-animated film **Goto l'île d'amour**; and neither **Blanche** nor **Contes Immoraux** show much evidence of a change in his ideas. He sees no fundamental difference between his animated films and films with actors: people, dolls or paper are all material to be worked on and controlled to achieve total precision and coherence in the finished product. He achieves that all right, but his forte becomes almost exclusively catering for the pure aesthete's delight in composition in the most abstract sense. But why, then, "immoral tales"? How can a set of beautiful objects, exquisitely arranged, and beautiful people, harmoniously placed or faultlessly moving on screen, have any ethical content of any kind whatsoever?

Borowczyk's technique worked brilliantly in **Blanche**, since the motivation of that film seemed to be partly to create an exercise in composition geared to an aesthetic polemic. **Blanche** sets out as though to defy all the books ever written this century on the death of western tragedy, and composes what might be a classical five-acter (with just a tinge of gothic), complete with fatal flaw to tip off a perfectly traditional tragic denouement. Borowczyk succeeds because **Blanche** is a consistently and superbly irrelevant film. It doesn't really bite at anyone's immediate social or political concerns, and it certainly isn't the kind of film that performs itself an obvious social function or fulfils a need. It exists in a grand dislocation from everything else but the inevitabilities of its own form.

Unfortunately you can't really bring a sense of tradition and the eternal to explicitly sexual matters and get away with it at the moment. In his interview, Borowczyk expressed a dislike of art focussed around contemporary issues; that is the province of the journalist (like Godard), not the artist, because only in interpreting the past can the artist avoid mistakes. This time Borowczyk has taken on a current issue in his cinema, and using mainly period settings and music and 'timeless' tales cannot disguise the fact that it is a current issue; but the attempt at disguise weakens the film.



Young virgins swarm around the countess Erzsebet in a scene from Walerian Borowczyk's **Contes Immoraux**.

It could be argued that the titling of the film is ironic; that its effect of the-irrelevance-of-ethics-to-statues empties the word 'immoral' of all meaning. But there is a seriousness about it that defies that hopeful suggestion. Part of what I have called the coldness of the film is created specifically by the camera which is immobile for a considerable amount of the time, while people walk around it or perform assigned tasks in front of it. There are very few tracking shots; otherwise, the camera zooms in to examine at length a selected object or area of flesh, or there are close-ups connoting 'examination' in the film itself, particularly of portraits which are placed staring down everywhere, and of eyes (especially Paloma Picasso's beautiful brown ones). The overall impression this creates is that there is a specific phenomenon called 'immoral behavior', of fixed definition, and this behavior is being clinically surveyed and recorded. This is emphasized by the immense seriousness with which all the characters in the film take themselves and their activities; also by the gradual build-up during the film, of the relation between religion and sexuality. A confusion of the two in "Thérèse Philosophe" becomes a flagrant contradiction, which is more or less condemned in "Lucrezia Borgia".

Contes Immoraux could have a purely formal meaning; the stories all have the form of the conventional ribald tale. (Borowczyk enjoys both folktales and the work of Pasolini.) But here again we come up against the problem of the lack of humor. Clearly the film is interested in the ritual side of the traditional immorality — from the careful timing undertaken by the young man in "La Marée", to Lucrezia Borgia's considered positioning of her body across a couch shaped like a crucifix. But any decent sexual ritual worth the name has two sides — a traditional scheme of joy and sorrow, humor and solemnity, sin and redemption. What's a sense of wickedness worth without a sense of how much fun it is? This film is just too earnest and over-awed by its own beauty; in filming a set of folk stories as though they were high tragedy, Borowczyk converts his own mastery of ritualistic style in **Blanche** into just a highly mannered technique.

It's curious that Borowczyk does this, because in the short that goes with the film, "Une Collection Particuliere", he makes fun out of the official sense of wickedness involved in censorship. The short is especially funny when pornographic pictures flash onto the screen, only to be 'censored' by the equally swift intrusion of an official fingertip to obscure the vital parts.

I wondered after seeing the film whether **Contes Immoraux** is taking a sly dig at the films of Rohmer. Except for the seriousness, which is as all-pervasive as that of **Contes Moraux** but without the same basis for it, Borowczyk's film is the opposite of those of Rohmer in almost every respect. There is none of the anguished mulling over of morals, none of the difficulty at conceiving, let alone performing, an 'immoral' act that marks **Ma Nuit Chez Maud** or **L'amour l'apres-midi**; and instead of taking six long films to examine aspects of human sexual behavior, Borowczyk does four in a film. It's an interesting idea, if only **Contes Immoraux** itself had succeeded internally. Besides, Borowczyk certainly seems to share Rohmer's sense of the temptations of immorality, being firmly located in female flesh; and while there is no *psychic* block about immorality in any of the characters, they certainly have to go to enormous trouble in their physical preparations to get themselves worked up.

In spite of everything, there is a repressed aura about this film that begins in the first tale, when the young man walks ahead of the girl so that he can forget her and will be correspondingly more excited when he sees her again. He also commands her to come to him over the rocks on all fours.

Contes Immoraux has been mainly praised as a film about sex which is not pornographic. This is probably true, but unfortunately it is not really erotic either. There is none of the skin-flick technique of endlessly photographing mouths and genitals dissociated from bodies, or of giving you a quick look, leaving you to imagine the rest ac-

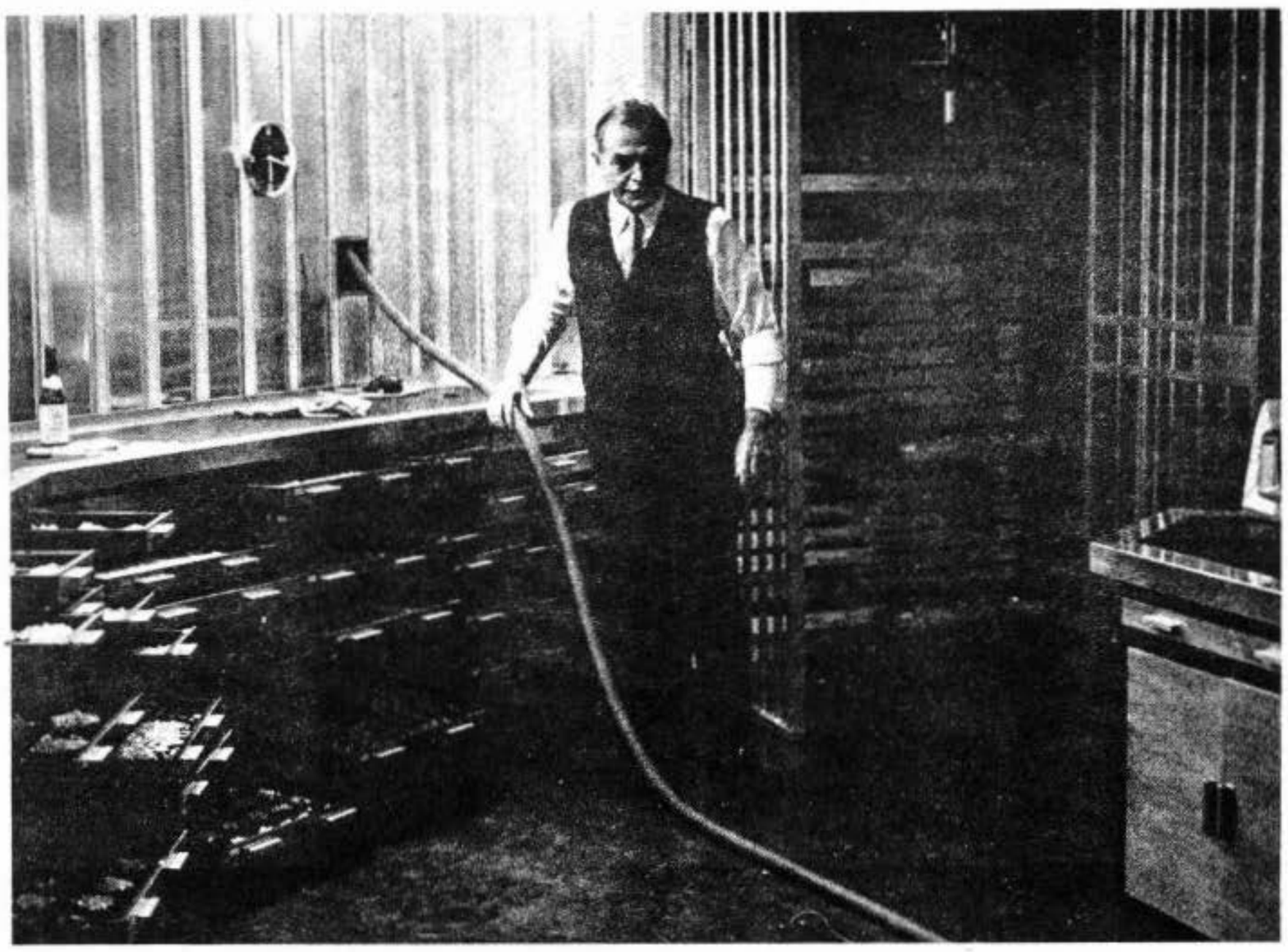
cording to fancy. It's all very tasteful, etc; but after an hour or so of lovely angles, you start to feel just as jaded as if you had watched a dozen identical skin-flicks in the same time — because the whole thing is so unmitigatedly joyless.

I wonder whether it's possible any more to make a positive film about sexual behavior, which doesn't humiliate women and doesn't reduce human sexuality to one or two key organs, but which is more than a classical exercise in form, line and color. If there is such a film Contes Immoraux isn't it; it's beautiful, but just awfully, awfully dull.

CONTES IMMORAUX (IMMORAL TALES). Directed by Walerian Borowczyk. Produce by Anatole Dauman. Production Comp ny, Argos Films Screenplay by Walerian Borowczyk. With the first of four sketches based on a story by Andre Pierre De Mandiargues. Photographed by Bernard Daillencourt, Guy Durban, Michel Zolat. Noel Very. Editing and art direction by Walerian Borowczyk. Costumes by Piet Bolscher. Music by Maurice Le Roux. Players: La Marée (The Tide): Lise Danvers (Julie), Fabrice Luchini (Andre); Thérèse Philosophe: Charlotte Alexandra (Therese); Erzsebet Bathory: Paloma Picasso (Erzsebet), Pascale Christophe (Istvan); Lucrezia Borgi : Florence Bellamy (Lucrezia), Jacope Berinizi (Alexander VI), Lorenzo Berinizi (Caesar). Eastmancolor. 105 mins. France 1974.

11 HARROWHOUSE

Mike Harris



James Mason (Watts) executes an ingenious robbery in Aram Avakian's 11 Harrowhouse.

The vagaries of Australian film distribution resulted in Aram Avakian having two films concurrently in release — **11 Harrowhouse** and **Cops and Robbers**. Tempting though it might be to make a comparison between the two films, he did after all make them separately for two different masters, and honestly, any one film should be able to stand on its own: it's really only the critics who inflate a series of jobs into that ghastly collective pretention, "oeuvres".

11 Harrowhouse gives the impression of being a rather pleasant conceit (in the Jacobean sense), and it engenders in its initial sounds and images, a receptivity that is seductive. Gently wry narrations are rare enough, when at the same time they are witty and pertinent (as they are definitely not in Frankenheimer's **99 and 44/100 Per Cent Dead**), then it seems worthwhile, and perhaps ultimately rewarding, to pay attention.

The first clue that all is not going to be well with the film comes in an early sequence. Avakian and Charles Grodin (who stars and did the adaptation of the Gerald Browne novel) have set up the fact that Chesser (Grodin) is *persona*-barely-*grata* at the denominative London address, headquarters of the Consolidated Selling System, which appears on the face of things to have a virtual global monopoly in the sale of diamonds.

There is an economical, but fairly amusing, sequence which sets up the pecking order very neatly. Chesser lights a cigarette which is evidently *non de rigeur*. The security guard (Jack Watson) engages him in a war of wills that Chesser, an American diamond dealer and part-time schlemiel apparently, of course loses to the other's impassive insistence. Either through a stroke of totally brilliant subtlety (which I doubt), or through incredible fortuitousness (which I suspect), Anthony Mendleson, the credited costume advisor, has Grodin nattily attired in a decent Ivy League, Brooks Brothers' gear, but with a Brigade of Guards tie which he is patently not entitled to wear. What more awful way could there be to get the backs of the Brits up?

John Gielgud plays Meecham, the ruthless head of the Harrowhouse syndicate. Meecham and his advisors maintain total control of the diamond traffic and make sure that the supply is sufficiently in arrears of the demand to keep up prices. So Grodin is one-upped by some deft Lifesmanship, and retires hurt. A multi-multi-millionaire, Clyde Massey (Trevor Howard) contacts him and the intrigue we've been expecting all along begins. By this time Grodin has met up with his mistress, Maren (Candice Bergen). Maren, a rich widow, drives extremely badly. That she is at the wheel of a Ferrari doesn't mitigate how recklessly she handles the car, but evidently the filmmakers thought that hair-raising thrills and near-spills were needed at this point to enliven the exposition. It is clearly stunt driving, and at no frame was I convinced that Ms Bergen (for whom I harbor delirious fantasies in spite of having met her and found she lives up to her forename) actually was at the wheel of the car.

By this stage the flaws are becoming more frequent and insistent and can no longer be ignored. All one's hopes that the film will remain a bit of attractive whimsy are being systematically attrited — although 'systematically' might perhaps be too generous a word for what goes on.

And the real story hasn't yet begun. Trevor Howard of the fiery visage, looking and acting more than somewhat liverish, hires Grodin to purchase a diamond worth a million. Grodin and Bergen go to Amsterdam to carry out his bidding. Complications ensue and the end result of a lot of talk is that Trevor Howard blackmails Grodin and Bergen into setting up The Incredible Diamond Theft Caper — which is what the picture's all about anyway.

It is at this stage that we are made better acquainted with James Mason.

He plays a terminal cancer patient named Watts, who is being treated badly by his employers who own "11 Harrowhouse" and the fortune in diamonds under its floor. Watts is a trusted employe. His employers are stingy about pensions, so his family will be going a bit short if he doesn't join in the scheme. Grodin offers him $250,000 and he agrees to help. He accepts the offer and the gem snatch is on.

The film then takes another directional veer. Bergen and Grodin are transformed into deft and crafty professional thieves, apparently with years of commando training and a knowledge of electronic security systems, architectural wiring and the habits and gastronomic preferences of *Blatella Germanica*, the European domestic cockroach.

If you still have disbelief to suspend, prepare to suspend it now. Grodin sends a cockroach down the electric conduit to where Mason is waiting with a piece of chocolate cake.

Having determined which conduit leads from the roof to the vault, the men are free to substitute for the electrical wiring, a large diameter rubber hose which is introduced down the pipe into the vault at one end. The other is connected to an industrial vacuum cleaner in a van parked in the street. This method of stealing is as ingenuous as it is ingenious: my own slight knowledge of electrical wiring leads me to believe that wires lead from the mains via a fusebox to a wallplug, not from some convenient junction box located on a roof. But, I guess, that's their story and they are stuck with it.

Candice Bergen, snappily attired in workman's overalls by Halston, is in the truck. She turns on the motor. Mason then moves around the vault with the nozzle end sucking up $20 million in diamonds. The daring duo get away but when they rendezvous with Trevor Howard, they discover that he's going to double-cross them. There is the obligatory destruction derby (though here it resembles more a steeplechase) and, with the villains bested, your happy ending.

What the film overlooks soon after the start is the intelligence of its audience. What makes this more offensive is that for the first few minutes the audience is led to expect adult treatment.

Originally the film was longer than the 95-minute version shown here. What went with the deleted 13 minutes one can't even guess, but I doubt it contained anything to make me modify my views.

It is a very average film both technically and in its dramatic performances. Gielgud disguises any distaste for his role by acting it out as his distaste for the Grodin character. Mason is called upon to be a dying man, and his performance reflects it. Howard strides about the place and shouts, but he never gives one the impression that he is paying attention to what he is saying. It is almost as though he is acting irritable because he feels irritable, not the character. Ms Bergen appears to have decided to relax and try to enjoy it, but her mind seems at times to be wandering to other, more pleasant, experiences.

There are many things that can erode a filmmaker's original intentions, and if Avakian had the kind of stars to deal with who were reputed to be wilful, unprofessional, demanding or troublesome in some way, I could readily understand how **11 Harrowhouse** got out of hand. And

Emmanuelle (Silvia Kristel) on an air-trip to Bangkok in a scene from Emmanuelle, directed by Just Jaeckin.

Emmanuelle: Emmanuelle and Bee (Marika Green).

since Jeffrey Bloom did the screenplay from Grodin's adaptation, it seems unlikely that Avakian had script problems to harass him. Who then — other than the director — must take the blame?

It's my guess that the film went 'funny' because of Grodin. It's only Avakian's third film and he's star-struck. Who else has he had to work with before? Shepperd Strudwick?

So gradually, Grodin the innovative actor, Grodin the former director, Grodin the author and Grodin the pain-in-the-ass combine to usurp the helm and the film loses any direct course it might have been on. Add to this the irresistible impression that by the time everybody got together to make the picture they were fed up with it — and you might as well have named the production company Titanic Limited.

Still, I hope the exercise is a salutary one for Aram Avakian. I hope it has taught him not to listen to advice from his writer.

Art Murphy's review in *Variety* has this amusing note: "It is fortunate that Grodin has some non-performing credits built up in showbiz, for it would be cruel to think that an acting career lay ahead based on this infantilism."

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11 HARROWHOUSE. Directed by Aram Avakian. Produced by Elliot Kastner. Associate Producer, Denis Holt. Production Company, Harrowhouse Productions. Screenplay by Jeffrey Bloom. Based on the novel by Gerald A. Browne. Adapted by Charles Grodin. Photographed by Arthur Ibbetson. Edited by Anne V. Coates. Set Decoration by Jack Stephens. Sound by Danny Daniel. Special Effects by Roy Whybrow. Music by Michael J. Lewis. Players, Charles Grodin (Chesser), Candice Bergen (Maren), John Gielgud (Meecham), Trevor Howard (Clyde Massey), James Mason (Watts), Peter Vaughan (Coglin), Helen Cherry (Lady Bolding), Jack Watson (Miller), Jack Watling (Fitzmaurice), Cyril Shaps (Mr Wildenstein), Leon Green (Toland), Joe Powell (Hickey). Color. 95 mins. Original running time 108 mins. Great Britain 1974.

EMMANUELLE

David J. Stratton

Emmanuelle isn't so much a film as a very trendy and rather expensive-looking set of images that look as if they've strayed from *Viva*, directed by a former fashion photographer (with the unlikely name of Just Jaeckin) and starring a limpid, baby-faced heroine called Sylvia Kristel who is apparently a former Miss TV of Europe.

Once upon a time, France had a reputation for making sexy movies. Along came Roger Vadim in the mid-50's and introduced the world to Brigitte Bardot, and the impression was intensified. Then somehow France lost its reputation first to Sweden and Denmark, then to Italy and finally even to Britain and the US. French censors would never allow **Deep Throat** or **High Rise**.

Emmanuelle has been a box-office success of monstrous proportions in France, probably because it is sufficiently 'artistic' to fool a lot of people into thinking it's something it isn't. Just as Tim Burstall with **Alvin Purple** managed to persuade vast numbers of mums, dads, aunts, uncles — even granddads and grandmas — that the film was funny and naughty, so Jaeckin has provided such pretty photography (by Richard Suzuki) and exotic locations (Thailand), that audiences are able to justify to themselves that they're not *really* going to see a sex film. Those cheerful souls who need no such justification will go anyway; get the others and you'll make a fortune.

If one is to believe 20th Century Fox's handout, the project started out rather differently. Jaeckin apparently set out to make a genuine 100 per cent 'art house' film, but once he got to the Far East and experienced at first hand how erotic life can be in Bangkok, the film became somewhat more uninhibited. If you'll swallow that you'll swallow anything.

The film opens in Paris. Emmanuelle waits to join her new husband Jean (Daniel Sarky), who is in the French diplomatic service and has been posted to Bangkok. Once the credits are out of the way, the film cuts abruptly to her arrival in Thailand. According to the film, diplomatic life in the Thai capital consists mainly of screwing around, so the lissome newcomer is welcomed by males and females alike. Before we get much further there's a quaint flashback in which we're regaled with Emmanuelle's in-flight activities en route. Soon the tarnished innocent is introduced to the mad social whirl, and quickly forms a strong attachment to an archaeologist named Bee (Marika Green). Bee eventually spurns her, and she returns to Jean who in the meantime has been dallying rather forcefully with the aggressive Ariane (Jeanne Colletin) who had already seduced Emmanuelle after a nimble game of squash.

Above: Rapist-murderer Biscayne (Robert Quilter) is a prize quarry for American bounty hunter Cal Kincaid. After losing his stolen horse in a creek crossing, Biscayne heads for a waterfall, unaware that a friend has turned him in to the bounty hunter and a trooper.

Above: Caught in a storm on a lonely road, Beverly Millington (Carla Hoogeveen) and her stepmother Andrea Millington (Diana Dangerfield) are forced to cross a creek and seek refuge in a coachhouse run by a sinister old couple.

Inn of the Damned

Above: Stranded at an overnight inn by a storm, and without their buggy and driver, Andrea Millington (Diana Dangerfield) and her stepdaughter Beverly (Carla Hoogeveen) are compelled to spend the night away from home. Lazar Straulte (Joseph Furst) and his wife Caroline (Dame Judith Anderson) have "special" plans for the Millingtons.

Below: Cal Kincaid (Alex Cord) and goodtime girl Peaches (Linda Brown) are interrupted by the arrival of a police party seeking the body of a criminal shot dead by Kincaid. The police troopers break into Kincaid's hotel room.

Director . . . . . Terry Bourke
Producers . . . . . Terry Bourke
. . . . . Rod Hay
Script . . . . . Terry Bourke
Director of
Photography . . . Brian Probyn, BSC
Editor . . . . . Rod Hay
Music . . . . . Bob Young
Production Manager . . Pat Clayton
Production Design . . Gary Hansen
Cast: Dame Judith Anderson, Alex Cord, Michael Craig, Joseph Furst, Tony Bonner, John Meillon, Robert Quilter, Carla Hoogeveen, Diana Dangerfield, Josie Mackay, Colin Drake, Louis Wishart, John Morris, Graham Corry, Phil Avalon, Lionel Long.

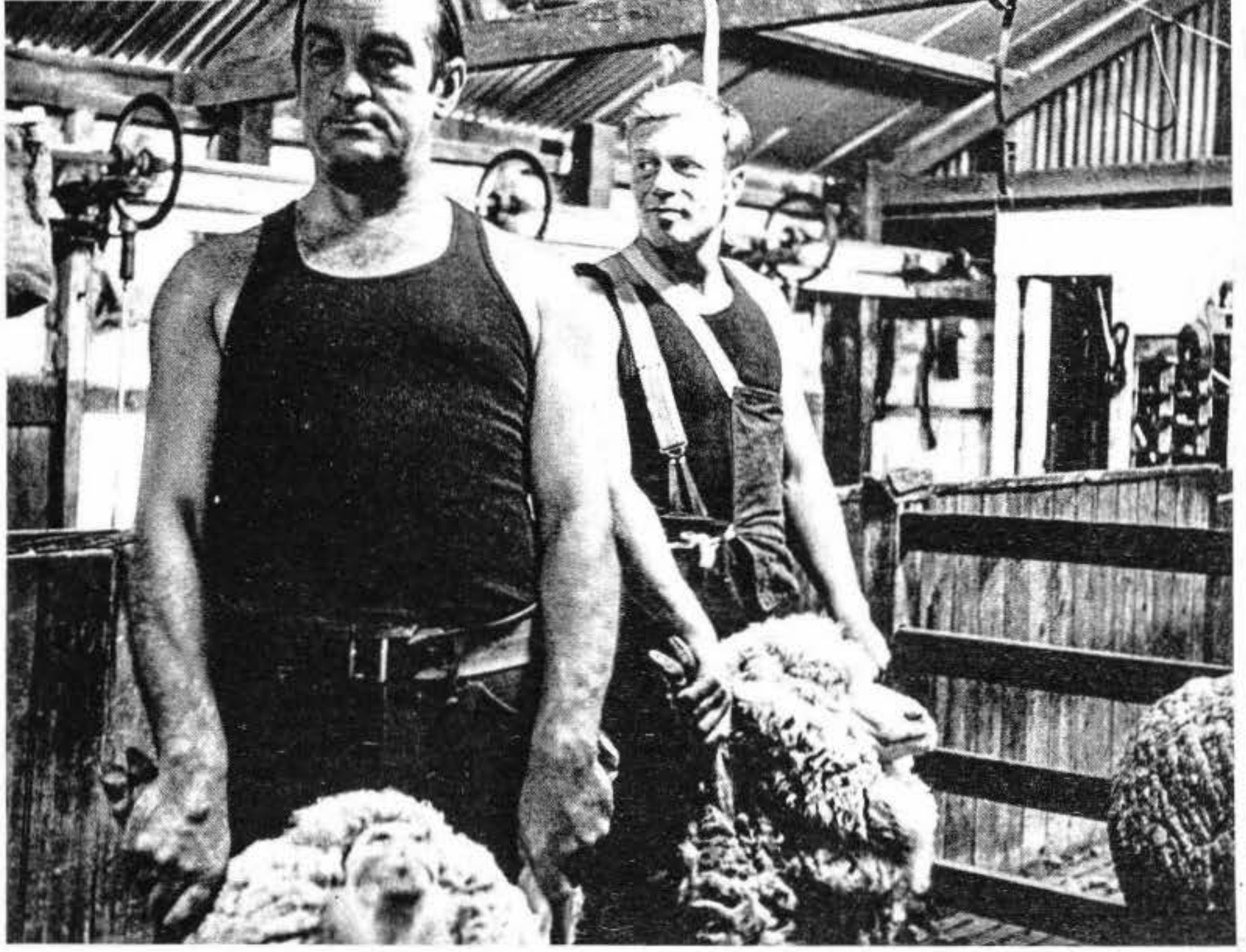
STORY: In 1896, an American bounty hunter sets out to investigate the mysterious disappearances of travellers on a lonely stretch of Gippsland coast. An eccentric old couple operating a Cobb & Co overnight house provide the bizarre events that follow.

Below: Tony Bonner as an ill-fated trooper in Inn of the Damned. Unable to stop a bounty hunter from shooting a handcuffed prisoner, Trooper Moore spends the night at a nearby coachhouse, and is soon missing.

SUNDAY TOO FAR AWAY

Director .....Ken Hannam
Executive Producer ..... Gil Brealey
Associate Producer/
Production Manager .....Matt Carroll
Script .....John Dingwall
Director of Photography .....Geoff Burton
Supervising Editor .....Rod Adamson
Production Manager/
1st Assistant .....Malcolm Smith
Cast: Jack Thompson, Max Cullen, Robert Bruning, Jerry Thomas, Peter Cummins, John Ewart, Sean Scully, Reg Lye, Graeme Smith, Laurie Rankin, Lisa Peers, Philip Ross.

STORY: Outback drama depicting events leading up to the 1956 shearers' strike.



Above: Foley (Jack Thompson) centre, enjoying a brief period of relaxation between shearing jobs, in a game of "Unders and Overs".

Above right: Arthur Black (Peter Cummins) front, looks confident when he and Foley (Jack Thompson) prepare to add another sheep to their 'tally' in the race for honors as top shearer in the shed.

Above left: Moments of comic relief are few and far between in a shearer's life . . . Tom West (Robert Bruning) prepares to give 'Basher' (Jerry Thomas) a 'short back and sides' with the sheep shears.

Left: Shearing contractor Tum King (Max Cullen) waits for a young rousabout to open one of the gates leading to the sheading shed.

However, Jean is off to Vietnam and he leaves his lonely wife in the safe keeping of the venerable Mario (Alain Cuny) who tells her that "it's the erection not the orgasm that counts" and takes her out for a typical Saturday night's entertainment which proves to be both humiliating and fulfilling. Here the film ends rather abruptly, almost as though the director had said, "à la Dick Lester, hold on we'd better not let them have too much first time around; let's save something for a sequel."

I can't say I found the film boring, not for one moment. Others have found it so. Maybe they weren't turned on by Ms Kristel's winsome charms. It's certainly a silly film — not one worth wasting much time and effort on. It really is like flicking through the pages of some glossy soft-core magazine. The heroine seems to turn on everyone she meets, male and female, and she in turn seems perfectly happy to enter into any kind of sexual combination. Brigitte Bardot would never have dreamed of that!

The moment in the film that reached my libido most strongly came early on when a baby-faced young lady called Marie-Ange (Christine Boisson) pulls out a photo of Paul Newman and then masturbates — in public, too. Hope Newman gets to see the picture. How fantastic it must be to rate that kind of immortality. Being masturbated to (or at) in a French sex picture.

EMMANUELLE. Directed by Just Jaeckin. Produced by Yves Roosset-Rouard. Production Company, Trinacra Films/Orphee Productions. Screenplay by Jean-Louis Richard. From the novel by Emmanuelle Arsan. Photographed by Richaed Suzuki. Marie Saunier. Edited by Claudine ouche. Sound by Andre Hervee. Art Director, Baptiste Poirot. Music by Pierre Bachelot. Players, Sylvia Kristel (Emmanuelle), Alain Cuny (Mario), Marika Green (Bee), Daniel Sarky (Jean), Jeanne Colletin (Ariane), Christine Boisson (Marie-Ange), Samantha (Receptionist), Gaby Brian. Gregory. Eastmancolor. 92 mins. France 1974.

The boys in the criminal court pressroom have a final drink with Hildy Johnson (Jack Lemmon) after he has announced his retirement from the newspaper game in Billy Wilder's The Front Page.

THE FRONT PAGE

Virginia Duigan

One should say at the outset that anyone who has ever served time as a journalist or wandered into the deranged, grime-encrusted world of a daily newspaper, will find this movie irresistible. Ben Hecht and Charles MacArthur's play *The Front Page* is one of the few attempts ever made to capture this uniquely bloodshot atmosphere, and Billy Wilder has transferred their inspired version to the screen with a tact and finesse comparable to Michael Blakemore's stage production—seen in Australia during the recent tour of Britain's National Theatre.

Finesse is, strictly speaking, misleading. From the opening titles, set against a frenzied collage of newspapers belting off the rollers, the movie explodes with brute physical force, manipulating its captive audience with all the ink-stained guile of the men it purports to satirize.

But my thesis, suitably seductive and insidious, will be that the movie is not so much a satire as a brilliantly distorting mirror, fastidiously embellished, on an enclosed and incestuous world which to the uninitiated (represented here by the wet-behind-the-ears new boy) depicts all the untrammelled chaos of hell. The Front Page, for all its exaggeration and flamboyance, ultimately wickedly enshrines the truth.

Well, such will be any ex-journalist's view, and journalists are always ones to jealousy guard their reputation. As Hecht and MacArthur appreciated, it is a curious fact that the status of a newspaperman in any country, though low, is invariably endowed with a certain frisson. Reporters, in the public eye, are faintly risque, disreputable characters, hard-drinking, venal, profane — or in the words of Molly Malloy, the big-hearted whore in The Front Page, 'a lot of crummy hoboes full of dandruff and gin.' It is an image that every self-respecting journalist cherishes, nurtures and encourages brazenly. After all, without it and its deep tap-roots, the pressman would be just another hack.

The causes of this purple reputation are set out in the movie with a raunchy, copybook elegance. Newsgathering by its very nature is grubby, competitive, irreverent of people and places. It is also an occasionally cut-throat af air. The slow but steady decline of the printed word as a source of hard news means that Wilder's Front Page is, to some extent, a reconstruction of a world that has, unhappily, faded from its former grandeur. Television and radio have cruelly usurped the newspaper's preserve. His movies enable us to see it how it was and still should be — paunchy, ruthless and crafty.

But in the Chicago of 1928, with its proliferation of daily papers, the newspaper business was in its element. It was spectacularly devious, sectarian and predatory. This is the blackly comic scenario of Hecht and MacArthur, and it is one which Wilder has respected splendidly and interpreted with a tactician's ingenuity.

One has only to look at two main sets in the movie — the magically disordered press room at the Chicago Criminal Court, and the main news desk at Walter Burns' *Chicago Examiner* — to realise that reporters put up with some of the worst working conditions in the world. And to realize that it doesn't matter, because they never notice. To put a journalist in a creative adman's office, with its deep-pile carpet, shiny pot plants, artfully contrived chic sophistication would be heresy.

Necessarily, the biggest items of furniture in a newsroom are desks, typewriters, filing cabinets and rubbish bins. The supporting props are equally indispensible: smoke, screwed up paper, phones, old poker scores, empty coffee cups full of cigarette stubs, glasses with solidified whisky dregs.

Again, in any press room — especially this one at the Criminal Court where the messenger-carrion are gathered to report on the imminent execution of cop-murderer Earl Williams — there is a deceptively languid, wisecracking atmosphere. Below the laconic surface the subsoil crackles with intrigue. This movie architects that slovenly, shambling allure. It also captures the cramped intoxication of a reporter's life. Anyone who has inhabited the newsroom attached to a major story knows that the genial, jokey companionship masks a very real and potent rivalry. To get onto something the other fellow misses . . . the heady smell of a scoop; the new angle; the unscrupulous knavish tricks of the Judas sitting next to you.

Thus Hildy Johnson, managing editor Walter Burns' longtime ace reporter, is a man to be guarded, and if he seems like getting away (to become an adman in his future father-in-law's bluechip agency in Philadelphia, for crissake) then all manner of scoundrelly skulduggery is in order — provided it is done with style. And if nothing else, Burns' fairy godmother endowed him with a plethora of that at birth.

As the rascally Burns, Walter Matthau finds himself at the end of the shrewdest piece of casting he has had the good fortune to come across for some time. His towering bulk, his malignantly funereal and intimidating pomposity, his small, sneaky shifts in expression . . . all are breathlessly accurate. His maniacal lust for an exclusive is matched only by Johnson's fanaticism, the kind of single-minded devotion to duty in the face of distraught fiancee's pleas of which only the truly big-time reporter is capable.

To suggest that these men are unnatural, rapacious or blatantly untrustworthy is to miss the point mulishly. In the newspaper half-light the great operators are born, and rarely made. Like Western heroes, they are a race apart; for whom talk of morals is a patronising irrelevancy. As such, Jack Lemmon's Hildy Johnson becomes every journalist's wistful dream — a swell guy, one of the boys — and when it comes to the nitty gritty, a swaggering, swindling bastard.

The true villains of the piece are neither Burns nor Johnson, and certainly not the unfortunate waifs Williams and Malloy. They are, naturally, the Sheriff of Chicago (Vincent Gardenia, with a marvellously contorted, eyeball-popping visage) and his Mayor (Harold Gould, suave and Machiavellian), who are as collectively bitter and twisted as their folklore archetypes. Hecht and MacArthur were certainly getting at corruption, and their tribe of artlessly ingenuous reporters provide both a focus for the action and a slippery smoke screen for the real targets. Screenwriters I. A. L. Diamond and Billy Wilder have had the

wit to see this, and their additions to the original unobtrusively place the ambiguity while sensibly retaining the claustrophobia of the play, where the action takes place entirely in the press room.

The screenplay is studded with gems — fast, frenetic and visually inventive. The merger of play and movie has been achieved with such smoothness that it is almost impossible to guess where one starts and the other leaves off. Hecht and MacArthur's outrageous use of coincidence (the innocent Earl Williams' cannonball entry into the press room when Johnson, about to join his fiancee, is the sole occupant) has been matched with the occasionally wildly exaggerated extempore sequence (Earl's wounded psychiatrist slides out of the back of an ambulance and hurtles along the street on a stretcher, dodging a phalanx of police cars, for example) but the excesses, as a rule, are forgiveably in character.

But if all this is inclined to make one maudlin, nostalgic for a past where ethics are in no danger of triumphing, there is solace at hand. Today's big stories may not quite compare with the florid extravaganza of a hanging, but for the encircling newshounds there is the same scene of blood, the same sleight of band. All is not lost. And in its glorification of such essentially human fascinations, **The Front Page** may finally be viewed as a tranvestite romance, a flagrantly apposite paean of praise in the guise of a devilishly sly dig at the forces of evil.

THE FRONT PAGE. Directed by B lly Wilder. Produced by Paul Monash. Executive Producer, Jennings Lang. A Universal Pictures production. Screenplay by Billy Wi der, I. A. L. Diamond. From the play by Ben Hecht, Charles MacArthur. Photographed by Jordan S. Cronenweth. Edited by Ralph E. Winters. Sound by Robert Martin. Art Director, Henry Bumstead. Set decoration, James W. Payne. Music Supervision, Billy May. Players: Jack Lemmon (Hildy Johnson), Walter Matthau (Walter Burns), Carol Burnett (Mollie Malloy), Susan Sarandon (Peggy Grant), Vincent Gardenia (Sheriff), David Wayne (Bensinger), Allen Garfield (Kruger), Austin Pendelton (Earl Williams), Charles Durning (Murphy), Herbert Edelman (Schwartz), Martin Gabel (Dr Eggelhofer), John Furlong (City Editor Duffy), Cliff Osmond (Jacobi), Dick O'Neill (McHugh), Jon Korkes (Keppler), Lou Frizzel (Endicott), Doro Merande (Jennie). Techmcolor. 105 mins. US 1974.

ANDREI RUBLEV

John O'Hara

One of last year's outstanding commercial releases, **Andrei Rublev**, lasted just one week in Melbourne, and according to its distributors, was a total box-office disaster. Even so, it's 10 years late coming to Australia. Made by Andrei Tarkovsky in 1966, it was shelved by the Soviet government for several years because it was supposedly 'unhistorical'. When it was released by Columbia in the US, nearly a quarter of the movie was cut, although even at this length, it runs for 142 minutes.

Andrei Rublev is the greatest of the Soviet icon painters, although very little is known about him. He lived in the early fifteenth century under barbaric conditions of plague, famine and Tartar invasion. The movie, of his life and times, is made in eight episodes, which fall between the years 1400 and 1423, with the four central stories taking place in one year. It's not a documentary, a biography or a tribute to social realism, but concentrates on moments in the life of the artist in order to understand his art. Tarkovsky illustrates, at the most profound and moving levels, the kind of bitter personal experience, the suffering that's necessary to faith, the inner life of the artist that issues in the most finely achieved painting.

It's difficult to account for the overwhelming authority of the movie, its power to evoke compassion and pity and to order these feelings into a sense of destiny, unless the movie is related to the icons themselves.

Tarkovsky has created a work of art on screen that reproduces the rhythms and composition of the icons. His movie reflects the transparent simplicity of the icon painters' world: the sacred figures, the horses, birds, rocks and mountains; the chalice, bread and crucifix. It brings to life and dramatizes, through one fable after another, the inner experience of suffering, faith and joy that gives significance to these figures. And it's clear why the Soviet government for so long banned the movie, It explains, with frightful clarity, the essentially religious nature of the Old Russian art. Tarkovsky shows us the suffering and personal anguish that gives strength and authority to those marvellous faces in the icons — many of them illustrations of scenes from the New Testament.

The film is shot in an epic style that immediately brings to mind Eisenstein, although there are significant differences as well. Characters are shot against empty space, the wide plains, endlessly flowing rivers or stark white church walls. The black and white photography stresses the simple, everyday materials like timber, rock, snow, paints and brushes — even apples. You're not so much aware of these things as objects, but in a more deliberately artistic way, Tarkovsky captures their texture, as though concentrating a richness of experience into the most simple materials. Peasants munch rotten apples (the only food they have); monks chop down wood and stack vast walls of timber; an artist slowly extinguishes a flame by wrapping his hand round a torch — all these momentary shots create a complex impression of a simple, yet profound urgency, of lives lived close to the bone.

The contrasts in lighting reinforce this sense of a spare, yet dramatic, existence. Much of the movie is shot in grey half tones, against drifting smoke or falling snow or rain. But there are moments of brilliant clarity, of sunlight dazzling across snow or lighting up the interior of a cathedral. These contrasts echo the startling luminous quality of the icons themselves, and establish a visual and pictorial tension. The camera returns often to long close-ups of deeply expressive faces, and these pauses break up the restless sequence of violent and barbarous events. Similarly many sequences give way to long shots of water flowing or rain sweeping over the countryside. This is quite unlike the sharp rhythms of Eisenstein's editing, and the effect is to dissolve each episode of Rublev's life into a more abstract and complete reconstruction. These photographic and editing rhythms, together with sudden richly toned black and white colors, help to unify apparently random and often chaotic experience.

Slowly, throughout the film, Tarkovsky draws together different influences and incidents in which Rublev's own religious faith was forged. His rival is the icon painter, Theophanes the Greek, whose work emphasizes the justice of God, an overbearing, relentless, even cruel figure. Rublev, though, comes to centre his art on man and to stress qualities of love and forgiveness. His struggle is to break down the rigid traditional pieties and artistic conventions that stand between his painting and his experience of Soviet history and society.

So the movie constantly r urs to scenes that are highly dramatic or even tragic, and yet very formal. When the Tartars, for instance, raid the town of Vladimir, the people flee to the church. The Tartars swing a battering ram against the door, while inside swarms a throng of distraught men, women and children. The camera slowly pans across the crowd, picturing them in attitudes of supplication and terror. The massed horror of the scene makes formal, for a moment, the kind of grouping that might remind you of Brueghel. The doors then burst open and the camera picks up at ground level the charging horses as the Tartars sweep into the cathedral. Abruptly the carefully composed scene is broken down and several individual threads in the epic are taken up again. Rublev kills a Tartar attempting to rape a woman; a peasant is vilely tortured after the invaders melt down a crucifix into boiling lead.

This sort of rhythm in the movie's composition works in two ways: it lends a fo mal strength and gravity to the narrative, as though you're seeing through the eyes of the painter what happens to the men and women around him, as well as his country; it also leads to an understanding of the spiritual energies that enrich the art.

Rublev confronts murder, rape, destruction — he even kills a man. Yet he neither goes mad nor turns to despair.

Instead he takes a vow of silence and retreats to a monastery in a small village. Then, in the movie's final sequence he meets a young lad, the son of a bell-caster whose father had died in the plague. The son discloses that his father passed on the secret of bell-making before he died and is carried off to cast a bell for the Duke. The boy searches alone for the right sort of clay and trusts to a secret instinct that he will cast the bell. Rublev watches the preparations and finally the bell turns out a masterpiece. The boy collapses and reveals, sobbing, that his father had in fact never told him the secret. Rublev's own faith is restored and they establish a pact: he will paint icons and the boy will cast bells.

The episode is intensely moving. This is experienced in the nervous energy of the boy and the epic quality in reconstructing the process of bell casting. And to make it complete there is the brilliant photography, with its strongly-grained contrasts between the earth and the day; the blazing fires and molten silver.

From this sequence the movie passes into a full color display of Rublev's icons. The camera moves slowly across a range of figures, brilliantly colored and perfectly composed. The authority and strength they represent is irresistible, and you begin to feel that you understand something of the experience that underlies this gravity and pity.

The style and sweep of the film creates an impression of the vastness of the country itself, its long and bloody history of oppression and suffering. But Tarkovsky hasn't simply reproduced a surface of social history. He has concentrated on a religious and deliberately artistic form, a profound response to the stress of famine, invasion and disbelief.

ANDREI RUBLEV. Directed by Andrei Tarkovsky. Production Company, Moslilm. Screenplay by Andrei Mikhalkov-Konchalovsky, Andrei Tarkovsky. Photographed by Vadim Yusov. Editor, not available. Sound by I. Zelentsova. Music by Vyacheslav Ovchinnikov. Assistant Director, Yevgeni Tcherniaiev. Players, Anatoly Solonitsyn (Andrei Rublev), Ivan Lapikov (Kirill), Nikolai Grinko (Daniel the Black), Nikolai Sergeyev (Theophanes the Greek), Irma Raush (Deaf-and-Dumb Girl), Nikolai Burlyayev (Boriska), Rolan Bykov (Buffoon), Yuri Nikulin (Patrikey), Mikhail Kononov (Fomka), Yuri Nazarov (Grand Duke). Part in color. 146 mins. Original running time 185 mins. USSR 1971.

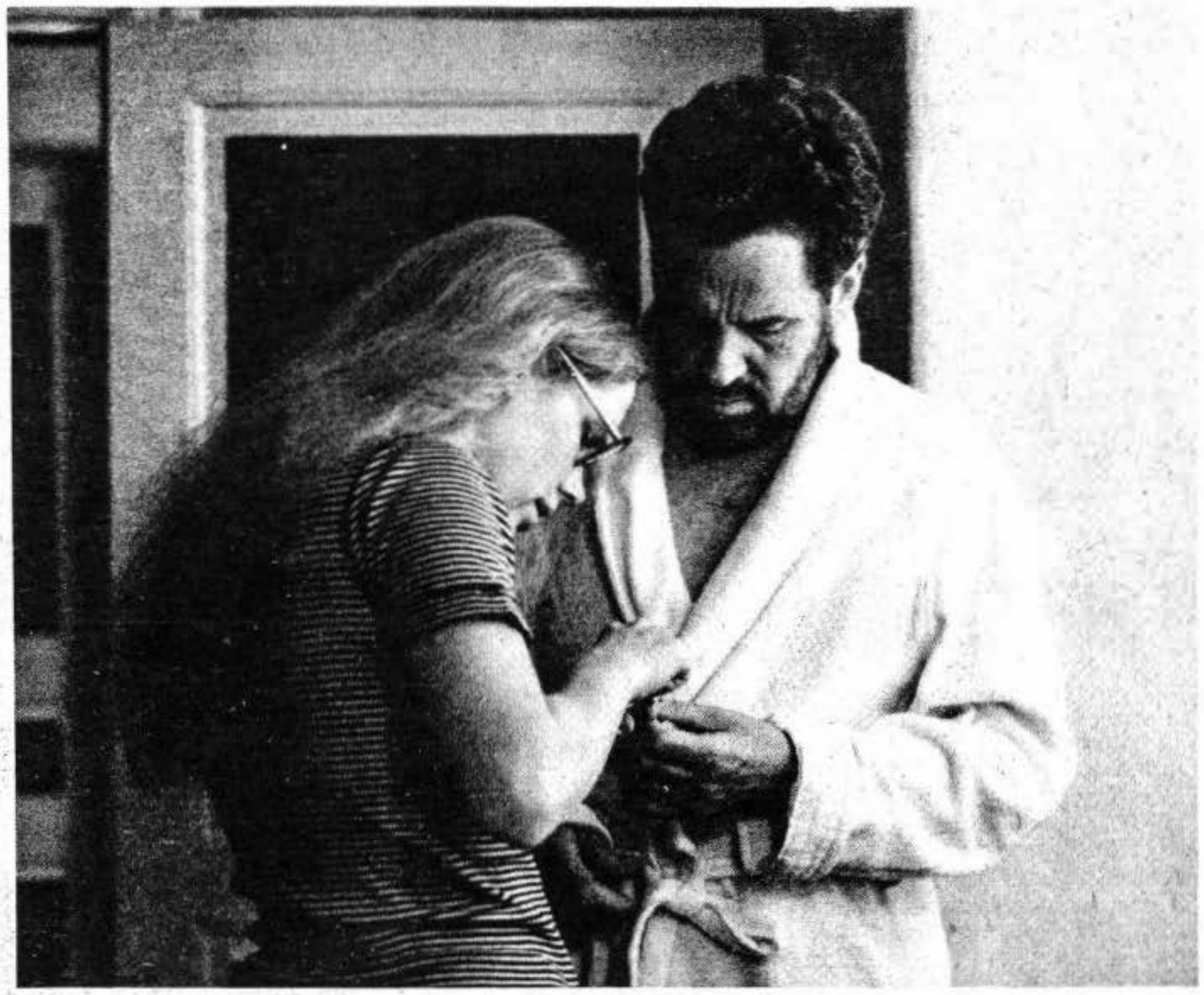
SCENES FROM A MARRIAGE

Ross Lansell

Ibsen wrote *A Doll's House* in 1879; a compatriot Ingmar Bergman's Scenes from a Marriage (1973) is a variation almost 100 yea s later on the original trials and tribulations of Nora Helmer, the women's libber before her time.

This time around however, after Ms Emmaline Pankhurst, Ms Germaine Greer and the 'Monstrous Regiment', our latter-day heroine Marianne (the marvellous Liv Ullman, if only under Bergman's and Jan Troell's direction and no others) has made some partial progress at least in her liberation from her late twentieth century Torrald Helmer, one Johan (Erland Josephson, a Swedish stage actor) . . . but with some significant reservations.

In her present reincarnation Goethe's 'Eternal Feminine' has become a 35-year-old divorce lawyer in the making and to rub in the irony, in the words of her 42-year-old 'psycho-technician' husband, a pretty obscure person all round.



Liv Ullman and Erland Josephson in Ingmar Bergman's Scenes from a Marriage.

Events indicate, if not vindicate, her 'Innocence and Panic', or more to the point, her 'Art of Sweeping under the Carpet' (two of Bergman's early title cards) — in one of several key close-ups of Marianne, her expressive eyes artfully enlarged by spectacles, she is shocked to her core when her philandering screen husband shows his true colors by disclosing that she's bored him stiff, especially sexually, for the past four years. So much so that he's running off with a younger woman to Paris.

This connubial abandonment leads to some serious stock-taking of Marianne's hitherto carefully fostered naivety which she eventually rises above, though not quite transcends, to emerge from middle-class chrysalis-coffin, to become, in Ms Ullmann's description, Bergman's 'new woman' — "a woman who is really free and can live without the help and support of a man".

But like her foremother Nora, she yearns not to do without men, save for procreative purposes in the manner of the fabulous Amazons, but as Nora originally spelt out, for 'real wedlock'. She sort of attains this psychological state 10 years later at curtain fall but, in another of Bergman's numerous present ironies, out of wedlock. Indeed **The Ultimate Irony of Marriage** would've been a more appropriate title, though in retrospect one suspects that at base the much married and divorced Bergman doesn't care for the marriage institution at all.

Johan still remains the adolescent that he perhaps always was but Marianne has become, instead of his lap-bitch, not some mythologically-dimensioned 'Great Mother' but simply someone no longer predetermined or inhibited by middle-class mores.

In the intervening century since Nora shut that famous door at the end of Act III and so struck out for what she described as "the most wonderful thing of all", some progress has been made: in fact our 1973 heroine has her *husband* shut the door as he goes off after the other woman. Marianne is compelled to go in for some 'conscience examining' and 'consciousness-raising' via psychiatry. By play's end on what would've been their 20th wedding anniversary, she's able to find 'real wedlock' with her by now ex-husband of a rather peculiar sort. They have experienced so much together that it becomes obvious they can neither live with each other nor without each other . . . only being able to get together in hotels or a clandestine weekend at a friend's hideaway — 'In the Middle of the Night in a Dark House Somewhere in the World' as Bergman's title-card puts it.

In the meantime there has been no magical, mutual transfiguration of souls — just a realization, and more importantly, an acceptance of their mutual limitations and shortcomings. Like seeing your lover, not through the initial rose-colored spectacles any more, but warts and all, and still going on with the relationship.

Tolerance rather than compromise though. No great heights were ever really stormed in Scenes from a Marriage, but rather the minutiae of everyday life, 'for better, for worse', slowly, steadily and sometimes (literally) painfully accumulate into a middle-aged Darby and Joan type of affair.

Their eventual mutual accommodation, both mental and sexual, may be bland and prosaic, but even this 'demi-hemi-semi-paradise' of a sort is, according to Bergman, unattainable within the marriage institution but needs the freedom, the air of an extra-marital relationship — at least in this particular instance.

Marriage *versus* true love, passion *versus* society (to employ Denis de Rougemont's well-known polarity) in an eventually rather boring middle-class setting where the problem seems to be one of compassion rather than passion. The situation is partially redeemed by Bergman's relentless, seemingly remorseless attention to detail.

The dramatic structure is perfunctory — the hoary boy meets girl, boy loses girl, boy gets girl again, situation overladen with Bergman's prosaic particularity of quasi-behavioristic observation. This, combined with the two principal characters' flat dialogue, or rather, prosaic semi-introspective musings, as well as their pseudo-philosophical cross-examinations of each other is a curious structure to say the least — more akin to clinical case histories or documentaries rather than Bergman's heavy dramas of the past. It's Bergman the Aristotelian taxonomist rather than the author of the *Poetics*. But it works, provided that the audience is patient and prepared to do some of the analytic work themselves instead of relying this time on Bergman's erstwhile dramaturgy.

It could be argued that **Scenes from a Marriage** is sophisticated soap opera. Its actual television origins are indeed significant. Bergman originally conceived the project as a television series, in six 50-minute episodes. These have been edited down — some 45 per cent of the original material being cut out for the overseas 'art house' market.

This accounts for the rambling, episodic nature, of **Scenes from a Marriage**: its claustral, but not quite claustrophobic, concentration on close-ups; the subtle, under-playing of the actors; its flat, unsubtle overlighting; the slightly out of focus graininess of the 16mm blow-up into 35mm. The discursive, very verbal nature of the entire project transforms it into an extended essay rather than a compact drama.

It's no *Doll's House* in other words, nor for that matter a masterpiece. The two leading characters are just not cast in the heroic mould, in spite of their comparative verbal fluency. They are just two rather ordinary, almost mediocre characters discoursing almost *ad libitum* as television allows, indeed encourages, in order to try and fill in the void.

Scenes from a Marriage basically is an acting tour de force for Ms Ullmann as Bergman's Anna Karenina (rather than Nora Helmer) as Stig Bjorkman* has characterized her. It's an investigation of (her) feminine psychology as she metamorphoses from a 35-year-old dutiful wife, mother and career woman into — much to her screen husband's obvious displeasure, then chagrin and wounded male chauvinist pride — a 45-year-old woman of independent psychological resources, able eventually to stand on her own feet.

Mr Josephson more than holds his own acting-wise, particularly in the second part as he, too, metamorphoses — or, rather, as his "machismo" image and self-esteem crack and collapse back into the adolescent self-pity that was implicit at the outset.

It could be argued that the 'coming out' character that Ms Ullmann created owes just as much to her own experiences of middle-class repression° as to Bergman's methodical, clinical script and restrained, sparse direction.

Yet, behind the anatomy lesson there's a new lower-keyed, more specifically 'humanistic-oriented' element in his work; but bereft of the metaphysical or theological scaffolding of before, it seems more philosophical but less energized, less highly wrought and less dramatic.

We still don't really know, of course, what went on in Johan and Marianne's minds, though we have a fair idea of their strengths and weaknesses after almost three hours of what amounts to group therapy with them, with the audience necessarily as the would-be therapist. Admittedly some of the audience baulks at the 'plethora' of behavioristic details waiting to be interpreted, and walks out on Bergman. But most remain. Middle-class masochists, apparently acutely embarrassed by all these home truths.

* *Sight and Sound* Summer 1973.
° *Time*. 4 December, 1972.

SCENES FROM A MARRIAGE. Directed by Ingmar Bergman. Executive Producer, Lars-Owe Carlberg. A Cinematograph AB production. Screenplay by Ingmar Bergman. Photographed by Sven Nykvist. Edited by Siv Lundgren. Sound by Owe Svensson. Set Decoration, Bjorn Thulin. Costumes by Inger Pehrsson. Players, Liv Ullman (Marianne), Erland Josephson (Johan), Bibi Andersson (Katarina), Jan Malmsjo (Peter), Gunnel Lindblom (Eva), Bertil Norstrom (Arne), Wenche Foss (The Mother), Barbo Hiort Afornas (Mrs Jacobi), Anita Wall (Journalist). Eastmancolor. 168 mins. Sweden 1974.

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35mm PRODUCTION SURVEY

35mm PREPRODUCTION

ANGEL GEAR

Director ..... Esben Storm
Production company ..... Quinkan Films
Executuve Producer ..... John Andrew
Producer ..... Lyn Bayonas
Production Manager ..... Haydn Keenan
Assistant Director ..... Michael Lake
Script ..... Lewis Bayones
Director of Photography ..... Mike Edols
2nd Unit photography ..... John Rhodes
Camera Operator ..... Malcolm Richards
Lighting ..... Brian Bansgrove
Art Director ..... Monty Fregeuth
Editor ..... Anthony Buckley
Continuity ..... Lyn Gaile
Make-up ..... Liz Mitchie
Sound Recordist ..... Laurie Fitzgerald
Mix ..... Peter Fenton
Boom Operator ..... Max Heuser
Technical Advisor ..... Kenworth Trucks

Cast: John Ewat, John Waters, Justine Saunders.

Story of a truck driver and a hitch-hiker on a long cross-country haul.

Running time: Two hours (approximately).
Budget: $300,000.
Being shot in Panavision.
Starting date: 25 April.

BACK STREET GENERAL

Director ..... Alan Dickes
Producer ..... Peter Prager
Associate Producer ..... Phil Avalon
Script ..... Alan Dickes
Director of Photography ..... Gary Hansen

A feature film script in its final stages. No further details.

CADDIE

Director ..... Don Crosby
Producer ..... Anthony Buckley
Script ..... Joan Long
Director of Photography ..... Peter James

Based on the true story of a young woman and her two young children during the 1920's and the Depression.

Feature film on a $388,000 budget.
Preproduction stage.

CHILLA AND BERT
(Tentative Working Title)

Director ..... Not Known
Distributor ..... Seven Keys
Production company ..... Seven Keys
Executive Producer ..... Andrew Getty
Producer ..... Steve Kibler
Script ..... Fred Cullen
Story ..... Fred Cullen

Story of two interesting characters from opposite ends of the globe and their relationship.

Length: Feature
Budget: $250,000-$1,000,000.
Final stage of script development.
No further details.

CUBIC

Director ..... David Denneen
Production company ..... Film Graphics
Story ..... David Denneen
Color process ..... Eastman
Editor ..... Peter Stacksland
Music ..... V. Udovenko
Music Director ..... Paul Ratcliffe
Animators ..... Val Udovenko, Nick Faulkner, David Denneen

An animated film. A cubic from "Transversal" goes to see the world — visiting "Angleville", "Letters" and "Numbers".

Length: 30 minutes
Budget: $22,000
Preproduction

HELGA'S WEB

Director ..... Terry Ohisson
Production company ..... Kingcroft Productions
Producer ..... Casey Robinson
Production Manager ..... John Shaw
Script ..... Casey Robinson
Director of Photography ..... Keith Lambert
Editor ..... Bill Stacey
Production Designer ..... Bill Hutchinson
Set decoration ..... Graham Walker
Camera Operator ..... Guy Furner
Grip ..... Graeme Marcel
Sound Recordist ..... David McConnachie
Make-up ..... Peggy Carter

Cast: Jack Thompson, Judy Morris, Noel Ferrier.

Based on John Cleary's book *Helga's Web*, about a Sydney cop who uncovers a massive political scandal.

Length: About 100 minutes.
Budget: $275,000.
Preproduction.

LISTEN TO THE LION

Director ..... Bob Hill
Producers ..... Damian Parer, Bob Hill

A surreal sci-fi study of a derelict's last two days on earth and the day after. Set among a group of Sydney metho-heads and using the Van Morrison song as a background.

ST. JOHN'S CHARIOT
(Working Title)

Director ..... Gordon Much
Production Company ..... Nova-Norma Productions
Executive Producer ..... Peter Conyngham
Producer ..... Gordon Much
Production Manager ..... Delana McLarty
Production Co-ordinator ..... Delana McLarty
Associate Director ..... David Huggett
Script ..... Gordon Much
Photography ..... Gordon Much
Camera Operators ..... Oscar Schert, Eddy Van Der Madden, David Wakely, Jim Money
Lighting ..... Oscar Scherl
Color Process ..... Eastman
Stills ..... Wally
Art Director ..... Nigel Blackburn-Elliot
Special Photographic Effects ..... Eddy Van Der Madden
Music ..... Bo Diddley, Jeff St. John
Editor ..... Eddy Van Der Madden
Chief Grip ..... Manfred Yergen
Sound Recordist ..... Mal Reed
Mix ..... APA
Narrator ..... Marcus Hale
Animators ..... Eddy Van Der Madden, Jim Money
Staffing ..... Hordern Pavilion
Lighting Equipment ..... Ellis D. Fogg
Runners ..... Roger Foley, John Boyer, Nigel Blackburn-Elliot, Cass Usope

Cast: Jeff St. John, Bo Diddley, Cookie Vee.

Jeff St. John's magic chair is the vehicle for a musical fantasy featuring Jeff St. John, Bo Diddley and Cookie Vee.

Running Time: 30-40 minutes
Budget: $15,000
Editing stages.

35mm IN PRODUCTION

BO DREAM
(Working Title)

Director ..... Gordon Much
Production company ..... Nova-Norma Productions
Executive Producer ..... Peter Conyngham
Producer ..... Gordon Much
Production Manager ..... Delana McLarty
Assistant Director ..... David Huggett
Script ..... Gordon Much
2nd Unit Director ..... David Huggett
Camera Operators ..... Flannagan Bros., David Wakely, Oscar Scherl, Eddy Van Der Madden
Lighting ..... Oscar Scherl, Gordon Much
Color process ..... Eastman
Stills Photographer ..... Wally
Art Director ..... Nigel Blackburn-Elliot
Special photographic effects ..... Eddy Van Der Madden, Gordon Much
Music ..... Bo Diddley
Editor ..... Eddy Van Der Madden
Music ..... Bo Diddley
Script Assistant ..... Delana Much
Chief Grip ..... Manfred Yergen
Sound Recordist ..... Mal Read
Mix ..... APA

Cast: Bo Diddley, Cookie Vee, Jeff St. John, Kahvea Jute Band, Alan Murrawalia-Barker (Black Alan), HRH Queen Elizabeth.

Opening of the Opera House and the variety of entertainment and events celebrating it, as seen through the eyes of Bo Diddley. A musical fantasy.

Length: 3,040 metres
Running Time: 90 minutes
Budget: $100,000-$120,000.

THE BOX

Director ..... Paul Eddy
Production company ..... Crawford Productions
Producer ..... Ian Jones
Production Supervisor ..... Geoff Pollock
Production Manager ..... David Lee
Production Assistant ..... Ingrid Hecheneerger
Secretary to Producer ..... Veda Currey
Screenplay ..... Tom Heggardy
Art Director ..... Les Burns
Location Manager ..... Ray Patterson
Casting Director ..... Lorella Crawford
Unit Manager ..... Graeme Muiray
Director of Photography ..... Wayne Williams
Camera Operator ..... David Eggby
Camera Assistant ..... Greg Ryan
Clapper/Loader ..... Ross Berryman
Gaffer ..... Stewart Sorby
Key Grip ..... Joel Witherden
Electrician ..... Gary Plucketl
Sound Recordist ..... Gary Wilkins
Boom Operator ..... Mark Wasilvtak
Continuity ..... Jo Weaks, Barbara Burleigh
Editor ..... Phil Reid
Music Editor ..... Garry Hardeman
Special effects ..... Garry Walker
Make-up ..... Terry Worth, Sally Gordon
Hairdresser ..... Randell Worth
Wardrobe ..... Kerinda Davies

Cast: George Mallaby, Fred Betts, Ken James, Judy Nunn, Ken Snodgrass, Geraldine Turner, Cornelle Francis, Marilyn Veiman, Leonie Bradley, Barrie Barkla, Belinda Giblin, Paul Karo, Louis Ramsey, Tracy Mann, Luigi Villeni, Robin Ramsay, Keith Lee and Graham Kennedy.

A full-length feature based on the 0/10 Network's long running television serial.

Shooting January/February.

END PLAY

Producer/Director ..... Tim Burstall
Production company ..... Hexagon
Associate Producer ..... Alan Finney
Production Manager/First Assistant Director ..... Ross Dimsey
Director of Photography ..... Robin Copping
Camera Operator ..... Dan Burstall
Screenplay ..... Tim Burstall
Story ..... Russell Bradden
Art Director ..... Bill Hutchinson
Editor ..... David Bilcock
Focus Puller ..... Ivan Hexter
Clapper/Loader ..... Gordon Phillips
Gaffer ..... Lindsay Foote
Key Grip ..... Joel Witherden
Assistant Grip ..... Jeff Robbins
Sound Recordist ..... Des Bone
Boom Operator ..... Graham Irwin
Continuity ..... Alison Loftus-Hills
Stills ..... Susy Wood
Set Dresser ..... Tony Rooke
Wardrobe Mester ..... Kevin Regan
Publicity ..... Sylvi van Wyk
Make-up ..... Lois Hofenfels

Cast: George Mallaby (Robert Gifford); John Waters (Mark Gifford); Ken Goodlet (Superintendent Cheadle); Robert Hewett (Sergeant Robinson); Kevin Miles (Charles Bricknall); Charles Tingwell (Dr. Fairburn); Belinda Giblin (Margaret Gifford); Walter Pym (Stanley Lipton); Mal Brynning (Police Photographer); Barry McQueen (Newscaster); Reg Gorman (News Photographer).

Mystery-thriller based on the Russel Bredden novel beginning with the murder of a young hitch-hiker on Melbourne's Maroondah Highway.

Budget: $244,000.
Editing stage.

THE MAN FROM HONG KONG
(Working Title)

Director ..... Brian Trenchard-Smith
Distributor ..... BEF
Production companies ..... The Movie Company; Paragon (Hong Kong)
Executive Producers ..... Raymond Chow, John Hasem
Producers ..... David Hannay, Andre Morgan
Production Manager ..... David Henney
Production Co-ordinator ..... Pom Oliver
Assistant Director ..... Hal McElroy
Script ..... Brian Trenchard-Smith
Director of Photography ..... Russell Boyd
Color process ..... Eastman Cinemascope
Editors ..... Alan Lake, Ron Williams
Second Assistant ..... David Copping
Music ..... Noel Quinlan
Sound Recordist ..... Cliff Curl
Mixer ..... Peter Fenton
Stunt Co-ordinator ..... Peter Armstrong
Make-up ..... Rena Noftanis

Cast: Jimmy Wang Yu, Hugh Keys-Byrne, Roe Speems, Rebecca Gilling, Frank Thring, George Lazenby.

The story of a Hong Kong cop coming to Australia to extradite a prisoner.

Budget: $450,000.
Editing stages.

Above: Jack Thompson as Foley in Ken Hannam's Sunday Too Far Away.

35mm PRODUCTION SURVEY

PICNIC AT HANGING ROCK

Director ..... Peter Weir
Executive Producer ..... Pat Lovell
Producers ..... Jim McElroy, Hal McElroy
Production Secretary ..... Pom Oliver
Post Production Manager ..... Jim McElroy
Executive Producer for South Australia ..... John Graves
Production Accountant ..... John McIntosh
SAFC Accountant ..... Phillip Smythe
Executive Producer's Secretary ..... Jill Wishart
1st Assistant Director ..... Mark Egerton
2nd Assistant Director ..... Kim Dalton
3rd Assistant Director ..... Ian Jamieson
Director of Photography ..... Russell Boyd
Camera Operator ..... John Seale
Focus Puller ..... David Williamson
Stills Photographer ..... David Kynoch
Clapper/Loader ..... David Foreman
Art Director ..... David Copping
Assistant to Art Director ..... Chris Webster
Consultant to the Director ..... Martin Sharp
Wardrobe Consultant ..... Wendy Weir
Wardrobe Supervisor ..... Judy Dorsman
Wardrobe Assistant ..... Mendy Smith
Best Boy ..... Trevor Toune
Electrics ..... Geoff Simpson
Prop Master ..... Graham Walker
Standby props ..... Monte Fieguth
Editor ..... Max Lemon
Assistant Editor ..... Andre Fleurin
Dubbing Editor ..... Sherry Bell
Continuity ..... Gilda Baracchi
Make-up/Hairdressing ..... Jose Perez
Make-up ..... Liz Michie
Unit Publicist ..... Peter Welsh
Chief Grip ..... Geordie Dryden
Assistant Grip ..... Phil Warner
Sound Recordist ..... Don Conely
Driver ..... Steve Champman
Construction Manager ..... Bill Howe
Construction ..... Herbert Pinter
Horse wranglers ..... Tom Downer, Gordon Rayner

Cast: Rachael Roberts (Mrs Appleyard), Dominic Guard (Michael Fitzhubert); Vivean Gray (Greta McGraw), Helen Morse (Dl De Portiers); Kirsty Child, Anne Lambert, Karen Robson, Jane Vallis, Christine Schuler, Margaret Nelson, Ingrid Mason, Jenny Lovell, Janet Murray, Bridgite Phillips, Jackie Weaver, A. Llewellyn Jones, Frank Gunnell, Martin Vaughan, Jack Fegan.

Set at Woodend (Victoria) in 1900 — Story of the mysterious disappearance of three schoolgirls from the exclusive Appleyard College during a picnic to the nearby Hanging Rock.

Length: Feature
Budget: $300,000.

PLUGG

Director ..... Terry Bourke
Production company ..... Romac
Executive Producers ..... Bob Roget, Peter McNamara
Producer ..... Ninki Maslansky
Associate Producers ..... Terry Bourke, Rod Hay
Production Manager ..... Pat Clayton
Assistant Director ..... Gerry Letis
Script ..... Terry Bourke
Art Director ..... Barry Adler
Assistant Art Director ..... Kerrie Hood
Director of Photography ..... Brian Probyn BSC
Camera Operator ..... Frank Harmon
Camera Assistant ..... John Clarke
Color process ..... Eastman (Altab Sydney)
Gaffer ..... Derek Jones
Grip ..... Ralph Gosper, Tony Reade
Editor ..... Rod Hay
Assistant Editors ..... Howard Bracken, Pauline Lind
Music ..... Bob Young
Sound Recordist ..... Phil Judd
Boom Operator ..... Jack Friedman
Electrician ..... Brian Gross
Wardrobe ..... Carmen Mendoza, Darrelyn Gunsberg
Stunts ..... Peter West, Frank Lennon
Continuity ..... Margaret Rose Dunphy
Stills ..... Chic Stringer

Cast: Peter Thompson, Cheryl Rixon, Norman Yemm, Reg Gorman, Phil Cleary, Edgar Metcalfe, Allan Cassett, Joseph Furst, David Vallon, Helen O'Grady, Pat Skevington, Vynka Lee-Steere, Max Bartlett, Michael Kent, Raymond Long, Pat Clayton, Margaret Ford, Josie Mackay, Bon McGuire, Sid Plummer, Robbie McGregor, Gina Davis and Jill Argate.

Feature-length sex-comedy set in Perth, relating misadventures of a bumbling private eye in his efforts to close down the Pussycat Escort Agency. The local police cause havoc with their inept pursuit of Plugg and the agency's beautiful girls.

Budget: $100,000.
Final editing stages
Release planned for June.

A SPORTING PROPOSITION

Director ..... Don Chaffey
Distributor ..... Walt Disney Productions
Production company ..... APA Leisuretime
Executive Producer ..... Ron Miller
Producer ..... Jerome Courtland
Production Manager ..... Peter Appleton
Assistant Director ..... Mark Egerton
Script ..... Rosemary Anne Sisson
Director of Photography ..... Jack Cardiff
Stills ..... John Brothers
Color process ..... Eastman
Editor ..... Mike Campbell
Art Director ..... Bob Hilditch
Costumes ..... Wendy Dickson
Sound Recordist ..... John Heath
Make-up ..... Monique Dawkins

Cast: Eva Griffith, Robert Bettles, John Meillon, Michael Craig.

A Sporting Proposition is set in the Australian bush in the late 1920's and is an advanture story about a boy and his Welsh pony. Based on James Aldrich's book.

Budget: $1,000,000 plus.
Editing stages.

35mm AWAITING RELEASE

INN OF THE DAMNED

Director ..... Terry Bourke
Distributor ..... Roadshow
Production company ..... Terryrod Productions
Producers ..... Terry Bourke, Rod Hay
Production Manager ..... Pat Clayton
Production Secretary ..... Anne-Marie Tremayne
Production Accountant ..... Jonothan Toussaint
Producers US representative ..... Fred Ishimoto
Production design ..... Gary Hansen
Assistant Art Director ..... Barry Adler
Associate Producers ..... Peter Medich, Roy Medich
Assistant Director ..... Mark Egerton
Script ..... Terry Bourke
Director of photography ..... Brian Probyn BSC
Camera operators ..... Peter James, Richard Wallace
Editor ..... Rod Hay
Color process ..... Eastman (Colortilm, Sydney)
Sound Recordists ..... Tim Lloyd, Bob Hayes
Boom Operator ..... Dave Cooper
Props ..... Rocco Sorrenti, Reg Gorman
Gaffer ..... Mick Morris
Special effects ..... Les Conley
Music ..... Bob Young
Horses, carriages ..... Graham Ware
Stills ..... Chic Stringer
Hairstyling ..... Patricia Cunliffe
Sound mixers ..... Peter Fenton, Ron Purvis, Phil Judd
Unit Runner ..... Roy Harries-Jones
Continuity ..... Lynn McEncroe
Wardrobe ..... Joan Grimmond
Stunt Co-ordinator ..... Peter Armstrong
Make-up ..... Derek de Niece

Cast: Dame Judith Anderson, Alex Cord, Michael Craig, Joseph Furst, Tony Bonner, John Meillon, Robert Quilter, Carla Hoogeveen, Diana Dangerfield, Josie Mackay, Colin Drake, Louis Wishart, John Morris, Graham Corry, Phil Avalon, Lionel Long.

1896. American bounty hunter sets out to investigate the mysterious disappearances of travellers on a lonely stretch of Gippsland coast. An eccentric old couple operating a Cobb & Co., overnight house provide the bizarre events that follow.

Length: 118 minutes.
Budget: $420,000.
Release: By Roadshow on a national basis in July.

Co-production between Terryrod Productions, Australian Film Development Corporation, TWV-Channel 7 (Perth) and Medich Holdings (Liverpool, NSW).

PROMISED WOMAN

Director ..... Tom Cowan
Production company ..... B.C. Productions
Producers ..... Richard Brennan, Tom Cowan
Production Manager ..... Errol Sullivan
Assistant Director ..... Graham Shirley
Script ..... Tom Cowan
Director of Photography ..... Tom Cowan
Production Designer ..... Gillian Armstrong
Continuity ..... Mandy Boyd, Cathie Shirley
Music ..... Vaggili Caramas
Production Secretary ..... Mandy Boyd
Editor ..... David Stiven
Sound Recordist ..... Laurie Fitzgerald

Cast: Yelena Zigon, Takis Emmanuel, Nikos Gerissimou, Kate Fitzpatrick, Darcy Waters.

Story of a Greek migrant who comes to Australia to face the harsh realities or an arranged marriage.

Budget: $70,000.
Length: 100 minutes.

THE REMOVALISTS

Director ..... Tom Jeffrey
Producer ..... Margaret Fink
Script ..... David Williamson
Associate Producer ..... Richard Brennan
Production Manager ..... Sue Milliken
Assistant Director ..... Mike Lake
Lighting Cameraman ..... Graham Lind
Camera Operator ..... Peter James
Sound Recordist ..... Ken Hammond
Gaffer ..... Tony Tegg
Grip ..... Graeme Mardell
Props ..... Gillian Armstrong
Wardrobe ..... Roo Williams
Make-up ..... Liz Mitchie
Editor ..... Anthony Buckley

Cast: Peter Cummins, John Hargreaves, Jacki Weaver, Kate Fitzpatrick, Chris Heywood, Martin Harris.

Story of a furniture removalists' contact with a suburban police station.

Budget: $240,000.

THE GREAT MACARTHY

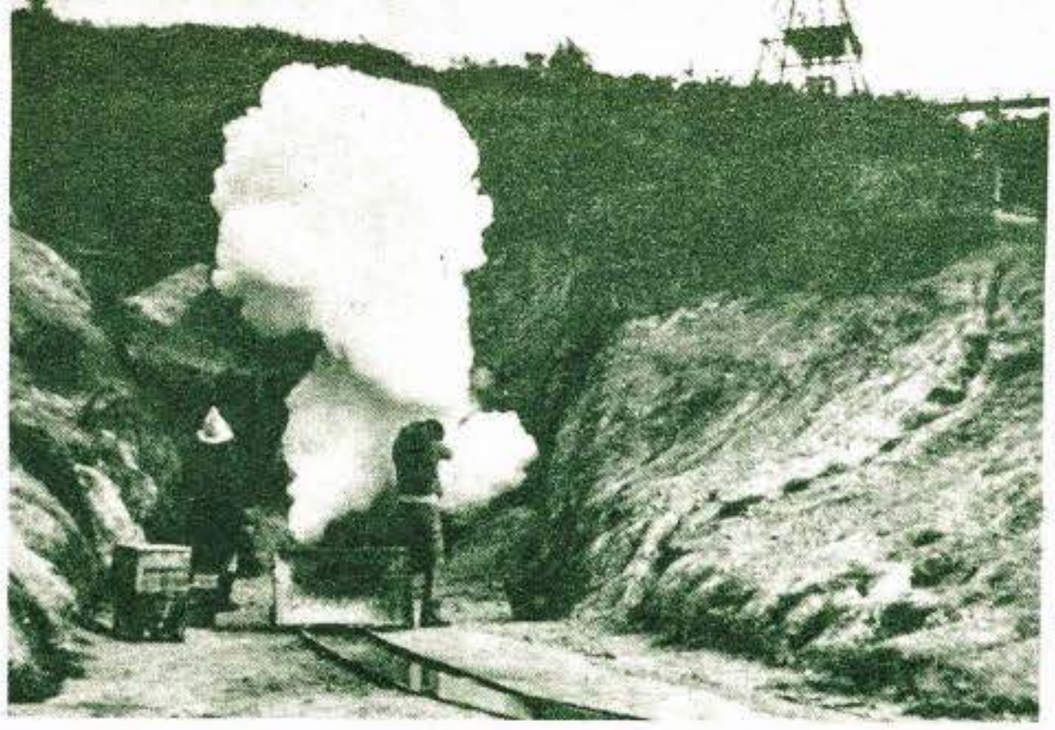
Director/Producer ..... David Baker
Script ..... John Romeril, David Baker (from the original novel by Barry Oakley)
Executive Producer
Production Manager ..... Richard Brennan
Associate Producers ..... Richard Brennan, Alan Benjamin
Assistant Director ..... Hal McElroy
Wardrobe ..... Aphrodite Kondos
Designer ..... David Copping
Make-up ..... Liz Mitchie
Continuity ..... Lyn Gailey
Director of Photography ..... Bruce McNaughton
Camera Operator ..... Peter James
Editor ..... John Scott
Sound Recordist ..... Ron Green
Unit Manager ..... Mike Marlorano

Cast: John Jarratt (McCarthy), Sandra McGregor, Judy Morris, Kate Fitzpatrick, Denis Miller, Chris Heywood, Colin Drake, Barry Humphries, Colin Croft, Peter Andenson, Bruce Spence, Jack Dyer, Max Gillies, Peter Cummins.

The career of a brilliant Australian Rules tull-forward — from his country recruitment to his final league game. Based on the Barry Oakley novel.

Budget: $260,000.

Above: Tim Burstall, Belinda Giblin and John Waters discuss a scene during the shooting of End Play.



SUNDAY TOO FAR AWAY

Director ..... Ken Hannam
Production company ..... South Australia Film Development Corporation
Producer ..... Gil Brealey
Assistant Producer ..... Matt Carroll
Director of Photography ..... Geoff Burton
Assistant Director ..... Malcolm Smith
Script ..... John Dingwall
Camera Operator ..... Graham Scalfe

Cast: Jack Thompson, Max Cullen, Robert Bruning, Jerry Thomas, Peter Cummins, John Ewart, Sean Scully.

Events leading up to the 1956 Shearers' Strike.

35mm IN RELEASE

ALVIN RIDES AGAIN

Co-directors ..... David Bilcock, Robin Copping
Producer ..... Tim Burstall
Associate Producer ..... Alan Finney
Editor ..... Edward McQueen-Mason
Director of Photography ..... Robin Copping
Music ..... Brian Cadd
Art Director ..... Bill Hutchinson
Production Manager/Assistant Director ..... Ross Dimsey
Camera Operator ..... Peter Bilcock
Sound Recordist ..... Des Boan

Cast: Graeme Blundell, Alan Finney, Frank Thring, Chantal Contouri, Jon Finlayson, Noel Ferrier, Briony Behets, Abigail, Vanessa Leigh.

A gangster-adventure story set around a casino robbery. Graeme Blundell returns to play the triple roles of Alvin Purple, "Balls" McGhee, and Alvin Impersonating "Balls" McGee.

Budget: $250,000.

BAZZA HOLDS HIS OWN

Producer/Director ..... Bruce Beresford
Associate Producer ..... Jane Scott
Director of Photography ..... Don McAlpine
Script ..... Barry Humphries, Bruce Beresford
Production design ..... John Stoddard
Music ..... Peter Best
Editor ..... Will Anderson
Sound ..... Des Bond

Cast: Barry Crocker, Barry Humphries, Donald Pleasance, Ed Devereaux, John Le Mesurier, Michael Newman, Little Nell, Nancy Blain, Prime Minister Whitlam and wife.

Barry McKenzie's adventures in Europe, Paris and behind the Iron Curtain. An original script based on the comic strip character.

BETWEEN WARS

Director/Producer ..... Mike Thornhill
Associate Producer/Production Manager ..... Hal McElroy
Director of Photography ..... Russell Boyd
Unit Manager ..... Ross Matthews
Production Secretary ..... Pam Oliver
Assistant Director ..... Michael Lake
Script ..... Frank Moorhouse, Mike Thornhill
Continuity ..... Adrienne Reid
Sound Recordist ..... Ken Hammond
Boom Operator ..... David Cooper
Editor ..... Max Lemon
Sound Re-recordist ..... Peter Fenton

Cast: Corin Redgrave, Arthur Dignam, Judy Morris, Patricia Leehy, Gunter Meisner, Brian James.

The life story of a doctor between World War I and World War II.

PETERSEN

Director ..... Tim Burstall
Production company ..... Hexagon Films
Director of Photography ..... Robin Copping
Editor ..... David Bilcock
Music ..... Peter Best
Sound ..... Ken Hammond

Cast: Jack Thompson (Tony Petersen), Jacki Weaver (Suzie Petersen), Wendy Hughes (Patricia Kent), Arthur Dignam (Charles Kent), Christine Amor (Annie), Helen Morse (Jane), John Ewart (Peter), Sandy McGregor (Marge), David Phillips (Heinz), Belinda Giblin (Moira).

An electrician goes to University and gets personally involved with a Professor and his wife.

THE TRUE STORY OF ESKIMO NELL

Director/Co-producer/Co-writer ..... Richard Franklin
Co-producer ..... Ronald Baneith
Co-writer ..... Alan Hopgood
Director of Photography ..... Vincent Monton
Assistant cameraman ..... Wolfgang Kress
Grip ..... Noel Mudie
Gaffer ..... Robert Young
Sound Recordist ..... John Phillips
Production Manager ..... Sue Farrelly
Unit Manager ..... Ray Bissell
1st Assistant Director ..... Barry Sheen
Costumes ..... Aphrodite Kondos
Editor ..... Andrew London
Music ..... Brian May

Cast: Serge Lazareff, Max Gilles, Abigail, Graham Bond, Ellie McLure, Eike Neidhart, Bob Horsfall

Based on the original poem by Robert Service, about Dead-Eye Dick and Mexico Pete's search for the infamous vamper Eskimo Nell.

Budget: $240,000.

In view of the rapid growth of Australian production the co-ordinator of this column would be greatly assisted by individual producers and directors sending their production details and stills to:
Production Survey
Cinema Papers,
143 Therry Street,
Melbourne, Victoria, 3000.

Above Left: A cheesecake pose from Cheryl Rixon, who plays the lead role of Kelli Kelly in **Plugg**, the latest feature from Terry Bourke.

Above Right: Mexican Peter and Dead Eye Dick cover their tracks in a scene from Richard Franklin's **The True Story of Eskimo Nell.**

16 mm PRODUCTION SURVEY

16mm PRODUCTION SURVEY

ANTONIO GAUDI — TO A DANCING GOD

Director ..... Theo Mathews
Photography ..... Phillip Bull
Script ..... David Rapsey, Theo Mathews
Color process ..... Eastman
Editor ..... David Rapsey

Documentary on a Spanish architect Antonio Gaudi (1854-1926): his works and philosophies.

Length: 31 minutes.
Budget: $5,000.
Release print stage.

APPLAUSE PLEASE

All film work ..... Ivan Geal
Sound track ..... David Hughes
Music ..... Frank Zappa, Franciscus Henkie
Color process ..... Eastman

Cast: Max Gillies, Bob Thornycroft, Joe Bolze.

Length: 20 minutes.

A co-operative effort by the director and cast to create a satire on our daily commercial 'television diet' and its viewers. Mime and movements are the main characteristics of this comedy.

Editing stages.

CEREMONY

Director ..... David Greig
Production assistant ..... Deborah Ranson
Photography ..... Wolfgang Kress, David Greig
Editor ..... David Greig
Paintings ..... Paul Mason
Sound ..... Daryl Evans

Cast: David Leahy, Beverly Sluiter.

A film of ritual and of confrontation between an artist and a woman.

Length: 25 minutes.
Budget: $3,000.

CHILDREN OF THE MOON

Producer/Director ..... Bob Wels
Assistant Director ..... Wayne Smith
Lighting cameraman ..... Bob Koler
Sound ..... Lloyd Carrick

Cast: John Dulgan and Alan Money.

Short feature. A young man retreating from city life meets a Magus and undergoes substantial emotional and spiritual change.

Release print stage.

DON'T TALK TO ME ABOUT THE BLUES, BABY

Director ..... Jean Buckley
Producer ..... Jean Buckley
Script ..... Jean Buckley
Production Manager ..... Ken Quinnell
Photography ..... David Sanderson
Sound ..... Carlo Tardis
Location services ..... Box and Dice
Camera assistant ..... Martha Kaye
Original music ..... Janet Collins

Cast: Janet Collins, Colin James, Graham Phis.

A young housewife leaves her husband and children after a violent fight and is raped by a hitch-hiker.
Length: 30 minutes.

THE ELUSIVE GEISHA

Producer/Director ..... Frank Heimans
Production company ..... Cinetel Productions
Associate producer ..... John de Boer
Script ..... Frank Heimans
Story ..... Josette Heimans
Photography ..... Michael Franklin
Editor ..... Frank Heimans

Film portraying the geishas of Japan — their art, function and future (for the 0/10 Network).

Length: 50 minutes.
Budget: $24,000.
Editing stages.

THE FIRM MAN

Writer/Producer/Director ..... John Dulgan
Lighting cameraman ..... Sasha Trikojus
Camera assistants ..... Terry Jacklin, Martin Bortfield
Sound recordist ..... Lloyd Carrick
Sound Assistant ..... Wayne Smith
Costumes ..... Anna French
Editor ..... Tony Patterson

Cast: Peter Cummins, Eileen Chapman, Peter Carmody, Chris McQuade, Max Gillies, Bruce Spence.

A middle-aged businessman joins a mysterious super business organization known as "The Firm". The firm is in fact a political organization engendering certain changes in its members.

Length: 100 minutes.
Awaiting release.

FLOATING

Producer/Director ..... Mike Edols
Assistant Director ..... Leo McLaren
Editor ..... Esben Storm
Photography ..... Mike Edols
Color process ..... Eastmart
Commentary ..... Bob Maza
Sound ..... Max Heusser
Music ..... People of the Mowanjum Tribe

Made with the assistance of the Australian Council for the Arts. **Floating** examines the clash between white and black cultures in the Northern Territory.

Length: 75 minutes.
Release print stage.

HIGH AS A KITE
(Working Title)

Director ..... Ian Finlay
Distributor ..... Max Dutch
Production company ..... Max Dutch Productions
Producer ..... Ian Finlay
Photography ..... Warren Seif
Color process ..... Eastman
Sound recordist ..... Mal Read

Cast: Bill Moyes, Stephen Moyes.

Documentary on two kite flyers.

Budget: $26,000.
Length: 50 minutes.
Preproduction.

HOW WILLINGLY YOU SING

A film by Garry Patterson.

Production assistant ..... Jim Robertson
Story consultant ..... Charles Tebecznik
Photography ..... Peter Tammer
Continuity ..... Maureen Andrew
Video ..... Ruben Mow
Music ..... Robert Patterson
Performed by ..... 'Inner Circle'

Written and performed by Garry Patterson, Isaac Gerson, Jim Robinson, Jerry Powerly, Morris Gradman, Breham Glass, Allan Levy, Rosy Smith, Pamela Munro, Jeff Turnbull; with Peter Hartenden, Jim Rush, Peter Weinlger, Pat Wooley, Spence Williams, Mandy and Joey Munro.

"It is a long, semi-autoBiographical comedy of sorts; more like a personal, illustrated, comic-strip novel than a production-line film. It is not a consumer product." (Garry Patterson).

Budget: $14,500.
Final editing stages.

JOG'S TROT

Director ..... John Papadopoulos
Production company ..... Pendragon Films
Producer ..... Harvey Shore
Associate Producer ..... John Papadopoulos
Script ..... Sally Blake (from her short story)
Photography ..... Brian Probyn, BSC
Color process ..... Eastman
Electrician ..... Brian Balnegrove
Wardrobe ..... Rose Jackson
Art Director ..... Sally Blake
Music ..... Charles Pileso
Continuity ..... Fred Blake
Make-up ..... Sally Blake
Sound Recordist ..... Carlo Techi

Cast: Arthur Dignam, (remainder not cast).

Film chronicles the alter-life of the main character Jog. A born loser, he goes through the process of changing his self-created hell into a personal paradise. He becomes a dead winner, delighting in tormenting his former self.

Length: 45 minutes.
Budget: $25,000.
Shooting March 30.

KELLY

Director ..... Rod Nicholls
Distributor ..... Vincent Library
Production company ..... Acey Plus Unit
Associate Producer ..... Chris Mellor
Production Manager ..... Aldo Fedele
Assistant Director ..... Sean Power
Script ..... Rod Nicholls
Photography ..... Gillian Seller
Editor ..... Rod Nicholls
Production Designer ..... Vina Bradsford
Assistant ..... John McFadyen
Special effects ..... James O'Brian
Sound Editor ..... Murray Hird
Sound Recordist ..... Roger Manogue
Sound Re-recordist ..... Gail Tauscher
Technical Adviser ..... William Moore
Stunt co-ordinator ..... James O'Brian

Cast: Kay Lindsberg, Robert Kimber, Geoffrey Pullan, Bruce Rosen.

A political fantasy, set in 1976. Six months after the US has gone fascist, American radical Kelly Bryant comes to Australia, the press and police coverage on her proving yet again that **We Shall Not Overcome**.

Length: 23 minutes.
Budget: $2,500.
In release.

LARGER THAN LIFE

Directors ..... Densey Clyne, Jim Frazier
Production company ..... Manila Wildlife Films
Executive Producer ..... Densey Clyne
Producers ..... Densey Clyne, Jim Frazier
Script ..... Densey Clyne
Photography ..... Jim Frazier
Color process ..... Ektachrome
Music ..... Derek Strachen
Editor ..... Frank Heimens
Narrator ..... Densey Clyne
Titles ..... Yoram Gross Studios

Seven episodes about the life of insects and spiders of Australia.

Length: 50 minutes per episode.
Budget: $20,000 per episode.

MAY FLY

Director ..... Kevin Anderson
Production Assistant ..... Tony Stevens
Photography ..... Kevin Anderson
Continuity ..... Dianne Giulieri
Sound Recordist ..... Darryl Gladwin

Cast: Walter Dobrowolski, James Robertson, Maureen Sadler.

Twenty-four hours in the life of a crime writer, in which he confronts the characters in his latest novel.

Editing stages.

MELANIE AND ME

Director ..... Chris Fitchett
Assistant Directors ..... Julie Steiner, Andrew Cruickshank
Lighting Cameraman ..... Ellery Ryan
Still photography ..... Peter Edwards
Script continuity ..... Cass Peters
Sound ..... Michael Cremean, John Ruane, Tim Smart
Negative cutting ..... Andrew Jones
Graphics ..... Gordon Flitchett
Music ..... Simon Jones, John Shaw

Cast: Michael Carman, Sally Conebere, Debbie Burke, Annie Ryell.

Length: 50 minutes.
Budget: $5,000.
Final editing stage.

ON THE TRACK OF UNKNOWN ANIMALS

Directors ..... Gordon Glenn, Keith Robertson

Documentary investigating sightings, a dropping, footprints and a photograph which cannot be attributed to known native fauna.

Budget: $5,000.
Length: 50 minutes.
Release print stage.

ONCE

Directors ..... Mark D'arcy-Irvine, Garry Archibald
Producers ..... Mark D'arcy-Irvine, Garry Archibald
Animation assistants ..... Mas Sani, Garry Archibald, Mark D'arcy-Irvine
Inking and painting supervision ..... Judy Lengel
Editing ..... Peter Blasland
Color process ..... Eastman
Voices ..... Roger Newcomb

Animated cartoon satirising the world and its constant plight of destroying itself by nuclear weapons.

Length: Seven minutes.
Budget: $2,300.

ROBINSON

Directors ..... Peter Tammer, Garry Patterson
Photography ..... Peter Tammer
Editor ..... Peter Tammer
Sound Recordist ..... Garry Patterson

Documentary on 74-year-old Reg Robinson, who has built 16mm cameras, printers and projectors for the last 50 years. Among other achievements he directed a film in 1926 entitled **The Sheltered Illusion**, and recently has built a super 16mm camera with Vincent Menton.

Editing stages.

ROLLING HOME

Directors ..... Paul Witzig, David Lourie
Production company ..... Island Films
Producer ..... Paul Witzig
Script ..... Judy Bray, Paul Witzig
Story ..... Concept by Craig McGregor
Photography ..... Michael Simmons, Robbie Newman
Color process ..... Ektachrome
Editor ..... David Lourie
Music ..... David Stewart, Melissa Stewart John Bushelle, Mason Williams, Bob 'Wolf' Ahwon and Rusty Miller
Sound ..... Mixed by Les McKenzie and Dan Dillon (APA)
Surfing by ..... Reno Abellira

Cast: Joan and Reno Abellira, Judy Bray, David Lourie, Robbie Newman, Mindy Plater, Michael Simmons, Ian Watson, Paul and Marianne Witzig.

A surf movie in which wave-riding only constitutes 10 per cent of the picture.

"There were 10 of us that year who left the city far behind and headed west ... we had heard stories of aboriginal tribes, of huge mountain

Above: Don't Talk to Me About the Blues, Baby, directed by Jean Buckley.

ranges, of vast deserts and plains, of perfect surf on hidden beaches. Our journey was a quest into the beyond; a search for new people, new places and new experiences . . ." (Paul Witzig and Judy Bray).

Length: 95 minutes.
Budget: $72,000.
In release.

SCHOOL'S OUT

Director ..... Alex Rappel
Production ..... Rosa Campbell, AVEC Film Unit
Script ..... Alex Rappel
Camera ..... Ivan Gall
Lighting ..... Peter Dodds
Process ..... Eastman
Sound ..... David Hughes
Editor ..... Peter Dodds
Gaffer/Grip ..... John Sullivan

Documentary about students and teachers trying to break through the conditioning of traditional education at three radical alternative schools in Melbourne — Brinsily Road, Collingwood and Swinburne Community Schools.

Length: 40 minutes.

SOLO FLIGHT

Director ..... Ian Mills
Production Manager ..... Pat Robbins
Photography ..... Gordon Glenn
Script ..... Ian Mills
Sound Recordists ..... Lloyd Carrick, Ian Armel, Alan Watson
Editor ..... Kevin Stott
Continuity ..... Fiona Mackie

Cast: Fiona Russell, Don Barker, John Ley.

The longing of a woman to escape the rigid framework of her everyday world and the limitations placed on her freedom by human society and human relations.

Length: 90 minutes.
Release print stage.

STIRRING

Direction and research ..... Jane Oehr
Production company Australian Department of Education and Film Australia
Producer ..... Timothy Read
Photography ..... Miko Edols (and others)
Editor ..... Warwick Hercus

Step by step examination of an experimental method of teaching in a classroom which reveals student and teacher attitudes to an issue (corporal punishment) and to themselves as well as showing the development of a unity within the students where there was none before.

Length: 50 minutes.
Release print stage.

STRINGER

Director ..... Robert Schmidt
Producer ..... Robert Schmidt
Story ..... Robert Schmidt, Chris Cuddington
Color process ..... Eastman
Animators ..... Robert Schmidt, Gelrden Cook

Animated film about two surfers in a world stopped by pollution.

Length: 23 minutes.
Budget: $8,000.
Editing stages.

SUMMER SHADOWS

Director ..... Scon Murray
Production company ..... Acme Films
Producer ..... Simon Scott

Above Left: Ceremony: a film of ritual and confrontation.

Above Right: Julie Dawson in Who Killed Jenny Langby.

Script ..... Scott Murray, Simon Scott
Photography ..... Gordon Glenn
Editors ..... Scott Murray, Sylvie Le Clezio
Sound Recordist ..... Lloyd Carrick
Sound Re-recordist ..... Bob Gardiner

Study of a young man's persistence in a one-way love relationship and his subsequent realization of the existence of choice.

Budget: $20,000.
Length: 90 minutes.
Shooting April/May

THE TERRITORIANS

Director ..... David Waddington
Distributor ..... Global Television
Production company .... D. S. Waddington Productions
Producer ..... David Waddington
Associate Producer ..... Byron Zanuck
Production Manager ..... Jan Kenney
Script ..... Charles Wickham, James Bodwitch, Stuart Parks
Story ..... David Waddington
Photography ..... David Waddington
2nd unit photography ..... Mike Atkinson
Stills photography ..... Bernard Glasser
Music ..... Bill Bennsing
Editor ..... Rhonda MacGregor
Continuity ..... Susette White
Script Assistant ..... Jan Kenney
Sound Recordist ..... Barry Hamilton
Mixer ..... Jon Lesley
Narrator ..... June Salter
Titles ..... Dunatta Graphics

Nine episodes on the people of the Northern Territory and their lifestyles. Each episode examines a different character, e.g. a cattleman, buffalo hunter, nurse etc.

Length: 50 minutes per episode.
Budget: $12,000 par episode

THE UNDERSTUDY

Producer/Director ..... Eric Luighal
Production company .... Sandbar Productions
Producer's Assistant ..... Chris Morgan
Production Manager ..... Errol Sullivan
Assistant Director ..... Errol Sullivan
2nd Assistant Director ..... Diane Kearns
Script ..... Eric Luighal
Photography ..... Gaile Tattersall
Camera operator ..... Malcolm Richards
Lighting ..... Brian Bainsgrove
Color process ..... Eastman
Continuity ..... Lynn Gailey
Sound Recordist ..... Carlo Tachi

Cast: Jeanne Drynan, Don Barkham, Frank McTearnan, Robin Bowering, Graham Pitt, Ivar Kants.

"A film within a film and what transpires when actors don't relate to a situation as the director believed they would." (Eric Luighal).

Length: 90 minutes (approximately).
Budget: $24,000.
In pre-production.

WILDLIFE

Director ..... Peter Kingston
Production Company ..... Wild Life Films of Australia
Producer ..... John Singer
Production Manager ..... John Singer
Assistant Director ..... Colin Beard
Script ..... Russel Deeble
Story ..... Bobby Bright
Photography ..... Colin Beard
Color ..... Eastman
Editor ..... Marsha Bennett
Art Director ..... Colin Beard
Music ..... Bobby Bright
Music Director ..... Bobby Bright
Sound Editor ..... Marsha Bennett
Sound Recordist ..... Doug Davies

General interest documentary on birds of the Northern part of Australia.
Running Time: 1 hour
Budget: $20,000
Editing stages.

FILM AND TELEVISION BOARD GRANTS: GENERAL PRODUCTION FUND AND SCRIPT DEVELOPMENT.

LILIAS CASTLE (NSW) — Supplementary grant for music for television pilot of children's program $500

AYTEN KUYULULU (NSW) — To direct and produce The Golden Cage: 90 minute feature film about two Turkish migrants. $20,600

SIMON TOWNSEND (NSW) — Supplementary grant to complete television pilot for children's current affairs program $1,000

IAN BARRY (NSW) — To direct and produce narrative feature Sparks $20,400

TELEMARK PRODUCTIONS (GORDON GRIMSDALE) (NSW) — To direct and produce Child's Play, pilot episode for television series written by children $13,720

BALLARAT PRODUCTIONS (NSW) — To produce Rate of Exchange, pilot episode of proposed television series Flood $20,159

JOHN BIRD (VIC) — To direct and produce The Other Eden: documentary based on McCubben-Bonython expedition $17,255

DON CATCHLOVE (NSW) — Develop screenplay for television play Coming of Age $1,200

MURRAY CLARK (NSW) — Develop screenplay for one episode and story lines for subsequent episodes for television drama series Drift, with assistance of script editor $800

DARYL FREESTONE (NSW) — Develop screenplay for 90 minute television pilot The Game Trade $2,000

MARALYN J. JONES (NSW) — Develop treatment for screenplay for film documentary drama Semi-detached $800

SEAN HOGBEN (NSW) — Develop screenplay for feature film on middle-class school leaver $1,000

RON HARRISON (NSW) — Develop screenplay for episode of television series Dinkum Micawber and three subsequent storylines $1,200

CHRIS McGILL/TIM READ (NSW) — Develop screenplay and prepare music/lyrics for children's feature film Hector Hero Cat $2,900

PETER SEDLAK (NSW) — Develop screenplay for feature film Life of Maestro Gyongyosi, with assistance of script editor $2,000

PETER WEIR (NSW) — Develop first draft screenplay for feature film Raft of the Gods $1,800

RENATE YATES (NSW) — Develop treatment and first draft screenplay for 50 minute television play based on short story Mrs. Eastern, with assistance of script editor $850

COLIN JOHNSON (VIC) — Develop screenplay for feature film from novel Wildcat Falling, with assistance of script editor $1,600

DONALD McLENNAN (VIC) — Prepare shooting script from first draft screenplay for feature film Chengee, with assistance of script supervisor $1,200

SUE FORD (VIC) — To research series of films on women artists $1,000

LESLIE HUELIN/MICHAEL PATE (VIC) — Develop scripts for minimum of six 50-minute television episodes based on Huelin's book Keep Moving $3,000

E. C. HAM/A. K. FOWLER (QLD) — Research and document source material and prepare treatment for film documentary on licensed slaughter of koalas in Queensland in the 1920s $1,800

RICHARD RUDD (QLD) — Research and develop script for dramatized documentary film on Lizard Island (Qld) pioneer, Mrs. Watson $200

WILLIAM EDGAR (WA) — Research and develop historical television series Moondyne, with assistance of script editor $1,500

NICHOLAS LIDDELOW (WA) — Develop screenplay for one episode of television series Dan the Dogger and synopses for subsequent episodes, with assistan e of script editor $850

FILM AND TELEVISION BOARD GRANTS: EXPERIMENTAL FILM AND TELEVISION FUND.

NEW SOUTH WALES

Kenneth Ambrose, $2,996; Paul Bugdan, $1,185; Pat Fiska, $6,290; Andrez Chodklawicz, $800; Lawrence Field, $749; Diana Fuller, $4,649; Diana Kearns, $4,649; Gillan Leahy, $2,763; Janice Mason, $766; Meg Stewart, $5,123; Lee Hobbs, $922; Jennifer Thornley, $2,000; Daniela Torsch, $3,353; Sonia Holtman, $2,843; E. Werlemann, $2,905; Nigel Louez, $1,020; Garfiam Dyson, $1,550.

VICTORIA

A. L. Badrock, $524; Martin Bartfield, $1,922; Maria Battista, $1,036; Felix Bosari, $1,290; Maxim Burligh, $715; James Clayden, $1,870; Rodney Corry, $1,600; Anthony Decker, $2,160; Peter Downton, $4,834; Ian Forsyth, $2,131; Ronald Hamilton, $1,255; David King, $671; Ross Lander, $1,969; Arthur McDevitt, $1,180; Trevor McKerchar, $1,505; Brett Southwick, $1,283; Christopher Stapleton, $1,048; Kenneth Shepherd, $2,232; Peter Yuill, $1,000; Mike Hudson, $828; James Wilson, $400.

QUEENSLAND

Bruce Dickson, $1,200; Jan Murray, $2,071; Arthur B. Palmer, $700; Sister Marie Ryan, $369; Gavin Patterson, $480; Don Schelkowski, $480.

SOUTH AUSTRALIA

Lynette Bugden, $2,742; Fred Cass, $1,422; Mark Pinchbeck, $100; Donald Shepherd, $1,082; Darryl Budner, $281; Geoff Bruer, $4,865.

WESTERN AUSTRALIA

Geoffrey Bennett, $2,254.

Commercials PRODUCTION SURVEY

The following list has been compiled after consultation with agency representatives, producers, directors and technicians, and repreaents a selection of ads currently being screened in cinemas and on national television. The commercials selected for publication in this section demonstrate merit in one or more of the areas listed.

KENT

TITLE ..... Kent
PRODUCT ..... Kent Cigerettes
AGENCY ..... John Clemenger Pty. Ltd.
PRODUCTION HOUSE ..... Grahame Jennings Productions
PRODUCER ..... Arthur Sturgess
DIRECTOR ..... Jim Money
WRITER ..... John Clemenger
CAMERA ..... Chris Ashbrook
EDITOR ..... Mark Waters

KING GEE OVERALLS

TITLE ..... King Gee Overalls
PRODUCT ..... King Gee Overalls
AGENCY ..... Murray Evans Advertising Pty. Ltd.
PRODUCTION HOUSE ..... Grahame Jennings Productions
PRODUCER ..... Dorothy Mills
DIRECTOR ..... Jim Money
WRITER ..... Clinton Smith
CAMERA ..... Chris Money
EDITOR ..... Mervyn Lloyd

EGG BOARD

TITLE ..... Egg Board "Store"
PRODUCT ..... Eggs
PRODUCTION HOUSE ..... Grahame Jennings Productions
PRODUCER ..... Sandra Carruthers
DIRECTOR ..... Jim Money
WRITER ..... Sandra Carruthers
CAMERA ..... Peter Jones
EDITOR ..... Mervyn Lloyd

BRITISH AIRWAYS

TITLE ..... Monopoly
PRODUCT ..... British Airways
AGENCY ..... Hampton Advertising
PRODUCTION HOUSE ..... Ross Wood Productions
DIRECTOR ..... Tony Read
WRITER ..... John Flannigan
CAMERA ..... Graham Lind
EDITOR ..... Colin Griggs
TALENT ..... John Le Mesuriar, Barbera Stevens

GROSBY SHOES

TITLE ..... "John Wayne" (fantatively)
PRODUCT ..... Grosby Shoes
AGENCY ..... Fountain Hute Pty. Ltd.
PRODUCTION HOUSE ..... Ross Wood Productions
DIRECTOR ..... Richard McCarthy
WRITER ..... Jackie Hute
CAMERA ..... Ross Wood Snr.
EDITOR ..... Ross Wood Jnr.
TALENT ..... John Wayne

SINGAPORE AIRLINES

TITLE ..... Singapore
PRODUCT ..... Singapore Airlines
AGENCY ..... Batey Advertising
PRODUCTION HOUSE ..... Ross Wood Productions
DIRECTOR ..... Tony Read
WRITER ..... Norman Kerr
CAMERA ..... Ross Wood Snr.
EDITOR ..... Colin Griggs
MUSIC ..... Pet Aulton

SPRAYFRESH DEODORANT

TITLE ..... Visitors
PRODUCT ..... Sprayfresh Deodorant
AGENCY ..... Pritchard Wood Quadrant
PRODUCTION HOUSE ..... Seeka Productions
PRODUCER ..... Derek Hannan
DIRECTOR ..... Ian Hart
WRITER ..... Derek Hannan

CAMEL CIGARETTES

TITLE ..... Camel
PRODUCT ..... Camel Cigarettes
AGENCY ..... Young & Rubicam
PRODUCTION HOUSE ..... East Coast Films
DIRECTOR ..... Mike Miller
CAMERA ..... Paul Swain
EDITOR ..... East Coast Films
TALENT ..... Essie de Deo, Yvonne Studdart, Pip Coleman

SOLO

TITLE ..... Solo
PRODUCT ..... Solo Lemonade
AGENCY ..... Maslus Wynne-Williams & D'Arcy MacManus
PRODUCTION HOUSE ..... Piccadilly Pictures
DIRECTOR ..... Johnny Walker
WRITER ..... Noel Delbridge
CAMERA ..... John Haddy

MUM DEODORANT

TITLE ..... Mum Campaign (2 similar ads)
PRODUCT ..... Mum Deodorant
AGENCY ..... Young & Rubicam
PRODUCTION HOUSE ..... Window Productions
DIRECTOR ..... Ray Lawrence
CAMERA ..... Glen Thomas
EDITOR ..... W. Read
TALENT ..... Sue Smithers. Helen Morse

COCA COLA

TITLE ..... Waves
PRODUCT ..... Coca Cola
AGENCY ..... Hansen, Rubensohn, McCann, Erickson Pty. Ltd.
PRODUCTION HOUSE ..... Telemark Productions
PRODUCER ..... Peter Prager
DIRECTOR ..... Larry Larsted

UNCLE SAM

TITLE ..... Uncle Sam Anti-Perspirant Deodorent
PRODUCT ..... Uncle Sam Anti-Perspirant Deodorant
AGENCY ..... Hansen, Rubensohn, McCann, Erickson Pty. Ltd.
PRODUCTION HOUSE ..... Windon-Wierdon
PRODUCER ..... Paul Beale
DIRECTOR ..... Ron Windon
WRITER ..... Paul Beale

KELLOGGS

TITLE ..... Morning
PRODUCT ..... Kelloggs Corn Flakes
AGENCY ..... J. Walter Thompson Pty. Ltd.
PRODUCTION HOUSE ..... Royce Smaal Productions
PRODUCER ..... J. W. Thompson Pty. Ltd.
DIRECTOR ..... Christopher French
WRITER ..... Graham Griffiths
CAMERA ..... Peter James
EDITOR ..... Peter Bowlay

BRIAN PROBYN

Left: Director of Photography Brian Probyn checks a light reading with a Spectra meter during the shooting of the main title sequence for **Plugg**.

Brian Probyn is an English cameraman with an impressive list of credits which include **Poor Cow**, **Downhill Racer** and **Innocent Bystanders**.

Probyn has been in Australia recently shooting two features for Terryrod Productions, a local company headed by director Terry Bourke and editor Rod Hay.

Inn of the Damned was Probyn's first project, taking him into the Australian outback to shoot a western style-horror-action-adventure which is scheduled for release in July.

After an interlude, in which Probyn shot Monte Hellman's latest movie **Shatter**, for producer Michael Carreras in Hong Kong, Probyn returned to Western Australia to shoot **Plugg**, his second feature for Terry Bourke.

Cinema Papers correspondent Eric Reade took the opportunity to talk with Probyn and drove to Perth for some of the shooting. The following interview was conducted in the closing stages of production.

How did you find the Australian crew you worked with on "Plugg"?

I was most impressed with the crew and the backup. It came as a big surprise, because I was led to believe in England that there were only a couple of operators and a few focus pullers in the whole country — and if you didn't get these people, you were in trouble. I had never heard of the ones I worked with, but they proved to be first class. The only department in which they are not completely conversant is lighting for feature films, although most of them had considerable experience in making commercials. The technique of lighting for color in features will probably take two to three years to be fully understood — then they will be able to hold their own anywhere. However, there are a number of documentary cameramen who are ready and able to take on that task right now.

Do you have a basic approach to lighting a feature?

In broad terms, I like to approach lighting as an artist rather than a technician. I was a mural painter before I found the screen as another wall to work on. I am concerned more with the mood of the film, as I feel that the lighting should be governed by the content and should flow accordingly. I don't believe in an automatic ratio of fill to key light and so much backlight. That's alright in an emergency, but generally one should approach everything according to the dictates of the story and the scenes in that story. Which, of course, means that each film is treated differently.

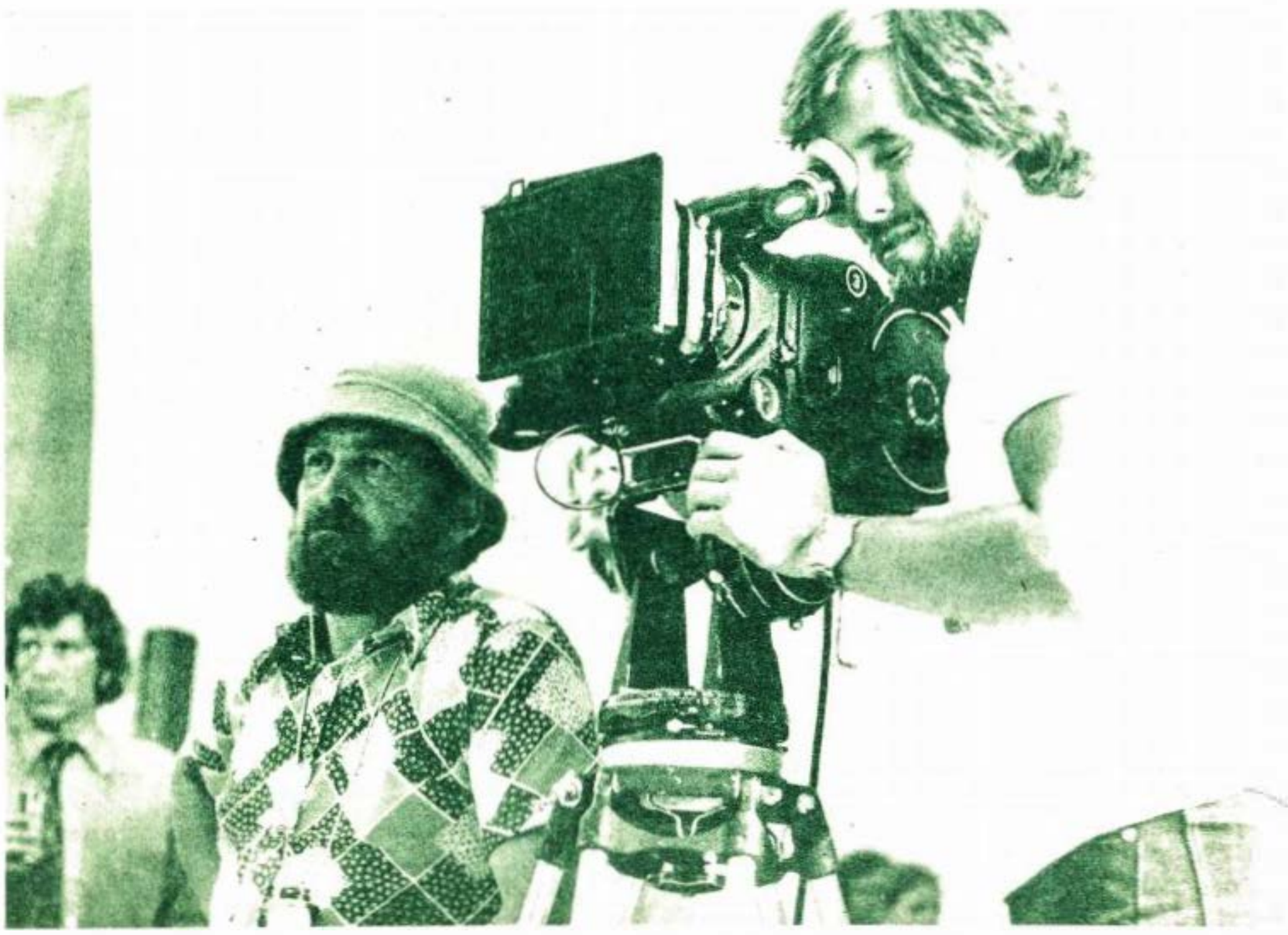
As a lighting cameraman, my real challenge is to go into black space, like a studio or hangar, and with a few pieces of cardboard and hessian, re-create a mansion or Babylonian temple. Exteriors are another story. Whereas artificially I have complete control in the studio, outside, that control is lessened, as half the scene is already provided. I merely reinforce what Nature has supplied.

Take **Inn of the Damned** as an example. Here I worked on a plan of getting the exteriors rather soft and green. I didn't want the usual concept of the Australian outback. In the early days, settlers were concerned more with the coast and not with pushing inwards into inhospitable country. Consequently the greens had to be lush, and in order not to make them too green or violent, a number of ideas were used to keep control over the coloring — fog filters, over exposure or a stop down in printing.

But when it comes to lighting itself, again it is the mood that counts. **In Inn of the Damned**, I was against the purely technical approach of white light — because it is color in itself — and everything has to be 3400° Kelvin. Everyone knows that there is a variation of light from morning to night. And where you have a period film like **Inn of the Damned**, it would be fatal to have white light — all people had in those days were candles and oil lamps.

I prefer to work as a painter with warm and cool —with slightly quarter blues in the shadows — and orange light. On an exterior, I like a quarter blue on the light coming in. By this means you can turn an ordinary set into something three dimensional.

Then one really feels that it's daylight outside, or that it's oil lighting within. Conversely one can climb to the top of a building, set up



Director Terry Bourke and camera operator Frank Hammond during the shooting of **Plugg**.

Brian Probyn (far left) checks the path of a cloud during an early shoot on Plugg.

lights, and if it's all at 3400° Kelvin, it ends up like an artificial studio.

I work on things in the round, and work them, not in terms of black and white, but by cool or warm colors. If your key light from the fireplace is warm, then your shadows are blue. If there's a cool light from the window, other colors in the room are warm. I like to combine them with diffused lighting as I am a great believer in the modern conception of illumination.

I am not knocking the older filmmakers, because the stock that they were using was so slow that you had to shoot with the aid of great powerful horizontal beams to get an exposure. That in turn meant shadows, and finally, lighting out those same shadows. The techniques they used must have been fantastic to achieve the results they did. Today it's a simpler process — even though it's still important to have the right type of lighting, directed from the right area. I prefer to work with softer light which does not intrude and provides a more realistic effect.

How do you feel about the way Ben Hecht used a minimum of sets in his films, featuring indistinct backgrounds and a constant use of the close-ups and two-shots?

It depends on the type of film. If its success depends on the big country, mountains, great plains or huge sets — one must use an expansive approach. But in a human drama, which in a way can be more exciting, the cameraman might as well get the main characters together. In television for example, it is definitely an advantage to play things tight. My theory is that on a set, only a minimum number of dressings should be featured, because the screen could get too crammed. In the background, I am inclined to agree that if there is a good lighting man he can create a mood that is sensed in the film itself.

What role should cinematography play in a film — should it be remembered as in "The Third Man" or "Lady from Shanghai"?

It's a question of taste and judgment. It depends a lot on the story and the actors. If the latter aren't very experienced, emphasis must be placed on camerawork — big exteriors can be used or lighting tricks employed. But if they are good actors, and it's a dramatic story, you may not have to go to the expense of employing these devices. Basically, it's a philosophical question. It's the content that counts, the visual approach is somewhat secondary. The director creates the plateau from which the actors take off. If they are good, you can have a first class scene . . . but you can't create such a scene solely with visuals.

Photography certainly doesn't create a film that's wholly beautiful to view.

Take for instance The Great Gatsby which did not succeed in people's minds because there was not enough human relationship: there was in the novel, but it did not come over in the film.

However beautiful the interiors, costuming and elegant Rolls-Royces, they are no real substitutes. Good lighting won't help the lack of good drama . . . the real core is the actors. If you can create a moody scene, actors are not indifferent. They are human and do react to their environment — they are very sensitive to it. So, if you can create the right environment — and don't use too many lights to avoid making it too hot for the performers — one will succeed. It's no good preparing a masterpiece that no one can act in, simply because you are frying your actors to achieve an effect.

Now to **The Third Man.** You remember it for a number of reasons — the acting, the tension of the ferris wheel scene, the chase in the sewers and the musical theme. All these ingredients, carefully blended together, made an excellent film. It's no good having first class camerawork alone, or good acting and poor camerawork, or a marvellous musical theme, but a hopeless film. You may make money on recordings of the m sic, but you won't make a great film. Everything has to take its

place, and be in its right perspective.

There is a tendency these days for directors — and cameramen — to work a lot in close-up.

I don't like to push in as close as possible. I feel everything should be handled with restraint. But if there is a strong reason dramatically — say when someone is being shot and the director wishes to see the horror in the actor's eyes — then a tight close-up *is* necessary.

In television one can go in much closer than for films. But it's irritating to be too close in films for too long. I like to place people in the setting, so however close you go, even on a wide screen, there's always a left and a right — there are things in the room, or even something in the background, to put the audience in a specific situation.

The opening shot in "Inn of the Damned", of the Cobb & Co. coach — with horses at full gallop and Reg Gorman hanging on grimly — was an impressive piece of photography. Where exactly did you set your cameras?

If you really analyse it, more than one shot went into the scene. There were subjective shots with the camera on the shaft, showing the horses' legs: there were cuts of wheels spinning, backed with clever use of music. In fact the success of the sequence depended not so much on lighting and exposure, as the selection of camera positions. Here it is essential to work closely with the director, and Terry was very good at choosing exciting positions so that there were plenty of cuts to provide the right type of action. When the coach was on a straight run, a wide horizon was used and bends came into their own in providing exciting visual effects.

Many Australian photographers use an Arriflex 35 BL but have many problems with its sound. What is your opinion of the Arri?

We are using a 35 BL on Plugg because perfect sound is not the most important thing. The film is on a tight budget and allows for only four weeks' shooting. However, Plugg is a visual picture and far greater scope is provided by a hand-held camera. The big thing about a 35 BL is that you can hand-hold it in sync. You can easily sit in cars, whereas to use a heavy sync camera, an enormous rig is required plus a large number of people — and that's an expense we can't afford on this film. I feel that the BL is most suited for Australian conditions. If the film was entirely in the studio I wouldn't choose that camera because you have to dolly, and here complete silence is an advantage.

FILMOGRAPHY

BRIAN PROBYN AS DIRECTOR OF PHOTOGRAPHY

Jemima and Johnny (Lionel Ngakane) UK 1962
Poor Cow (Kenneth Loach) UK 1966
A Long Day's Dying (Peter Collinson) UK 1967
Downhill Racer (Michael Ritchie) US and Europe 1967
The Revolutionary (Paul Williams) UK 1968
Conquista (Michael Syson) UK 1971
Badlands (Terrence Malick) US 1971
The Jerusalem File (John Flynn) Israel 1971
Straight On Till Morning (Peter Collinson) UK 1972
Innocent Bystanders (Peter Collinson) Spain 1972
Mutiny on the Buses (Harry Booth) UK 1972
Frankenstein: Monster From Hell (Terence Fisher) UK 1973
Dracula is Dead and Well and Living (Alan Gibson) UK 1973
Dracula is Dead and Well and Living in London (Alan Gibson) UK 1973
Man at the Top (Mike Vardy) UK 1973
Inn of the Damned (Terry Bourke) Australia 1974
Shatter (Monte Hellman) Hong Kong 1974
Plugg (Terry Bourke) Australia 1974

Top: Alex Cord in a scene from Inn of the Damned. To capture the mood of the period in this picture Probyn worked with warm tones avoiding the harsh quality of "white" light.
Centre: Shooting a travelling shot for **Plugg** presented Brian Probyn with a few problems, and forced soundman Phil Judd to ride in the boot (left). Gaffer Derek Jones had to lean out of the moving car to position his light (right). The cameraman and director rode inside.
Left: This Arabian dance sequence — shot by operator Frank Hammon with the help of grip Ralph Gosper — is one of the main title sequences. The 25 lb Arri BL allowed most of the titles to be shot hand-held.

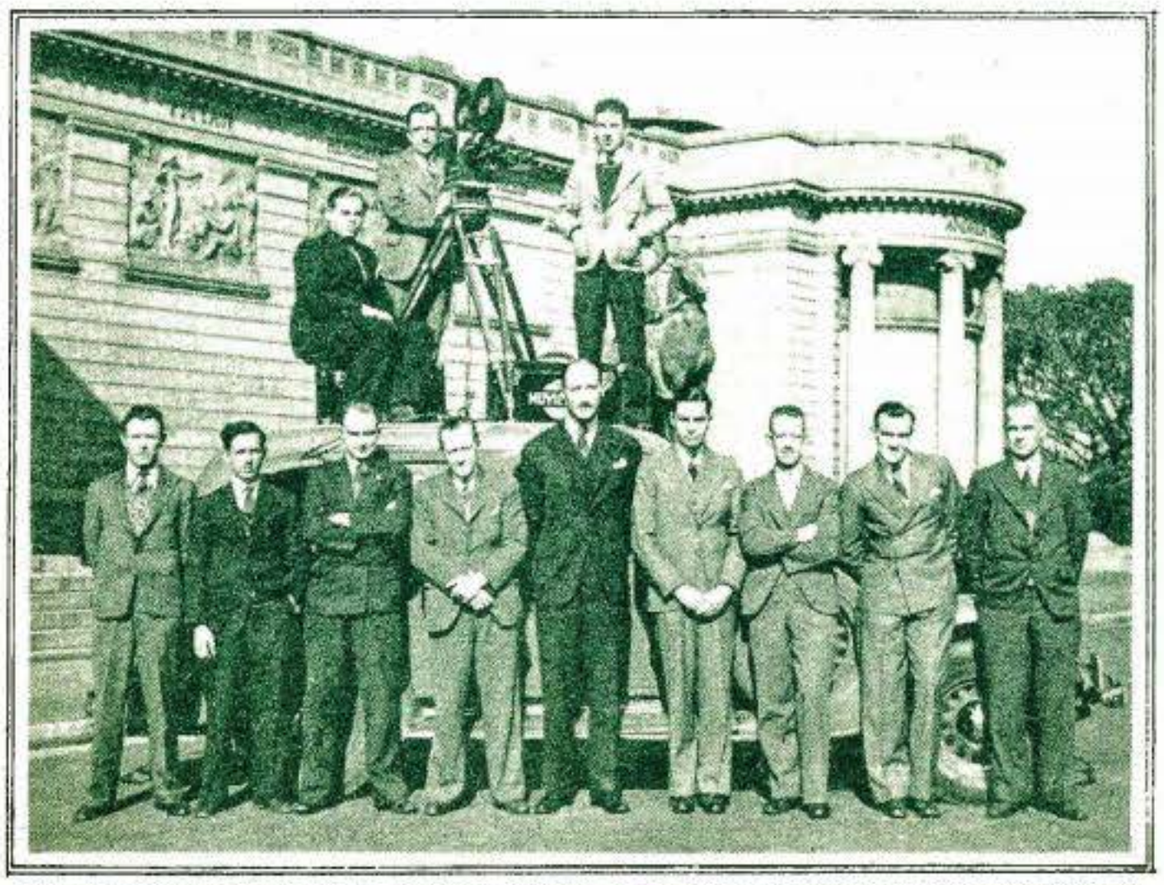
ROSS WOOD

Interviewed by Graham Shirley

The camera floats subjectively through a towering kingdom of cups and silver tea-service; the camera as a billiard-ball whizzes subjectively across a table; and at the deceptively real conclusion to an airline commercial, it soars beneath a model jet and into a sunset created by the artful dodging of condenser lenses. The eerie, rather involving quality of this work stems from the expertise of veteran cameraman Ross Wood. As lighting cameraman of the more distinctively Australian features of the fifties, as the winner of many awards with associate Graham Lind for his work at Ross Wood Productions Ltd, and as co-director of that company and more recently an investor in the feature film **Stone**, Wood remains an intriguing blend of master-technician and executive.

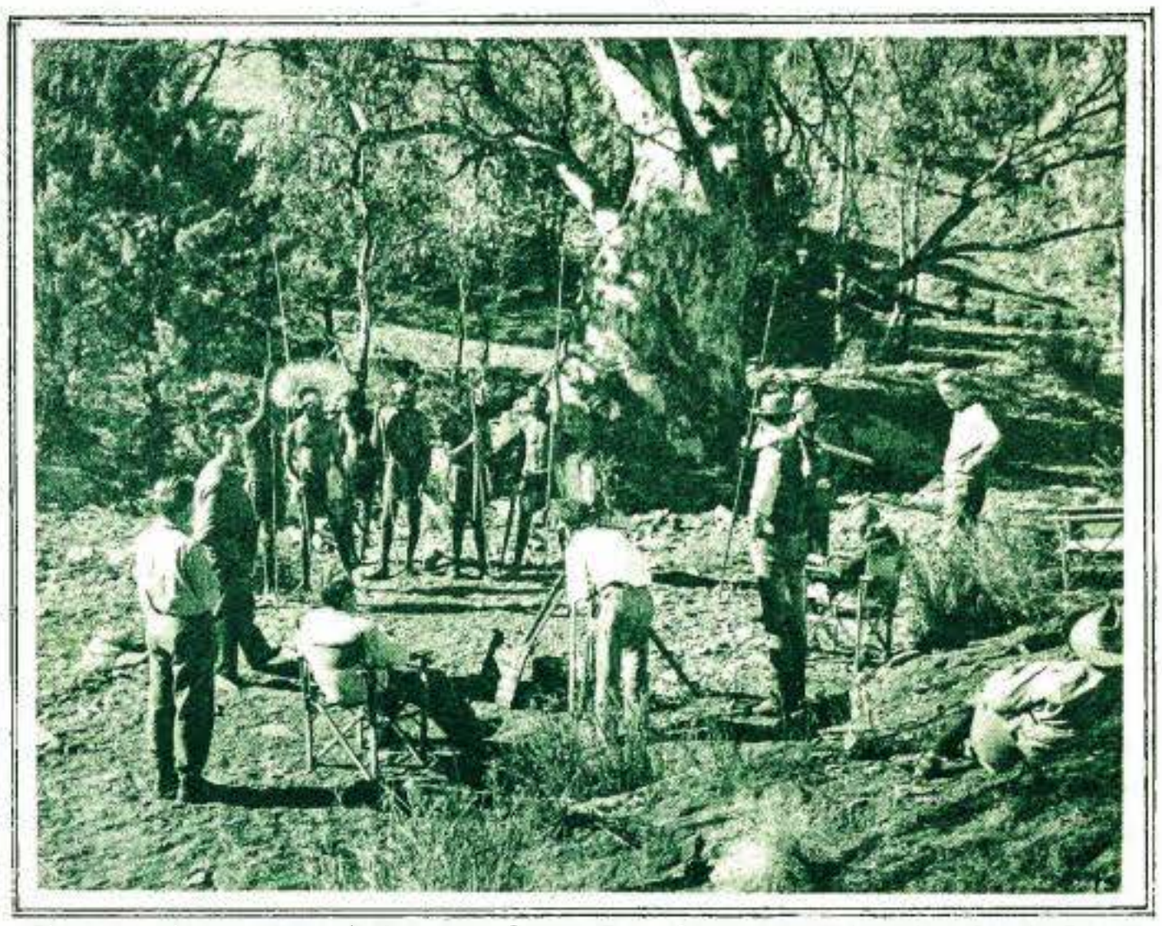
An auspicious entry into his company's second decade came with the annual presentation by the Television Society of Australia last December 8, of the television commercial Penguin Awards. Ross Wood Productions scooped the pool in that category, and much of it was thanks to the skill passed on by Wood to Graham Lind.

The two milestones of Ross Wood's early work are the features he shot for Cecil Holmes in the 1950s. The first was **Captain Thunderbolt** (1951), dressed into an exercise of considerable style from a basic 'radio' script by Creswick Jenkinson. As if seeking to peel the pasteboard from their players and give every line a new emphasis, Holmes and Wood set their camera prowling. Overall, the feeling of the film is starkness — the moody dusk shots, the bare trees among the boulders of the hillside — and the interiors are mostly low-lit, and shot from low angles. With its three episodes and varying shades of naturalism, **Three In One** (1956) is less hurried than **Captain Thunderbolt** and seems less out to impress. Undoubtedly the best segment is **A Load of Wood**, remarkable for the night shooting achieved with a minimum of equipment. Having established their depression-struck town by day, Holmes and Wood opt for such night detail as looming barb-wire and isolated weatherboard walls. One of the characters is startled to see a truck creeping out of the evening mist like a white-eyed monster. Later as the timber thieves freewheel downhill in a stalled truck, the forest around them takes on horrendous proportions. Only back in town with its welcoming lights and grateful widows, is the unease dispelled.



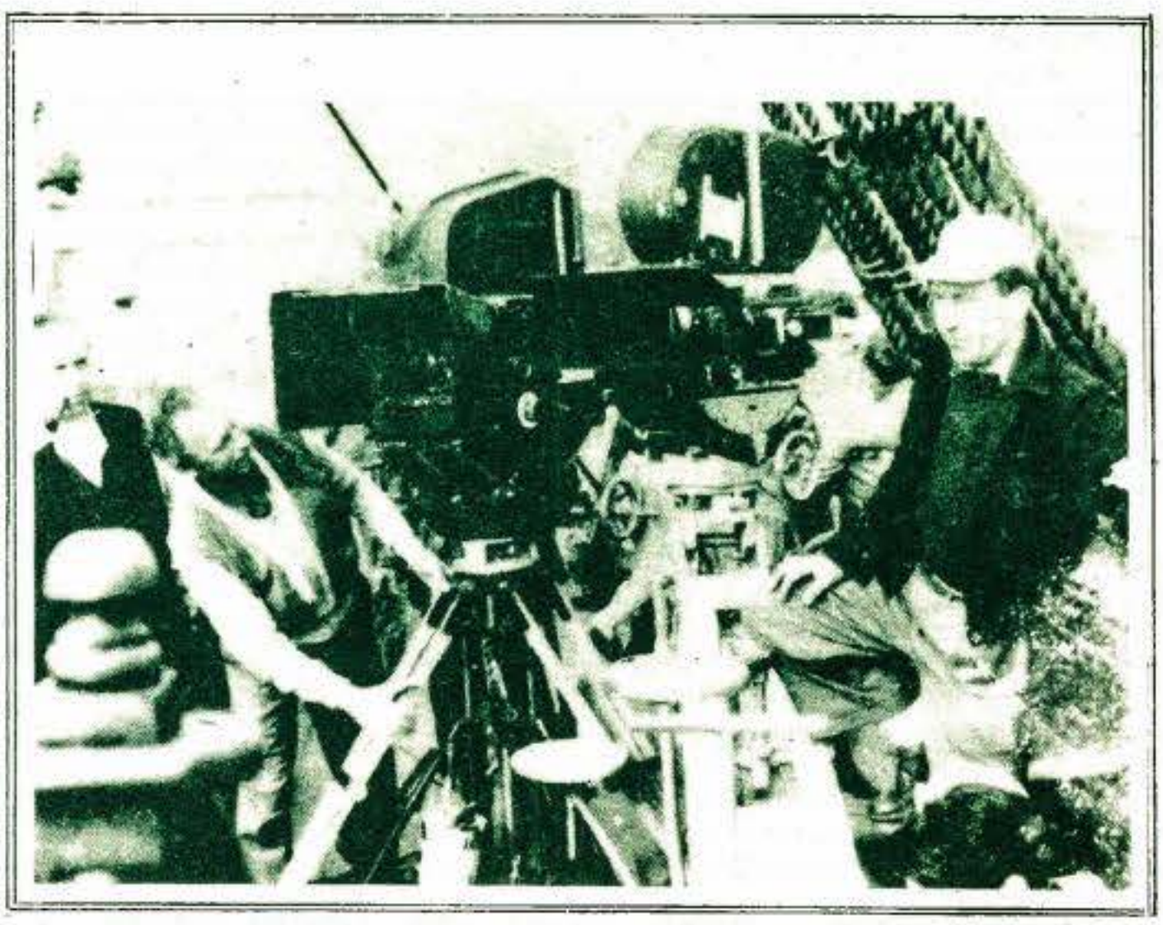
The Movietone News team, Sydney, c.1935. Ross Wood standing on truck to right of camera.

Ross Wood started as an office boy with Movietone News in 1933. During the weekends he was allowed to carry equipment on location, and among those he worked with were Bill Trerise and Wally Sully, who in the twenties had shot some fairly important features. It was Trerise who helped the 19-year-old Wood set up his first shot as cameraman. Between 1936 and 1939 Wood attended art school four nights a week at the East Sydney Technical College. With few illusions about his ability as an artist, he claims the experience gave him an essential grounding in tonal balance, composition and design.



Shooting **Bitter Springs** (1950) near Quorn S.A. Camera crew includes: Ralph Smart (seated), Ross Wood, Chips Rafferty, Hans Wetzel, Mike Furlong, Jack Ricks, Michael Pate (as policeman).

In the early 1940s, Wood moved to Cinesound where he spent several years as a war correspondent. In 1946 he joined Video Studios, a small concern founded by theatre showman Bill Maloney to produce television commercials and short subjects. Among the documentaries, Wood shot his first color film, **Blue Water And Big Fish**, on 16mm Kodachrome. He was director of photography on Video's sole venture into feature film production **Strong Is The Seed** (1949), and operator to George Heath on **Bitter Springs** (1950). If art school helped foster the basics of a good visual sense, then George Heath added considerably more with his knowledge of filters and lighting. Since that time Wood has become an expert in this field, and some of the more realistic effects have come from the way he's enhanced his image. A green-yellow filter brought dominance to the tumbling skyscapes of **Captain Thunderbolt**, while for most exterior scenes today he softens the ultra-sharp effect of coated lenses with a piece of nylon net.



Long John Silver (1954). From left to right: Manuel Del Campo, Carl Kayser, Ross Wood.

After **Captain Thunderbolt** came work as operator for Wiliton Hoch on Mark Robson's **Return To Paradise**, filmed in Samoa in 1952. Then came **King Of The Coral Sea**, and John Heyer's award-winning **Back Of Beyond**

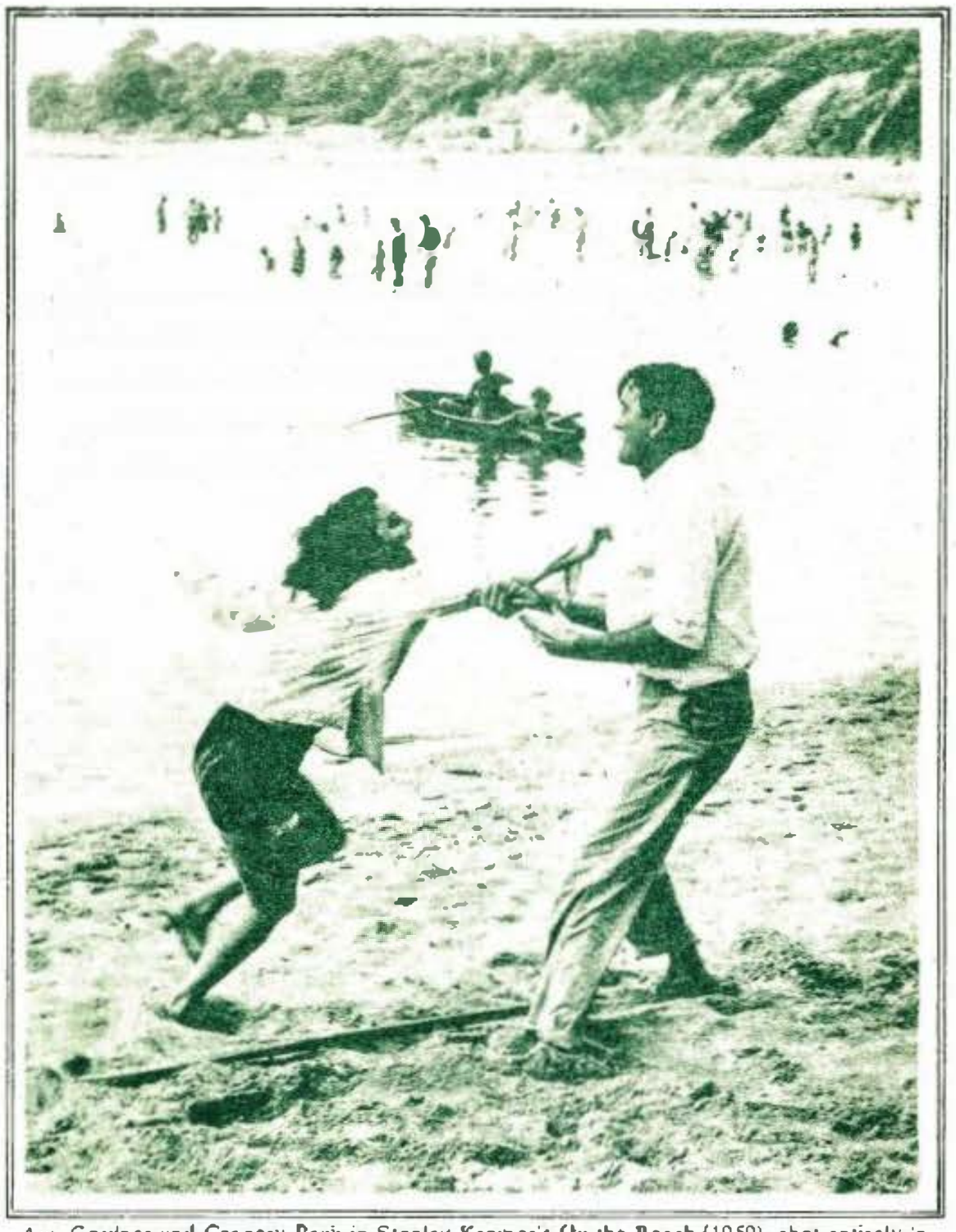
Shooting Long John Silver (1954). From left to right: Kit Taylor, Bill Constable (background), Robert Newton, Ken Langs, Keith Gow, Bobby Wright, Ross Wood, Byron Haskin (in chair).

(1954). On his return from Beyond, Wood signed on as an operator for Byron Haskin's **Long John Silver**. Haskin planned to shoot a CinemaScope version, a standard ratio version, and 26 half-hour episodes. Carl Guthrie was imported as director of photography, but had to return to the U.S. after two months for another engagement. Wood now inherited Guthrie's position, and with it the problems of CinemaScope. Nevertheless, many limitations were overcome by Haskin's dedication and his background in special effects. A miniature ceiling and an earthquake added interest to one of the episodes, while high on the dunes behind the Pagewood Studio, cameras and characters were tilted on a half-built ship to give the illusion of sloping decks. Fades and dissolves were shot on location in the camera, but became even more difficult when the ship's models were taken at 72 frames per second. The project took two years and with its completion, Wood moved onto **Three In One**.

Some of the cast and the crew of **Three in One** (1956). Includes: Bill Constable (behind boom), Cecil Holmes (in chair) and Ross Wood (at right of camera).

On Smiley (1956) and its sequel **Smiley Gets A Gun** (1957), Wood operated for Anthony Kimmins and Ted Scaife. By the time Stanley Kramer arrived to shoot **On The Beach** (1959), Wood's extensive experience made him a natural choice as operator for the film's director of photography Guiseppe Rutonno. The first few months on the film were, as Wood put it, "bloody hard work", but quite consistent was his admiration for Stanley Kramer. "He was", Wood recalls, "a dogmatic sort of man who did his homework and never took 'no' for an answer. But he was always looking for a different approach."

With the onset of the early sixties, the production of indigenous features dwindled to almost nothing. In spite of the more recent opportunities, one discovers with a sense of great loss that as lighting cameraman, Ross Wood has not shot a complete feature since 1956. Perhaps the emergence of Ross Wood Productions Limited is part of the reason. In this interview, Ross Wood talks about the formation of the company, its operation and his plans for the future.



Ava Gardner and Gregory Peck in Stanley Kramer's **On the Beach** (1959), shot entirely in Australia.

Ross Wood: While I was still at Pagewood, I had the offer of good money to take me across to Artransa. I didn't knock it back. At Artransa I worked on **Whiplash**, did second unit for **The Flying Doctor** TV series. Then I joined Visatone Television and was mainly shooting commercials. The industry was a bit shaky at that time, but there were a group of us virtually running the company. After six months we started to show a profit. We went up to management and asked if we could permanently join the company as a unit, but they didn't feel we could handle it. I had the feeling that they were trying to sell out. I think the parent company was in property investment and they didn't want to have any more to do with the film business. So I freelanced for three months. In October 1965 I gathered the Visatone team together to form Ross Wood Productions. It's been quite difficult at times, but from there it's carried on quite successfully. Sometimes it's almost come to the point of straightening nails.

Have you primarily done commercials?

Yes, most of the time. We've done a few documentaries, but documentaries have hit a bit of a plane out there. There's either the promotional film or the government documentary, and the only time anyone comes to us with a promotional film is if they've got a big budget. We can't afford to work on the smaller ones. Every documentary takes three months to shoot, and it's six months before you get it off the ground. You've got to wait that long for your money. You can shoot an advertising film in one or two days and have it to air within two weeks.

What sort of documentary budget makes it viable?

It varies, of course, and depends to a large extent on locations and how far you've got to travel. If you were shooting at a factory in Sydney, it could cost you $20,000 for between 15 and 20 minutes' duration.

And for the commercials?

For a series of seven commercials, some of them can go as high as $40,000. Certain others are made below $1000, but you've got a good turnover if you do two or three a week at between $4000 and $6000 each. We've got technicians' wages to pay, we pay Equity rates for talent, and we either build our own sets or pay location hire. You won't use somebody's house for below $200 a day.

We supply all the technical staff — cameramen, sound recordist, editor — and although our directors work on a freelance basis, we like to have three of them working here at any one time. They're not obliged to stay here. They can use the place as their

ROSS WOOD: Cameraman/Producer

Ross Wood and Cecil Holmes behind the camera for **Three in One** (1956).

home and just walk in and out. In the long run we'd like to work with as many directors as possible. On the technical side we're a bit camera-minded. There's Graham Lind, John Lowry and myself, and I shoot commercials if a client wants me to.

As a cameraman, how much visual control do you have over the commercials you shoot?

That depends on the director. Some directors like to take full control, but quite often I'll suggest we shoot a few additional angles. In the case of a recent watch commercial, I suggested we shoot a transition from the watch face to a polo ball. On the day of the polo game the director couldn't be there, so I directed that sequence myself. Normally, while shooting, I discuss the style with the director. This includes the movement, composition and basic continuity.

The old idea of a 'story-board' has nearly disappeared. Where you used to stick rigidly to what the agency artist had drawn, is now more often left to the initiative of the director, producer and cameraman. You could always accurately cost your production from a 'storyboard', but within the last 10 years this has changed.

Why do you think it's changed?

Possibly economics. Also the trust that builds when people have been working together and can deliver the goods. Usually you have a conference before you start shooting. The agency people sketch their ideas, and I do a lot of drawing to illustrate camera positions and framing. Then we know how to get on with it.

What other aspects of film advertising have changed?

The agencies themselves have changed a lot. The film producer attached permanently to the agency has almost disappeared — we're now more associated with art directors and writers. These people are closer to the production than ever before, and often they'll get out and form their own little service agency. Some of them are doing quite well.

Speaking broadly, what is the best work you consider you've done yourself?

It's hard to say. I've been happy with some things. There are others I wish they'd go out and bury. Occasionally, something goes wrong with the last shot of the day, and you'll be tempted to say, "Oh that'll do — it'll have to do."

Do you think there's a tendency to compromise on Australian productions?

No, I don't think we compromise very much. We tend to compromise by using lighter equipment, and this makes us more flexible. We can use the camera more dynamically.

What light-weight equipment are you using here?

We're using Cine-60 cameras, which although they're a bit noisy, are ideally suited to the zoom and can be supported from our Gimbal crane. The crane, which we made here, is really a hand crane. It's supported from above and you can slide over the top of a table without encountering the difficulties of a dolly. I did a shot the other day which started right down on a table and went tightly up to a kid's face as he picked up a piece of bread. As he took a bite, we froze on him. We had to be right over the table to get that shot. There's no way you could do that on a normal dolly.

What other inventions have you worked on?

Well I work on them when I'm not lazy. I made up some distortion lenses which won a photographic award. It's roughly similar to a vaseline effect, but there's distortion at the edges rather than a blurring. I made one for the zoom, which is a monstrous thing but it works, and the other one fits onto a two-inch lens. You can hand-hold the two-inch version and do all sorts of things.

Then I made a flip lens which Graham used on **Stone**. We used the distortion lens as well. I did some shooting for **Stone** in the Domain, and used the distortion lens in conjunction with a color infra-red film we imported from the US. By using a 12 filter, which is yellow and a weird one to start with, we turned the grass red and the skies a richer blue. Graham used the flip lens in a smoking scene, so that evey time they took a drag the entire scene would start stretching. Nobody commented on these combinations, but one critic said: "Other than a few trendy effects, the camerawork was excellent."

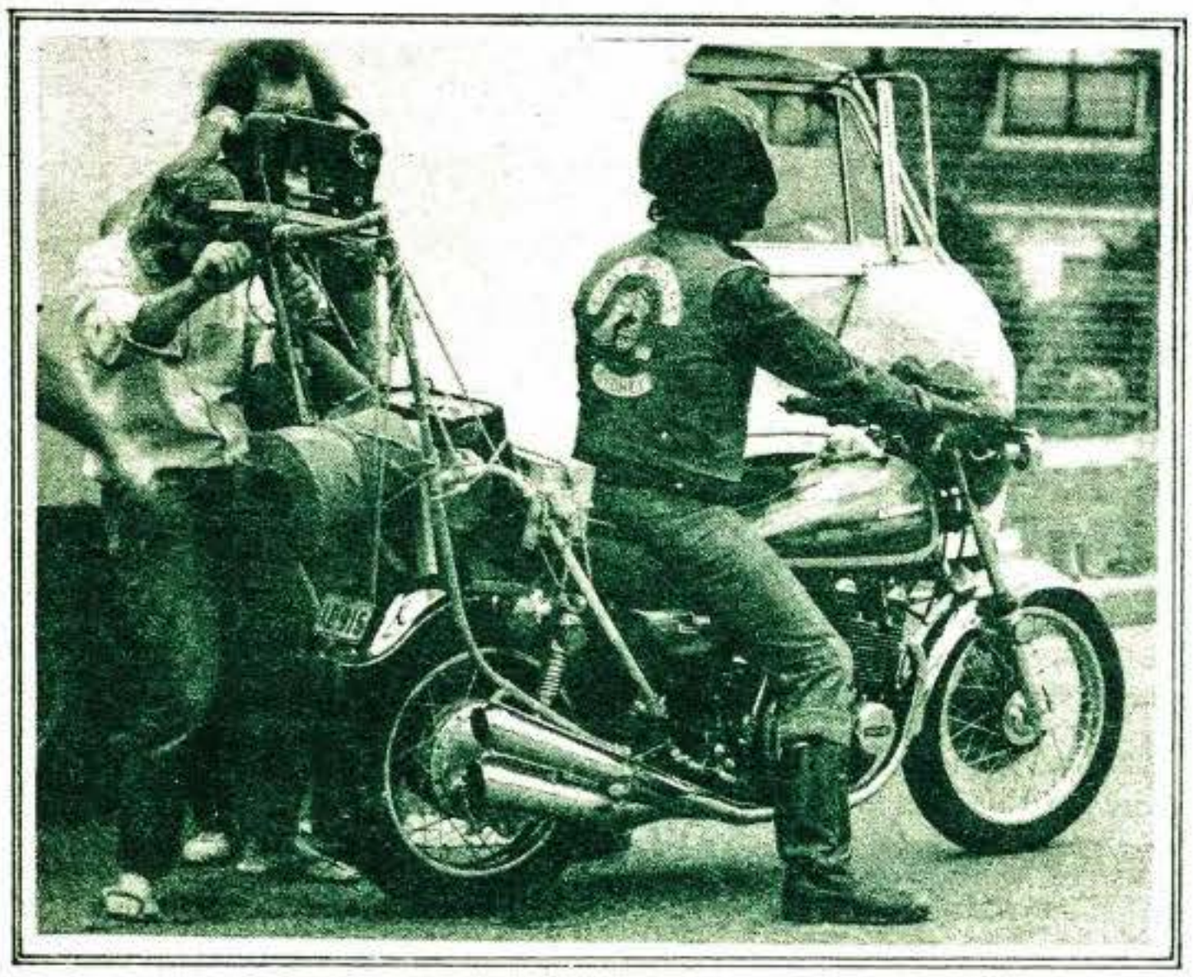
You also won two awards for the snorkel lens. What's the principle of that?

It's like a periscope, but both the snorkel and the camera are hung upside down from the Gimbal. The Arriflex lens is down the far end, and inside you've got an aerial image lens and a relay lens. It actually amounts to a three-foot lens, and you lose about three stops. Near the camera I've got a knob which controls a Meccano chain leading down to pull focus. With an 18 mm lens I can focus from within an inch to infinity. In this way I can fill the screen with a postage stamp, then in a fraction of a second, pull focus on your face.

What can you tell us about the Overseas Telecommunications ad that won the awards?

Well the billiard balls in that ad were

Above: Setting up one of the many complex scenes involving large numbers of motor cycles during the shooting of **Stone**.



Above: A camera is mounted on the back of a motor cycle to capture some of the fast action in Stone.

marked with figures representing a spaceman, the Eiffel Tower, and other landmarks like Big Ben and the Statue of Liberty. The idea was to show how OTC could bring "you and the world a little closer". The OTC ball rolls up and stops exactly beside the ball with 'the world' map on it. The snorkel allowed us to ride along behind the billiard balls, so that instead of trying to separate things for the camera to move, we were gliding through them with the lens.

The Americans have a system where they shoot with the lens pointing directly down. Below this they have a mirror which pivots to give the effect of the camera tilting. They take a full second to get focus, but mine takes a fraction of that time.

And, of course, you must be pleased with your success over the Penguin Awards.

Well, Graham took the top award for British Airways. We won music awards for 'A Bigger Dobba Butter' and 'Ripple Sole', which I felt should also have got an editing award. And for Singapore Airlines we won the best series, the photographic award, and the best color award.

The color in that commercial has something of a pastel quality.

It was a drink commercial for Singapore Airlines. With the distortion lens we got the necessary movement and blending of color. We were using a high-key, dominantly white background for our exposure index, but the print we owe to the laboratory as much as to the application of color in the film.

We don't normally enter these competitions, but Lex Meredith* got a letter from Ian Batey of Batey Advertising Pty. Ltd., in Singapore. Ian handles advertising for Singapore Airlines, and in a very tongue-in-cheek way, he had written: "Seeing you fellas seem to be able to win awards all over the place, how about having a couple ready for us about the end of November." We thought there was no chance of getting anything, but we decided to try and get an award for him somewhere.

Is 'Stone' the first feature you've invested in?

Yes. Firstly, we saw it as an opportunity for Graham Lind to do a bit of feature work. Secondly, we felt that being in the film business, we should put our money where our mouth was. When we get a return from Stone, we want to reinvest it in another feature. But it won't be invested in the same way.

How was it put into 'Stone'?

When we spoke to Sandy Harbutt about our investing as well as supplying crew and equipment, the Australian Film Development Corporation had already given him something like $65,000. We agreed to contribute $38,000, then the Government came in with more money. To start with, we didn't come off too well because we put up about 30 per cent and paid an additional $22,000 when the film went over budget. Strictly speaking, this wasn't our responsibility but we didn't want a hold-up in production. When the film was released, we got our expected 19 per cent of the profits at exactly the same time the AFDC were getting their 50. In this respect, the AFDC have been very good to us.

Do you still intend to shoot features yourself?

I wouldn't mind doing a feature again. A series bores me a bit. A series is usually under budget control, and once you've set a pattern of operation, another cameraman can take over quite easily.

What sort of feature would attract you?

I wouldn't mind doing a western style or a bushranger style of film. I did enjoy working on **Captain Thunderbolt**, although it was a bit of a drag trying to get a horse to stand in the right place. But I like the action, with all these coaches and the mad gallops.

Would this extend to financial investment?

Oh yes, and I wouldn't mind doing a good mystery. I've always been keen on Hitchcock. When we get our money back on **Stone** we'll be looking around for suitable scripts.

Filming the escape of Charles Tingwell (Blake) from Cockatoo Island in **Captain Thunderbolt** (1951).

*Lex Meredith is a co-director of the company; also its resident producer.

FILMOGRAPHY

AS DIRECTOR OF PHOTOGRAPHY

1949 **Strong is the Seed** (Video Studios) Director: Arthur Collins
1951 **Captain Thunderbolt** (Associated TV) Director: Cecil Holmes
1952 **I Found Joe Barton** (Grace Gibson Productions) Director: Francis D. Lyon. Half-hour featurette.
1954 **King of the Coral Sea** (Southern International) Director: Lee Robinson; Underwater sequences: Noel Monkman
Back of Beyond (Shell Film Unit) Director: John Heyer
Long John Silver (Treasure Island Pictures) Director: Byron Haskin
1956 **Three in One** (Australian Traditional Films) Director: Cecil Holmes
1959-60 **Whiplash** (Artransa Park Television) Director: Cecil Holmes
1966 **The Broken Hill** (Southern Films) Director: R. Barrington Scott. (Awards: Blue Ribbon at the 1966 American Film Festival. Received awards at Antwerp, and from the Australian Film Institute. By 1970 had received 11 awards in six different countries.)
1973 **Tomorrow a Mile** (Australian Film and Television School) Director : Ross Hamilton

AS CAMERA OPERATOR

1950 **Bitter Springs** (Ealing) Director: Ralph Smart; Director of photography: George Heath
1952 **Return to Paradise** (Aspen Productions) Director: Mark Robson; Director of photography: Winton Hoch
1956 **Smiley** (Twentieth Century Fox) Director: Anthony Kimmins; Director of photography: Ted Scaife
1957 **Smiley Gets a Gun** (Canberra Films) Director: Anthony Kimmins; Director of photography: Ted Scaife.
1959 **On the Beach** (Stanley Kramer Productions) Director: Stanley Kramer; Director of photography: Guiseppe Rotunno
1973 **Stone** (Hedon Productions) Director: Sandy Harbutt. Wood shot additional material. Director of photography was Graham Lind.

AWARDS

Since their formation in October 1965, Ross Wood Productions have won many awards. Some of them are:

1968 Television Society of Australia — Commercial Awards — Section 2 — Wholly straight cinematography — 'Kleenex 200's'.
1969 Television Society of Australia — Commercial Awards — Special photography, Ross Wood — Luxaflex 'Point-of-View'.
1969 National Television Commercial Competition, Chicago — Best of Festival for the J. Walter Thompson-commissioned Kleenex 'Falling Pack' — 'Puffs'.
1969 Australian Film Awards, Australian Film Institute — Hon. Mention, Advertising Category Under Five Minutes — 'Kleenex 200'.
1969 Kodak Trophy — R. Barrington Scott's 'And Then There Was Glass'.
1973 Chicago International Film Festival Inc. — Television Commercial Competition — 'Pool Snorkel'.
1973 Logic Award — Photography — Graham Lind — 'Kingford Cigarettes'.
1974 Television Society of Australia — T.V. Commercial Awards — Special Commendation, Section 2 — Dairy Board: 'Potato'.
1974 ACS Award for Cinematography — Cinema Commercials — Graham Lind for 'Cadbury's Dairymilk Chocolate'.
1974 Television Society of Australia — T.V. Commercial Awards — Special Commendation, Section 2 — Coca-Cola — 'Ripple Sole Shoes'.
1974 Television Society of Australia — T.V. Commercial Awards — Singapore Airlines — Best Live Action — 'Matches', Best Series — 'Lounge, 'Food', 'Drinks', Color Award — 'Drinks', Cinematography — series.

Book Reviews

HOLLVWOOD AND AFTER

Jerzy Toeplitz (Translated by Boleslaw Sulik Geo. Allen and Unwin — Recommended price: Hard cover $13.60.)

Bruce Hodsdon

Professor Toeplitz, for 20 years head of the Polish film school at Lodz, is now director of the Film and Television School in Sydney. He has previously written several books which have not been published in English, including a monumental five-volume *History of Cinema as Art*. *Hollywood and After* apparently stems from Toeplitz's first hand observation of the American film scene during the sixties, both as researcher and visiting professor at the Theatre Department, UCLA.

The book opens with a brief survey of the changing face of the American film industry following the demise of the studio system, and describes the control of the majors progressively passing into the hands of faceless, impersonal and remote conglomerates, whose chief interest seemed to be in the diversification of their operations and the acquisition of existing assets rather than in film production per se. Drastic cuts in production allied with the prevalence of 'runaway' films (American-financed productions shot outside the US) are seen to have taken the centre of activity away from the Hollywood sound stages.

Toeplitz argues that the weakening of the majors' monopoly and the end of what remained of the old studio system is linked, not only with the long-term effects of television and enforcement of anti-trust legislation (separating production and distribution), but also with the failure of most of the multi-million dollar blockbusters in the late sixties.

Further, modestly budgeted films by independent producers — of which **Easy Rider** is the archetypal example — are supposed to have largely supplanted the blockbuster syndrome and there has been a shift in the concentration of restraints from production to distribution. Evidence of this has been provided by the growing number of low and medium budget films which have been inadequately distributed or 'canned' in accordance with the distributor's assessment of the increasingly stratified market.

However, the recent difficulties of the larger independent production companies, ABC and Cinema Centre, as well as unsuccessful attempts by some producers to arrange distribution independently of the majors, seems to suggest a rather different picture from that drawn in the book. David Gordon, in the autumn 1973 issue of *Sight and Sound*, argues that the finance-production-distribution nexus is still very much with us and Toeplitz's conclusion that the monopoly position of the majors bas been weakened now seems a bit premature.

After a useful chapter on the changing character of the production set-up — particularly in the roles of producer and director — the central section of the book combines embryonic sociological observation, critical evaluation and data on the industry and surveys the way in which commercial cinema has reflected and projected political issues, sex and violence. The book however, does not offer anything especially new or controversial. The chapter on the underground cinema resorts too often to assertion rather than evaluation and is liberally supported by out-of-context quotes from such idiosyncratic observers as Parker Tyler — with the spectrum of films being pigeon-holed into broad 'streams' (e.g. kineplasties, the poets, the observers etc.). One can only suggest, as antidotes, Sheldon Renan's *Introduction to American Underground Film* and David Curtis's *Experimental Cinema* for basic information and to Adam Sitney's recent *Visionary Film* (reviewed in the last issue of *Cinema Papers*) for detailed critical appraisal of the work of key filmmakers.

After considering the interaction between television and film production, a brief survey of the cable and cassette revolution fails to provide any directions beyond the 'leap into the unknown'. In a book ranging so widely over the American Cinema it would have been worth considering the implications of the technological revolution for alternative cinema which offer the same flexibility for mass access as books and records.

The last chapter, in which some threads are drawn together, is perhaps the most interesting in the book, particularly with the notion that Toeplitz puts forward of a dialectical relationship between the information-giving and myth-making roles of commercial cinema and television. This, however, is only sketchily developed and tails off into a brief discussion of some independently made political films.

The changing form of film narrative — free wheeling, open-ended structures and the symbiosis of fictional and documentary material — Toeplitz attributes to the influence of television commercials and the underground cinema. propositions both in need of more detailed examination. No consideration is given to the interaction between the American and European cinema, particularly with the French 'New Wave'.

In adopting a broad approach in *Hollywood and After*, Toeplitz has undertaken the difficult task of establishing cross relationships. No doubt the intention was to raise questions rather than to provide answers. What is disappointing about *Hollywood and After*, is the failure to explore any of the questions in sufficient depth to ensure further engagement.

THE FILMGOER'S COMPANION

Leslie Halliwell. Fourth edition 1974 by Hart-Davis, MacGibbon Ltd., London. Recommended price: Hard cover $25; Paperback $4.95.

Graham Shirley

Three more editions have come to pass since 1965, when Alfred Hitchcock, in his foreword to the first edition of *The Filmgoer's Companion*, wrote: "... the author has done his homework rather better than the villains in my films, who always seem to get found out sooner or later." The three subsequent editions have farmed out quite a few errors, but author Leslie Halliwell's emphasis has remained resolutely on the film industries of Hollywood and Britain. As the forerunner of its field, *The Filmgoer's Companion* in 1965 was welcome indeed.

If you remember the sickly film fare ladled through your local cinema and the cries of "Whatever happened to the film as art?", Halliwell was certainly doing his best to give you the birthdate of Doris Day, and to support your lamentations that the heydays of Clarence Brown and Carol Reed were long gone. The changes of the last decade have left Halliwell far behind. He seems not to recognise that your local cinema might be showing more substantial and varied fare — such as a double-billing of **Stolen Kisses** and **Fellini-Satyricon** — and that while nostalgia is on the rise, more people are flocking to film festivals and giving commercial scope to the still intact personal expressions of Bergman, Fellini, Truffaut, and Luis Bunuel.

As if to match the opulence of such descendants as *The International Encyclopedia of Film*, has now opted for the inclusion of stills, advertising matter, and in the wake of a December 1972 deadline, an addenda. But in spite of these additions, I can't help wishing Halliwell would become more 'international' in his outlook. *The Filmgoer's Companion* might more rightly be called 'Shuffle Back to Burbank', for its cover contains a purely Hollywood pastiche from Walsh's **The Thief of Baghdad** to **The Godfather**, and inside little attempt is made to tip the balance away from America and the sort of film-buffoonery that might appeal to lovers of old MGM, *Films and Filming*, and tiresome re-runs of the Marx Brothers and W. C. Fields. Australia, of course, has little chance beyond the usual representation by Charles Chauvel, and Chips Rafferty, but if you're skimming the pages you might recognize expatriates like Judith Anderson, Marie Lohr, or Rod Taylor.

In his introduction, Halliwell justifies continued publication with, "... it covers, however briefly, a much greater range of subject matter than any other book, and because it is fun to read". I can only relate this to his precocious survey of such topics as bathtubs, nuns and nymphomaniacs, and if you disregard this (as you should), there remains only the most fashionable selection of stars, directors, writers, the occasional producer, and even more occasional technician.

It's gratifying, at least, to notice that Halliwell is starting to recognise more work from the silent era, but at the other end of the scale we have his rather narrow contemporary outlook expressed with, "... I find few films of the seventies to my taste, their explicitness being no substitute for the imagination and skill which were poured into the studio products of Hollywood's golden age". While in some ways this is valid enough, the statement eliminates an approach to some of the more refreshing aspects of years gone by. Where, for instance, are the names of Japanese director Tasaka Tomotaka, Hungarian director Felix Mariassy, or French New Wave directors Armand Gatti or Marcel Hanoun? A random and esoteric selection I'll admit, but they do appear in Peter Graham's modest but useful *A Dictionary of the Cinema*, and in terms of recent films there are glaring omissions in the case of Makavejev, Gall, Has and most conspicuously, Fassbinder.

A Dictionary of the Cinema and *The International Encyclopedia* both have a titles index, but instead of this much-needed starting point, *The Filmgoer's Companion* now gives us "My favorite hundred films" and "Index of Actors and Actresses featured in illustrations". Halliwell claims that an index to enable cross-referencing would double the size of his publication. In his book, Peter Graham has got away with 620 numbered entrie in an index that occupies only a quarter of his volume. By looking up, say, the entry for **Outcast of the Islands**, you can find four references which will lead to its director, star, co-star and producer. If you'd turned, simply with title in hand, to *The Filmgoer's Companion*, you would have had nowhere to look.

As Graham's guide is now out of print, who would Halliwell see as his main competitors? Most certainly *The International Encyclopedia of Film*, with its greater variety of entries than any of the others. Also *The World Encyclopedia of Film*, which in its spare, blunt style, offers more information on specific careers, with a listing of their films and their dates. Like Halliwell's book, it lacks a cross-reference index, but it makes up for this with a massive listing of features and shorts, with abbreviated information on dates, main credits, significant technical aspects, releasing organizations, and alternative titles.

If again, for curiosity's sake, you go in search of a reference to Australia, you'll find that under 'Flynn, Errol', Herman F. Erben and not Charles Chauvel is credited with the direction of **In the Wake of the Bounty**. Quite inaccurate, of course, but apart from an occasional lapse, *The World Encyclopedia of Film* is refreshingly thorough.

The Australian entry in *The International Encyclopedia of Film* occupies a full column. I went a little cold when I saw that Roger Manvell's sole source of reference was Baxter's *The Australian Cinema*, but Manvell manages to avoid Baxter's more obvious errors, and the only false note comes with his 'hopes' for the formation of the Film and Television School and the Experimental Film Fund (the latter was actually in existence by 1969, three years before the book's publication).

To quibble nationalistically, however, is irrelevant in the face of the book's comprehensive coverage of film as both an art form and an industry. While it makes no claim to examine in depth the technology of film production, it contains entries under such headings as 'Archives and Film Preservation', 'Avant-garde and Underground Film', 'Cinematography', 'Editing Film', 'Publicity', and 'Screenwriting'. There are 30 entries for 'National Cinema' — from 'Arab Film' to 'Yugoslavia' — a chronological outline to the development of the film, an encyclopedia of personal entries, and a 15-page series of frame enlargements giving key examples of the development of color cinematography. Though historically it covers little new ground, *The International Encyclopedia of Film* gathers its information from a multitude of proven works, which if called upon to replace this volume, would occupy an average-sized library.

Next to this, *The Filmgoer's Companion* might have been assembled from any film fan's scrapbook. The bathtubs, the nuns, and the nymphomaniacs (bless their hearts) represent a scissors-and-paste job as limited as it is ill-considered, and set beside the spare detail of the *International's* still captions, Halliwell's are self-indulgent to the extreme. Take the following for example: "Laurel and Hardy. An unusually youthful shot (circa 1927) of the funmakers who later became everyone's favorite uncles". A bit much, I thought, but then I came across "Ingrid Bergman. A radiant star of the forties proved in Spellbound that men may even make passes at girls who wear glasses" . . .

As accessible as it is, another edition of *The Filmgoer's Companion* will always be welcome. But I can't help hoping that Halliwell would pick on a fetish that was at least widely entertaining. If this is not possible, then the book should be reduced by at least two-thirds of its size and sold at a rate which the $3-a-ticket filmgoer can afford.

FILM AS A SUBVERSIVE ART

Amos Vogel, Wiedenfeld and Nicholson 1974 — Barrett Hodsdon. Recommended price: Hard cover $24.

Barrett Hodsdon

Amos Vogel, founder of New York's Cinema 16 and director of the New York Film Festival, has produced a book which attempts to classify that filmmaking is considered subversive because it challenges existing social mores and the status quo of political and social institutions.

The main part of the book is divided into three sections, under the heading, 'Weapons of Subversion'. They are (a) The Subversion of Form; (b) The Subversion of Content; and (c) Forbidden Subjects of Cinema.

The final section, 'Towards a New Consciousness', attempts to place 'Subversive Cinema' (as defined) into relief, so that its function in society is not overstated.

Since Vogel sees subversive cinema as existing in opposition to the mainstream commercial cinema, there is a perpetual problem of dissemination to a wide audience. Subversive cinema ranges from avant-garde formalist exercises to anarchist and anti-puritan tracts to social and political critiques. Because these movies rely on alienation or confrontation devices, they may not reach the audiences they would most like to assault. Thus captive audiences are often those disposed to a particular point of view expressed within a work.

Vogel believes the 16mm non-theatrical market affords the greatest possibility for exposing subversive cinema to a range of audiences. Nevertheless, many movie titles cited by Vogel have remained in limbo in terms of general recognition.

Although Vogel's book is ambitious in scope, he does not try to develop any theoretical or analytical issues in depth. From this perspective the book appears to be intended as a reference work.

In the section 'Subversion of Form', Vogel broaches a whole series of topics relevant to current theoretical discussions — 'Destruction of Plot', 'Narrative', 'Destruction of Time and Space', 'The Assault on Montage', 'Triumph and Death of the Moving Camera', 'The Subversion of Illusion' — but he does not really explore the issues he raises under those headings. His tenor of discussion here invites such questions as —

What was the true nature of 'classical' cinema?

Why have the last 15 years been so vigorous in the assault of filmmaking on the canons of classical cinema?

What is the relevance of research in semiology to understanding of communication processes in cinema?

What is the value of Marxist thought on the ideology of representation?

How has subversive cinema been influenced by the crises in commercial filmmaking and vice-versa? Changing social fashions have deemed a number of past movies no longer to have subversive connotations.

Thus, one remains with the impression that the book is apparently profound rather than actually so. I am not suggesting that Vogel's book should have been an academic text book on film theory. Yet the scope of Vogel's concerns, initially impressive, are ultimately a little perfunctory in respect of the author's desire to encapsulate issues and make them subservient to the referential purpose of the book. In spite of these criticisms, '*Subversive Art*' is certainly useful for its concise and often perceptive commentaries on a whole range of titles presented in Vogel's classificatory system. Moreover, the book is lavishly produced with an intelligent selection of stills.

BOOKS SUBMITTED FOR REVIEW

Confessions of a Window Cleaner
Timothy Lea
Sphere Books
Distributed by Book Wholesale
$1.10

Brando
David Shipman
MacMillan & Co
Distributed by MacMillan
$4.95

Chaplin
Denis Gifford
MacMillan & Co
Distributed by MacMillan
$4.95

An Appalling Talent
John Baxter
Michael Joseph
Distributed by Thomas Nelson
$10.00

30 Superstars
John Kobal
Hamlyn
Distributed by Hamlyn
$9.95

The Great British Picture Show
George Perry
Rupert Hart Davis
Distributed by J. Hicks & Sons
$16.20

Jessie Matthews
Michael Thornton
Rupert Hart MacGibbon (London)
Distributed by J. Hicks & Sons
$12.00 approx

A Library of Film Criticism — American Film Directors
Stanley Hochman
Frederick Ungar (New York)
Distributed by Ruth Walls Books Pty Ltd
$21.00
(review next issue)

Spectacular — The Story of Epic Films
John Cory
Hamlyn
Distributed by Hamlyn
$9.95
(This series reviewed next issue)

This is Where I Came In
T. E. B. Clarke
Michael Joseph
Distributed by Thomas Nelson
$8.75

War Movies
Tom Perlmutter
Hamlyn
Distributed by Hamlyn
$9.95.

ADDENDA AND CORRIGENDA
December Issue: David Baker stills by Virginia Coventry.

Continued from P.38

provisions of the consent decrees as far as they concern us here are set out in the Report of the English Monopolies Commission into Films.[19] They included:

1. Distributors may not stipulate admission prices.
2. Distributors may not agree with other distributors to 'maintain a system of clearances'. The term 'clearance' means the period of time which must elapse between runs within a particular area, or in specific theatres. The provision does not outlaw clearances, but is aimed at preventing anything in the nature of an agreed master list of clearances for use by all distributors and exhibitors.
3. Distributors may not enforce clearances 'in excess of what is reasonably necessary to protect the licensee in the run granted'; i.e. a clearance must be reasonable and the burdening of sustaining its legality is on the distributor.
4. Distributors may not "further perform any existing franchise" or make any franchise in the future. A franchise is a licensing agreement with an exhibitor covering more than one year, and the purpose of this provision is to prevent permanent trading relationships or associations between particular exhibitors and particular distributors.
5. Distributors may not make 'master agreements' or 'blanket deals'. These terms are synonomous and mean licensing agreements with whole circuits.
6. Distributors may not make the licensing of one film contingent upon the exhibitor taking others (full line forcing).
7. Distributors may only offer to license a film to an exhibitor 'theatre by theatre', solely upon the merits and without discrimination in favor of affiliated theatres, circuit theatres and others.
8. The five major companies were required to divest themselves of their exhibition holdings (divorcement).
9. Their exhibitor successors were required to divest themselves of a considerable number of cinemas; in some cases particular cinemas were designated, and in others particular towns were designated in which one or more cinemas were disposed of (divestiture).

The last two elements of the consent decrees require some individual comment. The basic argument for divorcing exhibition from production and distribution was that all parts of the industry were said to be effectively controlled by the five vertically integrated major companies. Although each company owned a considerable number of cinemas, none had nationwide dominance. So although there was some assured market for the films the company produced, it also needed access to the other circuits for full national distribution.

It was alleged that this was so important to the film companies that each gave preference to films from other companies in order to avoid possible reprisals against its own films. This system of reciprocal preference, it was claimed, was the principal factor which in substituting competition for co-operation enabled them to control the industry and prevent independents from breaking in and competing. Although it was possible to outlaw certain trading practices, the Department of Justice felt that it was impossible to be certain about the motives of booking and the qualities of films, and the only way to break reciprocal preference was by divorcement.

It has been argued that divorcement was largely responsible for the decline in American film production in the fifties by depriving producers of an assured market, just when they were beginning to feel the pinch of television. The 'death' of the major studios and of the 'star system' have been laid at its feet. It seems more correct, however, that it was the advent of TV that radically changed audience demands for cinema, and even without divorcement the movie moguls' heyday was over. Further divorcement gave rise to the great wave of independent producers in the late fifties and sixties who would have never been able to flourish in pre-divorcement days.

As to divestiture, the aim was to reduce the size of the circuits particularly to attack the closed town situation, not to destroy them altogether. Control of booking methods was rather seen as a way to mitigate circuit booking power. The Paramount case saw the introduction of a system of compulsory competitive bidding for available films. The idea was that distributors would be forced to accept the best bid made on a film and not discriminate in favor of a certain exhibitor. However, the impreciseness of the different styles of bidding (higher percentages of box-office take; higher minimum guarantees; higher fixed payments) and the difficulty of comparison led the court to largely withdraw from supervision. Some competitive bidding still takes place, but it is suggested its purpose is largely to prevent private anti-trust suits by aggrieved exhibitors alleging discrimination.

Certainly theatre-by-theatre booking and competitive bidding have led to modernizations and improvements of cinemas (now that exhibitors believe they can make a reasonable return on their investment); but some exhibitors claim distributors use competitive bidding as a ruse for securing higher film rentals. Distributors, on the other hand, suggest collusion between exhibitors may make for lower bidding and film hire. They also allege that theatre-by-theatre booking forces the distributor to invest in more prints of a film than might be strictly economical in order to secure a substantial splash release.

There seems to be some evidence that post-Paramount booking methods are unsatisfactory for a variety of reasons, but there is no doubt that the goal of competition is now a much more real

Appendix A

MOTION PICTURE DISTRIBUTORS ASSOCIATION OF AUSTRALIA

CINEMATOGRAPH EXHIBITORS' ASSOCIATION

STANDARD FORM OF CONTRACT IN RELATION TO THE HIRING OF FILMS BY DISTRIBUTORS TO EXHIBITORS IN VICTORIA AND/OR TASMANIA

(Operative as from 1st September 1967)

AGREEMENT made between the Distributor named in the Schedule hereto of the one part and the Exhibitor named in the Schedule of the other part WHEREBY IT IS AGREED as follows:-

Formation of contract

1. (a) The Exhibitor's application to the said Schedule shall constitute the document an offer to enter into the terms of this Agreement.

(b) Such offer shall in consideration of the promise by the Distributor expressed in subclause (d) of this clause (notwithstanding subsequent negotiations between the Distributor and Exhibitor) be irrevocable by the Exhibitor and capable of acceptance by the Distributor for the period of 14 days after the date of signing of the offer by the Exhibitor if the offer is so signed in the main exchange area of Melbourne or in the centre of Hobart or Launceston or the suburban area thereof or for the period of 21 days after the date of signing of the offer by the Exhibitor if the offer is so signed in any other part of Victoria or Tasmania, unless the Distributor before the expiry of the said period of 14 or 21 days (as the case may be) cancels the offer. If the offer be not accepted within the said period the same shall be deemed to be rejected.

(c) If the Distributor desires to accept such offer acceptance shall be made by the Distributor before the expiry of the period mentioned in the preceding subclause by posting by prepaid post or delivering to the Exhibitor a copy of the said offer signed by its managing director, general manager, general sales manager, secretary, or officer authorised in writing (except offices to hire films) and if the Distributor desires to reject such offer before the expiry of the said period such rejection (subject to subclause (d) of this clause) shall be made by posting by prepaid post or delivering to the Exhibitor a notice in writing of such rejection signed by the managing director, general manager, general sales manager, secretary, director or branch manager, or officer so authorised in writing.

(d) In consideration of the offer remaining irrevocable as above provided the Distributor shall not, whilst the offer is irrevocable and has not been rejected offer for exhibition in any exhibition theatre any of the films which are the subject matter of this offer and the offer shall be deemed to be rejected if and when the Distributor does so offer any of such films.

(e) Any film or advertising material supplied at the request of the Exhibitor with the document relating to the offer shall be deemed to be supplied pursuant to this Agreement if the offer be accepted but if the offer be not accepted such film or advertising material shall be deemed to have been hired or purchased as the case may be upon such of the terms of this Agreement as may be applicable.

Period of hire

2. The period during which the films to be supplied under this Agreement shall be supplied and exhibited shall be the period of hire set out in the Schedule.

- 2 -

Termination or suspension of supply by Exhibitor

3. (a) If the Exhibitor

(i) After notice in writing duly to remedy any breach by the Exhibitor of the provisions of this Agreement as regards punctual and orderly due performance thereof, inspection, access to the theatre and records, copyright, exhibition on outside cables clause 60 observance of Acts, or minimum admission prices (if specified)

(ii) commit any breach of this Agreement as regards the purposes, manner, time or place in, at, or for which films may or may not be used,

(iii) be guilty of persistent breaches of this Agreement,

(iv) be guilty of any breach going to the root of this Agreement,

(v) become insolvent or be adjudicated bankrupt or execute an assignment for the benefit of his creditors, or in the case of a company go into liquidation or suffer a receiver to be appointed PROVIDED HOWEVER that where a receiver or liquidator is appointed he shall have the option (which option is to be limited to the Distributor) within fourteen days of his appointment to accept responsibility under this Agreement (with an interval in place of the liability therein of the Exhibitor) and to carry on with out the Agreement being automatically terminable merely by reason of his appointment PROVIDED ALSO that the provisions of this paragraph shall not apply to a company which goes into liquidation for the purpose of reconstruction only, or

(vi) either voluntarily or by operation of law cease to carry on the theatre or cease to open the theatre for the purposes of exhibition or the majority of the theatres in which films are to be exhibited so that films cannot be exhibited therein under this Agreement;

then and in any of such events the Distributor may by notice in writing either suspend delivery of all the films to be supplied under any or all of this Agreement and other film agreements (if any) between the same parties until such default shall cease or be remedied, or may terminate all or any of this Agreement and such other film agreements (if any) provided that the Distributor shall not terminate or suspend for a trivial breach within paragraph (iv) of this subclause unless after notice in writing the Exhibitor shall forthwith remedy such material breach.

(b) If the Distributor duly suspends delivery under this clause he may upon notice in writing by him to the Exhibitor reduce the number of films to be supplied by the number which in the ordinary course would have been exhibited during the period of suspension.

(c) If the Exhibitor duly suspends delivery by reason of default hereunder and such default continue for or be not remedied within two weeks from the date of such suspension the Exhibitor may by notice in writing to the Distributor terminate this Agreement and all or any of such other agreements.

Termination or suspension of supply by Distributor

4. (a) If the Distributor

(i) After notice in writing duly to remedy any breach by the Exhibitor of the provisions of this Agreement as regards the offer of films for exhibition by applications, the supply of films, the conditions, the protection period or the periods of supply

(ii) be guilty of persistent breaches of this Agreement;

(iii) be guilty of any breach going to the root of this Agreement;

then in any of such events the Distributor may by notice in writing either accept the acceptance of all the films to be supplied under any or all of this Agreement and other film agreements (if any) between the same parties until such default shall cease or be remedied or may terminate all or any of this Agreement and such other film agreements (if any).

(b) If the Exhibitor duly suspend the acceptance of films under this clause he may upon notice in writing by him to the Distributor reduce the number of films to be supplied by the number which in the ordinary course would have been exhibited during the period of suspension.

(c) If the Exhibitor duly suspend delivery by reason of default hereunder and such default continue for or be not remedied within two weeks from the date of such suspension the Exhibitor may by notice in writing to the Distributor terminate this Agreement and all or any of such other agreements.

5. This Agreement shall not operate so as to prejudice or affect any liability of the Exhibitor or the Distributor, as the case may be, arising from the respective breach thereof by them either to receive notice or a definite period of notice of any breach which may be a ground of suspension or termination within this Agreement or to a notice before so doing or a definite period of notice is provided for by subclause 3 or 4, as the case may be.

Operation of notice.

6. A notice of suspension or termination under clause 3 or 4 shall take effect immediately upon service of the notice.

Responsibility of Remittance by Distributor.

7. (a) If by act done by any government or legislative or other authority or by any present or future legislation whether of the Commonwealth or of any State of the Commonwealth or of any State or country other than the Commonwealth or by reason of war, air-raid, public disorders or abnormal conditions existing in foreign countries it is not or will not be commercially practicable for the Distributor to remit out of the film agreements in the Commonwealth or (if the Distributor exists in the State or States to which this Agreement relates) in that State, then the Distributor may terminate this Agreement by not less than one month's notice in writing to the Exhibitor PROVIDED THAT all the Distributor's other current film agreements in Australia or in the State or States to which this Agreement relates may be terminated within one month of the termination of this Agreement.

(b) Notwithstanding such termination the Distributor shall supply such films the subject of this Agreement as are then in Australia and which it can legally supply without breach of contract.

(c) Provided nevertheless that if the Distributor has pursuant to this clause terminated the said agreements for exhibition in Australia or in the State or States to which this Agreement relates the Exhibitor may and if the Distributor thereafter within a period of six months make any agreement for the exhibition of films in Australia or in the State or

- 3 -

one. Post-Paramount cases have included *Milgrom v. Loews Inc.*[21] where the refusal of major distributors to license features first-run for a newly-constructed Pennsylvania drive-in was held to be a restraint of trade and a decree was issued requiring the distributors to give the plaintiff an equal opportunity with the operators of conventional theatres to bid for pictures on first run. The evidence had included the fact that the district managers of each of the distributors testified that their companies would not license first run features to the Boulevard (the drive-in) even should the plaintiff offer to pay a rental in excess of that offered by one of the downtown theatres. Thus 'consciously parallel practice' amounted to conspiracy.

On the other hand in *Fanchon and Marco v. Paramount*[22] tried in California before Mr Justice Jankwich, where the complaint was the denial of first runs by distributors to a modern cinema in a suburban area of Los Angeles, it was held that on the facts the action of the individual distributors were explained by normal business decisions. "No parallel, conscious or unconscious, can overcome a finding of reasonableness," the court said.

The Supreme Court in *Theatre Enterprises v Paramount*[23] accepted evidence of the Fanchon and Marco sort to explain denial of first runs to a Baltimore suburban cinema. Business reasons were discussed. "Conscious parallelism," Mr Justice Stone said, "has not yet read conspiracy out of the Sherman Act entirely."

It is clear, therefore, that the attempt to extend the meaning of 'conspiracy' to cover parallel courses of action has largely failed. A meeting of minds is still required, and parallel activity is of evidential value only.

Finally in 1962 in *US v. Loews Inc.*[24] an attempt was made to block sell a series of feature films for TV exhibition. It was held to be an illegal package transaction that violated the Sherman Act. There were no grounds for distinguishing between films and TV here. Further it was noted that a price differential between films offered individually and as part of a package was only prohibited when "it has the effect of conditioning the sale or licence of a film upon the sale or licence of one or more other films"; i.e. non cost justified price differentials.

FOOTNOTES

1. "Motion Picture Films and TV Programs": Tariff Board Report 1973 at p.32.
2. The Night of the Living Dead: The Australian Film Industry; *Filmways Quarterly* No. 6. Ginnane, A. at P.7.
3. "Advantages of a Local Film Industry": *Showbusiness* Magazine. Ryan, G. 6, September at p.7.
4. Supra fn 1 at p.39.
5. Independent Showman's Guild: Comment on Roadshow controversy. Reprinted *Showbusiness*: 7, 21, July, and 6, August.
6. "Everything you wanted to know about film distribution but we e afraid to ask"; Burke, G.W. (Executive director, Village Theatres:) Transcript of seminar.
7. Supra fn 1 at p.50.
8. Correspondence between Dr Killen of the Cinema Center Group and the author.
9. Supra fn 1 at p.49.
10. "O r two big cinema scenes": Nation Dec. 13, 1969 p.12.
11. The Big 6 were a group of independent sub rban drive-in owners centred around the former Palladium-Tivoli city circuit which, save for Sandringham Drive-in which is still independent, have, since 1966, been taken over either by Hoyts or Village. hey were forced o t of operation by the two major circuits.
12. 334 US 131 (1948)
13. 282 US 30 (1930)
14.
15. 310 US 69 (1939)
16. "Federal Anti-Trust Law": Oppenheim S.C. and Weston G.E. 1968 at p.281.
17. 334 US 100 (1948)
18. 334 US 110 (1948) Cf US v. Crescent Amusement Co (1944) 319 US 231
19. 334 US 131 (1948)
20. "A repo : on the supply of films for exhibition in cinemas": HMSO 1966. Mono olies Commission. p.100
21. 192 F. 2d 279. (1951)
22. 100 Fed Supp. 84 (1951)
23. 306 US 208 (1054)
24. 371 US 38 (1962)

NEXT ISSUE

Overseas reaction to film industry monopolies: The UK, Australian Restrictive Trade Practices legislation — emergence, growth and relevance.

Appendix B

A typical letter of acceptance from a distributor and contract schedule.

TWENTIETH CENTURY FOX FILM CORPORATION

23rd , 1970

Dear Sir,

We have pleasure in advising that the [redacted] by our Head Office of the contracts recently entered into by your good self with this Corporation for:

5 (five) films to be shown at the " " Cinema.

Contract No.

Your copies, duly signed, are enclosed herewith, and we wish to thank you for your valued association.

With kind regards,

Very truly yours,

A. E. RANDELL
MANAGER FOR VICTORIA

AER/dk

TWENTIETH CENTURY FOX FILM CORPORATION (AUSTRALIA) PTY. LIMITED

FILM RENTAL AGREEMENT

SCHEDULE

PARTICULARS

Number of Film	Particulars of Film	Number of Sessions Each	Amount of Rental for the Session
	Justine	6	
	The Undefeated	"	
	Cill	"	$[illegible]
	The Only Game in Town	"	
	Count the Cost	"	

Special: [illegible]

SPECIAL CLAUSES

Dated this [illegible] day of

SIGNED on behalf of the Distributor in the presence of

SIGNED by the Exhibitor on behalf of the Exhibitor by

In the presence of

Letters

Dear Sir,

Readers of *Cinema Papers* would have noted with interest the observations of the National Library's Film Archives Officer, Ray Edmondson, published in the December issue. The National Library contributed the major part of the expenses of Mr Edmondson's trip (one of three overseas visits made by the Library's film staff in the past two years) because it was conscious of the need to become familiar with both the more advanced practices of film archives and the latest technology of film preservation. Mr Edmondson's observations, especially of methods and techniques usefully recorded in his report, will certainly promote the development of the film archival activities of the Library. Indeed, several ideas discussed by Mr Edmondson are already being implemented.

At the same time, the report is misleading in that its generally accurate, but rather simple, description of the activities of film archives suggests that these were not previously known of in Australia nor being performed here, and in its assumption that Australia should copy these activities without qualification. The report is not revelationary to the Library, which is already providing many of the general services of film archives and is aware of the need to develop others. Film preservation has been a responsibility actively pursued by the Library for 35 years. What it has been able to achieve is largely dependent on the level of resources made available by the Government.

Readers may be interested to learn of some recent developments undertaken with the substantially increased resources of today.

Nitrate copying: The copying program is now running at 121,600m a year (costing $60,000). More trained staff are necessary if this rate is to be lifted.

Storage facilities: A convenient site in Canberra for a nitrate vault has been made available to the Library. Plans are underway for a design which will hopefully be built in 1975-76. The preservation acetate film is now held in a cool room (constant 14°C, 50% RH) at the Library.

Film study resources: Following a seminar at the National Library in September and a series of meetings arranged by the Film and Television Board, the resources for film study available from the National Library are being developed. Expenditure in 1974-75 would be about $70,000 and should be considerably higher in 1975-76. This development is being directed, taking account of resources available elsewhere, by Mr Andrew Pike, a consultant to the Library. Also, the Library is negotiating with a major distributor for the retention here for study purposes of films which have recently been on commercial release in this country.

Staff: It has been the Library's experience, as the pioneer in film archive work in Australia, that the lack of staff with appropriate training has been one of the critical factors limiting the development of its archival activities. The formal courses in various aspects of film and television now becoming available will provide a variety of professional qualifications which the Library can recognise. At the same time, the Library has been energetically developing its staff resources, and, through this staff, its wider ties with related organizations both in Australia and overseas.

Regional offices: The Library hopes to open regional offices in the metropolitan centres where material restricted by their copyright owners to use on the Library's premises could be viewed. Video copies would be employed for much of this research use as they offer advantages as being cheaper than 16mm film, easier to prepare and the equipment needed is cheaper than for film.

The past few years have been significant, not only for the development of the National Film Collection but also for the Australian film industry and for the study of film in Australia. I am confident that the interest of and the contact with this vital and creative enterprise will continue to stimulate the full and proper development of the national archival responsibilities of the National Library in film and television.

G. Chandler, Director-General, National Library of Australia.

Dear Sir,

We were pleased to see the summary of Ray Edmondson's report on film archives in the last issue of *Cinema Papers*.

We are some of the members of a new body — the Aasociation for a National Film and Television Archive — designed to encourage the Government to set up a single comprehensive national archive on the lines of film archives as they are understood and as they function elsewhere in the world. Our first activity has been to present a submission to the Committee of Inquiry on Museums and National Collections.

The preservation of films and television programs in Australia is in urgent need of overhaul and expert planning. At present there is virtually no overall plan and policy, and no single location. Archives are fragmented between many bodies. The Federal Government alone has the National Library, the Australian War Memorial, the Australian Archive, the Australian Broadcasting Commission, Film Australia, the Film and Television School, the CSIRO, and possibly others. The various State governments hold archival films. Bodies such as the Australian Film Institute and the National Film Theatre hold film collections of their own. Production units and private collectors hold others. All these are separate from lending libraries.

The National Library in Canberra refers to its historical collection as 'the film archive', and, thanks largely to the pioneering work of Rod Wallace, Larry Lake, Ray Edmondson and others, it has managed to rescue some remnants of hundreds and hundreds of feature and actuality films made in Australia in the silent era, the majority of them lost for ever. (What an outcry there would be if 90 per cent of the books published in Australia between 1898 and 1930 had disappeared without trace!)

Preoccupied with chasing the remainder of the films from the nitrate era before they deteriorate (up to 1950), the Library has neglected the post-1950 era. There is still no policy of buying a copy of every film professionally made in Australia, or of requiring producers to deposit copies of their films. The Film Division of the Library has been starved for funds, and administered by a Library heirarchy whose training and interest are geared to book librarianship.

The National Library's film archive activities take place only as an adjunct to its film lending function. These dual activities are a source of confusion within the film industry, the film trade, the film societies and other would-be users of archival resources.

Furthermore, there is little material of overseas origin in the National Library. Yet prints in good condition or feature films from many other countries have been and are being destroyed in great numbers by the film trade because they are no longer considered commercially viable. These could have, and could still, with the right negotiation, form part of a great national collection for film study purposes.

As the Edmondson report revealed, the National Library falls far short in other ways of the functions of a national film archive as they are understood in most other countries of the world. The physical isolation of the National Library's collection in Canberra, which has a tiny population and no film industry, is not only undemocratic, it is a severe handicap to scholars, filmmakers and educationists. This handicap will become increasingly obvious and a source of much frustration as our film industry and film education and training develop.

Film archives overseas have played a vital role in the education and creative stimulation of filmmakers. Think of the Cinematheque in Paris, publicly acknowledged by the creators of the New Wave as the major factor in their film education; the British Film Institute, with its vital contribution to the intellectual and artistic life of the English; the Museum of Modern Art in New York, where Orson Welles and, many years later, Peter Bogdanovich saturated themselves in films of the past before embarking on their first features.

The film archive should be in the largest centre of population and in the largest centre of filmmaking, with regional branches in other capitals. Producers, directors, scriptwriters, art directors, costume designers, cameramen, film students, history students, film teachers should be able to go to the archive and use its resources without the expense and time-wasting of plane journeys to Canberra and enforced stays overnight. Our filmmakers and their products are already suffering through lack of easy access to archival films.

The logical centre for the archive is Sydney, with initially a branch in Melbourne. The archive should also be in proximity to the Film and Television School, because the School is concerned not just with the training of its 25 full-time students per year, but with spreading knowledge and raising standards throughout the industry and all teaching bodies.

We recognise that the National Library's staff have achieved a great deal over the years in the face of governmental and public lack of interest. The Association hopes that the National Library's Council will see our submission as evidence of growing needs within Australia, and, rather than expend its energies on defending itself against criticism, the Library will lend its experience to help establish a truly effective national archive in the centre where it is most needed.

Anyone wishing to participate in the activities of the Association or obtain a copy of the submission to the Committee of Inquiry can contact either: Barrie King, 137 Riverview Av, South Guildford, WA, 6055; or Ross Cooper, Dept. of History, Monash University, Clayton, Vic. 3168.

Joan Long, Judy Adamson, Ian Dunlop, Anthony Buckley, Graham Shirley.

Dear Sir,

In June 1974 I wrote to David Stone (head of Program Sales and Procurement) asking him if he would be interested in viewing a film of mine — **Joker** — with a view to purchasing it for the ABC. I waited three months for a reply but did not receive one.

Having heard numerous tales about David Stone's contemptuous attitude towards Australian filmmakers I decided to write to Graeme White and see if he would be interested in purchasing.

After waiting a month I rang his office to inquire whether he had received my letter. Mr White was not available and his secretary told me that she had no knowledge of my letter but that if I would like to leave my telephone number my call would be returned when the existence (or non-existence) of my letter had been determined.

After a few days, in which I received no reply, I rang Mr White's office again and this time another secretary asked me to leave my name and address and details of the film.

A month later (13, November), I received a letter from Colin Dean (Mr White's assistant) asking for "more details of the story line" before supplying them with an audition print. I wrote to Mr Duckmanton complaining that it had taken five months, two letters and two telephone calls to get any reply at all from the ABC. A few days later I received a letter from David Stone claiming that he had not received the letter I wrote to him in June. If he had been doing his job properly he would not have needed a letter from me. The fact that **Joker** had won a prize in the Greater Union Awards at the Sydney Film Festival should have indicated that it may have been worth asking me for a print to view. To my knowledge he has not contacted other filmmakers and asked them for prints of their films with a view to purchasing them.

Late in November, I delivered a print of **Joker** to Mr Dean's office at his request. After six weeks without word from him his secretary told me that the assessors liked the film but that the ABC could not purchase it because it was in black and white. This annoyed me considerably because David Stone had seen the film in December, 1973 — 15 months before color TV.

I asked to be notified of the ABC's decision in writing and, after four more phone calls and a two-week wait, I received letters from Colin Dean and David Stone. In his letter David Stone writes:

"We have been considering and/or purchasing very little by way of monochrome television programs and I am sorry to say that the fact that your film is a black and white production contributes substantially to a decision that we do not wish to purchase television rights to **Joker**."

After almost 20 years of black and white television, black and white films are, in the ABC's estimation, no longer acceptable to the Australian public — irrespective of their quality.

In five years' time when color sets have, to a large extent, replaced black and white sets, and the public expects to see everything in color, such an attitude might be understandable. But to adopt such a rigid policy during the transition period seems absurd — especially since the majority of Australians will not have color television sets for many years yet.

Even if the majority of Australians did have color television sets I would still question the wisdom of a decision to transmit only color programs, since such a decision is based on the erroneous assumption that black and white is inferior to color.

It is neither necessary nor desirable that all TV programs be shot in color. Such a policy denies the fact that black and white may be chosen in preference to color as a matter of artistic choice. Surely the ABC should be more concerned with the content of programs than with their color (or lack of it).

I wonder if the many outstanding films that have been made over the past 50 years are now unacceptable to the ABC because they are not in color! (Dear Mr Welles — We like **Citizen Kane** very much but regret that with the introduction of color television . . .)

Because the commercial channels rely on advertising for their continued existence it is difficult to sell them films that do not have mass appeal. The maker of non-commercial films is then left with the ABC as his or her only television outlet in

this country. This applies to both fiction and documentary films.

Part of the ABC's function, surely, is to provide the Australian public with diverse programming and td fill those gaps left by the commercial channels — i.e. to cater for minority audiences who want to see something other than the formularised soap-operas and cops and robbers shows that dominate Australian television.

To achieve diversity in programming the ABC should encourage the making of films that are not being made or could not be made by either the commercial channels or the ABC — i.e. to recognise that independent filmmakers have a contribution to make to Australian television. At present such recognition does not exist.

For as long as the ABC retains its present attitude the outlook for independent filmmakers interested in making films for television, is grim. It is time the ABC ceased its patronising and contemptuous attitude towards Australian filmmakers.

I speak not only for myself but for the large number of other filmmakers who have experienced similar frustrations in trying to sell their films to the ABC.

James Ricketson.

Dear Sir,

In May 1974 the ABC previewed my film **Melchiess** and decided to buy it. Almost five months later they confirmed the decision and the contract was signed. During this five month period we received three letters from a man who was not present at the first screening stating that the film was of poor quality, experimental, and suitable only for late night viewing.

The first offer for the film was $5,250 — we weren't surprised. On the day that offer came it was announced that the film had won a First Prize at an overseas film festival. This, combined with the fact that a prominent Australian (with various contacts) was one of the festival judges, soon had us receiving a second offer from the ABC for $10,000.

That's all I need to say.

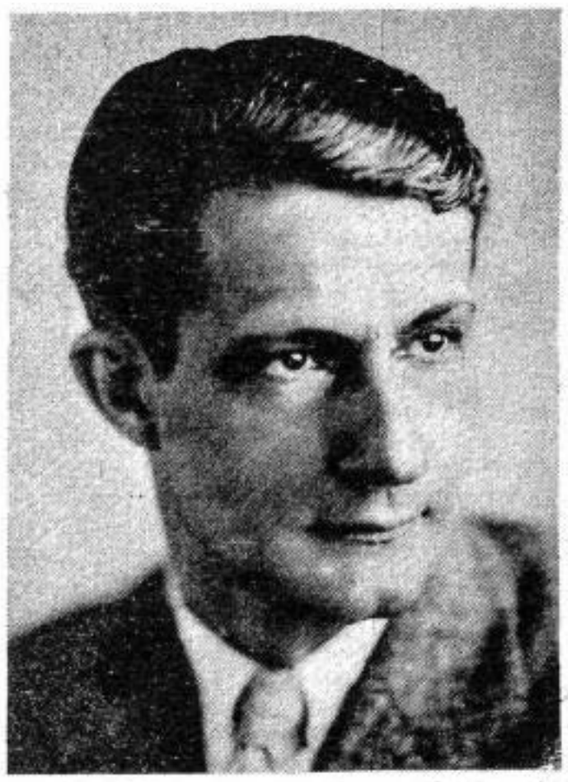
John Papadopoulos

OBITUARY

On 2 February, Norman Dawn, who filmed the Australian epic **For the Term of his Natural Life** (1927), died in Santa Monica, California. Dawn had been seriously ill since June last year, but four years previous he had corresponded regularly with Sydney writer and filmmaker Graham Shirley on his work in Australia.

Dawn first filmed here in 1908, but his best known local achievements were between 1926 and 1931, when he made **For the Term of his Natural Life, The Adorable Outcast** and **Showgirl's Luck.**

He is survived by his wife Katherine, who appeared in and helped produce most of his films from the early twenties.



NORMAN DAWN 1930

Continued from P.23

Yes, and that has gleaned superlatives from certain quarters.

A few have commented that its disadvantage was in being released in the same year as Kubrick's "2001".

Well, that and the elements that to the outsider appear like something out of *Alice In Wonderland.*

What were they?

The personal friction between MGM and George Pal, the hatreds you couldn't believe were allowed to operate on that film's economy. And it was not released with any fanfare. It was grudgingly left to escape, with everybody hoping it would flop because they were trying to get rid of Pal.

I didn't think the film itself was too bad, although you could become confused unless you paid very close attention. But what did come across very sharply was the terror of a man who, step by inevitable step, has his own identity ripped from under him until finally he begins to doubt who the hell he is. Here is a guy in a high position on a scientific project who has an enemy that begins to strip him of all his record background. Even to the point where they go to investigate his credits at the university and find out he never even went there. That's pretty frightening to a person who is a hero of the scientific world and suddenly becomes nothing. He's being pursued by a power, he doesn't know where it comes from, and the tricky ending has him possessing the goddamned power himself.

Did you collaborate on the script?

Very little. I came onto the show when it was fully prepared. I assisted the writer John Gay in polishing one or two points, but I had no authority to change anything further. I felt that a few things could have been changed, but I didn't go into it because I was glad to be doing something again.

One memorable effect has George Hamilton spinning at a very high speed away from the camera.

That was the conclusion, where we had an effects montage of himself and the Power. We had Hamilton lie across a turntable and filmed him with a zoom lens from the ceiling.

Have you ever encountered policy clashes in special effects work?

No. I had complete say at Warner Brothers for nine years and went the way that was economically sound and had the best dramatic effect. There were hundreds of these films and I can't claim to have personally worked on most of them. Later, Gordon Jennings did the effects under my supervision for **War of the Worlds** at Paramount. I left him and went to Fiji to make **His Majesty O'Keefe** (1954), then visited Australia, Tokyo and Okinawa, and arrived back in Hollywood a week or two before he finished.

So that "Captain Sinbad" provided the rare exception.

That's right.

What TV work have you done?

Quite a lot. The last TV I did was **The Outer Limits** science fiction series. I directed six and was on the series without credit as associate producer in order to supervise the special effects. The producer, Joseph Stefano, was also a fine writer and had done the screenplay of **Psycho** for Alfred Hitchcock. He was personally responsible for the polish on every one of the scripts, and in the first year it really caught on. The kids started talking back to the monsters, and it was damn good.

As usually happens to the good things in this venal business, some of the network executives felt that the series was becoming a little too bizarre, and one of their number started sending memos to Stefano about things he did and didn't like about the scripts, and things he was going to change. Stefano would read these with great interest, drop them in the waste basket, and make the films as he saw them. At the end of the first year, when the series had entered the hit category, the network announced that they would renew — but without Stefano. So they put in a guy known to the trade as 'Guillotine Charlie', and he guillotined the show.

What were your other series?

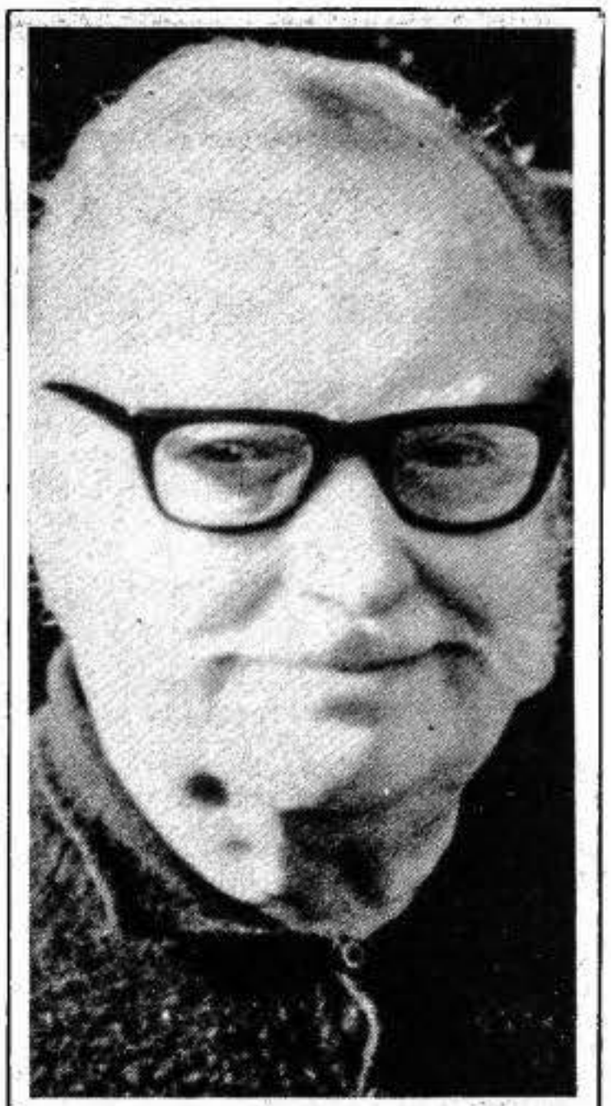
There was a **Meet McGraw** and **The Californians,** but these are older. I've concentrated mainly on movies.

Do you find television vastly different?

You notice the speed at which you have to operate and the acceptance of the mediocre which is fostered upon you, and the untrue impression that the image should contain nothing but bit close-ups. It's like music, in that you can be so goddamned corny in a way that is far from dramatic. With TV you can lean much more toward an hysterical, extra tempo dramatic effect, which in a movie has to be modelled and made realistic, to be developed and played on a more behavioral level.

FOOTNOTES:

1. Haskin's work for Holubar was on the never-completed **Bishop of Cottontown** (c. 1923). Haskin recalls that "It was a story of child slave labor set in the South just after the Civil War. The effort of trying to recreate the Battle of Franklin was something of a strain on our director, and after contracting kidney problems, he died".
2. Scientist Albert Einstein and his wife were being given a VIP tour of the Warner Brothers lot.
3. I can find no reference among the Academy Awards listing Scientific or Technical achievements for Haskin having won this award in the 40's. The Paramount Transparency Department (under Farciot Edouart) won awards in 1942 and 1943.
4. John Baxter, in 'Science Fiction in the Cinema' (Zwemmer/Barnes, 1970).
5. Neither Ross Wood nor Carl Kayser had worked on **His Majesty O'Keefe.**
6. Tom Howard was special effects supervisor at MGM's British studio.



BYRON HASKIN FILMOGRAPHY

Born Portland, 2 April 1899. Father a school teacher. Took liberal arts for three years, enlisted as a Naval Aviation cadet in World War I. Studied art, worked as a cartoonist for *San Francisco News.* Summer vacation employment with International Newsreel and Pathe News.

FEATURES AS DIRECTOR

1927: **Matinee Ladies** (Warner Brothers), **Irish Hearts** (Warner Brothers) **The Siren** (Columbia), **Ginsberg the Great** (Warner Brothers).
1929: To England for three years as a technician and production executive for Herbert Wilcox. With Tom Walls directed a series of films based on stage hits, e.g. **On Approval.**
1947: Gave up Warners position to accompany Hal Wallis when the latter left the Burbank studio and set up his own producing organization to make pictures for Paramount release. Wallis created him production assistant and contract director. Second unit work on Wallis' Technicolor feature **Desert Fury** (1947) and director of Wallis' **I Walk Alone** (1947), **Too Late for Tears** (1949), and **The Crying Sisters.**
1950: To England for Disney's **Treasure Island.**
1951: Under contract to Paramount for whom he made three Technicolor Nat Holt productions — **Warpath** (1951), **Silver City,** also released as **High Vermillion** (1951) and **Denver and Rio Grande** (1952) — as well as George Pal's **War of the Worlds** (1953).

OTHERS

1948: **Man-eater of Kumaon**
1950: **Tarzan and the Jungle Queen.**
1953: **His Majesty O'Keefe**
1954: **The Naked Jungle**
1955: **Conquest of Space**
Long John Silver
1956: **The Boss**
The First Texan
1958: **From the Earth to the Moon**
1959: **The Little Savage**
1960: **Jet over the Atlantic**
September Storm
1961: **Armored Command**
1963: **Captain Sinbad**
1964: **Robinson Crusoe on Mars**
1967: **The Power** (co-directed with George Pal).

TVSERIES

Includ **Long John Silver, Meet McGraw, The Californians** and **The Outer Limits.**

Columns

With this issue Cinema Papers begins a series of columns aimed at creating a flow of information between the various guilds, societies, councils, institutes, unions and co-operatives involved in movie production, distribution and exhibition in Australia.

In following issues these pages will provide an open forum for the above organizations. All interested parties are invited to participate and enquiries should be directed to:

The Columns Editor
Cinema Papers
143 Therry Street
Melbourne, Victoria, 3000.

THE FILM PRODUCTION ASSOCIATION OF AUSTRALIA

The Film Production Association of Australia came into being in 1972 to promote, foster and encourage the production of films in Australia. Today, it represents some 40 movie producing companies and, by necessity, is registered under the Australian Concillation and Arbitration Act in order that it may represent its members in negotiations on all industrial matters.

In 1973, most of its time and effort went into negotiations with the Australian Theatrical Amusement Employees Association. In establishing a new Theatrical Employees' Motion Picture Production Award, and with Actors' Equity in establishing the Actors' Television Program Award which was previously non-existent. Even though the latter award was granted in late 1973, matters relating to it are still under discussion. The rights of repeats and residuals and, in fact, the whole question of copyright of performance will no doubt be settled this year with the scheduled government legislation for the protection of performers.

As producers, we are as vitally interested in this legislation as are the actors and writers. Our members are the innovators and obtainers of finance for commercial movie production and consider the rights vested in the producer to form a vital part of the packaging of a project, in that a viable return must be forthcoming to investors or there will be no investment, hence no production. However, it is agreed that the performer and writer must be protected, as well as the producer.

Another aspect of our association's activity is in negotiations with government departments. We had much to say during the Tariff Enquiry of 1972-1973 and, more recently, with the Australian Films Commission Bill. In certain sections of the industry, the FPAA have been blamed for the initial failure of the Bill, but I would remind readers that it is the democratic right of all Australians and organizations to put their point of view to the best of their ability.

Basically, we believed that the finding of the Tariff Board's impartial and constructive suggestions should have been implemented in full and that the Australian Films Commission should be established with the structure, membership and powers recommended by the Tariff Board of Enquiry. In particular, in respect to the make up of membership of the Board, its powers and ability to enquire into such matters as exhibition-distribution in Australia and the establishment of a short films quota. We believe in a government-assisted free enterprise movie production industry.

Our association is divided into four divisions — Feature and Television Series Division; Documentary Division; Facilities Division and Television Commercial Division. Over the past 14 years the production of television commercials in Australia — thanks to the foresighted government legislation requiring that all commercials shown on Australian television be produced in Australia — has kept the industry viable but with the worldwide trends towards the much improved color video tape type production, movie producers in Australia must look towards increased feature and television (i.e., series and documentary) program production to survive.

FILM EDITORS' GUILD OF AUSTRALIA

The Film Editors' Guild consists of a large body of people made up of senior, junior and associate members. Senior and junior members have to be engaged currently in film editing and the associate membership covers a large cross-section of people working in the film industry. Although we welcome associate members, it is basically an editors' guild and our object is to ensure that the true value of film and sound editing is recognized as a creative part of film production.

The guild meets once a month and our meetings are aimed at stimulating interest conducive to the many technical aspects an editor encounters in his field of work.

At a recent meeting we screened the results of the FEGA 1974 Workshop Films. The FEGA Editing Workshop is held every year, with assistance from the Film and Television School. Assistant editors in the guild are invited to take part, at no cost to themselves. The workshop is held over three weekends and each student is given rushes of a commercial and drama-comedy movie segment. The first weekend is devoted to the students editing the drama or comedy (whichever has been decided on by the committee for that year). The second weekend is devoted to editing the commercial and the final weekend allows the students time to lay the sound tracks for mixing — which is done a few weeks later.

During each weekend the committee arranges for a senior editor to introduce the students to their task and to answer questions.

Briefly that is what the FEGA workshop is about. Students who have taken part find that the basic grounding they receive during the workshop weekends is of tremendous benefit when they continue in their jobs as assistant film editors. FEGA is planning another workshop this year. Committee member, Barry Fawcett, is heading a sub-committee dealing with the planning which is necessary to ensure that this year's workshop is as successful as those in the past.

The Film Editors' Guild of Australia is an active, viable guild and its activities and involvement in the industry span a large area. It is hoped the guild will continue to grow and play an important part in the Australian film industry. Enquiries are welcome from people working the film industry, who wish to join. Please write to FEGA, P.O. Box 195, Roseville, NSW. 2069.

THE AUSTRALIAN WRITERS' GUILD

The Australian Writers' Guild has introduced its first industry-wide Agreement — and is now beginning to realize what the world 'hassle' means.

The guild is facing opposition from the networks and the packagers in spite of the fact that it is NOT claiming an increase in rates for writers (with the exception of a few sections in some categories — mainly radio).

This is in response to the Federal government's general request to unions for restraint in wage claims during Australia's current inflationary period.

The guild feels that a demand for increased fees at this time would be irresponsible and would merely add to the inflationary spiral.

However, it has not lost sight of the fact that its main responsibility is to its members, particularly the less established majority still struggling to gain a foothold in a competitive market.

Because of this, the guild committee has introduced into the agreement a system which splits the rate for each category into three — as an additional incentive to producers to use new talent. These rates are (a) Basic (b) Going, and (c) Bonus.

The *going* rate is taken as the standard or average rate currently being paid to reasonably well-established writers.

The *basic* rate will apply to new or less-experienced writers. This rate is calculated at 25 per cent less than the *going* rate.

The *bonus* rate applies to those writers in a position, through their experience, to negotiate fees with producers. This rate will be based on the *going* rate.

The agreement, which has been nine months in the making, will take effect from the date of signing and covers all writers working for producers engaged in the creation of all radio and television programs as defined.

In the past, the guild has negotiated separate agreements with individual producers for different conditions at various times — a number of them within weeks of each other. Such a procedure is not now, and probably never was, a practicality.

This agreement, however, will place all producers on an equal footing, simplify dealings with individual writers and standardize fees and conditions throughout the country.

Unlike previous agreements, its provisions are not negotiable. They represent a realistic set of conditions to bring the Australian industry into line with basic principles accepted throughout the English-speaking world.

For instance, the payment of local and ovsrseas residuals is not only accepted as a fair return for the writer's creativity; it is a tenet recognized by International copyright law.

The Industry-wide Agreement has the support of Actors' and Announcers' Equity Association of Australia, the Australian Theatrical and Amusement Employees' Association, the Australian Broadcasting Commission Staff Association, the Writers' Guild of America East, the Writers' Guild of America West, the Writers' Guild of Great Britain, and the Association of Canadian Television and Radio Artists.

MELBOURNE FILMMAKERS' CO-OPERATIVE

Many people are aware of the history of the Melbourne Filmmakers' Co-operative and the crises it has experienced over the years — the moves to disband it, take it over or just to destroy it. However, that is the past and it's the future that's important now.

The co-op — heavily subsidised by the Film and Television Board — is now working towards becoming a self-supporting organization. It's going to take a long time before it is strong enough to survive without grants from the Government — but it's on the way.

The main thing, however, is that it will survive and grow to fulfil its purpose of bringing Australian movies to the public and getting money back to the filmmakers.

The co-op operates in three areas — the cinema, distribution and as a resource centre. The cinema screens 14 sessions a week and the programs consist mainly of Australian movies. In some instances, we screen movies from Bolivia, Cuba, Argentina, France, etc., in the programs — all experimental or underground.

The cinema will be the co-op's main source of revenue, with other areas such as distribution coming sharply into focus.

We have been trying to restrict the 8 pm session purely to Australian movies such as **Dalmas, 27A, Coma Out Fighting, Yakkety Yak**. If there are insufficient feature length movies, a program of a particular filmmaker's work is shown.

At the 10 p.m. session we usually screen Third World movies coupled with Australian shorts between five and 30 minutes long.

We hoped to run many short Australian movies at a 6 pm session but there just weren't enough people coming when we put them on. We haven't scrapped the idea yet but will wait till we consolidate our 8 and 10 pm sessions before venturing again into the 6 pm sessions. Midnight sessions on Friday and Saturday night are mainly overseas movies, again coupled with Australian movies. The overseas movies range from Charlie Chaplin to Peter Watkins' **Gladiators** or Adolfas Mekas' **Going Home** back to Luis Bunuel's **Robinson Crusoe**.

Distribution suffered a few setbacks last year due to lack of finance. However, it's now back on its feet and working towards a higher return to the filmmakers. We're getting into the schools and clubs and, hopefully in the next few months, we'll be knocking on the doors of a few television executives and movie distributors to present them with Australian movies that come up to the requirements they believe are necessary for them to be accepted by the public. More information on this in the next issue.

As a resource centre the co-op is offering many services: Editing facilities with the following equipment; moviola, pic sync, four gang sync with amp and mixer, splicers (tape and cement), two HKS viewers and assorted split reels, spring locks etc. etc. all at cheap rates. Files on where to hire equipment, talent, technicians, writers etc.; files on where to buy equipment (second hand or new, overseas or in Australia). Assistance on preparing budgets, operating equipment, laboratory processes and pitfalls.

We are also into getting a movie workshop off the ground. Hopefully, we will be running up to two of these each year. If you are interested in joining (or rejoining) the co-op, get in touch with us. 1975 is going to be a big year for the co-op so be part of it. After all it's there for people who love films.

THE AUSTRALIAN CINEMATOGRAPHERS SOCIETY

The Australian Cinematographers' Society was formed 15 years ago and was the first organization of its type to be started within the local film industry. It is controlled by a federal executive elected from executive committees of the various State bodies.

There is an affinity between the ACS and similar bodies overseas such as the American Society of Cinematographers and the British Society of Cinematographers.

Whereas overseas societies have concerned themselves with promoting the exchange of ideas and cinematographic standards between established cameramen, the ACS has extended this concept to include younger cinematographers and assistants as well. Other members of the film industry such as laboratory experts, motion picture engineering specialists, experienced editors, etc., are encouraged and invited to join the society as associate members.

Regular monthly meetings are held with the accent usually on assisting younger members. Because of the society's rapport with overseas organizations and the continuing overseas experience of some of the society members, it has access to current technical information.

The constitution of the ACS demands that the society be non-profit making and non-political. This has resulted in an uninhibited cross-fertilization of ideas between members and between other organizations.

To compare, maintain and raise professional cinematographic standards in the industry, the society conducts an annual Milli Award event where awards are presented for outstanding achievement in various fields of cinematography.

Members whose standard of cinematography is of consistently high nature, or who have shown outstanding talent in a specific field of cinematography, are honored by the society with accreditation and are permitted to use the letters ACS after their names. In this way the society draws attention to the standard of work of the individual—work which could go unrecognized by other sections of the film industry.

One of the society's major concerns is the lack of adequate formal training facilities for cameramen in Australia. Traditionally, training was achieved by the trainee working under practising cameramen at the large studios. But as most studios have closed down or have become fragmented, this form of training has almost ceased to exist. This will ultimately lead to a lowering of cinematic standards.

The society believes that facilities for formal training should be urgently established, either separately or in conjunction with the new Film and Television School.

Since methods, techniques and aesthetic ideas are constantly changing in the industry, the society believes in the practical feasibility of using as instructors distinguished, working cinematographers — between commitments — as in leading training schools overseas.

The society also believes that the local industry should be strong and viable and capable of absorbing graduates from such an institution.

Continued from P.47

accepted it for r al and behaved so compl tely naturally that it was possible for us to get beautiful and authentic pictures of Australian fauna carrying on their normal lives. At play — and in fear of their lives when men with guns came to the glade.

I want the record on this film to be straight once and for all, especially as to the work of two exceptional men who are unable to speak for themselves, the late George Heath and J. Alan (George) Kenyon. And that tribute to them does not overlook in any way the contribution that Shepherd, his staff and many others made.

The film has not so far been seen on TV in this country because of some difficulty over rights and this is unfortunate because the first two reels stand up as a beautiful presentation of a section of the fauna of this country behaving normally in (apparently) natural surroundings.

The shooting plan on this film was quite straightforward. Knock off all the interiors, take the company on location to Burragorang Valley for the major exteriors leaving the bulk of the studio space to be occupied by George Kenyon's carefully planned and drawn up setting. He used the real thing all the time — grass sods, growing bush, shrubs, trees etc., — I still have an Illawarra Lily growing in my garden that came from that set built getting on for 40 years ago! The grass was watered daily and actually grew because of the heat from a number of two and five kw., lights we had arranged to be turned on for periods each day in order to accustom the animals to the artificial conditions.

The 'roos took to the setting like ducks to water. They were soon playing around the glade, drinking at the pool, living the life of Riley on a lucerne diet.

When we brought the company in from location we were finished with the cast and had the picture in the bag — except for the all important opening animal sequences.

Leo Cracknell, an old circus and vaudeville performer who, with his wife, had a whip-cracking and sharp-shooting act, was in charge of the animals. Leo had a prop list of the animals we'd require — because the script called for them — long before shooting began on the film. He came up with some we had not ordered and wherever possible we worked them into the story.

I am frankly amazed that Bill Shepherd would allow himself to be quoted as saying, "... I did not know how it was going to work out until I'd run all the footage and decided on how to cut one shot with the next" (sic) "I hadn't been given a storyline for that section etc..."

That statem nt is just a bald untruth. He had the script — 12 pages of it devoted to this sequence alone. The original story was writt n by Australian authoress, Dorothy Cotterill, then living in Miami, Flor'da, and published in *McCalls Magazine*. It was adapted to the screen by Edmond Seward, then on the Cinesound staff having been brought in from Hollywood. I had a lot to do with the scripted story because I knew I had to bring to life what was on paper and I did not want any 'impossible' action written in by a man unfamiliar with Australian animals and what you might possibly get them to do.

We shot the animal sequence to the scripted storyline embellishing it where we could and the animals would co-operate, and introducing new animals as they became available.

But the story of Chut, the joey orphaned by a shot from a hunter's gun, was the same story on the screen that Seward had written in the screenplay the original of which I still have in my possession.

There can be no ifs or buts about it, that's the way it was! There were additions and embellishments as I have said but these did not deviate from the original storyline.

Apart from the script — to which all departments worked — Shepherd got additionally, almost every day, notes I dictated to Jean Smith about the day's shooting as well as the notes she took in the normal course of her duties. They indicated how and where incidents we had managed to captur — often by good luck but with a growing capacity on everybody's part to anticipate what the animals might be expected to do in given circumstances — might be used.

Further Shepherd was on the set each day discussing with me the editing which was proceeding while we were shooting as is the case with all properly organized feature films.

Is it conceivable — as Shepherd on his own statement would have you believe — that Heath and I, two reasonably intelligent people, would go on shooting, without plan or purpose, anything and everything, willy nilly, until we had accumulated in excess of 6,000m of unrelated film all of which was dumped in Shepherd's lap with the suggestion, "Go on, make something out of that!"

Really that's just too thick to be swallowed and it weakens the man's credibility all along the line. The storyline was in the script all the time and that is what Shepherd (ably assisted by Phyllis O'Reilly and Terry Banks on this film) worked to.

A copy of the original script is in the National Library, Canberra, where anybody can verify what I have said.

Bill Shepherd did a good job of editing on Orphan as he did on all films he edited for Cinesound. But others also did splendid jobs as I have tried to show in this factual story of what really happened. George Heath, a creative cinematographer, was shooting "on the fly" a lot of the time on these animal sequences. You cannot direct kangaroos — just as you don't 'direct' Prime Ministers.

You place a carpet snake, for instance near a joey and wait to see what will happen. You hope the snake will menace the joey because that is what the script calls for. But you don't always get what you want. The first time the snake slithers past and the little 'roo, quite unafraid, merely sniffs at the reptile's body.

It took a lot of time, and patience to get the snake to *appear* to be menacing the little 'roo. But with good cross-cutting of c.u.'s of the snake and 'roo, plus a lucky mid-shot of the reptile curling around the roo's body (thanks to the smart work of the always invaluable set-assistants Julian Savieri and the late George Yates), we got what we wanted.

George Heath was tremendously enthusiastic on this sequence. I, or someone else, might notice one or more 'roos about to do something we could use and signal George. He in turn would hand-signal the electricians on the gantries and they would have ares struck and fives swung onto the objective in no time at all. Frank Bagnall, assistant camera, would have to make a snap judgment on focus and we'd be rolling. That way we got some marvellously natural pictures not only of kangaroos but of dingoes, rabbits, snakes, and of a rogue emu who, as soon as he was set free on the set, began chasing the does and joeys all over the place, beating at them with his wings. And then, to make our day, the Old Man Roo got fed up and took to the emu, wrapping his forepaws round the cranky bird's neck and kicking him in the slats with his powerful hind hoppers. And Heath's camera was on the action all the way. That was not in the script but it is certainly in the picture. Didn't need much editing either. Went in practically 'in one'.

The small crew on that sequence did a fantastic job and in addition to those already mentioned were, if memory serves me, Johnny McColl and Snow Launt on the lights.

Orphan of the Wilderness won the Film Critics Award of 1937, was released in England, America (as Wild Innocence) on the continent and ran on American TV in the early fifties. It achieved all that not because of the way it was edited, photographed, designed or directed but because of its sheer entertainment value and the novelty and charm of animals behaving completely naturally in what seemed to the audience to be their natural habitat.

Two final things need comment in order to get the record straight. The first has to do with Smithy:

> **Shirley:** Did you edit Smithy? I notice Terry Banks received editor's credit.
> **Shepherd:** I edited the two reels containing the Pacific flight. They were the main reels and Hall wanted me to work on them. The description of the trip took ONE PAGE IN THE SCRIPT and I estimated that it would come out at 600 m.

That is just not true and leaves the implication that Terry Banks was not capable of editing the 'two main reels'. The facts are that I used Shepherd, in the absence of Ron Whelan, as assistant director on Smithy. Terry Banks was film editor, assisted by Stan Moore. Because of pressure we got from Columbia who were asking for the finished film urgently, I put Shepherd, by now free of his other duties, onto the Pacific flight reels.

For him to say "the description of the flight took one page in the script and I estimated it would come out at 600m", shows clearly that he is having script trouble again. How does a production crew get 600m, out of one page of script?

The facts are that the Pacific flight ALONE occupied 12 pages of script not counting any of the numerous pages devoted to the lead up to and aftermath of the flight. Here again what went onto the screen was in the script.

Terry Banks got film editor credit on Smithy because that was what he was! And no amount of wild overstatement can alter any of these facts.

One final thing needs attention. I quote Shepherd: "In 1937-38 we started pressing for a union in the industry and the only reason I wasn't sacked was because Cinesound couldn't do without me. We had a meeting attended by Hall, the Cinesound employes and people from Filmcraft. When we went back to work next morning everybody was put on the mat and asked why they had been at them eting. We'd have got an industry going then which would have been a terrific thing ..."

He fails to explain how giving the financial principals union trouble and shooting up costs would have got an industry going — one was going anyway. But I can assure him with absolute certainty that if he had been able to persuade his colleagues to follow his lead, Cinesound, with the world-war inevitably closing in and pessimism all about, would have closed down in 1938 instead of 1940!

Shepherd has me at this meeting — which I did not attend — but fails to explain how, next morning, I was suddenly able to change hats and put everybody on the mat for being there!

"I was not sacked" says Shepherd, "because Cinesound could not do without me."

On that note — and, very genuinely, more in sorrow than in anger — I will rest this case which is one for some of those members of the Cinesound organization to whom the company, and I, owe so much and to whom, in the Shepherd interview, justice has not been done. ●

STILLS THIS ISSUE

Special thanks to Wendell Watkins and the N.F.T.A. Film Archive.

Anthony Buckley
CIC
Columbia
Crawford Productions
David Elfick
Filmways
Val Frost
Hexagon
Home Entertainment Film Library
National Library of Australia — Films Division
Andrew Pike
Eric Reade
Roadshow
Graham Shirley
South Australian Film Corporation
Terrytod Productions
Tracks
20th Century Fox
Universal Pictures

SYDNEY UNIVERSITY FILM GROUP

FILMS AVAILABLE FOR HIRE

LOLA MONTES
(1956) Max Ophuls' legendary last film — a new 35 mm Cinemascope color print — 110 mins. — the largest surviving version of this film. With Peter Ustinov, Martine Carol and Anton Walbrook. French language with English subtitles.

Also available soon — two films by Polish director, K. Zanussi — **FAMILY LIFE** (1972) and **BEHIND THE WALL** (1972) — both 16mm prints with English subtitles.

Also available on 16mm: **SHOCK CORRIDOR** (Fuller), **HISTORY LESSON** (Straub), **DIARY OF A SHINJUKI THIEF** (Oshima), **HOUR OF THE FURNACES** (Solamas), **BARRIER** (Skolimowski), **WALKOVER** (Skolimowski), **WHITE NIGHTS** (Visconti), and others.

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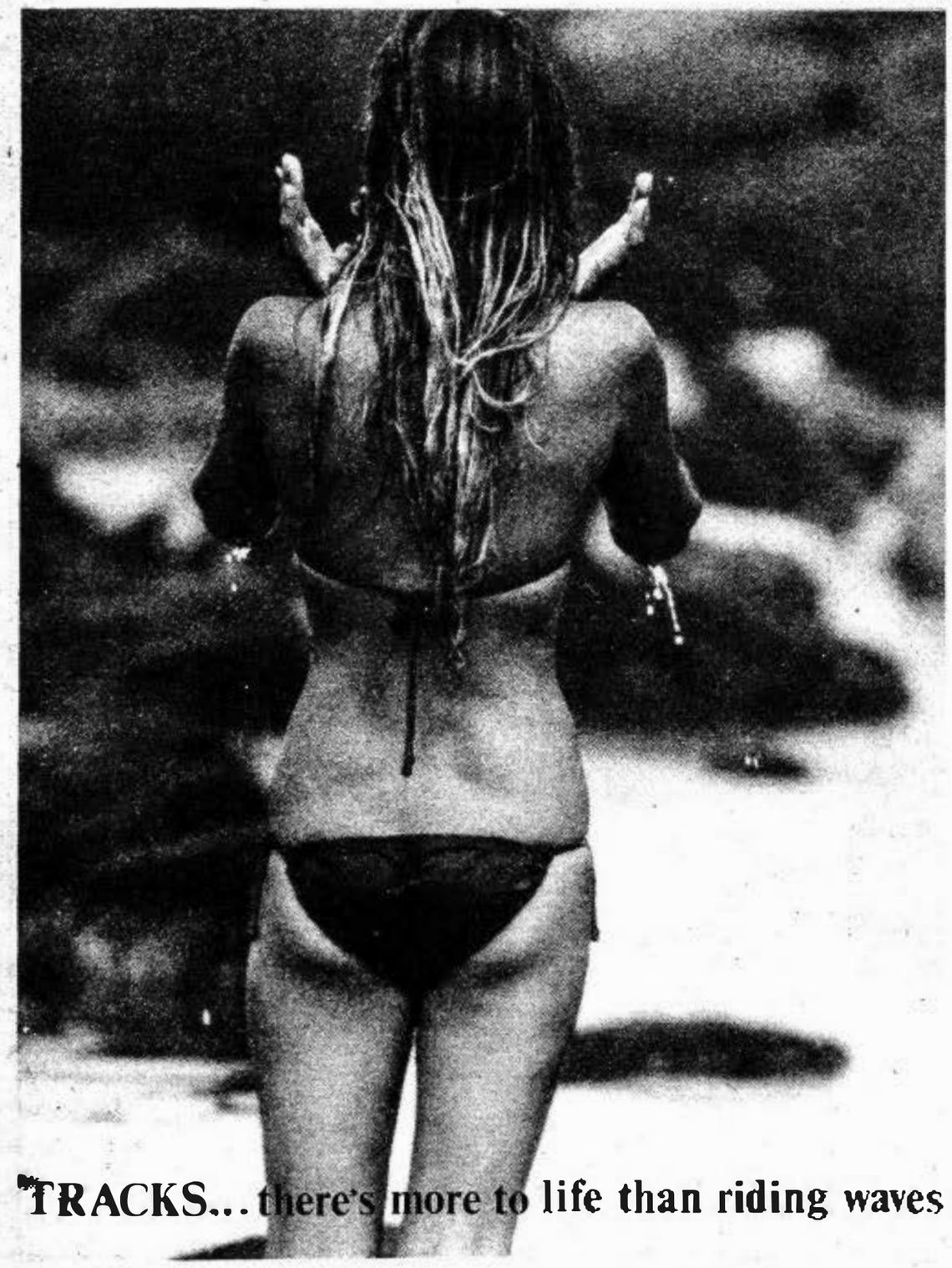

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Appendix C

Independent Theatre case history.

October 0. 197.

PERSONAL

Dear

Further to my discussions with you some months ago and subsequent votes for " " " and " " programmes for our theatres.

You are aware that your company's relationship with Mr. over the past few years has not been one of any satisfaction to either party. This as you may know, came about whilst Mr. was screening your films at his Theatre and your company checked his figures and he claims, unjustly accused him in matters relating to Box Office Dockets. Therefore, in subsequent years he has been loath to do any business with your company.

After discussions with you and with Mr. on seperate occasions, I was under the impression that you were prepared to take my word that all box office dockets etc.. in future, would be 100% correct. We understand that you have every right to do spot checks, but your indication to me was that this would probably not be necessary and certainly there would be no cause for any arguments or discussions over the matter.

It was with great alarm that I learnt that you had decided to check Mr. theatre not with one checker but with three. Obviously, you decided not to abide by your original decision. The fact that you've checked not only counted the cars coming in but also went amongst the cars counting the people in them did not suit Mr. any happier and as you know, he decided on the spot at 7:00 PM last night to take the film off because it was apparent your company did not wish to operate in a normal businesslike manner. It has not been the practice of other companies to check this theatre for quite some years apart from the occasional spot check which is common throughout the industry.

I remain,

Yours sincerely,

Appendix D

Independent theatre case history

September , 197

The General Manager,

Dear Sir,

You will be well aware of the fact that I have been operating the for the past years.
You are also aware that when I first commenced operations, this associated with a group of independent drive-in theatres which later became known as the Unfortunately, as time went on, all the other independent drive-in theatres in were taken over by one of the major drive-in theatre circuits. This was mainly brought about by a shortage of commercial film. Since the ceased to operate, I have been showing my theatre with second run films.

Throughout the years, I have endeavoured to remain an interested member of the motion picture industry and not to melt out to other theatre operators, as I am vitally interested in the operation of the drive-in theatre and it is part of my life.

Over the past few years, it has become increasingly difficult for me to obtain programmes that are going to be successful at the box office. I have been able to manage relatively well and to make a reasonable living and profit from the theatre, but recently, the expenses of operating the drive-in theatre have increased considerably. Wages took like increasing continually which of course, will make my wages bill extremely high and I have just been advised by my accountants that the rates and land taxes for this one theatre will increase to $,000 yearly.

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I have endeavoured to run this drive-in theatre as an independent, without BOOKing other companies in the motion picture industry. However, I now find myself at a crisis-point where in order to survive, I must demand to be placed on an even and equal looking with major circuits operating in . In other words, I must demand simultaneous release with either or drive-in theatres. I am not asking for release before my opposition companies, but I will not accept in future, release after them. All I am asking for is an equal opportunity to stay in business.

I am prepared to offer any film company the same film hire terms as paid by the major circuits, to contribute an equal share for the advertising of any film released in my theatre, and to fully co-operate with either or drive-in theatres in promoting a film that we would screen on a simultaneous basis. If this simultaneous release necessitates switching of the film, I am prepared to pay the same rate that is paid by the other theatres participating.

I am sure this discrimination against my drive-in theatre by film companies in favour of major theatre circuits can be discussed by us in a very businesslike manner, as I consider that this is a straight business transaction and should be dealt with directly between our two companies. I do not want to be forced into a position where I must seek help from an outside source and I sincerely ask you to give this matter your utmost and urgent consideration and to contact me at your earliest convenience, in order that we may discuss this matter.

A similar letter is being sent to other major film distributors and I am asking them also for co-operation at an industry level.

Yours faithfully,

c.c. The General Manager.

The General Manager,

Appendix E

Two letters concerning allegedly restrictive practices by a distributor.

March 2, 197

Managing Director,

Dear ,

At a meeting of Independent Exhibitors held in this week, I was asked to write to your company to make a formal complaint and to bring to your attention that Independent Exhibitors have had legal opinion and have been advised that your company could be contravening the Restrictive Trade Practices Act in withholding from exhibitors in prints of the film

It was brought to the meetings attention that this film has apparently been sold (to) who as you know is a subsidiary of and that are 100% Australian owned. It is severely effecting the livelihood of some exhibitors to have the established practice of school screenings taken away from them, particularly small exhibitors who rely heavily on school screenings to keep their theatre open.

The practice of selling a film to a theatre chain for the effective school period is not only restricting the trade of independent cinemas, but it is also heavily increasing the cost of each film per student and in many cases, doubling and trebling the transport costs for students where they are unable to go to a local independent theatre, but have to travel many miles to reach one of the outlets.

This situation is also effecting travelling exhibitors namely Messrs. who have built up a circuit over the years and are endeavouring to maintain their livelihood.

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It is the intention of the exhibitors to go next week with a deputation to see film companies in Sydney and also the Restrictive Trade Practices Commissioner Mr. Cannerown in Canberra.

Before these exhibitors take these desperate steps, I would ask you to give this matter your immediate attention and to reply to me as the spokesman for these exhibitors.

Yours sincerely,

c.c. Mr. , Exhibitors Association
Mr. , Motion Picture Distributors Association
Mr. A.J. Hawke.

February 27, 197

Mr.

re: and other school films

It has been brought to my attention by a number of Victorian Independent exhibitors and our own staff that your company has sold the exclusive rights of the film to . Are you aware that this is contravening the Restrictive Trade Practices Act ?

This matter has been referred for legal opinion and we believe that both yourselves and are parties to this restriction. It is a gravely serious matter also because it interferes with the education of school children.

We have on file schools who have reported that they have to travel some 2m miles to a Village Theatre. The cost of transport and theatre admission for some of these schools makes the excursion quite impossible. In our own theatres we charge 60c-50c per head for admission to this film.

Your Office Manager, Mr. ., has taken this up with and they have refused to allow the print out of their hands.

Before this is taken to the Federal Government I would like your opinion.

best wishes,

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