

Double Exposure

The Voice Of The Camera Study Guide

F1108 & F1108DVD

Introduction

Double Exposure *The Voice Of The Camera* explores topics relating to working with and around a Hollywood movie camera.

Topics covered are:

1. The Steadicam
2. Responsibilities Of A Director Of Photography
3. Camera Framing
4. A Brief History Of Panavision
5. Camera Movement
6. Drawing The Audience Into The Film
7. Crossing The Line.

ADDED Bonus

While the formal 30 minute show *The Voice Of The Camera* remains respectful and honors the great pioneers and legends of filmmaking captured within the show the behind-the-scenes coverage takes a lighthearted romp through a-day-in-the-life of the camera operator, the assistant camera person, hair and makeup, the Best Boy, the Sound Mixer and a fun loving look at a “Supper PA.” Delight in the revealing, fun look at a young Hollywood crew enjoying a day’s shoot at Americas premier sound stage: Panavision’s Stage One in Woodland Hills, California.

In the behind-the-scenes footage we illustrate our rich American movie heritage through the introduction of Billy Bitzer, America’s most famous cameraman. Billy shows us a hand cranked camera from the 1930’s and we can see the footage shot with Billy’s 1930’s camera on the set.

GENERAL DESCRIPTION:

The Voice Of The Camera may be used as an introductory program in film studies.

The Voice Of The Camera explores Hollywood motion picture cameras and their technical art form. You will hear from hero’s of the Hollywood film industry, you will gain insight into the Hollywood camera and crew system. The program explores how Hollywood films work technically and artistically, to reinforce and challenge your understanding of America’s greatest national self-image mirror: the movie.

The Voice Of The Camera reveals--the language of film. What is a Steadicam? What are the responsibilities of the Director of Photography? What is camera framing? These are some of the elements of film language revealed by the voice of a movie camera. You will learn about the invention of Panavision lenses and the history of The American motion picture camera. This American camera with its 35mm movement, crisp lenses and rich heritage has been used in the rise of today's popular genres like the western, the comedy, the drama, the sitcom and the musical. Most important, you will learn to become a more active and critical viewer through your understanding of how filmmakers draw the audience into their films. Technically you will glimpse some of the filmmaker's language and learn what it means for them to cross or not cross the line!

The Voice Of The Camera will help you understand the images of American cinema. You see images on the movie screen and television screen everyday; redefine your own relationship within these images see *The Voice Of The Camera*.

SUGGESTED TEXTS:

Textbook: *Grammar Of The Shot*, by Roy Thompson, Focal Press, 1998.

Textbook: *The FIVE C'S OF CINEMATOGRAPHY*, by Joseph V. Mascelli, Silman-James Press, Los Angeles 1965.

SUGGESTED STUDY GUIDE:

DVD and VHS Study Guide For: *Double Exposure The Voice Of The Camera*, by Bruce Martin Campbell Merwin, First Light Video Publishing, Venice, CA. © Bruce Martin Campbell Merwin 2003.

COURSE OBJECTIVES:

To link historical film pioneers and Hollywood Directors Of Photography with on camera interviews revealing formal analysis of The Steadicam; Responsibilities Of A Director Of Photography; Camera Framing; A Brief History Of Panavision; Camera Movement; Drawing The Audience Into The Film and Crossing The Line.

Double Exposure's "The Voice Of The Camera" Featured Speakers:

Speaker One: Ed Di Giulio, Dir. Of Engineering, Mitchell Camera Corp. credited with the Reflex Viewing system design, Key Code Sync Reader system and many other contributions. Founder of Cinema Products the company that brought us Garrett Brown's Steadicam Camera Stabilizing Systems. The Steadicam is a camera stabilization device that may, in the hands of a skilled operator, combines the image steadiness of a dolly with the freedom of movement of a hand-held camera shot.

In "*The Voice Of The Camera*" Mr. Di Giulio explains how the Steadicam came into being and the basic principles behind it's design. Presented with 3D graphics illustrating the business end of the rig and a Steadicam Owner who tells us in the behind-

the-scenes footage why she became a Steadicam Operator. Mr. Di Guiulio has won numerous awards from his peer's in the motion picture industry and Double Exposure's Producer is honored to present him as a living pioneer of the motion picture and television industry.

Speaker Two: Owen Roizman, ASC Cinematographer. French Kiss, Wyatt Earp, Grand Canyon, The Addams Family, Havana, I Love You to Death, Vision Quest, Tootsie, Taps, Absence of Malice, True Confessions, The Black Marble, The Electric Horseman, Sgt. Pepper's Lonely Hearts Club Band, Straight Time, Network, The Return of a Man Called Horse, Independence, Three Days of the Condor, The Stepford Wives, The Taking of Pelham One Two Three, The Exorcist, The Heartbreak Kid, Play It Again, Sam, The Gang That Couldn't Shoot Straight, The French Connection and Stop among others.

In "*The Voice Of The Camera*" Mr. Roizman explains some of the responsibilities of a cinematographer such as being concerned while shooting that the scene will edit properly. Presented with graphics illustrating the incorrect and correct subject placement in the frame; working with a camera operator on eye lines; graphic examples of incorrect and correct eye lines; what you can do to avoid "jarring" the audience and the role of the subconscious and how it effects how an audience views a film. Mr. Roizman, ASC has won numerous awards from his peer's in the motion picture industry and Double Exposure's Producer is honored to present him as a living pioneer of the motion picture and television industry.

Speaker Three: Victor J. Kemper, ASC Cinematographer. 2000 president of the American Society of Cinematographers. On Golden Pond, Too Rich: The Secret Life of Doris Duke, Jingle All the Way, Eddie Tommy Boy, Beethoven, Married to It, Another You, F/X2, Crazy People, Cohen and Tate, See No Evil, Hear No Evil, Hot to Trot, Walk Like a Man, Kojak: The Price of Justice, Clue, Pee-wee's Big Adventure, Secret Admirer, The Atlanta Child Murders, Cloak & Dagger, The Lonely Guy, Vacation, Mr. Mom, Author! Author!, Partners, Chu Chu and the Philly Flash, The Four Seasons, Night of the Juggler, Xanadu, The Final Countdown, The Jerk, ...And Justice for All, Magic, Eyes of Laura Mars, The One and Only, Coma, Oh, God!, The Prince of Central Park, Audrey Rose, Slap Shot, Mikey and Nicky, The Last Tycoon, Stay Hungry, The Reincarnation of Peter Proud, Dog Day Afternoon, The Gambler, The Friends of Eddie Coyle, From the Mixed-Up Files of Mrs. Basil E. Frankweiler, Gordon's War, Shamus, Last of the Red Hot Lovers, The Candidate, The Hospital, They Might Be Giants, Who Is Harry Kellerman and Why Is He Saying Those Terrible Things About Me?, Husbands, The Magic Garden of Stanley Sweetheart, and Alice's Restaurant (camera operator) among others.

In "*The Voice Of The Camera*" Mr. Kemper talks about framing and what the camera sees. He talks about the actor's point of view; what you will see in a finished film as compared with what you shot looking through the lens on a set; how best to assure you will get what the director wants from the framing; color and B/W (black & white) contrast and how to assure what you see is what you get; how framing is critical. Presented with graphics illustrating what the camera operator may see when looking through a viewfinder. Working with a camera operator on sideline composition

interpretation; the importance of collaboration; interpreting what the director expects and the importance of including the camera operator into the conversations with the critical people in the project. Mr. Kemper, ASC is the Building Chairman for The American Society of Cinematographers and has won numerous awards from his peer's in the motion picture industry. Double Exposure's Producer is honored to present Mr. Kemper, ASC as a living pioneer of the motion picture and television industry.

Speaker Four: Fred J. Koenekamp, ASC Cinematographer. Mr. Koenekamp received his start as a first cameraman on "The Man from U.N.C.L.E." some of his television and motion picture works include The Stan Freberg Commercials, The Great American Soup!, Flight of the Intruder, Welcome Home, Listen to Me, Splash, Too, 14 Going on 30, Stewardess School, Student Exchange, The Return of the Shaggy Dog, Double Agent, Double Switch, The Promise, The B.R.A.T. Patrol, News at Eleven, Pleasures, Alice in Wonderland, Amos, The Lover, Not My Kid, The Vegas Strip War, Obsessive Love, The Adventures of Buckaroo Banzai Across the 8th Dimension, Two of a Kind, Summer Girl, The Return of the Man from U.N.C.L.E., It Came from Hollywood, Money on the Side, Yes, Giorgio, Wrong Is Right, Carbon Copy, First Monday in October, First Family, The Hunter, When Time Ran Out..., Disaster on the Coastliner, The Champ, Love and Bullets, The Horror, Salvage 1, Salvage, The Swarm, The Other Side of Midnight, Islands in the Stream, The Domino Principle, The Bad News Bears in Breaking Training, Fun with Dick and Jane, Embryo, Doc Savage: The Man of Bronze, Posse, The Wild McCullochs, Conspiracy of Terror, White Line Fever, The Runaway Barge, The Towering Inferno, Uptown Saturday Night, Harry in Your Pocket, Papillon, Kansas City Bomber, Stand Up and Be Counted, Rage, Kung Fu, The Magnificent Seven Ride!, Happy Birthday, Wanda June, Skin Game, Crosscurrent, The Deadly Hunt, Billy Jack, In Search of America, Flap, Night Chase, Beyond the Valley of the Dolls, Patton, Heaven with a Gun, The Great Bank Robbery, Shadow on the Land, Live a Little, Love a Little, The Spies, Stay Away, Joe, Sol Madrid, Doctor, You've Got to Be Kidding, The Karate Killers, The Spy in the Green Hat, One of Our Spies Is Missing, One Spy Too Many, The Spy with My Face, The Man from U.N.C.L.E., The, The Outer Limits, Four Horsemen of the Apocalypse (1962) (camera operator) (uncredited), Watusi (1959) (camera operator), Raintree County (1957) (assistant camera) (uncredited) among others.

In "*The Voice Of The Camera*" Mr. Koenekamp talks about working on the first Panavision picture; the history of Panavision from the cameraman's perspective; "Raintree county"; the first Panavision lenses; 65 mm film; the Panavision PSR Camera; the excitement of shooting with the first reflex viewing cameras; the old Mitchell BNC camera and early Panaflex camera models. Presented with historic Panavision still pictures illustrating early Panavision lenses and cameras. Mr. Koenekamp, ASC has won numerous awards from his peer's in the television and motion picture industry for his work as a cameraman. Double Exposure's Producer is honored to present Mr. Koenekamp, ASC as a living pioneer of the motion picture and television industry.

Speaker Five: Tak Miyagishima, Sr. Vice President, Engineering – Panavision. Associate member of the American Society of Cinematographers. Tak Miyagishima began his award-winning career with Panavision in 1955. Under his leadership, Panavision received two Oscars, in 1978 for the Panavision Panaflex motion picture

camera system and again in 1993 for the Panavision photographic lens for the Auto Panatar anamorphic system. In 1991 Mr. Miyagishima received the Fuji Gold Medal, recognizing his outstanding contributions to the advancement of cinematography worldwide. In 1998, he was honored with two awards from the Academy: a Scientific and Engineering Award for the mechanical design of the Primo series of lenses for 35mm cinematography and a Technical Achievement Award for the design and development of the Eyepiece Leveler. That same year, the American Society of Cinematographers gave Mr. Miyagishima its President's Award for his contributions to the industry. "Tak has been with Panavision since its beginning and came up with many of the ideas that have made the name 'Panavision' stand out - especially in regard to the Panaflex camera and the anamorphic format," Mr. Edlund of The Academy said. "He's conscientiously served on the Scientific and Technical Awards Committee for many years, and the bestowal of the Bonner Medal to Tak was a unanimous choice of the Committee." Mr. Edlund of The Academy of Motion Picture Arts & Sciences concluded.

Here listed are some of the products Panavision manufactured and Mr. Miyagishima worked with and had a direct hand in during his 47 years at Panavision.

Super Panatar-Panavisions 2X anamorphic projection attachment to project Cinemascope.

Ultra Panatar-Lighter weight 2X anamorphic projection attachment which allowed the attachment to be mounted directly onto the projection lens.

Panatar 16-another in a series of projection attachments for 16mm film.

Ultra Panavision/ Camera 65 (MGM) an entire taking and projection system for 65mm, which included;

- a. An entire series of anamorphic taking lenses having a power of 1.25X
- b. 65mm cameras
- c. Blimp to sound proof the 65mm camera
- d. Entire line of accessories for this new system

The first movie produced in this system was "Raintree Country". Never released in 65mm. This system is best known for "Ben Hur." Developed an entire projection system consisting of a entire series of projection lenses as well as the 1.25X projection attachment.

Super Panavision

A 65mm taking system using spherical lenses to compete with Todd A. O.

Best known for the production of "Lawrence of Arabia"

Best known for the development of the lens which photographed the mirage sequence and to this day the lens is known through out the world as the "Mirage Lens."

Micro Panatar-A series of printing lenses which allowed for the studios to make 35mm prints from;

- a. Ultra Panavision
- b. Super Panavision
- c. Vista Vision
- d. Technirama
- e. Super Technirama
- f. Cinemascope 55
- g. Provided a way to make 3 strip Cinerama from Ultra Panavision ie; "How the West Was Won"
- h. Provided a way for the studios to make blow ups from 35mm negatives to 65mm releases.

Panavision 35---Panavision's own 35mm Anamorphic taking system called "Auto Panatar"

- a. Series of anamorphic taking system to compete with kinescope.

These lenses were designed to focus and to do away with the phenomena referred to as "Anamorphic Mumps" which were inherent in the "kinescope" system.

These lenses led to the demise of Cinemascope as we know it today with the last feature produced in this system was "In Like Flint" in 1967 over 35 years ago.

Panaflex 65-65mm hand held camera used extensively these many years since 1960's.

The PSR-Panavision Silent Reflex Camera.

Panaflex-

- a. First truly silent reflex hand hold-able camera with many innovations new to the industry

Panaglow: the ability to light the ground glass frame lines for the operators to see in dim scenes.

This camera converted from a studio mold to a hand hold-able mold in under 60 seconds.

Magazines were able to be mounted on the rear or the top of the camera

The 65mm Underwater Camera.

Panahead-patented gear head using an innovative belt drive for tilt.

Eyepiece Leveling Device -used with any gear head or fluid head to keep the eyepiece level as the camera is tilted up or down. Thus allowing the operator to stay virtually in one position as he operates the camera.

This eyepiece leveling device was the forerunner to the ones being used by the operators world-wide of today. This eyepiece leveling device created by Mr.

Miyagishima is one of the legacies that will stand the test of time and will be around forever as long as images are captured with film, digital or any other type of camera!

Mr. Miyagishima was directly involved in making the 3 Perf alternative to the conventional 4 perf camera original (camera raw stock) system. This project evolved in 1985 and today it has become the mainstay for shooting film to be shown on television. With the emergence of digital intermediates the importance and use of this system will become the system in the future to capture images for theatrical release.

In *“The Voice Of The Camera”* Mr. Miyagishima talks about Super Panatar Lenses; MGM and Panavision’s Camera 65; building Panavision’s first BLIMP; framing in “the old days”; an outside finder with 11” of parallax; blimping and keeping the camera noise inside the camera; Bee’s Wax and smoke used to test the early Panavision camera blimps; early lessons in building lenses and cameras at Panavision; how Panavision started with only one lens and how actor Montgomery Cliff effected the early history of Panavision. Presented with historic Panavision still pictures illustrating early Panavision lenses and cameras. Mr. Miyagishima has won numerous awards from his peer’s in the motion picture industry. Double Exposure’s Producer is honored to present Mr. Miyagishima, as a living pioneer of the motion picture and television industry.

Speaker Six: Leonard Chapman, President, CEO, Chief Engineer CHAPMAN / LEONARD Studio Equipment, Inc. Founder of Leonard Studio Equipment. Graduated Cum Laude (UCLA) in 1956. Lifetime member of the California Epsilon Branch of the Tau Beta Phi. Engineering Honorary Society since 1956. Academy of Motion Pictures Arts and Sciences Plaque for design of the Hustler Dolly 1978. Academy of Motion Picture Arts and Sciences Scientific and Engineering Award for the design of the PeeWee® dolly in 1981. Emmy Citation Award in 1982 and a SOC (Society of Operating Cameramen) Award to Chapman Studio Equipment for the Titan Family of Camera Cranes in 1993. Fuji Award in 1996 from the Society of Motion Pictures and Television Engineers for outstanding achievement in image origination. Primetime Emmy Award for the LenCin Pedestal in 2001. Associate member of the American Society of Cinematographers.

In *“The Voice Of The Camera”* Mr. Chapman talks about camera movement and it’s relationships to Cecil B. DeMille and “The Greatest Show On Earth”; adding fluidity and action to the scene; continuity of movement and continuous action of the camera; the Superpeewee 4 Camera Dolly; grace of action through camera movement; camera placement; “The Touch Of Evil” and a continuous take; “High Noon” with Gary Cooper and adding drama to scenes. Liberal examples of camera movement are illustrated in *“The Voice Of The Camera”* while Mr. Chapman talks of how movement may affect the camera. Mr. Chapman has won numerous awards from his peer’s in the television and motion picture industry. Double Exposure’s Producer is honored to present Mr. Chapman, as a living pioneer of the television and motion picture industry.

Speaker Seven: William A. Fraker, ASC, BSC Cinematographer. Waking Up in Reno, Town & Country, Rules of Engagement, Vegas Vacation, The Island of Dr. Moreau, Father of the Bride Part II, Death in Small Doses, Street Fighter, There Goes My Baby,

Tombstone, Honeymoon in Vegas, Memoirs of an Invisible Man, The Freshman, An Innocent Man, Chances Are, Baby Boom, Burglar, SpaceCamp, Murphy's Romance, Fever Pitch, Protocol, Irreconcilable Differences, WarGames, The Best Little Whorehouse in Texas, Sharky's Machine, Divine Madness!, The Hollywood Knights, Old Boyfriends, 1941, Heaven Can Wait, American Hot Wax, Close Encounters of the Third Kind (American scenes), Exorcist II: The Heretic, Looking for Mr. Goodbar, The Killer Inside Me, Gator, Aloha, Bobby and Rose, Coonskin, Rancho Deluxe, The Day of the Dolphin, Dusty and Sweets McGee, Paint Your Wagon, Bullitt, Rosemary's Baby, The Fox, Games, The President's Analyst, The Ghost of Sierra de Cobra, The Outer Limits, (un-credited), Forbid Them Not, Director – filmography Walker, Texas Ranger, The Flash, B.L. Stryker, Wiseguy, The Legend of the Lone Ranger, A Reflection of Fear, Monte Walsh, One Flew Over the Cuckoo's Nest (additional photographer), Incubus (camera operator) (un-credited), Wild Seed (camera operator), The Adventures of Ozzie & Harriet, (camera operator) Actor – filmography Polanski y los ojos del mal, Himself, Visions of Light... Interviewee, Irreconcilable Differences... Gabrielle Cinematographer and Dusty and Sweets McGee The Cellist among other's.

In "*The Voice Of The Camera*" Mr. Fraker talks about drawing the audience into the film by involving them with what they are seeing on the screen; how to set visuals objectively; on setting the environment in a scene including the actors and where they are; moving from the objective to the subjective; Mr. Fraker relates how he accomplished moving from the objective to the subjective with director Roman Polanski in a scene from "Rosemary's Baby"; on setting up the characters in the story; on not giving the audience all the information on a character at the very beginning of the picture; on setting up the story; on creating a mysterious moment in a picture; Mr. Fraker explains the reactions to the described scene during the premiere at The Crest Theatre in Westwood, California with William Castle the Producer of "Rosemary's Baby" and concludes with how to lure the audience into what you want to say in a scene. Mr. Fraker has won numerous awards from his peer's in the motion picture industry. Double Exposure's Producer is honored to present Mr. Fraker, ASC, BSC as a living pioneer of the motion picture and television industry.

Speaker Eight: Ben Kufrin, Cinematographer. Pledge of Allegiance, Southside, Web of Seduction, Storm, The Prodigy, I Like to Play Games Too, Sheer Passion, Testing the Limits, I'm Watching You, My Brother Jack, The Night That Never Happened, Shoot It, Women Behaving Badly, Ill Gotten Gains, Visions, The Wedding Tape, My Brother Jack (camera operator: "a" camera), Bang (camera operator: second unit).

In "*The Voice Of The Camera*" Ben talks about today's cinematographers being asked to work under tight budgets and tight time constraints and how that presents challenges for the cinematographer; maintaining lighting continuity; maintaining frame continuity; how to establish the geography of a scene early on when there is a lot of action in the frame; the 180 degree line; getting out of a shot if it's not working; getting out of a shot if you cross the line; trying to avoid crossing the line at all cost but dealing with what happens when the time or action force you to cross the line; ways of dealing with the challenge of crossing the line; multi-cameras; overlapping action; maintaining the action throughout the scene; considering lots of cut-aways; inserts; reactions; things you can give the editor to deal with the scene in a fluid way if you have crossed the line;

allowing the camera to move in the master shot; using a dolly shot to use as a set up once you have crossed the line; how you cross the line; the difference in jarring and confusing the audience; further exploring the dimensions of the locations of the scene your in and creating a dynamic dimension to the frame. Double Exposure's Producer is honored to present Mr. Kufrin, as a young Director of Photography in the motion picture, television and new media industry.

This introductory course in American film studies will help students achieve each of these goals:

- < to acquire a preliminary working knowledge of American film photography, from the silent cinema to the present day;
- < to recognize and use the basic technical and critical vocabulary of motion picture cameras and lenses;
- < to understand how camera technology of the American cinema relates to American film art;
- < to understand the role of the cameraman and camera in American film history and to recognize how the most popular camera may be used to express American social and cultural reflection in a coherent manner for the audience;
- < to develop a more sophisticated conception of image capturing as it relates to motion pictures;
- < to question their own role as passive spectators, and to increase their ability to watch films actively and critically.

In addition, the program has been designed to provide students with broader educational tools offering ways of organizing thoughts and developing skills that will serve them in whatever career they choose. The subject at hand is the voice of the American film camera and it's history, but by following the course pattern suggested in the *Study Guide* and by completing a variety of suggested exercises and assignments, students will also learn:

- < to develop an image from initial inspiration into a coherent and well-reasoned scene;
- < to build camera skills that can be employed in any field of study;
- < to assess their own images by judging for themselves, how much they are gaining from the course;
- < to enhance their ability to think, speak, and write critically in an increasingly visual and technological culture.

GENERAL PLAN:

Please feel free to use these topics for your class.
You may want to screen The show “The Voice Of The Camera” and Behind The Scenes for “The Voice Of The Camera” before discussing these topics.

Topics covered are:

- The Steadicam
- Responsibilities Of A Cinematographer
- Camera Framing
- A Brief History Of Panavision
- Camera Movement
- Drawing The Audience Into The Film
- Crossing The Line

For class and learning purposes when you refer to a film project it could mean a high 8 camera, a digital camera, a 16mm camera, a 35mm camera a still camera using film or any other record device used to capture images.

The Steadicam

“Self Test”

How did the Steadicam make it’s way into American and world cinema?

Speaker One: Ed Di Giulio, Dir. Of Engineering, Mitchell Camera Corp. credited with the Reflex Viewing system design, Key Code Sync Reader system and many other contributions. Founder of Cinema Products the company that brought us Garrett Brown’s Steadicam Camera Stabilizing Systems.

What is a Steadicam?

The Steadicam is a camera stabilization device that may, in the hands of a skilled operator, combines the image steadiness of a dolly with the freedom of movement of a hand-held camera shot.

Why do you think film people want to improve their craft?

In “*The Voice Of The Camera*” Mr. Di Guiulio explains how the Steadicam came into being and the basic principles behind it’s design. Presented with 3D graphics illustrating the business end of the rig and a Steadicam Owner who tells us in the behind-the-scenes footage why she became a Steadicam Operator. Mr. Di Guiulio has won numerous awards from his peer’s in the motion picture industry and Double Exposure’s Producer is honored to present him as a living pioneer of the motion picture and television industry.

Who are some of the pioneers in your favorite industry?

Responsibilities Of A Cinematographer

“Self Test”

What movies photographed by Mr. Roizman did you enjoy?

Speaker Two: Owen Roizman, ASC Cinematographer. French Kiss, Wyatt Earp, Grand Canyon, The Addams Family, Havana, I Love You to Death, Vision Quest, Tootsie, Taps, Absence of Malice, True Confessions, The Black Marble, The Electric Horseman, Sgt. Pepper's Lonely Hearts Club Band, Straight Time, Network, The Return of a Man Called Horse, Independence, Three Days of the Condor, The Stepford Wives, The Taking of Pelham One Two Three, The Exorcist, The Heartbreak Kid, Play It Again, Sam, The Gang That Couldn't Shoot Straight, The French Connection and Stop among others.

Why do you think it is important for one person to be responsible for the look of a film?

In “*The Voice Of The Camera*” Mr. Roizman explains some of the responsibilities of a cinematographer such as being concerned while shooting that the scene will edit properly.

Why would you say: A cameraman shoots for the editor?

Why are eye lines important to a person responsible for the look of a film?

Presented with graphics illustrating the incorrect and correct subject placement in the frame; working with a camera operator on eye lines; graphic examples of incorrect and correct eye lines; what you can do to avoid “jarring” the audience and the role of the subconscious and how it effects how an audience views a film. Mr. Roizman, ASC has won numerous awards from his peer’s in the motion picture industry and Double Exposure’s Producer is honored to present him as a living pioneer of the motion picture and television industry.

Camera Framing

“Self Test”

What movies photographed by Mr. Kemper did you enjoy?

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Author! Author!, Partners, Chu Chu and the Philly Flash, The Four Seasons, Night of the Juggler, Xanadu, The Final Countdown, The Jerk, ...And Justice for All, Magic, Eyes of Laura Mars, The One and Only, Coma, Oh, God!, The Prince of Central Park, Audrey Rose, Slap Shot, Mikey and Nicky, The Last Tycoon, Stay Hungry, The Reincarnation of Peter Proud, Dog Day Afternoon, The Gambler, The Friends of Eddie Coyle, From the Mixed-Up Files of Mrs. Basil E. Frankweiler, Gordon's War, Shamus, Last of the Red Hot Lovers, The Candidate, The Hospital, They Might Be Giants, Who Is Harry Kellerman and Why Is He Saying Those Terrible Things About Me?, Husbands, The Magic Garden of Stanley Sweetheart, and Alice's Restaurant (camera operator) among others.

What is the most important thing for any person to do if they want to get a really good shot?

Who does the cinematographer need to get in-the-loop with the other departments on a film project.

What is camera framing?

Why is it important to frame a given picture?

What are frame lines?

You may want to discuss open space and closed space in other art forms if you have a class rich with artists from other media. As you know open space is when items in the frame extend past a frame line and closed space is when all the items in the frame are neatly placed within the frame.

In "*The Voice Of The Camera*" Mr. Kemper talks about framing and what the camera sees.

Why do you think it would be important to a camera operator to see more of a scene in his view finder than what is being recorded on the film?

Discuss things that he may see about to happen - and correct for - because he has a split second to correct what is about to enter the frame before the item "plays" in the frame. That is to say he might pan or tilt away to avoid a mic boom or other unwanted item.

What is Point Of View (POV) and why are POV's important?

He talks about the actor's point of view; what you will see in a finished film as compared with what you shot looking through the lens on a set; how best to assure you will get what the director wants from the framing; color and B/W (black & white) contrast and how to assure what you see is what you get; how framing is critical. Presented with graphics illustrating what the camera operator may see when looking through a viewfinder. Working with a camera operator on sideline composition

interpretation; the importance of collaboration; interpreting what the director expects and the importance of including the camera operator into the conversations with the critical people in the project. Mr. Kemper, ASC is the Building Chairman for The American Society of Cinematographers and has won numerous awards from his peer's in the motion picture industry. Double Exposure's Producer is honored to present Mr. Kemper, ASC as a living pioneer of the motion picture and television industry.

A Brief History Of Panavision

“Self Test”

Part “A”

What pictures or television shows did Mr. Koenekamp photograph that you have heard of or enjoyed watching?

Speaker Four: Fred J. Koenekamp, ASC Cinematographer. Mr. Koenekamp received his start as a first cameraman on "The Man from U.N.C.L.E." some of his television and motion picture works include The Stan Freberg Commercials, The Great American Soup!, Flight of the Intruder, Welcome Home, Listen to Me, Splash, Too, 14 Going on 30, Stewardess School, Student Exchange, The Return of the Shaggy Dog, Double Agent, Double Switch, The Promise, The B.R.A.T. Patrol, News at Eleven, Pleasures, Alice in Wonderland, Amos, The Lover, Not My Kid, The Vegas Strip War, Obsessive Love, The Adventures of Buckaroo Banzai Across the 8th Dimension, Two of a Kind, Summer Girl, The Return of the Man from U.N.C.L.E., It Came from Hollywood, Money on the Side, Yes, Giorgio, Wrong Is Right, Carbon Copy, First Monday in October, First Family, The Hunter, When Time Ran Out..., Disaster on the Coastliner, The Champ, Love and Bullets, The Horror, Salvage 1, Salvage, The Swarm, The Other Side of Midnight, Islands in the Stream, The Domino Principle, The Bad News Bears in Breaking Training, Fun with Dick and Jane, Embryo, Doc Savage: The Man of Bronze, Posse, The Wild McCullochs, Conspiracy of Terror, White Line Fever, The Runaway Barge, The Towering Inferno, Uptown Saturday Night, Harry in Your Pocket, Papillon, Kansas City Bomber, Stand Up and Be Counted, Rage, Kung Fu, The Magnificent Seven Ride!, Happy Birthday, Wanda June, Skin Game, Crosscurrent, The Deadly Hunt, Billy Jack, In Search of America, Flap, Night Chase, Beyond the Valley of the Dolls, Patton, Heaven with a Gun, The Great Bank Robbery, Shadow on the Land, Live a Little, Love a Little, The Spies, Stay Away, Joe, Sol Madrid, Doctor, You've Got to Be Kidding, The Karate Killers, The Spy in the Green Hat, One of Our Spies Is Missing, One Spy Too Many, The Spy with My Face, The Man from U.N.C.L.E., The, The Outer Limits, Four Horsemen of the Apocalypse (1962) (camera operator) (uncredited), Watusi (1959) (camera operator), Raintree County (1957) (assistant camera) (uncredited) among others.

What is the name of the American camera used in 99% of the top crossing Hollywood films?

What is reflex viewing?

For extra credit: what does it mean to “rack over” a view finder?

What is a Camera Blimp?

What does a Camera Blimp do?

In *"The Voice Of The Camera"* Mr. Koenekamp talks about working on the first Panavision picture; the history of Panavision from the cameraman's perspective; "Raintree county"; the first Panavision lenses; 65 mm film; the Panavision PSR Camera; the excitement of shooting with the first reflex viewing cameras; the old Mitchell BNC camera and early Panaflex camera models. Presented with historic Panavision still pictures illustrating early Panavision lenses and cameras. Mr. Koenekamp, ASC has won numerous awards from his peer's in the television and motion picture industry for his work as a cameraman. Double Exposure's Producer is honored to present Mr. Koenekamp, ASC as a living pioneer of the motion picture and television industry.

Speaker Five: Tak Miyagishima, Sr. Vice President, Engineering – Panavision. Associate member of the American Society of Cinematographers. Tak Miyagishima began his award-winning career with Panavision in 1955. Under his leadership, Panavision received two Oscars, in 1978 for the Panavision Panaflex motion picture camera system and again in 1993 for the Panavision photographic lens for the Auto Panatar anamorphic system. In 1991 Mr. Miyagishima received the Fuji Gold Medal, recognizing his outstanding contributions to the advancement of cinematography worldwide. In 1998, he was honored with two awards from the Academy: a Scientific and Engineering Award for the mechanical design of the Primo series of lenses for 35mm cinematography and a Technical Achievement Award for the design and development of the Eyepiece Leveler. That same year, the American Society of Cinematographers gave Mr. Miyagishima its President's Award for his contributions to the industry. "Tak has been with Panavision since its beginning and came up with many of the ideas that have made the name 'Panavision' stand out - especially in regard to the Panaflex camera and the anamorphic format," Mr. Edlund of The Academy said. "He's conscientiously served on the Scientific and Technical Awards Committee for many years, and the bestowal of the Bonner Medal to Tak was a unanimous choice of the Committee." Mr. Edlund of The Academy of Motion Picture Arts & Sciences concluded.

Here listed are some of the products Panavision manufactured and Mr. Miyagishima worked with and had a direct hand in during his 47 years at Panavision.

- Super Panatar-Panavisions 2X anamorphic projection attachment to project Cinemascope.
- Ultra Panatar-Lighter weight 2X anamorphic projection attachment which allowed the attachment to be mounted directly onto the projection lens.
- Panatar 16-another in a series of projection attachments for 16mm film.
- Ultra Panavision/ Camera 65 (MGM) an entire taking and projection system for 65mm, which included;
 - a. An entire series of anamorphic taking lenses having a power of 1.25X
 - b. 65mm cameras
 - c. Blimp to sound proof the 65mm camera
 - d. Entire line of accessories for this new system

- The first movie produced in this system was "Raintree Country". Never released in 65mm. This system is best known for "Ben Hur." Developed an entire projection system consisting of a entire series of projection lenses as well as the 1.25X projection attachment.
- **Super Panavision**
- A 65mm taking system using spherical lenses to compete with Todd A. O.
- Best know for the production of "Lawrence of Arabia"
- Best known for the development of the lens which photographed the mirage sequence and to this day the lens is known through out the world as the "Mirage Lens."
- Micro Panatar-A series of printing lenses which allowed for the studios to make 35mm prints from;
 - a. Ultra Panavision
 - b. Super Panavision
 - c. Vista Vision
 - d. Technirama
 - e. Super Technirama
 - f. Cinemascope 55
 - g. Provided a way to make 3 strip Cinerama from Ultra Panavision ie; "How the West Was Won"
 - h. Provided a way for the studios to make blow ups from 35mm negatives to 65mm releases.
- Panavision 35---Panavision's own 35mm Anamorphic taking system called "Auto Panatar"
 - a. Series of anamorphic taking system to compete with kinescope.
 - These lenses were designed to focus and to do away with the phenomena referred to as "Anamorphic Mumps" which were inherent in the "kinescope" system.
 - These lenses led to the demise of Cinemascope as we know it today with the last feature produced in this system was "In Like Flint" in 1967 over 35 years ago.
- Panaflex 65-65mm hand held camera used extensively these many years since 1960's.
- The PSR-Panavision Silent Reflex Camera.
- Panaflex-
 - a. First truly silent reflex hand hold-able camera with many innovations new to the industry
- Panaglow: the ability to light the ground glass frame lines for the operators to see in dim scenes.
- This camera converted from a studio mold to a hand hold-able mold in under 60 seconds.
- Magazines were able to be mounted on the rear or the top of the camera

- The 65mm Underwater Camera.
- Panahead-patented gear head using an innovative belt drive for tilt.

- Eyepiece Leveling Device -used with any gear head or fluid head to keep the eyepiece level as the camera is tilted up or down. Thus allowing the operator to stay virtually in one position as he operates the camera.
 - This eyepiece leveling device was the forerunner to the ones being used by the operators world-wide of today. This eyepiece leveling device created by Mr. Miyagishima is one of the legacies that may stand the test of time and may be around forever as long as images are captured with film, digital or any other type of camera!
- Mr. Miyagishima was directly involved in making the 3 Perf alternative to the conventional 4 perf camera original (camera raw stock) system. This project evolved in 1985 and today it has become the mainstay for shooting film to be shown on television.
- With the emergence of digital intermediates the importance and use of this 3 Perf system will become the system in the future to capture images for theatrical release.

A Brief History Of Panavision

“Self Test”

Part “B”

Name one living American motion picture camera engineer.

Name three contributions to the American cinema by one of America’s most distinguished motion picture engineers Tac Miyagishima, Sr. Vice President, Engineering – Panavision.

Why do you think down-to-earth type experiments like the one used by panavision to check how air tight their camera blimp was are import when doing shop & field tests on technical equipment?

In “*The Voice Of The Camera*” Mr. Miyagishima talks about Super Panatar Lenses; MGM and Panavision’s Camera 65; building Panavision’s first BLIMP; framing in “the old days”; an outside finder with 11” of parallax; blimping and keeping the camera noise inside the camera; Bee’s Wax and smoke used to test the early Panavision camera blimps; early lessons in building lenses and cameras at Panavision; how Panavision started with only one lens and how actor Montgomery Cliff effected the early history of Panavision. Presented with historic Panavision still pictures illustrating early Panavision lenses and cameras. Mr. Miyagishima has won numerous awards from his peer’s in the motion picture industry. Double Exposure’s Producer is honored to present Mr. Miyagishima, as a living pioneer of the motion picture and television industry.

Camera Movement

“Self Test”

Speaker Six: Leonard Chapman, President, CEO, Chief Engineer CHAPMAN / LEONARD Studio Equipment, Inc. Founder of Leonard Studio Equipment. Graduated

Cum Laude (UCLA) in 1956. Lifetime member of the California Epsilon Branch of the Tau Beta Phi. Engineering Honorary Society since 1956. Academy of Motion Pictures Arts and Sciences Plaque for design of the Hustler Dolly 1978. Academy of Motion Picture Arts and Sciences Scientific and Engineering Award for the design of the PeeWee® dolly in 1981. Emmy Citation Award in 1982 and a SOC (Society of Operating Cameramen) Award to Chapman Studio Equipment for the Titan Family of Camera Cranes in 1993. Fuji Award in 1996 from the Society of Motion Pictures and Television Engineers for outstanding achievement in image origination. Primetime Emmy Award for the LenCin Pedestal in 2001. Associate member of the American Society of Cinematographers.

What scenes can you recall from movies or television shows where there is a dynamic moving camera shot?

Why do you think the dynamics of movement give excitement to a shot or scene in a film project?

PROJECT ONE:

A. Film a person walking away from the camera lens and then toward the camera from 20 feet away.

Description: Mark off 20 feet from the lens. Have the person back into the lens (literally covering the lens until it becomes black in the view finder due to them covering the lens) Roll camera. Have the person walk right toward the twenty foot mark, when they reach 20 feet have them turn and return to the lense and stop when they fill the frame with their body (covering the lens to form a BLACKOUT.) CUT. Have them do this one time.

B. Film a person ten feet away crossing the frame from frame left to frame right and back again and stop.

Description: Have the camera set up as a stationary camera. Frame the person in frame left (10 feet away.) Make a mark on the floor (“a spike”) so they will know where the frame left line is located. Have the person walk straight across frame to the other side and stop them when they reach frame right (you will be watching in the frame till you see them reach the frame right frame line.) Give them a spike where frame right is. Send them back to the frame left spike. Now roll camera and have them walk from frame left to frame right and from frame right to frame left and CUT.

Which of the two exercises (A or B) produced a more dynamic looking shot when played back on the screen?

In “*The Voice Of The Camera*” Mr. Chapman talks about camera movement and it’s relationships to Cecil B. DeMille and “The Greatest Show On Earth”; adding fluidity and action to the scene; continuity of movement and continuous action of the camera; the Superpeewee 4 Camera Dolly; grace of action through camera movement; camera placement; “The Touch Of Evil” and a continuous take; “High Noon” with Gary Cooper and adding drama to scenes. Liberal examples of camera movement are illustrated in

“*The Voice Of The Camera*” while Mr. Chapman talks of how movement may affect the camera. Mr. Chapman has won numerous awards from his peer’s in the television and motion picture industry. Double Exposure’s Producer is honored to present Mr. Chapman, as a living pioneer of the television and motion picture industry.

Drawing The Audience Into The Film

“Self Test”

Which of the films Mr. Fraker photographed did you enjoy the most and why?

Speaker Seven: William A. Fraker, ASC, BSC Cinematographer. Waking Up in Reno, Town & Country, Rules of Engagement, Vegas Vacation, The Island of Dr. Moreau, Father of the Bride Part II, Death in Small Doses, Street Fighter, There Goes My Baby, Tombstone, Honeymoon in Vegas, Memoirs of an Invisible Man, The Freshman, An Innocent Man, Chances Are, Baby Boom, Burglar, SpaceCamp, Murphy's Romance, Fever Pitch, Protocol, Irreconcilable Differences, WarGames, The Best Little Whorehouse in Texas, Sharky's Machine, Divine Madness!, The Hollywood Knights, Old Boyfriends, 1941, Heaven Can Wait, American Hot Wax, Close Encounters of the Third Kind (American scenes), Exorcist II: The Heretic, Looking for Mr. Goodbar, The Killer Inside Me, Gator, Aloha, Bobby and Rose, Coonskin, Rancho Deluxe, The Day of the Dolphin, Dusty and Sweets McGee, Paint Your Wagon, Bullitt, Rosemary's Baby, The Fox, Games, The President's Analyst, The Ghost of Sierra de Cobra, The Outer Limits, (un-credited), Forbid Them Not, Director – filmography "Walker, Texas Ranger, The Flash, B.L. Stryker, Wiseguy, The Legend of the Lone Ranger, A Reflection of Fear, Monte Walsh, One Flew Over the Cuckoo's Nest (additional photographer), Incubus (camera operator) (un-credited), Wild Seed (camera operator), The Adventures of Ozzie & Harriet, (camera operator) Actor – filmography Polanski y los ojos del mal, Himself, Visions of Light... Interviewee, Irreconcilable Differences.... Gabrielle Cinematographer and Dusty and Sweets McGee The Cellist among other’s.

Why would a filmmaker want to draw the viewing audience into the frame?

Why would you as a filmmaker consider not giving away all the details of a character at the very beginning of a story?

What is ASC and BSC and why do cinematographers use these letter after their names? *As you know they represent American Society of Cinematographers and British Society of Cinematographers. Cinematographers invite their peers to become members in these societies when a cinematographer reaches particular note worthy status in the motion picture and television industry.*

In “*The Voice Of The Camera*” Mr. Fraker talks about drawing the audience into the film by involving them with what they are seeing on the screen; how to set visuals objectively; on setting the environment in a scene including the actors and where they are; moving from the objective to the subjective; Mr. Fraker relates how he accomplished moving from the objective to the subjective with director Roman Polanski in a scene

from “Rosemary’s Baby”; on setting up the characters in the story; on not giving the audience all the information on a character at the very beginning of the picture; on setting up the story; on creating a mysterious moment in a picture; Mr. Fraker explains the reactions to the described scene during the premiere at The Crest Theatre in Westwood, California with William Castle the Producer of “Rosemary’s Baby” and concludes with how to lure the audience into what you want to say in a scene. Mr. Fraker has won numerous awards from his peer’s in the motion picture industry. Double Exposure’s Producer is honored to present Mr. Fraker, ASC, BSC as a living pioneer of the motion picture and television industry.

Crossing The Line

“Self Test”

Speaker Eight: Ben Kufrin, Cinematographer. Pledge of Allegiance, Southside, Web of Seduction, Storm, The Prodigy, I Like to Play Games Too, Sheer Passion, Testing the Limits, I’m Watching You, My Brother Jack, The Night That Never Happened, Shoot It, Women Behaving Badly, Ill Gotten Gains, Visions, The Wedding Tape, My Brother Jack (camera operator: "a" camera), Bang (camera operator: second unit).

What is your understanding of why it may be bad to cross the line?

As you know when you cross the line items in the frame that were frame left are now in frame right and items that were in the right side of the frame are now in the left side of the frame making it hard to edit without confusing the audience.

Name one thing you might do to help the editor to recover a scene if you do end up crossing the line with one of your camera set ups.

What is meant by “covering a scene”?

As you know it is getting many possible angles and POV’s (Points Of View) to “cover” a scene. You shoot the person speaking, you shoot the dog listening, you shoot the POV of the dog looking at the speaker, you shoot the POV of the speaker looking at the dog, you shoot the wide shot from down the street showing the person speaking to the dog and the dog listening. You are covering the scene. You or your editor may never use all the coverage, but it may be your responsibility to cover the shot so if they want the shot it is there for them.

PROJECT TWO:

Storyboard a scene of a person talking to a dog. Come up with your own shots. Draw stick person and a stick dog, do not get wrapped up in the drawing. Twelve to six small boxes (story boards) is enough to illustrate the scene.

Write a short description of how you might save time and money by story boarding a scene before you shoot it. You are avoiding the waste of going to shoot a scene and covering all the different shots that may never be needed anyway.

In “*The Voice Of The Camera*” Ben talks about today’s cinematographers being asked to work under tight budgets and tight time constraints and how that presents challenges for the cinematographer; maintaining lighting continuity; maintaining frame continuity; how to establish the geography of a scene early on when there is a lot of action in the frame; the 180 degree line; getting out of a shot if it’s not working; getting out of a shot if you cross the line; trying to avoid crossing the line at all cost but dealing with what happens when the time or action force you to cross the line; ways of dealing with the challenge of crossing the line; multi-cameras; overlapping action; maintaining the action throughout the scene; considering lots of cut-aways; inserts; reactions; things you can give the editor to deal with the scene in a fluid way if you have crossed the line; allowing the camera to move in the master shot; using a dolly shot to use as a set up once you have crossed the line; how you cross the line; the difference in jarring and confusing the audience; further exploring the dimensions of the locations of the scene your in and creating a dynamic dimension to the frame. Double Exposure’s Producer is honored to present Mr. Kufryn, as a young Director of Photography in the motion picture, television and new media industry.

This introductory course in American film camera studies will help students achieve each of these goals:

- < to acquire a preliminary working knowledge of American film photography, from the silent cinema to the present day;
- < to recognize and use the basic technical and critical vocabulary of motion picture cameras and lenses;
- < to understand how camera technology of the American cinema relates to American film art and crafts people involved in the American cinema;
- < to understand the role of the cameraman and camera in American film history and to recognize how the most popular camera may be used to express American social and cultural reflection in a coherent manner for the audience;
- < to develop a more sophisticated conception of image capturing as it relates to motion pictures;
- < to question their own role as passive spectators, and to increase their ability to enjoy watching films actively and critically.

In addition, the program has been designed to provide students with broader educational tools offering ways of organizing thoughts and developing skills that may serve them in whatever career they choose. The subject at hand is the voice of the American film camera and it’s history, but by following the course pattern suggested in the *Study Guide* and by completing a variety of suggested exercises and assignments, students will also learn:

- < to develop an image from initial inspiration into a coherent and well-reasoned scene;
- < to build camera skills that can be employed in any field of study;
- < to assess their own images by judging for themselves, how much they are gaining from the course;
- < to enhance their ability to think, speak visually, and write critically in an increasingly visual and technological culture.

SUGGESTED GRADING PLAN:

This episode of Double Exposure: “The Voice Of The Camera” is organized on a **POINT SYSTEM** whereby students accumulate points, which are in turn converted into a final class letter grade. Points accumulate in the following ways:

1. **TESTS:** There will be two (2) **TESTS** consisting of identifications, multiple-choice items, short answers, and brief essays. Each **TEST** will be based on the eight “Self Test” found at the end of each unit in your course Study Guide. Each **TEST** is worth one hundred (100) points; taking the **TESTS** can accumulate a total of nine hundred (900) points.
2. **PROJECTS:** There are two (2) optional **PROJECTS** available for students to undertake. Projects may change in scope and content each semester/session. At the beginning of each semester/session, each student will be provided with current **PROJECTS** and detailed “Guidelines” for their successful completion. Each **PROJECT** offers a maximum of (50) points. Completing all of the **PROJECTS** can accumulate a maximum of sixty (100) points.

3. **DISCUSSION GROUP MEETING(S) and SCREENINGS:** Students who attend and participate in the discussion group meeting(s) with screenings of films from course cinematographers can earn ten (10) points per session.

STRUCTURE AND GRADES:

POINT STRUCTURE:

ITEM	NUMBER OF ITEMS	MAXIMUM POINTS
TEST	8	800
PROJECT	2	100
SCREENING & DISCUSSION GROUPS	2	100
TOTAL		1000

GRADE CONVERSIONS:

A	900 points and above
B	700-899 points
C	500-699 points
D	300-499 points
F	below 299 points

Double Exposure *The Voice Of The Camera* is a **supplementary unit** designed to provide students with an introduction to the formal language of filmmaking and film criticism. The Study Guide unit functions as a primer which should be read as early as possible in the course, while the tele-lecture Double Exposure *The Voice Of The Camera* (available in DVD and VHS from First Light Video Publishing 2321 Abbot Kinney Blvd. Venice, CA 90291 www.firstlightvideo.com) offers the kind of 3D graphic visual and aural demonstration by world class filmmakers on concepts with terms and ideas that cannot occur in a printed form.

The series **Double Exposure**, "*The Voice Of The Camera*", has been designed to give students access to practical filmmakers by presenting exposure to the best-of-the-best in Hollywood film making through example and analyses of specific filmmakers. The analyses in the Study Guide serve as a model on which students may draw in writing their own analyses throughout the class, while the tele-lectures presented in **Double Exposure** present a hands-on visual and aural analytical experience.

Classical Hollywood Filmmaking

Order other episodes from the Double Exposure series (available in DVD and VHS exclusively from First Light Video Publishing, 2321 Abbot Kinney Blvd. Venice, CA 90291 www.firstlightvideo.com) provide an entertaining learning experience within communications courses by focusing on the status and success of classical Hollywood style in contemporary filmmaking.

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