

AUGUST

1961

35¢

AMERICAN **Cinematographer**

The Magazine of Motion Picture Photography



★ MAKING FILMS TO TRAIN SPACE SHIP PILOTS

★ SHOOTING THE INDIANAPOLIS 500-MILER FOR TV

★ PHOTOGRAPHING AFRICAN WILD GAME FOR "HATARI!"

• BEHIND THE CAMERAS • QUESTIONS & ANSWERS • CINE-TECHNICAL TRENDS • WHAT'S NEW

Camera Mart

ARRIFLEX 16

16mm and 35mm cameras in stock for immediate delivery. Arriflex 16mm and 35mm sound proof blimps available.

400' magazines. Synchronous motors. New and used.



CAMART TRIANGLE

Heavy duty, collapsible model, center keystone casting lock legs. Sturdy tripod leg clamps assure solid support.

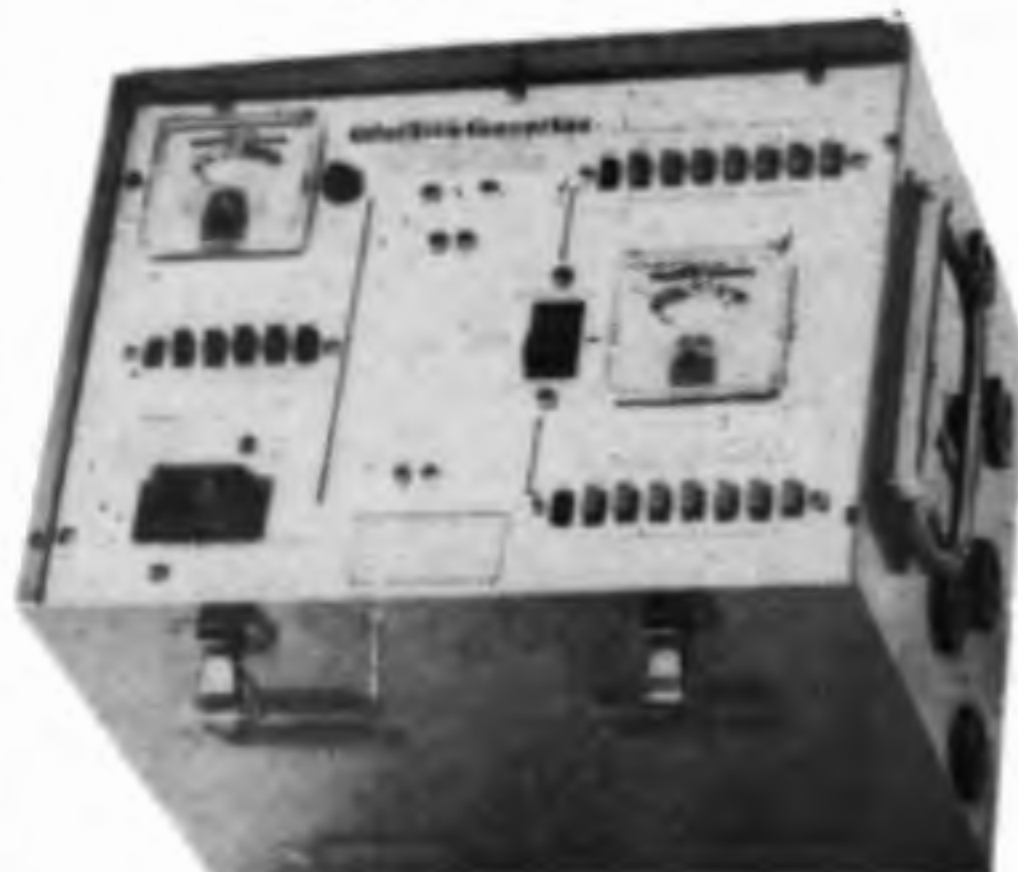
\$34.95



COLORTRAN CINEMASTER CONVERTER

- 50,000 watts of photographic light on half the normal amperes of consumption.
 - 3200°-3400° Kelvin dependability for color reproduction.
 - professional style operation — push-button switches control a studio of lighting power.
- | | | |
|--------------|----------------|----------|
| Cinmaster 11 | — 50,000 watts | \$309.00 |
| " | — 40,000 watts | \$258.00 |
| " | — 25,000 watts | \$168.00 |

All Process FOB New York



the **CAMERA MART** inc.

1845 BROADWAY
NEW YORK 23, N. Y.

Cable Cameromart

AMERICAN

Cinematographer

ARTHUR E. GAVIN, Editor

MARION HUTCHINS, Editorial Assistant

CONTRIBUTORS: Herb A. Lightman, Joseph V. Mascelli, Clifford V. Harrington, Joseph Henry, Frederick Foster, Libero Grandi (Rome), Jean Belanger (Paris), Derek Hill (London).

Technical Adviser: Dr. Norwood L. Simmons.

Editorial and Business Office: 1782 North Orange Drive, Hollywood 28, Calif.
Telephone: HOLLYWOOD 7-2135

August, 1961

Vol. 42, No. 8

Feature Articles

ON SAFARI WITH "HATARI!"	Russell Harlan, ASC	470
ASSIGNMENT IN JAPAN	Clifford V. Harrington	473
FILMS TO TRAIN SPACE SHIP PILOTS	Glenn H. Jones	476
EXPERIMENTAL FILM VENTURE	Herb A. Lightman	477
FILMING THE "500" FOR TV	Allen E. Hall	478
WORLD'S BIGGEST LITTLE STUDIO	Darrin Scot	480

Departments

INDUSTRY NEWS	450
WHAT'S NEW IN EQUIPMENT, ACCESSORIES, SERVICES	452
BEHIND THE CAMERAS	Marion Hutchins 456
HOLLYWOOD BULLETIN BOARD	464
CINETECHNICAL TRENDS	466
TECHNICAL QUESTIONS AND ANSWERS	468

ON THE COVER

UNSCHEDULED ENCOUNTER with rampaging rhinoceros occurs during filming of scene for "Hatari!" in African wilds. The herding Jeep, veering too close to animal, was badly battered, but without injuring actors Hardy Kruger and Bruce Cabot. Scene was shot from camera car with a 35mm Arriflex and 35mm Mitchell camera under direction of Russell Harlan, ASC.

AMERICAN CINEMATOGRAPHER, established 1920, is published monthly by the A. S. C. Agency, Inc., 1782 N. Orange Dr., Hollywood 28, Calif. SUBSCRIPTION: United States and Canada, \$4.00 per year; Foreign, including Pan-American Union, \$5.00 per year. Single copies 35 cents; back numbers 45 cents; foreign single copies, 45 cents; back numbers, 55 cents. Advertising rates on application. Copyright 1961 by A. S. C. Agency, Inc. Second-class postage paid at Los Angeles, California.



FOLLOWING John Wayne's successful roping of a rhino, the rampaging animal succeeds in eluding the noose, then turns on his captors.



SLIPPING FREE of the rope, the rhino decides to charge the Jeeps carrying Wayne and others.



VIEW FROM camera car as rhino attempts to overturn hunter's car. Wayne, with noose stands ready to capture animal.

ON SAFARI WITH "HATARI"

To capture action scenes of John Wayne lassoing African Wild game for Howard Hawks' "Hatari!" a specially armored camera car, 42 four-wheel-drive Jeeps, and more than 20 cameras were involved.

By RUSSELL HARLAN, ASC

AFTER SIX MONTHS in East Africa on location with Howard Hawks' "Hatari!", starring John Wayne, we returned to Hollywood and held special showings of the animal catching sequences filmed in Tanganyika.

Cinematographer Hal Rosson, no stranger to these pages, saw our footage and at the subsequent sidewalk conference professed complete disbelief. He told Hawks emphatically he did not believe what he had seen; that Hawks must have invented some new "process." And that if what he had seen on the screen was true, then Hawks, Wayne and the rest of us must have been completely mad to have attempted it.

Thank you for those kind words, Mr. Rosson.

It makes all the effort worth while.

Briefly, "Hatari!" a Paramount release, covers the pursuit and capture of wild game for sale to zoos. Game is caught professionally by chasing them in cars and trucks over unbelievably rough terrain, dried lake beds, rocks, waist-high grass and bush, where hidden obstacles can at any moment overturn truck or car. Photographing such chases called for special equipment, for these were nothing like the "Western" chases that are shot daily on the smooth insert roads at Iverson's Ranch, near Hollywood.

Our catching truck had a metal seat mounted over a front fender. The catcher, John Wayne, was strapped in with a safety belt. From this exposed and precarious position he roped the game by noose or lariat. (Among other achievements above and beyond the actor's call of duty, Wayne roped and caught a giraffe, zebra and wildebeeste.)

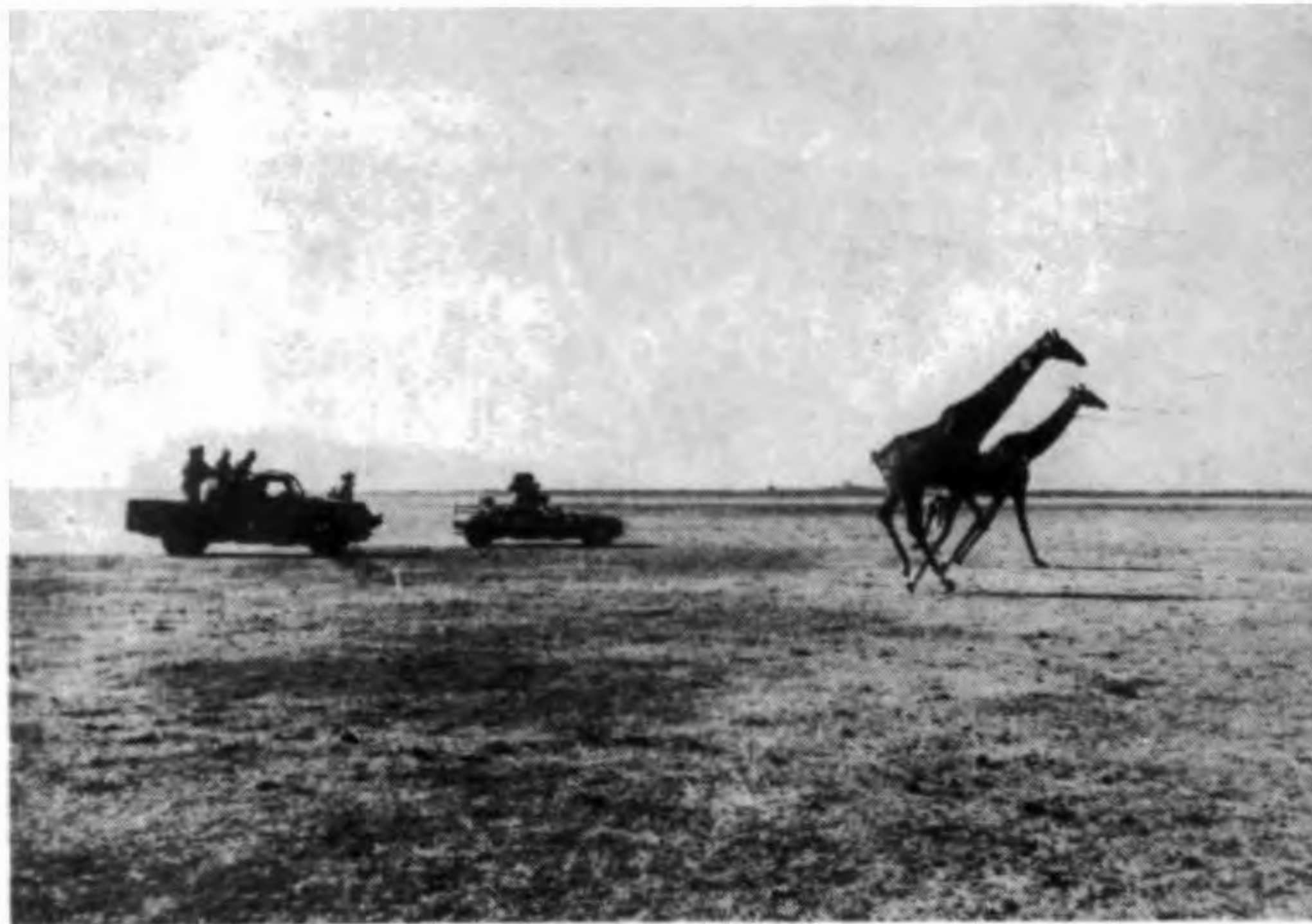
To overtake the speedy and elusive game, it was often necessary to travel up to 65 miles per hour in order to "cut out" the desired animal. Photographing this action from the camera car, at the long end, as it were, of a whiplash, called for speeds up to 75 mph.

Howard Hawks, a rabid auto enthusiast who once drove racing cars as a hobby and a man with no apparent interest in longevity, designed our camera car. A standard passenger car chassis was stripped to the wheels, given new springing and special load-levelers, and fitted with an all-aluminum body. Roughly, it was little more than a traveling platform. The most powerful Detroit engine was installed, plus a steering gear which could be switched in a matter of minutes from left to right. Five cameras could be mounted on it—two operated conventionally, the other three by remote control, as weight was a vital factor. I vividly recall one occasion while pursuing giraffe, when we swerved violently. The right rear tire disappeared, or so it seemed, turned in and under by the pressure and weight. It was completely out of sight, as though we were running on the rim. Game dart, twist, swerve, some of them reversing their field on the proverbial dime

Continued on Next Page



EARLY MORNING start for location shooting on the salt flats of Lake Manyara. The heavily armored camera car bearing the Mitchell camera is followed by vehicles that will take part in action scenes, also supply vehicles for the filming safari.



JOHN WAYNE with pole and lasso rides front of catcher car during a giraffe chase, while action is filmed by Harlan from camera car in background.



TEAM WORK between herding Jeep and catching car is shown in this closeup of action made from camera car. Wayne, with lasso, makes ready to capture animal.



PLANNING THE ACTION—Strategy for upcoming action sequence is discussed by (from left) John Wayne, camera assistant Danny McCauley, director Howard Hawks, and cinematographer Russell Harlan. Camera car is modified Chevrolet chassis equipped with powerful motor and fitted with heavy aluminum guard plates.



RUSSELL HARLAN, ASC
The author, who spent six months in Tanganyika, Africa, shooting animal catching sequences for Howard Hawks' "Hatari."

—or sixpence, as they say in British East Africa.

On occasion we mounted cameras (we had with us a total of 22, including seven Arriflex) on the sides, rear and front bumper. A similar practice was followed in the case of the catch car, resulting in startling shots of game charging head-on. The catch car cameras were remote-controlled by the driver, whom I cued by radio from the camera car. Additionally, we had 42 four-wheel-drive Jeeps, all equipped with two-way radio.

When the script called for chasing and photographing larger game (rhino and buffalo), we installed two-inch bars around the camera car. This, I'm convinced, was purely a "mental" protection, as any rampaging rhino or buffalo could readily have crashed through.

We shot most of the scenes while traveling between 35 and 45 miles per hour, but when pursuing the wildebeeste, cheetah and giraffe, we traveled considerably faster. Wildebeeste (that's our old friend the "gnu" of crossword puzzle fame) make a Western quarter horse seem muscle-bound. At 40 mph they can suddenly stop, reverse, or cut away at a 90 degree angle. Moreover, they can run all day. Regular game catchers let them run until tired, but for motion picture purposes we wanted fast action—and we had no wired off areas. Our Lake Manyara "set," for example, stretched 52 miles one way, 19 across, and how do you wire off *that*? It's the only set I ever saw where you could drive 100 miles before lunch and still be on the same set.

Charging headlong after the game, bouncing over bumps, holes, logs, and ant hills that were everywhere with the consistency of pill-boxes, we found that the film magazines tended to snap off, despite the use of shock cords.

After numerous experiments in which we mounted them on rubber, or on air tripods patterned after the air cushions used by cross-country truck drivers, we devised metal hangers. Holes were bored in the

Continued on Page 488



TO CAPTURE scenes like this, camera was often mounted on the catching car to get over-the-shoulder shots of Wayne in pursuit of game. Here car approaches a trio of zebras, one of which Wayne lassos and captures for a scene for "Hatari."

ON SAFARI WITH "HATARI!"

Continued from Page 472

camera case, permitting angle iron straps to be screwed in, then bent over the top of the magazine, making the magazine an integral part of the camera.

Here let me digress a moment.

Headed by John Wayne, our cast included the young German star Hardy Kruger, Red Buttons, Italian Elsa Martinelli, Gerard Blain and Michele Girardon of France, Bruce Cabot from Hollywood via Rome, and Val de Vargas from New Mexico.

No Stuntmen Used

Wayne, Kruger and the others performed all their own stunts, drove truck and Jeep as though there were no tomorrow, and actually roped and wrestled the game. In the picture there are no "process" shots, no tricks, no gimmicks — which intrigued me. It might be the reason behind Mr. Rosson's disbelief. However and anyway—

Having worked previously in Africa, in the jungle for "Something of Value," I was amazed at the fantastic lighting we found on the Tanganyika plains. We were there during the dry season, when all vegetation was parched and light in color. Light came, it seemed, from a thousand sources, from directly overhead (we were two degrees below the Equator), from all sides, and even reflected up from the glaring dust and sand. The skies were an unbelievable blue, with cloud formations right out of a painter's dream. The clouds, constantly drifting, were like a hundred moving reflectors. We were shooting Eastman Color, stopped down usually to the equivalent of 22, and had it printed at 17.

Light was always deceptive, creating more unique exposure problems, perhaps, than anywhere else in the world, including New Mexico, Arizona, Death Valley and Australia. These conditions were further compounded by the clear (smogless!) air. At times it seemed as though the eye ran out of landscape, which went on and on and on, finally disappearing with the curvature of the earth. Mirages were routine, presenting "lakes" as wide as oceans, with the peculiar illusion of zebra standing on top of upside-down zebras.

A major problem was dust — finer than the finest talcum powder, as penetrating as rumor. Despite the constant

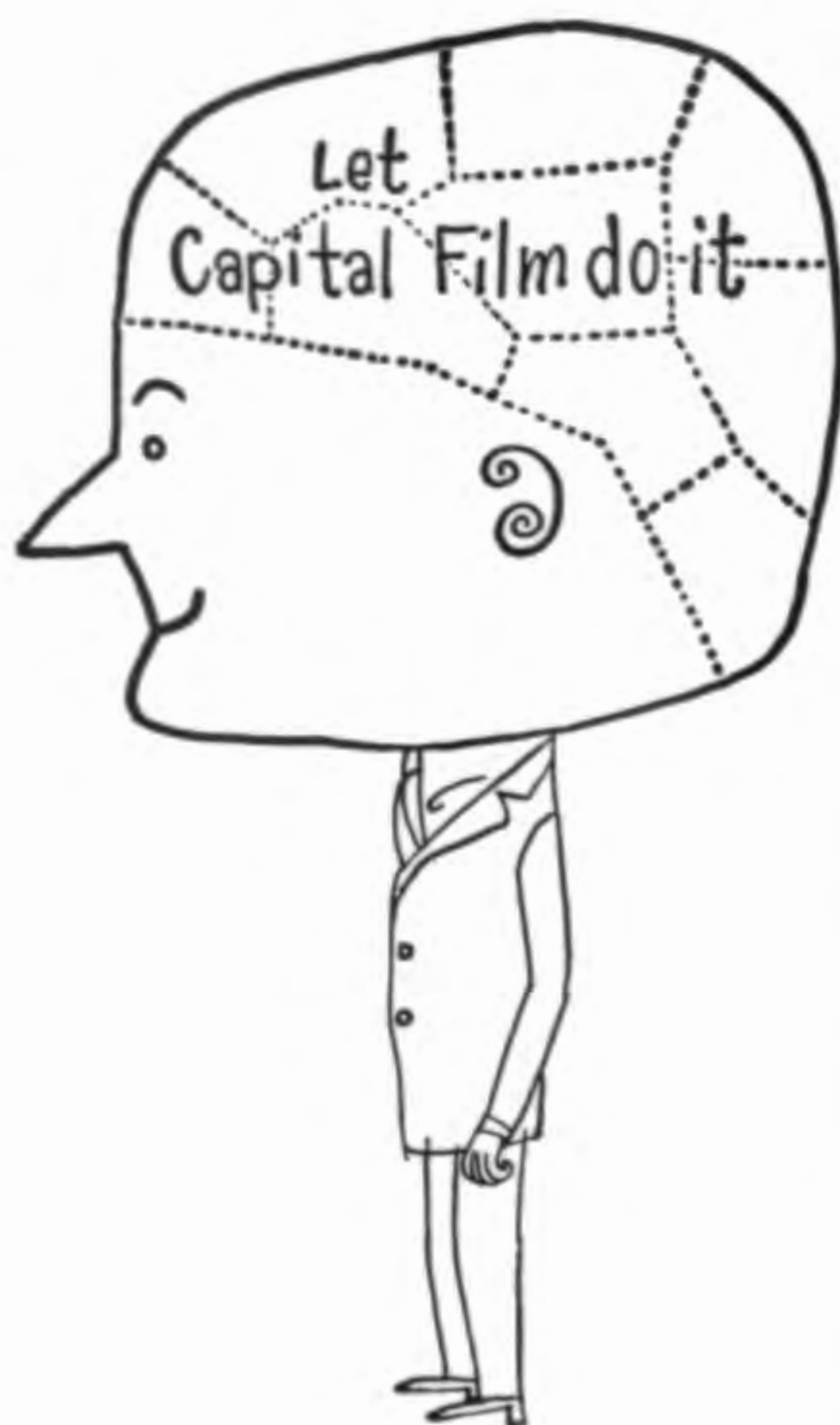
use of plastic bags and covers, after every run we had to clean all equipment with compressed air. Here let me pay my belated thanks to the crew. Operator Jack Whitman's handling of one trick shot merits the spotlight. For a comedy scene we had a rocket (actual solid fuel propellant, nose cone guidance system) which actually worked, towing behind it a net measuring 82x120 feet.

Actual flight would be less than two seconds after blast-off. In addition to four regularly operated (and heavily protected) cameras, Whitman operated a high speed camera, with six-inch lens, at six times normal speed. When you consider that the rocket blasted off and reached a height of 100 feet, all in less than the two seconds you'll appreciate Whitman's uncanny eye and skill in tracking it perfectly. A vote of thanks, too, to Harlow Stengle, our other operator, and to Bert Eason and Frank Stanley, our assistants.

In the comfort and safety of a Paramount projection room it all looks easy — now. But it isn't easy to forget, say, the buffalo who didn't read the script and thought he was supposed to chase us! He battered the jeep, battered the truck, even tried to climb inside!

Unfriendly Rhino

And there was the socially mal-adjusted rhino, whom we chased, roped and photographed. After the scene, we moved in with a three camera set-up on the ground for closeups of Wayne and the others tying up the rhino. The animal snorted, lunged and charged with such force that he actually pulled truck and jeep *sideways* through the dirt. (Wayne, Red Buttons, Elsa Martinelli and Val de Vargas were in the truck. Hardy Kruger was driving the jeep.) With each lunge the powerful beast moved both vehicles a good 18 inches, finally getting sufficient slack in the ropes to slip them! The entire company rushed for safety in, on and under trucks, while the rhino, with singleness of purpose, spent his furor on the vehicles. In the midst of this ad-libbing, Val de Vargas, unaware that the rhino was loose, leaped from the truck to rope the animal's legs. Frantic screams from the trucks alerted Val in time to enable him to scramble back to safety. Having had his fun, the rhino ambled back into the forest. (It took us three days



- Sound • Editorial
- Laboratory Services


Capital

CAPITAL FILM LABORATORIES, INC.
1905 FAIRVIEW AVENUE, N. E.
WASHINGTON 2, D. C.
PHONE LAWRENCE 6-4634

to find another rhino similar in shape, size and coloring to finish the sequence. It took us a week to regain our composure.)

All told, we worked with more than twenty different kinds of game, including elephant, lion, leopard, cheetah, giraffe, wildebeeste, zebra and the smaller antelope types. The most frustrating was the hippo. We had gotten group shots of them at a river, and were trying to get a mass shot of them all yawning. They insisted on solo performances. Knowing that yawning is contagious, the crew and cast sat for two days yawning their heads off at the hippo, but to no avail. I've often wondered since what someone might have thought—say, Stanley or Livingston—had they come across us unexpectedly, all yawning in silence.

Our exposed negative was flown by single-engine plane to Nairobi, thence by jet to Technicolor's London lab. We usually got the film back in seven to eight days and we screened our "rushes" outdoors in a grove of thorn trees with a portable projector on a portable screen roughly four feet by six. After months of viewing the miniature version, it was a visible shock to the company after returning to Hollywood to see the film for the first time on a regular theater screen.

Gad, but those animals look big! ■

ASSIGNMENT IN JAPAN

Continued from Page 473

his crew, because his cast was made up of relatively unknown performers. Walsh has had his fill of actors who demand retakes and who want changes in their dialogue while the production lags.

"I'm trying to break in some new faces to get youth and virility," Walsh said.

Tom Tryon, David Hedison, Tom Reese, Linda Hutchings and Peter Miller head the cast. With the exception of Tryon, none of the actors have had major Hollywood billing before.

Most of the film's interiors were shot at Kyoto Eiga Studio. One notable location interior was an unused hall in the Gion Geisha district. It was this interior which Ballard had to deal with on his first day of shooting.

Because the hall was not designed for movie making, it posed a major lighting problem. With the aid of C-clamps, adequate light units were

PRECISION® FILM EDITING EQUIPMENT

Precision Unitized Film Synchronizer



Model S635-1
Single Sprocket 35mm
Synchronizer \$95.00



Model S616-3
Three sprocket
16mm Synchronizer with
Spacer and Magnetic head.
\$215.75

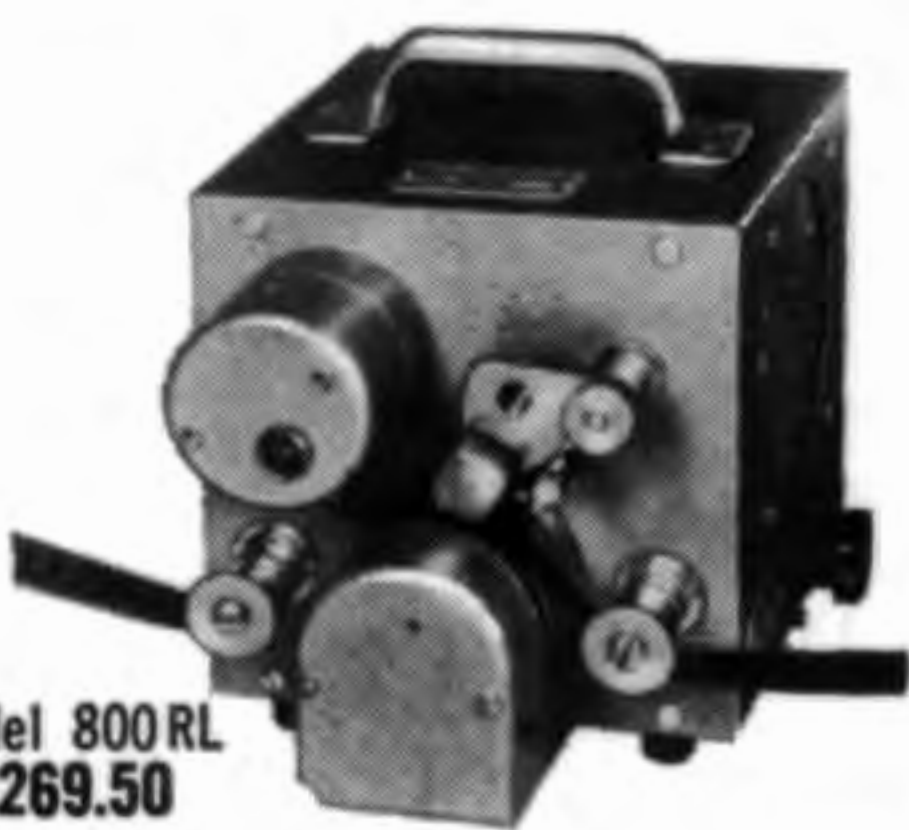


Sprocket Assemblies
16 or 35mm \$32.50 ea.

optical-magnetic sound readers



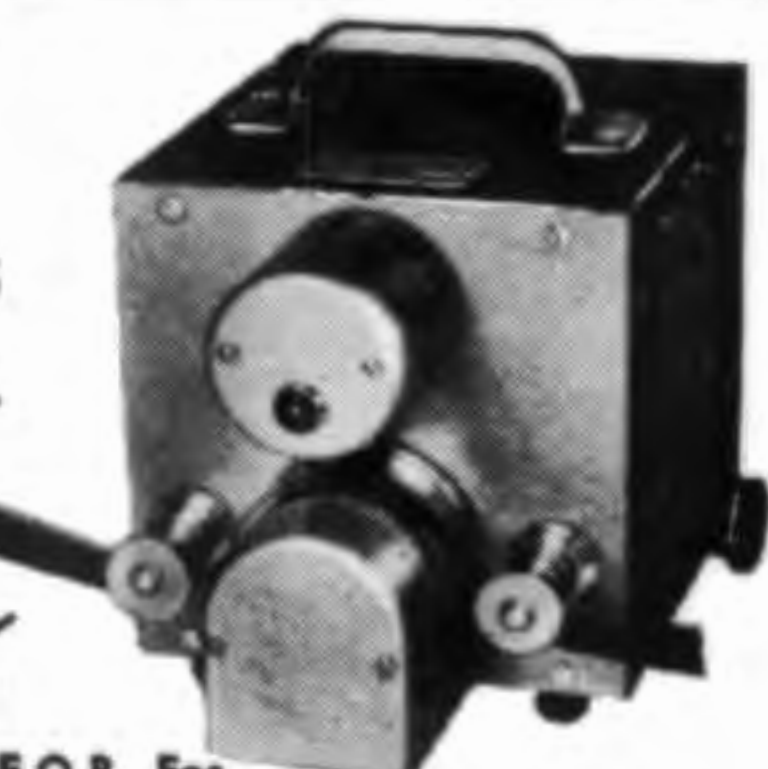
Model 800
\$259.50



Model 800RL
\$269.50

optical sound readers

Model 600 RL
\$195.00



magnetic film and tape sound reader

Model 700
\$198.00



Send For Free Literature



PRECISION LABORATORIES

DIVISION OF PRECISION CINE EQUIPMENT CORPORATION

1037 UTICA AVENUE

BROOKLYN 3, N. Y.

Make Movies ANYWHERE

With the

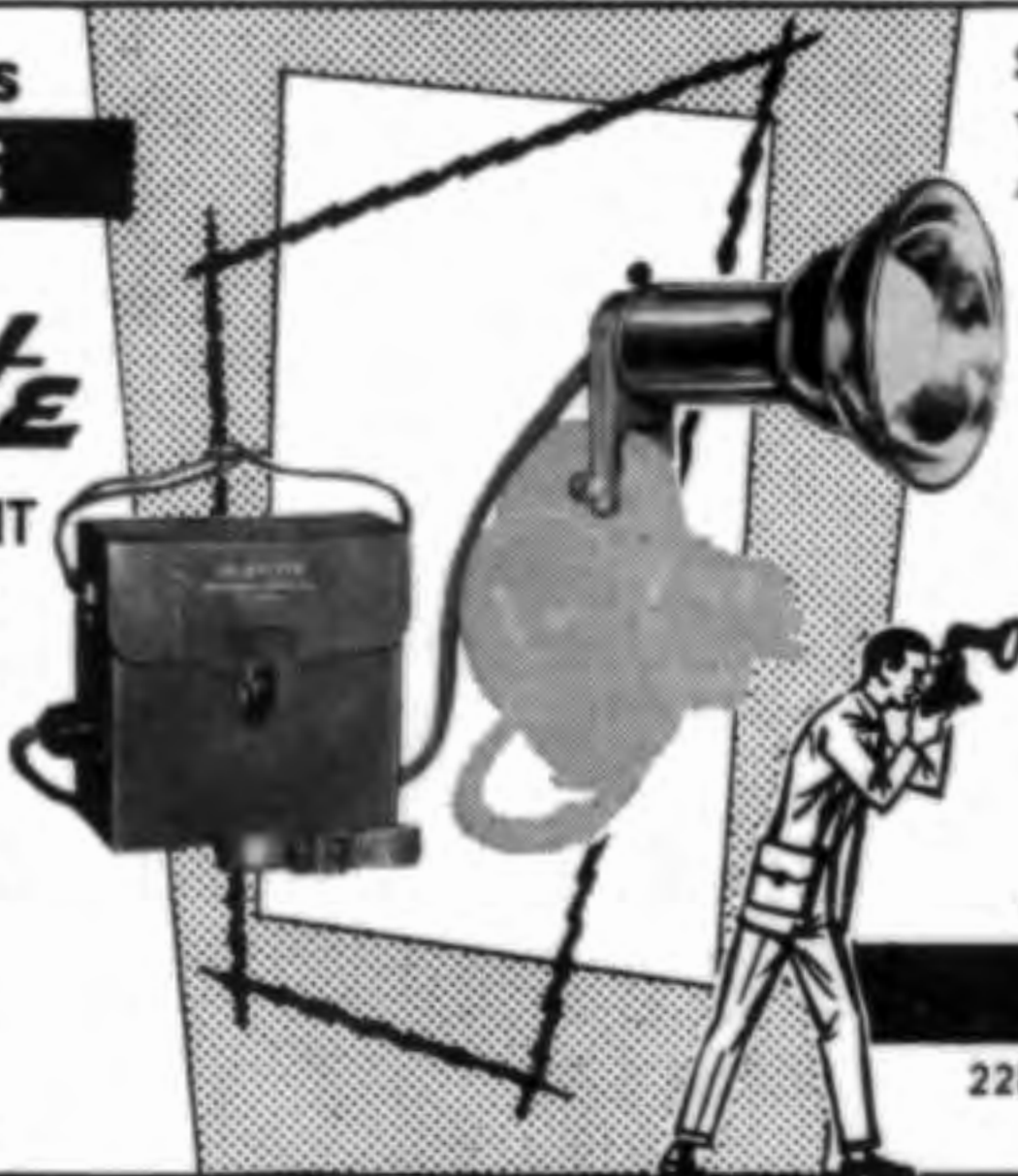
Rubylite

PORTABLE MOVIE LIGHT

Smooth, even 3400° K light in wide-angle beam. No glaring hot spots. Fits any camera. No tools needed, no holes to drill. Long-life nickel-cadmium battery with built-in charger. Weighs only 5 lbs. Guaranteed one year.

\$199.50

COMPLETE WITH BATTERY



Shoot SOUND ANYWHERE with portable 115 volt AC power:

Rubylite

POWER-PAC FOR AURICON CAMERAS

Power-Pac Jr., weight 6 lbs. With life-time nickel-cadmium batteries and charger.

\$139.50

Write for Complete Information

PHOTOMART

228 So. Franklin St. - Tampa 2, Florida
Telephone 2-1168