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**THE 51st
ANNUAL
ACADEMY
AWARDS
PRESENTATION**



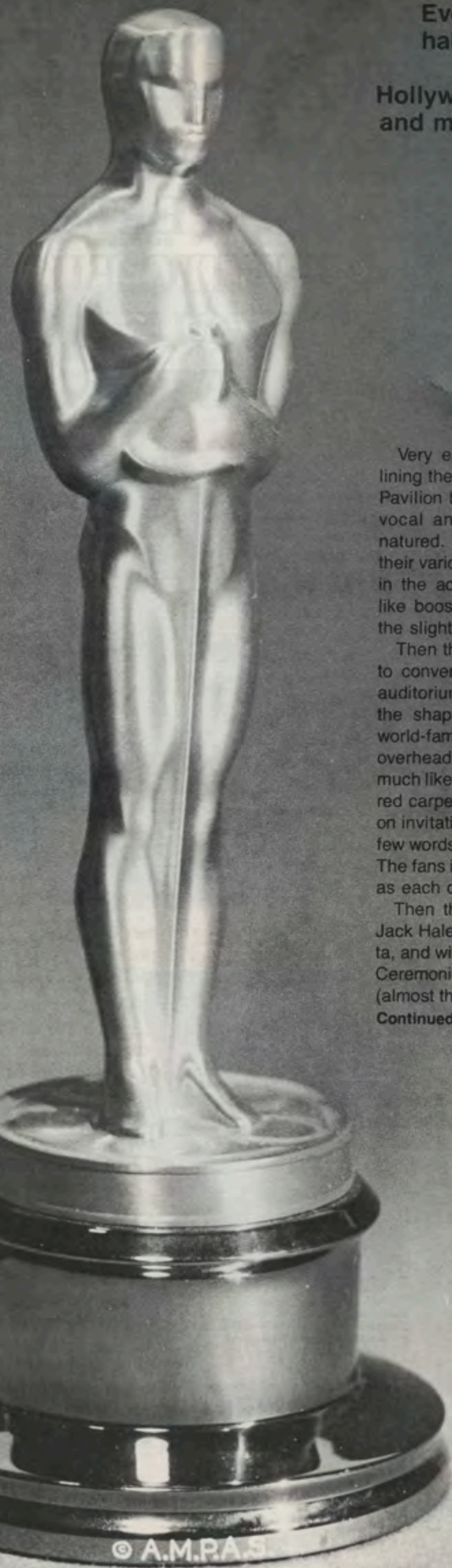
Caped Wonder
SUPERMAN IMAGERY

THE 51st ANNUAL ACADEMY AWARDS PRESENTATION

By HERB A. LIGHTMAN

After spending my entire adult life working in the film industry and having attended at least 25 Academy Awards presentations, it would seem logical that I should be jaded by the event—a bit bored with all the hoopla and hyperbolic spectacle. But I must confess that each year when I attend (always vowing that it will be my last time), I get a very special thrill at the realization that this is Hollywood, my town, turning out in force to honor its own. It is the night when every person dresses up in his or her finest finery (rented or not) and when the much-abused word "glamour" takes on a fresh and scintillating meaning. No matter how *blasé* one may have become, it is not an event to be taken casually.

The 51st Annual Academy Awards Presentation, held according to recent custom in the Dorothy Chandler Pavilion of the Los Angeles Music Center, added up to a gala evening. It was viewed on television by an estimated audience of 350,000,000 people in 54 countries—people to whom "Hollywood" (just this side of "Camelot") is still a magic name.



Even after more than a half-century, the Oscar Presentation is still Hollywood's biggest show and most shining moment

Very early in the day, the bleachers lining the "walk of the stars" outside the Pavilion began to fill with fans—young, vocal and (for the most part) good-natured. They held up placards touting their various favorites to win—especially in the acting categories—and cheered like boosters at a football game, given the slightest excuse.

Then the parade of limousines began to converge on the classic complex of auditoriums, as a giant golden balloon in the shape of "Oscar," the Academy's world-famous award statuette, towered overhead. The stars, dressed to look very much like stars, made their way down the red carpet toward the Pavilion, stopping on invitation from Army Archerd to say a few words before the television cameras. The fans in the bleachers cheered madly as each celebrity was identified.

Then the show began. Produced by Jack Haley, Jr., directed by Marty Pasetta, and with Johnny Carson as Master of Ceremonies, it unfolded as the longest (almost three-and-a-half hours) and per-

Continued overleaf



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One of the two emotional highpoints of the evening was reached when Cary Grant presented to his old friend, Sir Laurence Olivier, an honorary Oscar for his unique, lifelong contributions to the film industry. Olivier's touching, heart-felt speech of acceptance brought tears to the eyes of many in the audience. It was acknowledged with thunderous applause and a standing ovation.

For those on the other side of the camera, three of the most important honors accorded were Academy Awards of Merit (Academy Statuettes) in the Scientific or Technical Awards category. These went to Eastman Kodak for its 5243 Intermediate Film, to Stefan Kudelski for development of the Nagra recorder and to Panavision, Incorporated for development of the Panaflex Motion Picture Camera System. Accepting were Ken Mason for Kodak, Stefan Kudelski for Nagra and Robert E. Gottschalk for Panavision. Presenters were actresses Maggie Smith and Maureen Stapleton.



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CAPED WONDER
SUPERMAN IMAGER

haps most lavish spectacle ever presented during the Academy's 51-year history.

At first it appeared that the stunning multi-tiered set by Art Director Roy Christopher would overwhelm the mere humans on the stage—but there was nothing "mere" about these particular humans. A steady stream of past and present stars—a veritable "Who's Who" of Hollywood—dominated the proceedings, and it became obvious as the evening wore on that this was an event of *people*, rather than spotlights and lavish sets. Because of that fact it turned out to be one of the most emotional evenings of its kind ever.

There were moments of pure "show biz", like the one in which the spunky cartooned Woody Woodpecker (courtesy of Chroma-key) joined his creator, Walter Lantz, and presenter Robin "Mork" Williams on camera, as Lantz was given an Honorary Oscar for his lifetime contribution to the motion picture industry.

There are inevitably certain awards that are far more meaningful to readers of *American Cinematographer* (by virtue of their technical specialization) than they are to the general public. The first of these to be presented during the evening was the Special Achievement Award voted by the Academy Board of Governors for the stunning visual effects in *SUPERMAN*. Individual Oscars went to Les Bowie, Colin Chilvers, Denys Coops, Roy Field, Derek Meddings and Zoran Perisic (all of whom discuss their work in the January, 1979 issue of *American Cinematographer*). Except for Bowie (who, sadly, had passed away in the interim) all of the British wizards were on hand to accept their statuettes.

In the same category of interest was the Scientific or Technical Awards presentation of Awards of Merit Oscars to Ken Mason of the Eastman Kodak Company, Robert E. Gottschalk of Panavision Incorporated, and Stefan Kudelski of Nagra Magnetic Recorders for their respective organizations' enormous contributions to the technology of the motion picture.

But the award that is traditionally of greatest significance to readers of this publication was that for "Best Achievement in Cinematography". This year it was an especially close race, with the art of cinematography attaining new heights in such diverse vehicles as *DAYS OF HEAVEN*, *THE DEER HUNTER*, *HEAVEN CAN WAIT*, *SAME TIME NEXT YEAR* and *THE WIZ*. However, for weeks the word had been traveling through the Hollywood grapevine that the odds-on favorite to win was Spanish cinematog-

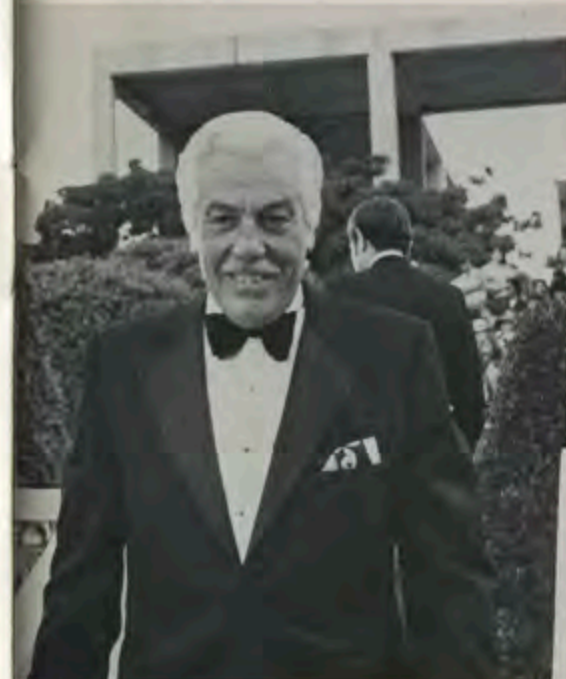


Inevitably there was a certain amount of clowning. Here comedian Dom DeLuise lusts for Valerie Perrine.

rapher Nestor Almendros for his stunning images in *DAYS OF HEAVEN*. Consequently, few were surprised when Almendros did indeed win the coveted Oscar in this category. In his acceptance speech, he graciously acknowledged the contribution of two-time Academy Award-winning Director of Photography Haskell Wexler, ASC, who photographed certain sequences in *DAYS OF HEAVEN*.

Several Honorary Awards highlighted

One of Hollywood's hardesty perennials, the ever-debonair Cesar Romero enters the Music Center for the Awards Presentation.



ACADEMY AWARD WINNERS FOR CINEMATOGRAPHY—1928 to 1978

Year	Class	Cameraman	Picture Title	Studio
1928		Nestor Almendros	"Days of Heaven"	Para.
1977		Vilmos Zsigmond, A.S.C.	"Close Encounters of the Third Kind"	Col.
1976		Haskell Wexler, A.S.C.	"Bound for Glory"	U.A.
1975		John Alcott, B.S.C.	"Barry Lyndon"	WB
1974		Fred Koenekamp, A.S.C.	"The Towering Inferno"	20th-Fox and WB
1973		Joseph Biroc, A.S.C.	"Cries and Whispers"	New World Prod.
1972		Sven Nykvist, A.S.C.	"Cabaret"	ABC-Allied Artists
1971		Geoffrey Unsworth, B.S.C.	"Fiddler on the Roof"	U.A.
1970		Oswald Morris, B.S.C.	"Ryan's Daughter"	MGM
1969		Freddie Young, B.S.C.	"Butch Cassidy and the Sundance Kid"	20th-Fox
1968		Pasqualino De Santis	"Romeo and Juliet"	Para.
1967		Burnett Guffey, A.S.C.	"Bonnie and Clyde"	WB-7 Arts
1966	B&W	Haskell Wexler, A.S.C.	"Who's Afraid of Virginia Woolf?"	WB
	Color	Ted Moore, B.S.C.	"A Man For All Seasons"	Col.
1965	B&W	Ernest Laszlo, A.S.C.	"Ship of Fools"	Col.
	Color	Freddie Young, B.S.C.	"Doctor Zhivago"	MGM
1964	B&W	Walter Lassally, B.S.C.	"Zorba the Greek"	Fox
	Color	Harry Stradling, A.S.C.	"My Fair Lady"	WB
1963	B&W	James Wong Howe, A.S.C.	"Hud"	Para.
	Color	Leon Shamroy, A.S.C.	"Cleopatra"	Fox
1962	B&W	Jean Bourgois, Walter Wottitz	"The Longest Day"	Fox
	Color	Freddie Young, B.S.C.	"Lawrence of Arabia"	Col.
1961	B&W	Eugene Shuftan	"The Hustler"	Fox
	Color	Daniel Fapp, A.S.C.	"West Side Story"	U.A.
1960	B&W	Freddie Francis, B.S.C.	"Sons and Lovers"	Fox
	Color	Russell Metty, A.S.C.	"Spartacus"	Univ.
1959	B&W	William Mellor, A.S.C.	"Diary of Anne Frank"	Fox
	Color	Robert Surtees, A.S.C.	"Ben-Hur"	MGM
1958	B&W	Sam Leavitt, A.S.C.	"The Defiant Ones"	U.A.
	Color	Joseph Ruttenberg, A.S.C.	"Gigi"	MGM
1957	One award	Jack Hildyard, B.S.C.	"Bridge on the River Kwai"	Col.
1956	B&W	Joseph Ruttenberg, A.S.C.	"Somebody Up There Likes Me"	MGM
	Color	Lionel Lindon, A.S.C.	"Around the World in 80 Days"	Todd-U.A.
1955	B&W	James Wong Howe, A.S.C.	"The Rose Tattoo"	Para.
	Color	Robert Burks, A.S.C.	"To Catch a Thief"	Para.
1954	B&W	Boris Kaufman, A.S.C.	"On the Waterfront"	Col.
	Color	Milton Krasner, A.S.C.	"Three Coins in the Fountain"	Fox
1953	B&W	Burnett Guffey, A.S.C.	"From Here to Eternity"	Col.
	Color	Loyal Griggs, A.S.C.	"Shane"	Para.
1952	B&W	Robert Surtees, A.S.C.	"The Bad and the Beautiful"	MGM
	Color	Winton Hoch, A.S.C.	"The Quiet Man"	Argosy
		Archie Stout, A.S.C.		
1951	B&W	William Mellor, A.S.C.	"A Place in the Sun"	Para.
	Color	Alfred Gilks, A.S.C.	"American in Paris"	MGM
		John Alton		
1950	B&W	Robert Krasker, B.S.C.	"The Third Man"	British
	Color	Robert Surtees, A.S.C.	"King Solomon's Mines"	MGM
1949	B&W	Paul Vogel, A.S.C.	"Battleground"	MGM
	Color	Winton Hoch, A.S.C.	"She Wore a Yellow Ribbon"	R.K.O.
1948	B&W	William Daniels, A.S.C.	"The Naked City"	U-I
	Color	Joseph Valentine, A.S.C.	"Joan of Arc"	R.K.O.
		William V. Skall, A.S.C.		
1947	B&W	Winton Hoch, A.S.C.	"Great Expectations"	Rank-U-I
	Color	Guy Green, B.S.C.	"Black Narcissus"	Rank-U.I.
1946	B&W	Jack Cardiff, B.S.C.	"Anna and the King of Siam"	Fox
	Color	Arthur Miller, A.S.C.	"The Yearling"	MGM
		Charles Rosher, A.S.C.		
		Leonard Smith, A.S.C.		
1945	B&W	Arthur Arling, A.S.C.	"Picture of Dorian Gray"	MGM
	Color	Harry Stradling, A.S.C.	"Leave Her to Heaven"	Fox
1944	B&W	Leon Shamroy, A.S.C.	"Laura"	Fox
	Color	Joseph LaShelle, A.S.C.	"Wilson"	Fox
1943	B&W	Leon Shamroy, A.S.C.	"Song of Bernadette"	Fox
	Color	Arthur Miller, A.S.C.	"Phantom of the Opera"	Univ.
		Hal Mohr, A.S.C.		
		W. Howard Greene, A.S.C.		
1942	B&W	Joseph Ruttenberg, A.S.C.	"Mrs. Miniver"	MGM
	Color	Leon Shamroy, A.S.C.	"The Black Swan"	Fox
1941	B&W	Arthur Miller, A.S.C.	"How Green Was My Valley"	Fox
	Color	Ernest Palmer, A.S.C.	"Blood and Sand"	Fox
		Ray Rennahan, A.S.C.		
1940	B&W	George Barnes, A.S.C.	"Rebecca"	Selznick
	Color	Georges Perinal, B.S.C.	"Thief of Baghdad"	Korda
1939	B&W	Gregg Toland, A.S.C.	"Wuthering Heights"	Goldwyn
	Color	Ernest Haller, A.S.C.	"Gone with the Wind"	Selznick-MGM
		Ray Rennahan, A.S.C.		
1938		Joseph Ruttenberg, A.S.C.	"The Great Waltz"	MGM
1937		Karl Freund, A.S.C.	"The Good Earth"	MGM
1936		Tony Gaudio, A.S.C.	"Anthony Adverse"	WB
1935		Hal Mohr, A.S.C.	"Midsummer Night's Dream"	WB
1934		Victor Milner, A.S.C.	"Cleopatra"	Para.
1933		Charles B. Lang Jr., A.S.C.	"A Farewell to Arms"	Para.
1932		Lee Garmes, A.S.C.	"Shanghai Express"	Para.
1931		Floyd Crosby, A.S.C.	"Tabu"	Para.
1930		William Van Der Veer	"With Byrd at the So. Pole"	Para.
		Joseph T. Rucker		
1929		Clyde DeVinna, A.S.C.	"White Shadows in the So. Seas"	MGM
1928		Charles Rosher, A.S.C.	"Sunrise"	Fox
		Karl Struss, A.S.C.		



(LEFT) The three big winners: Jon Voight "Best Actor" for COMING HOME, Jane Fonda "Best Actress" for COMING HOME, and Michael Cimino "BEST DIRECTOR" for THE DEER HUNTER. (RIGHT) Christopher Walken won the "Best Supporting Actor" Oscar for his powerful performance in THE DEER HUNTER. Presenters were Telly Savalas and Dyan Cannon. (BELOW LEFT) Nestor Almendros won "Best Cinematography" Award for his work on DAYS OF HEAVEN. Presenters were Kim Novak and James Coburn.



the second half of the presentation, one going to the Museum of Modern Art (its second) for inestimable service to the motion picture industry in its recognition of film as an art form and its continuing archival activity in the preservation (and presentation) of historic films.

Legendary film director King Vidor (THE CHAMP, THE FOUNTAINHEAD, WAR AND PEACE), a five-time Academy nominee, was given an Honorary Award "for his incomparable achievements as a cinematic creator and innovator."

The first overwhelmingly emotional moment of the evening came when the ageless Cary Grant presented the Academy's coveted Honorary Award for lifetime achievement to Sir Laurence Olivier (Lord Olivier, to be more precise), who for almost five decades has been a towering figure on stage and screen and who is almost universally regarded as the world's greatest living actor.

Looking very handsome and distinguished in his full beard—and remarkably healthy, despite an unending series

of recent illnesses—the 71-year-old Olivier, speaking in that marvelous voice, absolutely rocked the audience with the following speech:

"Oh dear friends who I'm supposed to speak of tonight—Cary (Grant), my dear old friend. For many years, from the earliest years of either of us working in this country. Thank you for that beautiful citation and the trouble you have taken to make it and for all the warm generosity in it."

"Mr. President, and governors of the Academy, committee members, fellows, my very noble and approved good masters, my colleagues, my friends, my fellow students. In this great firmament of your nation's generosity, this particular choice may perhaps be found by future generations as a title of censure."

"But the mere fact of it, the prodigal, pure, human kindness of it, must be seen as a beautiful star in that firmament which shines upon me at this moment, dazzling me a little, but filling me with warmth and the extraordinary elation,

the euphoria that happens to so many of us at the first breath of the majestic glow of a new tomorrow."

"From the top of this moment. In these solid, in these kindly emotions that are charging my soul and my heart at this moment, I thank you for this great gift which lends me such a very splendid part in this your glorious occasion. Thank you."

At that point, a television camera caught a closeup of John Voight clutching his head and reeling backward as though reacting to a mind-blowing experience. He was not alone. A wave of almost palpable emotion swept through the vast auditorium and it is safe to speculate that there wasn't a dry eye in the house. Even the usually cynical Johnny Carson was seen wiping away a furtive tear. The thunderous applause and standing ovation that followed bore witness to the love Americans feel toward this British aristocrat of the screen, a cherished artist whom they had long since taken to their hearts as one of their own.

The "Best Achievement in Directing" award to Michael Cimino for THE DEER HUNTER came as no surprise, since he had already made a clean sweep of all the other major awards in that category.

Not surprising either were the "Best Actress" and "Best Actor" awards that went to Jane Fonda and John Voight respectively for their stirring performances in COMING HOME. Fonda dramatized her acceptance speech by delivering it simultaneously in sign language so that the deaf watching the television presentation could understand her.

It had been announced a few weeks previously that John Wayne would be on hand to present the "Best Picture" award, his first public appearance since radical cancer surgery three months ago that resulted in the removal of his stomach. Just a year ago he had undergone open heart surgery and it seemed most improbable, Continued on Page 469



At first it appeared that the stunning multi-tiered set by Art Director Roy Christopher would overwhelm the mere humans on the stage, but there was nothing "mere" about those particular humans. The lighting effects were especially striking. (BELOW) The Jean Herholt Humanitarian Award was presented to Leo Jaffe for his contribution to the film industry as chairman of the board of Columbia Pictures. Presenter was Jack Valenti.



A Special Achievement Award was voted by the Academy Board of Governors for the Visual Effects in SUPERMAN. Accepting awards were (left to right) Zoran Perisic, Derek Meddings, Roy Field, Denys Coop and Colin Chilvers, shown here with presenter Steve Martin. Included among those honored was glass matte expert Les Bowie who, sadly, had passed away in the interim.





THE FIVE BEST PHOTOGRAPHED MOTION PICTURES OF 1978

The technology involved in getting a motion picture image onto the screen has currently attained such a height of sophistication that it would boggle the minds of those who pioneered this industry almost 90 years ago. Marvelously compact and electronically automated film cameras, super-fast lenses that can almost literally see in the dark, new HMI light sources that rival the sun in brilliance while using little power, fabulous new color film stocks with high speed, extremely fine grain and incredible latitude—all these marvels are readily available to the present-day cinematographer.

The tools of the trade used by the Director of Photography and his crew continue to grow more compact, more efficient and more automated with each passing year—but the skill of the man himself, this unique artist-technician, can never be automated. His *metier* is much more than a kind of reflex expertise born of vast experience in his chosen field. It involves such all-important intangibles as taste and style and a peculiar gut-feeling for achieving the specific images that will best tell the story.

Five superlatively photographed motion pictures were nominated for the Best Achievement in Cinematography "Oscar" to be bestowed during the 51st Annual Academy Awards Presentation. Obviously, only one could be the recipient of the cherished statuette. But the members of the American Society of Cinematographers consider the nominations for this highest accolade to be as important as the Award itself, and it is with that thought in mind that the membership of ASC salutes with pride the following Directors of Photography who received nominations in the category of "Best Achievement in Cinematography" for the Academy's 51st Annual Awards Presentation:

NESTOR ALMENDROS
"Days of Heaven"

WILLIAM A. FRAKER, ASC
"Heaven Can Wait"

OSWALD MORRIS, BSC
"The Wiz"

ROBERT SURTEES, ASC
"Same Time, Next Year"

VILMOS ZSIGMOND, ASC
"The Deer Hunter"



"DAYS OF HEAVEN"

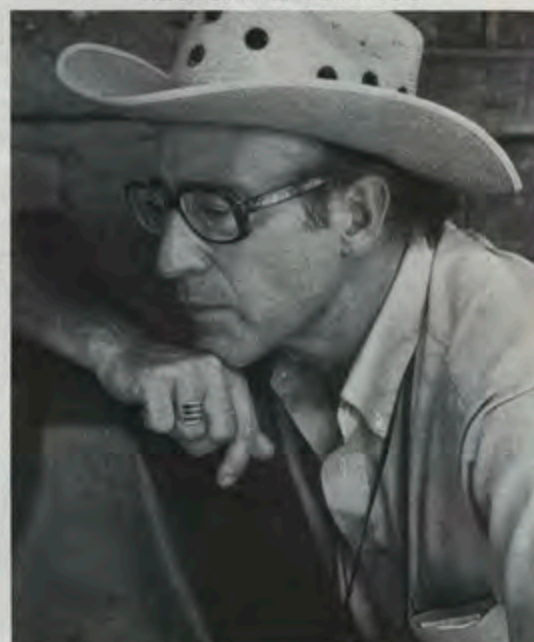
NESTOR ALMENDROS: "DAYS OF HEAVEN"

What excited Nestor Almendros most about starting work on DAYS OF HEAVEN was the prospect of making a motion picture in which the cinematography itself became a graphic extension of the characters' feelings and moods. As director Terrence Malick envisioned the project, creative visuals were to bear an unusually important part in telling the story.

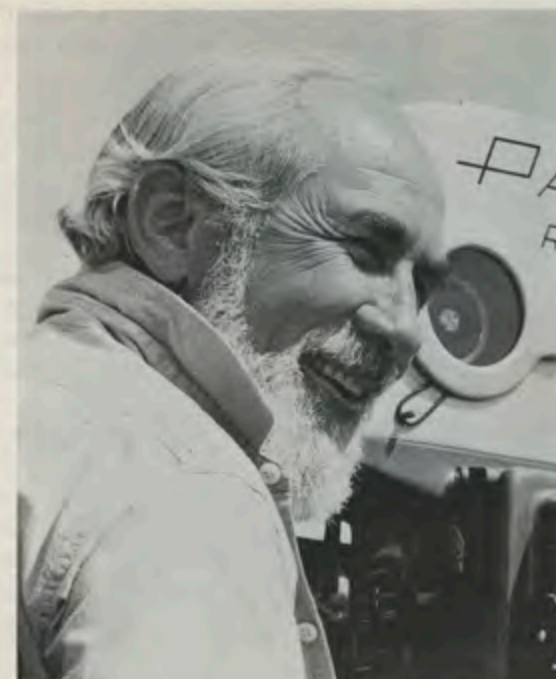
"The film was truly a cinematographer's dream come true. Malick was willing to go to great lengths to what I felt were ideal photographic techniques for

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NESTOR ALMENDROS



AMERICAN CINEMATOGRAPHER, MAY 1979



WILLIAM A. FRAKER, ASC

WILLIAM A. FRAKER, "HEAVEN CAN WAIT"

"I can recall at least three times when I wanted to quit," says William A. Fraker, ASC, remembering what it was like getting HEAVEN CAN WAIT onto film.

"I'm glad that I didn't," he admits.

Fraker ranks HEAVEN CAN WAIT high on his list of personal favorites. And for the man who was behind the camera for such movie fare as BULLIT, ROSEMARY'S BABY, PAINT YOUR WAGON, and LOOKING FOR MR. GOODBAR, that's saying a great deal.

What made the picture difficult was also what made it good. "Warren Beatty

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"HEAVEN CAN WAIT"



AMERICAN CINEMATOGRAPHER, MAY 1979



"THE WIZ"

OSWALD MORRIS: "THE WIZ"

Though his talents and experience as a Director of Photography were steeped in the fictional-fantasy tradition, Oswald "Ossie" Morris, BSC, was in the business for twenty years before he was hired to film his first musical, OLIVER!, in 1968. It earned his first Academy Award nomination.

Today, he is one of the industry's foremost cinematographers of musicals. His credits also include GOODBYE MR. CHIPS, SCROOGE, an Academy Award in 1971 for FIDDLER ON THE ROOF, and now THE WIZ.

"I like fantasy in film," Morris says.

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OSWALD MORRIS, BSC



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"SAME TIME, NEXT YEAR"

ROBERT SURTEES: "SAME TIME, NEXT YEAR"

The good news is that Robert Surtees, ASC, has done it again.

For the third consecutive year, and the sixteenth time in a career spanning more than a half-century, the Director of Photography earned an Academy Award nomination for best cinematography. "Being nominated by your peers, the other Directors of Photography, is almost more meaningful than winning an Oscar," says Surtees, who has previously taken the golden statuette home three times for KING SOLOMON'S MINES (1950), THE BAD AND THE BEAUTIFUL

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ROBERT SURTEES, ASC



VILMOS ZSIGMOND, ASC

VILMOS ZSIGMOND: "THE DEER HUNTER"

One thing that happened after Vilmos Zsigmond, ASC, won the Academy Award for best cinematography for CLOSE ENCOUNTERS OF THE THIRD KIND was that his telephone started ringing endlessly. In fact, sometimes it never stops.

There are offers for theatrical and television films and commercials; producers want to know what he thinks of other cinematographers, assistants and operators; reporters want to interview him, and people want Zsigmond to speak everywhere.

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"THE DEER HUNTER"



51st AWARDS PRESENTATION
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under the circumstances, that he would actually be able to stand the strain of such an appearance.

But grand trouper that he is, he did indeed appear—looking thin and frail, true enough, but with a hint of that famous swagger in his step and a cheery tone to his voice.

Just prior to announcing the "Best Picture" award (THE DEER HUNTER), the 71-year-old Wayne said: "I came to Hollywood the same time as the Oscar, and we plan to be around for a long time to come."

The ovation that followed and the wave of love that swept toward Wayne from the audience were on a par with that accorded Olivier.



The second emotional highpoint of the evening was reached when John Wayne, only three months after undergoing radical surgery, arrived to present the "Best Picture" award to the producers of THE DEER HUNTER. (BELOW) Backstage "The Duke" is hugged by Sammy Davis, Jr., while Yul Brynner, Johnny Carson, Shirley Jones and many others crowd around to welcome him back.



Film animator Walter Lantz received a special Oscar for his creative contribution to the film industry. (BELOW) Bernadette Peters and Steve Martin arrive for the Awards Presentation.



It was a night to remember. Despite the humor and light-hearted musical presentations, the occasion reflected a high degree of class, style and dignity—and for once no one spoiled the evening by attempting to turn the event into a political forum. It was what it was meant to be: a heart-felt accolade to the artists and scientists of the motion picture industry from their severest critics, their peers.

As for the stunning emotional impact of the presentation, Rick Du Brow, reporting

in the Los Angeles Herald Examiner, summed it up far better than I could, when he wrote: "In context, the entertainment, the gags, wound up as just a holding action for the main event. Will we ever again hear on an Oscars show such magnificence as Olivier's speech? Or see such guttiness as Wayne's true grit. Or forget the stunning remembrance of things past as the camera moved between Cary Grant and Laurence Olivier? I think not."



THE ACADEMY SCIENTIFIC OR TECHNICAL AWARDS PRESENTATION

Class and style appropriately characterize the banquet marking a fitting presentation of the awards which represent the very lifeblood of the film industry in technical and scientific terms

For many years, the Academy Scientific or Technical Awards created a kind of embarrassment for the producers of the television presentation. Considered "too academic" to be of interest to the general viewing public (and there was a certain logic in that observation), they were hurriedly awarded on-stage during a commercial break in the telecast.

Since the technology represented by these awards is the very lifeblood of the film industry in terms of technical progress and innovation, there was under-

standable unhappiness on the part of the recipients of the awards. Finally, the Scientific or Technical Awards were eased out of the telecast completely and were bestowed at afternoon cocktail parties held in the spacious lobby of the Academy's posh headquarters in Beverly Hills. While showing a bit more class, this, too, proved to be a far from satisfactory solution to the problem.

Then, last year, someone in the Academy decided that the time had come to spend a bit of money to do justice to the

inspired engineers and technicians who have raised the art of the motion picture to its current height of technical excellence. Two hundred guests, representing top film technicians and their ladies, were invited to a sit-down banquet in the Versailles Ballroom of the Beverly Hilton Hotel.

The affair was such a crashing success that it was repeated this year on the evening of April 6 in the same room, but with the guest list swollen to almost 300 people. Also, whereas in previous years,

there has been much controversy arising from the awarding of these honors, this year sweetness and light generally prevailed.

The awards were voted by the Academy Board of Governors from the recommendations made by the Scientific or Technical Awards Committee. Donald C. Rogers is chairman of the committee.

Three Academy Awards of Merit (Academy Statuette) were made. All were elevated from previous (1977) Class II Awards (the previous nomenclature), a provision allowed by Academy rules. Paragraph 15 of the special rules for the Scientific or Technical Achievement Awards reads in part: "It shall also be within the discretion of the committee to review, on its own motion, any Academy Award conferred by the Academy Board of Governors for Scientific or Technical Achievement, to determine whether the classification of such achievement should be elevated by reason of its contribution to the arts and sciences of motion pictures subsequent to the granting of such award and to recommend elevation in classification to the Academy Board of Governors."

The following awards were voted:

ACADEMY AWARD OF MERIT [Academy Statuette]

To Eastman Kodak Company, for the research and development of a Duplicating Color Film for Motion Pictures.

Eastman Color Intermediate 11 Film, 5243, is designed for making intermediate color positives and duplicate negatives from color negatives. The advantage of a single color material for the two intermediate stages and the application of this film to the preparation of standard size, and en-

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Rolling entertainment for the occasion was provided by the *Mal de Mers*, a Dixieland Band of the California Yacht Club. Playing clarinet was Wilton Holm, former head of the Research Center of the Motion Picture Producers Association. Next to him (right) on saxophone, is special effects expert Linwood Dunn, Past President of the American Society of Cinematographers.



(LEFT) Presenters of the Technical or Scientific Awards were Gregory Peck and Christopher "SUPERMAN" Reeve. (RIGHT) Howard Koch, President of the Academy, chats with the affable, modest Reeve, who described himself as "a neophyte in the film industry" and expressed his awe of the technical experts who enabled him to fly in *SUPERMAN*. (BELOW LEFT) Loren Ryder, honored for his part in development of the Nagra recorder. (RIGHT) Robert E. Gottschalk, President of Panavision, Incorporated, accepting award citation.



(ABOVE LEFT) Don Rogers, who heads the Technical or Scientific Awards Committee, welcomes the guests. (RIGHT) Stefan Kudelski, inventor of the Nagra recorder, accepts his citation. (BELOW LEFT) Robert E. Gottschalk, President of Panavision, Incorporated, thanks the engineering team responsible for the development of the much-honored Panaflex Camera System. (RIGHT) Winners of the Scientific or Technical Awards pose for photograph with presenters Peck and Reeve and Academy President Howard Koch.

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ACADEMY SCIENTIFIC OR TECHNICAL AWARDS

Continued from Page 461

larged size duplicate negatives for contact release printing, is the unique characteristic of this film. The film has superior sharpness, tonal scale and dye stability.

To Stefan Kudelski of Nagra Magnetic Recorders, Incorporated, for the continuing research, design and development of the Nagra Production Sound Recorder for Motion Pictures.

The Nagra sound recorder is the summation of technical achievements to provide the motion picture industry with a high quality, professional, self-contained, light-weight recorder for motion picture production.

To Panavision, Incorporated, and its engineering staff under the direction of Robert E. Gottschalk, for the concept, design and continuous development of the Panaflex Motion Picture Camera System.

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SCIENTIFIC AND ENGINEERING AWARD

[Academy Plaque]

To Ray M. Dolby, Ioan R. Allen, David P. Robinson, Stephen M. Katz and Philip S. J. Boole of Dolby Laboratories, Incorporated, for the development and implementation of an improved Sound Recording and Reproducing System for Motion Picture Production and Exhibition.

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To Robert Stindt of Production Grip
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**THE 51st
ANNUAL
ACADEMY
AWARDS
PRESENTATION**



THE 51st ANNUAL ACADEMY AWARDS PRESENTATION

By HERB A. LIGHTMAN

After spending my entire adult life working in the film industry and having attended at least 25 Academy Awards presentations, it would seem logical that I should be jaded by the event—a bit bored with all the hoopla and hyperbolic spectacle. But I must confess that each year when I attend (always vowing that it will be my last time), I get a very special thrill at the realization that this is Hollywood, my town, turning out in force to honor its own. It is the night when every person dresses up in his or her finest finery (rented or not) and when the much-abused word "glamour" takes on a fresh and scintillating meaning. No matter how *blasé* one may have become, it is not an event to be taken casually.

The 51st Annual Academy Awards Presentation, held according to recent custom in the Dorothy Chandler Pavilion of the Los Angeles Music Center, added up to a gala evening. It was viewed on television by an estimated audience of 350,000,000 people in 54 countries—people to whom "Hollywood" (just this side of "Camelot") is still a magic name.



Even after more than a half-century, the Oscar Presentation is still Hollywood's biggest show and most shining moment

Very early in the day, the bleachers lining the "walk of the stars" outside the Pavilion began to fill with fans—young, vocal and (for the most part) good-natured. They held up placards touting their various favorites to win—especially in the acting categories—and cheered like boosters at a football game, given the slightest excuse.

Then the parade of limousines began to converge on the classic complex of auditoriums, as a giant golden balloon in the shape of "Oscar", the Academy's world-famous award statuette, towered overhead. The stars, dressed to look very much like stars, made their way down the red carpet toward the Pavilion, stopping on invitation from Army Archerd to say a few words before the television cameras. The fans in the bleachers cheered madly as each celebrity was identified.

Then the show began. Produced by Jack Haley, Jr., directed by Marty Pasetta, and with Johnny Carson as Master of Ceremonies, it unfolded as the longest (almost three-and-a-half hours) and per-

Continued overleaf





One of the two emotional highpoints of the evening was reached when Cary Grant presented to his old friend, Sir Laurence Olivier, an honorary Oscar for his unique, lifelong contributions to the film industry. Olivier's touching, heart-felt speech of acceptance brought tears to the eyes of many in the audience. It was acknowledged with thunderous applause and a standing ovation.

For those on the other side of the camera, three of the most important honors accorded were Academy Awards of Merit (Academy Statuettes) in the Scientific or Technical Awards category. These went to Eastman Kodak for its 5243 Intermediate Film, to Stefan Kudelski for development of the Nagra recorder and to Panavision, Incorporated for development of the Panaflex Motion Picture Camera System. Accepting were Ken Mason for Kodak, Stefan Kudelski for Nagra and Robert E. Gottschalk for Panavision. Presenters were actresses Maggie Smith and Maureen Stapleton.



haps most lavish spectacle ever presented during the Academy's 51-year history.

At first it appeared that the stunning multi-tiered set by Art Director Roy Christopher would overwhelm the mere humans on the stage—but there was nothing "mere" about these particular humans. A steady stream of past and present stars—a veritable "Who's Who" of Hollywood—dominated the proceedings, and it became obvious as the evening wore on that this was an event of people, rather than spotlights and lavish sets. Because of that fact it turned out to be one of the most emotional evenings of its kind ever.

There were moments of pure "show biz", like the one in which the spunky cartooned Woody Woodpecker (courtesy of Chroma-key) joined his creator, Walter Lantz, and presenter Robin "Mork" Williams on camera, as Lantz was given an Honorary Oscar for his lifetime contribution to the motion picture industry.

There are inevitably certain awards that are far more meaningful to readers of *American Cinematographer* (by virtue of their technical specialization) than they are to the general public. The first of these to be presented during the evening was the Special Achievement Award voted by the Academy Board of Governors for the stunning visual effects in *SUPERMAN*. Individual Oscars went to Les Bowie, Colin Chilvers, Denys Coops, Roy Field, Derek Meddings and Zoran Perisic (all of whom discuss their work in the January, 1979 issue of *American Cinematographer*). Except for Bowie (who, sadly, had passed away in the interim) all of the British wizards were on hand to accept their statuettes.

In the same category of interest was the Scientific or Technical Awards presentation of Awards of Merit Oscars to Ken Mason of the Eastman Kodak Company, Robert E. Gottschalk of Panavision Incorporated, and Stefan Kudelski of Nagra Magnetic Recorders for their respective organizations' enormous contributions to the technology of the motion picture.

But the award that is traditionally of greatest significance to readers of this publication was that for "Best Achievement in Cinematography". This year it was an especially close race, with the art of cinematography attaining new heights in such diverse vehicles as *DAYS OF HEAVEN*, *THE DEER HUNTER*, *HEAVEN CAN WAIT*, *SAME TIME NEXT YEAR* and *THE WIZ*. However, for weeks the word had been traveling through the Hollywood grapevine that the odds-on favorite to win was Spanish cinematog-



Inevitably there was a certain amount of clowning. Here comedian Dom DeLuise lusts for Valerie Perrine.

rapher Nestor Almendros for his stunning images in *DAYS OF HEAVEN*. Consequently, few were surprised when Almendros did indeed win the coveted Oscar in this category. In his acceptance speech, he graciously acknowledged the contribution of two-time Academy Award-winning Director of Photography Haskell Wexler, ASC, who photographed certain sequences in *DAYS OF HEAVEN*.

Several Honorary Awards highlighted

One of Hollywood's hardest perennials, the ever-debonair Cesar Romero enters the Music Center for the Awards Presentation.



ACADEMY AWARD WINNERS FOR CINEMATOGRAPHY—1928 to 1978

Year	Class	Cameraman	Picture Title	Studio
1928		Nestor Almendros	"Days of Heaven"	Para.
1929		Vilmos Zsigmond, A.S.C.	"Close Encounters of the Third Kind"	Col.
1930		Haskell Wexler, A.S.C.	"Bound for Glory"	U.A.
1931		John Alcott, B.S.C.	"Barry Lyndon"	WB
1932		Fred Koeneke, A.S.C.	"The Towering Inferno"	20th-Fox and WB
1933		Joseph Biroc, A.S.C.	"Cries and Whispers"	New World Prod.
1934		Sven Nykvist, A.S.C.	"Cabaret"	ABC-Allied Artists
1935		Geoffrey Unsworth, B.S.C.	"Fiddler on the Roof"	U.A.
1936		Oswald Morris, B.S.C.	"Ryan's Daughter"	MGM
1937		Freddie Young, B.S.C.	"Butch Cassidy and the Sundance Kid"	20th-Fox
1938		Conrad Hall, A.S.C.	"Romeo and Juliet"	Para.
1939		Burnett Guffey, A.S.C.	"Bonnie and Clyde"	WB-7 Arts
1940	B&W	Haskell Wexler, A.S.C.	"Who's Afraid of Virginia Woolf?"	WB
1941	Color	Ted Moore, B.S.C.	"A Man For All Seasons"	Col.
1942	B&W	Ernest Laszlo, A.S.C.	"Ship of Fools"	Col.
1943	Color	Freddie Young, B.S.C.	"Doctor Zhivago"	MGM
1944	B&W	Walter Lassally, B.S.C.	"Zorba the Greek"	Fox
1945	Color	Harry Stradling, A.S.C.	"My Fair Lady"	WB
1946	B&W	James Wong Howe, A.S.C.	"Hud"	Para.
1947	Color	Leon Shamroy, A.S.C.	"Cleopatra"	Fox
1948	B&W	Jean Bourgois, Walter Wottitz	"The Longest Day"	Fox
1949	Color	Freddie Young, B.S.C.	"Lawrence of Arabia"	Col.
1950	B&W	Eugene Shuftan	"The Hustler"	Fox
1951	Color	Daniel Fapp, A.S.C.	"West Side Story"	U.A.
1952	B&W	Freddie Francis, B.S.C.	"Sons and Lovers"	Fox
1953	Color	Russell Metty, A.S.C.	"Spartacus"	Univ.
1954	B&W	William Mellor, A.S.C.	"Diary of Anne Frank"	Fox
1955	Color	Robert Surtees, A.S.C.	"Ben-Hur"	MGM
1956	B&W	Sam Leavitt, A.S.C.	"The Defiant Ones"	U.A.
1957	Color	Joseph Ruttenberg, A.S.C.	"Gigi"	MGM
1958	award	Jack Hildyard, B.S.C.	"Bridge on the River Kwai"	Col.
1959	B&W	Joseph Ruttenberg, A.S.C.	"Somebody Up There Likes Me"	MGM
1960	Color	Lionel Lindon, A.S.C.	"Around the World in 80 Days"	Todd-U.A.
1961	B&W	James Wong Howe, A.S.C.	"The Rose Tattoo"	Para.
1962	Color	Robert Burks, A.S.C.	"To Catch a Thief"	Para.
1963	B&W	Boris Kaufman, A.S.C.	"On the Waterfront"	Col.
1964	Color	Milton Krasner, A.S.C.	"Three Coins in the Fountain"	Fox
1965	B&W	Burnett Guffey, A.S.C.	"From Here to Eternity"	Col.
1966	Color	Loyal Griggs, A.S.C.	"Shane"	Para.
1967	B&W	Robert Surtees, A.S.C.	"The Bad and the Beautiful"	MGM
1968	Color	Winton Hoch, A.S.C.	"The Quiet Man"	Argosy
1969	B&W	Archie Stout, A.S.C.	"A Place in the Sun"	Para.
1970	Color	William Mellor, A.S.C.	"American in Paris"	MGM
1971	B&W	Alfred G. Sauter, A.S.C.	"The Third Man"	British
1972	Color	Robert Krasker, B.S.C.	"King Solomon's Mines"	MGM
1973	B&W	Paul Vogel, A.S.C.	"Battleground"	MGM
1974	Color	Winton Hoch, A.S.C.	"She Wore a Yellow Ribbon"	R.K.O.
1975	B&W	William Daniels, A.S.C.	"The Naked City"	U-I
1976	Color	Joseph Valentine, A.S.C.	"Joan of Arc"	R.K.O.
1977	B&W	William V. Skall, A.S.C.	"Winton Hoch, A.S.C."	
1978	B&W	Guy Green, B.S.C.	"Great Expectations"	Rank-U-I
1979	Color	Jack Cardiff, B.S.C.	"Black Narcissus"	Rank-U-I
1980	B&W	Arthur Miller, A.S.C.	"Anna and the King of Siam"	Fox
1981	Color	Charles Rosher, A.S.C.	"The Yearling"	MGM
1982	B&W	Leonard Smith, A.S.C.	"Picture of Dorian Gray"	MGM
1983	Color	Harry Stradling, A.S.C.	"Leave Her to Heaven"	Fox
1984	B&W	Leon Shamroy, A.S.C.	"Laura"	Fox
1985	Color	Leon Shamroy, A.S.C.	"Wilson"	Fox
1986	B&W	Arthur Miller, A.S.C.	"Song of Bernadette"	Fox
1987	Color	Hal Mohr, A.S.C.	"Phantom of the Opera"	Univ.
1988	B&W	W. Howard Greene, A.S.C.	"Mrs. Miniver"	MGM
1989	Color	Joseph Ruttenberg, A.S.C.	"The Black Swan"	Fox
1990	B&W	Leon Shamroy, A.S.C.	"How Green Was My Valley"	Fox
1991	Color	Ernest Palmer, A.S.C.	"Blood and Sand"	Fox
1992	B&W	Ray Rennahan, A.S.C.	"Rebecca"	Seiznick
1993	Color	George Barnes, A.S.C.	"Thief of Baghdad"	Korda
1994	B&W	Georges Perinal, B.S.C.	"Wuthering Heights"	Goldwyn
1995	Color	Gregg Toland, A.S.C.	"Gone with the Wind"	Seiznick-MGM
1996	B&W	Ernest Halter, A.S.C.	"The Great Waltz"	MGM
1997	Color	Ray Rennahan, A.S.C.	"The Good Earth"	MGM
1998	B&W	Joseph Ruttenberg, A.S.C.	"Anthony Adverse"	WB
1999	Color	Karl Freund, A.S.C.	"Midsummer Night's Dream"	WB
2000	B&W	Tony Gaudio, A.S.C.	"Cleopatra"	Para.
2001	Color	Hal Mohr, A.S.C.	"A Farewell to Arms"	Para.
2002	B&W	Victor Milner, A.S.C.	"Shanghai Express"	Para.
2003	Color	Charles B. Lang Jr., A.S.C.	"Tabu"	Para.
2004	B&W	Lee Garmes, A.S.C.	"With Byrd at the So. Pole"	Para.
2005	Color	Floyd Crosby, A.S.C.	"White Shadows in the So. Seas"	MGM
2006	B&W	William Van Der Veer	"Sunrise"	Fox
2007	Color	Joseph T. Rucker		
2008	B&W	Clyde DeVinna, A.S.C.		
2009	Color	Charles Rosher, A.S.C.		
2010	B&W	Karl Struss, A.S.C.		



(LEFT) The three big winners: Jon Voight "Best Actor" for *COMING HOME*, Jane Fonda "Best Actress" for *COMING HOME*, and Michael Cimino "BEST DIRECTOR" for *THE DEER HUNTER*. (RIGHT) Christopher Walken won the "Best Supporting Actor" Oscar for his powerful performance in *THE DEER HUNTER*. Presenters were Telly Savalas and Dyan Cannon. (BELOW LEFT) Nestor Almendros won "Best Cinematography" Award for his work on *DAYS OF HEAVEN*. Presenters were Kim Novak and James Coburn.



the second half of the presentation, one going to the Museum of Modern Art (its second) for inestimable service to the motion picture industry in its recognition of film as an art form and its continuing archival activity in the preservation (and presentation) of historic films.

Legendary film director King Vidor (*THE CHAMP*, *THE FOUNTAINHEAD*, *WAR AND PEACE*), a five-time Academy nominee, was given an Honorary Award "for his incomparable achievements as a cinematic creator and innovator."

The first overwhelmingly emotional moment of the evening came when the ageless Cary Grant presented the Academy's coveted Honorary Award for lifetime achievement to Sir Laurence Olivier (*Lord Olivier*, to be more precise), who for almost five decades has been a towering figure on stage and screen and who is almost universally regarded as the world's greatest living actor.

Looking very handsome and distinguished in his full beard—and remarkably healthy, despite an unending series

of recent illnesses—the 71-year-old Olivier, speaking in that marvelous voice, absolutely rocked the audience with the following speech:

"Oh dear friends who I'm supposed to speak of tonight—Cary (Grant), my dear old friend. For many years, from the earliest years of either of us working in this country. Thank you for that beautiful citation and the trouble you have taken to make it and for all the warm generosity in it."

"Mr. President, and governors of the Academy, committee members, fellows, my very noble and approved good masters, my colleagues, my friends, my fellow students. In this great firmament of your nation's generosity, this particular choice may perhaps be found by future generations as a title of censure."

"But the mere fact of it, the prodigal, pure, human kindness of it, must be seen as a beautiful star in that firmament which shines upon me at this moment, dazzling me a little, but filling me with warmth and the extraordinary elation,

the euphoria that happens to so many of us at the first breath of the majestic glow of a new tomorrow."

"From the top of this moment. In these solid, in these kindly emotions that are charging my soul and my heart at this moment, I thank you for this great gift which lends me such a very splendid part in this your glorious occasion. Thank you."

At that point, a television camera caught a closeup of John Voight clutching his head and reeling backward as though reacting to a mind-blowing experience. He was not alone. A wave of almost palpable emotion swept through the vast auditorium and it is safe to speculate that there wasn't a dry eye in the house. Even the usually cynical Johnny Carson was seen wiping away a furtive tear. The thunderous applause and standing ovation that followed bore witness to the love Americans feel toward this British aristocrat of the screen, a cherished artist whom they had long since taken to their hearts as one of their own.

The "Best Achievement in Directing" award to Michael Cimino for *THE DEER HUNTER* came as no surprise, since he had already made a clean sweep of all the other major awards in that category.

Not surprising either were the "Best Actress" and "Best Actor" awards that went to Jane Fonda and John Voight respectively for their stirring performances in *COMING HOME*. Fonda dramatized her acceptance speech by delivering it simultaneously in sign language so that the deaf watching the television presentation could understand her.

It had been announced a few weeks previously that John Wayne would be on hand to present the "Best Picture" award, his first public appearance since radical cancer surgery three months ago that resulted in the removal of his stomach. Just a year ago he had undergone open heart surgery and it seemed most improbable,

Continued on Page 469



At first it appeared that the stunning multi-tiered set by Art Director Roy Christopher would overwhelm the mere humans on the stage, but there was nothing "mere" about those particular humans. The lighting effects were especially striking. (BELOW) The Jean Hersholt Humanitarian Award was presented to Leo Jaffe for his contribution to the film industry as chairman of the board of Columbia Pictures. Presenter was Jack Valenti.



A Special Achievement Award was voted by the Academy Board of Governors for the Visual Effects in *SUPERMAN*. Accepting awards were (left to right) Zoran Perisic, Derek Meddings, Roy Field, Denys Coop and Colin Chilvers, shown here with presenter Steve Martin. Included among those honored was glass matte expert Les Bowie who, sadly, had passed away in the interim.





THE ACADEMY SCIENTIFIC OR TECHNICAL AWARDS PRESENTATION

Class and style appropriately characterize the banquet marking a fitting presentation of the awards which represent the very lifeblood of the film industry in technical and scientific terms

For many years, the Academy Scientific or Technical Awards created a kind of embarrassment for the producers of the television presentation. Considered "too academic" to be of interest to the general viewing public (and there was a certain logic in that observation), they were hurriedly awarded on-stage during a commercial break in the telecast.

Since the technology represented by these awards is the very lifeblood of the film industry in terms of technical progress and innovation, there was under-

standable unhappiness on the part of the recipients of the awards. Finally, the Scientific or Technical Awards were eased out of the telecast completely and were bestowed at afternoon cocktail parties held in the spacious lobby of the Academy's posh headquarters in Beverly Hills. While showing a bit more class, this, too, proved to be a far from satisfactory solution to the problem.

Then, last year, someone in the Academy decided that the time had come to spend a bit of money to do justice to the

inspired engineers and technicians who have raised the art of the motion picture to its current height of technical excellence. Two hundred guests, representing top film technicians and their ladies, were invited to a sit-down banquet in the Versailles Ballroom of the Beverly Hilton Hotel.

The affair was such a crashing success that it was repeated this year on the evening of April 6 in the same room, but with the guest list swollen to almost 300 people. Also, whereas in previous years,

there has been much controversy arising from the awarding of these honors, this year sweetness and light generally prevailed.

The awards were voted by the Academy Board of Governors from the recommendations made by the Scientific or Technical Awards Committee. Donald C. Rogers is chairman of the committee.

Three Academy Awards of Merit (Academy Statuette) were made. All were elevated from previous (1977) Class II Awards (the previous nomenclature), a provision allowed by Academy rules. Paragraph 15 of the special rules for the Scientific or Technical Achievement Awards reads in part: "It shall also be within the discretion of the committee to review, on its own motion, any Academy Award conferred by the Academy Board of Governors for Scientific or Technical Achievement, to determine whether the classification of such achievement should be elevated by reason of its contribution to the arts and sciences of motion pictures subsequent to the granting of such award and to recommend elevation in classification to the Academy Board of Governors."

The following awards were voted:

ACADEMY AWARD OF MERIT [Academy Statuette]

To Eastman Kodak Company, for the research and development of a Duplicating Color Film for Motion Pictures.

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Continued on Page 528



Rolling entertainment for the occasion was provided by the *Mal de Mers*, a Dixieland Band of the California Yacht Club. Playing clarinet was Wilton Holm, former head of the Research Center of the Motion Picture Producers Association. Next to him (right) on saxophone, is special effects expert Linwood Dunn, Past President of the American Society of Cinematographers.



(LEFT) Presenters of the Technical or Scientific Awards were Gregory Peck and Christopher "SUPERMAN" Reeve. (RIGHT) Howard Koch, President of the Academy, chats with the affable, modest Reeve, who described himself as "a neophyte in the film industry" and expressed his awe of the technical experts who enabled him to fly in *SUPERMAN*. (BELOW LEFT) Loren Ryder, honored for his part in development of the Nagra recorder. (RIGHT) Robert E. Gottschalk, President of Panavision, Incorporated, accepting award citation.



(ABOVE LEFT) Don Rogers, who heads the Technical or Scientific Awards Committee, welcomes the guests. (RIGHT) Stefan Kudelski, inventor of the Nagra recorder, accepts his citation. (BELOW LEFT) Robert E. Gottschalk, President of Panavision, Incorporated, thanks the engineering team responsible for the development of the much-honored Panaflex Camera System. (RIGHT) Winners of the Scientific or Technical Awards pose for photograph with presenters Peck and Reeve and Academy President Howard Koch.



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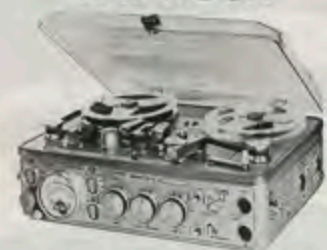


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ACADEMY SCIENTIFIC OR TECHNICAL AWARDS

Continued from Page 461

larged size duplicate negatives for contact release printing, is the unique characteristic of this film. The film has superior sharpness, tonal scale and dye stability.

To Stefan Kudelski of Nagra Magnetic Recorders, Incorporated, for the continuing research, design and development of the Nagra Production Sound Recorder for Motion Pictures.

The Nagra sound recorder is the summation of technical achievements to provide the motion picture industry with a high quality, professional, self-contained, light-weight recorder for motion picture production.

To Panavision, Incorporated, and its engineering staff under the direction of Robert E. Gottschalk, for the concept, design and continuous development of the Panaflex Motion Picture Camera System.

In the Panaflex Camera System, each camera is designed effectively to fulfill a specific aspect of photography and in concert cover the field of motion picture cinematography. The System includes the Panaflex, the Panaflex-X, the Panaflex Panastar and the Panaflex Panaglide.

SCIENTIFIC AND ENGINEERING AWARD

[Academy Plaque]

To Ray M. Dolby, Ioan R. Allen, David P. Robinson, Stephen M. Katz and Philip S. J. Boole of Dolby Laboratories, Incorporated, for the development and implementation of an improved Sound Recording and Reproducing System for Motion Picture Production and Exhibition.

The Dolby sound system, through the use of noise reduction techniques has the capability of increasing the dynamic range and frequency response of a recording. It includes a method of encoding and decoding which, when applied to a two-channel recording, generates a stereo effect in Dolby-equipped motion picture theaters.

TECHNICAL ACHIEVEMENT AWARD

[Academy Certificate]

To Karl Macher and Glenn M. Berggren of Isco Optische Werke for the development and introduction of the Cinelux-

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To David J. Degenkolb, Arthur L. Ford and Fred J. Scobey of DeLuxe General, Incorporated, for the development of a Method to Recycle Motion Picture Laboratory Photographic Wash Waters by Ion Exchange.

The DeLuxe General ion-exchange recycling system provides a means of salvaging and retempering process wash water with resulting energy and supply economy. The technique also removes chemical contaminants to meet ecological requirements of the waste effluent.

To Kiichi Sekiguchi of CINE-FI International for the development of the CINE-FI Auto Radio Sound System for Drive-in Theaters.

The CINE-FI drive-in installation is a radio distribution system by which the picture sound is transmitted by wire to each patron's car radio. Use of the patron's car radio achieves improved sound quality and allows selection of volume and tone control.

To Leonard Chapman of Leonard Equipment Company, for the design and manufacture of a small, mobile, motion picture camera platform known as the Chapman Hustler Dolly.

The light-weight Chapman Hustler Dolly provides camera mobility and extreme flexibility in tight quarters. Smooth and stable camera movement on floor or track is achieved.

To James L. Fisher of J. L. Fisher, Incorporated, for the design and manufacture of a small, mobile, motion picture camera platform known as the Fisher Model Ten Dolly.

The light-weight Model Ten Dolly provides camera mobility and extreme flexibility in tight quarters. Smooth and stable camera movement on floor or track is achieved.

To Robert Stindt of Production Grip Equipment Company, for the design and manufacture of a small, mobile, motion picture camera platform known as the Stindt Dolly.

The light-weight Stindt Dolly provides camera mobility and extreme flexibility in tight quarters. Smooth and stable camera movement on floor or track is achieved.

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THE FIVE BEST PHOTOGRAPHED MOTION PICTURES OF 1978

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The tools of the trade used by the Director of Photography and his crew continue to grow more compact, more efficient and more automated with each passing year—but the skill of the man himself, this unique artist-technician, can never be automated. His *metier* is much more than a kind of reflex expertise born of vast experience in his chosen field. It involves such all-important intangibles as taste and style and a peculiar gut-feeling for achieving the specific images that will best tell the story.

Five superlatively photographed motion pictures were nominated for the Best Achievement in Cinematography "Oscar" to be bestowed during the 51st Annual Academy Awards Presentation. Obviously, only one could be the recipient of the cherished statuette. But the members of the American Society of Cinematographers consider the nominations for this highest accolade to be as important as the Award itself, and it is with that thought in mind that the membership of ASC salutes with pride the following Directors of Photography who received nominations in the category of "Best Achievement in Cinematography" for the Academy's 51st Annual Awards Presentation:

NESTOR ALMENDROS
"Days of Heaven"

WILLIAM A. FRAKER, ASC
"Heaven Can Wait"

OSWALD MORRIS, BSC
"The Wiz"

ROBERT SURTEES, ASC
"Same Time, Next Year"

VILMOS ZSIGMOND, ASC
"The Deer Hunter"



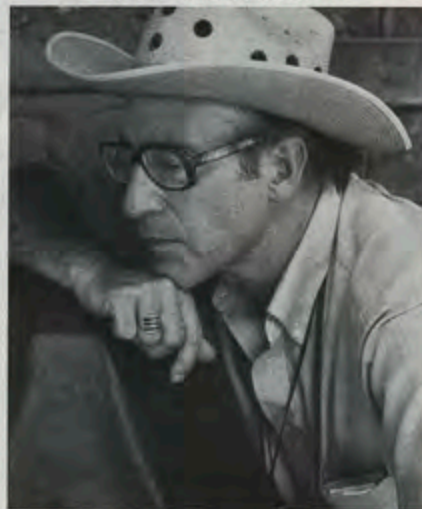
"DAYS OF HEAVEN"

NESTOR ALMENDROS: "DAYS OF HEAVEN"

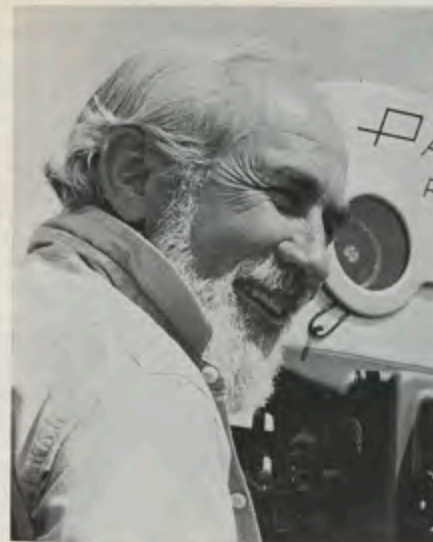
What excited Nestor Almendros most about starting work on DAYS OF HEAVEN was the prospect of making a motion picture in which the cinematography itself became a graphic extension of the characters' feelings and moods. As director Terrence Malick envisioned the project, creative visuals were to bear an unusually important part in telling the story.

"The film was truly a cinematographer's dream come true. Malick was willing to go to great lengths to what I felt were ideal photographic techniques for Continued on Page 516

NESTOR ALMENDROS



AMERICAN CINEMATOGRAPHER, MAY 1979



WILLIAM A. FRAKER, ASC

WILLIAM A. FRAKER, "HEAVEN CAN WAIT"

"I can recall at least three times when I wanted to quit," says William A. Fraker, ASC, remembering what it was like getting HEAVEN CAN WAIT onto film.

"I'm glad that I didn't," he admits.

Fraker ranks HEAVEN CAN WAIT high on his list of personal favorites. And for the man who was behind the camera for such movie fare as BULLIT, ROSEMARY'S BABY, PAINT YOUR WAGON, and LOOKING FOR MR. GOODBAR, that's saying a great deal.

What made the picture difficult was also what made it good. "Warren Beatty Continued on Page 518

"HEAVEN CAN WAIT"



AMERICAN CINEMATOGRAPHER, MAY 1979



"THE WIZ"

OSWALD MORRIS: "THE WIZ"

Though his talents and experience as a Director of Photography were steeped in the fictional-fantasy tradition, Oswald "Ossie" Morris, BSC, was in the business for twenty years before he was hired to film his first musical, OLIVER!, in 1968. It earned his first Academy Award nomination.

Today, he is one of the industry's foremost cinematographers of musicals. His credits also include GOODBYE MR. CHIPS, SCROOGE, an Academy Award in 1971 for FIDDLER ON THE ROOF, and now THE WIZ.

"I like fantasy in film," Morris says. Continued on Page 520

OSWALD MORRIS, BSC



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