

visibility for every spectator. The Super-Vision system is based upon specially designed Eidophor TV projectors of 7000 lm. The Louisiana Superdome installation will include six Eidophors. The six huge screens will be attached to a 65-ton gondola suspended from the Superdome ceiling. The gondola can be raised or lowered depending on the event and the size of the audience.

John A. Leermakers, Vice-President and Director of Kodak Research Laboratories, will retire May 1. His successor will be Wesley T. Hanson, who is presently Associate Director of the Research Laboratories.

Dr. Leermakers, was appointed Director of the Research Laboratories in 1964, the third in the company's 92-year history. He is also a member of the Operations Committee. Dr. Hanson has been elected a Vice-President and will also succeed Dr. Leermakers on the Operations Committee.

Dr. Leermakers has been associated with Kodak's scientific research for 38 years. Under his leadership the Research Laboratories contributed to the development of many innovative photographic products, including the super-8 film format. Dr. Hanson has been with Eastman Kodak Co. since 1934.

Paul D. McGurk, Secretary of the British Kinematograph, Sound and Television Society arrived in China on April 3 for a 16-day visit at the invitation of the Light Sensitive Materials Committee of China. The Vice-Chairman, Pien Ke-Chiang was the leader of the delegation which traveled from China to attend Film '71 held in London in June 1971. The invitation to Mr. McGurk is the result of this visit and the relationship established between BKSTS and the Office of the Chinese Commercial Counsellor in London. During his stay in China, Mr. McGurk will invite the Chinese film and television industries to present papers at Film '73, which will be held June 25-29, 1973, at the Royal Lancaster Hotel in London.

Charles A. Palmer is the recipient of the 1972 Distinguished Citizen Award presented by the United States Civil Service Commission in recognition of his production of the film, *The Supervisor and Equal Employment Opportunity*. The film, which is concerned with employment opportunities of minorities, including women, is widely used in American industry and government. Mr. Palmer is a producer-writer with Parthenon Pictures in Los Angeles.

Warren Charles has been appointed Director of Sales for the Audio-Video Systems Div. of Philips Broadcast Equipment Corp., One Philips Parkway, Montvale, NJ 07645. He was formerly with RCA Corp. in various sales and managerial positions. In his new post Mr. Charles will direct sales activities for Philips broadcast and closed-circuit TV and audio equipment marketed under the trade name of Norelco.

John P. Bilello has joined The Camera Mart, Inc., as Manager of the Lighting and Grip Dept. He was formerly Production

books reviewed



The Technique of Editing 16mm Films (Revised Ed.)

By John Burder. Published (1971) by Hastings House, Publishers, 10 E. 40 St., New York, NY 10016. 152 pp. incl. index. Illus. 5½ by 8½ in. Price \$10.00.

The first edition of this book was reviewed by Frank Lewin (*Journal*, pp. 216, 218, March 1969). With the exception of noting some revisions of the text there is little to add to Mr. Lewin's perceptive review. In the revised edition footage and duration charts are included and references are made to the latest film stocks and equipment developments.

As Mr. Lewin pointed out, since the book was written (and first published) in England many of its technical terms differ from American practice. However, in the revised edition the author has attempted to supply American terms as footnotes where a reader might be confused because of the disparity in terminology.—*Edit.*

Carl Theodor Dreyer: Four Screen Plays

(Trans.) Oliver Stallybrass. Published (1971) by Indiana University Press, 10th and Morton Sts., Bloomington, IN 47401. 312 pp. Illus. 6 by 9 in. Paperbound. Price \$3.95.

The scripts of four of Carl Theodor Dreyer's films — *The Passion of Joan of Arc*;

Manager of Oysters & Clams, a post-production house he co-founded. He has also been a United Nations staff photographer.

Two new appointments have been announced by Movielab, Inc., 165 W. 46 St., New York, NY 10036. Frank Hauser has been appointed Special Projects Engineer at the New York Laboratory and William Bickford has been appointed manager of the Hollywood laboratory. Mr. Hauser was formerly with DuArt Laboratory in various supervisory capacities. Mr. Bickford was formerly with Technicolor. In 1954 he joined Pathe, which was acquired by Movielab in 1969.

William L. Kacin has been appointed General Manager of Technology Inc.'s HF Photo Systems in Los Angeles, it was an-

nounced by Maurice F. Krug, President of Technology Inc., 1108 Talbott Tower, Dayton, OH 45402. Mr. Kacin was formerly Vice-President, General Manager and a director of the Photomechanisms Div. of Logetronics, Inc., in New York. In his present post he will be responsible for all operations of the division.

Vampire; *Day of Wrath* and *The Word* — have been translated by Oliver Stallybrass. Dreyer says in the Foreword, "The editor has . . . selected the scripts which I myself like best and rate highest — partly because they were difficult to make and partly because they gave me unusual opportunities for stylistic experiment."

The Dreyer films have been described as "realistic" and so they are in one sense. The realism is that of the camera work — the photography — which requires the viewer to become a part of the scene in the same way that he is present in a room in Holland when looking at a Vermeer painting. But everything in a Dreyer film in some way heightens the tension of the drama. The atmosphere is one of brooding intensity. The air is heavy with doom.

A study of the scripts reveals an obsession with the murky depths of the human mind. The heavily symbolic *Vampire*, based on one of the earliest, and most frightening of the vampire stories (*Carmilla* by Sheridan Le Fanu), is the most explicitly uncanny of the scripts, although *Ordet* (*The Word*) requires considerable suspension of disbelief. Probably *La Passion de Jeanne d'Arc* (*The Passion of Joan of Arc*) with its skillful use of the historical documents on which it is based, and *Verdens Dag* (*Day of Wrath*) will have a more continuing appeal to modern audiences.

(This reviewer saw *Day of Wrath* more than 15 years ago and it is one of the few films that cannot be forgotten. It is not one of the carefully researched "historical" films with authentic costumes and interiors which are, for the viewer, a spectacle rather than an experience. *Day of Wrath* is a film which demands that the viewer become totally involved and which elicits the responses of pity and terror.)

All four of the screen plays were based on earlier literary works which were rewritten and adapted by Dreyer to fit his remarkable requirements for the screen. He believed that the film director should prepare his own scenario. He felt so strongly about it that he said, "Allowing others to prepare a scenario for a director is like giving a finished drawing to a painter and asking him to put in the colors."

These scripts will be of special interest to the serious student of film who may gain an important insight into the mind and the working habits of the great director.—*Edit.*

Louis L. Behrmann has been appointed Assistant Manager of Sales Administration for Berkey Colortran, 1015 Chestnut St., Burbank, CA 91502. He has been with the firm since 1969. He was formerly Supervisor of Photographic Services for Marquardt Corp., in Van Nuys, Calif. During World War II he was a Chief Photographers Mate in the U.S. Navy and later became head of the Motion Picture Unit of the Naval Research Laboratory.

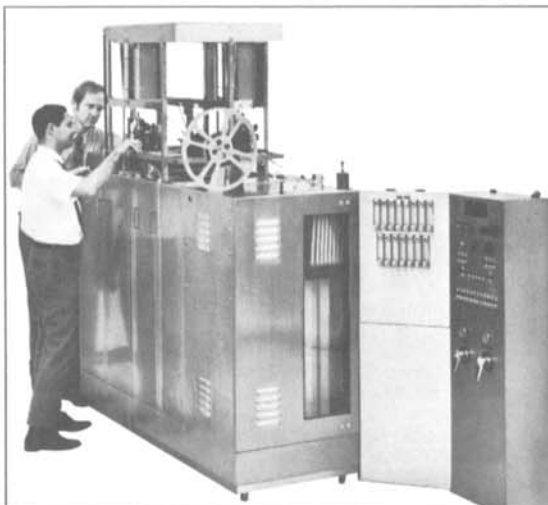
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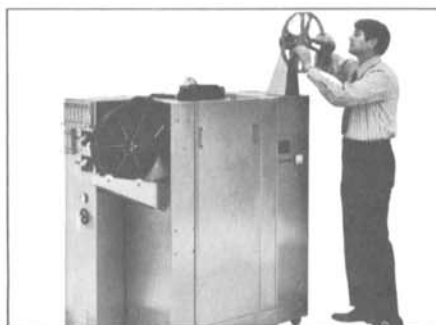


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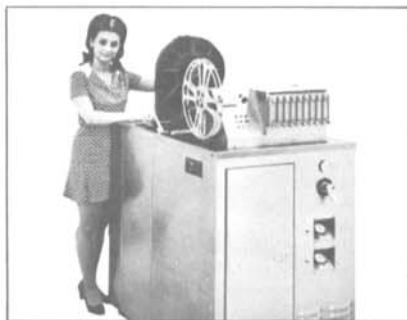
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