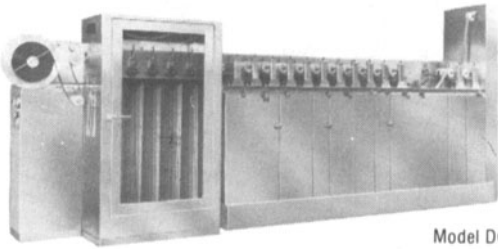


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## Books, Booklets, Brochures

**Images, Images, Images: The Book of Programmed Multi-Image Production (S-12)**, examining in-depth justification, planning, production, and presentation of multi-image programs, is available from Eastman Kodak Co., IPD Customer Services, 343 State St., Rochester, NY 14650. Among the various topics discussed are setting objectives, selecting the media and visual format, writing the project proposal, choosing the right equipment, producing the visuals, creating the script, editing the visuals, programming the equipment, and setting up for presentation. Illustrations include 354 color photos, 20 line drawings, and numerous charts and checklists. The price of the book is \$15.95.

**The Academy Awards 1979 Oscar Annual** by Martin M. Cooper, seventh in a series of Academy Award annuals, has been published by ESE California in cooperation with the Academy of Motion Picture Arts and Sciences. This annual, priced at \$14.95, covers the 1979 Awards in detail with stories on all nominees as well as winners. Color photographs from the 51st telecast of the Oscars are included.

**Electronic Displays** by E. G. Bylander, with comprehensive coverage of the uses and applications of digital displays for the practicing engineer, is available from McGraw-Hill Book Co., 1221 Ave. of the Americas, New York, NY 10020. Detailed information is presented on the display family, fonts and applications, photometry and contrast enhancement, general engineering practices, mounting, and driving. The more popular symbolic display types: gas discharge, VLED, vacuum fluorescent, and liquid crystal are described. The 175-page book contains 129 illustrations and is priced \$19.50.

**Bibliography sheets** of suggested books and publications in the audiovisual field have been prepared by the National Audio-Visual Assn. (NAVA), 3150 Spring St., Fairfax, VA 22031. The sheets are available in five subject areas: general audiovisual communications, including operation and maintenance of equipment, materials, and production facilities; audiovisual periodicals/trade journals; planning your audiovisual materials and presentations, including general photography and graphic arts; motion pictures; and videotape. Individual copies are available upon request, bulk quantities are available at minimal cost.

**7 Ways to Make Your Slide Shows Better**, a 4-page illustrated brochure describing Navitar slide projection lenses, is available upon request from D. O. Industries, Kowa Optical Division, 317 E. Chestnut St., E. Rochester, NY 14445. The brochure covers lenses from 1 to 9 in and includes a 35mm projection chart planned to be helpful to audiovisual producers and projectionists who make slide presentations from various projection distances.

**The Adwar Video catalog** (64 pages) offering a wide selection of industrial and home video equipment, is available upon request from Adwar Video Corp., 100 Fifth Ave., New York, NY 10011. The catalog contains several sections on such subjects as how to plan a video studio, closed circuit television system, or videocassette network. Other sections provide tips on video lighting, portable battery use and care, microphone recording techniques, and pre-editing preparation.

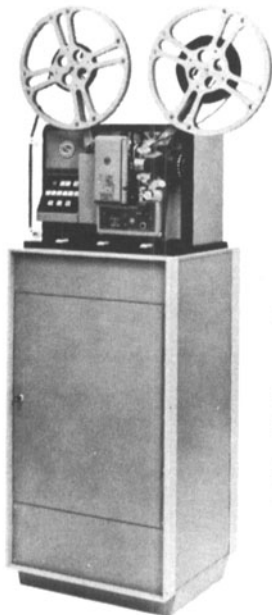
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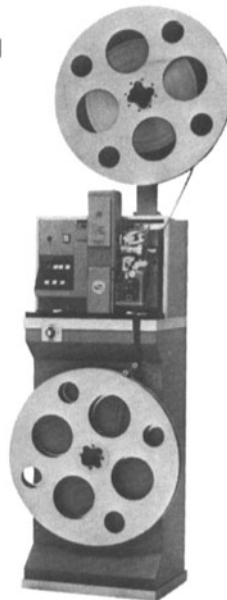


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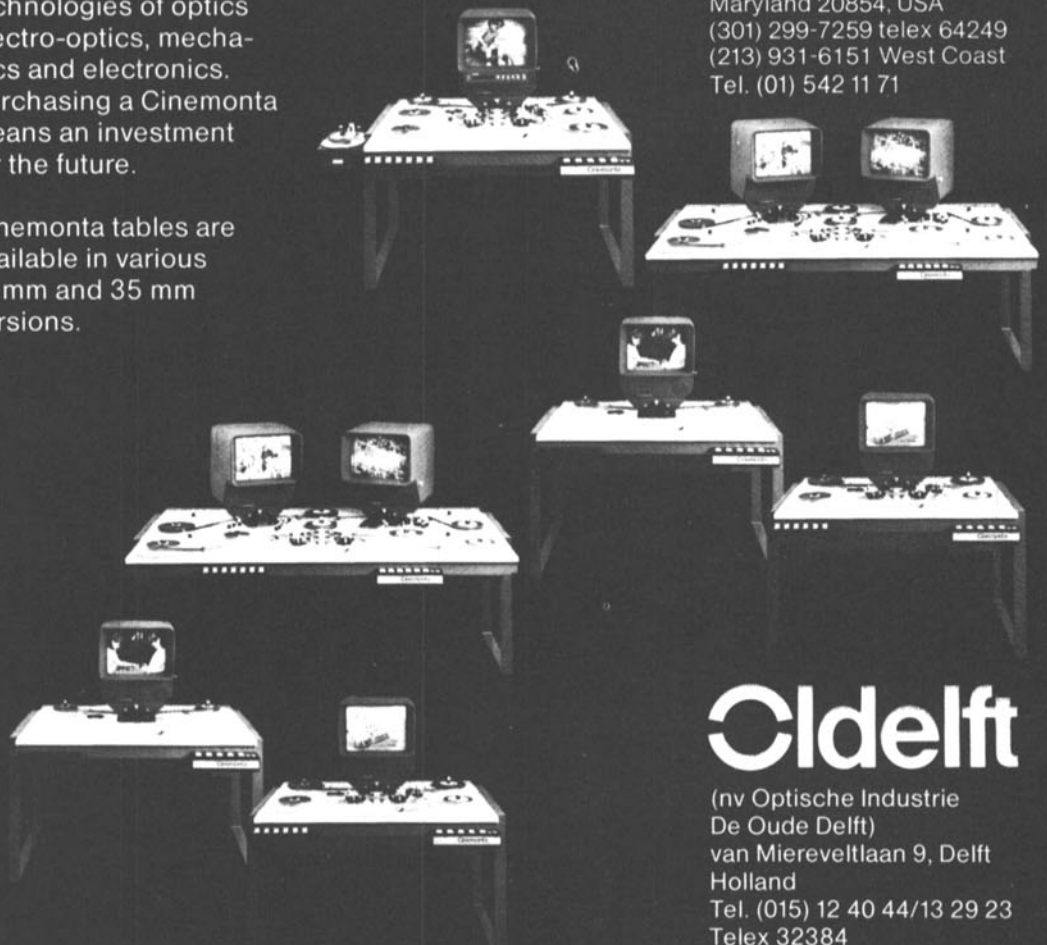
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# BOOTH



*“You have to know when not to cut.”*

*Margaret Booth, Vice-President of post-production for Rastar Films, has been editing film for 62 years and is still at it. Many famous directors have relied gratefully on her skills. Young editors might take a moment to read Miss Booth's wise counsel and, along with Kodak, rejoice that they are a part of the same industry as this warm and gracious woman.*

“I become involved from the start of a script. I read the scripts and make suggestions on cutting. Sometimes, I go to the director and say, ‘If you would give me a pan shot from here to there, it’ll make it smoother and nicer.’ Most directors appreciate this help.

“The really good directors do their homework. They plan ahead. Ford knew what he wanted. He wouldn’t even come near the cutting room. I showed him the picture when I finished making the cut. It’s different with every director, but all the really great directors have one thing in common—they know what they want. And that’s a wonderful thing because there isn’t any confusion on the set.

“Rhythm is everything. If you don’t have rhythm, you don’t have a very good editing job. When I was cutting silent pic-

tures, I used to count—one, two, three, four, cut—because it helped carry the rhythm. Of course, now that there’s sound, the sound carries you along, and it carries the audience along. So you must cut on the beat each time. It’s like the Rockettes. If they get out of step, they’re not the Rockettes. It’s that way in film.

“Tempo means so much. If you have a picture that has tempo, and then you slow down, the film seems to dip, and the audience is left anticipating. You must always keep the tempo going because the audience is really a thousand feet ahead of you. You have to be ahead of them if you can.

“When I first started, we used to splice by hand. We’d have to match the sprocket holes and splice by hand. We had to match the action. Sometimes we just had to look for a little dot or something on the negative. Now, of course, we have this little splicing machine. And when we cut negatives, all we do is get the right key number and cut it. But in the early days there were no edge numbers.

“You have to like editing to be a fine editor. You have to have a feel for it. And you have to learn to use just the long shots for planning and then learn to punctuate where it’s necessary for the story. I think the biggest mistake novice editors make is getting all the dailies in and thinking it’s necessary to use every piece, every angle. The

mistake is saying, ‘Well, the director shot it; he must want to see all of it.’ They get completely confused. But you also have to know when not to cut. That is what editing is about—knowing when *not* to cut.

“I recommend a film-editing career to younger people because I think it’s wonderful. You meet everyone, and you work on something for six or eight months and then go to something else that’s entirely different. You’re working with an entirely different crew and entirely different personalities. It’s a challenge. Every day is a challenge.”

*If you would like to receive our monthly publication for filmmakers, Kodak Professional Forum, write: Eastman Kodak Company, Dept. 640, 343 State Street, Rochester, NY 14650.*



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