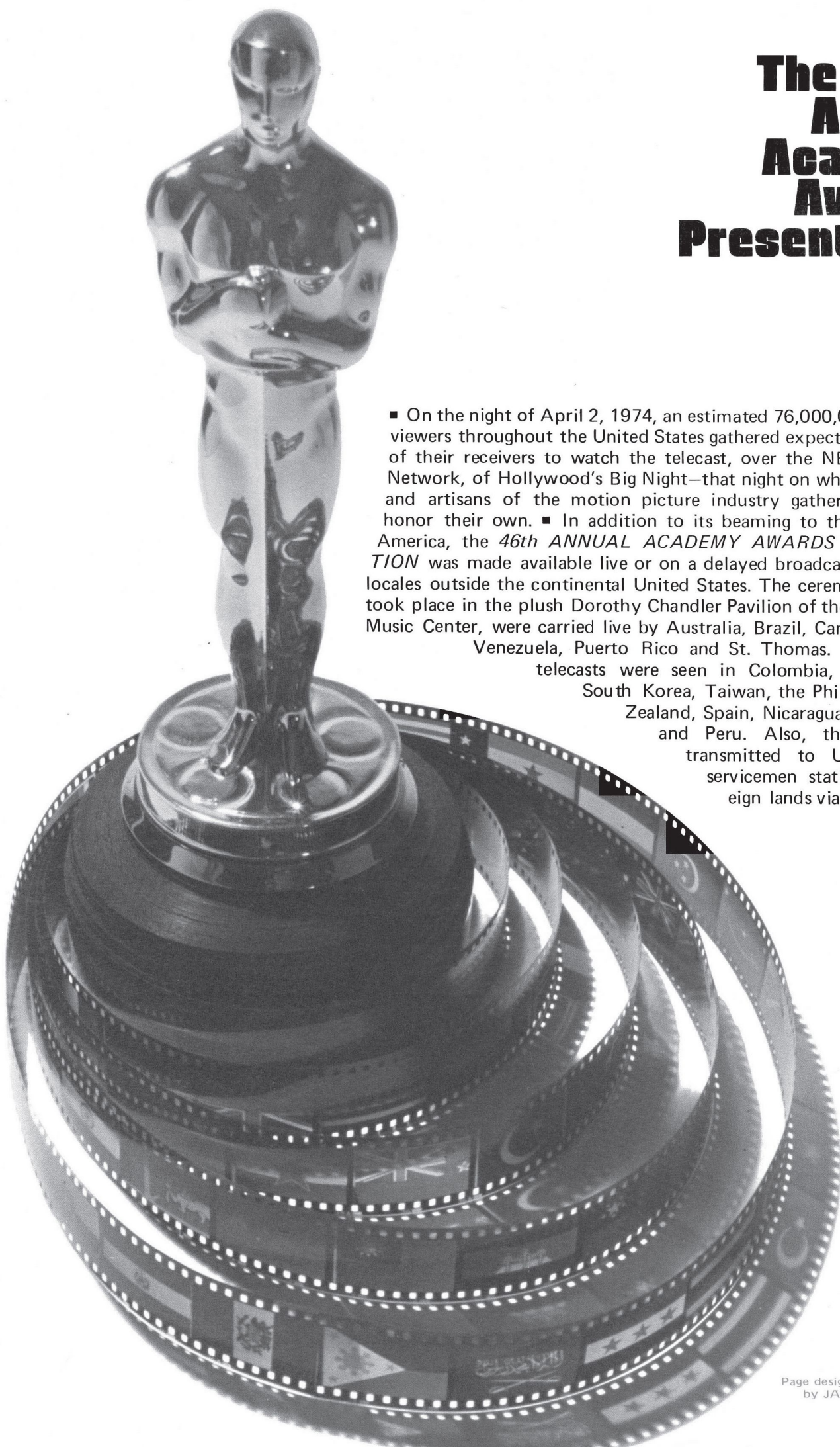
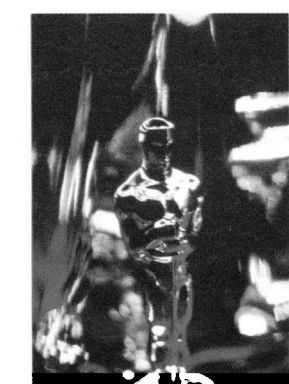
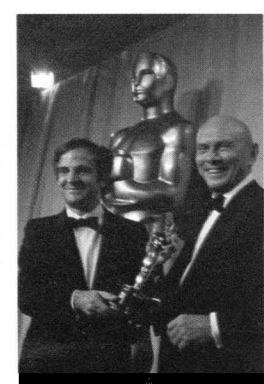
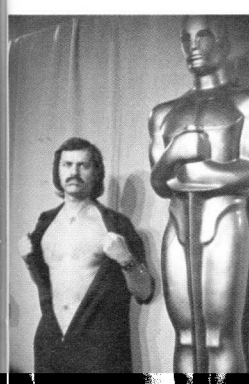
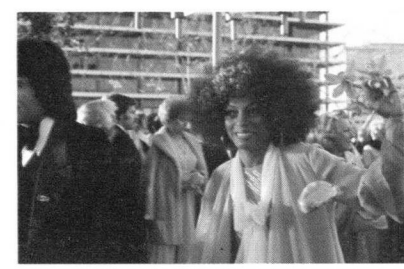
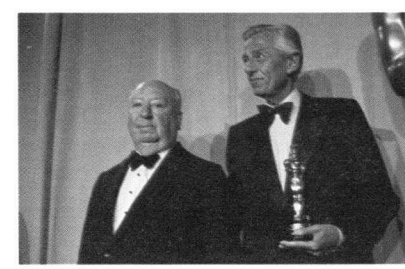
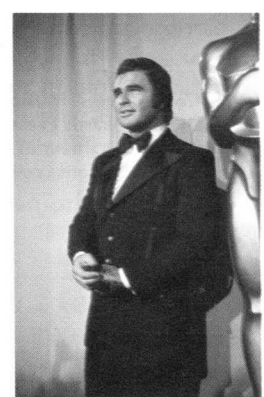
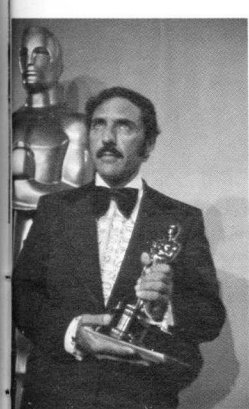
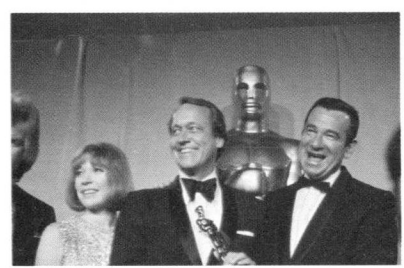
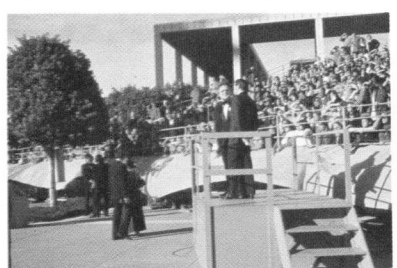
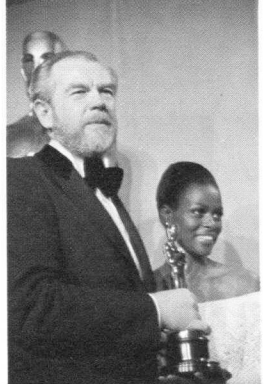
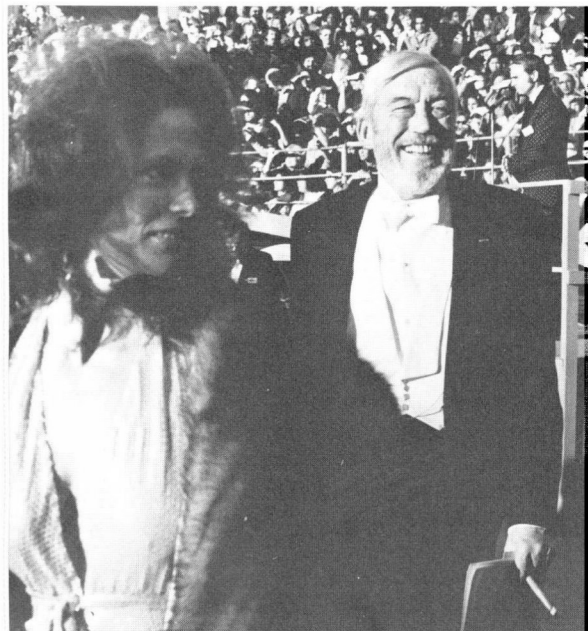


# The 46th Annual Academy Awards Presentation



■ On the night of April 2, 1974, an estimated 76,000,000 television viewers throughout the United States gathered expectantly in front of their receivers to watch the telecast, over the NBC Television Network, of Hollywood's Big Night—that night on which the artists and artisans of the motion picture industry gather annually to honor their own. ■ In addition to its beaming to the millions in America, the *46th ANNUAL ACADEMY AWARDS PRESENTATION* was made available live or on a delayed broadcast basis in 17 locales outside the continental United States. The ceremonies, which took place in the plush Dorothy Chandler Pavilion of the Los Angeles Music Center, were carried live by Australia, Brazil, Canada, Mexico, Venezuela, Puerto Rico and St. Thomas. Delayed-basis telecasts were seen in Colombia, Hong Kong, South Korea, Taiwan, the Philippines, New Zealand, Spain, Nicaragua, El Salvador and Peru. Also, the show was transmitted to United States servicemen stationed in foreign lands via Armed Forc-





Director John Huston arrives for the awards presentation in full dress. He was one of the four official hosts of the show, along with Burt Reynolds, Diana Ross and David Niven.

es Television Stations.

As always, it was a gala occasion. The great, near-great and would-be great of Hollywood turned out in all their finery to honor their peers in the industry. As they walked down the red carpet toward the classic auditorium, thou-

The classic facade of the Dorothy Chandler Pavilion of the Los Angeles Music Center backdropped the sidewalk ceremonies preceding the 46th Annual Academy Awards Presentation. This year, Daylight Saving Time, necessitated by the energy crisis, robbed this phase of its usual spotlighted glamor, since the audience arrived in daylight. Nevertheless, 3,000 fans crowded the bleachers to watch them.

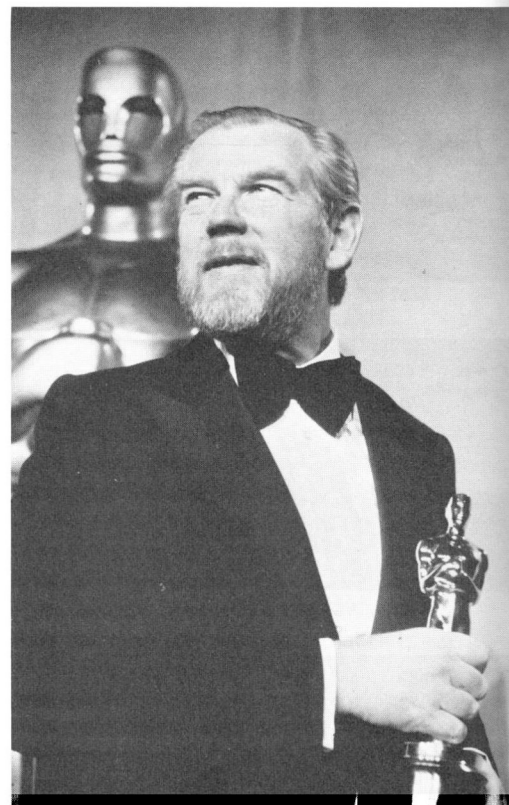


sands of fans, many of whom had been waiting in the bleachers since dawn, cheered and applauded their favorites of the silver screen.

The lavishly staged Awards Presentation program lasted more than three hours (the longest ever) and was highlighted by ambitious musical production numbers, film clips from pictures and the extra-curricular performance of a "streaker", who enlivened that portion of the program considerably and managed to unnerve the usually unflappable Elizabeth Taylor.

Outside the Dorothy Chandler Pavilion, star-struck fans had been gathering since dawn and the 3,000 bleacher seats were filled hours before the event, with several hundred more people thronging the sidewalk across the street. The usually glamorous aspect of the scene outside the auditorium (due mainly to the lighting that is used) was absent this year because Daylight Saving Time, necessitated by the energy crisis, resulted in most of the preliminary festivities taking place in daylight.

Still, the sidewalk show had its funny moments, thanks to two ladies of the screen who are noted for talents other than their acting ability. Linda Lovelace, she of the deep throat, caused the greatest furor when she rode up in a horse-drawn carriage and emerged clad



Famed Swedish cinematographer Sven Nykvist, ASC, shown with "Best Achievement in Cinematography" Oscar awarded for his work on Ingmar Bergman's "CRIES AND WHISPERS".

from top to toe in virginal white lace. Running her a close second for fan hysteria was Edy Williams in a leopard-skin bikini, leading a Great Dane.

Inside the auditorium, the show, produced by Jack Haley, Jr. and directed by Marty Pasetta, led off with an original musical extravaganza, "The Oscar", choreographed by Ron Field and starring Liza Minnelli.

The four hosts for the show were Burt Reynolds (who was very funny), Diana Ross, David Niven (oozing charm from every pore) and John Huston.

Film figured prominently in the staging. There were clips from the work of those nominated for acting honors and a very funny and nostalgic montage of Oscar winners of the past picking up their awards.

The highlight of the evening was the appearance on stage of that elusive Great Lady of the screen, Katharine Hepburn. She had never before appeared at an Academy Awards Presentation, though nominated many times and the winner of three Oscars as "Best Actress". Her charming speech in presenting the coveted Irving Thalberg Award to producer Lawrence Weingarten brought the audience to its feet in a loud and heartfelt ovation.

The Jean Hersholt Humanitarian Award, voted by the Board of Gover-

nors of the Academy of Motion Picture Arts and Sciences and presented to an industry member "whose humanitarian efforts have brought credit to the industry", is named after the late Jean Hersholt—actor, humanitarian and past president of the Academy. It has been voted 14 times since its creation in 1956, and this year it went to Lew Wasserman, board chairman and chief executive officer of MCA for "giving unstintingly of his time, his efforts, his intelligence and his substance to the betterment of the lot of his fellow men, in philanthropy, in culture and in humanity."

The award was presented to Wasserman by director Alfred Hitchcock, a great favorite of the crowd. Previous winners of this unique honor have included Y. Frank Freeman, Samuel Goldwyn, Bob Hope, Sol Lesser, George Seaton, Steve Broidy, Edmond L. DePatie, George Bagnall, Gregory Peck, Martha Raye, George Jessel, Frank Sinatra and Rosalind Russell.

As for the Awards themselves, a great deal of suspense had been generated by the fact that "THE EXORCIST" and "THE STING" had each received 10 nominations. It was a surprise to many that in the actual awarding of the Oscars, "THE EXORCIST" won only two ("Best Sound" and "Best Adapted Screenplay"), while "THE STING" walked off with seven, including "Best Picture".

One of the most popular awards, in terms of expressed audience approval, was that which went to Francois Truffaut in the "Best Foreign Film Category" for his wonderful "DAY FOR NIGHT". This extraordinary and highly entertaining picture is Truffaut's affectionate and wryly satirical valentine to the motion picture industry which he obviously loves so well. In it he captures, for the first time, the authentic *ambiance* of film-making, its agonies and ecstasies, the behind-the-scenes excitement, the anxieties, the explosive temperaments, the unique family-like rapport that grows between cast and crew members who have worked together on a film for a space of time and must finally, wistfully, take leave of one another when the last scene is "in the can".

Out of all the awards, the one which is perhaps most significant to *American Cinematographer* readers is that presented for "Best Achievement in Cinematography." This year the competition was especially keen, with Cinematographers of "THE EXORCIST", "THE STING", "CRIES AND WHISPERS", "JONATHAN LIVINGSTON SEAGULL" and "THE WAY WE



The sidewalk comedy that took place outside the Pavilion was as funny as anything that happened onstage. Here actress (?) Edy Williams tries to steal the spotlight by arriving in a leopard-skin bikini, with a feather-collared Great Dane in tow. Her act collapsed when her open charms failed to promote her admission to the Pavilion without a ticket.

WERE" in the running.

The Award went to Sven Nykvist, ASC, for his unique and inspired lensing of the Ingmar Bergman drama, "CRIES AND WHISPERS". Long known as "Bergman's cameraman", Nykvist has also been praised for his work in such films as: "SIDDHARTHA", "THE LAST

RUN", "A DAY IN THE LIFE OF IVAN DENISOVICH" and, most recently, Gregory Peck's production of "THE DOVE". (See *American Cinematographer*, March 1974).

Mr. Nykvist, who has many friends in Hollywood, was recently elected to  
Continued on Page 557

Arriving at the Pavilion, wide-eyed with the wonder of it all were the nine young filmmakers between the ages of 11 and 15, each of whom created a "LIFE" commercial for the Academy Award-nominated short subject "LIFE TIMES NINE" (See Page 550). Although their film lost out to "THE BOLERO", it was a special and exciting evening for them.



## ACADEMY AWARDS

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membership in the American Society of Cinematographers. The members of A.S.C. extend hearty congratulations and a most sincere "welcome aboard" to this warm, genial and highly talented artist of the camera.

In past years, a regular Award was made annually for Special Visual Effects, but under a recent rules change, the Award is no longer mandatory and comes under the category of Special Achievement Awards, to be voted by the Academy's Board of Governors "at such times as in the judgment of the Board of Governors there is an achievement which makes an exceptional contribution to the motion picture for which it was created, but for which there is no annual Award category."

This year, no Award was voted in the category of Special Visual Effects, but there are many who feel that such recognition should have been accorded to Marcel Vercoutere for his stunning and technically ingenious effects for "THE EXORCIST". Too bad that the Academy Board of Governors did not agree.

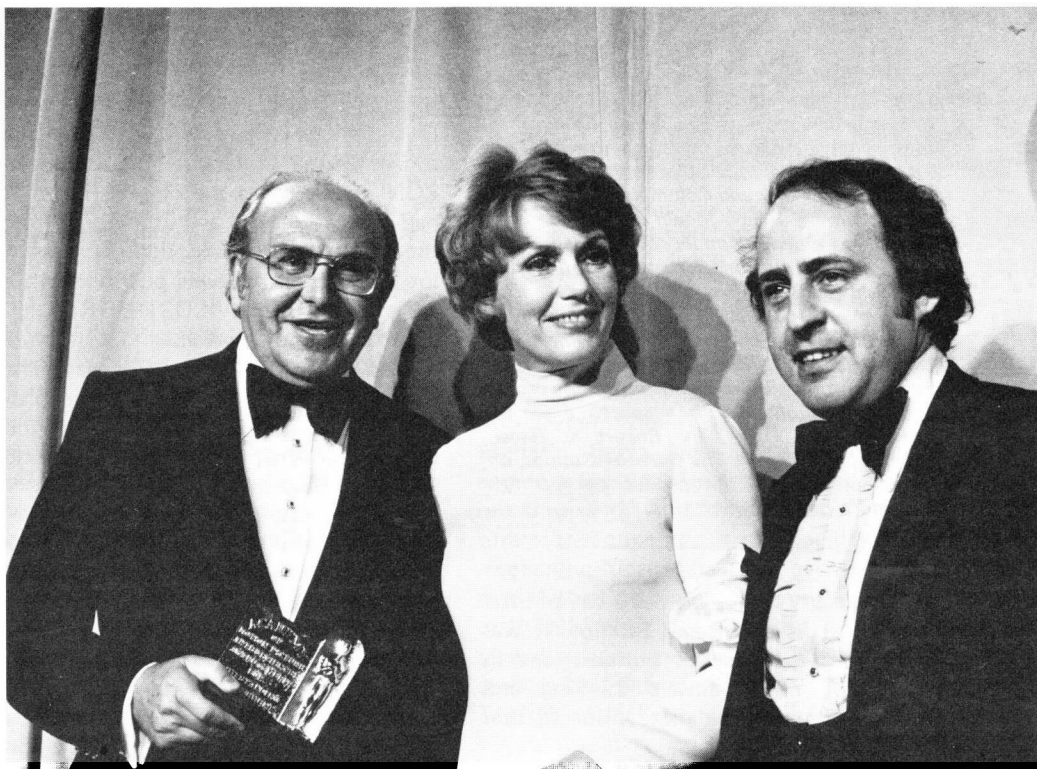
In time to come, the 46th Annual Academy Awards Presentation may come to be known as "the year of the streaker" because of the unscheduled appearance of a mother-naked young man who streaked across the stage just as David Niven was about to introduce Elizabeth Taylor. Niven, loaded with *savoir faire*, nearly brought the house down when he ad-libbed: "The only way he could get a laugh was by

showing his shortcomings."

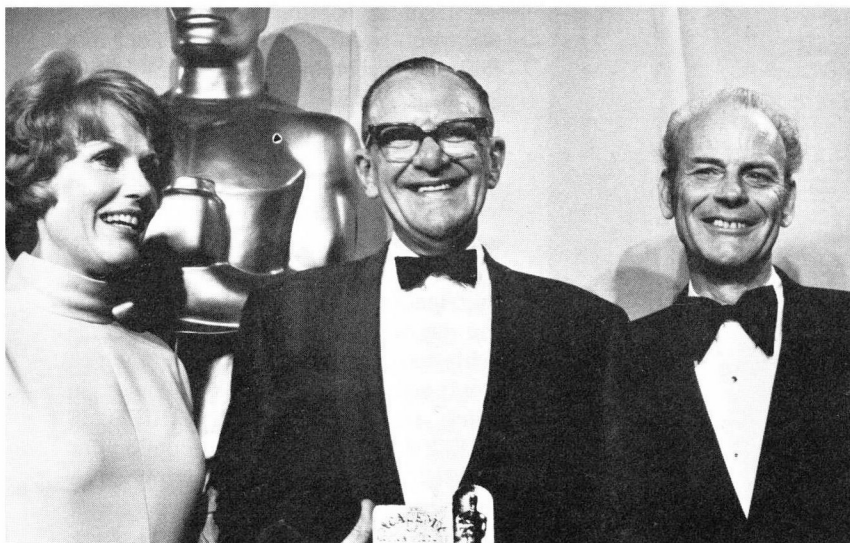
The streaker, undaunted by this slur, was just barely (no pun intended) seen by the TV audience, as the camera was on a medium close shot of Niven when the young exhibitionist went loping across the stage. He eventually found his way up to the Press Photography room where he said his name was Robert Opel and seemed anxious to be photographed. Our photographer obliged by taking his picture and it appears in the lower left corner of Page 533, as part of

the behind-the-scenes montage of the Awards Presentation.

To the layman, the Scientific or Technical Awards tendered by the Academy each year are the least important, and it is perhaps for this reason that such awards are presented off-camera prior to the telecast of the show. But to those who work in the film industry, such awards are of the utmost importance, for they represent the technological progress within an industry  
Continued on Page 572



The Academy Scientific or Technical Awards, of utmost importance to the technological progress of the motion picture industry were presented off camera by actress Elizabeth Allen. (ABOVE) Paul Klingenstein, President of Arriflex Company of America and Robert Arnold, of Arnold and Richter, Kg, Munich, accept Class II Award for development and engineering of the Arriflex 35BL Camera. (BELOW LEFT) Harold A. Scheib of Research Products Incorporated holds Class II Award presented for the concept and engineering of the Model 2101 optical printer for motion picture optical effects. (RIGHT) Miss Allen holds Class III citation plaque presented to Rosco Laboratories, Inc., for the development of a complete system of light-control materials for motion picture photography. Stan Miller, President of Rosco at right.





William Peter Blatty, author of "THE EXORCIST" holds Oscar received for screenplay adaptation of his best-selling novel. He also served as Producer of the film.

## ACADEMY AWARDS

Continued from Page 557

which depends uniquely and in large degree upon mechanical means of expressing the creativity of its artists. This year, the awards in that very special category were as follows:

### Scientific or Technical Awards

*These Awards were voted by the Academy Board of Governors upon recommendation of the Scientific or Technical Awards Committee.*

#### CLASS I [Academy Statuette] NONE

#### CLASS II [Academy Plaque]

To Joachim Gerb and Erich Kastner of The Arnold and Richter Company for the development and engineering of the Arriflex 35BL motion-picture camera.

*This camera is engineered to make it compact, lightweight, and effectively noiseless. Its low silhouette and excellent balance provide freedom of operation in the hand-held mode. Its reflex viewing system is especially convenient for the operator. It features dual-pin registration and a four-pin pull-down film transport to attain rock-steady images.*

To Magna-Tech Electronic Co., Inc. for the engineering and development of a high-speed re-recording system for motion-picture production.

*This system was engineered and*

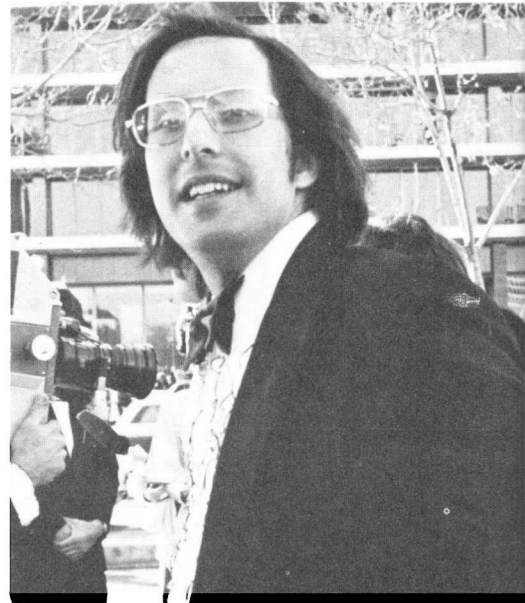
*developed to modernize and accelerate post-production sound-recording operations. It is capable of handling 3,000-ft. loads (1/2 hour program) with new recorders, reproducers, and projectors, the operation of which is programmable from a computer. The unique, high-speed interlock motors permit running the complete system to programmed start-marks, or rewinding at 10 times normal speed in the interlock mode.*

To William W. Valliant of PSC Technology Inc., Howard F. Ott of Eastman Kodak Company, and Gerry Diebold of The Richmark Camera Service Inc. for the development of a liquid-gate system for motion-picture printers.

*This liquid gate and its support system, when installed in an optical printer, minimizes the effect of film scratches and other surface defects. The gate permits operation at variable printer speeds in the forward, reverse or "hold-frame" mode. The support system controls temperature, rate of flow, and pressure of the liquid supplied to the gate.*

To Harold A. Scheib, Clifford H. Ellis and Roger W. Banks of Research Products Incorporated for the concept and engineering of the Model 2101 optical printer for motion-picture optical effects.

*This optical printer, by its new modular construction and function-controlled stepping-motor drives, provides automatic, fast, accurate and dependable operation. It employs*



William Friedkin, Director of "THE EXORCIST", arrives at the Pavilion. He lost the Oscar to George Roy Hill ("THE STING"), but had previously won for "THE FRENCH CONNECTION".

*unique methods for programming its zoom and skip-frame operations, and its fades and dissolves.*

#### CLASS III [Academy Citation]

To Rosco Laboratories, Inc. for the technical advances and the development of a complete system of light-control materials for motion-picture photography.

*This system of photographic filters and reflectors utilizes new plastic technology and dye chemistry to*

Very proud and excited on Oscar night were Michael and Julia Phillips and Tony Bill, the youthful producers of "THE STING", which the Academy membership voted "Best Picture of the Year". This highly entertaining film, starring Paul Newman and Robert Redford, won seven Academy Awards out of a total of 10 nominations.





Ex-Beatle Paul McCartney learned that his fans had not forgotten him when he received a thunderous ovation from the bleacher crowd at the Pavilion.

*provide rugged and non-fading materials for the photographic control of light transmission, diffusion and reflection.*

To Richard H. Vetter of the Todd-AO Corporation for the design of an improved anamorphic focusing system for motion-picture photography.

*This new anamorphic lens system reduces photographic distortion by maintaining a constant squeeze ratio for all object distances, regardless of focusing point.*

Charles Bronson and wife, Jill Ireland, present Oscar for "Best Supporting Actress" to gleeful Tatum O'Neal, who won for her role in "PAPER MOON".



## ACADEMY AWARD WINNERS FOR CINEMATOGRAPHY—1928 to 1973

Year	Class	Cameraman	Picture Title	Studio
1973		Sven Nykvist, A.S.C.	"Cries and Whispers"	New World Prod.
1972		Geoffrey Unsworth, B.S.C.	"Cabaret"	ABC-Allied Artists
1971		Oswald Morris, B.S.C.	"Fiddler on the Roof"	U.A.
1970		Freddie Young, B.S.C.	"Ryan's Daughter"	MGM
1969		Conrad Hall, A.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
1966	Color	Ted Moore, B.S.C.	"A Man For All Seasons"	Col.
1965	B&W	Ernest Laszlo, A.S.C.	"Ship of Fools"	Col.
1965	Color	Freddie Young, B.S.C.	"Doctor Zhivago"	MGM
1964	B&W	Walter Lassally, B.S.C.	"Zorba the Greek"	Fox
1964	Color	Harry Stradling, A.S.C.	"My Fair Lady"	WB
1963	B&W	James Wong Howe, A.S.C.	"Hud"	Para.
1963	Color	Leon Shamroy, A.S.C.	"Cleopatra"	Fox
1962	B&W	Jean Bourgoin, Walter Wottitz	"The Longest Day"	Fox
1962	Color	Freddie Young, B.S.C.	"Lawrence of Arabia"	Col.
1961	B&W	Eugene Shuftan	"The Hustler"	Fox
1961	Color	Daniel Fapp, A.S.C.	"West Side Story"	U.A.
1960	B&W	Freddie Francis, B.S.C.	"Sons and Lovers"	Fox
1960	Color	Russell Metty, A.S.C.	"Spartacus"	Univ.
1959	B&W	William Mellor, A.S.C.	"Diary of Anne Frank"	Fox
1959	Color	Robert Surtees, A.S.C.	"Ben-Hur"	MGM
1958	B&W	Sam Leavitt, A.S.C.	"The Defiant Ones"	U.A.
1958	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
1956	Color	Lionel Lindon, A.S.C.	"Around the World in 80 Days"	Todd-U.A.
1956	Effects	John Fulton, A.S.C.	"The Ten Commandments"	Para.
1955	B&W	James Wong Howe, A.S.C.	"The Rose Tattoo"	Para.
1955	Color	Robert Burks, A.S.C.	"To Catch a Thief"	Para.
1955	Effects	John Fulton, A.S.C.	"Bridge at Toko-Ri"	Para.
1954	B&W	Boris Kaufman, A.S.C.	"On the Waterfront"	Col.
1954	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.
1953	Color	Loyal Griggs, A.S.C.	"Shane"	Para.
1952	B&W	Robert Surtees, A.S.C.	"The Bad and the Beautiful"	MGM
1952	Color	Winton Hoch, A.S.C. Archie Stout, A.S.C.	"The Quiet Man"	Argosy
1951	B&W	William Mellor, A.S.C.	"A Place in the Sun"	Para.
1951	Color	Alfred Gilks, A.S.C. John Alton	"American in Paris"	MGM
1950	B&W	Robert Krasker, B.S.C.	"The Third Man"	British
1950	Color	Robert Surtees, A.S.C.	"King Solomon's Mines"	MGM
1949	B&W	Paul Vogel, A.S.C.	"Battleground"	MGM
1949	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
1948	Color	Joseph Valentine, A.S.C. William V. Skall, A.S.C. Winton Hoch, A.S.C.	"Joan of Arc"	R.K.O.
1947	B&W	Guy Green, B.S.C.	"Great Expectations"	Rank-U-I
1947	Color	Jack Cardiff, B.S.C.	"Black Narcissus"	Rank-U-I
1946	B&W	Arthur Miller, A.S.C.	"Anna and King of Siam"	Fox
1946	Color	Charles Rosher, A.S.C. Leonard Smith, A.S.C. Arthur Arling, A.S.C.	"The Yearling"	MGM
1945	B&W	Harry Stradling, A.S.C.	"Picture of Dorian Gray"	MGM
1945	Color	Leon Shamroy, A.S.C.	"Leave Her to Heaven"	Fox
1945	Effects	John Fulton, A.S.C.	"Wonder Man"	Para.
1944	B&W	Joseph LaSelle, A.S.C.	"Laura"	Fox
1944	Color	Leon Shamroy, A.S.C.	"Wilson"	Fox
1943	B&W	Arthur Miller, A.S.C.	"Song of Bernadette"	Fox
1943	Color	Hal Mohr, A.S.C. W. Howard Greene, A.S.C.	"Phantom of the Opera"	Univ.
1942	B&W	Joseph Ruttenberg, A.S.C.	"Mrs. Miniver"	MGM
1942	Color	Leon Shamroy, A.S.C.	"The Black Swan"	Fox
1942	Effects	Farciot Edouart, A.S.C.	"Reap the Wild Wind"	Para.
1941	B&W	Arthur Miller, A.S.C.	"How Green Was My Valley"	Fox
1941	Color	Ernest Palmer, A.S.C. Ray Rennahan, A.S.C.	"Blood and Sand"	Fox
1940	Effects	Farciot Edouart, A.S.C.	"I Wanted Wings"	Para.
1940	B&W	George Barnes, A.S.C.	"Rebecca"	Selznick
1940	Color	Georges Perinal, B.S.C.	"Thief of Bagdad"	Korda
1939	B&W	Gregg Toland, A.S.C.	"Wuthering Heights"	Goldwyn
1939	Color	Ernest Haller, A.S.C. Ray Rennahan, A.S.C.	"Gone with the Wind"	Selznick-MGM
1938	Effects	Joseph Ruttenberg, A.S.C. Farciot Edouart, A.S.C.	"The Great Waltz"	MGM
1937		Karl Freund, A.S.C.	"Spawn of the North"	Para.
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 Joseph T. Rucker	"With Byrd at the So. Pole"	Para.
1929		Clyde DeVinna, A.S.C.	"White Shadows in the So. Seas"	MGM
1928		Charles Rosher, A.S.C. Karl Struss, A.S.C.	"Sunrise"	Fox