

The horned owl's diseases and their significance for its renaturalisation

In the past 200 years the horned owl has been overly hunted in Central Europe. In many countries this led to some drastic losses of its population, in others to its total extinction. In spite of the absolute protection of the eagle owl since 1935, the population continued to decrease in Germany and reached its so far lowest point in the mid 1950s. In order to preserve this owl species in Germany, the mid 60s saw the implantation of sometimes very extensive renaturalization programs. Despite a couple of setbacks, the efforts have been successful in long terms, so now in Germany the population of the horned owl is no longer in acute danger. Yet, some regions continue to have many losses. Their causes are predominately death at power lines, followed by death caused by traffic and railroad. Therefore, population support will continue to be necessary. Another fact of risk appears to be the Hepatosplenitis infectiosa strigum (Hsis). Latently infected birds, who seem to be healthy, probably infected their conspecifics living in nature. As a result, the whole offspring has been exterminated from time to time.

Michael Barkhoff, *Die Krankheiten des Uhus (Bubo bubo) und ihre Bedeutung für die Wiedereinbürgerung in der Bundesrepublik Deutschland*, Giessen, 1987

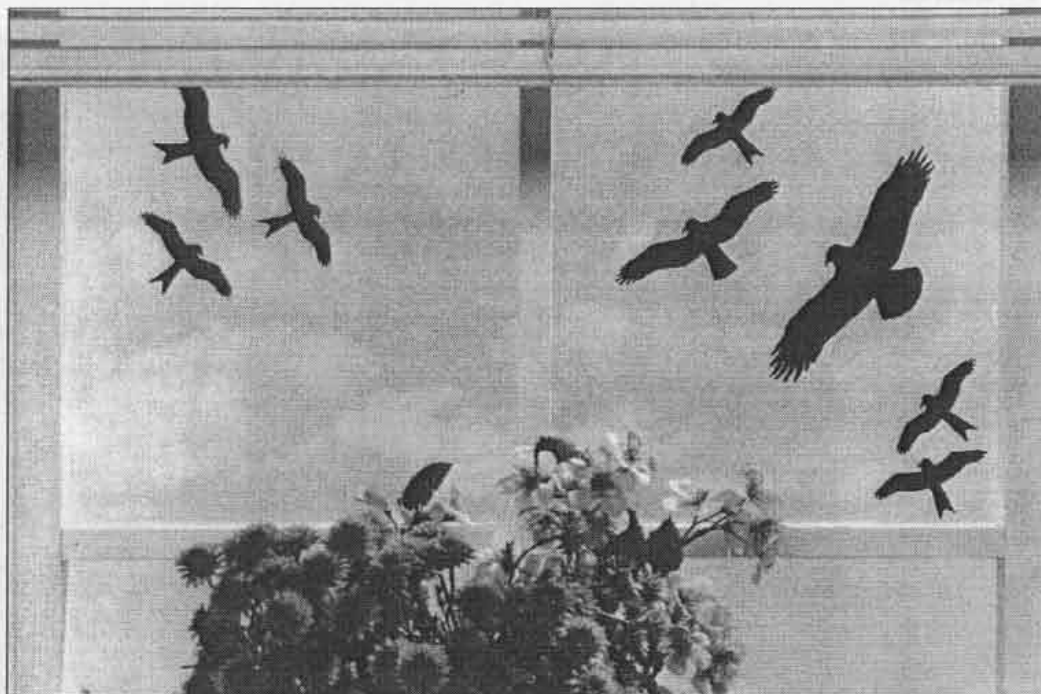
Britains intend to wipe out U.S. ducks

London ap In Great Britain a duck species shall be wiped out in order to preserve another. The government and the Association for the Protection of Birds declared that the American ruddy duck threatened the white-headed duck, for both brood in the same biotopes in Spain. Last year 2600 ruddy ducks have already been eradicate in Great Britain, at the present 6000 are living in the country. The government declared that, on the other hand, only 2700 white-headed ducks were living here, at a world-wide population of 10 000. The Department of Environment announced that they basically agreed with the killing of the ducks, but preferred to consult other opinions before making a definite decision. The chairman of Animal Aid, Andrew Tyler, described the planned killing as grotesque. The government should support the protection of animals, instead of killing them in the name of blood purity.

toz Februar 2003



Tippi Hedren in *The Birds*



François Truffaut in conversation with Alfred Hitchcock

*FT: We certainly would be doing an injustice to *The Birds* if we failed to mention the soundtrack. There's no music, of course, but the bird sounds are worked out like a real musical score. I have in mind, for instance, the scene of the bird attack on the house, which is carried solely by sound.*

AH: We had a problem when we were shooting that scene to get the actors inside the besieged house to respond properly because we didn't yet have the sounds of the wings and the noises made by the birds. I had a drummer put on the set, with a small side drum and a mic with a loudspeaker. Whenever the actors played their scene, there was a loud drum role to help them react. Then I asked Bernard Hermann to supervise the whole soundtrack. When musicians compose a score, or orchestrate, they make sounds rather than music. We used only sounds for the whole of the picture, there was no music.

FT: When Jessica Tandy discovers the farmer's body, she opens her mouth as if to scream, but we hear nothing. Wasn't that done to emphasize the soundtrack at this point?

AH: The soundtrack was vital just there; we had the sound of her footsteps running down the passage, with almost an echo. The interesting thing in the sound is the difference between the footsteps inside the house and on the outside. Did you notice that I had her run from the distance and then went to a close-up

when she is paralyzed with fear and inarticulate? There is silence at that point. Then, as she goes off again, the sounds of the steps will match the size of the image. It grows louder right up to the moment she gets into the truck and then the screech of the truck engine starting off conveys her anguish. We were really experimenting there by taking real sounds and then stylizing them so that we derived more drama from them than we normally would. For the arrival of the truck, I had the road watered down so that no dust would rise because I wanted that dust to have a dramatic function when she drives away.

FT: I remember that very clearly. In addition to the dust you even had the smoke from the exhaust pipe.

AH: The reason we went to all that trouble is that the truck, seen from a distance like that, moving at a tremendous speed, expresses the frantic nature of the mother's moves. In the previous scene we had shown that the woman was going through a violent emotion, and when she gets into the truck, we showed that this was an emotional truck. Not only by the image, but also through the sound that sustains the emotion. Its not only the sound of the engine you hear but something that is like a cry. Its as though the truck were shrieking.

FT: As a matter of fact the sound in all of your pictures is very elaborate and always dramatic. Quite often the sound does not correspond to the image on the screen, but may extend and intensify a previous scene. There are several instances of this technique.

AH: After a picture is cut. I dictate what amounts to a real soundscrip to a secretary. We run every reel off and I indi-

cate all the places where sounds should be heard. Until now we've worked with natural sounds, but now, thanks to electronic sound, I'm not only going to indicate the sound we want but also the style and nature of each sound. For instance, when Melanie is locked up in the attic with murderous birds we inserted the natural sounds of wings but we stylized them so as to create greater intensity. We wanted to get a menacing wave of vibration rather than a single level. There was a variation of the noise, a simulation of the unequal noise of the wings. Of course, I took the dramatic license of not having the birds scream at all. To describe a sound accurately, one has to imagine its equivalent in dialogue. What I wanted to get in that attack is as if the birds were telling Melanie "Now we've got you where we want you. Here we come. We don't have to scream in triumph or in anger. This is going to be a silent murder." That's what the birds were saying and we got the technicians to achieve that effect through electronic sound. For the final scene, in which Rod Taylor opens the door of the house for the first time and finds the birds assembled there as far as the eye can see, I asked for silence, but not just any kind of silence. I wanted an electronic silence, a sort of monotonous low hum that might suggest the sound of the sea in the distance. It was a strange, artificial sound, which in the language of the birds might be saying "We are not ready to attack you yet, but we're getting ready. We're like an engine that's purring and we may start off at any moment." All of this was suggested by a sound that was so low that you can't be sure whether you are actually hearing it or only imagining it. *François Truffaut/Alfred Hitchcock Touchstone Books, 1985*

An experiment with surprising results

We all know the self-adhesive bird of prey silhouettes that are stuck in certain intervals to window panes. Less known is their effectiveness.

Most recent studies proved that even stuck at a short interval the success has been low. Evidently, birds are not scared off by dummies, only the density of a pattern makes them recognize that they can not fly through the wall.



Territory is a natural cage

Heini Heidiger's theory of an artificial territory

Until the middle of our century the use of the expression kennel for a space in which bears, lions, tigers and other predatory animals were kept was still quite common. „Dog kennel“ is common even nowadays. In the zoo, you have to imagine a bear or lion kennel as an old-fashioned, dungeon-like cage surrounded by thick iron bars. Fortunately, this type of cage has disappeared to a great extent nowadays. It was displaced by so-called free gardens. In the modern zoo you may characterize the wild animal as a landowner, a territory owner. In nature, most animals live „locked up“ in an characteristic space, which is called their territory and which they defend against conspecifics and don't leave deliberately. A zoo enclosure is a reduced artificial territory. Professor Heini Heidiger could prove that the quality of space is primarily important, not its quantity, which means that the territory of an enclosure can be much smaller than the natural territory as long as it includes all points of reference and everything that is necessary for their inhabitants. A natural territory must have a certain space, so the inhabitants don't destroy their feed basis and finally starve. But in the zoo an animal-keeper brings feed every day.

Heini Heidiger, Zoologische Gärten, Bern, 1977

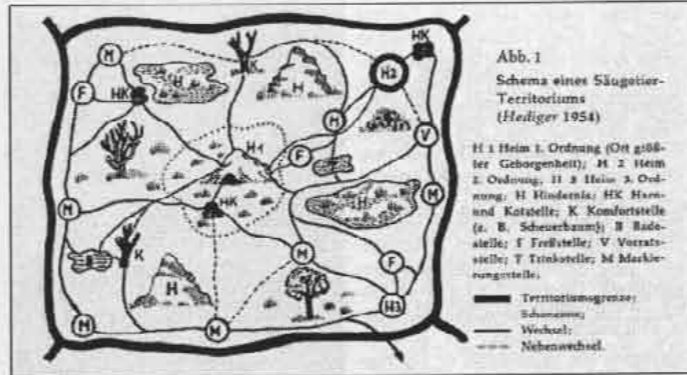
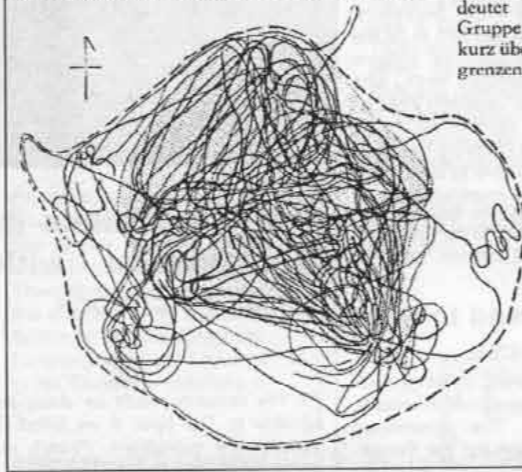
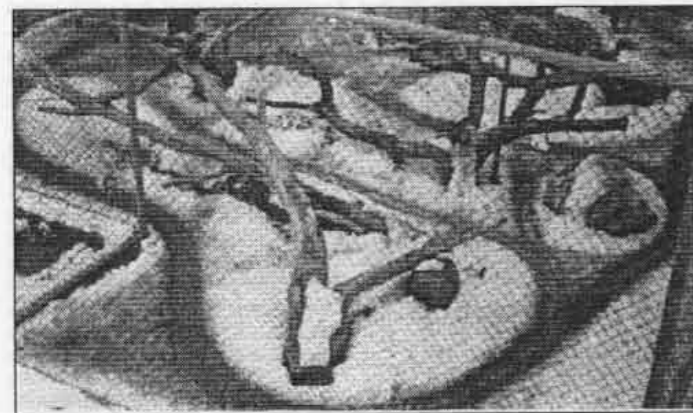


Abb. 71 (S. 184) Diese Abbildung (nach John H. Kaufmann, 1962) veranschaulicht, wie sogenannte freilebende Tiere in ihrem Territorium „gefangen“ sein können: die Linien stellen alle während neun Monaten beobachteten Bewegungen einer freilebenden Nasenbärengruppe (*Nasua narica*) dar. Die Schlinge oben rechts deutet an, wie sich die Gruppe „irrtümlich“ einmal kurz über die Territoriums-grenzen hinausgewagt hat.



Animal streets in the zoo

By Prof. Dr. Heini Heidiger, Zürich
Director of Zoologischer Garten Zürich



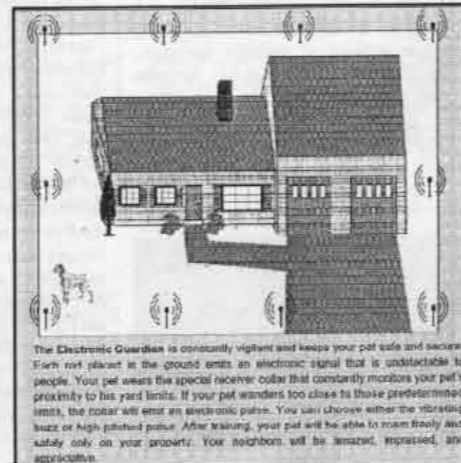
The area of an enclosure is not at all a homogeneous one, such as the territory of a free-living animal is not, but is full of distinctive features even if

these consist only of a small stone or the perennial of a stinging nettle or a low hanging branch – through which the animal has to force its

way. Animals are conservative – even in their course through a territory, whether it's a natural one outdoors, or an artificial one in the zoo. They always walk the same well-trodden paths. Just as changes within a natural territory lead from one point of reference to another, so they do in artificial zoo territories, i.e. the enclosures. In the zoo – on an area one to ten thousand times reduced – parts of the street system may hypertrophy by animals excessively often walking them; this can perfectly lead to a stereotyped movement, even to the extent that, for instance, a polar bear on its stereotyped round always puts its paw on exactly the same place, precise by centimetres. In the

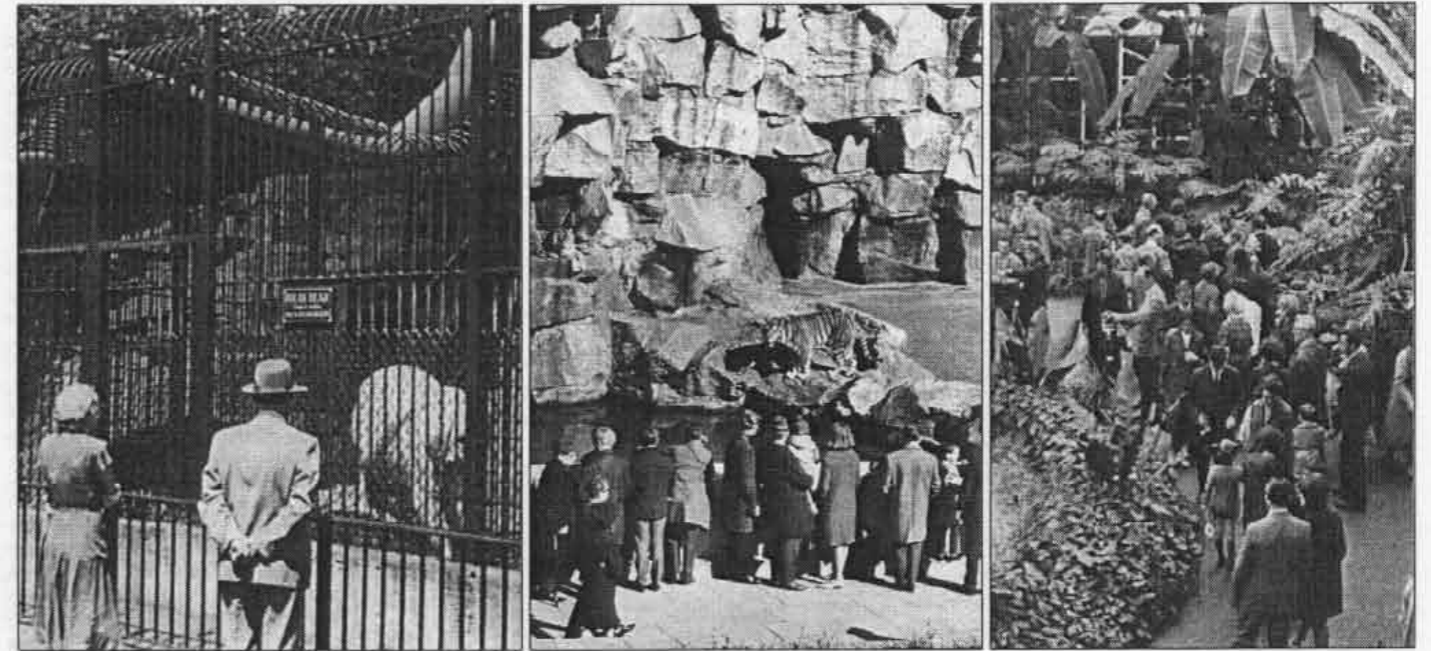
zoo, one can often observe that a much used change (path) leads directly along the borders of the enclosure or cage. This is, without any doubt, a result of an enormous reduction of territorial area and, therefore, does not appear in free nature. Heini Heidiger (publisher), Die Strassen der Tiere, Braunschweig, 1967

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Freedom of the Yard

From the French Revolution to the Hagenbeck Zoo



In the 16th and 17th century, nobody objected to the fact that animals were kept in captivity: In a European society, which involved serfdom and subjects, and that carried on slavery in their colonies, this was nothing peculiar. Not until the 18th century criticism grew louder. The garden 'à la française' with its menageries was considered an expression of the royal absolutism, that enslaved even nature. „In my garden I tolerate preferences“, the Prince de Ligne wrote in 1781, „but they shall not exist in order to make their inhabitants unhappy [...] I want it to have trees that are so inviting that the birds give cheerful concerts in them, for until now I have only heard plaintive cries.“ The political criticism reached its peak during the French Revolution. In 1795, Lacépède wrote

that menageries were the works of despots „which have nothing left for nature but chains (...)“ Since most of these birds are innocent and peaceful beings, they should not be imprisoned in narrow unhealthy dwellings, but rather enjoy a certain freedom in more or less spacious enclosures: everything that reminds of compulsion or slavery must be, as much as possible, banished from the eye of a free people.“ In the 20th century, zoological gardens enjoyed a growing popularity. While in the first half of the 19th century they had been reserved to the nobility and some privileged, they now became preferred leisure-time places for a broad spectrum of the society. The public taste now became a significant factor of the far-reaching changes the zoo went under within

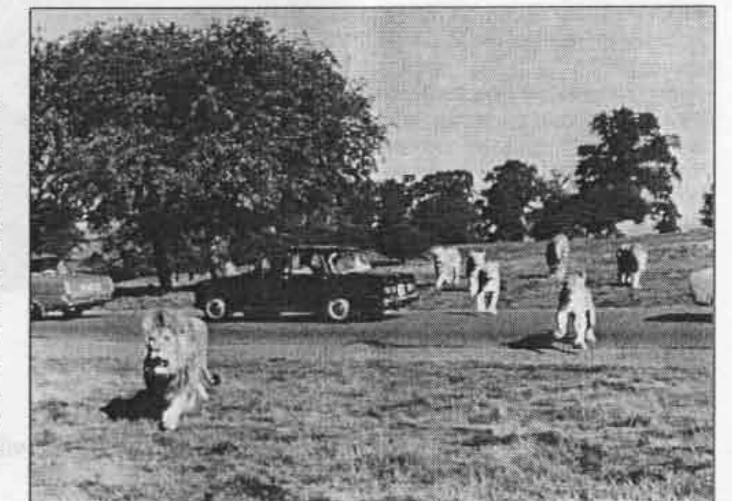
its symbolism. When in Stellingen, a suburb of Hamburg, Carl Hagenbeck first presented animals in a way that transmitted the image of a certain freedom, he evidently reacted with a disgust for every symbol of imprisonment, chains or bars. The sensational inauguration of this private zoo on May, 7th 1907 represented a final cut with the past, that was celebrated as the liberation of animals. Hagenbeck's memoirs were later published under the title 'Cages sans barreaux'. In Stellingen, the audience was overwhelmed by the apparent freedom of the animals, entering an imaginary space that simulated and stimulated the illusion of departing into wilderness. The scenography of illusionistic zoos was implicitly based on the belief that the civilized human being

could rediscover free life being in contact with wilderness. While in former times the animal had been a passive prisoner behind bars, it now played the role of the self-defined wild friend on the artificial rocks of Stellingen. Here, Hagenbeck first presented his animal ditches, that were inspired by the English gardens of the 18th century: „With this kind of barriers the animals are put up much safer than behind bars. It is absolutely impossible to escape from an enclosure that is surrounded by ditches, while I know, that from time to time bars are broken through.“ Hagenbeck had his „panorama of natural sciences“ patented, a free garden made of plateaus and ditches without bars, for the most different kinds of animals. Eric Baratay, Zoo – von der Menagerie zum Tierpark

The Safari Park

In the 60s, a new kind of zoo was established – the safari park. The animals were kept in a quite large area, and the visitors were led through the area in closed vehicles. In Southern California it was possible to transform an area of about 720 hectares, so to speak, into an African landscape, to subdivide it into vast enclosures, partly by means of natural hollows and elevations, and to populate them with whole herds of giraffes, antilo-

pes, elephants, etc. The stables are laid out in a very discrete, partly invisible way and at night they can take in the animals, and therefore allow a careful control and individual care. A silent train leads around the park and offers the visitor most impressive insights, especially into the African fauna, while he is receiving the necessary information via loudspeakers, and which he may complement with different writings.



Demarcations

Hitchcock introduces the mental image into the film. That means: he turns the relation into the object of an image, which does not simply join the images of perception, action or emotion, but which transforms them. With Hitchcock a new type of „character“ appears: thinking characters. The mental image needs special signs, which shall not be confounded with those of the action image. It was often noted that the detective plays only a mediocre secondary role in Hitchcock movies and that circumstantial evidence (indices) are of little significance. Instead, Hitchcock creates his very own signs that take into account the two kinds of relation – the natural and the abstract. If the relation is a natural one, in which one element relates to the others within a familiar row (series), in which each element is „interpretable“ through the other, than it is called marking (marques). Of course, it's always pos-

sible that one element leaps out of the tangle and appears under circumstances, that remove it from a series or make it contradict with it, in this case we call it demarcation (demarques). That is why it's very important to deal with normal elements, so one of them can take off from a series. In this sense, Hitchcock believes that in *The Birds* it has to be absolutely normal birds. In *The Birds*, the first sea-gull that attacks the female character is a demarque, for it suddenly breaks out of the characteristic series, that connects it to Man and Nature. But the large swarm of all bird species, that appear on screen in all their preparations, attacks and rests, are a symbol: they are no abstractions or metaphors, they are literally and actually birds, that present, in a negative image transferred into nature, the relation of man-kind and nature, as well as the relation of Man among itself. The demarques and symbols may, from a

superficial point of view, resemble the indices; but they are something completely different, forming the two major signs of the mental image. Demarques represent shock-like collisions of natural relations (serie); symbols are the knots of abstract relations (ensemble). With the invention of the mental image – or image of relation – Hitchcock inserts the final stone into the whole set of action and emotional images. This explains his picture-field composition. Not only does the mental image frame the others – it transforms and penetrates them. If one of Hitchcock's innovations was the involvement of the audience in the movie, then did not the actors apparently have to adjust to the audience?

Gilles Deleuze, *Kino 1 – Das Bewegtbild*, Frankfurt/Main, 1997

Vantage-points

At the beginning of the 19th century it had already been a couple of decades since visitors had turned the framed view into an aesthetic routine, on a second line of nature and landscape perception. In an exceptionally informative article, Monika Wagner reconstructed and analysed this kind of touristic practice since 1770, exemplifying the development of the 'picturesque' aspects of the Alps. Not only when noble or bourgeois travellers were trained from the start by means of very successful paintings, how to take the right view, which they later sought 'in nature' in order to receive the concrete conformation of the already known picture. But very soon the travellers of the first phase were taken to the 'impressive' places, that offered the frame to the supposed view, such as the soon famous sea of ice beneath the Mont Blanc. Marked out paths, exactly described in traveller's guides, lead to a point of reference in the glaciers, to an imaginary coordinate in the landscape. These obligatory destinations are determined by the standardized view of what a glacier, as the quintessence of wild nature, can visually offer. And soon after, huts and real

'sight temples' will be built at the 'most impressive' sights, while from their windows – already with some comfort – one has the calculated, framed view of sublime nature. Already a few decades later, these small buildings have

turned into comfortable hotels, that can be reached by means of a rack-railway or, at least, by carriage.

Fischer, Lutz, *Perspektive und Rahmung. Zur Perspektive einer Konstruktion von 'Natur'*, in Segeberg, Harro (publisher), *Die Mobilisierung des Sehens*



Sing-Sing in Ossendorf

To enter a cage of birds without making them sing

Psychotopes

As already mentioned, animals are 'locked up' in their natural territory. The size of the territory normally depends on the size of the group, the pressure of neighbouring groups, and especially the food requirement and offer. Since in human care the animal-keeper is responsible for the regular feeding, an artificial territory can be much smaller than a natural one. Thanks to Heidi Heidiger's fundamental discovery, that quality of space is much more important than quantity of space, we can scientifically justify the keeping of wild animals to animal welfarists. An animal enclosure including all necessary points of reference, which differ among the species, such as home, bath, watering-place, wallow, sand-bath, rocks, and facilities to burrow, scrape, climb, etc., will be accepted by its inhabitants. Dittrich was able to prove this by means of 1.9-metre-broad ditches for zebras and antilopes. Although the animals are perfectly able to jump over them, they don't, because they wouldn't swap their native zoo territory for an unknown and possibly risky foreign part. Symbolic borders, that sometimes may seem quite ridiculous, are even sufficient for camels and flamingos. Peacocks, pheasants, lemures, marmosets, and other monkey species are more and more often kept totally free. After World War II, the substitution of natural materials by artificial ones like stainless steel, synthetics and tiles, was propagated due to hygienic reasons, as they made it easier to fight parasites. Hutchins, Hancocks and Corckett were able to prove that felinis (small wild cats) preferred a natural 'furnishing'. It's obvious that animals feel more comfortable in a natural environment, and therefore, develop a stronger resistance against infections. Already in 1948, Heidiger introduced the expression 'psychotope', which means the psychological adaption of animals to their biotope as well as the way they shape it. He became aware of this phenomenon through the Batwas (a pygmy people in former Belgian Congo, who were resettled from the rain forest to the savannas by Belgian officials). In this new environment many of them grew psychologically ill, which means depressive. With a genetic correspondance of 98% it is most obvious that the same is applicable to apes, and surely to other animals, too. Today we need not only offer a right psychotope to the animals living in the zoo, but also to the employees and visitors, and make the latter participate in the biotope, which the Americans call 'habitat immersion'.

Lothar Dittrich, Dietrich von Engelhardt & Annelore Rieke-Müller (publishers), *Die Kulturgeschichte des Zoos*, Berlin, 2001, pp. 121-123

Environmental enrichment

That feeding involves more than just satisfaction of the physiological necessities of animals, has become common knowledge amongst animal keepers: Since most animals living in the zoo lose the sequence of enemy avoidance and search for feed, they have a lot of spare time. Heidiger already noticed this in 1942 and proposed to fight this lack of occupation with training. As long as the training is biologically sensible, i.e. the presentation of natural behaviours, as with seals, we can perfectly support this. Markowitz suggests the employment of technology and computers as 'behavioral engineering', which represents a modern anthropomorphism. Nowadays, fortunately, more and more behavioral enrichment is offered, such as ice-blocks for polar bears, prey simulators for hyenas, wooden bowls for orang-utans, termitaries for chimpanzees. At the same time, fortunately, the composition of feed, as well as the feeding place and time are more inspired by nature.

Examples of 'environmental enrichment' in the zoological garden Hellabrunn in Munich.

The keeping of a bat species in reproduced limestone caves with many fly out and way out possibilities (> 1100 qm without any separation from the visitors room)

Penguin walk

From December to mid-May, daily walk of the king penguins.

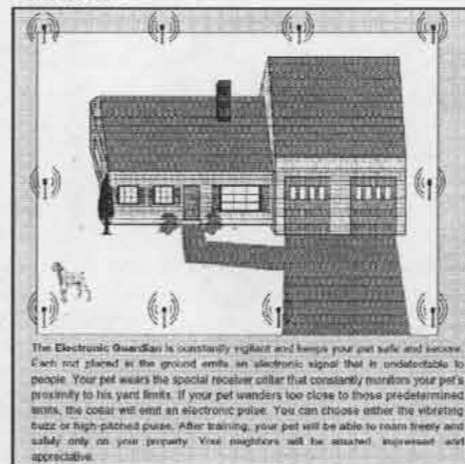
Prey simulators for greyhounds a 150-metre race-track, running behind prey that is accelerated by a rope.

Polar bear ice bomb

Delicacies frozen in layers in a ten-litre basket that is thrown as a bombe glacée (ice bomb) into the water

Lothar Dittrich, Dietrich von Engelhardt & Annelore Rieke-Müller (publishers), *Die Kulturgeschichte des Zoos*, Berlin, 2001, pp. 120-121

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The nuclear family apparatus

Harry F. Harlow (1905-1981) created and managed one of the first large captive indoor breeding colonies of monkeys. The colony was the site of production of disease-free rhesus infants as components of a major comparative psychology testing industry measuring simian mind and emotion in the service of liberal, humanizing reforms in social services, education, psychiatry, and family life. Establishing procedures between 1955 and 1960, Harlow and his colleagues produced monkeys for research at a large scale.

The monogamous father became an iconic Harlow natural-technical object of knowledge in a period of great concern for "the family" that characterized suburban America in the 1960's. The nuclear family apparatus was part of the incitement to discourse about sex and gender in the privileged biopolitical arena where power is embodied in modern societies. The apparatus made literal the theoretical concept of obligatory heterosexuality that would emerge from the mid-1970's in Euro-American feminist theory. The laboratory rhesus monkeys, as always,

at one of Harlow's last legacies to laboratory hardware: called by its designer "the well of despair" or "the vertical chamber apparatus," developed not only to achieve total social isolation, including visual contact, but explicitly to reproduce the state of utter hopelessness describes as characterizing human depression. Designed in the late 1960's, the pit was an effort to augment the depression created by earlier forms of social isolation. As always, the justification was the search for adequate models of human suffering and applicable therapies,

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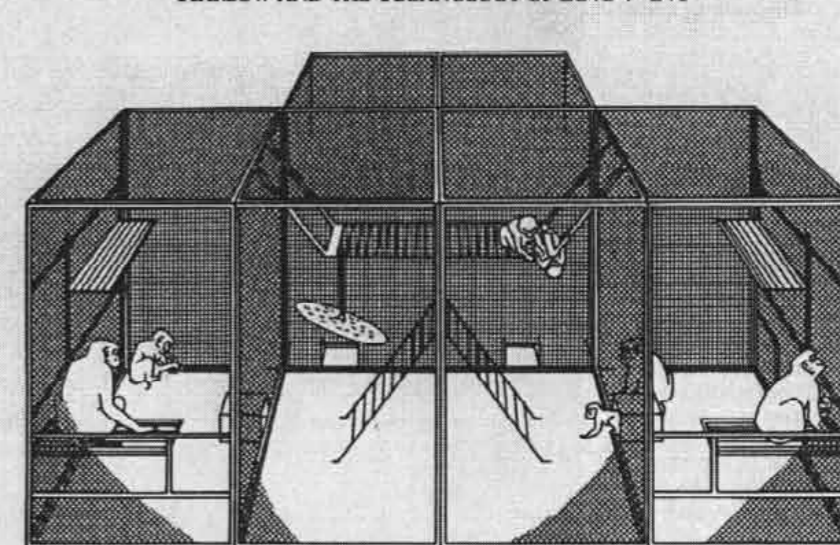


Figure 9.2 Diagram of the "nuclear family apparatus." Harlow Primate Laboratory, University of Wisconsin. Published with permission of Helen A. LeRoy.

Harlow and his colleagues isolated five affectional systems for study in various kinds of lab apparatus: infant love and maternal love, peer love, heterosexual love, and paternal love. The systems grew out of each other in various ways, and the monkey work was always closely associated with the mental health institutions. The study of paternal love is of particular interest for this chapter because its slucidation required a particularly intriguing artifact: the nuclear family apparatus. If ever there was

a device designed to let animals exceed their feral achievements, this was it. "The nuclear family apparatus... is a redesigned, redefined, replanned, and magnified playpen apparatus where four pairs of male and female macaques live with their offspring in a condition of blissful monogamy. In the nuclear family apparatus each and every male has physical access to his own female and communicative access to all others."

complicated in the production of discourse in the rhetoric of their own pliable bodies.

Each infant in the nuclear family apparatus, a planned social environment worthy of Disney World, had access to the whole neighborhood, including his or her own father. "Their parents, however, always remained at home together." The apparatus was the final summation of the previously disassembled affectional systems, in which the stripped-down isolated monkey was gradually reconstructed to wholeness. The nuclear family apparatus embodied the telos in the study of love. Margaret and Harry Harlow designed an apparatus to optimize an infant's exposure to all the postulated affectional systems, in an architectural creation of the putatively "normal"—but never quite sufficiently in evidence to set mental health experts and other policy makers at ease—"human" nuclear family. The monkeys responded to this social opportunity beautifully. The fathers were nice social with the babies and showed that they had a function in family life: threatening external enemies.

From the utopia of the nuclear family apparatus, let us conclude by looking

including social therapies, drugs, and electroshock. If the monkeys could be utterly reduced to despair, could they be reconstituted with similar technologies? although Harlow recognized that the lab's normal monkeys were in fact partial social isolates, he and others looked from the mid-1950's for better experimental designs for infant isolation, including both schedules an apparatus for confinement. A graduate student, Guy Rowland, standardized an isolation protocol for the Wisconsin laboratory; his device allowed monkeys to be raised from birth without seeing any other animal or part of an animal except the experimenters' arms and hands, and those only in the first 15 days of life. The experimenter could watch the monkey through a one-way vision screen, and learning tests could be administered by remote control. Monkeys could be released from the apparatus at varying ages and tested for recovery once they were allowed specific kinds of social contact. Full 12-month isolates could serve as a control group, since they never showed any vestige of social ability or signaling for the many years they were maintained in the lab.

Donna Haraway, *Primate Visions*, New York 1989, Page 240 ff

The Exterminating Angel (1962)

Luis Buñuel

After the dinner the guests cannot leave. There is no physical barrier at all, but they have no desire to leave the house. They cannot think in their minds that they want to leave. Days pass, and the guests quarrel and fight. Some commit suicide, some hallucinate. They become uncivilized and savage-like. Some sheep enter the house and they eat them. A bear enters the house. Outside the house the Army & Police watch and cannot enter. A little boy starts to walk towards the house, and is encouraged and cheered on by the crowd. He takes a few steps, then retreats in fear.

Eventually all the guests realize together that they can think about leaving, and do so. They all then make for the nearest church to thank God. Then they cannot leave there.

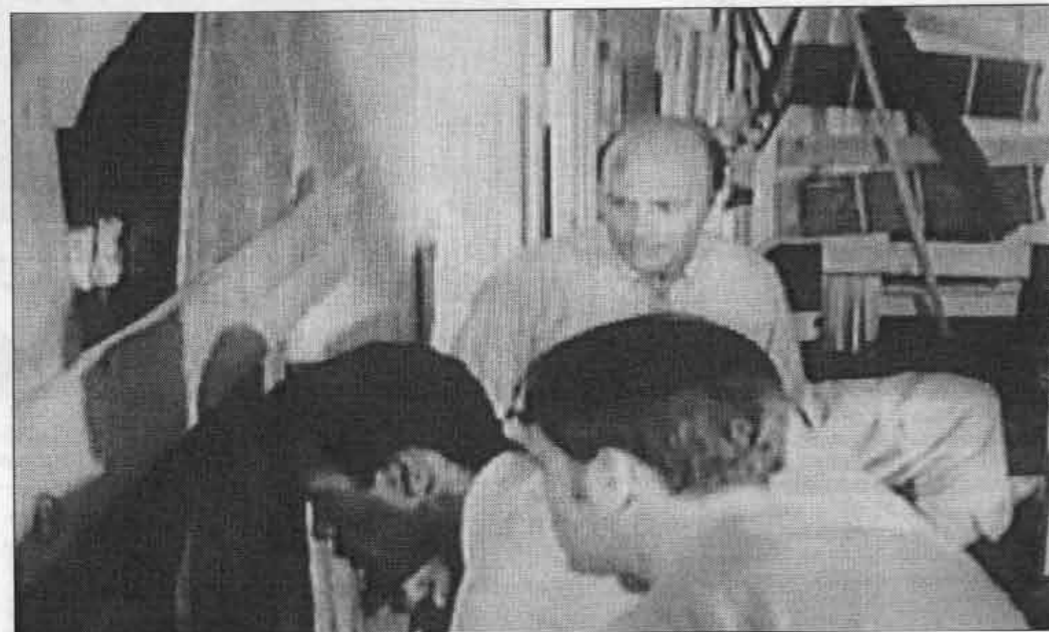


Night of the Living Dead (1968)

Georg Romero

In the film, radiation from outer space reanimates the dead, who roam the earth as flesh eating zombies. The narrative focuses on a small group of humans who are thrown together by these circumstances and try to survive the night in a house besieged by zombies. However, rather than successfully pulling together to overcome the threat, the human inhabitants eventually fail to survive and the film features a remorselessly "unhappy" ending.

Night's two lovers are burned alive and eaten because they love each other too much to be separated. The people in the house do not form themselves into a tight-knit community, but are largely destroyed by internal tensions and conflicts. And the forces of law and order are presented as a mindless and reactionary lynch-mob who accidentally shoot and kill the one remaining survivor at the end.



Dog Day Afternoon (1975)

Sidney Lumet

Sonny, a smart and tough if self-destructive Brooklynner whose plan to rob the local bank to fund his male lover's sex change goes absurdly wrong. Accompanied only by his dolittle accomplice, Sal, Sonny resorts to kidnapping a handful of bank employees when he realizes that all the money had been removed before his arrival. As the lengthy August day drags on, Sonny and the hordes of local police, make little progress, and eventually Sonny's wife and lover are brought to the scene. The crowd's sympathy is immediately captured by the charismatic Sonny, whose antagonism with the police is played out before an audience of millions in front of the TV, leading to an inevitably tragic finish.



„I'm a fuck up“
„I'm an outcast“
„I'm never gonna get out of this“

Sonny in *Dog Day Afternoon*



Cold war / stage setting



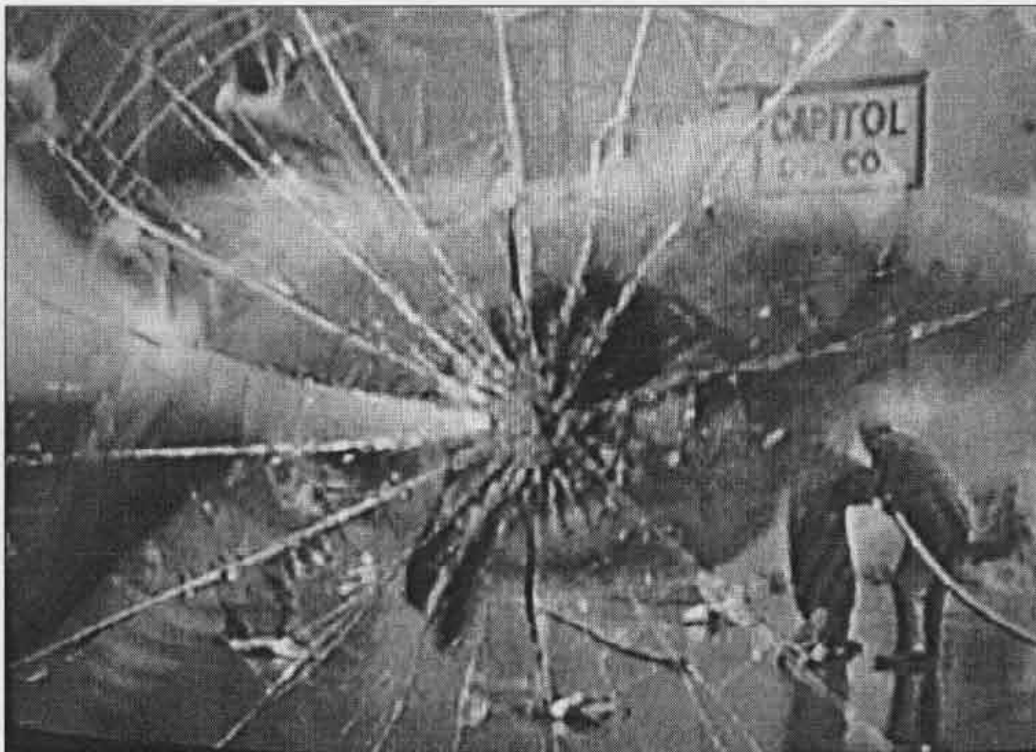
The Birds (1963)

Alfred Hitchcock

Vacationing in northern California, Alfred Hitchcock was struck by a story in a Santa Cruz newspaper: "Seabird Invasion Hits Coastal Homes." From this peculiar incident, and his memory of a short story by Daphne du Maurier, he created one of his most terrifying films. *The Birds* follows a chic blonde, Melanie Daniels, as she travels to the coastal town of Bodega Bay to hook up with a rugged fellow Mitch Brenner she's only just met. Before long the town is attacked by marauding birds. Melanie has to stay with Mitch and his family at their farm house. They await the next bird attack in the besieged house where a psychologically complicated scenario, a tense study of violence, loneliness, and complacency begins.



In conversation with Oskar Sala



In 1930 Oskar Sala build the first trautionium following instructions by Friedrich Trautwein, and later, proposed by Heiner Göbbels, the bigger volks- and radiotrautionium. For *The Birds* he created the whole soundtrack on this instrument.

It is said, your most famous composition of film music was the sound scenery in Hitchcock's 'The Birds'. How did you get to meet Alfred Hitchcock?

We only met in the end, when I was ready with everything, in December of 1961 in the Mars-Film building, were I had my studio. He came with Bernard

Herrmann, his main compositor by that time. In the large mixing studio of the film atelier he was presented the whole movie with all my sound effects. Thereafter, he urged to see the instruments, to the satisfaction of the photographers. He was glad he could drive off to his Christmas vacations in

St. Moritz eight days earlier, because he didn't need the planned correction days. His attention had been drawn by Remi Gassmann, one of Hindemith's composition student by that time. In the late 50s he had come to Berlin, was surprised about my studio and proposed that we should work on a ballet together. Our ballet master Tajjana Gsovsky put it on opera stage in 1960. In the U.S.A his friend Balanchine put it on stage, and at that opportunity he got to know the Hitchcock crew, who told him about their fruitless attempts to offer the fitting bird acoustics to the master's newest work. His objection: „Oh, this I hear every day from the sea-gulls and crows. I need something unusual, that frightens people.“ So Gassmann told him that he knew someone who could do that, but that he lived in Germany and to come over with his whole electronic studio - no way. So they send Gassmann back with a test act, it was the bird's attack of the house. I did it, it was a bit of a back-breaking work. There was a lot happening besides the birds: windows, doors, cupboards, nails and hammers; a kind of diploma in synchronization technique. I must have passed, for Gassmann returned with the whole movie.

Peter Badge, Oskar Sala "Pionier der elektronischen Musik, Deutsches Museum Bonn, 2000

Special effects

In *The Birds*, Hitchcock used new sound generators, as well as new picture techniques. Many scenes consisted of different layers, that were put together by means of the **Matte** and **Chroma Key** processes. A new yellow recently developed by the Disney studios was used in order to integrate the birds into the pictures.

There are many ways of increasing the areas of a scene without building scenery or adding to the amount of floor space. The techniques used not only give additional dimensions, but also permit effects to be obtained that might be impossible in real terms.

Matte Shots

These are usually associated with film, the tv equivalent being the electronic inlay and overlay devices for obtaining similar results. Briefly, a film matte is the process by which part of a frame is left unexposed so that it can later be used to record another picture. In this way two components may be used to produce a single picture on one negative. The

simplest example is where a black card is positioned in front of the camera so that only half the picture is recorded. The film is then rewound without moving the position of the camera and the black card is repositioned to obscure the part of the scene that has already been filmed. The composite picture is called a split screen. It permits an actor to appear as two people in the same shot. Matte work is the province of the camera and the processing laboratories and involves some very complicated processes. The most versatile is known as traveling matte where backgrounds can be inserted behind actors who have previously played their scene against a colored backing.

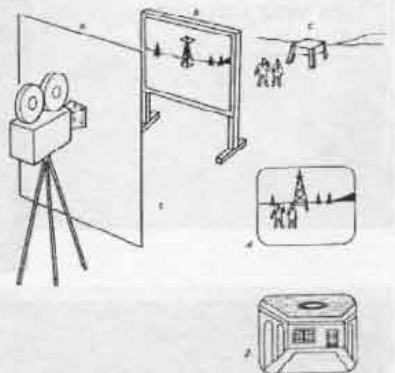
Glass shots

Glass shots are often used where it is required to show a ceiling without actually constructing one. The technique is to set a sheet of glass in front of the camera and for the false ceiling to be painted directly on the glass. This must be done with constant reference to the camera eye piece to insure that the painting lines up with the studio set. The size of the painting and its distance from the camera are governed by the fact that both scene and foreground glass must be in focus. As the sheet of glass reflects anything in front of it, the

camera must be in a darkened area or surrounds by black drapes. Glass is used when particularly fine work or disconnected items have to appear in the scene, but there are many instances when it can be dispensed with and a simple cardboard employed. This is possible when skies, landscapes, or seascapes are included in a scene. The card, painted to blend with the scenery can be made to match at some convenient natural boundary—such as the horizon of the ridge of a roof. For a false ceiling for studio scenes the tops of flats on the set and the bottom of a piece of card blend quite satisfactorily. The glass shot does not always require the work of an artist: cut-out photographs, provided they are big enough, can be used to supplement the scene.

Chroma Key

Chroma Key, or the 'blue screen' technique, relies on the electronic switch to combine parts of two different pictures. But unlike the matte box, it has the ability to deal with moving objects, no matter how fast they travel or how complex their outlines. Chroma Key receives all its control information from the primary



picture and works as follows. Picture No. 1 is screened against a background of blue. The camera, whenever and wherever it sees this blue, passes the information to the switch. The switch, which has been programmed to change over whenever the blue appears, changes the input to that of picture No.2. This means that the final picture, instead of having a blue background, shows the performer against a picture from the second source. The performer may move anywhere in front of the blue screen and will always appear to be part of the background picture

Bernhard Wilkie, The Techniques of Special Effects in TV and Film, Oxford 1971, S.153