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EASTMAN KODAK COMPANY INVITES EXPO '74 VISITORS  
TO 'KNOW THE LAND AND THE PEOPLE...THROUGH PHOTOGRAPHY'

The featured, eight-minute, multi-image slide spectacular, "Know the Land and the People...Through Photography," playing continuously at the Eastman Kodak Company pavilion at Expo '74 in Spokane, Wash., samples the splendor and the personality of the Northwest through the camera lenses of the regional photographers who know it best.

To create the non-narrative audiovisual experience, 300 color slides -- almost telegraphic in their simplicity -- were selected from the work of Ross Hall, Sand Point, Idaho; Ray Atkeson, Dave Falconer, Lovyl Hagle, all of Portland, Ore.; Bob and Ira Spring, Edmonds, Wash.; Carl Lewis, Ephrata, Wash.; Doug Wilson, Kirkland, Wash.; Steve Marts and Josef Scaylea, Seattle, Wash. and Tom Upper, and Ruth and Louis Kirk, Tacoma, Wash.

Faces of individuals seen throughout the presentation are the work of Kodak staff photographer Don Maggio.

Their scenics, mood shots, nature compositions, photojournalism, and portraits have been teamed by Kodak's Photographic Services with a ballad especially written for the program by Patrick O'Dell and sung by Margaret Wakeley. Guitar music by Jeff Van Nostrand, and the choral instrument sounds of "The Total Sound," Kodak's employee chorus, complete the surround-sound, which will emanate from 20 speakers

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situated around the circular, air-supported theater.

The full-color 35mm images are projected on a 12 x 36-foot screen by three Xenographic fade/dissolve projection systems. Created by Optical Radiation Corporation, each of the fade/dissolve units incorporated two Kodak Ektagraphic arc slide projector modules, a lamphouse, and optical system for an extra-bright projected image.

Scheduled to be presented six times an hour to a seated, capacity audience of 200 persons, "Know the Land and the People...Through Photography" opens at dawn on a pastel coast, then moves through mist-softened scenics to the heart of a rain forest. There, in the nature-filtered light, viewers get their first glimpse of "the people" -- seen through the hole created by a "nurse-log" in a huge cedar.

Field flowers beckon campers; splendid mountain ranges challenge climbers. Sunshine crests on crashing waves that soon bubble and ebb while a solitary beachcomber looks wistfully out to sea. Exuberant body surfers and clamdiggers ready the eye for the novel "hang-kiters" or kite soars, who imitate the flight of the gull.

A sail on Puget Sound and suddenly viewers are rubbing elbows with marine caulkers and ships' carpenters from the fishing industry, totem pole woodcraftsmen and Indian experts in the art of planking and smoking salmon. Cattlemen, peaviners, and wheat farmers harvesting the "staff of life" in the Inland Empire star in an agricultural sequence highlighted by a colorful montage of Northwest fruit and vegetable produce.

The hydroelectric might of Bonneville and Grand Coulee dams heralds the night-lit city of Portland and Vancouver's glittering Parliament Building.

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And, students bicycling back-to-nature transport the viewer to big cedar country for a look at lumbering from chain saw to reforestation.

As multifaceted as the seasonal land they love, the people of the Northwest -- hard hat, cowboy, butcher, skier, and fisherman -- close the show as the cameras focus on their expressions of everyday celebration.

"We hope the viewer will leave the show with an appreciation of photography, if not as a tool for the preservation of the environment, at least for its value in documenting natural beauty to encourage preservation," notes writer/producer Edward T. Howell, Kodak Photographic Services. "We feel certain all visitors will take away a renewed appreciation of the very real beauty of the land and the people of the Northwest."

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