A year's output of 'Eastman' Motion Picture Film at the Kodak Harrow Factory, spliced end to end, would be enough to encircle the globe many times.

Technicians prefer to work with the film they're accustomed to—the film that gives them what they want.

That's why 'Eastman' Film is the overwhelming choice of studios and laboratories the world over.

'Eastman' Film is a Kodak product

KODAK LIMITED - MOTION PICTURE FILM DIVISION - KODAK HOUSE - KINGSWAY - LONDON WC2

'Eastman' is a trade-mark
MARCH-APRIL

THE CINE
CvHNlVlAN

VOL.
PRICE

:

1952

No. 95

18

ONE SHILLING

Still
Anthony Asquith directing Dorothy Turin
and Michael Denison in The Importance of
Being Earnest

Cover

:

Newsreel Round-up on the Flying Enterprise,
Leslie Murray, Reg Sutton, John Rudkin

by

and

Adolph Simon

26, 27, 28

Wyand

Looking Back with Movietone, by Paul
Filming the Big Top, by Arthur

Are You

Patriotic,

Rowan

...

....

by Chris Brunei

33

by Charles Bracknell

Rate Realistic Story
Elvin

Book Review by George

.

.

.'

:

Cyrano's Nose,

More Views on
Letter from

Ron Bicker

by Coleman O. Parsons

40
41

compiled by 'Middy'

42
43

TV

43

....

The Travelling Matte Process

C

^

I ^k IU|
l^l^*l#^l^l

44,

45

46, 47, 48

Editor:

REG GROVES

EDITORIAL OFFICE:

JLM Ikl I

36

38, 39

A.C.T's. Films

Magnetic Sound Recording, by Peter Hoyle

f^WWkl

.

by George Elvin

Learning from

I

.

Bombay, by Charles Knott

A.C.T. News,
Editorial,

34, 35

35

Problems of Filming in Coal Mines, by

f r
TE^
1^*1

30, 31, 32

Putting the Picture on Paper,
'First

29

2 Soho Square,
Telephone: GERrard 8506

ADVERTISEMENT OFFICE:

W.I

5 & 6 Red Lion Square.
W.C.I
Telephone: HOLborn 4972


AMONG Pressmen it is generally agreed that, apart from the war period, the Carlsen story was probably the biggest sustained front page story for at least 25 years. There is no doubt that newreel editors and cameramen alike share the same view.

In the newreels the story played for at least three editions of each reel—and with five newreels—this accounts for 15 long-length versions—a not inconsiderable footage and enough to satisfy both public and exhibitor alike—and in addition a specially edited and produced 2-reel version has been widely booked.

With newreels, however, front page means something more than competitive editions of a story.

Competition means speed—and competition among the newreels was intense as this story broke with the hurricane fury which itself gave birth and later death to the "Flying Enterprise" story—and if you can stand against it, how refreshing—how invigorating!—was the return of the "Trade Wind" for the newreels.

First to show "Flying Enterprise" (and no excuses for the double entendre!) were the G.F.D. newreels, Gaumont-British and Universal. Cameraman J. Harding flew from Croydon to St. Eval in Cornwall and transferred to a Lancaster of Coastal Command, which flew in shocking weather to locate and film the waterlogged ship and its attendant U.S. Destroyer the "John W. Weeks." Harding made several runs over, staying until the pilot indicated that it was imperative to return. Cold dismal weather with low cloud and hundreds of miles to fly over the sea before the Cornish landfall.

With the stuff in the "can" and every prospect of a "beat" over the opposition his was, indeed, a happy landing. The first "Special Edition" released for years found, no—not the newreel—but, the Exhibitor wanting!

But how quickly fading is the glory of a "beat"—what of the next edition? Plans must be laid, decisions rapidly made.

Plymouth Hoe! John Cotter and his soundman, Crockett, together with Sid Bonnett, kept a dawn vigil at Devonport Dockyard for the return of the first U.S. Destroyer—a story to be framed, with now, opposition alongside. Would they also be aware that the American crew had filmed on sub-standard film? Would they be competing for this material or any tape recordings which were available? They most certainly were and bidding was brisk! Great credit is due to John Cotter for securing the amateur’s material on a good commercial basis.

No less than 200 feet of this exclusive material was used in G.B. and Universal. Happily, Sid Bonnett returned to H.Q. with that “little something” which the others had not got.
As Sid returned by train, Cotter and Crockett headed S.W.—but not alone, opposition sound trucks, press cars, aircraft, all had one destination—Falmouth.

Would the ship make it? No she was sinking—now she was on tow again—rumour, more rumour. Now helicopters were to be used for rescue. Don't panic, ring Head Office (if you could get a line in Falmouth), will they please O.K. the price of a tug, would they send more cameramen?

With fewer rumours, Head Office had a clearer picture—yes, they were sending more men and aircraft—get the stuff back at all costs—at all costs? Yes, this was part of the service newsreels gave the Exhibitors (or should they not be called subscribers?) at no extra cost.

At Falmouth it was evident that this was the greatest sustained story for years. Duplication—triplication—quadruplication of pressmen and cine crews. G.B Universal now had, in addition to Cotter and Crockett, Peter Cannon and soundman Best, Sid Bonnett and Jack Harding, and metaphorically, they certainly had to “rough” it. Sleep was a minus quantity. Whilst crews were at sea, others were busy contacting and making arrangements with local authorities for Carlsen's and Mate Daney's reception.

Hopes of harbouring the “Flying Enterprise” were now sinking, and as it fell to Jack Harding to be in at the beginning, so it transpired he was in at the end.

Meanwhile Sid Bonnett had been flying through shocking weather to locate the ship and he had to return only to find that the aerodrome officials would not let him or any other newsreel planes take off again into a gale, which had forced even the helicopters to abandon rescue attempts.

For the shore welcome to Carlsen, all cameramen converged on Falmouth, some units filming at Princess Pier, others at the Town Hall and still more at the Pavilion. This surely was a good job—done well by—“The Boys.”

LESLEY MURRAY wrote the story above. The one that follows comes from REG SUTTON

The guide book to Falmouth opens with the words, “Would you like to see the Casiterides that Herodotus and Strabo tell us of?”—well, we hardly had the time available to enjoy the Casiterides, the ancient British name for this area, the ancients—yes. We well remember the bartering and good humour of the local boatmen, “Shall we pay two-hundred for the day or a few extra bob and buy the darn thing?”

That hotbed of rumour, the “Chain Locker,” where Press and newsreel gathered, ears alert and elbows at ease, presided over by the genial host, “Wee Jock.” This indeed was a rich harvest for Falmouth in general, and one old salt in particular who was heard to remark, when asked the time of the next high tide, “One pound.” Even the Chancellor of the Exchequer shared in the benefits, as witnessed by the queues outside all telephone booths and every other available phone, for liaison with respective offices of the Press and newsreel. The scene on Customs House Quay on the Wednesday morning when, by the toss of a coin, the fate of Norman Fisher and Reg Sutton was sealed and they went to sea in the tug “Merchantman”—and what a sea; only the fishes know how rough it was. Norman's outstanding impression was of Reg Sutton steadily eating his way through a pile of Cornish pasties, but, alas—all in vain.

On their return in the early hours of the following morning they could be heard telling hair-raising stories of their experiences, and David Samuelson, destined to go out a few hours later, retired in haste at the thought of it and appeared later looking decidedly paler—eight-course dinner R.I.P. Soon after dawn, Sammy left in the tug and steamed steadily until 2 o'clock without sight or sound of the “Flying Enterprise” until by chance they picked up a radio message that Carlssen and Daney were walking out along the funnel and that the ship was sinking rapidly.

This provided the first clue to the whereabouts of the ship, a bearing was taken and the tug shuddered from stem to stern as they ploughed their way through the rough seas in that direction. More messages continued to come in that the ship was going down and the funnel awash—it was spotted far on the horizon and Sammy was heard to mutter a few Hebrew phrases, imploring the Almighty not to let it sink till he got there. They made it; the result was some of the finest newsreel pictures for many a day.

Martin Gray, Terry O'Brien, Jimmy Humphries and Hilton Craig went out in a small boat in the harbour to film the arrival of the tug “Turmoil,” with hopes of getting Carlssen and Daney. The sea on the starboard side of the “Turmoil” was filled with small craft bobbing up and down and colliding with each other in their efforts to fulfil this purpose; needless to say, they all had a good soaking, which was supported by rain the following day on the pier and outside the Town Hall when Carlssen and Daney came ashore.

Hilton Craig, our contact man, with his expert knowledge of the sea and himself an enthusiastic yachtsman, set up his own naval operations room and flitted hither and thither with Met.
reports on sea conditions and gave the final advice, and chartered the tug which enabled us to be on the spot for the sinking. During all this, Ken Hanshaw was dug in at Exeter Airport, making flights over the area spotting the "Flying Enterprise" twice, and in the very early hours of Friday morning he was able to fly back to London with all the negative.

The Laboratory, Cutting, Editing and Recording staffs worked wonders and enabled Movietone to be first in the field in showing the sinking of the "Flying Enterprise" in the London cinemas at 6 o'clock in the evening.

In conclusion, we would like to thank the makers of "Kwells."

THE LOG BOOK OF PATHE'S

JOHN RUDKIN & ADOLPH SIMON

FRIDAY, 11.00 p.m. Unit leaves for Plymouth.

SATURDAY

Awaiting news of "John W. Weeks," American Destroyer returning from "Enterprise."

SUNDAY, 8.00 a.m. Outside Dock Gates awaiting entry.

9.00 a.m. Still waiting.

10.00 a.m. Still waiting.

11.00 a.m. Still waiting.

11.15 a.m. Speech by Lt. Martin, U.S. Navy.

12.00 a.m. In Dockyard—Speech by Capt. Thomson of "John W. Weeks."

12.40 p.m. Puncture.

2 p.m.—5.30 p.m. Series of telephone messages.

5.45 p.m. Left for Penzance to contact trawler "Anthony Stevenson."

MONDAY, 10.00 a.m. Left Newlyn for "Enterprise." Still under tow. 120 miles away.

11.30 a.m. John Rudkin seasick.


TUESDAY, 8.00 a.m. Light getting stronger. Sea rough. "Enterprise" under tow.

9.00 a.m. Mitchell sound gear and camera lashed on forward hatch. Boat bobbing like cork. John Rudkin still sick. Worse when looking through view finder.

WEDNESDAY

1.15 p.m. Left Scilly. Rough sea. Gale. The "Enterprise" now adrift. Try to make it. Forced to put into Newlyn harbour.

7.00 p.m. Newlyn harbour. Receive orders to proceed via land to Falmouth.

11.00 p.m. Arrive Falmouth. Contact J. Gemmell.

THURSDAY

J. Gemmell leaves for London. Contact K. Gordon at aerodrome.

FRIDAY

Adolph looking bit grim. Magazine case dashing from one side to another. Adolph drenched by wave over bows. Smoke appears from amplifier. Odd noises in phones.

10.30 a.m. Still turning. Circled "Enterprise." Skipper worried about passing over tow line. Bombed by packages from plane.

11.00 a.m. Retrieved packages for Carlsen and Dancy from sea—handed to "Willard Keith."

11.40 a.m. Left "Enterprise." John Rudkin still seasick.


11.00 a.m. Arrive Exeter. Contact K. Gordon.

10.00 a.m. Contact K. Gordon. London.
LOOKING BACK AT NEWSREELS
WITH MOVIE TONE by Paul Wyand

NEWSREEL personnel can be divided into three categories, the pre World War I, the pre World War II, and those who have joined the ranks since 1945.

Movietone is lucky in having Tommy Scales, one of the first category, at the head of the editorial bench. He was one of the original news reel cameramen in this country. He was the original cameraman to go over to sound in 1929. He forsok the camera for the editorial bench in 1930 and is still original... in his ideas.

In the second category come Jack Ramsden, Jimmy Humphries, Paul Wyand and Monty Benson. They are of the pre-sound era and often talk of the good old days when cameramen not only took pictures, but had to cut their negative as well. This usually meant terrific lengths of their favourite shots and moans when the editor told them to cut the shot by half. Jack Ramsden is now Production Manager and Monty Benson is at the news desk. The start of sound news reels was heralded in 1928 by a Movietone van, manned by an American crew with Jim Wright, now editor of Paramount News, as contact. The boys treated it as a novelty and assured themselves it couldn’t last. However, one by one they went over to this new fangled invention and a strange new breed, soundmen, were to be seen in the Wardour Street pubs.

What great days they were, sound vans of all sizes, camera of all shapes! Jim Humphries will remember a DeBrie camera with an open flexible drive, which had been known to catch his tie at the vital moment on a story, winding it, so that it would pull his head down and cause his chin to hit the camera with a resounding crack. Neither will Paul Wyand forget how in the early days he was doing a swing shot of racing cars from the top of his sound truck at Brooklands. He was so engrossed in his job that he walked right into space and landed on the head of the soundman recording below. Eighteen stone is no light weight for anyone to have on their mind.

Sound was so vital in the early days that any shot without it would not be used by the editors. One system, believe it or not, was started by the soundman at a call from the cameraman. Out of the hush at a religious procession, one day, came a voice, “Switch on, Harry!” then, as the dignitaries approached the Cathedral, “No! Switch off! they’ve all got rubber ‘eels!’

Later, silent cut-ins were used, but the poor silent cameraman had to keep an accurate check on the footage of each shot and after the story his film was loaded into a sound camera magazine and recorded on the spot. Any spectator remaining after an event was over and witnessing the crew endeavouring to make sound effects such as cheering crowds, racing cars or babies crying, must have thought them mad.

Pat Sunderland, one of the first recordists in the country, now Movietone’s Chief Soundman, will recall the days when the favourite item on their expense sheet was... “Tip to street musician to play in next street”...

It is well known that microphones are sensitive to wind and a gusty day can be a trial to a soundman. Pat Wyand tells of the time that he and an opposition recordist were setting up their mikes on a dais at an agricultural show. Unbeknown to them the PA mikes had been switched on and the following was heard bellowing all over the show “Do you suffer from wind?”

As things progressed, life for sound crews became easier. With the luxurious private cars, such as the Movietone Humbers, crews were able to call in at pubs where signs displaying NO LORRIES had forbidden them before. A great social uplift this!! Although Derek Stiles will remember coming out of a pub and being asked how much he wanted for the hearse.

Norman Fisher and Martin Grey came to Movietone before the war. Norman in those days was often seen out with old Akeley and DeBrie hand cranked cameras, which he used to use chiefly for trick work. So he does know quite a lot of how it was done in the old days. Martin Gray has, since the war, proved himself as good a cameraman as he was a soundman before and during the war. Ken Hanshaw has almost grown up with Movietone. His experience as a camera assistant before the war when he was always “first back with the negative” helps him now that he is a cameraman. Ask anybody who has driven back with him!

Hilton Craig is one of the people who have come to us since the war. He is an experienced cameraman, having been in studios before the war. David Samuelson, George Richardson, Reg Sutton and Terry O’Brien, have all proved themselves newsreel men in the true sense. Life, of course, is more difficult for them. Just when they think they have got an original shot or a new angle, they are told “We did that in the old days,” or “That was done before you were born!” It must seem to them that there is very little new under the sun.
FILMING THE BIG TOP

Hats off to our American friends for the technical job done on C. B. DeMille’s ‘The Greatest Show on Earth’. George Barnes, A.S.C., was director of photography, and in this article, ARTHUR ROWAN describes some of the technical problems encountered on this picture.

THE merger of Cecil B. DeMille and the Ringling Brothers & Barnum and Bailey Circus is a reasonable product of an age which has yielded the atom bomb. Both are giants of showmanship and both have had a tremendous influence on American life. Paramount studio brought the two forces together in Hollywood two years ago when it paid a handsome price for the right to use the circus’ name and equipment for what is perhaps its greatest production, The Greatest Show On Earth.

From the beginning, one thing was fairly certain. DeMille was not interested in doing a history of the circus, although some of it enters the script incidentally. Said he: “The circus on tour is a rich American heritage, a modern odyssey of people and of the lives of peoples. Of spectators, too. It is our aim to put that odyssey on a canvas of film, to capture the thrub of the circus, its tragedy and humour and, if luck is with us, its universal soul.”

When the “Circus Special” trained out of Hollywood last January 24 for The Greatest Show On Earth location at Sarasota, Florida, it carried one of the largest troupes ever assembled at Paramount. A month’s shooting schedule was set for Sarasota, winter quarters of the Ringling Brothers & Barnum and Bailey circus, setting of the picture.

For DeMille and some of the production staff, this was not the first circus trek. A year earlier, DeMille and director of photography George Barnes, A.S.C., visited the circus quarters at Sarasota at which time they explored all the problems they might encounter in photographing the production. Problems not ordinarily met on normal locations nor in the studio confronted them—the most formidable, that of lighting. Because the laws of most states now prohibit use of any open-flame type lamp inside a circus or carnival tent, this meant that no ares could be used—that the whole vast tent interior would have to be lit with incandescent lamps. This looked like a discouraging situation until the problem was referred to studio engineers back in Hollywood.

It so happened that at the same time another factor was working in the studio’s favour. For some months, Technicolor Corporation had been working on a new low light-level colour film which would make possible shooting Technicolor productions entirely with incandescent lighting. They were prevailed upon to make this new film available for The Greatest Show On Earth, the first major production incidentally in which it was used.

With Technicolor’s engineers and those of Paramount studio now solidly united towards a common goal of making DeMille’s epic picture possible, the company settled down to solving other production problems and getting the picture rolling.

At Paramount studio, Loren Ryder’s engineering staff had developed a system of remote control lighting and a new light-weight lamp unit designed especially for the system. These were described in the November issue of American Cinematographer. The company was restricted to placing lights on the quarter-poles around the circus rings, but they couldn’t send men up the poles each time the position or angle of the lights had to be changed. The answer was a method of remote control, and the method evolved worked perfectly.

“Another important consideration,” said cameraman Barnes, “was that all studio lighting units had to go up on the poles first—ahead of the circus lights. This meant our lighting crew
had to work fast, integrating its work with that of the circus workers, so that we interfered as little as possible with the business of erecting or striking the tent."

No other colour production made by a Hollywood studio posed the lighting problems faced by Barnes in photographing this picture. The biggest problem was light—volume of light. Consider a huge circus tent—a brand new circus tent, navy blue in colour—and the fact the entire interior had to be lit during the shooting of most scenes, and you'll visualise what a demand this placed on cameraman and lighting crew.

Once the studio had perfected its new lightweight 5-kw lamp unit, it went into immediate production with it; and by the time the company was ready to begin shooting at Sarasota, there were ample units on hand to fill the lighting demand. This lamp, together with its remote control mechanism, has a total weight of only 32 pounds. The average 5-kw lamp weighs between 60 and 80 pounds. Fifty of the new units
were supplied George Barnes for use in lighting the circus interior. The lamps were erected on the quarter poles in clusters of four, and were operable independently—that is, they could be lit or extinguished, tilted and panned individually from a remote control panel on the ground. The method of securing the lamps on the quarter poles was so simplified that they could be hoisted and fixed in place in a matter of minutes. Incidentally, there was no colour temperature problems because CP lamp globes were used entirely for lighting.

“Technically,” Barnes said, “the production of Greatest Show On Earth proved as tough as a steer’s horn from lighting to meshing of schedules. We found that a circus must be lighted differently. The camera most of the time was shooting skyward—to catch aerial artists—a forbidden position where overhead lights are involved. With possibly one or two exceptions, we used no lights on the floor—in fact most of the time we couldn’t, successfully. So our lighting had to be done with the remote-controlled overhead light units. Because these units also could be adjusted from a full flood to spot, it was possible to obtain a wide range of lighting from a single unit, making it unnecessary for us to carry along several types of units. When we had to shoot Betty Hutton doing her trapeze act, we made the long shots during an actual show, with the audience in the background. In photographing such scenes, every one of the fifty 5-kw lamps would be lit. Some would be throwing light on the audience, some on the circus floor, while a few would be tilted to light Miss Hutton.

“Close-ups and intermediate shots of aerial action were made at Sarasota before the Big Show took to the road, or were made mornings when the show was on the road, before the public was admitted to the big top.”

The studio supplied its own power for the lights. Three mobile gasoline-powered generators were shipped to Florida for this purpose and the generators went along with the show once it took to the road. The company put in seven weeks shooting scenes at Sarasota. While the winter quarters afforded ideal opportunity to film much of the picture unhindered by circus schedules and crowds of people, there was much of the action laid in real circus performances that demanded shooting with regular audiences for backgrounds and atmosphere.

“Here again we were met by the problem of keeping the camera from interfering with spectators' view of the circus,” said Barnes. “Most of the time the camera was mounted on a giant Chapman crane fitted with a 30-foot extension. Where possible, we kept the chassis of the crane in one of the exit areas around the circus and, with the boom raised high, we shot from practically any vantage point we desired. So carefully was camera operation planned and executed during the regular show takes, that we never once received a complaint from the circus management.”

The tremendous concessions made Paramount by the circus were reciprocated in part by DeMille’s decision to employ a second camera unit to augment Barnes’ crew. Directed by Peverell Marley, A.S.C., the second unit usually covered important action from another angle, making it unnecessary to slow up schedules by getting such shots in a subsequent set-up, as would have been necessary with one camera on the scene.

After the company had concluded its initial seven weeks’ shooting at Sarasota, it returned to Hollywood where scenes were shot that did not demand the actual circus locale. Months later, the company rejoined the circus in New York and travelled with it to Philadelphia, and Washington, D.C. The lighting and camera techniques which had been developed during the filming at Sarasota worked equally effectively when shooting with the circus on the road. However, the company was put to a greater test because it became necessary to integrate its work with that of the circus crew, striking and packing its equipment at the end of a show, and unpacking and erecting it when the circus reached its new destination.

With all the preparations made by the studio and with Technicolor coming through with its new low level colour film, George Barnes relates he spent many anxious hours awaiting the first dailies from Hollywood. But his apprehension was quickly allayed by the first day’s rushes, which were screened in a local theatre in Sarasota. On the road, dailies were usually screened in some local theatre, following advance arrangements made by the studio. Thus it was possible to keep in just as close touch with the photographic results as when working at the studio in Hollywood.

During all shooting, Cecil DeMille was at George Barnes’ side. He became virtually the circus’ fourth ring—a relentless, tireless figure, constantly on the move in the steaming heat of the big top.

We leave it to the picture itself to prove how superbly DeMille and cameraman Barnes worked together to catch the very soul of the circus on celluloid; how completely unified must have been their thinking to create the finest pictorial rendition of the circus ever to be brought to the motion picture screen.

—American Cinematographer
Chris Brunel asks

ARE YOU PATRIOTIC?

SURE enough, you’ll reply in a slightly pained voice. Why, during the year I—. We know all about that, but what are you doing to keep a healthy British film industry going?

Blimey, you’ll reply, I’m only trying to keep some sort of job in the industry. Why last year I was unemployed for —. Yes, we did know, and we don’t want to be unsympathetic, but have you taken the question of the film crisis up with your M.P.? Your local Trades Council? Your —?

Listen, I’m getting a little tired of these phrases about a healthy British film industry, and if anybody else talks about the film crisis to me, I’ll get really sore. All you people do is talk about these things. You don’t make jobs by just jabbering.

That’s just the point we are making. We believe that you know all the answers about the Rank monopoly, the need for British films with British ideas in them for the British cinemas, as well as the private life of the National Film Finance Corporation. But somehow the question of doing something to get the next job looms up rather larger. Something more than talking about possibilities is needed to deal with the slump, because, scan the prospects as much as you like, there is precious little on the horizon.

There used to be a time when one could hope for the summer season, say, to bring a big improvement. And do you remember when the usually well-informed rumour-mongers said that the Budget would mark a turning of the tide — and just what till the Anglo-American film agreement comes to an end?” Now we have learned at a cost that this sort of event does not bring us any real help, let alone salvation.

But I refuse to be a pessimist. If history looks like recording us as extinct animals, we have got to change events for ourselves. Let us by all means talk to such people as the new President of the Board of Trade, Mr. Peter Thorneycroft, M.P., and explain what we want. But let us remember that it’s time something substantial was done for us. We’ve been in the queue long enough. Even in days of full employment we always had to add a rider, “except for film makers.” Now, workers in the clothing and furniture industries, the licensing trade and other makers of civilian goods are in the unemployment queues, so it’s about time, I suggest, that our attitude should be less gentlemanly and more “Dear Sir, Unless . . .”

A word about that “Unless.” Certainly, we can do such things as carrying a banner inscribed “WE DEMAND THE RIGHT TO WORK!” into Trafalgar Square on May Day, as we did last year. For those who don’t like parading on the streets, they can call a few friends together socially and work out a few ways and means of bringing the justice of the ACT case to neighbours and the public generally through the local Press in as strong a manner as possible; this idea is being adopted by a few people in the “film colony” in the Denham-Gerrards Cross-Iver-Beaconsfield area, where my father and I live.

More and more, however, we must take the offensive—even if at times it means we give offence to some people in high places. We’ve been pushed around too long. I am sure that we have in our ranks men and women with experience of putting ideas across to the public. So what about a few of those showmanship stunts that seem to be coming back into favour with the publicity kings? Maybe we can’t hire a modern Goliath in the way that the renters of David and Bathsheba did recently, but knowing the way that a cine camera soon attracts a crowd in a busy street, couldn’t we parade a camera-car complete with camera on a tripod and a loudspeaker giving the ACT case to the people of London?

Thought of something better? Well, let ACT know about it, and let’s get active. That way we can begin to shape events the way we want them and restore British films to their rightful place on the screen of the country.
THE project has been set. It has been determined that a certain novel or play or screen original or idea is strong enough to bear the weight of twelve reels of celluloid. Then comes putting it down on paper.

In speaking of every step down the long line of picture-making, I'm sure my confreres are saying "Here's the place not to economise—here's the spot to shoot the works." About putting it down on paper, I make that statement with the deepest conviction.

There is a story about the early days of picture-making—a nightmare story for writers. A producer had just hired a writer. He gave him a brand new pencil, looked at him with pleading eyes and said, indicating an inch-long stub of pencil, "Tonight down to here?"

The process of writing cannot be driven too hard. It's up to a producer to find that his writers, besides knowing their job, are honest and conscientious. His picture depends on what they set down on paper—"The jokes," as the pages are called, rather grimly, in the studios. Writing is concentration—and if intelligent minds don't concentrate on the picture at this stage, you're going to have nothing.

We producers have been urged to get down to actual cases in this series, to tie up our remarks with pictures you readers have seen and with actual experiences. Therefore, shucking aside all reticence, I'll confine myself to the experience of the writer I know best—me.

As a screen writer, I've never worked alone, and I'm going to discuss the methods of writing scripts Billy Wilder and I used for many years, and which Walter Reisch and Richard Breen and I now use.

That method begins with talk—seemingly endless talk—but all of it directed towards the project. Any story can go in a lot of directions. You have to explore the ones which appeal to you, before you find the one you are going to use. Usually you find yourself with complete outlines for several pictures before you make your final choice. There's one scene you love in one version—another in another version. Can they be reconciled? If not, one of them has to go. It has to be jettisoned completely, not to blur the new line. I call this talking part of the job filling up the reservoir, and the reservoir should be full to the top before writing begins.

During the talk, the characters have been getting clearer. The only reliable peg I know on which to hang a story is a character. If you can get a central character with real blood in his veins, and strong desires and a pair of feet that really walk the earth, you've got a picture. If you can get such a character in sharp conflict with other people as truly perceived as he is, you may have a great picture.

We never work much preparing long treatments, believing that a comprehensive treatment saps some of the vitality from an idea. That is, if you do it yourself. Once, however, Wilder and I were given a 40-page sketch called "Memo To A Movie Producer." It had no plot whatever, but presented a background brilliantly—a little town on the other side of the Mexican border; where refugees from Europe waited to get into the United States. It grew into Hold Back The Dawn.

Mostly, we've developed our own ideas. For instance, one scene I'd heard about developed into To Each His Own. It showed a middle-aged woman walking down a station platform where
a troop train was pouring young American soldiers into London. She was calling the name of one of them—uncertain whether she would recognise his face. He was the son she had given up when he was a little boy.

_Sunset Boulevard_ came about because Wilder, Marshman and I were acutely conscious of the fact that we lived in a town which had been swept by a social change as profound as that brought about in the old South by the Civil War. Overnight, the coming of sound had brushed gods and goddesses into obscurity. We had an idea of a young man happening into a great house where one of these ex-goddesses survived.

At first we saw her as a kind of horror woman—an embodiment of vanity and selfishness. But Wilder, as a director, has an uncomfortable peculiarity: he likes to see characters as they are going to be on the screen before he finishes a script. I think we started _Sunset_ with sixty completed pages. As we went along, our sympathies became deeply involved with the woman who had been given the brush by thirty million fans. At the end, we had to give her the only happiness we could see for her—the twilight happiness of the mad.

Of course, if you are working from a play or novel, a great deal of exploratory work has been done for you. The easiest script I ever worked on—the one that took the shortest time—was _The Lost Week-End_. In his novel, Charles Jackson had provided us with a tragic protagonist—a man in love against his will, in love with a bottle. He had also set the pattern of the seven circles of hell through which such a man can pass in a brief time. It was a question of effectively dramatising those seven circles, of finding the picturisable opponents of that desire of Don Birnam's for drink.

After this length of time I'd have to take a copy of the book and the script and compare them, to say what was Charles Jackson's and what was ours. The bottle in the chandelier was ours, I know. The delusion Don Birnam suffered—the hideous fight between the mouse and the bat—was his. Whether the scene of Don begging the prostitute for money for drink was even indicated by the novel, I can't say.

I devoutly wish more people would write novels alive with truth and pity. So do all motion picture producers. Alas, they are rare indeed.

The medium of the motion pictures imposes on its practitioners a more sustained obligation to hold the audience's interest than any other medium. The novelist can end his chapter, the playwright can drop his curtain. The motion picture writer is on for an hour and a half or two hours.

What he writes must be playable. It must be believable, it must have variety. You can't photograph people with the same expression on their faces too often. It must have architecture—a beginning, a middle, and an end. Above all, it must move, must take advantage of the freedom of the camera. The best play, photographed just as it was written, seems stagnant.

Finally, it must have some of the freshness and unexpected quality of life, not be a rehash of old celluloid.

It's up to the producer to see that these things are in the script. No wonder he sometimes finds himself a little weary at the end of the day.

**‘First Rate Realistic Story...’**

_Is what George Elvin says of Jack Common's new book, an account of his childhood in Newcastle._

Jack Common, an A.C.T. member, has been a film writer for many years, and his brilliant book shows that British story-material can be tough, real, and of the people—if only film makers would turn to writers like Common, who have come from the popular life of Britain.

_THERE are those who argue that the relatively small number of British films made is due to the lack of top-grade talent. “Kiddar’s Luck” (Turnstile Press, 9s. 6d. net) gives the lie to this nonsensical view. Jack Common, its author, is one of the hundreds unable to obtain a regular job in films. He is a writer film producers have no job for. Yet here he is with one of the best pieces of writing published for many a day. Vivid, authentic, tough, and many other adjectives of praise can be showered upon this autobiography of childhood adolescence in Newcastle-upon-Tyne._

What a contrast this book is to the pseudo-industrial story written by the superior being after a period of background slumming. Here is an unashamed working class autobiography written with all the alternating sordidness and high spirits in which so many millions brought thousands up—not were brought up—in the big industrial cities, some forty or so years ago.

In some ways it is a pity Jack Common didn't get down to writing his story at the time of the "between-the-wars" vogue for such literature. But if in this sense he has regretfully missed the market, he certainly hasn't missed the bus in writing a first-rate realistic story.
PROBLEMS of FILMING in COAL MINES by RON BICKER

SINCE the war there has been a great increase in the amount of Cinematography carried out in Coal Mines. Technical Research Units have been shooting underground for years, but the working conditions and technical limitations surprise most Commercial Units when they get their first underground assignment.

The most obvious problem is that of working at close quarters to a fairly dangerous industrial operation; at all main points in a pit there is complex machinery for cutting coal, conveying it from the coal-face and transporting it by haulage-ways for considerable distances. No unnecessary space is left and a certain amount of "pit sense" is required to keep out of harm's way. Into this type of location one must introduce the minimum amount of equipment and cause the least possible interference with production.

Having accepted considerable reductions in set-up, due to lack of working space, one is still up against the problem of slightly "un-photogenic" subjects; coal which does not always sparkle, black machinery, and miners with black faces. What must clearly be aimed at is "effect lighting" of the kind produced by the miners' cap-lamps and normal roof lights. But here is a snag. The use of standard studio lighting gear is restricted to "naked-light" pits; in the remaining 90 per cent—which includes nearly all the large pits—special flameproof lamps must be used. These lamps are essentially floodlamps designed for normal illumination in oil refineries and other places where the fire risk is high. For their 500 watt output they are extremely heavy, so that they are normally used on the ground or else lashed securely to overhead girders. Their light output takes the form of a "hot spot" with a large area of "scatter," the useful output being considerably less than that of a "pup."

A complete set consists of 12 lamps with two heavy distributor boxes. In practice it is generally possible to get something more than floodlighting from these Units by hiding or niggling the back-lights, but there is often no room to conceal them and most of them have to be used frontally. The lamps are fed from standard underground transformer gear, often through considerable runs of armoured cable. These cable runs, as well as the normal demands of heavy machinery, tend to cause reduced and fluctuating voltage, resulting in an extremely low level of lighting.

An interesting experiment was carried out recently using only the normal light fittings in a 400 yd. long colliery tunnel. The camera was turned over at 4 frames per second at F.2 and tracked along the Coal Conveyor. For normal 24 F.P.S. shooting, however, mid and close shots are always more effective than the longer shots which are bound to be underlit.

The camera generally used is the Newman Sinclair. Until non-flam stock was introduced this was the only camera which conformed with safety regulations, and in any case the use of an electrically driven camera would be restricted. We usually protect the lens against dust and spray by using a clear glass optical flat, and trouble is often experienced with "misting-up" in humid conditions.

In conclusion it can be said that a better photographic effect of underground conditions would be obtained in "surface mock-ups," but because of the complex lay-out of a modern mine and the need to show authentic conditions, it is generally essential to shoot on the spot.
A NEW CEMENT for TRIACETATE FILM

'TRICOID'

CINE FILM CEMENT

After extensive laboratory research and practical tests by film laboratories, 'TRICOID' has been proved eminently suitable for joining triacetate film and all types of acetate base. Supplied in bottles of 25 c.c. and 500 c.c.

—an M&B photographic product

MAY & BAKER LTD

DAGENHAM

Telephone: ILford 3060 Extension 243

Associated Houses:

SYDNEY • BOMBAY • PORT ELIZABETH • MONTREAL • WELLINGTON • LAGOS

Branches and Agents throughout the World
CYRANO’S NOSE

COLEMAN O. PARSONS, an assistant professor of English at the City College of New York, wrote this learned study of the theatre’s most renowned nose for ‘The Quarterly’, and has given ‘Cine’ permission to reprint. Our thanks to the author and to the editors of ‘The Quarterly’.

FOR several weeks the drums of publicity throbbed out news of a cinematic experience “ Awaited for More Than 50 Years,” thirty-eight-year-old Jose Ferrer’s appearance as the “Fabulous Hero! Famous Nose!” — CYRANO DE BERGERAC! Stories were released about Ferrer’s trying on different noses until he found the one that matched his new personality. On what this personality could possibly be there was no wholehearted agreement. The actor himself dreamed of a dashing, virtuous, humorous, courageous, knightly oddity; the director, Michael Gordon, had mystic thoughts of beauty resident in spirit rather than in form; and the adapter, Carl Foreman, most modern of the trio, got involved in the conflicts and frustrations of an ugly individualist.

Their technical adviser was Harold M. Holden, M.D., D.D.S., and Ph.D., author of a sprightly and painstaking work on a life-long hobby, Noses, and head of the Holden Clinic for Plastic Surgery. The doctor probably leaned toward the adapter’s interpretation. Diagnostically, Cyrano de Bergerac’s ills were nothing more than aesthetic inadequacy or human-fulfilment deficiency due to “a neurotic nose problem.” For this there is only one specific—rhinoplasty. To intensify or decrease the soldier-poet’s maladjustment, any competent rhinologist would either build his proboscis up or pare it down. Dr. Holden, as photographs show, built it up.

An admiration for the foremost noseys, extending from Scipio Nasica and Publius Ovidius Naso to Cromwell, Frederick the Great, and “Schmozzola” Durante, has made me deeply concerned over recent developments. Through focusing its cameras almost exclusively on Cyrano and through making a physiological part dominate the whole man. Hollywood has allowed a celebrated nose to get out of hand. It is my purpose, by referring to life, literature, and stage lore, to put Cyrano’s nose back in its proper place.

In Cyrano’s day, disciples of Gasparo Taglia-

cozzi and of Ambroise Paré were ready to give exuberant Nature a lesson in symmetry or to repair losses inflicted by bullet, duelling sword, or disease. They could trim flesh, engraft it, or fabricate substitutes of gold, silver, paper, and linen. The reason Cyrano did not call on these artisans may be discovered in old engravings. The author of comic histories of the sun and the moon possessed an ample, perhaps even a compendious nose, not a lusus naturae. This monstrous bantling was bestowed upon him by comic and satiric writers, and its growth was fostered by romantic biographers of the nineteenth century.

While Cyrano’s frontal organ was being manipulated to sub-continental proportions by sundry men of letters, the pathetic appendage of Gaston-Jean-Baptiste, duc de Roquelaure, suffered a more remarkable sea change. Two years before Cyrano began his earthly strut, Roquelaure dared to appear in patrician France with a noseless face in which yawned two fearsome pits. Despite this handicap, he cultivated panache and was celebrated as a very god of raillery, practical jests, and—mirabile dictu—amorous stamina. As such he figured in The French Momus, or the Diverting Adventures of the Duke of Roquelaure.

Thus Cyrano and Roquelaure, their escapades richly inlaid with legendry, survived for two centuries in the affections of their countrymen. Then the nineteenth century looked these hearts between the eyes and concluded that they must have suffered in love, the one through abundance, the other through deficiency, of nose. A parting of the ways came in 1836 with the writing of a vaudeville, Roquelaure, or the Ugliest Man in France. Failing to unearth a player who would suffer his nose to be planed down to fit the part, the three collaborators gave Roquelaure a devil of a nose instead and called him “Monsieur Grand-Nez.” Being free from this embarrassment, the compilers of “curious histories” and “adventures” of the duke refused to abandon their hero’s snub. Nor did these facetious hacks waste their talents on
the theme of beauty pursued by quick-witted ugliness and tongue-tied comeliness.

This tender theme was revived by Edmond Rostand, who combined the deeds and facial promontories of Cyrano and the vaudeville Roquelaure in an eccentric paladin whose flaming spirit is burlesqued by a blazing carbuncle of a nose. Of course, any realistic physignonist could have warned Rostand against misinterpreting the nose as an obstacle to love. For ages, amplitude in that member had betokened sexual grace, as well as fieriness, satire, and aggressiveness. That it could serve as a measuring stick of potency was revealed in the medieval Secreta Secretorum: "Tho that have grete Noosys . . . bene desposyd to concupiscence." Old Bruscambille's robust faith was, "O happy indeed are those who have a half foot of nose!" And are we not told that "the Shandy family ranked very high in King Harry the Eighth's time" because of its "long and jolly noses"?

Even Helene de Solanges, the young widow in the French vaudeville, had coyly admitted that she could love Roquelaure in spite of his flourishing nose. "The Man with a Nose" in a sketch by H. G. Wells, antedating Cyrano by almost three years, laments that "a bit of primordial chaos clapped to his face" has incapacitated him for "the business of life": "What woman could overlook a nose like mine?" or "shut out her visions of . . . its immensity?" But no gross overtones linger in Rostand's play, whose sentimental-romantic handling of the nose does not call the blood to a maiden's cheek.

Once the playwright's task was ended, actors and make-up artists began deciding what they could possibly do with Cyrano's knob. The first to meet the challenge was Constant Coquelin, who at fifty-six achieved his greatest success counterfeiting an active swordsman who died at thirty-six. Although Coquelin at times looked like a pursy notary in too-energetic masquerade, his voice bounced resonantly from its pendulous sounding board. So moving was the performance that Rostand exclaimed, "Cyrano's spirit . . . has passed into you." But Coquelin's nose was little more than avant-garde. At the Comédie-Française, André Brunot was later to turn Cyrano into a wide-eyed flop, whose nasal proliferation stopped at a gristly point.

French restraint ended, however, when the celebrated nose was exported. In England, Charles Wyndham burdened himself with an inflated hawk's beak, and Robert Loraine resembled a Mephistopheles on whose nose a handsome dividend of dough had been declared. Coquelin's augmentations had been commemorated by a painter; Loraine's nasal symmetry was perpetuated in sculpture. And only a few years ago, Sir Ralph Richardson brought to the New Theatre a frontal creation which descended in two cascades over a naive and melancholy mouth.

Actors in America have really gone to town with Cyrano's protuberance. Richard Mansfield managed to look pretty much like the gloomy and heroic Karl von Moor in Schiller's The Robbers. On the Mansfield nose some unsung wielder of the trowel erected a superstructure of putty or plaster of Paris. Walter Hampden stalked through a thousand performances with a nose which fluctuated all the way from a mighty wedge to an untrimmed brierroot resembling nothing so much as a fungus on a spree. Unpredictable as this counterweight might be, Hampden was invariably the Knight of the Sorrowful Countenance whose Sancho Panza had been pulped against his face.

Only a man with Jose Ferrer's background could hope to surpass the previous concoctions of dressing rooms and laboratories. The value of noses may have first impressed Ferrer when he repeated Iago's lines, "The Moor . . . will as tenderly be led by the nose as asses are." Soon he was galloping through the part of Cyrano on the legitimate stage: "A big nose is indicative of a soul affable, and kind, and courteous, liberal, brave, just like myself." Arriving in Hollywood, Ferrer drew up specifications of a nose which would be as adamantine as the Rock of Gibraltar, as lofty as the Peak of Tenerife, and on its shoulders he hung twin moons resembling dilated, dreamily fixed eyes. And to counter-balance this boom, this flying buttress, this roost for homeless condors, he developed the nervous agility of a tightrope walker who respects the relentless laws of gravitation. For a time it was feared that Jose's nose might become an ice-capped and uncharted menace to aviation, but an all-wise Providence has reduced this Eighth Wonder of the Celluloid World to a horizontal position.

Says an old proverb, "An inch on a man's nose is much." Given an inch, Jose Ferrer has certainly taken an ell. Yet, unsatisfied with this territorial conquest, certain critics have lamented that Cyrano's peninsula was not floodlit by Technicolor. Cyrano must outshine Bardolph, whose beacon Falstaff likened to "an ignis fatuus or a ball of wildfire," a "a lantern in the poop," and Dives burning in his purple robes.

Perhaps both actor and critics have lost sight of the fitness of things. Rostand's tormented hero exaggerates his nasal catastrophe, and out of this exaggeration come magnificence and misery. By making that catastrophe approximate Cyrano's description of it, Hollywood has reduced romantic tragicomedy to photographic realism. In translating the play on to the screen, a producer should grow familiar with Rostand, Coquelin, and the nose of Cyrano. There is both more and less in that nose than meets the eye.
More Views on
A.C.T.'s. first two films,
'Green Grow
the Rushes'

"Green Grow the Rushes" is the first co-operative
effort sponsored by film technicians and financed
mainly with Government money. Since rejected for
circuit release, the pie is a dubious bet to return
its investment. While the film does not reach a high
standard, it has some basic entertainment
value. Its main weakness is in star values but it
may have some appeal as a daler in America.

Story is a cross between "Passport to Pimlico"
and "Tight Little Island." While using some of the
basic ingredients of each, it never captures the
same delightful atmosphere. It is a yarn about
smugglers on the south coast who operate in a
territory allegedly protected by an outmoded
charter. Climax is in a prolonged but amusing
sequence in which a cargo of contraband lands up in
a farmer's duckpond while govt. inspectors, customs-
men and coastguard operators fight each other for
the privilege of intervening.

In earlier stages, story suffers from inferior con-
tinuity, but in the second half the plot runs
smoothly. The author, Howard Clewee has col-
laborated with director Derek Twist in adapting the
original novel, but too many traces of its original
book form are left behind.

Acting reaches pleasing standard. Roger Livesey
turns in a neat performance as the captain of the
liquor-running vessel. Honor Blackman as a sob-
sister on a local paper and Richard Burton as one
of the smugglers, provide an adequate romantic
interest. Frederick Leister is nicely cast as one of
the local bigwigs behind the smuggling. John Salew,
Colin Gordon and Geoffrey Keen too obviously
caricature the civil servants on a government in-
vestigation. Lesser roles are suitably handled.

Mycro—Variety.

Very amusing leg-pull at the expense of official-
dom. It's an adaptation of Howard Clewee's novel
about smuggling on the Romney Marshes and it
has something that's only too rare in current films—
the atmosphere and tang of the English coun-
tryside and coast . . .

The picture is packed with good characterisations,
and certainly one of the best is from Roger Livesey
as Captain Biddle, a rascally smuggler. The
romantic element is well handled by Richard Burton
and Honor Blackman.

Marshland scenery is very well photographed, and
the storm sequences are a highlight of the staging.

This film—made by A.C.T., the studio technicians' 
union—is, of course, the one there's been so much
fuss about. The makers have had difficulty in getting
it to the cinemas.

Personally, I think its theme alone—a good dig
at officialdom—should give it a passport to local
cinemas.

Picturegoer.

and 'Night was
Our Friend...'

A well written, well played and well produced
picture. Good dramatic entertainment. The play has
not a large number of prominent characters—but
more than five in fact, but they are all excellently
drawn and forcefully played. The story tells of
Sally, a young wife acquitted of the charge of
murdering her husband, although thought by so
many people to be guilty. Afterwards she sends
away Doctor John Harper, who loves her and whom
she loves after telling him that she did, in fact,
killed Martin, her husband. Overwrought she dreams
again the story of the tragedy and all that led up to
it. This is the main story of the picture. There
is a surprising and dramatic ending. The play has
the advantage that there are no overdrawn or nasty
people in it. Even the husband who has returned
home a mental wreck after years of torment in the
American jungle wins much sympathy, although he is strange and wilful. Settings include
murder trial scenes, comfortable home and sur-
rounding exteriors. Photography is first rate.

Appeal: Not a pretentious picture but good all
through. Acting and dialogue are specially pleasing.
Good satisfying general offering.

Impartial Film Report.

This film is interesting and holding. It tells a good
story. The script is well written and the acting
excellent. It is a compact production and there is
an entire absence of padding. The film commands
the attention to the end. Elizabeth Sellars is ex-
Ronald Howard is capable and likeable and Marie
Ney and Edward Lexy are very good. Photography
and lighting are excellent.

C.E.A. Report.

Who-done-it story and suspense leading to happy
ending. Handy British Quota.

Daily Film Renter.

Pathological melodrama. It deals with the melan-
choly problem that arises when a married man
returns from the dead mentally ill, and is tormented
by the fear that his wife is in love with another.
There is murder in the air most of the time, and
the overacting of Michael Gough as the inhibited
central character, does nothing to lessen the gloom.
Yet heavy and stagy as it is, it carrie's some
feminine appeal. This and its quota ticket entitle
it to consideration. Out-of-the-put British bookin.

Production: The picture, which takes its cue from
the South American "The night was our friend and
our leader was despair," is needless to say no laughing
matter, but it would have been more agreeable and
convincing if the emotional excesses of the "hero,"
personated with an ineradicable lack of restraint by
Michael Gough, had been curbed. Fortunately the
rest of the players are life-like, but even so they
have all their work cut out to keep the play's frenzy
in check. Flashback presentation also has a slight
softening effect and artfully creates a woman's
angle.

Points of Appeal: Unusual, if theatrical story,
provocative title, handy footage, feminine appeal
and quota ticket.

Kine Weekly.
A LETTER FROM BOMBAY

by Charles Knott

IT is no less difficult to find among the Producers of Indian Films one who is financially successful than it is to find his counterpart in the U.K. In fact, after nosing around the Studios in Calcutta and Bombay, one wonders why anybody should make pictures in India at all except as a purely artistic venture. Somewhere down the line somebody must make quite a few rupees however, and a fairly steady output of mythological pictures is maintained. These are formula pictures and up to now the rare attempts which have been made to break out of formula rigidity are coldly received at the box-office. The results of this discouragement of innovation make such an impact on the foreign visitor that only the most rabid enthusiasts can escape a sense of complete cinematic frustration after only a few visits to Indian pictures. The bare bones of a plot usually suffice and upon this structure are hung five or six songs or dances which usually run to far more footage than the dialogue scenes. These "dialogues" are usually de-claimed fortissimo, and the music is played off at what is referred to in text books as the "threshold of feeling." Showmen refuse to book a picture which has to be played above stop 9 on the fader on the theory that an unfair burden is being placed on the exhibitors' apparatus in the process of shattering the patrons' ear-drums. The highest paid sound-man is the one who can lay it on the heaviest.

The Studios vary a great deal as to layout and construction. Some are conversions of large houses and "godowns," or warehouses, though there are some which have been built as Studios if not as Sound Studios. One which boasts to be "the largest sound stage in India" is merely a corrugated iron shell having dressing rooms attached and the necessary electrical supply laid on. The fact that it is almost impossible to record direct sound in such places due to acoustics and outside noises is not a matter of great concern because over 60 per cent, footage of so many pictures is song or dance done to playback, and the rest is scored to the screen by special artistes, or in a few cases by the original stars. That rare thing, a really sound-proof stage, is so booked up that it houses two companies at a time shooting twelve hours each, one by day and the other by night. There is a fair amount of modern equipment to be seen and Westrex and R.C.A. are represented by their latest models in many studios. Until the arrival of colour, however, very little modern lighting equipment was available. Last year brought Mole-Richardson's latest lamps to Calcutta for The River, and now they have equipped Minerva Movietone, Bombay, for the Technicolor Picture Queen of Jhansi. This is being lit by Ernest Haller, Academy Award Winner of Gone With the Wind fame.

Having built the sets and engaged the artistes and staff, a Producer does not immediately start making his picture. The stars (in the firmament) are consulted, and an "auspicious day" is found, even an "auspicious hour." At the appointed time, the first slate is shot, and the word "cut" is the signal for a big round of applause from the assembled guests who keep up their clapping until the artistes consent to give an encore. More applause, then the sweets and sherbet are handed round and in the general chatter all and sundry detect good omens in whatever they may have observed since they arrived on the set. The whole effect is charming and sincere, in direct contrast to some end-of-picture parties I have attended.

Every "first time" with any piece of apparatus requires a customary ceremony and each morning ritualistic garlands are hung upon the camera, sound gear, lamps, etc. "First times" are usually performed by the breaking of a coconut and sprinkling of the juice. Incidentally, the Indian counterpart of the tea-boat is a man with a tray of free broken coconuts who walks around until his tray is emptied. It is useless to express a preference for cheese-roll. It is coconut or nothing.

Hours are limited by law to 56 per week, but there are no effective trades unions and no system of representation for workers. The difficulties confronting any organiser who sets out to form any group for self-protection are many and complex. Most of these differences of caste and creed are too well-known to need mention. But in

Please turn to page 48
MANCHESTER BRANCH: The Manchester Branch of A.C.T. held its 4th Annual Supper on Friday, 25th January, 1952. As last year, the affair was informal, and was celebrated in rural style in the Cheshire countryside at the Railway Inn at Mobberley. The party, which was officially "stag" (there are no resident feminine members in the Manchester area) was graced by the presence of guest Dorothy Stimson, currently working at the Manchester studios. Several members attended from the Studio unit, among them Hal Britten.

The guests of honour were showing definite signs of becoming a fixture at the Manchester celebrations. For the fourth year (with one exception, last year he was engaged on more vital things at Oxford) George Elvin and Harry Middleton were present, and showing every sign of enjoying themselves.

After a hearty supper of Lancashire Hot-Pot (to which the London contingent did full justice), attended by some very fine ale, there were some short, but very pungent speeches from the Manchester branch chairman, Bert Hampson, a few succinct remarks to introduce George Elvin, George Wynn (in charge of production, C.W.S. Film Unit), "Middy" and Eric Barrow of National Film Agency.

Then the tables were cleared, and after a copious replenishing of tankards, the entertainment commenced. And such entertainment, including a sultry impersonation of Doris Day, done to play-back in perfect lip-synch, by Harry Kirkman.

The evening finished in near riot, with a new and very special version of "Cinderella"—played by members of the C.W.S. unit and the National unit. Top marks for a really brilliant piece of burlesque by Bert Hampson, Ian Stuart, Pat Wynn, Don Kelly, Harry Kirkman, and Bill Pendleton.

Then it was mid-night, and we all realised that we had enjoyed such a good evening, that time had been called, as always, much too soon.

EDITORIAL SECTION: Alvin Bailey writes: On Monday, 11th January, the Editorial Section launched its first party. Fifty-six editorial members were present and were pleased to welcome their only two guests, the indefatigable Bessie Bond and the General Secretary, George Elvin. The party was also livened by the stimulating presence of Mr. George Colouris, who found so many friends amongst the section that others were blaming themselves for not knowing so apparently a familiar cutting-room face.

The party was held at Miss Olwyn Vaughan's "French Club." Miss Vaughan provided a most excellent supper, with wine, and herself supervised with an astutely watchful eye to see all went well. There was some disappointment that several notable members of the section were absent; but with the challenge of this first attempt and the lessons learnt, our committee hope that there will be an early opportunity of seeing those gaps filled. However, in spite of the difficulty of getting tickets to so widely dispersed a membership and the even more exacting task of collecting the money in, it can be said without hesitation that it was by no means a dull evening.

KEN ROBERTS IN RUSSIA: Writing in A.C.T.'s Kodak Journal, Ken Roberts, branch secretary, says of his visit to Russia: Ten minutes after booking in at the Metropole Hotel, while the hotel staff were preparing our tea, I went out for a walk unaccompanied... One day I covered the Moscow streets almost foot by foot, walking everywhere, up side streets, main streets, back streets, I walked so far that I lost my way and had to return to the Hotel by taxi... During my parade around I saw nothing out of the ordinary, except the sight of women hosing and sweeping what seemed already clean streets... According to the Press, B.B.C. broadcasts are jammed and the Russians can't learn anything about foreign countries. The Russians I met, however, whether it was in the street or factory, shop or theatre, were on the average well-informed. They knew about the resignations of Aneurin Bevan and Harold Wilson, about the Festival of Britain, and about our Budget... I was surprised one day to hear a Russian tell me in English how to get to Marble Arch from Baker Street on the London Underground. Incidentally, he knew the names of all Chelsea's footballers...
Editorial

THE CROWN FILM UNIT SHUT DOWN
by George Elvin

The Government's threat to close the Crown Film Unit has materialised. A.C.T. at once swung into action to do everything within its power to get the decision reversed. It has been supported from many quarters. A case has been made in the House of Commons and the House of Lords, bodies such as the British Film Academy and the Association of Specialised Film Producers joined in the protest, and there has been an imposing series of letters and articles in "The Times."

The Unit has a magnificent record. It was started by the Empire Marketing Board some 22 years ago and has continued in operation ever since under that name, as the G.P.O. Film Unit and under its present title. It has become the leading documentary film production group in the world, bringing enormous prestige to the Country and playing an invaluable part in the training of film technicians. Not only have many leading British technicians of today had their early training with the Unit, but observers and students have come to Crown from all over the world. In recent months, for instance, there have been observers and students from Denmark, Norway, Turkey, India and Uruguay.

Over four hundred films have been made. To recall just a few of them they include Drifters, North Sea, London Can Take It, Listen to Britain, Western Approaches, Trooping the Colour, Night-mail, Britain at Bay, Coastal Command, Instruments of the Orchestra, Target for Tonight and Daybreak in Udi. The last two named have won Oscars giving to the Crown Film Unit the distinction of being the only documentary unit in the world to win two such awards.

The closing of Crown is not just a disaster for the sixty members of this Unit who will be thrown out of work. It is a disaster for the whole film industry both at home and abroad. As Mr. Attlee said in his broadcast on February 23rd, the Crown Film Unit "is a most valuable national asset which has produced first-class documentary films. By common consent it is doing first-class work. It is to be destroyed to save £250,000. It is just not worth while."

We hope that good sense will prevail and that in the words of the editorial of "The Times" of February 13th, there will be an "appreciation by authority of the importance of the documentary film in general, and the part Britain has played in the past evolving that particular form and technique and can play, in the present complex and difficult times. The cinema, largely through faults of its own, has not yet won for itself the respect automatically paid to the other arts, but at least that part of it which devotes itself to the interpretation and exposition of our own way of life, to the propagation of ideas, to the task of illustrating, by means of the moving picture, the aims and achievements of the Commonwealth to the world, deserves encouragement rather than extinction."

Learning from TV!

Julian Lesser, the film producer, has declared that film-makers "owe TV a big debt."

"In our latest film, for example, Whispering Smith Versus Scotland Yard," he said, "we've swiped five techniques right from TV's book."

"On TV, the play's the thing," he observed. "Performances are emphasised, rather than star names. So in casting Whispering Smith we passed up the manufactured personalities in favour of experienced, competent players. We didn't care if the public had heard of them or not."

Lesser also borrowed the television trick of concentrating action in the foreground of the screen.

"We didn't want tiny figures running around the back or top of the screen," he explained. "We wanted our characters to be seen and the audience to see the expressions on their faces."

In trying to do this, Lesser said, like TV, he frequently used close-ups.

"The close-up actually is a film invention, but it's often forgotten its advantages by filming huge background sets and tremendous crowds. A magnified frown on a good actor's face gives a better effect than hearing him bellow in rage from a distance."

Lesser said the movie industry was also giving more attention to props which provide atmosphere and are quickly and easily recognised.

"For instance, a hand prop like a Scotland Yard hand stamp banging down on a paper gives a sharper dramatic impression than seeing the entire Scotland Yard building, or a small portrait of a murdered woman is more startling than seeing her grave in a large cemetery setting."

"Finally, we've borrowed TV's fluid camera technique—the camera moves around, focussing attention on characters rather than dialogue."
MAGNETIC RECORDING
by Peter Hoyle

ALTHOUGH there were much earlier patents the first practical magnetic system was the Poulsen Telegraphophone steel wire recorder of 1900, and recordings made with this system still exist. Since then there has been considerable development in the use of magnetic recording, especially in Germany. Up to the beginning of the last war there was little technical advance on the old Blattnerphone system, although the development of the use of plastic tape coated with ferrous oxide powder in the Magneto-phone made a great advance on flexibility of use. During the war the Magnetophone was improved very much and the use of supersonic currents for erasing, biasing, and premagnetizing, developed by two engineers, Braunmühl and Weber, in the German broadcasting organisation, made a great advance in this method of recording.

The modern magnetic recording system, when a suitable coated material is used and with a good design of equipment, is capable of recording and reproducing sound of exceptionally high quality, with frequency range up to 20,000 cycles. At 35 mm. film speed the corrected frequency is essentially flat between 50 and 10,000 cycles. At 16 mm. film speed it is flat between 100 and 5,000 cycles, and at the low speed of 8 mm. film the response is flat up to 3,000 cycles. In addition to good frequency characteristics, magnetic recording has the advantage of a high signal to noise ratio, as compared with photographic methods. Scratches, dust and dirt have no appreciable effect. It is unusual to get more than 50 db. volume range with photographic recording, even with good noise reduction methods, but it is possible to get a volume range of 60 to 70 db. with good magnetic recording. Many of the advances made in the theory of photographic methods will also, undoubtedly, be adapted to magnetic recording.

Magnetic recording has been established for many years and is used a great deal by the B.B.C. and by radio transmitting networks throughout the world. In English studios experiments were made with the Blattnerphone system in 1932, but in spite of its potential advantage for the making of sound films, it is only recently that much serious consideration has been given to its use. In spite of the problems found in the use of magnetic recording, it is probable that it will eventually supersede most types of studio recording.

Apart from the higher quality possible, the advantages are obvious. There is considerable saving, both in film stock and processing charges and it is no longer necessary to rely on laboratories for the preparation of the sound negative, it has as well the advantage of direct play-back. In addition there is a simplification in the design of equipment, as there is no optical system, no exposure lamp and its power supply, no noise reduction or compression. The sound camera and film magazines need not be light tight, and the necessity for a dark room or changing bag is avoided. As a result it is possible to use very light weight equipment for location and studio recording. Location sound is possible with good quality, without adding to the cost of production for film stock or processing. When it is necessary to record special effect noises there is often difficulty in avoiding the excessive waste of film. With magnetic recording it is possible to run all day in order to obtain some difficult effect, such as the song of a rare bird, without any additional cost for film stock.

Apart from the more conventional advantages, there are others that the nature of magnetic recording has made possible. The single film type of news-reel camera has always suffered from the drawback that the requirements of processing and development are not the same for sound and picture. If the picture film stock is made with a magnetically coated edge, the sound is independent of the developing procedure of the picture.

Magnetic apparatus may be used to produce reverberation effects for recording. A small continuous loop of magnetic film is used. The sound is recorded on one head, is reproduced by two reproducing heads spaced a short distance apart, and is erased by a fourth head. The loop can be run at a high speed to allow for sufficient spacing. By varying the spacing of the reproducing heads and mixing the outputs, varying effects of reverberation and echo may be obtained. One useful purpose for which magnetic recording may be used is to operate an anticipation form of noise reduction. This is referred to later in connection with the making of direct sound prints. The sound is recorded on to magnetic film and is immediately reproduced by two reproducing heads spaced a certain distance apart. The output from the second head operates the modulating galvanometer, and the output from the first head operates the noise-reduction equipment. By this means the clipping of the initial peaks on steep wave front signals is avoided, and no deterioration of the sound quality need result from the transfer through magnetic.

There are certain disadvantages with the use of magnetic recording, some of them being connected technically with the nature of the medium, such as the possibility of spurious printing from one layer of film to another, and the variations in the manufacture of the film stock itself. The principal disadvantage, however, has been in the difficulties of editing and the absence of a visible record of the sound on the film. In order to obtain a visible record of the sound, several methods have been adopted when necessary.

The visible trace is usually made on the part of the film not used in the recording process. It may be by means of an inking stylus, or the record may be engraved in the emulsion layer. There is also a chemical process in which a stylus reacts with a coating on the film (zinc oxide mixed with a nitro cellulose lacquer and a bronze or brass stylus). The disadvantage of a visible trace is that the re-use of the film for recording purposes must take into consideration the possibility of having a permanent visible record of the first recording. Established editing processes are not very suitable for the easy use of magnetic sound in place of photographic, but the recent development of new editing and track-laying methods indicate that the disadvantages will eventually be overcome, by the use of a new technique in the handling of magnetic material. The problem has been approached by accepting the limitations of magnetic film, and as a result, when a
In England at present, magnetic film has been used largely as an additional facility rather than as a direct substitute for photographic methods. Films have been made with all exteriors and location work done on magnetic with a considerable economy, but in most cases the magnetic record has been transferred to photographic in the studio.

At Gaumont-British Instructional, using the Gaumont-Kelle system, more use has been made of magnetic recording and photographic recording of sound work is primarily a documentary Company but it uses normally more than 30,000 metres of film stock for sound yearly, producing 150 reels of finished film. The use of magnetic recording is hoped to produce a great saving in the cost of this film and its processing. The Sound Chief of G.B.I. reports that they use magnetic for commentaries, music, post-synchronisation of voices and effects, and pre-mixing. Extra time is required for the transfer of suitable “takes” to photographic, and needs a staff of three, but it is easily possible to transfer suitable materials from 8 reels (2,400 metres) in three hours' work. For ease of working it was found essential to have a centralised department layout, with magnetic and photographic machines and dubbing equipment adjacent. There has been little opportunity during production for testing and adjusting the equipment but it is robust and there have been few technical modifications necessary. The equipment is tested weekly and apart from a slight wear on the faces of the heads the setting has required little alteration and other ones caused by reduction in the magnetic imaging, setting up magnetic shadows fore and aft, seems to be a function of the material coating of the stock. It is not serious at its worst and most stock is free of it.

There has been no distortion due to speed variation.

Perfect wiping can usually be cured by re-setting up, but it may be a potential trouble. In general the reports on the quality of the sound are excellent, the absence of background noise is particularly noticeable. There has not been much investigation into the problems of editing, but with regard to the possible variations in the sensitivity of stock and the fact that joins, although not always visible may result in a special blopping technique, it is considered advisable to use complete rolls of material when possible.

In America there have been more developments in the use of magnetic recording. In particular the methods that have been developed by Paramount Pictures are of some interest. A considerable number of productions have been made by them in this way, and all other ones can be by reproduction or by a new device magnetic channel with a two-way mixer is used, weighing in all about 50 kgs. Two recorders are used to avoid delays in reloading and to give instant change-over in case of trouble. The recorder is turned over simultaneously with the picture camera. Synchronisation is automatic, without clappers. All photosensitive area of tape is to be printed are transferred to direct positive photographic prints by a supersonic variable density method. This is a method of variable density using toe recording. A supersonic bias – 24 kc/s – is superimposed on the light valve ribbons to convert the light transmitted by the valve to a signal which, when combined with the toe record, gives a linear relation-transmission. Direct positive prints may also be made with variable area (SPME Journal, Vol. 33, Nov. 1939) using a noise reduction envelope recorded in advance of the signal. A fine grain high contrast emulsion is used with a density of 1.0 to 1.2.

The transfer reproducer is equipped with a counter and is capable of fast winding both forwards and backwards. The operator just winds down through the roll of film until he hears the synchronising click for the first take. The transfer is then made electrically to the direct positive print. The direct positive recording machine is equipped with a special photographic marking device that exposes production number, scene number and footages and other pertinent details along the edge of the film. For music recording double recording channels are used alternately, and when a good take is obtained, the film is ready to go to the re-recording channel without further processing. All rehearsals are recorded, so in fact the first good rehearsal is the printed take. Editing is simplified by the use of special transferring machines, magnetic to magnetic. This transfer is used in place of cutting and splicing, and so all the difficulties inherent in the use of joined magnetic film are avoided.

Tracks are laid for re-recording purposes on continuous lengths of magnetic film, all sound effects being laid magnetically in their correct position. This is done partly by the equipment used, and partly by the recording of additional information on the original sound track, so that when the negative is cut and transferred to continuous rolls of film. All synchronisation is by edge numbers. All re-recording is by magnetic film, and the sound is then transferred to the release photographic negatives, which is the only photographic negative used in the entire process. The magnetic film need not be cut or marked so it can be used many times and maintained in a very good state.

With regard to the equipment used for magnetic recording, the requirements of synchronisation and the need for constant speed and freedom from flutter are the same whether magnetic or photographic means are used. Magnetic equipment for studio use has been designed, in most cases, on the same lines as photographic, and in some cases is interchangeable for the use of the equipment. It is often the practice not to include an erasing head in the production sound camera, because it is found preferable to use a centralised erasing procedure to prevent accidental loss of recorded material. 35 mm. coated film, 17 1/2 mm. or split 35 mm film is usually used with this type of equipment, the sprocket holes of the carrier being used to maintain constant speed.

Although magnetic recording for synchrononous purposes has been adapted to existing recording standards, there are several advantages claimed for the use of narrow unperforated tape. It is considerably lighter and occupies less space as well as being much cheaper. The frequency response is improved for the use of these methods. Although this is not so important when the response of existing reproducing equipment is considered. The improvement in response and also quality, is due to several reasons. Among them is the greater flexibility and better head contact of tape, and also the better uniformity of the coating. Coating of the tape is still rather variable factor, but much work is being done to improve it. Tape has the disadvantage of having a variable slip that makes good synchronising difficult although at the same time the danger of sprocket hole flutter is eliminated. It is possible to obtain synchronisation by means of pulse recorded at the time of the original recording. The playback speed is governed by the pulse frequency. The greatest disadvantage of tape.
The Travelling Matte Process

The demonstration film on the process was shown recently as part of A.C.T's. lecture season, John Gow was in the chair, and Brian Langley was the speaker. 'Cine' reprints extracts from the film's commentary, by permission of the J. Arthur Rank Organisation.

In 1945, the J. Arthur Rank Organisation decided to develop the Travelling Matte Process.

The Travelling Matte Process makes it possible to combine two scenes by printing one on top of the other.

The action, or "foreground" is photographed in front of a plain blue backing by a special camera using two rolls of film, one of which records the normal image and the other a silhouette.

These two rolls of film, which comprise the foreground, are then combined with the background in the laboratory.

Recently we decided that the Process had been developed sufficiently to make a short film to demonstrate some of the possibilities of the Process.

We have assembled from recent productions, a number of scenes which were made by Back Projection, and we have remade them by the Travelling Matte Process.

We don't suggest that the Travelling Matte Process will absolutely supersede Back Projection—the comparison is made to demonstrate that each process has its uses.

In the first comparison shot we see Ann Todd in a scene from The Passionate Friends. Notice the quality of the background which is Back Projection. It is an aerodrome during "take-off." The background in this scene is important because it tells the story.

This is the same scene—photographed by the Travelling Matte Process. The background, which is now far more distinct, was made from the same piece of film we used in the previous shot.

Here is another scene from The Passionate Friends. The camera is tracking and panning. Outside the window we see Back Projected woolly clouds. Notice the difference when they are put on the screen by the Travelling Matte Process. The motion of the aircraft is simulated by camera movement. Tracking and panning are possible on moving backgrounds. In this shot it is immaterial whether or not the background is sharp, as opposed to the previous shot in which it was important.

This scene of Trevor Howard and Ann Todd was taken in the studios using Back Projection.

It is a good example of Back Projection, since the artists in the foreground are sharp and the background is slightly soft.

Had it been photographed on location, the background would have been sharp, in fact, more like it is here when the Travelling Matte Process is used.

It would take a very experienced person to say that this scene was not taken on location.

Both the Travelling Matte and Back Projection Processes enable the Producer to shoot exterior scenes in the studio; scenes which would be most difficult on location, owing to dialogue recording or the inconvenience of taking artists to remote places.

We assume that a scene is always best if photographed in natural surroundings and that any process must introduce a certain unreality and loss of quality.

The fundamental difference between Back Projection and the Travelling Matte Process is that in Back Projection the foreground is sharp and the background soft, whilst in the Travelling Matte Process the foreground and background are both sharp.

The justification for the use of any process to avoid going on location lies in the economies effected.

The outstanding advantage of the Travelling Matte Process, as opposed to Back Projection, is a great saving of studio space and an even greater saving of time on the floor.

The stage space required for the Travelling Matte Process is only that needed to photograph the foreground action, plus approximately 12-15 feet for backings and lamps. The amount of space required for the average Travelling Matte set-up, is approximately 21 feet, the average space required for the same set-up using Back Projection, is approximately 63 feet.

A very valuable feature of the Travelling Matte Process is that at any time the original background may be replaced by another. The background may even be shot after the foreground action. Another great advantage is that the balance between foreground and background is controllable in the laboratory.

We feel that in deciding whether to use Back Projection or the Travelling Matte one should always ask oneself how the scene would appear on the screen if it were played in natural surroundings.

Would the background be in focus or out of focus, as in the case of a big head close-up? If background sharpness is unimportant, then one may use Back Projection, but if recognition of the background is important, use the Travelling Matte Process.

The procedure involved, when using the Travelling Matte Process is the next point to be considered.

Just as in Back Projection, foreground and background are chosen by the Art Department. The background and shooting plans are then examined and amended where necessary by the Travelling Matte Unit.
At Pinewood, the Travelling Matte Unit provides all the equipment required.

Away from Pinewood, both backings and lamps must be provided by the studio concerned.

The backing is illuminated by one hundred and fifty amp. ares, whilst the foreground may be lit by either arc or incandescent light.

In all cases the Travelling Matte Unit provides the necessary lamp filters which are charged to the Production Unit.

Rushes of the foreground are seen the day after shooting, and the composite scene a few days later.

For technical reasons all Travelling Matte scenes must be processed by Denham Laboratories.

All the rules applicable to the shooting of Back Projection Plates apply to Travelling Matte Backgrounds. But as all the tones reproduce correctly in the latter, heavy filtration is permissible when shooting backgrounds for the Travelling Matte Process.

It is essential that the framing of the background is correct, since adjustment of the image within the frame is not easily effected. When photographing backgrounds, it is advisable to line up through an Academy mask and to shoot through a Standard Aperture, as by doing so backgrounds may be reversed from left to right.

In Back Projection there is always some spill light on the screen, and this must produce an exposure. An inky black can thus be changed to dark grey, thereby reducing the range of tones in the final scene. There is no such defect in the Travelling Matte Process.

The ability to add trees and other foreground objects to improve composition, or to hide an ugly white sky or other imperfection, is one of the advantages of the Travelling Matte Process.

"How long does it take?" was the question we were most frequently asked. To find out, we organised a day's shooting, covering a great diversity of subjects, but we always played against the same blue backing.

We found on this occasion, with everything pre-planned, that half-an-hour per scene was ample time. When using sound under normal production conditions, an average of one hour per scene should be allowed.

There is a school of thought which believes that when "tracking" a few feet towards an infinity background, the size of that background should not change.

This is only true when using a real infinity, as opposed to a camera infinity.

For those who prefer to see the relative size of the background change during a tracking shot the static plate can be animated on the optical printer.

Countless pictures have been made of twin brothers and sisters—usually by the laborious and doubtful Split Screen Process. However, by the Travelling Matte Process, one may now have twins or triplets at short notice, and with a minimum amount of labour.

These shots of twins and triplets are unique in screen history. We cannot imagine any other way of achieving these results except by the Travelling Matte Process.

The novel and comic possibilities opened up by this process are endless and will offer a line of thought to script writers in search of new ideas and new methods of story presentation.

It is a stimulating thought that the magical qualities of the cinema are now within reach of the producer with a modest budget.

No longer is he restricted to the confines of the studio, however small, but can enter into the fields of fantasy and adventure.

The possibilities are limited only by the imagination.

In a shot of a ship leaving Marseilles Harbour a small backing of 3 metres by 5 metres was employed behind the foreground ship, the rest of the picture area being matted out by foreground pieces. This means that it is only necessary to have a backing the same size as the set.

The ship was built solidly on the studio floor; there was no machinery used to rock it; its motion was simulated by camera movement. We have deliberately exaggerated the roll, although there are many cases when a small boat rolls far more than this.

The rain was applied in the usual way by a rain machine. When Artificial Rain is used in the studio it is very often not seen when its tone matches that of the background. There may be a possible call for the Travelling Matte Process on scenes in which Artificial Rain is used.

Another point worth mentioning, is that the framing of the background is maintained in the final composite scene.

In certain other processes semi-transparent matter, such as smoke, has a hard line round it. But, it has been proved that smoke put on by T.M.P. is perfectly natural and wispy, which means that...
semi-transparent objects will appear naturally in a finished Travelling Matte shot.

And what of the future? In what way will the Travelling Matte Process benefit the Motion Picture Industry?

Our future plans include making Travelling Mattes in colour and in developing the Robot Tripod Head. We have already perfected a Pilot Print technique, whereby the customer may select his own balance between foreground and background, and so obtain exactly what he wants and not what we think he should have. The Motion Picture Industry as a whole will benefit by the Travelling Matte Process in the same way that the cameraman benefited by the introduction of sound, with the need for sensitometric control, by giving an opportunity to use new methods of story telling. This Process is available to everyone, its use is not restricted to any one producer; in short, it is a service open to anyone in any studio, large or small, for any purpose from advertising films to mighty epics in any country.

Those who worked on the development of this Process believe that it will be a great benefit to film makers, while many producers and directors have already begun to use it as an integral part of normal production.

Just a moment, please, we have something else to show you. As a Post Script.

Since making this demonstration film, experiments have been made with the object of eliminating sets.

The purpose of this scene is to demonstrate that in certain cases all that need be built is the floor on which the scene is played.

The size and proportion of the floor are determined by the background, which in this case was taken from a still photograph—the interior of a Portuguese castle.

To this has been added the floor seen previously, resulting in this composite picture.

As a natural development of this principle of having no set we experimented with the idea of painting a small background. The special value of the painted background being that the painting is made to fit the foreground action which has already been shot. For example, in this test shot, we have used the same floor and put it on the deck of a ship.

We hope that the unconventional presentation of our Stop Press News will be compensated for by its news value.
Cine-Technician

INDEX Vol. 17

1951
<p>| SUBJECTS |  |
|----------|  |
| A.C.T. AND B.K.S. JOINT MEETING |  |
| Trends in Art Direction. By M. J. Morahan | 108-113, 117 |
| A.C.T. FILMS LTD. |  |
| Green Grow the Rushes: Reviews | 162 |
| ASSOCIATION OF CINEMATOGRAPH AND ALLIED TECHNICIANS |  |
| Annual General Meeting; April 1951 | 82-92 |
| Presidential Speech by Anthony Asquith (Extracts) | 70-71 |
| AMERICANS AND THE FILM COUNCIL |  |
| By Chris Brunel | 128,133 |
| ART DIRECTION, TRENDS IN |  |
| By M. J. Morahan | 108-113, 117 |
| A STUDY IN FILM DIRECTION |  |
| By Anthony Asquith | 93, 95, 106 |
| BOOK REVIEWS |  |
| British Journal Photographic Annual. Reviewed by A. E. Jeakins | 115 |
| Choice and Care of Film Strip in Fundamental Education. | 32 |
| Reviewed by A. H. T. Glover | 32 |
| Colour Cinematography. Reviewed by Autolycus | 177 |
| Film and Filmstrip Projection in Fundamental Education. | 32 |
| Reviewed by A. H. T. Glover | 32 |
| Film and Fundamental Education, The. Reviewed by A. H. T. Glover | 74 |
| General Strike of 1926. The. Reviewed by Autolycus | 177 |
| George Lansbury | 177 |
| Macbeth, Arden Shakespeare. Reviewed by Autolycus | 72,73 |
| The Hepworth Story. Reviewed by Autolycus | 123 |
| The History of the British Film, Vol. 3. Reviewed by Autolycus | 75,92 |
| W. C. Fields, His Folies and Fortunes. Reviewed by Autolycus | 10,11 |
| BRITISH FILM INDUSTRY |  |
| Plight of. By Laurence Olivier | 134-136 |
| Time for Bold Measures. By Anthony Asquith | 70,71 |
| BY WILLIAM SHAKESPEARE—WITH ADDITIONAL DIALOGUE |  |
| By James E. Phillips | 63-68 |
| CAMERAMAN AMONG THE LOCUSTS |  |
| Micky Dean | 134-135 |
| CAMERAMAN IN PAKISTAN |  |
| Micky Dean | 54, 55 |
| CAMERAMAN |  |
| Kelly Cine Calculator. By Harry Waxman | 114 |
| B.S.C. Trophy, Award | 115 |
| CANADA, FILM PRODUCTION IN, HOLLYWOOD AND |  |
| Anthony Dawson | 14-19 |
| CARL DREYER’S WORLD |  |
| By Richard Rowland | 2-4 |
| CENSOR TROUBLE IN INDIA |  |
| 168, 169 |
| CINE SCRAP BOOK |  |
| By Autolycus | 10-13, 52, 53, 60, 118-123 |
| COLOUR CINEMATOGRAPHY |  |
| Book Review. By Autolycus | 177 |
| Million Dollar Bubble. By J. V. Masceli | 170-173, 176 |
| CZECH FILM FESTIVAL |  |
| By Ralph Bond | 132, 133 |
| EDUCATING SIR HARTLEY |  |
| By Chris Brunel | 107 |
| ELECTRICITY AND SPECIAL EFFECTS |  |
| By Frank George and John Gow | 58 |
| FLAHERTY |  |
| By John Grierson | 96 |
| By Autolycus | 52, 118 |
| “Manchester Guardian” | 118 |
| FEATURE WAGE DEMAND |  |
| By Bert Craik | 186, 188 |
| FESTIVAL OF BRITAIN TELECINEMA |  |
| By A. E. Jeakins | 78 |
| FILM DIRECTION |  |
| By Anthony Asquith | 94, 95, 106, 126, 127 |
| FILMS IN EDUCATION, Reviews by A. H. T. Glover | 32 |
| FILM MAKERS AND THE SOCIAL DEMOCRATIC FUTURE |  |
| By John Grierson | 158-161 |
| FILM PRODUCTION IN CANADA, HOLLYWOOD AND |  |
| Anthony Dawson | 14-19 |
| FORTY YEARS WITH A NEWSREEL CAMERA |  |
| By Kenneth Gordon | 44-50 |
| GENERAL ELECTION, THE |  |
| By George Elvin | 166, 167 |
| GREEN GROW THE RUSHES, Reviews of A.C.T.’s First Film | 162 |
| HOLLYWOOD AND FILM PRODUCTION IN CANADA |  |
| By Anthony Dawson | 14-19 |
| INDIA, CENSOR TROUBLE IN |  |
| 168, 169 |  |</p>
<table>
<thead>
<tr>
<th>INSIDE THE FILM INDUSTRY</th>
<th>78-81, 114-117, 136-138, 187, 188</th>
</tr>
</thead>
<tbody>
<tr>
<td>IT'S AT THE LABS.</td>
<td>20, 22, 23</td>
</tr>
<tr>
<td>JAPAN, LETTER FROM</td>
<td>174-176</td>
</tr>
<tr>
<td>Labs</td>
<td></td>
</tr>
<tr>
<td>News and Notes from the LABS.</td>
<td>24-27</td>
</tr>
<tr>
<td>Pathe Labs and Working Conditions.</td>
<td>104-106</td>
</tr>
<tr>
<td>Pay Raise for Lab Workers.</td>
<td>98, 99</td>
</tr>
<tr>
<td>Work in the Labs.</td>
<td>101-103</td>
</tr>
<tr>
<td>Law and the Unions, The.</td>
<td>156, 155</td>
</tr>
<tr>
<td>Letter From Japan</td>
<td>174-176</td>
</tr>
<tr>
<td>Macbeth</td>
<td></td>
</tr>
<tr>
<td>Orson Welles Film.</td>
<td>72</td>
</tr>
<tr>
<td>Arden Edition.</td>
<td>72</td>
</tr>
<tr>
<td>Magnetic Recording, Making Full Use Of.</td>
<td>59, 60</td>
</tr>
<tr>
<td>Memories, by George Pearson</td>
<td></td>
</tr>
<tr>
<td>146-155</td>
<td></td>
</tr>
<tr>
<td>Motion picture Camera Development.</td>
<td>26-28, 30-32</td>
</tr>
<tr>
<td>Obituary</td>
<td></td>
</tr>
<tr>
<td>Andrew Allen</td>
<td>81, 92</td>
</tr>
<tr>
<td>Noel Arthur (Doluchanjanz)</td>
<td>188</td>
</tr>
<tr>
<td>Betty Orgar</td>
<td>188</td>
</tr>
<tr>
<td>Jack Cotton</td>
<td>81</td>
</tr>
<tr>
<td>Flaherty</td>
<td>96, 118, 119</td>
</tr>
<tr>
<td>Ralph Francke</td>
<td>188</td>
</tr>
<tr>
<td>Harry Hawkett</td>
<td>79</td>
</tr>
<tr>
<td>Kenneth Horne</td>
<td>81</td>
</tr>
<tr>
<td>Margaret Marshall</td>
<td>116</td>
</tr>
<tr>
<td>New National Service Act, The.</td>
<td>136-139</td>
</tr>
<tr>
<td>New Strike Law, The.</td>
<td>138, 139</td>
</tr>
<tr>
<td>Our Pre-War Pictures.</td>
<td>124</td>
</tr>
<tr>
<td>Pakistan, Cameraman In.</td>
<td>54, 55</td>
</tr>
<tr>
<td>Pay Raise for Lab Workers.</td>
<td>98, 99</td>
</tr>
<tr>
<td>Pay Raise for Lab Workers, Drawings.</td>
<td>98, 99, 101, 102</td>
</tr>
<tr>
<td>Plight of British Film Industry.</td>
<td>34-36</td>
</tr>
<tr>
<td>Polish Factual Film, The.</td>
<td>6-7</td>
</tr>
<tr>
<td>Popular pastimes of 1851</td>
<td>38-43</td>
</tr>
<tr>
<td>Pre-planning Production: Technical Objectives In.</td>
<td>178-185</td>
</tr>
<tr>
<td>Raise the standard.</td>
<td>76</td>
</tr>
<tr>
<td>Reg Rides Again.</td>
<td>55</td>
</tr>
<tr>
<td>Report on Group Three (Southall Studios)</td>
<td>164, 165, 167</td>
</tr>
<tr>
<td>Shakespeare</td>
<td></td>
</tr>
<tr>
<td>By William Shakespeare with Additional Dialogue</td>
<td>63</td>
</tr>
<tr>
<td>Mermaid Theatre Productions</td>
<td>121, 122</td>
</tr>
<tr>
<td>Technical Objectives In Pre-planning Production.</td>
<td>178-185</td>
</tr>
<tr>
<td>Television</td>
<td></td>
</tr>
<tr>
<td>Close-ups: Camera Operator.</td>
<td>51</td>
</tr>
<tr>
<td>Close-ups: The Documentary Producer.</td>
<td>77</td>
</tr>
<tr>
<td>In America</td>
<td>119</td>
</tr>
<tr>
<td>The Directoral Touch.</td>
<td>126, 127</td>
</tr>
<tr>
<td>The Face of an Angel.</td>
<td>8</td>
</tr>
<tr>
<td>The Law and the Unions.</td>
<td>156, 135</td>
</tr>
<tr>
<td>The Million Dollar Bubble.</td>
<td>170-173, 176</td>
</tr>
<tr>
<td>TV Has Been Good to Me.</td>
<td>130, 131, 139</td>
</tr>
<tr>
<td>Authors</td>
<td></td>
</tr>
<tr>
<td>Alderson, Garry.</td>
<td>20, 22, 23</td>
</tr>
<tr>
<td>Asquith, Anthony</td>
<td></td>
</tr>
<tr>
<td>Extracts from Presidential Speech at A.C.T. &amp; A.T. A.G.M.</td>
<td>70, 77</td>
</tr>
<tr>
<td>Style in Film Direction</td>
<td>94, 95, 106</td>
</tr>
<tr>
<td>The Directoral Touch</td>
<td>126, 127</td>
</tr>
<tr>
<td>Author</td>
<td>Title</td>
</tr>
<tr>
<td>--------</td>
<td>----------------------------------------------------------------------</td>
</tr>
<tr>
<td>Autolycus</td>
<td>Cine Scrap Book</td>
</tr>
<tr>
<td>Bomback, R. H.</td>
<td>Pathe Labs and Working Conditions</td>
</tr>
<tr>
<td>Bond, Ralph</td>
<td>Czech Film Festival</td>
</tr>
<tr>
<td>Brinson, Peter</td>
<td>The Polish Factual Film</td>
</tr>
<tr>
<td>Brunel, Adrian</td>
<td>Our Pre-War Pictures</td>
</tr>
<tr>
<td>Brunel, Chris</td>
<td>Americans and the Film Council</td>
</tr>
<tr>
<td></td>
<td>Educating Sir Hartley</td>
</tr>
<tr>
<td></td>
<td>Raise the Standard</td>
</tr>
<tr>
<td>Cook, J.</td>
<td>Cartoon</td>
</tr>
<tr>
<td>Cooper, Alf</td>
<td>Inside the Film Industry</td>
</tr>
<tr>
<td></td>
<td>News and Notes from the Labs</td>
</tr>
<tr>
<td>Craik, Bert</td>
<td>The Feature Wage Demand</td>
</tr>
<tr>
<td></td>
<td>Work in the Labs</td>
</tr>
<tr>
<td>Dawson, Anthony</td>
<td>Hollywood and Film Production in Canada</td>
</tr>
<tr>
<td>Dean, Mickey</td>
<td>Cameraman Among the Locusts</td>
</tr>
<tr>
<td></td>
<td>Cameraman in Pakistan</td>
</tr>
<tr>
<td>Elvin, George</td>
<td>Pay Raise for Lab Workers</td>
</tr>
<tr>
<td></td>
<td>The General Election</td>
</tr>
<tr>
<td>Gordon, John and Frank, George</td>
<td>Electricity and Special Effects</td>
</tr>
<tr>
<td>Gordon, Kenneth</td>
<td>Forty Years with a Newsreel Camera</td>
</tr>
<tr>
<td>Grierson, John</td>
<td>Film Makers and the Social Democratic Future</td>
</tr>
<tr>
<td></td>
<td>Flaherty</td>
</tr>
<tr>
<td></td>
<td>Reg Rides Again</td>
</tr>
<tr>
<td>Harris, K. E.</td>
<td>Technical Objectives in Pre-planning Production</td>
</tr>
<tr>
<td>Huntley, John</td>
<td>TV Close-up: Camera Operator</td>
</tr>
<tr>
<td></td>
<td>TV Close-up: The Documentary Producer</td>
</tr>
<tr>
<td>Jeakins, A. E.</td>
<td>Festival of Britain Telecinema</td>
</tr>
<tr>
<td></td>
<td>Review of British Journal Photographic Annual</td>
</tr>
<tr>
<td>Land, Jimmy</td>
<td>Cartoons</td>
</tr>
<tr>
<td>Lefferts, George and J. Liess</td>
<td>TV has been good to me</td>
</tr>
<tr>
<td>Liess, J., and George Lefferts</td>
<td>TV has been good to me</td>
</tr>
<tr>
<td>Masceli, J. V.</td>
<td>The Million Dollar Bubble</td>
</tr>
<tr>
<td>Middy, Inside the Film Industry. Compiled by,</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Trends in Art Direction</td>
</tr>
<tr>
<td>Olivier, Laurence</td>
<td>The Plight of Britain's Film Industry</td>
</tr>
<tr>
<td>Pearson, George</td>
<td>Memories</td>
</tr>
<tr>
<td>Hillis, James E.</td>
<td>By William Shakespeare, with additional dialogue</td>
</tr>
<tr>
<td>Pollard, R. S. W.</td>
<td>The New Strike Law</td>
</tr>
<tr>
<td></td>
<td>The Law and the Unions</td>
</tr>
<tr>
<td>Rowland, Richard</td>
<td>Carl Dreyer's World</td>
</tr>
<tr>
<td>Ryder, Loren L.</td>
<td>Making Full Use of Magnetic Recording</td>
</tr>
<tr>
<td>Smith, Red.</td>
<td>The Face of an Angel</td>
</tr>
<tr>
<td>Waxman, Harry</td>
<td>The Kelly Cine Calculator</td>
</tr>
</tbody>
</table>
THE CROWN THEATRE
Provides Complete Studio Projection Service at Any Time to Suit Your Requirements
DOUBLE HEAD PROJECTION MIXING PANELS FOR TRACKS
also
SUB-STANDARD PROJECTION SEATING FOR 70 PERSONS
SOUND RCA SYSTEM
ALSO THREE EDITING BAYS
86 Wardour St., London, W.1
Tel: GERard 5223

THE CRISIS OF BRITISH FILMS
with a foreword by
SIR LAURENCE OLIVIER
Price - Threepence

BOOKS for the CINE TECHNICIAN
"CHARLIE CHAPLIN"—the definitive biography by Theodore Huff—351 pages, 150 photos. (American). 37/- post free.
"CAME THE DAWN"—memoirs of the British film pioneer, Cecil Hepworth—207 pages, illustrated—16/6 post free.
"FRIESE-GREENE"—the close-up of an inventor by Ray Allister—192 pages, illustrated. 13/- post free.

just a few examples of the wide range of film books available at this shop—we can obtain any book from any part of the world

THE INTERNATIONAL BOOKSHOP
52 CHARING CROSS ROAD, W.C.2
THE FILM AND THEATRE BOOKSHOP
(Phone: TEM. 2315)

SITUATION VACANT
COMPETENT ANIMATORS — TRACERS — COLOURISTS wanted for Cartoon Studio. Freelance or work in. Write full details to Box CT 143, Charles Sell, 5-6 Red Lion Square, W.C.1.

JUGOSLAV HOLIDAY FRIENDSHIP HOLIDAYS
APRIL to OCTOBER
Dormitory Accommodation in hostels and camps of Jugoslav Trade Unions, Youth Movements, etc.
16 days inclusive (London) from £19 to £25.
Accommodation only £3 to £3 10s. 0d. weekly.
Daily 10/- to 12/6 (full board).
Reductions for Youth, Family Exchange,
Write the Secretary, 16 Doneraille House, Ebury Bridge, London, S.W.1. Send stamp.
State holiday month.
No accom. offered to commercial organisations.
The matching of synchronised dialogue, where action cutting depends on the movement of a lip, an eyebrow or a finger, has always been a nightmare for the 16 mm editor. ILFORD edge-numbered 16 mm negative stocks have ended all this. The speed and accuracy with which 16 mm dialogue can be matched and cut will amaze you.

- Think of the EYESTRAIN this saves
- Think of the TIME it saves
- Think of the MONEY it saves

And make a point of using ILFORD films next time and every time

ILFORD
16 mm Negative Films

- ILFORD H P 3. Extremely fast and recommended for all artificial-light work. Suitable also for daylight use when conditions are too dull for shooting on Pan F.
- ILFORD PAN F. Of medium speed and negligible grain size, this is the ideal film for all outdoor work except when the light is very unfavourable.

ILFORD LIMITED · CINE SALES DEPARTMENT
104 High Holborn, London, W.C.I. Tel. HOLborn 3401

Published by the Proprietors, The Association of Cinematograph and Allied Technicians, 2 Soho Square, London, and Printed by Watford Printers Limited, Watford, Herts
COMPLETE GUIDE TO BRITISH FILM MAKERS
YUGOSLAVIA • FILM FESTIVAL • CINE MUSEUM
Vol. 18 No. 97

Price One Shilling
Kodak pioneered the manufacture of 35 mm motion picture safety film in this country.

For some months past, all motion picture film made at the Kodak Harrow Factory has been on the new safety base.

**KODAK LIMITED**

MOTION PICTURE FILM DIVISION

KODAK HOUSE - KINGSWAY

LONDON - W.C.2

"EASTMAN" is a trade-mark
Mr. Swingler asked the President of the Board of Trade how many members of the Films Council are connected with cinemas which failed to fulfil the quota in the year 1951; and to what extent he took such connections into account in considering the council’s recommendations about prosecutions.

Mr. Wyatt asked the President of the Board of Trade whether he will remove from the Films Council all those persons concerned with the ownership or management of cinemas which have become liable, through persistent defaults, to prosecution under the Films Quota Act, 1948.

Mr. P. Thorneycroft: Six members of the Cinematograph Films Council are directors of exhibiting companies which, at some of the theatres owned by them, did not exhibit in the 1950-51 quota year the prescribed number of British films. I do not think that this fact either makes necessary any changes in the Films Council as set up by the Cinematograph Films Act of 1938 as amended by the previous Government in 1948, or casts any doubt on the fair and reasonable nature of the advice which the Council has given me in the cases so far examined.

The Act provides that if any member of the Council is convicted of an offence under the Act, he shall forthwith cease to be a member of the Council. The House should, however, be aware of the wide defences available to any person charged under the Act. The fact that the exhibiting company does not fulfil the prescribed quota does not in itself constitute an offence if it can show that its failure was due to circumstances beyond the company’s control. Section 13 of the Act provides that failure to fulfil the quota can be deemed to be due to circumstances beyond the control of the exhibitor if, “owing to the character of the films available or to the excessive cost of such films, it was not commercially practicable to fulfil the requirement.” And if an offence has been committed by a company, a director can be prosecuted only if there is evidence to show that he personally aided or abetted the default or that it was attributable to his neglect.

The procedure of the Council is under the Act a matter for the Council itself to regulate. But it is already part of that procedure that members of the Defaults Committee should withdraw from the meeting during consideration of cases in which they have any personal interest, and that they should take no part in the subsequent discussion of these cases when they come before a full meeting of the Films Council. I have in addition suggested to the Chairman that they might also withdraw on these occasions.

Mr. Swingler: Is the President aware that practically everybody, apart from himself, now appreciates that the Films Council has become an open conspiracy to defy the law? Is it not quite clear from what we were told last week that this Council recommended that the most notorious defaulter of all, the Empire Cinema, Leicester Square, should not be prosecuted, and that the Minister has accepted that advice? Will he disregard the recommendations of the council in a situation like this—when vested interests are represented on it—or else ask the members connected with defaulting cinema circuits to resign from the Council forthwith?

Mr. Thorneycroft: I do not accept the description applied by the hon. Gentleman to the Films Council, of which at least one hon. Member of this House is a member. It has 22 members, seven of whom are independent members of standing, including Lord Drogheda, the Chairman, and there are, in addition, some members—I think seven—who are exhibitor members. However, I realise that there is some substance in the point that if an exhibitor member is sitting on the Council when the case of a cinema for which he is responsible comes up for consideration it would be better if he were not there during the deliberations. I have accepted that. In fact, such members do not attend when the the Defaults sub-committee meets. I have suggested to Lord Drogheda, as I said in my answer, that they would do well to withdraw when the cases relating to their cinemas are considered by the full Council.

Mr. Wyatt: Is the right hon. Gentleman aware that according to a document which I have here, issued by the Board of Trade itself, his answer was inaccurate in that there are not six exhibitors on the Film Council but seven? On the Defaults Committee and the Quota Reliefs Committee there are seven exhibitors out of 14 members, and on certain occasions the place of Sir Arthur Jarratt as a renter is taken by Mr. Sam Eckman, who is the controller or owner of the notorious Empire Cinema, Leicester Square, and these occasions give the exhibitors a majority on the Defaults Committee. Is the right hon. Gentleman aware that all defaults are first considered by a Defaults Sub-Committee, which has four members of whom two are exhibitors? Is it not absolutely fantastic that this situation, with its ramifications of interests, should be allowed to continue? Even if exhibitors withdraw when their own cinema is under discussion, naturally their friends and business associates will not recommend their prosecution in their absence.

Mr. Thorneycroft: Exhibitors are members of the Films Council because that was laid down not by me but by the previous Administration. I have no doubt that we could have a discussion as to whether that was right or wrong, but it is a fact and one that we have to accept. My job is to try to administer that arrangement in the fairest possible way. I suggest to the hon. Gentleman that the proposal which I have put forward is a reasonable one, that we should accept the Act passed by the previous Administration and that a member of the Council who is concerned with a cinema which comes before the Council should withdraw during the consideration of its case.
Mr. Marlowe: Is my right hon. Friend aware that from a purely legal point of view this is a most unsatisfactory arrangement, probably due to the fact that it was introduced by the late Government? While I accept the statement of my right hon. Friend that those who are affected withdraw when a decision is made, the important thing is that justice should appear to be done, and there is a fear in the public mind that there might be some prejudice in arriving at these decisions. Will my right hon. Friend consider introducing amending legislation which will avoid that or submitting cases to the Director of Public Prosecutions who can give an independent opinion?

Mr. Thorneycroft: I am very far from saying that all films legislation is of the most satisfactory character, but it may be some consolation to hon. Members to know that in any event I am the person who finally decides whether a prosecution should go forward or not, though, naturally, I listen to the advice which is tendered to me.

Mr. Bevan: May I ask the Minister if it is not a peculiar doctrine that people are allowed to violate the law merely because the law was passed in a Parliament with a Socialist majority? Is it not always the case that, if the criminals are consulted, they will recommend that they should not be prosecuted? Would not burglars be wise to have an advisory committee like this?

Mr. Thorneycroft: The right hon. Gentleman should recognise that it is not for him or for me to decide whether it is a fact that they have violated the law. That is a matter for the courts and will be decided by the courts on the prosecutions which I propose shall be instituted under the Act.

Several Hon. Members rose—

Mr. Speaker: We have spent much too much time on this Question.

Mr. Swingler asked the President of the Board of Trade in how many cases he has decided to prosecute film quota defaulters where prosecution was not recommended by the Films Council.

Mr. Wyatt asked the President of the Board of Trade to what extent he considers the views of the Films Council before instituting prosecutions under the Films Quota Act, 1948.

Mr. P. Thorneycroft: Under the Cinematograph Films Act, 1938, as amended, I am bound to consult the Films Council before taking action on certain particular provisions of the Act, including the application which an exhibitor may make that his default was due to circumstances beyond his control. I consider the Council's advice very carefully and I have found it extremely valuable, but it is entirely for me to decide whether or not a prosecution should be instituted.

I do not think it advisable to dissent from the practice generally followed ever since the establishment of the Films Council and treat their advice as other than confidential. But I can say that in a substantial number of cases which are being examined at the moment, I have given instructions for prosecutions to be instituted as soon as possible.

Mr. Swingler: Will the President of the Board of Trade, having come out from behind the screen of the Films Council and told the House that he himself takes the responsibility as to who should be prosecuted, now tell the House why he has decided that the worst law breaker of all in this respect shall not be prosecuted?

Mr. Thorneycroft: Simply because the advice I received, and I agree with it, was that a prosecution would not have succeeded.

Mr. Wyatt: Is the President not aware that the Empire Cinema, Leicester Square, showed only one British film during the whole quota year ended September, 1951, and if the right hon. Gentleman could not sustain a prosecution on that there is no possibility of sustaining a prosecution in the case of any default? Is the President further aware that the big exhibitors stack the exhibiting representation on the Films Council, and recommend the prosecution of small exhibitors in remote parts of the country who very often have good reasons for defaulting—

Mr. Speaker: We cannot have speeches.

Mr. Wyatt: On a point of order. Am I not entitled to conclude my question, Sir?

Mr. Speaker: The hon. Member has asked one very long supplementary question already. He was proceeding to ask another. I must in fairness to other Members ask him to remember that there are other things in the world besides cinemas.

Mr. Swingler: In view of the totally unsatisfactory reply, I beg to give notice that I shall raise the matter on the Adjournment.

Mr. Wyatt asked the President of the Board of Trade whether he will undertake to consult the Law Officers of the Crown about prosecutions under the Films Quota Act, 1948.

Mr. P. Thorneycroft: I have been consulting the Law Officers of the Crown about these prosecutions.

Mr. Wyatt: Did the Law Officers of the Crown not agree that there were adequate powers to institute proceedings under the Act passed by the Socialist Government?

Mr. Thorneycroft: I think I had better treat the advice which the Law Officers tendered to me as confidential, as previous Governments have done.

Mr. Bevan: The right hon. Gentleman said just now that he had himself decided that a certain prosecution would not succeed. Did he have the advice of the Law Officers of the Crown in that matter?

Mr. Thorneycroft: I have had the advice of the Law Officers about all these prosecutions, and I have acted on their advice in these matters.

See also 'Cine Technician' May-June for earlier statements in the House of Commons.
Cover Still: A scene from *Cry the Beloved Country*. A London Films Production

Films in Yugoslavia, *a report by Peter Hoyle* . 74, 75, 76, 77

Set the Fashion, *by Chris Brunel* ............ 78, 79

Film Festivals—Good or Bad? *by Peter Noble* .... 80, 81

Editorial ........................................ 82

16 mm. Censorship, *a letter from the Rev. Brian Hession* 83

Cine Museum:

The Need for a Government Film Department, *by Adrian Brunel* . ............ 84, 85

Edison’s Kinetoscope ................................ 85

Groves’s Diorama .................................... 86

The Horse in Motion ................................ 86, 87

Books in Brief ..................................... 87

A Film Technician’s Notebook, *compiled by A. E. Jeakins* 88, 89

A.C.T. News, *compiled by ‘Middy’* ............ 90, 91

Cine’s Complete Guide to British Film Makers:

Feature Films ..................................... 92, 93, 94

Shorts and Documentaries ................................ 95, 96
AFTER two nights on the train from Paris, I arrived in Belgrade. I did not speak a word of the language and there was no one to meet me. A porter who spoke a little German realised I had something to do with film studios, and tying my heavy suitcases round his neck, we went to find a studio. At ten o'clock in the morning it was hot enough to melt the tar in the streets, which got steeper the further we walked. We went to the small studio in the town. It was closed. We went to the Film Production offices. They also were closed. It was a public holiday. Finally we got to the Ministry of Information, and there a charming and apologetic young man directed us to the hotel at which a reservation had been made. At the hotel the porter demanded his tip of £3 10s. The hotel clerk said that £2 would be enough, and the porter was escorted, protesting, to the door, with all the money I had left.

It was not until several days later that I first went to the Central Studios, at the future Film City a few miles from Belgrade. These are the largest studios in the country. They are available to the film production companies of the six republics into which Yugoslavia is divided, in addition to their own local studios. Although production is being carried on regularly, the studio is not yet completed. Building is slow owing to the shortage of manpower, and the needs of other industries. At present, one stage about 150 ft. by 100 ft. is completed and a second should be completed this year. The administrative block and some cutting rooms are also ready. The Central Film Laboratory is here as well, and has good processing equipment (DeBrie) but unfortunately not a good control department. The sound insulation of the studio is poor, and "heraklit" for inside surfaces of the walls is a disadvantage of many
continental studios. Sound insulation is not of great importance at the moment as there is little external noise, but the internal acoustics are very bad. The Film City is rather isolated at present, but it is in beautiful surroundings, and is a pleasant place to work during the heat of the summer. But when autumn comes the half-built studios are surrounded by a sea of mud, which later becomes a frozen desolation.

When I had the opportunity to visit other parts of Yugoslavia I found that the film studios of the other republics vary a great deal. In Sarajevo, at Bosna Film, they are completing the building of a new studio. As with all the smaller studios, most of the building has been done with the assistance of the technicians themselves, and they have reason to be proud of their achievements. Built on more modest lines than the Central Studios, it excels them in good planning and lay-out of the buildings. Sarajevo is predominantly Moslem, and film production is only one of the many ways they are breaking free from the past. The site of the studio is a happy one, in a lovely valley surrounded by the high mountains of central Yugoslavia.

As an example of one of the more ambitious small studios Triglav Film in Ljubljana is noteworthy. This was also built by the technicians themselves. The production methods used here, approach those which are familiar to us in this country. Ljubljana is in one of the most industrialised parts, and at least geographically is nearest to the west. The scenery of Yugoslavia is one of the most varied of any country in Europe, and all of it is available to the Yugoslav production companies, but Triglav Film has the advantage of a situation, in Slovenia, a few hours journey from the Alps on one hand, and the Mediterranean on the other.

In all Yugoslav studios, I found that equipment was one of the major problems. Continual improvisation has been necessary. It is only recently that some purchases have been made from abroad. The Central Studio possesses a number of good DeBrie cameras and some associated equipment in fair condition, such as dollsies and camera trucks. A camera crane made from salvage has been used, but it is no longer workable. The first sound apparatus was an early Klang film recorder, in its original sound truck. This was never very good and now has a characteristic that makes it almost useless. In addition they have a Russian channel which is an exact copy of the R.C.A. P.M.35. This Russian channel has been worked continually for years, but it has deteriorated and there is no hope of getting any replacement parts.

A year ago, a number of Aga-Baltic channels were delivered from Sweden, and are being used in Belgrade and Zagreb. All these systems use booth monitoring. There are other sound systems in use. A Swiss channel is in operation in Sarajevo, for example. One disadvantage from which the sound has suffered, is the lack of dubbing or re-recording facilities. There has been no modern re-recording channel available.

Probably the most advanced production technique I saw was in Triglav Film Studios, where a Vinten “Everest” has been in use for the last year. The sound system they use there was made by the studio sound engineer, and the sound quality is as good as anyone could desire. A Mole-Richardson boom has been ordered for these studios.

Everywhere I went I found a great desire for information about studio practice, even when the equipment was not available. Even the simpler aids to film production were often unknown, and luxuries such as rear projection were quite impossible.

For many months I worked at the side of Yugoslav technicians, and became a member of their Trade Union. In many ways, working conditions and methods are very different from those in this country. All working hours in Yugoslavia have been standardised, and studios generally are normal except for production crews who often work at exceptional times. Factory workers have a six-day week, Sunday is a general holiday. They work from 6 a.m. to 2 p.m. with a quarter of an hour break from 9 to 9.15. These times are observed by most of the studio staff. Otherwise we started at 7 a.m. and worked until 2 p.m. like other office workers. The laboratories only work during the day, and have a shift system. Productions crews have more “free time” and have to work according to the circumstances of shooting.

The difficulties in building and the supply of materials hold up production schedules, but one of the chief causes of delays is the frequent non-availability of actors. There is a great shortage of good film actors, and the demand of the theatre is so great that it is often necessary to fit shooting into times when there is no theatrical performance or rehearsal. It has been impossible to maintain strict shooting schedules, with serious consequences when a film took a year or often more to complete. Recently there has been a great improvement in organisation and an increase in the speed and efficiency of production.

At the end of a year’s work we took our holidays. Every worker is entitled to from 15 to 30 days’ holiday with pay each year. Although the cost of living is exceptionally high, special concessions are made so that most people can take
a holiday at the sea or the mountains. Holidays are part of the general welfare organised very well by the Trade Unions, but up to the present the film workers' Trade Union has not concerned itself directly with working conditions. The general policy of the studio is discussed, however, at mass meetings of the studio workers. The enthusiasm and sense of ownership of the industry by the employees themselves sometimes leads them to accept conditions which are not as good as those in this country, but of course allowance must be made for the difference in customs and ways of life.

The technicians with whom I worked were usually recruited from enthusiasts. Some of them had experience of the theatre but very few of them had previously worked with films. Some of them had gone from school or university to get some training in Czechoslovakia, but there was a general lack of information and much use of obsolete and inefficient methods. The academic standard is high, and with no other criterion, there is a tendency to give too much credit to holders of degrees and diplomas. In Belgrade, particularly, the principal person in a production is the "Regisseur." He acts as Producer, Director, Art Director, Editor and often many other grades. This is partly due to a lack of experienced assistance. The need for more specialisation and the encouragement of more individual responsibility in all technical grades is one of the objects of the new re-organisation. Art Direction has been done partly by the Regisseur, and partly by orthodoxy architects who are only slowly learning the special needs of studio building. Cameramen are now becoming more confident, and are demanding sets built to suit their cameras. I often watched a worried cameraman trying to do something with a beautiful but almost useless set.

During our stay in Yugoslavia we took every opportunity to visit cinemas to find out what the public attitude was to films, and to see the conditions under which they were shown.

All Yugoslav cinemas were nationalised in April 1948, and film distribution is done by a state department. There are no continuous performances in the cinemas but there are five or six complete shows daily. Some cinemas have two auditoriums and have a show starting every hour. Each performance consists of the feature, preceded by a newsreel or other short film. Admission is not allowed during the performance. All seats are bookable and there is a period allocated during the morning for the reservation of seats by Trade Unions. It is quite usual to obtain tickets at the place where you work. Normally, booking is done during the hour before the time of a performance, but there is always a continual demand for unwanted tickets by a hopeful crowd outside the cinema.

So great is the demand for more films that according to box office returns it is not unusual to find, that during the run of a popular film in Belgrade, the total attendance is nearly twice the whole population of the city. Throughout the country there has been an increase of over ten million in the number of attendances each year since the war. The number of cinemas has more than doubled, but there are no luxury cinemas of the kind we find in Britain. Most exhibition is under very primitive conditions except in the large towns. Even there, screens are small and there is no elaborate lighting or use of drapes. The quality of sound and projection varies a great deal, but a fairly high standard is maintained in the better cinemas. Projectors of all kinds are used and one is now being manufactured at the Iskra factory in Slovenia.

Since the break with the Cominform countries there has been a change in the ratio of foreign films shown. In October 1948 the first 25 American films were bought after an almost total ban. Today, American musical films in particular are very popular, but control of exhibition material is held firmly by the Yugoslavs. All foreign films are selected by a council and are purchased outright. A representative selection of world production as a whole is aimed at. In 1948, which was the last year of Cominform influence, the proportions of films shown were as follows:

- Soviet, 49.75%; Yugoslav, 29.57%; French, 10.09%; Czech, 6.10%; American, 2.39%; British, 1.17%; Polish, .46%; German, .46%.

But in 1950 the proportions were as follows:

- American, 55.2%; British, 19.7%; Yugoslav, 10.7%; Italian, 9.1%; French, 3.5%; German, 1.8%.

An even higher proportion of British films was shown in 1949. The film crisis in Britain is being felt even in the remote parts of Europe. I found that the reputation of the British film industry is still very high, even though less films are available. Hamlet is still being shown at intervals, and many times I have been told that Brief Encounter was considered one of the best films they have ever had. All foreign films are shown with sub-titles which sometimes have an unfortunate effect on their dialogue. Kind Hearts and Coronets was not a very good "thriller" when shown in Belgrade with sub-titles.
Domestic films are naturally the most popular, having an understandable dialogue. Pride in their own achievements does not prevent a great deal of criticism at times, however. Partisan fighting and the war gave rise to most earlier films but recently they have turned to their great wealth of traditional music and dancing. Many documentary films have been made in addition to features, and some of them have been praised at International Film Festivals. The only newsreels that are produced regularly are more like magazine films, as there has been no competent newsreel production. Foreign stories are sometimes used now, and their better quality may help to inspire local technicians. A puppet film has recently been completed, and there have been some trick and cartoon films, mainly for propaganda purposes.

Before we left Yugoslavia we saw the beginning of the change in the administration from a central bureaucratic control to one that should give independence to each separate film production enterprise. It is one of the first moves to put film production on a firm foundation, without losing the benefits of a state-owned industry. The Central Committee was dissolved, and its president, Vladimir Ribnikar, went to the Ministry of Science and Culture. The Federal Government now controls only the Central Film Laboratory, a Film Library, and the Central Studio in Belgrade.

The general policy, up to now, has been to produce films solely for the home market, and early films should be judged with this factor in mind. The higher standard and wider appeal of the films now in production makes it possible for them to take their place as a valuable contribution to the world's culture.

One of the leading figures of film journalism immediately after the first world war was Bosko Tokine. Although few people can remember him here today, he achieved an international reputation as the first Balkan journalist to write seriously about films. At present he works in the Film Library in Belgrade, where I met him recently. He is now writing a book on the history of films in the Balkans. It surprised me when he told me that the first film to be made in Serbia was made the same year as the founding of Hollywood, in 1910. Between then and 1932 fifteen feature films were made in Yugoslavia, most of them by foreign companies. The first film was made by contract with Pathé, who sent their cameraman, Berri, to Belgrade.

Film journalism developed more quickly than film production, and it was the writers who first thought of producing films. It wasn't very easy as there was considerable opposition to films at the time. Tokine told me that he was publicly denounced as a demoraliser of the youth of the country, for describing Charlie Chaplin as a modern Aristophanes.

The stories Tokine tells of his own film production ventures are very entertaining. He was the chairman of a club of film fans, many of whose members are famous actors today. This club decided to make a film for themselves in 1924. It was to be a comedy about an attack by bandits on a tramcar near Belgrade, but the police intervened before the film was completed. A local newspaper had carried the story of the bandit attack in large headlines, and had only added in a footnote that it was a film. Bandits were a very real thing in the Balkans in those days, and as many people had not read the footnote, there was a small panic in Belgrade. In any case the police felt that they had enough trouble with real bandits without having to deal with film ones.

The film was destined never to be seen by the public. As the result of an unhappy love affair with a girl member of the club, one of the actors committed suicide, but he waited long enough to burn the film negative. Several more films were made later, and although the last one in 1932 showed a considerable advance, technically and artistically, sound had come to the cinemas, and these silent films, made by talented amateurs, could not compete with the new films arriving from the west.

The increasing interest in the history of films generally in Yugoslavia today has increased the reputation that Tokine has. The Film Library, which was founded three years ago, now contains over 3,500 films. Although many of them are world classics, there are also many interesting and historical relics of the early days that Tokine knows so well. They tell the story of those adventurous film exhibitors who found their way into some of the remotest parts of Europe. Some of these old films were found in strange places, in the rafters of village schools or hidden in peasant cottages, and are believed to be of considerable value. It is out of this research and his own memories that Tokine is making his book.

ONLY "CINE-TECHNICIAN" GIVES NEWS AND VIEWS FROM BRITAIN'S FILM TECHNICIANS
Published every two months, a year's subscription costs only 6/6, post free.
ORDER NOW. YOU WILL THEN BE SURE OF GETTING "CINE-TECHNICIAN" REGULARLY.
SET THE FASHION

CHRIS BRUNEL
argues that
trade follows the film,
and gives
some examples of
the benefits
films have brought
to U.S.A.

"I BELIEVE the British way of living can
best be shown to the people of other coun-
tries by means of films." So said Morgan
Phillips, the Labour Party's General Secretary,
to the bi-annual conference of the N.A.T.K.E.
(May 20th). Regrettably, such sentiments are
often forgotten. I believe that we have allowed
people outside the industry to forget what a
wonderful asset healthy film production can be
to a country. Way back in 1917 Woodrow Wilson,
President of the U.S.A., realised this when he
gave the expanding industries of America a
rallying call—"TRADE FOLLOWS THE FILM."
The U.S. industrialists and diplomatic services
took this up in a big way, and began selling
American goods through the medium of their
films, which were at that time getting a tight
grip on a number of countries. As a re-
sult of this, by 1920 Britain had lost its ready-
made men's wear trade in South America to the
United States—simply because men wanted to
dress like the stars of Hollywood pictures.

Then there was the case in 1934 of "It Happ-
ened One Night," in which the star, Clark
Gable, took off his shirt to reveal to the world
that he wore no vest over his manly chest.
Immediately men started discarding their vests
to such an extent that there was a minor slump
in the American textile industry. The manu-
facturers made urgent representations to Holly-
wood so as to make certain that such a thing
did not happen in future films—surely a classic
example of "vested" interests!

I quoted these two examples at our annual
general meeting, because the problems of our
textile trade were a topic of great current
importance, but similar examples can be given from
many other trades. One further case illustrates
how the screen can be a successful advertiser
without any apparent design to be so. I know
of somebody who was having a house built and
who asked the electrician to install a certain
type of press-button switch in the rooms. The
electrician did not know the particular switch
in question. "But surely," said the householder,
"you've seen them in American pictures." He
had—and so had the electrical wholesaler, who ordered the switch, and did a good trade in these imported switches from then on.

Just to give an idea of some of the strong financial links between Hollywood and business, let me remind you that oil companies and airlines have money in 20th Century-Fox, Warners have links with cars and iron and steel, and amongst those who can call the tune with Paramount are manufacturers of rubber, cars, oil, whisky and coca-cola. Sometimes the links are with Wall Street, who in turn have bonds with all businesses, as in the case of the tie-ups between Columbia and banking, and R.K.O. and big brokerage. And recently the deal between Decca Record Company and Universal, when the record company replaced J. Arthur Rank as the largest individual shareholder in Universal, shows how these links cross the oceans.

So much for the way ordinary entertainment films can subtly help trade. Exactly the same case, of course, can be made out for shorts and documentaries; this was brought home to me very forcefully when, during the campaign to save the Crown Film Unit, I learned of some of the corners of the world that C.F.U. penetrated—places that our feature films never reached.

Now, thanks to Mr. Butler and his axe, that avenue is closed to Britain.

But the U.S.A. never forgets that films are a valuable piece of trade in themselves to her; and in the realm of politics films tell the world of that famous American Way of Life and help glamourise the views of the rulers of that country.

For all these reasons American producers have no difficulty in enlisting the aid of the State Department in bolstering up the dominance of Hollywood pictures. Everywhere that there is a United States embassy or consulate, official informers report on the success or otherwise of Hollywood films and of what native producers and equipment manufacturers are doing. But the diplomats do more than collect facts and figures; for thirty-five years the whole machinery of the U.S. Government has fought ruthlessly year in year out for her films, against all others. Innumerable examples from other countries have been given in the Cine-Technician (e.g., “Crisis in France,” by Louis Daquin, September-October, 1947; “Film Industry Dilemma,” July-August, 1949). One recent case is that of Spain, which had a system similar in effect to our Renters’ Quota. A few visits from the ubiquitous Eric Johnston, and now Variety April 2nd) announces laconically, “An agreement was recently concluded with Spain.” But perhaps the most blatant example is the way American diplomats forced Britain to abandon Renters’ Quota—the very foundation of protection for the British industry—through the instrument of the General Agreement on Tariffs and Trade.

It is significant that GATT, as it has become known, is something that other British industries also regret. I believe that workers in the textile trade, for instance, can be valuable allies for us in our fight in defence of British films. Without a doubt, on Britain’s ability to combat such things as GATT depends the reopening of our dark and empty studios—and work for our members in feature and shorts production.

Our experience during the war years proves that we have the talent and the technicians for a far bigger programme of British films. We have the studios (that is, if we stop the Teddington-Denham-Isleworth trend), and we have the subjects for truly British films; this question of subjects is sometimes smothered by those who think that tradition and culture are too high-falutin’ to intrude into the entertainment industry. Perhaps I can best explain what I believe in by quoting from Cecil Hepworth’s autobiography, “Came the Dawn”:

It seemed to me then—and it does still seem to me—that the best hope and the most honourable course for every country is to be true to its own culture, to produce the pictures which are native and natural to it, and to try to tell of the things which are good and worthy about it and its civilisation. Certainly not to poach upon the natural preserves of other lands. Not only because that is rather dishonest but also, and chiefly, because it is certain to be unsuccessful.

We need to convince the authorities that if the film industry is the most effective means of telling the world of what is best in Britain. But we must first get over any inhibitions we may have about meddling in politics. Nobody can deny the modern fact of film life that National Film Finance Corporation money is the concern of Parliament. So, of course, are the Quota Act and the Wilson Johnscn Agreement. If we are to survive, we have got to exert much more pressure on the Government by all means at our disposal. Let us bring back into fashion that campaigning spirit to try and make the Government do what we film employees want.
FILM FESTIVALS
— Good or Bad?

PETER NOBLE, Editor of 'The British Film Year Book', argues out the problem of Film Festivals

Since the war a new feature of the international film scene has been the Film Festival, first inaugurated by Cannes and later by Venice, Berlin, Edinburgh and even Uruguay. Annually countries from all over the world enter picked films for these festivals and compete against each other in a spirit of friendly rivalry. Stars, producers, directors, writers and journalists come from all quarters of the globe to mingle at Cannes or Venice or Edinburgh, to see the competing movies, make their own judgments and return to record their views in their newspapers and magazines. If nothing else, the Festivals have given films a fresh news value and, in fact, have put movies on an international diplomatic level. Indeed, some governments think so highly of these annual events that they give their film industries active sponsorship along with a propaganda machine to aid them in winning an Award.

Today most moviegoers are Festival-conscious. As they enter their local cinemas they are often confronted by hoardings announcing that the picture they are going to see has been given the Grand Prix at Cannes or the First Prize at Venice—or was honourably mentioned at Uruguay. Film makers, too, are beginning to jump on the Festival bandwagon. Most producers would like to see their latest brainchildren exhibited at one of the Festivals, and many distributors believe that the label of a Festival honour attached to a picture can help its box office appeal in certain quarters. But there is a school of thought in Wardour Street which is opposed to Film Festivals and considers that the Awards are of no practical value and indeed harmful in that they label a product “arty” and thereby tend to frighten off potential customers. I do not agree with this view, for I maintain that the International Festivals have brought great benefit to films, both as an art and as an industry.

I have attended several Festivals in past years. This year I have been to the Cannes Festival, and shall visit the Venice Festival in August. From what I have seen I would say that many benefits for the British film industry ensue from these international contests, and I hope that Britain will go on supporting them indefinitely.

It was the Municipality of Cannes which, in 1939, first thought of the idea of staging an annual movie gathering, with prizes for the best films entered from various countries. As Irving Hoffman, of the Hollywood Reporter, reminded me in Cannes this year, Norma Shearer, then top star at M.G.M., was to be the “Queen of the Festival,” but the outbreak of war in Europe postponed the event until 1947. Since then the Cannes Film Festival has become an event eagerly looked forward to by critics and film enthusiasts everywhere. Obviously the hotel owners of Cannes have axes to grind, but what-

ITALIAN FILM FESTIVAL

With commendable boldness, the Italian Film Industry staged a Festival week at the New Gallery Cinema, London, from June 16th to June 22nd.

Eight feature films were shown, including Pietro Germi’s “Il Cammino Della Speranza,” awarded the Selznick Golden Laurel last year for its contribution to mutual understanding and goodwill; Mario Camerini’s “Moglie Per Una Notte”; and Julian Duvivier’s Cannes Grand Prix winner, “Due Soldi Di Speranza.”

The films were outstanding for the way in which real backgrounds and real people were used with much zest and skill; for the sympathetic and deft handling of everyday life and its problems; and, occasionally, for some wise comments on the issues of our time.

British film technicians can learn a lot from the films made by our Italian friends. Even though, technically, the Italian Films are inferior in many ways, and the tempo is much slower than that of our own films, there is a warmth and exuberance about these films that is rarely equalled by the films made in Britain.
ever the reasons behind the holding of the event the outcome has exceeded all expectations. And the same may be said for Venice, where The Grand Prix is the most sought-after prize in the world of the cinema.

Film Festivals resemble the Olympic Games in many ways. The same spirit of international co-operation and friendly rivalry persists, and nation meets nation on common ground. Festivals are another step towards world understanding and world peace, and for that reason alone they should be encouraged.

They spotlight the cinema as an advanced form of both art and entertainment, investigate the as-yet undeveloped possibilities of the cinema as a means of mutual understanding between peoples of the world and help to disseminate information, to exchange viewpoints and the study of new ideas in cinematic technique. A meeting place is provided for film workers, critics and writers on film matters from all countries and we are aided in our endeavours to understand a nation’s particular problems as reflected in its movies.

As a commercial aid to exhibiting, Festivals must also not be ignored. If, for example, a British picture wins an award for acting or direction, or even carries off the coveted First Prize, it will then have the prestige and value of its award attached to it when shown all over the world. “The Browning Version” won the Best Screenplay award at Cannes last year, and Michael Redgrave carried off the First Prize for the Best Acting. Undoubtedly these prestige awards aided the film when it was shown not only in France but in all parts of Europe. And not only may a prize-winning film obtain wider exhibition abroad, but other British pictures, bearing an honourable reflection, may also find their way into markets hitherto untapped.

For our film-makers, therefore, Festivals, whether Cannes, Venice, Berlin, Knöcke or Uruguay, represent a potential method of propaganda and market exploitation. Apart from that, they raise the standard of movie-making everywhere, and for this reason alone all film-goers and film-workers should be grateful to them.

This year at Cannes two of our feature films only were entered, “Cry the Beloved Country” and “Encore,” but it was a short cartoon, “Animated Genesis,” a London Films production, made by Joan and Peter Foles, which carried off the prize for the Best Colour. At Venice we all hope to do much better, though at the time of writing the British Film Producers’ Association have not issued a list of our entries.

Orson Welles, with his “Othello,” shared the Grand Prix at Cannes with Renato Castellani’s “Two Pennyworth of Hope,” which means that Morocco and Italy shared the Award. Next year I hope it will be Britain. (We came awfully near to doing so last year, with Anthony Asquith’s “The Browning Version,” but Sweden’s “Miss Julie,” a magnificent film, managed to beat us to the post.)

Since 1947 the Edinburgh Film Festival has been held annually, in association with the famous International Festival of Music and Drama. It has become the focal point of world interest in documentary, short and experimental films. “The measure of its international standing,” as the Daily Mail commented, “is the fact that 25 countries are happy to be represented, even though no Oscars are awarded and selection is considered its own reward.”

From August 17th to September 7th new documentary productions from all over the world will be shown at Edinburgh. Most of them are shown publicly here for the first time and many receive their world premiere in Scotland. It is right that Britain should have its own Festival, but I personally look forward to the time when the London Film Festival, on the lines of those at Cannes and Venice, will bring to our capital annually the cream of the world’s films and the best brains among international movie-makers. For Festivals mean better film business, better films, and in the long run, more films. And in an industry where shuttered studios are the order of the day who can argue against that?

Between scenes for “The Man Who Watched the Trains Go By,” Marta Toren flew to the Cannes Film Festival. With her is Peter Noble
NEGOTIATIONS continue through the Joint Industrial Council for a further salary increase to A.C.T., E.T.U. and N.A.T.K.E. members employed in British film production.

The Unions have applied for a £2 a week increase in addition to the 18/4 recently negotiated. The British Film Producers' Association are insisting that if an increase is to be considered, the Unions must be prepared to make concessions on the working conditions and remuneration attached to locations, particularly foreign locations, and on the minimum crew requirements.

It seems clear that the B.F.P.A. attitude is directed primarily at the A.C.T. as the other two Unions have neither the comparable clauses in their present Agreements, nor are they affected to the same extent as A.C.T., as fewer of their members travel on location.

The Unions agree that there can be no objection to either the employers' or the workers' side of the J.I.C. raising any matters for discussion which they consider relevant. On the other hand, as a general rule, Trade Unions object to an increase for salary advances being tied to depressing working conditions.

One of the principal arguments of the B.F.P.A. is its members' inability to bear an increase without corresponding concessions by the employees.

The industry, and particularly its trade unionists, should, therefore, be aware of recent developments which have made substantial alterations in the economics of film production.

The Unions fully supported the producers in campaigning for the establishment of the Eady Fund. In fact it was during the first stage of the discussions which led to the establishment of the British Film Production Fund, the Eady settlement, that the then President of the Board of Trade referred to the "sinister unanimity" of the film industry.

We can now get a fairly clear picture of the benefit producers will receive from the Fund. During 1950, they received between them an additional £1m. and had the Fund been operating for a full year this figure would have been approximately £11 million. Since August 5th, 1951, the British Film Production Fund has been working on its revised basis, the result of which is an extra £21 million annually.

This sum, a total of £32½ million, is nearly equivalent to the total earnings of British films in the home market prior to the setting up of the Fund. In other words, despite the continued gross maladjustment of the formulae under which cinemas' receipts are shared between Entertainments Tax, the exhibitor, the producer and the renter, producers, on their own figures, are now breaking even.

But the position is even better than these figures indicate. According to the recently published Annual Report of the National Film Finance Corporation for the year ended March 31st, 1952, there has, in the past year, been a reduction in production costs of approximately 11%, that is a reduction of about £1 million on the £11½ million spent annually on production. The N.F.F.C. has reached its conclusion on its experience attached to the films which it has helped to finance, but these, in the words of the Report, "cover a wide field and are representative of the whole production industry." The N.F.F.C. Report also states that the saving in costs has not been achieved at the expense of quality. Thus the benefits of the British Film Production Fund, plus the benefits from economies, give the producer a general profit on production of nearly £1 million per annum. This is direct profit which excludes the more substantial profits made by those producers which are part of vertically integrated combines, having their own exhibition and distribution organisations.

Particularly significant is the analysis of production costs made by the National Film Finance Corporation. The costs of production are divided under 13 heads, 9 of which show economies, and 4 show increases. The 9 which show economies are: Story and Script (11%), Producer and Director (25%), Production Unit Salaries (17%), Craft Labour (8%), Film and Laboratory Charges (9%), Type Factor (38%), Finance Charges—Interest, Legal, and Completion Guarantee (24%), Premmums (20%), Sundry—Transport, Publicity, Entertaining, etc. (29%). The 4 which show an increase are—Sets Materials (1%), Acting (5%), Studio Facilities (4%), Producing Company's overheads (29%).

From this it will be seen that the workers in the film industry have made a considerable contribution towards making production profitable whilst the employer and property owner have operated in the opposite direction.

The figures show that A.C.T. members, from the highest paid, such as the film director and script writer, to the less well-renumerated grades included in the production units, have all received per picture substantially less remuneration than in the previous year.

The division "Type Factor" covers the main items that vary according to the type of film that is being made, and include location expenses, music and costumes. The figure is not broken down into its component parts, but we assume that the location expenses are responsible for a substantial amount of the total figure. If, therefore, the economies are in line with those under music and costumes, it means that there has been a reduction in location expenses during the past year of 38%. Yet producers now wish to reduce them still further at the expense of the technicians.

The employer, on the other hand, has charged more for his sets, more for his studio facilities and substantially more for his overheads.

Before the producers renew their charges against the unions for making production uneconomic through enhanced salaries, and onerous conditions of employment, they should set their own house in order and start revising their own charges and overheads.

Finally, it should be noted that the Union's claim for a £2 a week increase which covers 3,874 workers would, if granted in full cost £403,000 a year. This is only 10% of the additional receipts producers have received from the British Film Production Fund, and the benefits they have received from the economies reported by the National Film Finance Corporation. Is this claim still held to be unreasonable, particularly in the light of the foregoing?
The Editor,
The Cine Technician.

Dear Sir,

As a member of the A.C.T. and a pioneer of the religious film movement I was very pleased to read Chris Brunel's article on film censorship threatening 16mm.

As far as the religious field is concerned two points stand out—one—that impoverished Churches, Youth Clubs, etc., who are doing an excellent job of work for spiritual morale of the country can ill-afford to meet a hundred-and-one petty-fogging fire safety regulations. The paper used for the parson's sermon is far more inflammable than the celluloid used for the film sermon. Some clergy need every encouragement to use modern means to reach the ordinary person and to make it too complicated would be to retard the forward movement.

And two—a most important point—that with all censorship no consistent voice, other than the Pope of Rome, can be found in Christendom to decide what should, or should not, form part of a religious film. There's no money to be made, so that eliminates all heretics, but the cornerstone will fall on the question of the figure of Christ on the screen. The British Board of Film Censors until a few months ago would never give a certificate to a film which showed the actual face of Christ—they split hairs by passing films in which the voice occurs, or a decapitated figure with voice appears. This did not worry the ever-growing religious film movement, for their field of operation was not in the public cinema but in 16mm, where the Board had no jurisdiction.

Well over 5,000 clergy are using such films on their projectors in Churches, Sunday Schools, Youth Clubs, etc. The Home Office could very easily find by hand-picking an old-fashioned collection of clergy who would ban not only the figure of Christ on the screen but almost the whole of the religious film movement.

For some years I have been pointing out to the British Board the fallacy of their position—few realise that only a few months ago they made history and departed from their policy of not granting a censorship certificate to a film in which the face of Christ appeared. They granted a certificate to the Roman Catholic film entitled "Behold the Man," which is based on the Crucifixion of our Lord. There were all sorts of reasons for this sudden departure. I promptly submitted to them some of our films, which had previously been banned, in order to test their new policy, not because I wanted them shown in a cinema. They received a censorship certificate, e.g., "Jairus' Daughter," etc.

I began my negotiations with the British Board in 1937/8, so it took nearly 15 years . . . now there could not be a more admirable and sensible Board than the B.B.F.C. and it is a Trade Organisation, thank goodness, but what of a Home Office Censorship?

I have heard it said that the Government is afraid of communistic propaganda in 16mm. The healthiest bulwark against revolutionary communism is progressive vital Christianity.

16mm. is the poor relation of the 35mm. and the religious film movement is even more poverty-stricken, but its reputation stands high, for it endeavours to tackle the extremely difficult job with no capital resources or subsidy and not an atom of commercial outlet. It only triumphs as a result of the heart-slogging of those who believe in it and the helping hand from those in the Industry who realise the power of the screen to teach the good things of God to the rising generation.

Yours faithfully,

The Revd. Brian Hession.
THE NEED
FOR A GOVERNMENT FILM DEPARTMENT
by ADRIAN BRUNEL
from the Westminster Gazette, February 12th, 1919

THOUGH the British Government has a reputation for conservatism, some of its departments contain men of vision. Many of these have grasped the potentialities of the screen; and there is evidence that they intend soon to set up their own organisations for film publicity and education. These miniature departments will be springing up in greater numbers when it is realised that the Cinematograph Department of the Ministry of Information has been abolished for ever.

This Department was started nearly two years ago, when Colonel John Buchan was Director of Information; and from its inception care was taken to appoint only recognised experts in the cinematograph business, who were at the same time men of more education than the average in this trade. There resulted a record of film propaganda in some fifty countries which, if it is ever published, will be a revelation of the power and possibilities of the screen, as well as of efficient organisation under a trying handicap of red tape, ostracism, and hand-to-mouth financial methods—a record of which this country can be proud.

It should be recognised, therefore, that a central Government organisation for the making and distribution of films did exist; that it was recognised as remarkably efficient by other departments and by officials abroad; and that the money, time, and experience which were expended upon this machinery are to be lost for after-war purposes. Government departments which desire film propaganda are to be left to build up their own small, costly, and probably ineffective organisations.

The experts in the late Cinematograph Department of the Ministry of Information have now been released to go back to their own lucrative trade, because this Business Government was too busy electioneering last December to give any consideration to the suggestion to save even a portion of this organisation for after-war purposes.

For what work should this Cinematograph Department have been continued?

First of all, there is official Reconstruction. The Forestry Sub-Committee of the Ministry of Reconstruction proposes to enlarge our afforestation, and to place several thousands of demobilised soldiers on this work. What better means can they have of showing the attractions of forestry work than by moving pictures? Such films can only be made successfully by experts; and when so made, they should be sufficiently attractive to pay for their cost by hiring-fees to the cinema theatres. This Ministry is reported to be engaged also upon schemes for extending the garden cities of the country. Let the people see in the cinemas what garden cities are, and they will be encouraged to go to live in them.

The Board of Agriculture made great use of the screen during the war, with many excellent films issued by the Ministry of Information; and they no doubt have a post-war programme at least as extensive.

The Ministry of Labour has much to tell the demobilised soldier, and contemplates using the film for the purpose. But they will now, of course, have little or no guidance; and a large proportion of what funds they may be granted will be swallowed up by the running of a small department of their own.

The Air Ministry and the Admiralty has each its film department; these should be amalgamated with a central organisation.

The Ministry of Pensions has used the film for training and propaganda purposes. They will need its assistance for a long time in the carrying on of their essential work.

The Board of Education is now waking up to the fact that in order to keep pace with America and Germany, it will need a film department, though this does not mean that they have actually taken steps yet to create an educational film department. In the province of education the possibilities of the cinematograph are almost unlimited. Use has already been made of films in schools in Germany, America, France, Italy, and other countries. To give even the roughest sketch of what has already been done in schools, as well as in hospitals and learned societies, would occupy far more space than is available here.

The projected Ministry of Health can make the greatest use of the film, particularly in child
welfare, domestic hygiene, epidemics, etc. When this department is formed, will it be obliged to forgo the aid of the screen because the Government has scrapped the necessary machinery?

There is a great fight to come when peace is declared. Germany and America will try to flood the world with their commercial propaganda films. Both countries are already armed for a great campaign and our trade will suffer, to an extent that few people have yet realised, if we are not able to adopt similar and as efficient measures. Germany, to give only one branch of her activities, has already bought cinemas in every part of the world accessible to her, in order to ensure the exhibition of these commercial propaganda films. One of the first aims of the British Board of Trade at this moment should be the preparation of similar films, and the development of means of distribution.

We have now an opportunity to show the peoples of enemy countries (on the films) what we have done in the war, what were our aims, how they have been misled, and what we are like. And what are we doing? Nothing—except that our men are going to the German cinemas, and are seeing German films!

For all these reasons a central government film department will be even more necessary during the next few years of reconstruction than during the war; and without it, there will be an immense waste of the money, time, and energy which are so badly needed for the problems before us.

The country that wastes the least time will win the Peace. Our Government must learn quickly that there is no quicker and no surer way of teaching and driving facts home than by means of the film. It is a tragedy to see the days and weeks rush by, while our rulers ignore the golden opportunity for their country that lies to hand in the great invention of the cinematograph.

EDISON'S KINETOSCOPE

An article of 1894 about Edison's short-lived peep-show kinetoscope

This instrument is to the eye what Edison's phonograph is to the ear. The moving and, apparently, living figures in the kinetoscope are produced in the following manner: Mr. Edison has a stage upon which the performances he reproduces are enacted. These performances are recorded by taking a series of 43 photographs in rapid succession, the time occupied in taking them being one second only. Thus every progressive phase of every single action is secured, and the photographs are successively reproduced on a film of celluloid. When this film is passed before the eye at the same rate of speed as that at which the photographs were taken, the photographically disjointed parts of a given action are united in one complete whole. Thus supposing a person to be photographed taking off his coat—as is done in one case—the successive views representing the phase of action at every forty-third part of a second are joined up, and the complete operation of taking off the coat is presented to the eye as it would appear in reality.

The apparatus in which the reproduction takes place is a cabinet about 4ft. high, 2ft. wide, and 1ft. 9 ins. deep. It contains the celluloid film band, the apparatus for reconstructing the disjointed views, and a small electric motor for driving the apparatus. The chief detail of the mechanism is a flat metal ring having a slot in it, which makes about 2,000 revolutions per minute. The film passes rapidly over the ring, beneath which is a light. The spectator looks through a lens on to the film, and every action recorded on it passes under his view. Ten machines were shown, in which the most rapid and complex actions were faithfully reproduced.
One scene represents a blacksmith's shop in full operation, with three men hammering iron on an anvil, and who stop in their work to take a drink. Each drinks in turn and passes the pot of beer to the other. The smoke from the forge is seen to rise most perfectly. In another view a Spanish dancer is shown going through her graceful evolutions, as is also Anna Belli in her serpentine dance. There is likewise a wrestling scene and a cock fight, in which feathers are seen to fly in all directions. All the features of an original stage production are given, of course on a small scale, but possibly only for the present, for Mr. Edison promises to add the phonograph to the kinetoscope and to reproduce plays. Then by amplifying the phonograph and throwing the pictures on a screen, making them life size, he will give the world a startling reproduction of human life.

GROVES'S DIORAMA

From the "Manchester Guardian" of January 14th, 1852

Groves's Diorama.—This pleasing exhibition continues to attract large numbers of visitors to the Exchange Rooms. The diorama consists of nine views of the Holy Land. They are exceedingly well depicted, while the light is thrown upon the canvas so as to give warmth and richness to the scenery. The moving figures in the foreground, are, however, the peculiar features of Mr. Groves's dioramic pictures. We have a succession of richly-dressed soldiers, Turkish ladies and gentlemen, carriages, elephants, camels, flocks of sheep, etc., giving a life and naturalness to the scenic display. The mechanism put in motion by the exhibitor must be very perfect, which gives to these automata their graceful and easy motion across the canvas. A stirring spectacle—Zurich, in Switzerland—succeeds, full of life in all its ordinary phases. Automaton boats cut through the water, and on land all sorts of men and animals flit across the view. Among the figures particularly deserving notice for their life-like movements are, the ancient beggar receiving alms from the lady, the sportsman shooting the hare, and the recruiting party of soldiers. To this view succeeds the Parisian automata—four maidens engaged in the mazes of a graceful dance, every joint and muscle seeming to move properly, according to the attitudes of the dancers. To these succeeds a harlequin dancer, whose agility is really surprising. We need hardly say that the clever movements of all these figures elicit hearty applause. "The Storm at Sea," which we remember to have formed the principal feature of Groves's exhibition many years ago, closes the spectacle—than which none can be selected more pleasing to children and young people. Mr. Groves this week introduces a number of new scenes and effects.

THE HORSE IN MOTION

From "Image," Eastman House

In 1873 Leland Stanford, Governor of California, engaged the services of a professional photographer, Eadward Muybridge, to photograph a horse in full gallop. Although Muybridge's first result was commented upon by the Press with favour, it was not until 1877 that he secured completely convincing results. This he did by arranging a battery of cameras along one side of a race track, opposite a white wall. As the horse galloped past the cameras, their shutters were released one after the other by electro-magnetic control. These first sequence photographs, showing twelve different phases of the gallop, were published internationally and caused widespread comment because they were so unexpected. For centuries painters had shown the horse in gallop with fore feet stretched forward and hind feet thrust backward. Not one of the Muybridge photographs corresponded with this traditional image. The only photograph of the twelve in which all four feet were off the ground at once showed them bunched together beneath the belly of the horse. The Scientific American wrote, on October 19th, 1878: "Before these pictures were taken, no artist would have dared to draw a horse as a horse really is when in motion, even if it had been possible for the
unaided eye to detect his real attitude.” Ever since then the Muybridge photographs have been hailed as the first accurate representation of a galloping horse.

History does not record what Lieutenant L. Wachter, of the 7th Regiment of Cuirassiers of the French Army, said when he first saw the Muybridge photographs. They must have seemed familiar, for in 1862 he had written a book on equitation “Apercu Equestres,” in which he had discussed the question of the gallop in detail. From his close observation of horses, he had deduced the position of the feet. He sketched ten pictures of a horse in gallop and then “put them to test on the phenakistoscope, and I saw my horse gallop in the mirror.” The phenakistoscope was a toy in which the illusion of motion was produced. Drawings were made on a slotted disc, which was made to revolve opposite a mirror. Looking through the slits, the observer saw one picture after another, but so rapidly that—through the phenomenon of persistence of vision—they appear to blend and recreate motion.

Wachter’s hand-drawn pictures correspond exactly to Muybridge’s photographs. It is tempting to suggest that someone in California—could it have been Governor Stanford himself?—knew of Wachter’s work on equitation and suggested that Muybridge attempt to make a sequence of photographs.

BOOKS

BRITISH STANDARDS 1952 YEAR BOOK: (British Standards Institution, 21 Victoria Street, Westminster, London, S.W.1, price 7/6). The 1952 edition of this most valuable reference work has just been published. It contains a complete list of the 1,800 British Standards current at 31st March, 1952, with a brief description of the subject matter of each. A subject index simplifies reference.

The Year Book also gives particulars of the membership of the General Council and of the Institution’s Divisional Councils and Industry Standards Committees. These Industry Standards Committees, 59 in number, each represent a major British industry through whom the work of drafting British Standards is delegated to some 2,200 Technical Committees and Sub-Committees. In addition 20 Special Committees, some of an advisory category, are also listed.

A PICTORIAL HISTORY OF THE MOVIES. By Deems Taylor, Bryant Hale and Macelene Peterson. Allen and Unwin, 25s. Contains over seven hundred stills covering the development of film-making in America from the earliest days. A useful and stimulating collection, the book suffers from the attempts made by the writers of the text to be witty and bright about their pictures. Manners, modes of acting, primitive equipment, costumes provoke the commentators to howls of hilarity. Why?

OTHER BOOKS RECEIVED: Kine Year Book for 1952 (Odham’s, 21/-). The indispensable handbook to the industry, with its complete guide to studios, trade organisations, equipment manufacturers, cinemas, films produced, and people in the industry. It is hard to imagine the film trade without the Kine Year Book. Congratulations to our colleagues at Kine for the high standard they maintain in the production of this book. In Good Company (Longmans, 12/6) is Mary Field’s account of the children’s entertainment film movement over the years 1943-1950: technicians will be interested in her narration of the problems met and the answers found. Useful for its information about children’s films in other countries is The Entertainment Film for Juvenile Audiences, by Henri Storch, published by Unesco (H.M. Stationery Office, 7/6). From Unesco comes also Newsreels Across the World, by Peter Baechlin and Maurice Muller-Strauss (H.M. Stationery Office, 10/6), a study of world newsreel organisation. Film and its Techniques, by Raymond Spettiswood (Faber and Faber, 42s.) is a thorough-going exposition of film making likely to be useful both to beginners and to experienced technicians, with its 500 pages of closely packed, brightly written information, its diagrams and drawings, and useful glossary. PEP have issued a report, The British Film Industry (PEP, 18/-), which will be reviewed fully in our next issue.
A FILM TECHNICIAN'S NOTEBOOK

Compiled by A. E. Jeakins

The production of motion picture images on magnetic tape is a subject which you will be hearing and reading about a great deal from now on. Some idea of its possible impact on the motion picture industry is contained in an editorial on the subject by W. R. Wilkerson in his trade paper, Hollywood Reporter, part of which follows here:

"Want to do a little guessing on the TV-motion picture problem as it pertains to production, distribution and exhibition?"

"Here's a picture of things to come, part of which is already past the experimental stage, the remainder to be put on the planning boards before another year rolls by.

"In the not too distant future, theatres all over the world will be able to turn on a switch and receive their picture programmes, via closed air waves, broadcast direct to their screens from the production stages here in Hollywood, a main broadcasting plant elsewhere, or many others in important distribution sectors.

"There won't be any projection booths, there won't be any film exchanges with their shipping departments and film examinations because there won't be any film. The motion pictures of tomorrow will be on tape and the exhibitor will get his shows, not out of cans via American Express, but from the other waves. Instead of running a single picture for a day or week or longer, he will have a different picture every two or three hours and every theatre within his part of the country will be running the same programme.

"Sounds fantastic, doesn’t it? Half of it’s guess, the other half real.

"Tape recording of sound and images is already here. It's just a question of perfecting the medium. Once that’s perfected, it’s then only a question of working out the details of closed circuits for TV and lining up the theatres, which will, of course, eliminate quite a few, and get them equipped for the reception of their pictures over the air to complete the whole scientific revolt."

The inventors, John T. Mullin and Wayne R. Johnson, who developed the new magnetic recording head under the supervision of Frank Healy, head of Bing Crosby Enterprises' electronics division, believe their development is the forerunner of filmless portable motion picture cameras of the future, even though their laboratory pilot model is too bulky and unwieldy for general studio use.

Their new "camera" is the culmination of two years of research and development. Actually, it does not "take a picture" in the sense of photography. Instead, it utilises a television camera as its "eye" and through a complicated electronics system, transfers the electronic impulses to magnetic tape, which can be played and replayed indefinitely with no loss in image or sound quality.

In the demonstration for newsmen, the motion pictures recorded magnetically were run off from an ordinary roll of tape commonly used in magnetic sound recording, and manufactured by Minnesota Mining and Manufacturing Company.

As the tape passed a tiny magnetic receiving "lens" no larger than a half-dollar, recognisable images of men and women and airplanes appeared on the screen of a television set, to which the pickup-projecting unit was connected by wire.

Mullin and Johnson believe their development of a filmless camera foreshadows a great change in modern motion picture production technique, because the cost of tape is one-tenth that of film, and the new method eliminates all need of the costly and time-consuming processing of photographic film. The magnetic tape, on which the images and sound are recorded, requires no processing and may be played back immediately.

Some motion picture directors see tremendous advantages in the new method. For instance, just
as it is now possible to immediately play back a magnetic sound recording and to erase and re-record it in the event it is not perfect, it would be possible to play back the picture for an immediate check as to quality of its visual content.

The increasing use of colour film has stimulated research aimed at developing a light source of softer quality than that obtainable with existing equipment, says Leigh Allen (American Cinematographer). At M.G.M. studios several prototype lighting units have been developed based on the principle of reflected light, and tested under production conditions during the filming of some recent colour films. Direct illumination from a bare incandescent lamp in a conventional lamphouse usually has a strong straight-line beam characteristic, with no ability to "curve" or disperse light around a three-dimensional object; this is true even when diffusion screens are used in front of the lamp.

John Arnold, B.Sc., in charge of photography at M.G.M., found that directing the light source back into the lamp through reflectors and bounce sheets towards the set, produced an almost "shadowless" light, approaching something of the quality of the old portrait studio north light.

A standard 2,000 watt flood lamp was the first to be converted to this principle. The front or primary reflector was made of sheet aluminium in the shape of a flat-bottomed pan, and mounted directly in front of the lamp. Interiors of both the lamphouse and the primary reflector were painted flat white. This lamp was used in photographing many of the scenes for "The Law and the Lady." Meanwhile other units of increased size and some of different design were completed. For example, a 36-inch floodlamp using three 2,000 watt C.P. lamps, behind a reflector pan similar in design to the first lamp. A complete new application was the "picture frame" lamp which is similar to a standard side-lamp. Rectangular in shape, the body, except for the top and bottom, is a single piece of sheet metal curved slightly in an arc, then curved in sharply at either end towards the inside to form the reflectors for the two No. 2 photofloods which are mounted in either side. The lamp, which is perhaps the most radical in design and application, is the "Skylite." It comprises three corrugated aluminium panels which are painted flat white. The central panel is the largest of the three, the side panels at either side being narrower and set at a slight angle to concentrate the reflection of the light. Area of the reflector is about 8ft. by 6ft. In front of the tri-panel reflector is a wooden framework which includes two vertical members, each mounted with five No. R.2 (mushroom-type) photofloods. These throw light towards the reflector and thence towards the set. This unit is normally used suspended above the set.

These units have so far been used extensively in photographing five M.G.M. films, namely, "The Law and the Lady," "Lovely to Look At," "Scaramouche," "Rain, Rain, Go Away," and "The Belle of New York." All but the first being in Technicolor.

These new reflected-light lamps are not intended as "a new lamp to do away with all other types of lamps. They are the result of a specific lighting need and they have proved to be the type of light to fill this need. They can be arc, being integrated with other types of set lighting units, both inky and arc.

Magnetic pulses recorded as a separate control signal on tape to keep the recording in sync. with the picture film are a feature of the Rangertone magnetic tape recorder. R. H. Ranger describes the technique in the September, 1951, issue of American Cinematographer, and it may interest technicians to compare it with similar ideas developed here.

With the Rangertone recording system the magnetic pulses are registered as a control track down the centre of the tape during shooting with the camera. The pulses come from the 60-cycle power that drives the synchronous motor on the camera. So an accurate record of the camera speed is recorded on the tape, which can be used on playback to hold the tape in sync, with the film in the recorder or projector. The magnetic pulses are at right angles to the normal sound recording so that they do not interfere with the latter. They need not be put on during the recording of the sound but may be put on later, for example when the track is pre-scored and the track is played back while the cameras are shooting the actors who are miming the sound. In other words, the control pulses are always put on the sound track when the camera is photographing the scene.

Cue editing is another technique associated with this system. This is a method of using tape cue tracks to edit the original tape recordings and wind up with a continuous tape recording matched to the final edited picture. This original may then be used for the final transfer and mix to get the negative for making the composite prints, i.e., transfers have reduced to a single recording from the original tape to final film negative. The steps are as follows:

1. The original tape recording is sequence-cut to the good takes.
2. These takes are transferred to a direct positive film work print.
3. This work print is fine edited to the picture.
4. This edited sound work print is then transferred back to a cue tape.
5. This cue tape is then used as the guide in the Rangertone Cue Editor for matching the original tape to the cue. (The cue editor is a double-tape playback unit which handles two tapes synchronously forward or back).
6. The final edited original tape track is then used in synchronous playback for the final mix to negative film.
A.C.T. News

ACT'S NINETEENTH ANNUAL GENERAL MEETING was held in the Town Hall, St. Pancras, on Saturday and Sunday, April 26th and 27th.

In his opening speech, ACT President Anthony Asquith disagreed with those who talked as if the crisis in the film trade was receding. True, there were fewer people registered as unemployed. This was because two thousand ACT members, and many members of other unions, had been compelled to leave the industry and seek work elsewhere.

In recent months, Teddington and Beaconsfield Studios had closed, and Denham Studios had now stopped production. In film-output and in numbers employed, the industry stood at one-third the level of fourteen years ago, when there were 10,000 technicians employed on the production of one-year, 225 feature films, and 22 studios were working continuously.

"The progress of the British film industry in recent years," he said, "is a study in retrogression."

OPENING DEBATES ON SATURDAY concerned the vexing problem of new admissions to ACT. The Sound Section resolution, moved by Sash Fisher, amended by the General Council, and carried by the meeting, laid it down that a minimum of four section members should sponsor all new applications.

A resolution, moved by Raylton Fleming and seconded by John Rowden, both of World Wide, suggested the admission of a limited number of junior technicians into Short and Documentary Films. The Unemployed Section opposed, with an amendment laying down the proviso "providing that unemployed members are absorbed." Ronald Horton moved this for the Unemployed Section, and after Ken Gordon of Pathé had argued for an amendment which fixed the figure of admissions for each department as "not exceeding the rate of one technician a year," the Meeting supported the Unemployed Section's view by defeating the amendment, carrying the Unemployed Section's amendment, and defeating the original resolution, even after amendment.

JOHN STAGG OF PARAMOUNT NEWS moved a resolution urging that the Association's legislation committee be "more representative of the political outlook of the membership." Seconded by Bill Weedon of British Films, it was opposed by Max Anderson of Basic and J. P. Napier Bell of Basic, with an amendment deleting offending paragraphs.

John Stagg and his supporters argued that the Communist Party members on the Committee could not faithfully represent the views of the majority of ACT's members, an opinion stoutly contested by Max Anderson, Ralph Bond and Napier Bell. Dan Birt suggested that what was wrong with the Legislation Committee was that it was "over-weighted with Sound men." Basic's amendment was carried by 50 votes to 21.

A resolution urging "some form of public ownership of cinemas" as "desirable in the public interest" was opposed by Max Anderson and seconded by George Elvin on behalf of the General Council. Harold Hanscomb of Group 3 opposed, but the resolution was carried by an overwhelming majority.

Resolutions calling for increased film production, a bigger return to British film producers, and protection against American film dumping, were carried unanimously after Elly Boland, Chris Bruncel, Peter Scott, Charles Wheeler and the General Secretary had spoken.

R. L. Stanley of the Unemployed Section complained that ACT Films Ltd. was "getting rather slack in its attitude towards the unemployed," but his criticism remained unanswered.

The Treasurer's Report showed that expenditure in the last year had exceeded income by £1,400, due to rising costs and falling membership. Considerable economies had already been enforced at Head Office, and expenditure was being carefully watched all the time. It was thought that no further economies were possible without harming the essential functions of the Association. Treasurer Franklin Golfings' report was adopted.

A resolution condemning the Government's decision to close down the Crown Film Unit and disband the mobile projection units of the COI, was moved by S. Naipier Bell and seconded by Kenneth Gordon and carried unanimously. An emergency resolution dealt with the coming revision of the Wilson-Johnson Agreement, and called on the Government to revise along the lines of seeing that "British films have a greater share of screen time in their own country and that frozen credits are not used to obtain control of British Film production and exhibition."

"OUR WAGES HAVE STOOD STILL," said Mary Kessel, moving the resolution for an interim wage increase to meet the rising cost of living, and "the cost of living has risen 33 points since 1947, when our present Agreement was signed." The resolution, supported by the General Council, was carried unanimously.

Financial safeguards for units going on location was the subject of another resolution, moved by Teresa Bond of the Continuity Section, carried, after amendment by the General Council. The need for it was vividly illustrated by Gladys Reeve's account of how, after signing a contract to work on a picture and borrowing the money for fare and the first week's expenses, she was paid by a cheque that bounced. She was unemployed again, and in debt for the borrowed money.

PRODUCTION PUBLICITY must be handled by ACT members, was the gist of another resolution: on all first feature productions an ACT publicist must now be employed. Moved by Norman Huddis of Pinewood Studios on behalf of ACT's Publicity Section, and supported by the Producers, Directors and Associate Producers' Section and the General Council, the resolution was carried without dissent.

High spot of the Sunday afternoon discussion was a resolution moved by John Sherman of British Transport Films suggesting a minimum crew of two instead of three sound technicians to operate the simpler kind of Tape Recorders.

Sound man Norman Woolland found "it difficult to speak calmly" on the question, and described himself as "very incensed by the attitude of British Transport." Charles Wheeler was "happy to oppose the resolution on behalf of the General Council, and Sash Fisher described the attempt to get the resolution passed at an AGM as "despicable." The Sound Section's case, which had the support of the General Council, was that the whole question of magnetic tape recording had been thoroughly examined by the Committee appointed by the General Council, and that the Sound Section was always ready to meet documentary units on special needs and problems connected with sound recording. The resolution was put to the vote and defeated by 118 votes to 100.
"CINE TECHNICIAN" was the subject of considerable criticism. Alf Cooper wanted action aimed at improving the present presentation of the Journal with a view to enlarging its sale and reducing the cost of each copy, and asking for more information in it about trade union activity. The Unemployed Section wanted a weekly leaflet with up-to-date trade union and studio news. Harry Waxman suggested including a charge for the Journal in subs. Arthur Allibhan wanted a salesman appointed to go out and get advertising revenue. Norman Coggs declared the present Journal "unattractive and unenticing," wanted the contents "drastically altered" and suggested more about "local scandal and who is working where." He suggested it be printed on cheaper paper, except for two pages in the middle, with the latest bathing belles in full technicolor.

"People try to avoid you when you offer them a Journal," declared Gordon McCallum, who wanted a "regular bulletin with some real information, particularly on trade union activity," and one that "would get to every member." Only the Editor was silent, being unable to catch the Chairman's eye.

A resolution instructing the General Council to take a vote of the membership for or against continued affiliation to the Labour Party was defeated by 94 votes to 63.

WOMEN'S T.U.C.: This year's Women's T.U.C. was held in Brighton and a very pleasant welcome was accorded the delegates from the Mayor, reports A.C.T. delegate, Bessie Bond.

The resolutions tabled on Equal Pay, Organisation of Women's Education and an emergency motion on Price, Employment and the Budget were among the highlights of the conference. The level of discussion on these important issues was very high indeed.

Six Unions sent in resolutions on Education. These were composited into one motion which drew attention to the cuts in educational expenditure, scholarship grants and the restriction of the building of new schools, etc. A delegate from the textile areas, speaking to the emergency resolution, gave a grim and moving picture of the growing unemployment among textile workers and told us that the workers in those areas were fighting back to regain full employment.

I moved A.C.T.'s resolution, which read:

This Annual Conference asks educational and other authorities to pay special attention to children's needs for films and to encourage the production of films specially made for child audiences.

It was ably supported by Mrs. Jean Currier, of N.A.T.K.E.

A healthy aspect of the conference was the larger number of young women represented than usual and many of them contributed very ably to the discussion. More educational facilities have been made available and several delegates praised the schools that have recently been held.

The report for the year showed an increase in membership, but it is regrettable that barely 1½ million are organised in affiliated Unions out of a working population of 7½ million women. The progress is slight and there is still a lot to be done to interest women in trade unionism.

BESSIE BOND, in moving A.C.T.'s resolution on films for children at the Women's T.U.C., said:

"We make no apologies for submitting this resolution to a conference of this character, because we are of the opinion that the women in the Labour movement can play a great part in drawing attention to children's cinema needs. In a recent enquiry undertaken by the L.C.C. on the effect of the attendance at cinema performances on the minds of children, it was revealed that 64 per cent of London children between the ages of 5 and 14 go to cinemas at least once a week and 27 per cent in the same age group go more than once. It is interesting to compare a similar enquiry for 1931, when 39 per cent of London children were in the habit of going once a week, which shows a great leap forward in the cinema-going habits of children. I think it would be safe to say that 64 per cent could apply to cinema-going children today."

"The Saturday morning and afternoon show or film club is the place where children collect in the mass and it is here where too little attention is paid to their needs. The admission charge is cheap, cinema exhibitors aren't so discriminating in their choice of films. It isn't enough to go to the cinema to see any old films that may appear on the screen; it's our social duty to develop the child's sense of appreciation. Film is a great modern art form and children are enriched by seeing good films, just as they are enriched by reading good books or seeing good plays, and a Unesco pamphlet published recently stressed that giving children the best in the way of films was one of the best means of equipping them for the future."

With the use of Government money obtained from Entertainments Tax receipts from cinemas, a special organisation known as the Children's Film Foundation has been set up to make children's films. It is under the supervision of Miss Mary Field, a former member of our Union. Up to £100,000 can be drawn from this source. They are non-profit-making films, and they have no eye to public showings in the cinemas. The money is extracted from the entertainment tax the public pay to go to the cinema, in other words, it's our money that's going to the making of these films. No one, I'm sure, grudges this money, but it's not nearly enough for a sufficient flow of films to meet the children's needs, and it would be a great help if more money was made available to get the foundation under way so that it can keep up a constant flow of production.

"We may ask why do they go to the cinema? Surely it's because the cinema offers more satisfying enjoyment than any other activity open to them in their leisure hours. This and the tremendous influence it has on their young lives, make it the responsibility of parents and teachers to see they have the best. So what we would like to see is the development of local councils where parents, teachers, educational bodies and the Labour movement are drawn in, together with children, to discuss and give their opinions on the type of films they consider are suitable.

"They could discuss the films that are being shown in boroughs and districts on a given week: what are suitable family films and what are suitable for children only. Entertainment films should be stressed, their value in making children happy is vitally important.

"I can't stress too much the importance of developing the children's sense of film appreciation and this can only be done by parents and teachers seeing that films are produced to suit their needs. If we believe the children of the country are our heritage, then it's up to all of us to see that they are given the best in every field of art and knowledge to raise their standards of appreciation and to help equip them for the future."
‘CINE’S’ COMPLETE GUIDE to BRITISH FILM MAKERS

WIDE BOY

Year of Production: 1952.
Studio: Merton Park Studios.
Laboratory: Denham.
Producing Company: Anglo-Guild.
Producer: W. H. Williams.
Stars: Susan Shaw, Sydney Taller and Ronald Howard.
Director: Ken Hughes.
Scenario: Ken Hughes.
Camera Department: Lighting Cameraman, Tom Amor; Camera Operator, Leo Rogers; 1st Asst. Camera (Focus), Rob Robson; Other Camera Asst., Dave Litchfield.
Sound Department: Recordist (Mixer), R. C. Smith; Sound Camera Operator, E. Hunter; Boom Operator, D. Drinkwater; Boom Assistant, A. Vincent; Dubbing Crew, R. A. Smith, S. Rider, L. Robbourn.
Art Department: Art Director, Harold Watson.
Editing Department: Supervising Editor, Geoff Muller; 1st Assistant, E. Hilton.
Production Department: Production Manager and/or Unit Production Manager, Art. John, 1st Asst. Director, E. Holliday; 3rd Asst. Director, John Smith; Continuity, Betty Harley.
Still Department: Still Cameraman, S. Stamborough, N. Hargood.

THE HAPPY FAMILY

Year of Production: 1951.
Studio: G. H. W. Productions—Gate Studios.
Laboratory: Denham.
Producing Company: London Independent Producers.
Producer: William Marquetry.
Stars: Stanley Holloway, Kathleen Harrison, N. Wayne.
Director: Muriel Box.
Scenario: Muriel and Sidney Box.
Camera Department: Lighting Cameraman, Reit Wyer; Camera Operator, Dudley Lowell, 1st Asst. Camera (Focus), Henry Slenger; Other Camera Asst., Tony Spratling.
Sound Department: Recordist (Mixer), Peter Birch; Sound Camera Operator, Gordon Temple; Boom Operator, George Saunders.
Art Department: Art Director, Cedric Dacre; Draughtsman, Chief, Maurice Pelling.
Editing Department: Editor, Jean Barker; 1st Assistant, Stanley Willis; Other Assistant, George Saxby.
Production Department: Production Manager and/or Unit Production Manager, H. R. R. Atwood; 1st Asst. Director, John Arnold; 2nd Asst. Director, John Oldenow; 3rd Asst. Director, Douglas Kentish; Continuity, Connie Willis.
Still Department: Still Cameraman, Lawrence Ridley.

HUNTED

Year of Production: 1951.
Studio: Pinewood.
Laboratory: Denham.
Producing Company: British Film Makers.
Producer: Julian Wintle.
Production Controller: Arthur Alcott.
Stars: Dirk Bogarde, Elizabeth Sellars, Jon Whiteley.
Director: Charles Crichton.
Scenario: Jack Whittingham.
Camera Department: Lighting Cameraman, Eric Cross; Camera Operator, Bob Thompson, 1st Asst. Camera (Focus), Reg Morris; Other Camera Asst., John Morgan.
Sound Department: Recordist (Mixer), John Mitchell; (Stage), E. Cotter (Location); Sound Camera Operator, Ken Rawkins (Studio), W. Daniels (Location); Boom Operator, D. Messenger (Studio), R. Macphie (Location); Boom Assistant, E. Daniels; Dubbing Crew, G. K., W. Daniels, D. Davies, E. Drake, C. Le Messurier; Music Mixer, E. Drake.
Art Department: Art Director, A. Vetchinsky; Assistant Art Director (Set), Iris Newell; Draughtsmen, G. Brian, Herbert, A. Withy, R. Cartwright.
Editing Department: Supervising Editor, Gordon Hales; Editor, Geoff Muller; 1st Assistants, R. Cherrill, A. Chegwidden, Other Assistant, G. Lancaster; Dubbing Editors, G. Hamilton (Asst.), L. Hodgson.
Production Department: Production Manager, E. Leiter; Unit Production Manager, George Mills; 1st Asst. Director, Ted Holliday; 2nd Asst. Director, David Burton; 3rd Asst. Director, Bert Batt; Continuity, Barbara Cole.
Still Department: Still Cameraman, Beryl Harvey.
Special Processes: Production Secretary, Beryl Harvey.

THE CARD

Year of Production: 1951.
Studio: Pinewood.
Laboratory: Denham.
Producing Company: British Film Makers Ltd.
Producer: John Bryan.
Production Controller: Arthur Alcott.
Associate Producer: Bob McNaught.
Stars: Alec Guinness, Valerie Hobson, Glynis Johns, Petula Clark.
Director: Ronald Neame.
Scenario: Eric Ambler.
Camera Department: Lighting Cameraman, E. Steward (Location), O. Morris (Studio); Camera Operators, David Harcourt, E. Steward, 1st Asst. Camera (Focus), J. Atcheler (Location and Studio); Other Camera Asst., S. Chaydon (Location and Studio).
Sound Department: Recordist (Mixer), C. C. Stevens; Sound Camera Operator, G. L. Low; Boom Assistant, B. Fenton Smith; Boom Assistant, D. Jackson; Dubbing Crew, G. K. McCormack, P. Tattersall, E. P. Davie, W. Daniels; Music Mixer, E. Drake.
Art Department: Art Director, T. Hopewell-S Hugh; Asst. Art Director, Dario Simoni (Set); Draughtsmen, Chief, J. Maxted, C. Huet, R. Dorman, A. Withy, R. Cartwright, J. Able.
Editing Department: Editor, Clive Donner; 1st Asst., E. Boita; Other Asst., M. Johns; Dubbing Editor, Harry Miller (Asst.), A. Ludska.
Production Department: Production Manager and/or Unit Production Manager, Bob McNaught; 1st Asst. Director, Max Vernon; 2nd Asst. Director, Peter Manley; 3rd Asst. Director, R. Gowans; Continuity, Yvonne Axworthy.
Still Department: Still Cameraman, I. Jeavons.
Special Processes: Production Secretary, Winifred Pearson; Dress Designer, Doris Lee.

SUNDAY ISLAND

Year of Production: 1951.
Studio: Netleyfield Studios.
Laboratory: Technicolor and Geo. Humphries (Sound).
Producing Company: Coronado Prods. (England) Ltd.
Producer: David E. Rose.
Associate Producer: John R. Sloan.
Stars: Linda Darnell, Tab Hunter, Donald Gray.
Director: Stuart Heisler.
Screenplay: Stephanie Nordli.
Camera Department: Lighting Cameraman, Oswald Morris; Camera Operator, Arthur Ibbetson; 1st Asst. Camera (Focus), Ian Craig; Other Camera Asst., Peter Allway; 2nd Camera Operator, Robert Walker.
Sound Department: Recordist (Mixer), Charles Knott; Sound Camera Operator, Harold Clarke; Boom Operator, Claude Hitchcock; Boom Assistant, F. Wheeler; Other Assist., F. Slagget (Maintenance); Dubbing Crew: — Mixer, Red Law.
Art Department: Art Director, John Howell; Asst. Art Director, John Stoll, Maite Artist, Leslie Bowie.
Editing Department: Editor, Russell Lloyd; 1st Assistant, Richard Sudwell; Other Assistants, Basil Warren, Leslie Robertson; Dubbing Editor, Tom Simpson.
Production Department: Production Manager, Fred Gunn; 1st Assistant Director, George Fowler; 2nd Asst. Director, Donald Webb; Operator, Ian Craig; Location Manager, Cecil R. Foster; Kemp; Continuity, Betty Forssey; Production Secretary, Audrey Monk.
Still Department: Still Cameraman, Bert Cann.
SHORT FILMS

The following list of Credits for short and documentary films is the result of a request sent to all units for information on productions completed since the beginning of this year. If some films are not included it is because details have not been sent in from the companies concerned.

As the A.S.F.P. does not compile a comprehensive list of Credits, the Editor relies solely on the co-operation of individuals engaged in the production of recent films between one and six reels in length to send in details for future publication.

All films are for theatrical distribution except where otherwise stated.

BASIC FILMS LTD.

AT WHOSE DOOR?


NIGHTLIGHTS


TRAWLS IN ACTION


BRITISH TRANSPORT FILMS

JOURNEY INTO HISTORY


OCEAN TERMINAL


CINE-GAZETTE No. 10


CHANNEL ISLANDS


CROWN FILM UNIT

PROTECTIVE FOODS


PEOPLE'S PALACE

THE CINE-TECHNICIAN

EDITORIAL FILM PRODUCTIONS LTD.

THE SILVER HAUL
Producer: James Mellor.
Director: Guy Blanchard.
Location Sound: Pat Murrin.
Production Manager: John Gaudioz.
Editor: Dudley Birch.
Script: Laurence Mitchell.
Re-recording: Richard Smith.

UNILEVER MAGAZINE No. 2
Running time: 16 mins. Non-theatrical.
Producer: James Mellor.
Director: Guy Blanchard.
Photography: Kenneth Talbot.
Location Sound: Pat Murrin.
Production Manager: John Gaudioz.
Editor: Dudley Birch.
Script: Ted Willis.
Re-recording: Richard Smith.

UNILEVER MAGAZINE No. 3
Running time: 15 mins. Non-theatrical.
Producer: James Mellor.
Director: Guy Blanchard.
Photography: Kenneth Talbot.
Location Sound: Pat Murrin.
Production Manager: John Gaudioz.
Editor: Dudley Birch.
Commentary written by: Stuart Legg.
Re-recording: George Newberry.

FILM WORKSHOP LTD.

RUBBER IN BUILDING
Made for the British Rubber Development Board.
Running time: 15 mins. Non-theatrical.
Producer: Max Munden.
Director: Dennis Shand.
Photography: Henry Hall.
Editor: Steve Cox.
Unit Manager: Albert Bayner.

FALKLAND ISLANDS
A Compilation film produced for the Colonial Office through the C.O.I.
Running time: 10 mins. 16mm. Kodachrome.
Script and Production: Max Munden.
Editor: Steve Cox.

THAMES
A Compilation film produced for the Foreign Office through the C.O.I.
Running time: 10 mins. 16mm. Kodachrome.
Script and Production: Max Munden.
Editor: Steve Cox.

GAUMONT-BRITISH PICTURE CORPORATION SPECIALISED FILM UNIT

WINGED CITADEL—3 reels
Producer: Frank Wells.
Director: Darrell Catling.
Photography: Bert Mason.

Camera Assistant: Donald Long.
Editor: Derek H. Chambers.
Assistant Editor: Mary Russell-Wood.
Music: Kenneth Morrison.

FOCUS ON SHIPPING—1 reel
Script: Stuart Legg.
Editor: Arthur Stevens.

THE OLD ROPE MAN—2 reels
Producer: Frank Wells.
Director: Darrell Catling.
Photography: Cedric Williams.
Editor: Derek H. Chambers.
Assistant Editor: Mary Russell-Wood.
Script: Alistair Stobie.
Music: Jack Beaver.

PHYSIOLOGY OF HUMAN REPRODUCTION
Length: 5 reels. Non-theatrical.
Producer: Frank Wells.
Director: Thora James, B.Sc.
Photography: Norman McQueen, Frank North, Geoffrey Taylor.
Editor: Louis Linzee.
Animation: Kenneth Harding, Louis Duld.

BRITAIN'S COMET—2 reels
Producer: Donald Carter.
Director: James Hill.
Script: Stuart Legg.
Photography: Frank North.
Camera Assistant: Donald Long.
Editor: Arthur Stevens.
Sound: Peter Birch.
Music: Jack Beaver.

FOR YOUR ENTERTAINMENT
Nos. 1 - 6
Producer: Frank Wells.
Director: Colin Bell.
Photography: Frank North.
Assistant: Donald Long, Frank Ellis, Gerald Massey Collier, Tony Sprotling.
Editor: Derek H. Chambers.
Assistant Editor: Mary Russell-Wood.
Music: Jack Beaver.

HALAS & BATCHelor CARTOON FILMS LTD.

SERVICE
Running time: 10 mins. Technicolor.
Sponsored by the Anglo-Iranian Oil Co.
Production: Brian Halas.
Direction: Allan Crick & Bob Privett.
Scenario: Joy Batchelor.
Music: Matyas Seiber.
THE LONG FLIGHT
Producer: Anthony Gilkison.
Director: Edward Deason.
Research: Carl Ivens.
Editor: Robert Johnson.
Recording: Francis Flynn.

NIGHT CALL
Producer: Anthony Gilkison.
Director: Franklin Gollings.
Photography: Edgar H. Smale.
Editor: Maurice Routes.
Sound: Francis Flynn and C. L. Mounteney.

REALIST FILM UNIT LTD.

OUTWARD BOUND
Running time: 7 mins. Non-theatrical.
Produced and Directed by: Alex Strasser.
Assistant by: S. Strasser.
Photography: A. E. Jeakins.
Camera Assistant: Derek Waterman.
Recording: W. S. Bland.

FINDING THE TIME
Producer: Brian Smith.
Director: Denys Parsons.
Script: Brian Smith and Denys Parsons.
Assistant Directors: Alan Lloyd and Cyril Moorhead.
Photography: A. E. Jeakins.
Camera Assistant: Derek Waterman.
Recording: Kitty Wood.
Continuity: Kathleen Simnot.
Recording: George Burgess.

SEVEN LEAGUE PRODUCTIONS LTD.

THE UNDYING HEART
Running time: 20 mins. Technicolor.
Producer: Hans Nieter.
Conceived and Executed by: Ferdinand Earle.

Music: Peter Racine Fricker.
Conducted by: John Hollingsworth.
Recording: Ken Cameron.
Organisation: Pamela Paulet.

TRESCO PRODUCTIONS LTD.

FESTIVAL
A small boy's day at the South Bank and Battersea on a free ticket.
Running time: 15 mins.
Production: Ian Gibson-Smith and Leon York.
Script, Direction and Editing: Derek Luff.
Photography: Walter Lassally and Gerry L. Turpin.

WORLD WIDE PICTURES LTD.

A STORY OF ACHIEVEMENT
Running time: 36 mins. Non-theatrical.
Producer: James Carr.
Director: Paul Dickson.
Assistant Director: Robin Cantlon.
Photography: Ronald Ansonome.
Camera: Bill Cheeseman.
Production Assistant: Neil "Ginger" Gemell.
Editor: Morag Macleanman.
Script: Ted Willis.
Sponsor: Unilever.

DISTRICT NURSE
Running time: 27 mins. Non-Theatrical (C.O.I.)
Producer: James Carr.
Script and Director: Sarah Erulkar.
Assistant Director: Roy Meredith.
Photography: Geoff Williams.
Camera Assistant: Alan Hewison.
Editor: Morag Macleanman.

AIRCRAFT FIRE FIGHTING AT NAVAL AIR STATIONS
Producer: Hindley Edgar.
Director: Michael Law.
Assistant Director: John Armstrong.
Photography: Ken Talbot.
Camera Assistant: Paul Wilson.
Editor: Frances Cockburn, A.R.P.S.

CINE'S FILM GUIDE will be published in each number from now on. It will be the only complete list of British Film credits, as agreed by the Companies and A.C.T., published anywhere. The considerable time-lag between the completion of a picture and the compilation of the credit-list is unavoidable. At the end of each twelve months, "Cine" will compile a complete index of films and technicians, and so make available in public form for the first time an authentic and reliable credit-list for British films.

FEATURE FILMS only are given above. No agreement as yet exists between Shorts' Producers and A.C.T. which makes possible the publication of an agreed list of credits. It is hoped, however, to include Documentary films from time to time.
Cine-Technician
INDEX Vol. 18
1952
<table>
<thead>
<tr>
<th>SUBJECTS</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>ACADEMY AWARDS: The Almost All-American</td>
<td>64</td>
</tr>
<tr>
<td>A.C.T. FILMS LTD.</td>
<td></td>
</tr>
<tr>
<td>Green Grow the Rushes: More views on</td>
<td>40</td>
</tr>
<tr>
<td>Night Was Our Friend: More views on</td>
<td>40</td>
</tr>
<tr>
<td>A.C.T. and FOREIGN LOCATION. By Bert Craik</td>
<td>10</td>
</tr>
<tr>
<td>A LETTER FROM BOMBAY. By Charles Knott</td>
<td>41</td>
</tr>
<tr>
<td>A NEW CARTOONIST FOR THE PROGRAMME. By Chris Brunel</td>
<td>11</td>
</tr>
<tr>
<td>A NEW SURVEY OF TELEVISION IN NEW YORK. By Walter Kingson</td>
<td>104-108</td>
</tr>
<tr>
<td>ARE YOU PATRIOTIC? By Chris Brunel</td>
<td>33</td>
</tr>
<tr>
<td>ASSOCIATION OF CINEMATOGRAPH AND ALLIED TECHNICIANS</td>
<td></td>
</tr>
<tr>
<td>Annual General Meeting: April 1952</td>
<td>48, 90, 91</td>
</tr>
<tr>
<td>NEWS. Compiled by Middy</td>
<td>42, 60-62, 90, 91, 144, 116, 120, 138-140</td>
</tr>
<tr>
<td>PRESENTATION TO PRESIDENT</td>
<td>125</td>
</tr>
<tr>
<td>BOMBAY, LETTER FROM. By Charles Knott</td>
<td>41</td>
</tr>
<tr>
<td>BOOKS IN BRIEF</td>
<td></td>
</tr>
<tr>
<td>Film and its Techniques: Raymond Spottiswood</td>
<td>87</td>
</tr>
<tr>
<td>In Good Company: Mary Field</td>
<td>87</td>
</tr>
<tr>
<td>Kine Year Book for 1952</td>
<td>87</td>
</tr>
<tr>
<td>Newsreels Across the World: P. Baechlin</td>
<td>87</td>
</tr>
<tr>
<td>The British Film Industry (P.E.P.)</td>
<td>87</td>
</tr>
<tr>
<td>The Entertainment Films for Juvenile Audiences. By Henri Stoek</td>
<td>87</td>
</tr>
<tr>
<td>BOOK REVIEWS</td>
<td></td>
</tr>
<tr>
<td>A Pictorial History of the Movies. By Deems Taylor, Bryant Hale, Maeelene Parsons</td>
<td>87</td>
</tr>
<tr>
<td>British Standards (1952 Year Book)</td>
<td>87</td>
</tr>
<tr>
<td>Charlie Chaplin, by Theodore Huff. Reviewed by R.G.</td>
<td>141, 142</td>
</tr>
<tr>
<td>Eisenstein, by Marie Seton. Reviewed by R.G.</td>
<td>142</td>
</tr>
<tr>
<td>Fetch the Engine, by F. H. Radford. Reviewed by George Elvin</td>
<td>136</td>
</tr>
<tr>
<td>J. Arthur Rank, by Alan Wood. Reviewed by the Editor</td>
<td>126</td>
</tr>
<tr>
<td>&quot;Kiddar's Luck,&quot; by Jack Common. Reviewed by George Elvin</td>
<td>35</td>
</tr>
<tr>
<td>Mister Jelly Roll, by Alan Lomax. Reviewed by R.G.</td>
<td>120</td>
</tr>
<tr>
<td>Shakespeare, by Allardyce Niccol. Reviewed by R.G.</td>
<td>120</td>
</tr>
<tr>
<td>The British Film Industry (P.E.P.). Reviewed by Woodrow Wyatt</td>
<td>98, 99, 101</td>
</tr>
<tr>
<td>The Government of British Trade Unions, by J. Goldstein. Reviewed by George Elvin</td>
<td>136</td>
</tr>
<tr>
<td>The Great Charlie, by Robert Payne. Reviewed by R.G.</td>
<td>141</td>
</tr>
<tr>
<td>BRITISH FILMS, THE WAY FORWARD. By Woodrow Wyatt</td>
<td>98, 99, 101</td>
</tr>
<tr>
<td>BRITISH FILM-MAKERS, CINE'S COMPLETE GUIDE TO</td>
<td>69-72, 92-96, 109-112, 130-133</td>
</tr>
<tr>
<td>CARTOONS. By Jimmy Land</td>
<td>15, 28</td>
</tr>
<tr>
<td>By Tom Condon</td>
<td>103, 127</td>
</tr>
<tr>
<td>CHAPLIN, DAYS WITH. By Anthony Asquith</td>
<td>122-125</td>
</tr>
<tr>
<td>CINEMA BILL AND CENSORSHIP. By Chris Brunel</td>
<td>57-59</td>
</tr>
<tr>
<td>CINE MUSEUM</td>
<td>84-87</td>
</tr>
<tr>
<td>CINE'S COMPLETE GUIDE TO BRITISH FILM-MAKERS</td>
<td>69-72, 92-96, 109-112, 130-133</td>
</tr>
<tr>
<td>CINE'S GUIDE TO ALL E.M.B., G.P.O. AND CROWN FILMS. Part 1</td>
<td>118</td>
</tr>
<tr>
<td>Part 2</td>
<td>143</td>
</tr>
<tr>
<td>COAL MINES, PROBLEMS OF FILMING IN. By Ron Biever</td>
<td>36</td>
</tr>
<tr>
<td>CROWN FILMS, CINE'S GUIDE TO ALL. Pt. 1 and Pt. 2</td>
<td>118, 143</td>
</tr>
<tr>
<td>CROWN FILM UNIT, THE SHUT DOWN. By George Elvin</td>
<td>43</td>
</tr>
<tr>
<td>CYRANO'S NOSE. By Coleman O. Parsons</td>
<td>38-39</td>
</tr>
<tr>
<td>DAYS WITH CHAPLIN. By Anthony Asquith</td>
<td>122-125</td>
</tr>
<tr>
<td>DUBBING BUSINESS, THIS. By William de Lane Lea</td>
<td>134, 135</td>
</tr>
<tr>
<td>EDISON'S KINETOSCOPE</td>
<td>85</td>
</tr>
<tr>
<td>EDITORIALS</td>
<td></td>
</tr>
<tr>
<td>By R.G.</td>
<td></td>
</tr>
<tr>
<td>WE ONLY ASKED. By Editor</td>
<td></td>
</tr>
<tr>
<td>THE CROWN FILM UNIT SHUT DOWN. By George Elvin</td>
<td>51, 55, 56</td>
</tr>
<tr>
<td>E.M.B., G.P.O. AND CROWN FILMS. Parts 1 and 2</td>
<td>43</td>
</tr>
<tr>
<td>FILM FESTIVALS, GOOD OR BAD? By Peter Noble</td>
<td>80, 81</td>
</tr>
<tr>
<td>FILMING THE BIG TOP. By A. Rowan</td>
<td>30, 32</td>
</tr>
<tr>
<td>FILM QUOTA (PROSECUTION) HANSARD</td>
<td>Inset: July-August Issue</td>
</tr>
<tr>
<td>FILMS IN YUGOSLAVIA, REPORT. By Peter Hoyle</td>
<td>74-77</td>
</tr>
<tr>
<td>FILM STORIES, THE FAVOURITE</td>
<td>53</td>
</tr>
<tr>
<td>Article Title</td>
<td>Author(s)</td>
</tr>
<tr>
<td>--------------------------------------------------------------------------------------------------------</td>
<td>-------------------------------------</td>
</tr>
<tr>
<td>Film Technician's Notebook. Ed. by E. A. Jeakins</td>
<td></td>
</tr>
<tr>
<td>First-Rate Realistic Story. By George Elvin</td>
<td></td>
</tr>
<tr>
<td>Focus: Hocus Pocus, Depth of. By A. C. Miller</td>
<td></td>
</tr>
<tr>
<td>Government Film Department, The Need For A. By A. Brunel</td>
<td></td>
</tr>
<tr>
<td>&quot;Green Grow The Rushes,&quot; More Views</td>
<td></td>
</tr>
<tr>
<td>Groves's Diorama: Cine's Museum</td>
<td></td>
</tr>
<tr>
<td>Handsard, Film Quota (Prosecution)</td>
<td></td>
</tr>
<tr>
<td>Have A Heart. By John Irwin</td>
<td></td>
</tr>
<tr>
<td>Heat, Light and Screen Illumination. By A. S. Pratt</td>
<td></td>
</tr>
<tr>
<td>Hocus Pocus: Depth of. By A. C. Miller</td>
<td></td>
</tr>
<tr>
<td>Horse In Motion, The</td>
<td></td>
</tr>
<tr>
<td>Inside The Film Industry. Compiled by Middy</td>
<td></td>
</tr>
<tr>
<td>Italian Film Festivals</td>
<td></td>
</tr>
<tr>
<td>Lab Topics. By Alf Cooper</td>
<td></td>
</tr>
<tr>
<td>Learning From TV. J. Lesser</td>
<td></td>
</tr>
<tr>
<td>Lenses—Surface Treatment Of. By Research Dept. of Taylor, Taylor &amp; Holson</td>
<td></td>
</tr>
<tr>
<td>Letter From Bombay, A. By Charles Knott</td>
<td></td>
</tr>
<tr>
<td>Light, Heat and Screen Illumination. By A. S. Pratt</td>
<td></td>
</tr>
<tr>
<td>Looking Back At Newsreels With Movietone. By Paul Wyand</td>
<td></td>
</tr>
<tr>
<td>Magnetic Recording. By P. Hoyle</td>
<td></td>
</tr>
<tr>
<td>Meetings. A.C.T. Technical Committee</td>
<td></td>
</tr>
<tr>
<td>B.K.S.</td>
<td></td>
</tr>
<tr>
<td>Tele-Kine</td>
<td></td>
</tr>
<tr>
<td>Mystery And History. By Chris Brunel</td>
<td></td>
</tr>
<tr>
<td>Newsreels, Ancient and Modern. By Jock Gemmell</td>
<td></td>
</tr>
<tr>
<td>Round-Up on the &quot;Flying Enterprise&quot;</td>
<td></td>
</tr>
<tr>
<td>With Movietone, Looking Back At. By Paul Wyand</td>
<td></td>
</tr>
<tr>
<td>&quot;Night Was Our Friend,&quot; More Views On</td>
<td></td>
</tr>
<tr>
<td>Obituary, Film Technician's. By E. A. Jeakins</td>
<td></td>
</tr>
<tr>
<td>Optical Printing, A Talk By P. de Burgh. Ed. A. E. Jeakins</td>
<td></td>
</tr>
<tr>
<td>Other Unions' Stories. Review by George Elvin</td>
<td></td>
</tr>
<tr>
<td>Pieces Of Eight. By Richard Aubrey</td>
<td></td>
</tr>
<tr>
<td>Problems Of Filming In Coalmines. By Ron Bicker</td>
<td></td>
</tr>
<tr>
<td>Putting The Picture On Paper. By Chas. Bracknell</td>
<td></td>
</tr>
<tr>
<td>Screen Illumination, Light, Heat And. By A. S. Pratt</td>
<td></td>
</tr>
<tr>
<td>Screen Writers' Strike, U.S.</td>
<td></td>
</tr>
<tr>
<td>Set The Fashion. By Chris Brunel</td>
<td></td>
</tr>
<tr>
<td>16mm. Censorship, A Letter From the Rev. Brian Hession</td>
<td></td>
</tr>
<tr>
<td>Surface Treatment Of Lenses</td>
<td></td>
</tr>
<tr>
<td>Tanganyika's Film Experiment. By Donald Wynne</td>
<td></td>
</tr>
<tr>
<td>Technical Section. Ed. by A. E. Jeakins</td>
<td></td>
</tr>
<tr>
<td>The Travelling Matte Process</td>
<td></td>
</tr>
<tr>
<td>A Film Technician's Notebook</td>
<td></td>
</tr>
<tr>
<td>Optical Printing: A talk by Paul de Burgh</td>
<td></td>
</tr>
<tr>
<td>Television In New York, a New Survey. By Walter Kingson</td>
<td></td>
</tr>
<tr>
<td>TV—Learning From. By J. Lesser</td>
<td></td>
</tr>
<tr>
<td>&quot;Tense And Unhappy.&quot; By James Thurber</td>
<td></td>
</tr>
<tr>
<td>That Menace Again. By Chris Brunel</td>
<td></td>
</tr>
<tr>
<td>The Horse In Motion</td>
<td></td>
</tr>
<tr>
<td>The Need For A Government Department. By Adrian Brunel</td>
<td></td>
</tr>
<tr>
<td>The Public Tooth. By Cadmus</td>
<td></td>
</tr>
<tr>
<td>This Dubbing Business. By W. de Lane Lea</td>
<td></td>
</tr>
<tr>
<td>Those Open Letters. By George Elvin</td>
<td></td>
</tr>
<tr>
<td>U.S. Screen Writers' Strike</td>
<td></td>
</tr>
<tr>
<td>&quot;We Only Asked.&quot; Editorial</td>
<td></td>
</tr>
<tr>
<td>We've Won. By Chris Brunel</td>
<td></td>
</tr>
</tbody>
</table>

Page numbers follow the articles in the order they appear.
<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>WHO BENEFITS FROM THE EADY PLAN? By Chris Brunel</td>
<td>14</td>
</tr>
<tr>
<td>YUGOSLAVIA—FILMS IN: Report by Peter Hoyle</td>
<td>74-75</td>
</tr>
<tr>
<td><strong>AUTHORS</strong></td>
<td></td>
</tr>
<tr>
<td>ASQUITH, ANTHONY, Days with Chaplin</td>
<td>122-125</td>
</tr>
<tr>
<td>AUBREY, RICHARD, Pieces of Eight</td>
<td>6, 7, 10</td>
</tr>
<tr>
<td>BICKER, RON, Problems of Filming in Coal Mines</td>
<td>36</td>
</tr>
<tr>
<td>BRACKETT, CHARLES, Putting the Picture on Paper</td>
<td>34, 35</td>
</tr>
<tr>
<td>BRUNEL, ADRIAN, The Need for a Government Film Department</td>
<td>84, 85</td>
</tr>
<tr>
<td>BRUNEL, CHRIS</td>
<td></td>
</tr>
<tr>
<td>Are you Patriotic?</td>
<td>33</td>
</tr>
<tr>
<td>Mystery and History</td>
<td>57-59</td>
</tr>
<tr>
<td>Set the Fashion</td>
<td>78, 79</td>
</tr>
<tr>
<td>Spots New Cartoons for the Programme</td>
<td>10, 11</td>
</tr>
<tr>
<td>That Menace Again</td>
<td>100, 101</td>
</tr>
<tr>
<td>We've Won</td>
<td>142</td>
</tr>
<tr>
<td>Who Benefits from the Eady Plan?</td>
<td>144</td>
</tr>
<tr>
<td>CADMUS, The Public Tooth</td>
<td>137</td>
</tr>
<tr>
<td>CONDON, TOM, Cartoons</td>
<td>103, 127</td>
</tr>
<tr>
<td>COOPER, ALF, Lab Topics</td>
<td>11, 24, 65, 117, 140</td>
</tr>
<tr>
<td>CRAIK, BERT, A.C.T. and Foreign Location</td>
<td>8, 10</td>
</tr>
<tr>
<td>DE BURGH, PAUL, Optical Printing</td>
<td>66-68</td>
</tr>
<tr>
<td>DE LANE LEA, WILLIAM, This Dubbing Business</td>
<td>134, 135</td>
</tr>
<tr>
<td>EDITOR, Book Reviews</td>
<td>126</td>
</tr>
<tr>
<td>ELVIN, GEORGE</td>
<td></td>
</tr>
<tr>
<td>Book Reviews</td>
<td>35, 136</td>
</tr>
<tr>
<td>Those Open Letters</td>
<td>16, 17</td>
</tr>
<tr>
<td>Review, J. Commons, &quot;Kiddar's Luck&quot;</td>
<td>35</td>
</tr>
<tr>
<td>Review, Other Unions' Stories</td>
<td>136</td>
</tr>
<tr>
<td>The Crown Film Units Shut Down</td>
<td>43</td>
</tr>
<tr>
<td>GEMMELL, JOCK, Newsreels, Ancient and Modern</td>
<td>2-5</td>
</tr>
<tr>
<td>HESSION, REV. BRIAN, A Letter on 16mm, Censorship</td>
<td>83</td>
</tr>
<tr>
<td>HOYLE, PETER</td>
<td></td>
</tr>
<tr>
<td>Magnetic Recording</td>
<td>44, 45, 48</td>
</tr>
<tr>
<td>Films in Yugoslavia</td>
<td>74, 77</td>
</tr>
<tr>
<td>IRVIN, JOHN, Have a Heart</td>
<td>12, 13</td>
</tr>
<tr>
<td>JEAKINS, A. E.</td>
<td></td>
</tr>
<tr>
<td>Ed. A Film Technician's Notebook</td>
<td>63, 64, 88, 89, 128, 129, 14</td>
</tr>
<tr>
<td>KNOTT, CHARLES, Letter from Bombay</td>
<td>41, 48</td>
</tr>
<tr>
<td>KINGSON, WALTER, A New Survey of Television in New York</td>
<td>101-16</td>
</tr>
<tr>
<td>LAND, JIMMY, Cartoons</td>
<td>2, 3, 5, 15, 16, 17, 28, 51, 52, 55</td>
</tr>
<tr>
<td>LANGLEY, BRIAN, The Travelling Matte Process</td>
<td>46, 48</td>
</tr>
<tr>
<td>LESSER, JULIAN, Learning from TV</td>
<td>43</td>
</tr>
<tr>
<td>MIDDY</td>
<td></td>
</tr>
<tr>
<td>A.C.T. News</td>
<td>12, 60-62, 90, 91, 114-6, 138-40</td>
</tr>
<tr>
<td>Inside the Film Industry</td>
<td>14, 24</td>
</tr>
<tr>
<td>MILLER, ARTHUR C, Hocus Pocus, Depth of Focus</td>
<td>119, 120</td>
</tr>
<tr>
<td>MURRAY, LESLIE, On Filming the &quot;Flying Enterprise&quot;</td>
<td>26-28</td>
</tr>
<tr>
<td>NOELE, PETER, Film Festivals—Good or Bad?</td>
<td>50, 81</td>
</tr>
<tr>
<td>PARSONS, COLEMAN O, Cyrano's Nose</td>
<td>33, 39</td>
</tr>
<tr>
<td>PRATT, A. S, Heat, Light and Screen Illumination</td>
<td>18-20, 24</td>
</tr>
<tr>
<td>R.G, Book Reviews</td>
<td>120, 141, 142</td>
</tr>
<tr>
<td>ROWAN, ARTHUR, Filming the Big Top</td>
<td>30-32</td>
</tr>
<tr>
<td>RUDKIN, JOHN, Filming the &quot;Flying Enterprise&quot;</td>
<td>28</td>
</tr>
<tr>
<td>SIMON, ADOLPH, Filming the &quot;Flying Enterprise&quot;</td>
<td>28</td>
</tr>
<tr>
<td>SUTTON, REG, Filming the &quot;Flying Enterprise&quot;</td>
<td>27, 28</td>
</tr>
<tr>
<td>THURBER, JAMES, &quot;Tense and Unhappy&quot;</td>
<td>102, 103</td>
</tr>
<tr>
<td>WYAND, PAUL, Looking Back on Movietone</td>
<td>29</td>
</tr>
<tr>
<td>WYATT, WOODROW, British Films—The Way Forward</td>
<td>98, 99, 101</td>
</tr>
<tr>
<td>WYNNE, DONALD, Tanganyika's Film Experiment</td>
<td>50-52, 56</td>
</tr>
</tbody>
</table>

WATFORD PRINTERS LTD., VICARAGE ROAD, WATFORD (TEL. 3855)
THE CROWN THEATRE

Provides Complete Studio Projection Service at Any Time to Suit Your Requirements

DOUBLE HEAD PROJECTION MIXING PANELS FOR TRACKS also
SUB-STANDARD PROJECTION SEATING FOR 70 PERSONS

SOUND RCA SYSTEM

ALSO THREE EDITING BAYS

86 Wardour St., London, W.1

Tel: GERnard 5223
Talking of Silk Purses—

make the best of your negative with

ILFORD

5YBW

fine grain release positive film

ILFORD LIMITED, CINE SALES DEPT., 104 HIGH HOLBORN, LONDON, W.C.1

Published by the Proprietors, The Association of Cinematograph and Allied Technicians, 2 Soho Square, London, and Printed by Watford Printers Limited, Watford, Herts
FILMS & FILM MAKERS in COMMUNIST CHINA
by Ivor Montagu

PROCESSING COLOUR FILMS
by G. Ashton and P. Jenkins

A.C.T. NOTES AND NEWS

RETURN FROM TANGANYIKA
by Don Wynne

AMERICAN ART DIRECTOR IN INDIA
by George Jenkins

WILL ICE CREAM SAVE BRITISH FILMS?
A note on those Cinema Sidelines

CINE'S GUIDE TO BRITISH FILMS
Vol. 19  No. 100  Price One Shilling
To translate pomp and pageantry into vivid picture and sound—to make the year ahead, in the most literal sense, unforgettable—cameramen will depend, as usual, on

EASTMAN FILM

EASTMAN FILM
MADE BY Kodak
Films and Film Makers in Communist China,
by Ivor Montagu . . . . . . . . . . 3, 4

Processing Colour Film, by George Ashton, A.R.P.S.
and Philip Jenkins, A.R.P.S.  4, 5, 6, 7, 8, 9, 10, 11

Complete Guide to British Film Makers . . .12, 13, 14, 15

American Art Director in India, by George Jenkins . . . 16

Those Cinema Sidelines, by ‘Cadmus’ . . . . . . . 17

Return from Tanganyika, by Don Wynne . . . 18, 19

High Praise for British Film . . . . . . . . . . . 19

Cine Profiles: Frank Fuller and Steve Cox, by Recorder . . . . . . . . 20, 21

A.C.T. News, compiled by ‘Middy’ . . . . . . . 22, 23, 24
IN China last month I had the opportunity of a chat with Wang Lan-shih, Chairman of the film technicians' trade union in the Peking film studios, and also with other technicians and actors, and some of the administrators responsible for the industry. Here are some facts gleaned about conditions of film work which may be of interest to our members.

There are four production studios in the People's Republic: one in Peking, one in North East China (Changchun), two in Shanghai. The one in Peking produces mainly documentary.

There is as yet no national trade union of film workers; preparatory work is in progress at the All-China Federation of Trade Unions for the foundation of a unified trade union of film workers, and it is hoped this may be realised next year.

At present the technicians in each studio are organised under their own Trades Council. Thus, the Peking studio workers belong to a Peking Technicians' Union attached to the Peking Trades Council.

The Chairman and Executive Committee are elected at an annual full meeting of all members by secret ballot.

There is no unemployment; no dismissal without Union consultation; and far from enough technicians for the expansion programme planned. All the Chinese film technicians recently deported from Hong Kong by the local government there are already at work in Shanghai.

The trade union organisation defines its duties as basically twofold:

To educate its members to adopt a new attitude to productivity;

To see to it that the administration acts in conformity with T.U. regulations and Social Welfare provisions.

The studios are Government controlled. The actors and directors, like the rest of the staffs, are regarded as being in permanent employment and between pictures can study artistic and literary matters, as well as prepare coming subjects, on salary.

The standards of remuneration are set by the Government in consultation with the Unions.

There are three grades, that is to say, three categories of employee:

Grade One includes Art Directors, Actors, Directors, Scenarists, Musicians.

Grade Two includes Camera, Laboratory Workers, Sound, Editing.

Grade Three includes Administrative Staffs.

Employees in each grade can earn any salary from minimum to maximum, according to the standard of their work—the minimum in each grade being the same, and the maximum possible in each grade being the same. “Standard” depends on three factors: “ability and good character,” “past experience,” “relations with the masses.”

Salaries, like all Chinese salaries, are tied to the Cost of Living and vary with an index that is pegged, particularly to the price of rice. As is well known, by this means, and other economic reforms, the present regime in China has avoided the perpetual inflation that cursed all trade and wage relations in China in the past.

With present rice index 115, minimum wages for film technicians amount to 300,000 dollars a month. A small glimpse of the value of this may
be gained from the estimated cost of food for an average family for a month—100,000 dollars.

There is a location allowance, and travelling allowances (in addition of course to fares) based on a daily rate and varying with distances from home.

If a technician falls ill, or a member of his family is ill, he receives a grant from the Trade Union in addition to wages.

The week is 48 hours—6 days of 8 hours. Overtime is paid double time, but no overtime may be worked without approval of the chairman of the studio trade union organisation.

Documentary rates and dramatic feature rates are the same. Bonuses are obtainable for finishing on schedule; for rationalisation proposals leading to improved working methods, or for economising in materials. If an assignment is finished ahead of schedule the whole studio participates in a bonus according to contribution in each grade. A banner is also awarded. At the end of the year pictures produced are discussed and evaluated and a "top picture award" is made, in which participate all those who worked on it. Also, as in other industries and in villages, there is public discussion and election, within the union, of "model workers," who also receive bonuses.

The Union assists the administration in running a clinic; a nursery for 70 children; a mess hall, where good food in variety can be obtained cheaper than in restaurants (10 to 20 thousand dollars a month); literacy classes—it should be remembered that very many workers in China have until recently had no education, and even been illiterate; and week-end film parties and dances, which all members of employees' families are eligible to attend.

A few words on the production achieved and on the audience will not be out of place:

In the last three years the industry has produced 35 dramatic features, 72 educational and documentary, numerous shorts, 170 newsreels and has also dubbed 83 films from the Soviet Union and People's Democracies. (Special dubbing studios, with permanent specialised acting staff, dub in many of the numerous languages of China—notably Mandarin, Cantonese, Mongol, Uighur and Tibetan.) Thirteen features, documentaries, educational, cartoons, are scheduled for next year; several are to be in colour.

The most popular imported films have been the Soviet Fall of Berlin, Village Teacher, Lenin in 1918, Chapayev; Polish Border Street; Hungarian Soil. "In Soviet films," it was said, "we see our future; in the films of the People's Democracies, our past and present struggles." I was asked if there are any progressive British films that might be imported. Any suggestions?

The most popular Chinese films have been (dramatic) White-Haired Girl (now in this country), (documentary) Resist American Aggression and Aid Korea—each seen by ten million persons.

The audience is almost boundless and steadily increasing. A recent "Gallup Poll" among 340 workers at a Tietsin factory showed 280 going to the cinema at least once a week. But it must be appreciated that, although the number of travelling 16mm. projection units has increased from 100 in 1949 to 1,500 in 1952, there are still vast tracts in the countryside where no one has ever yet seen a film.

I made it clear to the film technicians I met that, whatever the various views on the origins of and responsibilities for the issues now separating our countries, the great majority of our people hope for a speedy end to conflict and a resumption of traditional friendships. I also made it clear that it is the policy of our Union, endorsed many times at general meetings, to offer friendly relations to brother trade unionists in our profession in every country, and that I should propose to our Association to send copies of our Rules, Agreements and Journal to China in the hope that these might be of service in the establishment of the national film workers' union.
IN general the processes of colour photography are of practical use today, operate by dividing the visible light spectrum into a number of parts and recording the relative proportions of these parts throughout the picture area on photographic emulsions. The minimum number of parts that the spectrum can be divided into is clearly two, and, as is generally known, it is possible to make presentable colour pictures by two-colour separation methods. However, these methods are at best a compromise and it does not seem very likely that they will be used for very much longer. We do not propose to deal with two-colour processes for this reason.

Three-colour separation methods have proved more acceptable in their colour rendition even if they are more complex in the laboratory, and at best they will give extremely satisfactory colour rendering.

It is very important to realise that all the current three-colour processes which are used for motion pictures do separate the spectrum into three bands and that they do make individual records of these three bands. Where the processes differ lies in the way these three records are obtained and how they are subsequently handled. In some processes the three records—red, green and blue—are photographed on separate strips of film, in others they are recorded as successive frames on the same strip of film and in a further class the three records are all contained in three superimposed layers on the same strip of film.

Unfortunately, if duplicates are needed, and in our opinion a motion picture process which does not permit the making of duplicates of satisfactory quality is of no commercial worth, it is absolutely essential that the three records should be obtainable on three separate films at some stage of the processing. So in practice today the problem of duplication in colour motion pictures becomes the problem of separations.

This separation of the three colour components on to three separate films at once introduces a major problem. Since the three images, which are, of course, three silver black and white images, are to be used to print the final combined positive in colour it is clear that they must all be exactly the same, frame for frame, both in size and position on their respective films. This problem of registration is probably the most serious which has to be met when making separations of any type.

Registration is accomplished by the use of the film perforations, the film being located in the camera, in the original instance, on two register pins, one on the track side at the top of the picture which fits the perforation fully, and the other on the non-track side which fits vertically only to allow for shrinkage across the film width. The track side pin defines the position of the frame which is being exposed and the pin on the non-track side prevents the film from skewing.

The shape of the perforations is of some importance and in colour work it is usual to employ the Bell-Howell, or standard negative, perforation at least on all negative and master positive.

Ansco have recently proposed a slight modification of this perforation which would enable it to be used for release positive also, without the disadvantages of the combined negative-positive perforations which have hitherto been suggested as standards. This modification consists of the addition of a fillet of radius 0.011 in, to the corners of a Bell-Howell perforation.

The same relative positions of the big and small pins must be held throughout a colour process on all step printers and cameras in order to maintain register.

Types of Separations

When a method of colour photography is used which gives three colour records as black and white silver images directly, we can conveniently call the three films obtained "direct separations." When a three-layer type of film is used, which is colour developed to give either a colour negative or positive from which silver separations have to be made in the laboratory at a later stage, we can call these separations "indirect separations."

Direct separations generally give the best quality screen picture and are the least difficult for the laboratory to handle. They can be made in three ways:

1. By photography on normal panchromatic black and white stock such as Plus X through blue, red and green filters successively. This method can only be used on static subjects or subjects such
as cartoon drawings or puppets in which the movement can be controlled.

2. By the use of three separate films which each record only one spectral band in a special camera known as a beam splitter or three-strip camera.

3. By using in a normal black and white camera a special film stock which records each spectral band in a separate emulsion layer: the three layers being physically separable in the laboratory either before or after development to negative silver images.

The first method can be sub-divided into two very similar methods, successive strip and successive frame photography. A normal black and white camera which has the necessary register pins such as a Mitchell or a Bell-Howell is used and is firmly set up so that it cannot move in relation to the subject, for example on a cartoon bench. The work is shot three times, each time to full screen footage, once through a blue filter, once through a red filter and finally through a green filter. This method can only be used when the subject is absolutely static and can be held in a fixed position for considerable periods. Such work as simple title cards or drawings for slide-on-film can be handled in this way.

Successive frame work consists of photographing three frames, one each through the blue, green and red filters, for every screen frame. It will be seen that this method produces a single strip of film three times the length of the final screen footage. There must, of course, be absolutely no movement of the subject between the exposure of the blue, red and green frames which go together.

For this type of work the filters are usually mounted in a disc which rotates before the camera lens either continuously or in steps in synchronism with the film pull-down. The latter method is preferable and Ernest F. Moy Ltd. make a suitable filter disc and Maltese cross mechanism which will drive it. Gelatin filters are more satisfactory than glass and either the Wratten or the Ilford tricolour set are usually used. In tungsten lighting a normal tricolour set does not give equally exposed negatives at the same stop and the filters should be ordered with combined neutral density to equalise their transmissions, specifying the type of lighting and the film stock with which they are to be used.

Control Methods

In photographing successive strip and successive frame film, a grey scale of some six or seven steps, with a black step made of flock paper should be used. This scale is shot at the head end of every scene as an exposure check and for grading in the laboratory. A length of three feet for successive frames and one foot for each record on successive strips is generally adequate.

Successive frame negatives are generally processed to a II.B gamma which is normal for the stock they are photographed on, say within the range 0.65 to 0.70. With successive strip negative however, since they are in separate strips, a slight increase in the development time to give a higher white light gamma can be given to the blue record negative. If the red and green negatives are developed to a II.B gamma of 0.68 the blue negative will usually be of about the correct contrast to balance the other two, if it is developed to a gamma of 0.71 or 0.72. The lower contrast to blue light which most panchromatic emulsions exhibit is, of course, not always so easily corrected and nothing can be done about it in the case of successive frame negative, for example, at this stage.

The printing procedure for successive frame negatives will depend very much on the print process which is to be used, but since it is not very likely that it will be possible or desirable to use an optical printer to make the release copies, the single strip successive frame negative must usually be converted into three separate strips. For this a normal master positive will be made on a suitable stock such as Eastman 5365 and three duplicate negatives made from this on an optical printer.

The contact printer which is used for printing the master positive must have register pins in the same positions as the camera which was used to photograph the negative and it should preferably have a gate aperture which has been opened out to slightly larger than the old silent dimensions. This will give a black frame line on the master. If the gate does not have an aperture of this size and a silent dimension aperture is used on the optical printer there will be a considerable area of clear film passing light which will give a considerable amount of flare in the optical printer lens and hence some degradation.

The optical printer need only be of the simplest type but it must have a suitable mechanism which will skip two frames in three so that all the blue record frames can be printed on to the negative in one run, all the red in a second and all the green in a third run of the master positive. Both heads must have correct register pins.

The gamma to which the master positive is developed should be normal for the stock used, generally about 1.40 or 1.50 and the duplicate negative gammas can be varied, since the three records are now in separate strips, to equalise the contrasts of the three records. The actual gammas for the three negatives will depend on the print process which is to be used, and the compensation which must be made for the contrast increase given by the optical printer.

Grading

The most satisfactory grading method, in our opinion, is based on the fact that if a neutral grey object in the original scene is reproduced as grey in the print, all the other colours will be correct, at least to a first approximation. If the three separations are correctly exposed, a neutral grey object will have the same density on the three re-

The prism and film layout which has now become almost standard for running three films in a colour camera has a red and a blue sensitive film running as a bipack in the reflected beam and a single green sensitive film in the gate which is on the principal axis of the lens.
cords and if these three negatives are printed at the same printer light settings, the print process should be set up and maintained that the grey will reproduce as a grey. If now the printers are correctly calibrated to give known and equal increments of log exposure for each light then the relative gradings for each record can be assigned from density readings on a neutral object or the white step on the grey scale.

In practice this system is operated in the following way.

The green record negative is taken as a standard, since it most resembles a normal black and white negative, and is graded visually or by any other method preferred such as Cinex strip or spot density readings. The white step density of each record is then read on the densitometer and the densities noted. Let us suppose that the densities are blue 1.25, red 1.40 and green 1.35, then if for example the printer points are set at 0.05 log E, and the green record needs light 11, the blue will need light 9 and the red 12. For cartoon work, once a particular laboratory has set up its processing standards the basic green record gradings can also be made from the white step density reading. But, although exactly the same method as that described may be used for colour grading the three records for puppet and live action photography, the basic green record grading must be assigned by more normal methods such as those suggested above.

Three-Strip Camera Negatives

Beam splitter cameras use three special Eastman raw stocks which each record only one-third of the spectrum. These three films are designed to be used in a camera layout which has become the only successful one of the many possible film arrangements in a beam splitting colour camera. This arrangement is generally known as bipack and one—and has a single, green recording film in the direct beam from the camera lens and a blue and red recording bipack in the reflected beam. The front film of the bipack is blue recording and is exposed through the base; the emulsion of this film carries on its upper surface a thin layer of red dye which effectively restricts the rear film to recording the red in spite of its additional blue sensitivity. The single film is in fact equally sensitive to blue as it is to green but is exposed through a light yellow filter, an Aero 2 which cuts off at about 460-470 m

The latest type of this three-strip stock being made by Eastman at the present moment gives more or less equally exposed records in light of daylight quality, say 6,500° K. For high intensity areas a Y-1 filter gives correct balance whilst a Duarc is satisfactory without a filter. A key light level of 300 foot candles is needed under these conditions for this film at f/2 and a gold semi-reflector in the camera prism gives the most efficient transmittance—reflectance ratio by virtue of its slightly dichroic effect.

If a silver semi-reflector is used in the prism a higher blue reflectance can be obtained and the new emulsions exposed in tungsten lighting of about 3,350° K. and at key light levels of the order of 150 foot candles.

The registration of the negatives obtained in a three-strip camera is primarily a matter of engineering. It involves the precise fitting of the lenses, the prism and the two gates so that the three images are of exactly the same size and will be in register if printed on suitable gates with a fully-fitting pin in the correct position. Good register in a colour camera also demands engineering to exceedingly fine limits. A difference of image placing of 2/10 of 1/1,000 in. is visible as a fringe. 1/10 of 1/1,000 in. as a lack of critical definition. Even with the most careful maintenance such accuracy is difficult to hold under normal studio and location conditions and so there is always a possibility that negatives made in a colour camera may be out of register.

Register may vary in one or more of these ways—horizontally, vertically or skew. The first two can be fairly simply corrected by optical printing but skew register is very difficult to correct. We feel that it is probable that an optical printer is, on occasion, an essential adjunct to a colour camera.

The most scrupulous camera maintenance is also needed to ensure the best possible bipack contact at the moment of exposure. Consistent with good rear element definition the pressure on the bipack should be small enough to ensure that scratches are avoided. An average of 25 to 28 lines per millimetre resolution on the rear film of the bipack should be aimed at, and under good conditions 30 to 33 lines per millimetre should be possible.

When photographing with a three-strip camera, there are two types of chart which must be shot from time to time if adequate control is to be main-

Wedge spectograms for the Eastman three-strip stocks used in the colour camera. The bottom print shows the basic sensitivity of the red record film (8227) and the top print the same film after filtering by the red filter layer. The second print from the bottom shows the sensitivity of the green record film (8228) exposed without a yellow filter. The third print from the bottom shows the sensitivity of the blue record film (8229) which carries the red filter layer
tained by the laboratory. It may well be felt by cameramen that these gadgets are simply a means of increasing the footage shot for the laboratory and a routine which consumes valuable time on the floor, but both of them are essential to the laboratory and can save a good deal of print footage in the long run. The charts required are a register and resolution chart and grey scale combined and a device which has come to be called a lily. The register chart should be shot at the start of each day's work and once for each fresh magazine. The lily must be photographed at the end of every scene.

The register chart, with its clearly marked indices at fixed distances, makes the measurement of any lack of register between the three negatives quick and easy to perform. The resolution chart makes it easy to check the bipack contact; the grey scale provides a rough test of the relative contrast of the three negatives. The lily provides the standard white area mentioned earlier, which is used in grading.

The lily must, of course, be photographed under lighting conditions which are typical for the scene it represents and not in shadow. It must be close enough to the camera to give an area on the negative large enough to enable density measurements to be made without difficulty and if any effects filters are being used over the lenses or the lens the lily must be shot with the filters off. The short length of film which includes the lily, say 10 to 20 feet, should consist of half with the lily in frame and half a straightforward shot of the scene to which it refers with the actors, if any, in an average grouping.

After development of the negative all these reference scenes are cut from the roll and joined up into a separate roll of their own for grading and printing. In this way an idea of the general balance of the scenes can be obtained and the actual film can be canned up, when the reference scenes have been cut out, and not again handled until final cutting of the picture. In addition this procedure enables the grading, lighting and register of the scenes to be checked with the minimum expenditure of print footage.

Laboratory Processing and Control

Three-strip materials can be processed in just the same way as normal black and white negative materials, with only one or two minor reservations. First their contrast must be fixed by the print process being used, but unless an unusual release material such as Dupont 875 is being used, an effort should be made to develop them to the gammas they were designed for, that is, in the range 0.65 to 0.70.

In exposing the IIB sensitometer strips the green record can be exposed to white light, filtered with the Aero 2 emulsion down in the usual way. The bipack is exposed to white light but as a bipack, that is with the base side of the front film to the light source and with the rear film emulsion down on top of it. If a visual densitometer is used to plot the strips the red dye of the front film must be cleared first, but with a photo-electric densitometer such as the Western Electric RA-1100B there is no need to do this.

In cases where exposure is necessarily on the low side the record which will show the under-exposure worst is the blue. This is especially the case when insufficient light is used since even with the fastest blue sensitive emulsion the lack of blue in tungsten lighting makes it difficult to achieve a blue record which is as well exposed as the other two. With the British Tricolour camera for processing the blue record only a special developer which gave a useful increase in effective emulsion speed was worked out by Keith M. Hornsby; it has the following formula.

Metol ............................................. 200 gm.
Hydroquinone ................................. 500 gm.
Sodium Sulphite (Anhyd.) ............... 100 kgm.
Sodium Carbonate (Anhyd.) .......... 10 kgm.
Water to ...................................... 1,000 Litres

The principal difficulty with developers of this type is that they are rather wasteful of chemicals since they need to be boosted quite heavily (with the same formula as a replenisher) in order to keep the bromide concentration low and the emulsion speed high. The high alkali concentration gives the maximum speed in the lower negative densities, while the low concentration of developing agents keeps down the densities produced at the higher exposure levels.

An alternative approach to this problem of the poor exposure of the blue record is to use latensification, a procedure which is receiving a good deal of attention nowadays in black and white work. It has also been used for a good many years by Cinecolor for bipack negatives. Some very useful research on methods of latensification was done over ten years ago by G. S. Moore, of Tlford, and all the practical details needed for this process are given in the Photographic Journal, Jan. 1941, p. 27, and Nov. 1948, p. 239. This method of increasing the speed of motion picture film is a very useful one, since it is not too difficult to carry out, is fairly easily controllable, and gives roughly double the effective emulsion speed.

The red dye which is incorporated into the emulsion on the blue record is a serious nuisance to the laboratory since its removal is not easy and is a decidedly smelly operation with some risk of emulsion damage due to softening and extra handling. A saturated solution of sodium hydrosulphite is usually used for this dye removal and this can be incorporated as an extra tank on the processing machine or as a separate smaller processing machine. We prefer the latter method since the dye
The register and resolution chart showing the register marks, resolution charts and small grey scale. This chart is normally photographed at a standard distance using a standard focal length lens of 50mm.

is sometimes obstinate and needs a second treatment. This makes life intolerably complicated if a second run is needed on the regular negative processing machine.

The printing of the separation negatives made in a three-strip camera must, of course, be done on a register pin printer; but the situation is complicated by the fact that the red record (cyan printer) is laterally inverted since it is photographed with the normal emulsion position but after reflection by the beam splitter. To maintain the correct image orientation and correct register pin position, the red record negative has to be printed through its base, that is, with the celluloid side to the emulsion of the raw stock. This naturally tends to make a print from this negative less sharp than the other two, and since the red record is already less sharp than the other two by virtue of the fact that it is the rear element of the bipack this is quite a serious matter. This problem can be satisfactorily solved by the use of printers with a specially designed optical system which gave substantially parallel light.

The alternative to a parallel light printer is optical printing. Three master positives must be made from the three negatives on a contact printer with all three negatives emulsion to emulsion with the raw stock. This means that two gates will be needed with the large register pin on opposite sides and with silent aperture. From these master positives duplicate negatives can be made in the optical printer with the cyan master printed through the base. This gives three right-way-round duplicate negatives.

Making master positives and duplicate negatives from three-strip negatives corresponds to good black and white practice exactly. In addition care must be taken to maintain equality of contrast for all three records throughout the process, and it is good technique, just as it is in black and white, to splice in a short length of grey scale to the tail of all rolls which are to be duplicated. For three-colour the scale should consist of about twelve steps and should be photographed on three-strip negative material so that they will have the same base characteristics as the negative they are spliced up with. From these grey scales the print-through gammas can be plotted for all stages of the process and each step thus checked for deviation from the normal.

The effects of unequal contrast in colour photography are not perhaps as fully recognised as they ought to be, although they are responsible for many of the out-of-balance effects which are commonly seen in processes which use monopack throughout. They are particularly troublesome here because it is generally not possible with monopack to do anything to correct such unequal contrasts. However, we shall have more to say on this subject later.

If, for example, the blue record negative is flatter than the other two and the exposure used in printing this negative is correct for the middle of the tone scale, then both the highlights and the shadows will show colour casts, but in opposite directions. The highlights will be yellow and the shadows blue. That is the situation assuming that both the heavy densities and the light densities in the print at these points should be neutral; if they form part of any coloured areas they will effect this colour rendering in a similar way, the areas which should have a small proportion of yellow will have too much and those areas which should carry a heavy weight of yellow will not have enough. As can be imagined, this would have quite a serious effect on the colour rendition.

The same reasoning can be followed through for unequal contrast of any of the other records, and if all three have different contrast then the results can be quite disastrous. At I15 control gammas about .70 a variation in gamma of .05 between records is clearly visible and errors of .03 are noticeable.

Grading

The grading of three-strip negatives may be carried out working on the same basic assumptions as the grading of successive frame negatives. The basic grading for the green record negative can be arrived at by any of the methods in common use in black and white laboratory practice—Cinex strips, visually by experienced operators, or by a combination of visual and spot density measurements. We believe that the last two methods are more satisfactory in practice since the making of Cinex strips usually holds up the flow of work considerably.

If, as soon as the cyan record has been given a green record grading, the density of a certain point on the lily, using the same frame for each record, is read and noted. The other two records are then graded directly from these density readings. Assuming that printer points of .05 log. E are used and lily readings of 1.20, 1.25 and 1.15 are obtained for the blue, red and green negatives of a certain scene, then the grading would be +1 and +2 points relative to the green, whatever it was. This method of grading does, of course, pre-suppose that all negatives have equal contrast and it equalises the highlight for balance. If it were used with a release print material which needed negatives of unequal contrast it would no longer hold good.

This grading method if used for three-strip negatives has the disadvantage that if the negatives are fairly heavily exposed there is a risk that the lily will have densities which are over the shoulder of the blue record. The blue record gives a low maximum density because it is thinly coated, and a thin emulsion is essential if anything like good red record definition is to be obtained.

So for lily densities on the green record greater than about 1.45 there is a likelihood that the balance given by the three density readings will not be the best balance. Of course, this over-exposure of the lily can be avoided by care on the part of the camera
crew, but there are bound to be times when the lily is more brightly lit than the lab technicians would prefer. Sometimes the two side faces of the lily are a help since it is usual to find a rather lower lighting level on one side or the other, but with scenes shot out of doors care has to be taken since the side faces of the lily are probably lit with a high proportion of blue sky light. The best solution we found was the use of a piece of a medium neutral grey card fixed to the lily as a supplementary reference.

There is today an increasing use of coloured effect lighting in motion picture work which can make life rather difficult for the grader. And yet in the normal way it is perfectly possible, with experience, to grade all but a few unusual shots so that they are satisfactory on first printing. Of course, when finally the scenes are cut together, some re-grading will be needed to bring the scenes into line, but the more nearly the initial grading is correct the smaller will be the errors to be corrected at the later stage and the fewer will be the attempts needed to obtain a first good print of the cut reels.

Stripping Monopacks

The stripping monopack film can be considered as a sort of compromise method of cinematography between the direct separation negatives on three separate strips and the monopacks which are developed in a colour developer and produce a colour negative. Stripping monopacks have the advantages of all monopacks in that they can be exposed in a normal black and white camera but they do not have the disadvantages of a colour-developed monopack which we will discuss in the final part of this paper.

The only stripping monopack which is at the present time in anything like commercial production is that of Eastman in the United States, although a fair number of such systems have been patented, including some in this country by Coote and Hornsby of British Tricolour. The Eastman film is rather unusual in that it is designed to be stripped into three separate films before it is processed, which means that the rather delicate operation of stripping has to be done in total darkness. There are a number of other difficulties in the laboratory handling of such a film and these are concerned with the need for the maintenance of good registration between the individual films in stripping and the thinness of the top, blue sensitive emulsion layer. April to keep the three emulsions in register even after they have been stripped, Eastman use a rather complex machine in which the exposed film with its three layers is wetted to loosen the bond between the top layer and the second, and then on a registering sprocket and a mating roller it is brought into contact with a blank film to which it will adhere. After passing through several other sets of registering sprockets in pressure and being peeled apart, when the top layer will, if all is well, adhere to the new base and the original film will be treated similarly once again to separate the next layer. Technicolor also have a number of patents for this type of procedure and in their case the transfer procedure is accomplished on a pin-belt, of a similar type to that used for making their imbibition prints.

It is interesting to note that three negatives made this way, like the three negatives made in a three-strip camera, the red record laterally inverted with respect to the other two records. Here, however, the red record is the normal way round, since it is the layer which remains on its original base and the other two records are the wrong way round. This means that the blue and green records will have to be printed either through the base or duplicated in an optical printer.

The thickness, or rather the thinness, of the top layer in any monopack, largely determines how good the definition of the lower two layers will be, so naturally this blue sensitive emulsion is always made as thin as it is possible to make it, without lowering the maximum density which the emulsion can give below a practical value. In a monopack which has to be colour developed this is helped by the fact that quite a low density and contrast silver image will give quite a high density and contrast of dye image under suitable conditions. When, however, a thin emulsion layer such as is necessary is only developed to silver, as it is in the Eastman stripping film, the contrast is apt to be low by conventional standards. The first materials of this type, which were described by John Capstaff of Eastman in the Journal of the S.M.P.T.E. in April 1950, gave a blue record of 0.19 whilst the other two layers gave 0.52. The gamma of the blue record was increased by intensification. It would clearly be possible to correct this lower gamma at the same time as duplicating the negative to restore it to the correct orientation, if this were the procedure adopted.

All the control devices which we have described for use with the three-strip camera would obviously be usable with a stripping monopack, and once the three films had been brought to equal contrast by one method or another they could be handled in just the same way as regular three-strip negatives. Two printer gates would have to be used in making master positives, of course, by virtue of the reversal of the big register pin position in the stripped and transferred blue and green record negatives.

In addition to the control devices described for use with the three-strip cameras an extra control is highly desirable in the case of any monopack; that control is the camera gamma strip. Such a device as this, which is actually photographed on the film stock which is used for the work, enables the gammas of the individual layers to be plotted when they have been separated by stripping, and moreover these gammas will be as representative of the work itself as is possible.
In an illustration to the paper already mentioned Capstaff showed a rather neat method of obtaining a sensitometric strip between the frames of the work. A nine-step sensitometric tablet is printed in the frame line area by a method which is not disclosed, but is presumably an enclosed light source behind the wedge, which is either just above or just below the gate aperture. This idea is not new although this use of it is, of course, it was in fact patented by Dr. Planskoy in this country a good many years ago.

The same effect can be more easily achieved however by the use of a transparency step wedge of a suitable size which will drop into the matte box on any camera. The three layers of the wedge, which is either just above or just below the gate aperture. This idea is not new although this use of it is, of course, it was in fact patented by Dr. Planskoy in this country a good many years ago.

The same effect can be more easily achieved however by the use of a transparency step wedge of a suitable size which will drop into the matte box on any camera. The three layers of the wedge, which is either just above or just below the gate aperture. This idea is not new although this use of it is, of course, it was in fact patented by Dr. Planskoy in this country a good many years ago.

The same effect can be more easily achieved however by the use of a transparency step wedge of a suitable size which will drop into the matte box on any camera. The three layers of the wedge, which is either just above or just below the gate aperture. This idea is not new although this use of it is, of course, it was in fact patented by Dr. Planskoy in this country a good many years ago.

The same effect can be more easily achieved however by the use of a transparency step wedge of a suitable size which will drop into the matte box on any camera. The three layers of the wedge, which is either just above or just below the gate aperture. This idea is not new although this use of it is, of course, it was in fact patented by Dr. Planskoy in this country a good many years ago.
and Gevaert have all adopted the same procedure for making duplicates from colour negatives. We think it likely that all the other manufacturers will eventually adopt this procedure, which consists of making silver separation positives, on a panchromatic separation film from the original colour negative. These panchromatic separation films have similar gradation to a normal master positive stock such as 5365. Working this way does not of course remove the spurious images due to the faulty dye transmissions, but it does ensure that no more are added at the intermediate stages of the process. In the Eastman negatives the defects of the dyes in both the original and colour internegative are compensated by the automatic masking of the coloured couplers.

If the complete process of any one of these manufacturers is used the separation positives which are made from the original negative on three silver image films are subsequently printed, with any optical effects incorporated, on to a duplicating colour negative material which can be intercut with the original colour negative if required. Alternatively a complete duplicate negative can be made and the release prints made from that. In fact the possible methods of working are quite numerous and we do not propose to describe them all.

In addition to those methods we have discussed above, which use all the colour materials made by one manufacturer in an integrated process, colour negative, especially Eastman colour negative, is being used as original camera material by several laboratories in the United States for printing on to their own release print material, and there is no reason why the same procedure should not be adopted in this country. In such cases as these separations have to be made in order to make the final print, quite irrespective of the need for them for the reasons we have already given.

Control Methods

In practice the same control methods should be used with colour negative materials as were suggested for stripping monopacks. The register and resolution chart on each roll of stock and at the start of each day's photographic print and the bly and plot scene at the end of each good take. But the most important of all is the transparency step wedge photographed on each roll.

The use of the camera as a sensitometer in this way is not quite so simple with colour-developed monopack as it is with stripping monopacks, since the densities given in the three layers have to be read as colour densities through filters. However, with a suitable photo-electric densitometer, individual layer gammas can be plotted and, here again, the correction method to compensate for the uneven illumination given by the camera lens which we have advocated should be used.

Eastman state that with a photo-cell with an S-4 sensitivity in the densitometer and the recommended filter packs, the red, green and blue densities as read will be the approximate printing densities for the Eastman Color Print film; but they do not suggest a densitometric technique for their Panchromatic Separation film. This is of some importance and the densities of the three layers as seen by the photo-cell in the densitometer ought at least to approximate to the densities as seen by the separation film through the printing filters.

In addition to simplifying the control of individual record contrast, the plotting of the three characteristic curves for the colour negative from the camera step wedge can also be used for the initial grading of the monopack for separation. Since the negative looks a little unfamiliar, visual grading is rather difficult; but so long as the step wedge has been correctly exposed in the standard fashion, the positions of the three curves along the log exposure axis, relative to a known standard curve position at a mid-density, can be used to assign an overall printer light setting for the whole roll. This does, however, pre-suppose that there are no scenes which are grossly incorrectly exposed. However, in view of the small latitude in exposure of monopacks it is unlikely that such scenes would be printable in any case.

So far no information has been issued for the Gevaert panchromatic separation film but both Ansco and Eastman use the same Eastman stock, 5213, for making the separation positives from their colour negatives and both recommend the same filters for the work; a Wratten 48A .2B for the blue record, Wratten 16 .61 for the green and a Wratten 70 for the red. The separations can be made on an optical printer or a contact printer as desired, but all three techniques have register pins in the correct relative positions.

The colour negative is run through the printer three times, once with each of the filter packs, and three black and white positives, thus separating out a red record, a green record and a blue record.

The principle difficulty in printer design for this work lies in getting enough light on to the film, for the filter packs, especially the blue, are extremely dense. It is unlikely that speeds better than 15 feet a minute will be possible, in the light of our own experience, even using a 500 watt lamp and a high-efficiency optical system.

Since the layer gammas of the negative are known, the gammas to which the three separations must be processed can be calculated, to give a standard overall gamma. The sensitometry is, unfortunately, a little more complex than this statement would lead one to believe because, in the case of Eastman Panchromatic Separation Film at least, the characteristic curve for green light has a much longer toe than it has for red and blue. If it is desired to keep the densities of the separation positives, the minimum density of the positive must not be below 0.80. This means that the positives will be distinctly on the heavy side, which may lead to difficulty in printing them, especially if a monopack inter-negative is used in an optical printer as the next stage.

If a minimum density lower than 0.80 is used, an average gamma for the portion of the curve used must be taken for purposes of calculation.

The recommended developer for the Eastman film is SD-21, which is D.76 with 0.8 gms. of potassium bromide added per litre. After processing, the film still retains a green dyed which is added to the emulsion to maintain definition, if a visual densitometer is used with film for control purposes a piece of fixed-out film must be placed in the comparison beam.

When these separation positives are used with a build-up type print process the next stage of the procedure is to make straightforward silver duplicate negatives from them in the usual fashion.

Although the indirect methods of making separations and the release prints from them may seem somewhat complex and laborious it is likely that, when stripping monopack is commercially available, they will take their place alongside the direct separation methods in the production of the footage seen in the cinema.
**CINE’S COMPLETE GUIDE to BRITISH FILM MAKERS**

**ALF’S BABY**

Year of Production: 1952.
Studio: Viking and Carlton Hill.
Laboratory: Kay’s Film Printing Co.
Producing Company: A.C.T. Films Ltd.
Producer: John Harlow.
General Manager: Henry Passmore.
Stars: Jerry Desmond, Pauline Stroud, Olive Sloane.
Director: MacLean Rogers.

**CHILD’S PLAY**

Year of Production: 1952.
Studio: Southall.
Laboratory: Denslabs.
Producing Company: Group 3 Ltd.
Producer: Herbert Mason.
Director: Margaret Thomson.
Scenarists: Peter Blackmore, Margaret Thomson, Don Sharp.
Camera Department: Lighting Camera-man, Denny Densham; Camera Operators, Ken Hodges, Gerry Moss; 1st Asst. Camera (Focus), Dick Bayley; Other Camera Asst., Eric Williams.
Sound Department: Recordist (Mixer), Len Page; Sound Camera Operator, Den Higginson; Boom Operator, Tom Otter; Dubbing Crew, Ken Cameron, Ken Scrivener, Douglas Hurring, Patrick Jeffery.
Art Department: Art Director, Michael Stringer; Draughtsman, Harry Pottle.

**DEATH GOES TO SCHOOL**

Year of Production: 1952.
Studio: Merton Park.
Laboratory: Denslabs.
Producing Company: Independent Artists.
Producer: Victor Hanbury.
Stars: Barbara Murray, Gordon Jackson.
Director: Stephen Clarkson.
Scenarist: Stephen Clarkson, Maisie Sharman.
Camera Department: Lighting Camera-man, Eric Cross; Camera Operator, Tony Young; 1st Assistant Camera (Focus), Ron Robson.
Sound Department: Recordist (Mixer), Dick Smith; Sound Camera Operator, Gerry Barnes; Boom Operator, Dave Drinkwater; Boom Assistant, Arthur Vine; Camera Assistant, Richard Smith; Sound Assistant, Sidney Rider.
Art Department: Art Director, George Haslem; Asst. Art Director, Stanley Shields.

**FLANAGAN BOY**

Year of Production: 1952.
Studio: Exclusive, Bray.
Laboratory: Denham.
Producing Company: Hammer Films.
Producer: Anthony Hinds.
Stars: Barbara Payton, Frederick Valk.
Director: Reginald Le Borg.
Scenarist: Guy Elms.
Camera Department: Lighting Camera-man, James Harvey; Camera Operator, Len Harris; 1st Asst. Camera (Focus), Manny Yospa; Other Camera Asst. (Focus), Tommy Friswell.
Sound Department: Recordist (Mixer), William Sulzer; Sound Camera Operator, Peter Mathews; Boom Operator, Percy Britten; Dubbing Crew, Riverside Studios.
Art Department: Art Director, Wilfred Atkins.

**FOUR-SIDED TRIANGLE**

Year of Production: 1952.
Studio: Exclusive, Bray.
Laboratory: Olympic.
Producing Company: Hammer.

**A KILLER WALKS**

Year of Production: 1951.
Studio: Old Wuaury Hall, Bletchingley.
Laboratory: Denham.
Producing Company: Leontine Enter-
tainment Ltd.
Producer: Ronald Drake.
Associate Producer: P. C. Gurney.
Stars: Susan Shaw, Laurence Harvey, Trader Faulkner.
Director: Ronald Drake.
Scenarist: Ronald Drake.
Camera Department: Lighting Camera-man, Jack Asher; Phil Grundrod; Camera Operator, Len Harris; 1st Asst. Camera (Focus), Stephen Alexander; Other Camera Asst., Fred Copper.
Sound Department: Recordist (Mixer), Richard Smith; Sound Camera Operator, Brian Hunter; Boom Operator, Moray McFarlane; Boom Asst., Micky Jay; Dubbing Crew, supplied by Morton Park.
Art Department: Art Director, George Haslam; Asst. Art Director, Stan Shields; Draughtsman, supplied by Morton Park.

**COSI BOY**

Year of Production: 1952.
Studio: Riverside.
Laboratory: George Humphries.
Producing Company: Daniel Angel Films Ltd.
Producer: Daniel M. Angel.
Stars: James Kenney, Joan Collins, Hermione Baddeley, Hermione Gingold.
Director: Lewis Gilbert.
Scenarists: Vernon Harris, Lewis Gilbert.
Camera Department: Lighting Camera-man, Jack Asher; Camera Operator, Harry Gilliam; 1st Assistant Camera (Focus), Beryl Begg; Other Camera Assistants, Leader, Fred Cooper, Clappers, Denis Lewison.
Art Department: Art Director, Bernard Robinson; Assistant Art Director, David Butcher; Draughtsman, David Butcher.

**SPECIAL PROCESSES**

Photographer B.P. Plates, Gerry Moss.
The Cine-Technician 13

Producers: Michael Carreras, Alexander Paul.
Stars: Barbara Pavton, James Hayter, Stephen Murray.
Director: Terence Fisher.
Scenarists: Paul Tabori, Terence Fisher.
Camera Department: Lighting Camera-
man, Reginald Wyer; Camera Opera-
tor, Len Harris; 1st Asst. Camera (Focus), Manny Vospa; Other Camera Asst., Tommy Friswell.
Sound Department: Recordist (Mixer), William Walter; Sound Camera Operator, Peter Matthews; Boom Operator, Percy Britten; Dubbing Crew, Riverside Studios.
Art Department: Art Director, John E. Wills.
Editing Department: Editor, Maurice Rootes; 1st Assistant, Bill Lenny.
Production Department: Production Manager and or Unit Production Manager, Victor Wark; 1st Assistant Director; William Shire; 2nd Assistant Director, Aida Young; 3rd Assistant Director, Vernon Nolf; Continuity, Renee Wynn.
Still Department: Still Cameraman, John Jay.

GHOST SHIP
Year of Production: 1952.
Studio: Merton Park.
Laboratory: Denlaba Laboratories.
Producing Company: Anglo Amalgamated.
Producer: Vernon Sewell.
Associate Producer: Henry Geddes.
Stars: Hazel Court, Dernot Walsh.
Director: Vernon Sewell.
Scenarist: Vernon Sewell.
Camera Department: Lighting Camera-
man, Stanley Grant; Camera Operator, W. Faux; 1st Assistant Camera A (Focus), Eric Williams.
Sound Department: Recordist (Mixer), R. Smith; Sound Camera Operator, L. N. H. Bowden; Boom Operator, D. Drinkwater.
Art Department: Art Director, George Haslam.
Editing Department: Editor, Francis Bieber; 1st Assistant, Mary Hughes.
Production Department: Production Manager and or Unit Production Manager, Victor Wark; 1st Asst. Director, Brian Salt; Location Manager, Henry Geddes; Continuity, Doris Lough.
Still Department: Still Cameraman, L. Ridley.

HOUR OF THIRTEEN
Year of Production: 1951.
Studio: M.G.M. British Studios.
Laboratory: M.G.M. Laboratory and Geo. Humphreys.
Producing Company: M.G.M.
Producer: Hayes Goetze.
Stars: Peter Lawford, Dawn Adams, Roland Culver, Derek Bond.
Director: Mrs. Cocktail.
Scenarist: Leon Gordon.
Camera Department: Lighting Camera-
man, Guy Green; Camera Operator, Cecil Coombe; 1st Assistant Camera (Focus), C. Doll; Other Camera Asst., W. Aherne.
Sound Department: Recordist (Mixer), Sash Page; Sound Camera Operator, S. West; Boom Operator, J. Cennell; Boom Assistant, G. Martinelli; Other Assistants, D. Kavanagh, N. T. Stevenson (Maintenance), Dubbing Crew, J. B. Smith, J. Aldred, M. Hicky, A. H. Brown, H. Strain.
Art Department: Art Director, Alfred Jingle; Asst. Art Director, Frank White; Chief Draughtsman, Elliott Scott; Draughtsmen, R. Bream, T. Murton, A. Harris; Set Dresser, John James.
Editing Department: Supervising Editor, Frank Clarke; Editor, Ray Bond; Other Editors, Malcolm Cook; 1st Assistant, Frank Goulding; Other Assistant, Brian Blaney; Dubbing Editor, R. Carrick.
Production Department: Production Manager and or Unit Production Manager, Doris Wright; 1st Assistant Director, H. Parkinson; George Pollock; 2nd Assistant Director, Dennis Bertera; 3rd Assistant Director, D. A. Hickox; Continuity, Connie Newton; Prod. Secretary, Noreen Hipwell.
Still Department: Still Cameramen, Supervisor, D. Boulton; Floor, J. Pearce.
Special Processes: 1 C. T. Howard; B P. T. Lane; J. Budd.

LANDHALL
Year of Production: 1952.
Studio: Southall.
Laboratory: Denham.
Producing Company: Group 3 Ltd.
Producer: John Grierson.
Associate Producer: Alfred Shaughnessy.
Stars: Ronald Squire, Raymond Huntley, Kathleen Ryan, Sebastian Shaw.
Director: John Eldridge.
Scenarists: Alfred Shaughnessy and John Eldridge.
Camera Department: Lighting Camera-
man, Ken Hodges; 1st Assistant Camera (Focus), Dickie Bayley; Other Camera Assistant, Eric Williams.
Sound Department: Recordist (Mixer), Charles Knott; Sound Camera Operator, Paddy Cunningham; Boom Operator, D. Perder; Dubbing Crew, Geo. Burgess, Gordon Hay, Cyril Collie.
Art Department: Art Director, Ray Sinn; Draughtsman, Harry Pottle.
Editing Department: Editor, Bernard Gribble; 1st Assistant, Robert Winter; Other Assistants, J. F. Hernandez; Dubbing Editor, Bernard Gribble.
Production Department: Production Manager and or Unit Production Manager, Frank Sherwin Green; 1st Assistant Director, Dennis Johnson; 2nd Assistant Director, Jim O'Connell; Continuity, Shirley Barnes.
Still Department: Still Cameraman, Richard Cantouris.

LOVE'S A LUXURY
Year of Production: 1952.
Studio: Film Studios (Manchester) Ltd.
Laboratory: Kay's Laboratories.
Producing Company: Film Studios (Manchester) Ltd.
Producer: Thomas Blakeley.
Stars: Hugh Wakefield, Derek Bond, Michael Medwin, Helen Sligher, Zena Marshall, Patricia Raine, Bill Shine.
Director: Francis Searle.
Camera Department: Lighting Camera-
man, Ernest Palmer; Camera Opera-
tor, Bert Mason; 1st Assistant Camera (Focus), Neil Gemmell; Other Camera Assistant, Keith Evans.

MISS ROBIN HOOD
Year of Production: 1952.
Studio: Southall.
Laboratory: Denlaba.
Producing Company: Group 3 Ltd.
Producer: Donald Wilson.
Stars: Margaret Rutherford, Richard Hearne.
Director: John Guillermin.
Scenarists: Peter Blackmore, Margaret Thomson, Don Sharp.
Camera Department: Lighting Camera-
man, Arthur Grant; Camera Operator, Kenneth Hughes; 1st Assistant Camera (Focus), Jim Godin; Other Camera Assistant, Arthur Grahame (2nd Unit); Sound Assistant, George Jago.
Sound Department: Recordist (Mixer), Duane Pace; Sound Camera Operator, Dave Goghan; Boom Operator, E. C. Otter; Dubbing Crew, Ken Cameron, Ken Scriver, Douglas Hurgion, Patrick Jeffery.
Art Department: Art Director, Ray Sim; Draughtsman, Harry Pottle.
Editing Department: Editor, Manuel Del Campo, 1st Assistant, Connie Mason; Other Assistant, Peter Musgrave; Dubbing Editor, Connie Mason.
Production Department: Production Manager and/or Unit Production Manager, Frank Sherwin Green; 1st Assistant Director, Denis Johnson; Continuity, Shirley Barnes.

STREET OF SHADOWS
Year of Production: 1952.
Studio: Merton Park Studios.
Laboratory: Denham.
Producing Company: Merton Park Studios.
Producer: W. H. Williams.
Director: Richard Vernon.
Scenarist: Richard Vernon.
Camera Department: Lighting Camera-man, Phil Grindrod; Camera Operator, Tony Harker; 1st Assistant Camera (Focus), Ron Robson; Other Camera Assistant, Ron Drinkwater.
Sound Department: Recordist (Mixer), H. T. Ashcroft; Camera Operator, G. Barnes; Boom Operator, E. Hunter; Boom Assistant, A. Vincent; Dubbing Crew; R. A. Smith, L. Hoborna, S. Rider.
Art Department: Art Director, George Dunlop.
Editing Department: Editor, G. Muller; 1st Assistant, D. Holding.
Production Department: Production Manager and/or Unit Production Manager, Ted Holliday; 1st Assistant Director, Alf Keating; 2nd Assistant Director, Zachary Booth; Continuity, G. Reeve.
Still Department: Still Cameraman, C. Trigg.

THE CRIMSON PIRATE
Year of Production: 1953.
Studio: Teddington.
Laboratory: Action, Technicolor; Sound, Technicolor.
Producing Company: Warner Bros.
Star: Burt Lancaster.
Director: Robert Siodmak.
Scenarist: Robert Kibbee.
Camera Department: Lighting Camera-man, Otto Heller, E.S.C.; Camera Operator, Gus Drisse; Technicolor Asst.; 1st Technicolor Technicians, Roy Paslow, George Pink; 2nd Technicolor Technicians, Dennis Bartlett, John Wimbold; Technicolor Main Tenance, Ronald Hay; Under-water Photographs, Hal Bratten, H. L. Hodges.
Sound Department: Recordist (Mixer), Cecil Mason; Sound Camera Operators, John Hales, G. Templer; Boom Operator, Dave Hildyard; Dubbing Crew, Len Shilton, Cyril Brown, Michael Colbert, Bert Blackmore.
Art Department: Art Director, Paul Sherwood; Art Director, Ken Adam; Draughtsman, Jack Stevens, K. Rees.
Editing Department: Editor, Jack Harris; Assembly Cutter, Seymour Logie; 1st Asst., Desmond Saunders; Other Assistant, Bill Butler; Dubbing Editor, Arthur Ridout; Assistant, David Withers.

THE GREAT GAME
Year of Production: 1952.
Studio: Merton Park Studios.
Laboratory: Denham Laboratories.
Producing Company: Advance Films Ltd.
Producer: David Dent.
Stars: James Hayter, Diana Dors, Thora Hird.
Director: Maurice Elvey.
Scenarist: Dominic Roche.
Camera Department: Lighting Camera-man, Phil Grindrod; Camera Operator, Leo Rogers; 1st Assistant Camera (Focus), Ron Robson; Other Camera Assistant, Stanley White; Second Unit Cameraman (Exts.), Bert Mason; 2nd Camera Operators, Jack Drury, Len Frenchman.
Sound Department: Recordist (Mixer), Dick Smith; Sound Camera Operator, G. Rogers; Boom Operator, D. Drinkwater; Dubbing Crew; Maurice Askew, Peter Davies, Trevor Pyke.
Art Department: Art Director, George Haslam.
Editing Department: Editor, Lito Carruthers; 1st Assistant, Adam Dawison; Other Assistant, Elizabeth Taylor.
Production Department: Production Manager, Richard Harding; 2nd Assistant Director, Barry Delmaire; 3rd Assistant Director, Basil Somner; Continuity, Marjorie Owens.
Still Department: Still Cameraman, Curtis Reeks.

THE LOST HOURS
Year of Production: 1951.
Studio: Isleworth.
Laboratory: Gaumont; Humphries.
Producing Company: Tempean Films Ltd.
Stars: Mark Stevens, Jean Kent.
Director: David MacDonald.
Scenarist: John Gilling.
Camera Department: Lighting Camera-man, Monty Bernstein; Camera Operator, Geoffrey Böhm; 1st Assistant Camera (Focus), Desmond Davis; Other Camera Asst.; Freddy Cooper.
Sound Department: Recordist (Mixer), Norman Daines; Sound Camera Operator, Chif Benson; Boom Assistant, Eric Case; Dubbing Crew, George Burgess, Gordon Hay, Cyril Collieh.
Art Department: Art Director, Andrew Massie.
Editing Department: Editor, Reginald Beck; 1st Assistant, Arthur Cox.
Production Department: 1st Assistant Directors, James Shingleton, Ernest Morris; 2nd Assistant Director, Chif Brace.
Still Department: Still Cameraman, Laurie Turner.

THE ORACLE
Year of Production: 1952.
Studio: Southall.
Laboratory: Denlabs.
Producing Company: Group 3 Ltd.
Producer: Colin Lesslie.
Stars: Robert Beatty.
Director: C. Pennington Richards.
Scenarists: Patrick Campbell, Anthony Steven.
Camera Department: Lighting Camera-man, W. Suschatzky; Camera Operator, Noel Frankland; 1st Asst. Camera (Focus), J. Godin; Other Camera Asst., Ken Charnley.
Sound Department: Recordist (Mixer), Len Page; Sound Camera Operator, Dave Goghan; Boom Operator, Tom Otter; Dubbing Crew, Ken Cameron, Ken Scrivener, Douglas Hurren, Patrick Jeffery.
Art Department: Art Director, Michael Stringer; Draughtsman, Harry Pottle.
Editing Department: Editor, John Trumper; 1st Assistant, Jack Knight; Other Assistant, Jerry Hastings; Dubbing Editor, John Trumper.
Production Department: Production Manager, Isabel Parigton; 1st Assistant Director, Jack Cass; 2nd Assistant Director, Lee Gregory; Continuity, Gladys Goldsmith; Asst. Continuity, Jane Buck.
Still Department: Still Cameraman, Harold Hanscombe.

THE PLEDGE (tentative title)
Year of Production: 1952.
Studio: Riverside.
Laboratory: Humphries.
Producing Company: Tempean.
Stars: Barbara Kelly, Bernard Braden, Reg Dixon.
Director: Charles Saunders.
Scenarist: Guy Morgan (Additional dialogue Frank Muir, Dennis Norden). Camera Department: Lighting Camera-man, Monty Bernstein; Camera Operator, Ken Buhler; 1st Asst. Camera (Focus), Desmond Davis; Other Camera Asst.; Chappers, Freddy Cooper.
Sound Department: Recordist (Mixer), Bill Buckley; Sound Camera Operator, Humber Cotton; Boom Operator, Fred Tomlin; Dubbing Crew, George Burgess, Gordon Hay, Cyril Collieh.
Art Department: Art Director, Wilfred Arnold; Draughtsman, Alex Gray.
Editing Department: 1st Assistant, Malcolm Cooke; Dubbing Editor, Arthur Cox.
Production Department: Production Manager and/or Unit Production Manager, Jack Hambly (Prod. Sec.); Monty Bernstein; 2nd Assistant Director, George Fowler; 2nd Asst. Director, Doug Twiddy; 3rd Asst. Director, John Goodman; Continuity, Joanna Busby.
Still Department: Still Cameraman, Norman Hardgrod.

THE STEEL KEY
Year of Production: 1952.
Studio: Allianc.
Laboratory: Humphries.
Producing Company: Tempean Films Ltd.
Stars: Terence Morgan, Joan Rice, Raymond Lovell.
Director: Robert S. Baker.
THE CINE-TECHNICIAN

Jan.-Feb., 1953

THE FILM SYSTEM

B. OPTICALS

Brown. INSERTS

Summer; EDITING

Draughtsmen. SPECIAL

Assistant

FOREIGN

ANIMATED

Boom

Lovelock; Editor, 15 Colomb. Production Geo. Bream, 1953

THEME BOMB

1952.

Year of Production: 1952.

Studio: M.G.M. (British).

Laboratory: M.G.M. Laboratory (Picture), Humphries (Sound).

Producing Company: M.G.M.

Producer: Richard Goldstone.


Director: Theodore Tetzlaff.

Scenario: Ken Bennett.

Camera Department: Lighting Cameraman, F. A. Young; Camera Operator, G. W. Kelly; 1st Assistant Camera (Focus), C. Doll; Other Camera Assistant, W. Alerne.

Sound Department: Recordist (Mixer), Sash Fisher; Sound Camera Operator, J. West; Boom Operator, J. Clennell; Boom Assistant, G. Martinelli; Other Assistant, H. Strain; Dubbing Crew, N. Stevenson (Maht.), J. B. Smith, J. Aldred, M. Hickey.

Art Department: Art Director, Alfred Jenge; Assistant Art Director, Elliot Scott; Draughtsmen, P. Bream, P. Morton.

Editing Department: Editor, Frank Clarke; Assembly Cutter, E. Walter; 1st Assistant, F. Goulding; Dubbing Editor, R. Carrick.

Production Department: Production Manager and/or Unit Production Manager, Adrian Worker; 1st Asst. Director, George Fowler; 2nd Asst. Director, Doug. Twiddy; 3rd Asst. Director, John Goodman; Continuity, Pam Carlton.

Still Department: Still Cameraman, Norman Hargood.

TOP SECRET

Year of Production: 1952.

Studio: A.B.P.C.

Laboratory: Geo. Humphries.

Producing Company: Transocean Films Ltd.

Producer: Mario Zampi.

Stars: Oscar Homolka, Nadia Gray, George Cole.

Director: Mario Zampi.

Scenario: Jack Davies, Michael Pertwee.

Camera Department: Lighting Cameraman, Sun Pavell; Camera Operator, Norman Warwick; 1st Asst. Camera (Focus), Tony White; Other Camera Asst., Brian West.

Sound Department: Recordist (Mixer), Cecil Thornton; Sound Camera Operator, John South; Boom Operator, N. Daniell; Boom Assistant, M. Maclean; Sound Maintenance, J. Lovelock; Dubbing Crew, Len Shilton, C. Brown, M. Colombe, J. Whiting, Tony Limkin.

Art Department: Art Director, Ivan King; Draughtsman, R. Benton, W. Smith.

Editing Department: Editor, Guilo Zampi; 1st Assistant, John Zambardi; Other Assistant, N. Gurney; Dubbing Editor, C. Cradford.

Production Department: Production Manager and/or Unit Production Manager, Victor Peck; 1st Assistant Director, Gus Agosti; 2nd Assistant Director, Martin Schute; 3rd Assistant Director, G. Summer; Continuity, John Pacheco; Unit: Martin Faithfull, Pam Gayler (Part of production); Production Secretary, Winnie Dyer.

Still Department: Still Cameraman, George Higgins.

A COMPLETE LABORATORY SERVICE

PRECISION FILM PROCESSING

TITLES : INSERTS : ANIMATED

DIAGRAMS : OPTICALS : FOREIGN

VERSIONS : FILM STRIPS : SPECIAL

EFFECTS : EDITING : NEGATIVE

CUTTING

STUDIO FILM LABORATORIES LTD.

80-82 WARDOUR STREET AND 71 DEAN STREET, W.1

Telephone: GERRARD 1365-6-7-8

Review Your Films at our RCA Preview Theatres

THE CROWN THEATRE

Provides Complete Studio Projection Service at Any Time to Suit Your Requirements

DOUBLE HEAD PROJECTION MIXING PANELS FOR TRACKS also

SUB-STANDARD PROJECTION SEATING FOR 70 PERSONS

SOUND RCA SYSTEM

ALSO THREE EDITING BAYS

36 Wardour St., London, W.1

Tel: GERRARD 5223
AMERICAN ART DIRECTOR IN INDIA

by

George Jenkins, Society of Motion Picture Art Directors

There is one country on this shrinking planet that has an annual output in feature motion picture production footage that is said to exceed that of the American film industry. This country is India. In spite of this quantity of film, most of us have never seen one of the many pictures made in this over-populated and mystic land.

Well, I had the opportunity this past summer to see first hand what the real Indian film industry is like and get to know a few of the people in it. I went to India with two very interesting assignments: one, I was to work directly with the all-Indian motion picture company, Minerva Movietone Studios, in Bombay. My job there was to be colour adviser and ambassador extraordinaire without portfolio. My other job was to absorb and photograph as much of the Indian atmosphere as possible in preparation for designing the picture Mohsin for the independent American company, The Film Group, Inc. This little article deals only with my experiences with Minerva Movietone.

The name of the picture I was to work on was Jhansi ki Rani, which means in English “Queen of Jhansi.” It is the dramatisation of the life and tragic death of the Maharani of Jhansi. This was a part of the Indian Mutiny in 1857. The Rani was shot by British soldiers as she was leading her regiment in a suicidal charge during the siege of the fort at Jhansi, a small province in the west central part of India. The Indian does not speak of this battle as a “mutiny.” To him it is the beginning of their own fight for independence, similar to our battle of Lexington and Concord, and the brave Rani of Jhansi is a national martyr—the Joan of Arc of India. This story had important national significance in this sixth year of India’s freedom. The picture was to be made in Hindustani, the language most films are shot in; but for the first time in an Indian picture, an English version was to be made.

Rusi Banker had already been preparing the designs for about six months. There were a great number of sets and most of them were based on the authentic buildings, some of which are still standing, in sad need of repair, in the town of Jhansi. The amount of research that Rusi Banker had assembled could not have been improved upon by a major studio in Hollywood. Documentation by photograph, measured drawings, sketches and maps of all the various locations, were beautifully catalogued. I was amazed when I learned that he had taken all the pictures himself and was his own research department. I was also surprised to find that the Indian Art Director does all his own drafting and the original drawings are sent to the mill, no blueprints ever being used. The working drawings are, of course, in far less detail than we are used to, and are drawn on heavy paper instead of tracing paper. In going over the various sets, I soon began to realise that this mild, unassuming young man, that I had flown half way round the world to help in his colour problems, was teaching me a few tricks in organising his work, and getting the job done in a calm manner.

Very few Americans are aware of the differences of the Islamic, Hindu or Buddhist periods in Indian architecture. We all know our Greek and Roman orders from architectural school, but how many of us could distinguish the difference between the Imperial Style of the Khalji Dynasty in Islamic architecture and the Mogul period of Shah Jahan? The Indian Art Director must know his own native architecture and Rusi Banker turned out to be a walking encyclopaedia on the subject. In addition to this knowledge, he must know the architecture of the Western world, which has been superimposed on his own native style by the years of British rule. I realise how easy it is for us to make conspicuous boners in this strange architecture, and I see how the educated Indian is amused, but not pleased, by our ignorance.

Everyone, at one time or another, has heard someone say India is a colourful country. It certainly is very true. This colour adviser in that colourful country was confronted with a complex dilemma. The native sari is brilliantly coloured and the Indian women love certain characteristic clashing colour schemes. The Hindu and Mogul temples are brilliantly coloured inside and out, most of it is in what we might call primitive taste. Many houses are brightly coloured in blue, pink, turquoise, yellow ochre and Indian red. The national taste in colour... is on the opposite end of the spectrum from the restrained sophisticated colour sense of the English or American.

Psychologically speaking, a predominating Indian trait is a feeling of inferiority. This feeling of inadequacy and humility is born from the philosophy of the religions of India and has long been nurtured by the British. Consequently, they look with envy on all things foreign, including every colour picture that comes to India. Good or bad, they are anxious to copy. They are, at the same time, aware that it does not fit their native land. I did not feel that I should guide this Indian artist away from his native colour instinct, even though he was not proud of it. This was an Indian picture to be made for the great nationalistic audience in that country of three hundred and fifty-three million persons. The number of people from the Western world who will see this picture will be far less than its potential box office in its native land. The plan I decided to follow was to give advice on the dramatic value of colour, which is almost universal, and its relation to the mood of the scene. I also wanted to awake in Rusi Banker pride and confidence in this unsophisticated and primitive feeling for colour which he possessed naturally but was hesitant to express. I set out to accomplish this with trips to the museum where miniature paintings, fabrics, and frescoes could be examined. We went to shops and discussed the colours of the native materials in contrast to the imported ones. We made many trips around all sections of Bombay... putting out to him the common everyday things in his life that were characteristically Indian but being seen so often, were taken for granted. ... A strong feeling for his national heritage slowly developed, bringing with it confidence.

(Turn to page 21)
THOSE CINEMA SIDELINES

In our last issue, our contributor "Cadmus" urged publication of figures showing the amount of ancillary earnings by cinemas. Since our article was published, Mr. J. Arthur Rank has referred, during a court hearing on a quota default, to the fact that, in one year, his organisation lost at the box-office, but made £1,151,000 profit on the sale of ice-cream. And Exhibitors, pleading for entertainment tax reduction, are reported to have declared that "the solvency of the whole industry depends on its miscellaneous sales."

CINE TECHNICIAN, in view of public interest involved, supports the demand for the publication of figures showing ancillary earnings, without necessarily endorsing every point made by "Cadmus" in his articles.

Below, "Cadmus" replies to comment in DAILY FILM RENTER on his previous article. Preceding this reply, we reprint an extract from the paragraph in the DAILY FILM RENTER.

An article in the November-December issue of the CINE-TECHNICIAN, official journal of the A.C.T., puts the spotlight on ancillary earnings at cinemas. It discusses the sale of ice cream, soft drinks and other commodities and even directs its gaze at advertising films and slides.

This is the conclusion it reaches: "Tempting the sweetness of the public tooth can be a lucrative business, and when carried out by people whose prime job is ostensibly showing films, it is very much our concern." Whose—and why?

By what right do the technicians demand to be told publicly of exhibitors' receipts for such sales? Their interest should begin and end with the films which they assist to produce: for their own sake they might well be satisfied that sometimes the exhibitor can profit from the sale of other products to make up for the lack of profit on the products which they contribute!

Do workers on book production demand that booksellers shall disclose the amount of their takings by selling other goods, such as Christmas cards? Do the porters at Covent Garden claim the right to know how much every greengrocer takes from the sale of deep freeze products? Do Fleet Street printing staffs require to know the cigarette sales of every newsagent throughout the country?

Let’s go the whole hog and have a law to empower each of us to poke his nose as deeply as he likes into everybody else’s business!

Dear "Commentator."

When my forbear, Cadmus of Thebes, sowed dragon’s teeth, fierce armed men grew up, and so when I wrote "The Public Tooth" in the CINE TECHNICIAN, I naturally expected some trouble. Your fierce paragraphs in the November 13th, 1952 DAILY FILM RENTER do, however, surprise me with their vehemence.

You will remember that I put a spotlight on the earnings of cinemas from selling ice cream, soft drinks, nuts, screen advertising space etc., and I made out a case for the publication by the Board of Trade of the exact figures for these sales.

"By what right," you ask, "do the technicians demand to be told publicly of exhibitors' receipts for such sales? Their interest should begin and end with the films which they assist to produce; for their own sake they might well be satisfied that sometimes the exhibitor can profit from the sale of other products to make up for the lack of profit on the products which they contribute!"

Leaving aside your intended insult to British film makers, let me tell you again why I believe the Board of Trade should publish the figures for the cinemas ancillary earnings which it has so dilligently collected; I repeat myself because you appear not to have read the first part of my article:

"A.C.T. has for a long time maintained that the cinemas and renters get too big a cut from the box-office takings of films, compared with what the production end gets. More could go to the producers—not to mention the poorly-paid N.A.T.K.E. cinema employees. Knowing this, the cinemas keep very silent about what are called 'ancillary earnings' ...".

If anyone is to assess fairly whether the cinemas are as impoverished as some of them make out, or whether they are making handsome profits while British production slumps—if we are to get the truth of the situation—then a whole block of facts must be put in the balance. The article was a plea for research into what has been hidden from the public and from film workers.

Film employees have a sound working rule—that when the trade press attacks them, they must be in the right! As a serious journalist you will, not unnaturally, want a better answer than that, and I have tried to give it to you; but I must record that we are not the only ones concerned about the question of ancillary earnings.

Fellow Trades Unionists in the Union of Shop, Distributive and Allied Workers, now campaigning against later shop closing hours, are casting anxious eyes at the cinemas whose competition often keeps local sweet shops open late.

And, as your paper recorded on October 1st, 1952, the "Hull Chamber of Trade are urging that every effort should be made by the National Chamber to stop sales of goods in hotels, cinemas and public buildings." But this evoked no editorial comment, though you did deal that day in "Wardour Street Gossip," with screen advertising in a laudatory manner.

Only when a Trades Union paper gets interested do you rise to attack. Your fighting paragraphs that arose from my article like the fierce armed men from dragon's teeth will, I trust, by now have the same end as in mythology. The Sparti, as they were called, started slaying each other until only a handful were left—but they never slew . . .

Your truly,

Cadmus
RETURN FROM TANGANYIKA

In his previous article, DON WYNNE discussed technical and administrative problems of filming in Africa. Here he describes the lighter side of film life.

ALTHOUGH we had lots of fun in the Continent of Africa, the possibilities of making a name for oneself were rather remote. Let us frankly admit, our world of feature film production is absorbing, interesting, and having once been in it, it is very hard to keep away from.

Horizons and ambitions in the film business are extremely limited in Africa at the present time and until the day it offers more scope, and in turn personal achievement, I shall stay put here in England.

We were fortunate enough, during our year's stay in Tanganyika, to be able to visit a large part of the territory. Our frequent safaris were necessitated by reason of the ever-changing weather conditions. During the rainy season in Dar Es Salaam and the Eastern Coast belt it became necessary for us to plan a production in the Bukoba district of Lake Victoria. Incidentally, the word "safari" causes great amusement to the East African colonies, for it covers almost any journey, from a six- or seven-minute ride into the town to the tobacco seller to a thirty-month journey into the interior.

Before we left Tanganyika we were fortunate enough to see the success of the first all-African Swahilli programme. The first production was called "Mohogomchungu" and was shown in the Odeon cinema. Dar Es Salaam in mid-May of this year and received first-class notices from the Press and from Government-inspired publications. One of the instigators of the scheme, Mr. Barclay Leechman, C.M.G., O.B.E., member for Social Services, Tanganyika Government, expressed his great satisfaction in the first fruits of twelve months' really hard work.

The feature film of six reels concerned briefly the story of an African boy's adventures in the big city. Dar Es Salaam, after he has escaped the vigilant eye of his father and cadged a lift into town from his village. It shows his adventures with card sharpers, being mixed up with askaris in a military ceremony, falling asleep and being carried on a fire engine to a fire, etc., etc.

This film went down well with our native audiences. The short supporting film of two reels was a pure slapstick custard-pie comedy, there was also a news magazine of African subjects. The net result of our week's showing and other observations, listened to and reported upon by the Government Film Research Officer, Mr. Norman Spur, showed, I think, we had rather tended to expect extraordinary reactions to what we would call an everyday incident, when really there was little difference between African and British reactions, apart from those of really unth, uncivilised, illiterate villagers. Unfortunately I was not able to see the reaction of a 100 per cent illiterate audience, but merely that from the mixed educated and illiterate audiences in Dar Es Salaam.

A boy who played a thief in one of the pictures is now serving time, yes, you're quite right, for theft! I was much relieved when I heard this was his second offence, for I should have been most perturbed if we had unwittingly been the cause of putting wrong ideas into any of their heads, although in the film we had clearly shown the moral, which was that "justice will out."

We filmed our last production, which was an African drama involving a love affair between a man and woman, in the Bukoba district of Lake Victoria and it really is most beautiful there. The lake, which looks like a sea, is blue and tranquil and it is most amusing to see the hippopotami with just their heads poking out of the water for the most part of every day.

My cameraman returned one night from a party and woke me up to tell me that a band of hippos were tramping around the hotel where we were staying. I got out our brake and together with my wife we went out to see what they looked like on dry land. We found about six adults and four calves. My cameraman, no doubt endowed with a certain spiritual courage, got out of the car and chased them into the bushes with hilarious shouts wavying his torch at them. Strangely enough, the next morning when I picked up the Territory's newspaper, which is flown in weekly, I read that in the view of one of the most famous game scouts in East Africa, the hippo is the most dangerous of all animals. When I showed this item to my cameraman he blanched visibly and pronounced a single and unprintable adjective.

We filmed one of the largest Ngomas (African dances) ever staged for a film company. The District Commissioner, Tim Harris, knowing we were working on the Government's behalf, had issued orders to the chiefs, and in particular Chief Gabriel of the Buhaya, to stage a really first-class Ngoma.

The day arrived and thousands of people assembled in Chief Gabriel's compound and we witnessed one of the finest Ngomas ever staged. We started them and stopped them, we made them do it over dozens of times and worked like Trojans to complete in one day what a major production company would require a week to do.

Following instructions given to me by Tim Harris,
I compensated them all by buying drinks all round at the end of the day. The drinks consisted of pombe (African beer made from the fermented juice of the banana and tasting strongly like gnats’ something or other) for which I payed the enormous sum of £5. When we packed up they continued singing and dancing and it was only too obvious that I had gone a lot further than a similar sum would have in a West End bar or even a local pub these days.

One of the scenes in our last production concerned a river steamer on Lake Victoria, which travelled back and forth from Bukoba to Mwanza twice weekly, and is used considerably by Government officials and commercial people in that area.

Before the boat departs it gives the town fair warning by blowing three long hoots on its horn which gives everyone plenty of time to sink the last pink gin before embarkation. Five minutes immediately prior to its actual departure it blows too long and two short blasts.

After we had completed our scenes on the quay side and the boat itself, I required to do an insert of the ship’s horn blowing. Having made our way to the top of the ship and manoeuvred the camera into position I held the cord, which had been specially discarded; and I should hold it in my hand, and promptly pulled the half-hour signal and after adjusting lens for an even closer shot, I sounded the five-minute warning. In five or ten minutes we witnessed the most amazing spectacle of crowds of Africans stampeding into the docks area and perspiring Europeans jumping out of cars. In short, we had pulled the signal without first warning the local population. This cost me quite a few rounds of drinks that evening in the local club, for I fear that I had committed a crime similar to a misdemeanour in the officers’ or sergeants’ mess.

During our stay in this area of Lake Victoria we took some time off to visit Uganda and the Belgian Congo. For anyone who wishes to film beautiful scenery I would have no hesitation in recommending them to choose the Ruanda Urandi district of Congo Belge. It is in the rain belt and the mountains are high and volcanic (extinct) and the vegetation green beyond belief for this part of the country. And the small rivers running in the valleys remind one of lochs in Scotland.

Africa is a very interesting place and it is useful to know its political and economic problems, both of which are extremely complex. I recommend anyone who wishes to visit Uganda and the Belgian Congo should not stay more than six months, for after that period it becomes boring and uncomfortable, what with prickly heat and the extremely frustrating situations one meets when working with African artists, plus the distance from yourselves and your base. It was very often some months before I was able to see any results of our shooting and once I had returned to my evening room in Dar Es Salaam it was virtually impossible to shoot any re-takes or additional shots.

In short, I had had it, and if I had not cut as far as possible in camera all was lost, and as I was my own editor I had only myself to blame. Anyway, I am an adopted Londoner and I like to be near other people who think the same way as I. Ruanda Urandi is a jolly nice place but it’s a darn long way from ‘The Windsor Castle,’ ‘The Freemasons,’ Hove, or the Sadlers Wells Theatre, with all their attendant culture and provided recreation.

---

**STRONG PRAISE for BRITISH FILM**


Here are a few extracts from Mr. Crowther’s review of the film:

It may be a little early to start casting around to decide which of this year’s new movies is in line for the “year’s best” prize. There are six weeks left for further entries and, in that space of time, any number of red-hot contestants may still come barrelling along. But this can be said without commitment: one of the foremost they’ll have to surpass is “Breaking Through the Sound Barrier.”

This striking new drama from Britain which primarily has to do with the bold aeronautical achievement that its top-heavy title describes is a high perfect job of film-making in every essential way—in conception, in writing, in performance and in straight cinematic display. On the level of pure illustration, it clearly and poetically reveals the mechanical magnitude and magnificence of experimentation with jet planes—an area of scientific research that is thronged with mystery, beauty and peril. And on the level of the human emotions and relations of the people involved, it opens up overwhelming vistas of spiritual fortitude and daring in this new age.

David Lean, who produced and directed from Terence Rattigan’s script, is a man whose imagination is entirely up to this theme and whose skill with a motion picture camera can make it articulate. With a cast headed by Ralph Richardson, Nigel Patrick and Ann Todd—and which includes a truly awesome assortment of swift, powerful, needle-nosed jets—he has developed both eloquence and insight on the two levels mentioned above and has brilliantly inter-related the two in a strong dramatic bond.

There are pictorial poetry and excitement in the wonderful footage in this film displaying the power and the performance of jets on the ground and in the air—scenes of planes magically soaring under the dome of the limitless sky or swooping down over wheatfields and house-top to woosh past in a flash and a roar. And there is one major sequence which visions an England-to-Cairo flight that captures in brilliant visual symbols the contrast of old and new. . . .

---

**THE CRISIS OF BRITISH FILMS**

with a foreword by

SIR LAURENCE OLIVIER

Price - Threepence

FILM INDUSTRY EMPLOYEES' COUNCIL

2 Soho Square, London, W.1
Cine Profiles

Beginning a new series of short biographies of some of the men and women in Britain’s film industry who are active in the film technicians’ union, A.C.T.

In this issue, ‘Recorder’ reports on Frank Fuller and Steve Cox.

FRANK FULLER learned some lessons on his way to school in the City of London. From his home in South London he used to cross Tower Bridge at eight every morning, and passed those dockers who were returning from the Pool of London unable to get a day’s work there. Scraps of conversation about making ends meet and the worried look that the trial of casual labour brought impressed themselves on the mind of young Frank.

So when at fifteen he started work, he was raring to join a Union. He also was keen to become an engineer, but the only employment that came his way was as a messenger in an office. In one of his first jobs he and a number of his mates joined an engineering union, and were promptly sacked; Frank was offered his job back, if he ceased being “a young hot-head.”

Frank’s answer was typical of a man of principle—he immediately joined the strike pickets.

Unemployment was rife in those days, and in 1921 he was fortunate to get a job with Pathé Labs, and there he has been employed to this day, except for the shut-down in 1949. The person who got him the job was the Negative Cutter—who later became Mrs. Louisa Fuller; she worked with Freddie Watts on the original Pathé Pictorial, exploring the technicalities of sound-film cutting.

To write of Frank Fuller is to write a section of Pathé’s history—equally it is to write a section of A.C.T.’s history. With Bill Sharp, Frank Baker, Ernie Potter and others all still with Pathé Labs, he joined A.C.T. in 1935. In 1937 Frank was elected to the Laboratory Negotiating Committee, since when he has been on every single lab negotiation. A.C.T. was still in its pioneering stage then, and it took until March 1939 before the first lab agreement was signed.

In 1941 Frank helped to negotiate the first cost-of-living bonus for lab members. In 1942 he was elected shop steward at Pathé’s Wardour Street labs—a position he held continuously until early 1962, when Ronnie Spillane was elected. In 1945 the lab employers refused to ratify the new agreement, an official overtime ban was imposed, and eventually the dispute went to National Arbitration for settlement; with George Elvin, Les Pryor and Sid Bremson, Frank represented A.C.T., and the best comment on their efforts that one can make is that they won complete victory for lab members.

The 1946 annual general meeting elected Frank as Laboratory Vice-President. Later that year he went with Kay Mander, George Elvin, Ralph Bond and Ron Collins as A.C.T.’s contingent to the Prague Film Festival, visiting the Baranov studios and labs; there Frank was one of the first Englishmen to study the Agfacolor process the Czechs were using, and bring back details, which were published in our journal (Nov.-Dec., 1946), as well as in the Pathé house organ.

During the serious fuel crisis of 1947, Frank, with Les Pryor and Ben Hipkins (then our Employment Officers), went to arrange with the Film Laboratory Association that our members be kept on full pay; Frank points out that it was an agreement that was scrupulously fair to the employers as well. In 1948 he accompanied George Elvin to the annual conference of the T.U.C.

Following the successful negotiations on the current Lab Agreement, Frank had the pleasure of being in the Chair at the mass meeting in July 1951 at the Shepherds Bush Empire, when it was formally ratified; and to round off the main jobs, Frank has done for A.C.T., it should be recorded.
that he was elected to the Board of A.C.T. Films Ltd., from the first.

Private life? Notwithstanding his service to the Union, Frank manages a spot of gardening, canary breeding, a weekly visit to the cinema and occasionally to the theatre and ballet—all of which he enjoys in company with his wife. Though he took a W.E.A. course in industrial relations during the war, he does not read much now. He is also a member of the Bexley Labour Party, and was happy to be at the meeting with Charlie Wheeler when R. J. Minney was adopted as prospective Labour candidate.

Frank is now Progress Supervisor at Pathé Labs, Wardour Street. He insists that workers should have a share in management of Industry, but that this demands certain responsibilities on the part of the workers. As a negotiator for A.C.T. for many years he has had to study the business, and he strongly believes in the principle that a good Trades Unionist must also be a good worker and carry the team spirit on to the job.

STEVE COX is one of the few of our members with two film careers—eighteen years in the labs, followed by nearly ten in shorts and documentaries. He started in 1925 as a washing boy, joining his brother Arthur, at the Vickers Filmcraft Labs in Acton Lane (a subsidiary of the Wardour Film Company), when tinting and toning were all the rage.

Some two years later he went with his brother over to Elstree Film Labs, where Garry Alderson was in charge of the technical side.

This was before A.C.T.'s time, and the boys on the job thought the amount of overtime they did, which was unpaid, was excessive. They all decided they had had enough; but the governor, Garry Schwarz, called them to his office individually—in order of seniority. Steve, then on the drying cabinets, went in last, stuck out for payment of overtime, and the governor agreed he should get it. The result was that he was always sent home after normal working hours, while the others continued doing overtime without pay. But after two months of this, they all got paid—thanks to Steve's boldness in front of the boss.

By 1931 he had worked up to being a developer, under Jim South and Syd Twyman, along with Bert Craik, George Irons, Bill Shepherd and Eric Van Baars—Sam Simmons being in the cutting rooms. But it was that year that the Elstree studios suffered one of their periodic slumps, the labs closed down and Steve was unemployed.

So back to the drying cabinets again, at Humphries. On night work Steve managed to save enough to get married in 1933. But he agreed with his wife, Doris, that night work was no use to newly-weds, so back again on the day shift. But in February 1934 he was on the dole for two months, while his wife was expecting a baby. Fortunately he got back to Elstree by the time David was born in October.

George Elvin had just become General Secretary of A.C.T., and after a meeting in the Church Hall, Boreham Wood, Steve joined A.C.T. But it was at Brent Labs that Steve first came into prominence. One of Bert Craik's first jobs as Organiser at the beginning of the war was to meet Steve, with Dave Roberts, and discuss forming a nucleus of members there. Steve's first recruit was Chris Tazzelli; the membership grew and Steve became Shop Steward, until Kitty Blair took over when he left in 1943.

Long years of working in darkrooms had injured his health, and after six months' illness Ralph Bond helped him get a job in the Cutting Rooms at World Wide. His first picture was The Battle for the Oilfields, a compilation film in French edited by Peter Tanner, made for the Ministry of Information by the original Cineguild team, David Lean, Tony Havelock Allan and Ronnie Neame.

His first credit as Editor was on Every Drop to Drink, a short for the Metropolitan Water Board, directed by Mary Francis. At World Wide and as a freelance Steve has since cut films about cotton mills, the Navy, the Army, the rubber industry, sewers and road safety, including foreign versions—all these Steve has found interesting, largely because of the variety of their educational content. The one he recalls best is Power in the Land, sponsored by the E.T.U., which traces the history of electricity from Faraday to the splitting of the atom. He is now associated with Max Munden at Film Workshop.

For real relaxation Steve likes nothing better than a trip to Guinevere and a game of darts at one of the locals in Chiswick. And if you look inside his wife's handbag, you will find that Dot has brought three darts with her too, for she is Ladies' Champion at the Crown. Needless to say, young David, now 18, has taken after his parents. "Provided your eyesight's good," says Steve, "darts is a sport you can perform even when you're seventy." It is also a good social sport—and so it was, of course, that Steve got roped on to A.C.T.'s Social Committee for four or five years.

Steve has served on the Shorts Committee since its inauguration, and is also on the Editorial Section Committee. But the job he has had—"Oh, for as long as I can remember!"—is Teller at annual general meetings. With Eric Pask and George Irons, Steve is always there to count "Those in favour" and "Those against" without making any mistakes.

Maybe that's the secret of his character. He makes no distinction among his A.C.T. friends whether they be producers or the unemployed. And in the Editorial Section he admires the way there is "no class distinction" between Shorts and Feature members—that Section, he believes, has paved the way to the all-important harmony between Shorts and Feature members.

American in India—Cont.

Once confident, Rusi Banker worked out his set colours and costume colours. They represented his own choice and they were real Indian colour schemes. I think that the only colour that I imposed on him was the Technicolor grey scale to be used in place of whites. This is a photographic problem which he readily understood. When it came time to leave Bombay and fly East on around the world by way of Bankok, Hong Kong, Tokio and back to California I felt that Rusi Banker was standing on his own feet and no longer feeling doubtful about his national colour inheritance.

When The Queen of Jhansi is shown in America, perhaps it will help us to understand the Indian better, and recall to mind our own struggle for political and artistic independence and freedom.

A.C.T. News

Compiled by ‘Middy’

SINCE THE LAST publication of the Journal the Executive have been considering various items of interest, and the J.I.C. have completed present wage negotiations with the B.F.P.A. The outcome of these negotiations was not up to expectations, but at least our lower-paid members have received a further increase in salary of 11/- per week without the worsening of conditions proposed by the B.F.P.A.

It is worthwhile to note (that whilst there have been accusations made, that due to increased wages, and alleged restrictive practices of Trade Unions, industry suffers) a report of the workers’ side of the J.I.C. for the Film Production Industry states:

"Increase in Productivity"

The most recent period in the history of the film industry has been one of adjustment to the challenge of the post-war years. To remain as an industry economically justifying its existence, it has had, amongst the various measures adopted, to rearrange its techniques of production and use of manpower to this purpose.

The result has been a startling increase in productivity. From the end of 1947 the number employed in the industry has been halved, dropping from 7,739 as the average for 1948, to 3,874 as the average for 1951; the number of British films registered annually has remained significantly constant, being 120, 132, 125 and 110 (estimated) for the four years concerned; and the total length of films registered annually has moved similarly. The appropriate figures in thousands of feet being 830.2, 882.6, 812.4 and 760.9 (estimated).

Two social problems had developed from this:

(i) The annual rate of registered footage per thousand workers employed has risen by nearly $4 per cent; that is, from 107,200 feet to 197,000 feet, and

(ii) The rate of unemployment has increased from being virtually non-existent in 1947 to a figure comprising about 16.1 per cent of the employed personnel in 1951.

The labour content of production costs must in consequence have fallen, but not in a way designed to ensure that there is no burden on the employees of the industry. The drive for greater production in outside industry has been based upon the assumption of protection of the workers’ interests, and, in consequence, has progressed smoothly. But here, in the film industry, the process is continuing to the disadvantage of our members.

An excellent picture can be obtained of the present striking reduction in the film production costs, by comparing the figures given in the Gater Report on Film Production Costs for 43 first feature films made during the period September 1947 to February 1949, with a number of typical examples of current production. The Gater Report figures show an average number of 98½ shooting days per film.

"Economies in Film Production"

In support of the case already made under the heading "Increase in Productivity" attention is drawn to the recently published annual report of the National Film Finance Corporation for the year ended March 31, 1952, which shows that there has in the past year been a reduction in production costs of approximately 11 per cent.

The NFFC breaks down production costs under thirteen heads, nine of which show economies during the past year, and four show increases. The nine which show economies are: Story and script (11 per cent), producer and director (25 per cent), production unit salaries (17 per cent), craft labour (8 per cent), film and laboratory charges (9 per cent), type factor, that is location expenses, music and costumes (38 per cent), finance charges—interest, legal and completion guarantee (8 per cent), insurance premiums (20 per cent), sundry—transport, publicity, entertaining, etc. (29 per cent).

The four which show an increase are: sets materials (1 per cent), acting (5 per cent), studio facilities (4 per cent), producing company’s overheads (29 per cent). In other words, the workers in the film industry have made considerable contributions towards making production profitable whilst the employer and property owner have operated in the opposite direction.

The figures show that technicians and other workers from the highest paid, such as the film director and scriptwriter, to the less well-remunerated grades included in the production units, have all received per picture substantially less than in previous years and in some cases rose in some cases fell. The employer on the other hand, has charged more for his sets, more for his studio facilities and substantially more for his overheads.

Before the producers renew their charges against the Unions for making production un-economic through enhanced wages, and onerous conditions of employment, they should review their own charges and overheads.
NIGHT WORK—DAILY RATE BASIS: We are still having difficulties with producers on the payment for night work on the daily rate basis. In order to avoid complications, will any member who is called upon to undertake night work on a daily rate basis please get in touch with Head Office for guidance. This should be done before the work is undertaken because it is difficult to obtain redress for members after a job has been done.

Whilst on the subject of working conditions; it was necessary for Head Office to interview the management of a Company who had scheduled their first week’s shooting on a total of 60 hours for the week, but due to the intervention of Head Office, this schedule was altered to conform with the B.F.P.A. Agreement.

SERVICE TO MEMBERS: Head Office are still very alert to various difficulties which members meet, not only in their work but with other problems. For example, one of the major Studios recently refused to carry out the reinstatement order for a lad returning from the Forces, claiming that they were entitled to employ the lad for a period of time to check whether or not he was suitable to be reinstated in his previous grade. This was taken up very vigorously by Head Office and the lad concerned received retrospective payments totalling £128.

THE MINISTRY OF LABOUR AND NATIONAL SERVICE: Here, one of our members was refused unemployment benefit, having expended all his unemployment credits. The member was represented at the Tribunal and his unemployment benefit has been extended for a further six months.

It may be recalled that about three years ago, one of our members working for the C.O.I. in Malaya was badly shot-up when filming. The compensation offered by the Treasury was £125. Through the pressure from the office and with great assistance from Dr. Morgan, our Honorary Medical Officer, this sum has now been raised to £1,500. This has been a very long and weary battle, with a very successful outcome.

Another case arose where on a recent production an A.C.T. member was threatened with dismissal for alleged inefficiency. Due to the intervention of Head Office and the assistance of the local Shop Steward, he was retained in employment and the allegation withdrawn.

Lastly, arising out of a film company’s change of plans, one of our members who had been verbally engaged to work on a picture found himself without a job. With the assistance of Head Office and our legal advisers he was compensated to the extent of £268 10s. 0d.

NEWSREELS: Our Newsreel members will be pleased to note that the N.R.A. have now agreed to meet the Newsreel Negotiating Committee to discuss a revised Agreement, on January 14th. Meanwhile, the Newsreel Committee itself is discussing the Newsreel Companies’ proposed plans for the Coronation film as it is obvious that this film will be made on a very extended footage, and technicians employed by Newsreel Companies—by the very nature of their job—will be expected to work long hours on a continuous basis. When the Committee has reached a final decision an approach will be made to the N.R.A. to discuss the Coronation film.

KODAK: We are pleased to report successful negotiations with the Kodak management wherein they have agreed to publicise union meetings, and our members employed there have specially printed posters; also, the management have agreed to allow posters to be put in other departments where we might be able to recruit members.

CHARLES CHAPLIN: The General Council have unanimously agreed to invite Charles Chaplin to become an honorary member of our union. Arrangements are in hand to confer this on Mr. Chaplin, who has agreed to the suggestion.

TUBERCULOSIS: A.C.T. was represented at a national Tuberculosis Conference and observing that this disease is prevalent within the industry, a few of the more salient points discussed should be mentioned:

Dr. Horace Joules, Medical Superintendent of the Central Middlesex Hospital, put it aptly when he said “The shame of tuberculosis is not attached to the family concerned but to the society which allows the condition which breeds tuberculosis.”

Dr. Daniels, Secretary of the Tuberculosis Research Unit of the Medical Research Council, pointed out that those who wanted to fight for better conditions and services in their own districts must not be fooled by the answer that tuberculosis is on the decline. It is true that the death rate was falling on account of improved medical treatment, but there were still 1,000 new cases discovered every week. The disease particularly affects people between the ages of 15 and 40, and has the greatest mortality of all diseases among young people. The

Stills above and at top of facing page are by Hans Casparius, showing unit shooting scenes for Italian film "Our Children" in Britain. Crew provided by A.C.T. members.
number of new cases is mainly among young people, particularly young women between the ages of 15 and 30. Within this group there is an extremely high death rate.

Dr. Leff, Medical Officer of Health for Willesden, pointed out that tuberculosis was a disease of social classes. The Registrar General had divided the population into five social classes, and the death rate in social class V—which included lower-paid and unskilled workers—was double that of class I which included the very highly-paid people employed in non-manual work. Therefore, the raising of the living standards of people to that enjoyed by only a few would have a great effect in wiping out the disease.

Many experts expressed the opinion that the present food policy of the Government, wherein they are creating a class of the community that is compelled, by high prices of more nutritious foods, to economise on its food purchases, is a danger. In other words, a steady departure from the principle of fair shares, coupled with rising prices, might result in the slow deterioration of the nation's health. It would obviously manifest itself among the poorly-paid members of the community first as they would experience a breakdown in their defences, which have been provided by a reasonably good diet.

The Conference also dealt with tuberculosis in industries and pointed out that no recognition is given, under the Industrial Injuries Act, to respiratory diseases contracted in industry unless they come within the range of pneumoconiosis and the victim is employed in a prescribed occupation. There are many industries which are not covered by this formula, particularly so far as we are concerned—our own industry. When it is known that the dusts from silica, asbestos and cotton are often the cause of pulmonary tuberculosis and that these are not notifiable under the Industrial Injuries Act, then the Trade Union movement has a great task to bring pressure on the Government to include all industries within the Industrial Injuries Act, as no recognition is given under the Act to these diseases unless they come within the range of prescribed occupations. Similarly, our laboratory members who are subject to pollution of air through chemicals are not covered by this Act. Therefore, A.C.T. has its own special problem in bringing pressure to bear through the T.U.C. and other bodies to which it is affiliated, so that our own industry can be fully protected against the ravages of this social disease.

**CINEMATOGRAPH BILL:** A.C.T.'s part in getting the Cinematograph Bill suitably amended was praised on the Westminster Trades Council by Sam Mutter, delegate from the National Union of Tailor and Garment Workers. It will be remembered that this Union was among the first to sponsor propaganda films for their own use, so the Cinematograph Bill, in its original form, was a serious threat to them and other bodies who were sponsoring propaganda films.

Whilst on the question of Trades Councils: the following resolution was sent to the London Trades Council and carried unanimously by the entire Council.

“This Trades Council, believing that the dollar drain of importing American films must be substantially reduced in an overall national interest, and believing that more British films can be made to fill the gap caused thereby, urges the Government:

(i) to reduce the dollar expenditure on American films;
(ii) to expand the British film production industry to its full strength without reducing quality;
(iii) to secure a fuller and more efficient exhibition of British films available.”

**TECHNICAL LECTURE:** At Gaumont Theatre, Wardour Street, on January 21st, 1953; the subject: “The Art Department,” by John Gow. On February 11th, 1953; “Television Technique as Applied to Film-making,” by Dallas Bower, Gerald Gibbs “and a Mixer.”

**U.S. WRITERS STRIKE**

After fourteen weeks, the strike by the Screen Writers’ Guild and the Authors’ League of America, representing a combined membership of more than 6,000 writers, against the Alliance of Television Film Producers, has been settled.

A joint statement issued by the guild and the alliance said the agreement represented “a precedent-shattering contract for writers of filmed entertainment.” It is suggested, however, that the thirteen producing company members of the Alliance had gained a little from the writers on the issue of royalty payments.

The writers had sought to have the royalty based on a percentage of the producer’s gross earnings. The agreement stipulates that the royalty will be determined on the basis of a percentage of the original purchase price of a story.

The producers conceded the other two original demands, involving the reservation of rights by the authors and the leasing of stories.

Under the terms of the contract, writers of “one time shows” and “anthology series”—the last term refers to a group of shows undertaken by the same sponsor—will lease their basic material to the producers for television use only over a period of seven years.

“On payment of additional compensation, motion picture, radio and sequel rights may be exploited by the producer within a time limit to be fixed; otherwise rights revert to the author at the end of such period,” according to the announcement. Authors of such shows will, however, retain control over remaining ownership rights such as dramatic, book publication, magazine and commercial.

“For original stories for one-time shows, anthology series and episodic series, the writer will receive $200 for the story and $550 for the teleplay,” the statement said. “When one person writes both story and teleplay, he will receive $700, plus continuing payments for reuse in any case. In the field of westerns and serials, a flat payment of $600 for the teleplay plus continuing payments is provided.”
Here is a film for every season: a film with extreme speed for the dark days of winter or the fading light of summer evenings and for interiors all the year round—in fact, ILFORD HP3.

ILFORD HP3

16 mm. negative film
it's edge numbered

ILFORD LIMITED CINE SALES DEPT., 104 HIGH HOLBORN, LONDON, W.C.1
Telephone: HOLborn 3401
A challenge
TO EVERYONE
WHO BELIEVES IN BRITAIN

"The need to make a success of the National Savings drive is a challenge to everyone who believes in Britain. The 1952 Trades Union Congress reaffirmed the determination of the British Trade Union movement to put first things first. A high level of savings is of vital importance in overcoming economic difficulties at home.

The defence of our freedom and of our standards of living cannot be left to the other man or woman. Nor should we overlook the unrivalled facilities that National Savings offer for putting something away for a time of need.

As Chairman of the General Council of the Trades Union Congress I warmly commend the work of the National Savings Movement and confidently appeal to all Trade Unionists to give it their active support."

HOW TO ANSWER THE CHALLENGE

Saving today is not easy, but being a member of a Works Savings Group is a great help. The money you put aside is collected regularly and then invested for you in National Savings where it is safe, earning generous interest and is used for the benefit of our country. Join your Works Savings Group now — if there isn’t one, ask for a Group to be started quickly.

JOIN A WORKS SAVINGS GROUP NOW

Issued by THE NATIONAL SAVINGS COMMITTEE

Published by the Proprietors, The Association of Cinematograph and Allied Technicians, 2 Soho Square, London, and Printed by Watford Printers Limited, Watford, Herts
FULL REPORT ON 3-DIMENSIONAL FILMS
Stereoscopic Cinerama, CinemaScope, Natural Vision

FAREWELL TO DENHAM STUDIOS
by Chris Brune

A.C.T. NOTES AND NEWS

THE FINAL TEST
by R. J. Minney

STRIKE AT PATHE LABS

RUSSIAN FILMS & FILM MAKERS
by George Elvin

SPONSORED TV IN BRITAIN & AMERICA

CINE'S GUIDE TO BRITISH FILMS
Vol. 19 No. 101 Price One Shilling
The show must go on — as technically perfect as modern equipment and materials can make it. Helping to ensure this . . . making certain that every foot of film gives optimum results . . . is the job of the Kodak Motion Picture Technical Service. Its experts are at your service. Ready to help studios and laboratories in the selection and processing of film; to advise on day-to-day technical problems; to aid in establishing new standards of quality and economy. Behind this service stand the resources of the largest photographic research laboratories in the world.

KODAK

Motion Picture Technical Service

Kodak Ltd. Motion Picture Film Division, Kodak House, Kingsway, London, W.C.2

'Kodak' is a registered trade-mark
Cine's Round-up on 3-D . 26, 27, 28, 29
The Final Test,
by R. J. Minney . . . 30, 31, 52
Cartoon, by Jimmy Land . . . 31
George Elvin Reports on
Russia . . . . . . 32, 33, 34, 39
Complete Guide to British
Film Makers . . . 35, 36, 37, 38
Farewell to Denham Studios,
by Chris Brunel . . . . 40
Report on Sponsored TV
42, 43, 44, 45, 46
Cine Profiles, by Recorder . . . . 47
A.C.T. News, compiled by
'Middy' . . . . . . 48, 50, 51, 52
Pathe Strike in Pictures . . . . . 49

OPTICAL BINGE

If reports from Hollywood and New York are to be believed, American movie makers and movie goers are in a frenzy of excitement about 3-D pictures. "This year," announces Eric Johnson, head of the Producers' Association of America, "is going to be known as 1953-D." Eyes and ears are to be assailed as never before by stereophonic sound, stereoscopic pictures, and various expanded projection techniques.

So far, quite a few are promised. In wide screen techniques there is Cinerama, first reported on in this Journal two years ago: and the "smaller and more practical" CinemaScope (yes, 20th Century-Fox insist on the capital S!). In stereoscopes there are Natural Vision, the Festival of Britain Stereotechniques, Bolex's Triorama, and the undisclosed methods of Paramount and RKO. All the stereoscopes require the spectators to wear glasses.

None of this is, in essentials, new. Sanson's Cinorama created a stir in the year 1900, and, judging by all accounts, it seems safe to assume that Cinerama is related to it. CinemaScope, reported by our usually reliable contemporary "The Cinema" as the invention of 75-year-old Professor Henri Chrétien, appears to bear a very close resemblance to Anamorphoscope, exhibited in 1930 by its inventor, Dr. H. Sidney Newcomer, and Newcomer gave a deal of the credit for his successful invention to a German optician named Paul Rudolph, whose "anamorphism" patent of 1898 was a development of British patents of 1862, 1884, and 1899.

As for stereoscopes, the method is almost as old as photography itself. The history of the British film industry from 1912 onwards is plentifully sprinkled with stories of inventors who failed to convince exhibitors that stereoscopes were commercially practicable.

What is new is the fact that American companies are embarking on 3-D production and exhibition in a big way. Certainly showmen in the States are welcoming the new developments as the cinema's answer to TV, and as harbingers of bigger takings at the box-offices. Bwana Devil, the first full-length stereoscopic film is being hailed as "the Jazz Singer of 3-D."

The movies have seen many changes since the days when audiences were attracted by the simple novelty of pictures that moved. The story film; the coming of sound and of colour—all these have attracted audiences, and, once the "novelty" stage has passed, have added to the potency and drawing power of films. Sound brought in big audiences. So did colour. And so, without doubt, will 3-D. But when first fine raptures are over, it will still be necessary to tell a good story, to say something significant, and to stir people's imaginations, if audiences are to be kept.

The wide screen and stereoscopic devices offer an easy way to fill the cinemas—for a time. If movie makers are satisfied to play for sensation only, the crowds will come—and the crowds will go again. It is foolish for critics to argue that because 3-D is not, as was sound, an expressive adjunct, that it cannot add much to the power of the film. 3-D can increase the effect of film greatly. But only, if it is used, not as a toy, as a fairground exhibit, as an audience-titilation, but used with imagination and with restraint.

R.G.
CINE'S ROUND-UP ON 3-D

Great interest has been aroused in Britain by the news that several U.S. film companies are turning over to 3-D films.

'Cine' presents here a digest of descriptions of the main 3-D systems in use, compiled from descriptions provided by our fellow film technicians in the U.S.

Our thanks to them all, and to IATSE, the Trades Union Workers in the American Film Industry.

* *

CINERAMA, unlike conventional stereo-opticon techniques, does not rely on optical tricks or trompe l'oeil devices to create the illusion of reality. Instead of attempting to deceive the human eye, it recreates as accurately as is technologically possible what the eye actually sees and the ear actually registers by reproducing on film virtually the entire range of human vision and hearing. To do this, it employs a special camera with three lenses of 27mm. focal length, set 48 degrees apart, each with its own magazine of 35mm. film and each recording in perfect synchronisation a third of the scene being shot. These three films are then simultaneously projected on a large concave screen by three projectors, with the one on the left filling the right third of the screen, the one on the right filling the left side and the one in the centre directly straight ahead. The result is an image not only three times as wide as that of an ordinary motion picture but, because Cinerama uses a six- rather than four-sprocket frame, half again as high. Altogether the Cinerama screen is 51 feet wide by 26 feet high, with an area almost six times that of a standard movie screen.

It is not size alone, however, or the curvature of the screen that provides the illusion of reality, but the fact that Cinerama duplicates in a theatre the "peripheral vision" of the human eye. Science
The author has long recognised that the sense of depth and dimension in sight is as much a psychological as physiological phenomenon, depending in large measure on experience and the subconsciously evaluation of visual "clues," such as the relative size, velocity or overlapping of objects which the brain translates into terms of distance and direction. As many of these clues occur on the fringe of human eyesight, surrounding the central area of sharp focus, peripheral vision plays an important part in the total sensation of full-dimensional sight. The average range of man's vision is 165 degrees horizontally and 60 degrees vertically; Cinerama closely approximates this visual field by reproducing an image 146 degrees by 55 degrees. The effect on the viewer, confronted and all but surrounded by the same optical frame of reference as in real life, is not only the immediate illusion of three-dimensional vision but the sense of actually taking part in the action on the screen.

As well as being "wrapped in action," the Cinerama audience is also "bathed in sound." During production six separate omni-directional microphones, six vertically aligned, monitored the scene of action, each recording on its own track the sounds picked up in its particular area. In the theatre, these sound tracks, imprinted side-by-side on a single strip of magnetic film, are separately amplified by eight speakers placed behind the screen, at the sides of the auditorium, and even at the rear of the theatre. Consequently, sound comes to the audience. From the direction of its original source; when an actor on the left side of the screen speaks, his voice emanates from that spot; when a plane zooms across the screen the noise of its engines follows its image—if it flies towards and over the camera, the spectator hears the sound as it approaches, as it is overhead, and finally as it recedes in the distance behind him. A seventh sound-track, combining the other six, is utilised as a safety measure against the possibility of momentarily failure of one of the single tracks which might result in a "dead spot" on the screen.

Before Cinerama could become a practicable reality, an entirely new industry had to be developed to devise equipment for the new medium. Because Cinerama uses a larger frame size and more frames per second than the ordinary motion picture (26 as opposed to 24), none of the existing production equipment could be used. Instead of the conventional 2,000-foot reel, Cinerama uses an 8,000-foot one; instead of regular range-finders, movicolas, and other accessories essential to the production of a finished film, new models, three times the usual size, had to be specially built.

The curved screen presented a problem, too, as it was soon discovered that light from one side of the screen was reflected to the other, interfering with the image. This difficulty was licked by designing a screen of 1,100 vertical strips of perforated plastic tape, arranged like the louvres of an enormous venetian blind, which bounced reflections off behind the screen. Another technical obstacle that had to be surmounted was the visibility of the dividing lines between the three images on the screen; to remove them a cam and gear were used and an ingenious device known as a "jiggilo"—a saw-toothed attachment that oscillates within the projector, "fading" the edges of each picture so that no sharp division between them is discernible. Because absolutely accurate frame-by-frame synchronisation is essential to the successful operation of Cinerama, an intricate servo mechanism, christened "Startmark," was developed, which keeps all three films—and the sound track—running in unison, with an engineer at a central panel adjusting each projector by remote control.

The sound head runs at the same speed as the projectors and acts as the master to which each projector is kept in frame-for-frame phase. This is accomplished by the selsyn synchro, mechanically driven by the sound head, feeding a similarly connected slave synchro on the projector with a signal. If the projector rotates this slave synchro out of phase with the sound head, a signal is generated and is amplified by the servo amplifier to activate one of the two relay contacts, forward or reverse, to supply power to a small correction motor. This correction motor is mounted to a differential gear box through which the projector motor drives the projector head, and either assists or retards the drive motor until the projector synchro is in phase with the sound head.

Each projector fills 48 degrees or one-third of the screen. The lenses of the projectors must be adjusted to give equal magnification on the screen. The pictures overlap approximately one degree. To avoid bumps and the frequency problem, each projector is fitted with a double-film block, and the light intensity, compared to the rest of the picture, reciprocating with the image immediately behind the film. This phase is then increased or decreased by one frame per second to do away with the flier so that the human eye is more susceptible to its peripheral vision.

The film is standard 35mm., with a six-sprocket frame. The dimensions of the frame are: 1in. x 1in. Together with the increase from 24 to 26 frames per second and the increase in frame size, the film travels at 146 feet per second, compared to the standard speed of 90 feet per second.

The film when printed is edge-guided and is edge-guided in the projector to minimise jump and weave on the screen. With three separate pictures being projected, if the movement of one is up while the others are down, the jump is doubled, it is argued, to be jumping twice as much as it actually is. Furthermore, a standard picture is usually masked by a curtain, and there is no reference as in the Cinerama picture for the audience to notice the jump or weaving motion. Hence edge-guiding is very essential to the one-picture effect if three disjointed pictures are to be avoided on the screen.

The projectors have frame-mounted counters. The film is edge-numbered to alert edge-guiding in the projector to minimise jump and weave on the screen. With three separate pictures being projected, if the movement of one is up while the others are down, the jump is doubled, it is argued, to be jumping twice as much as it actually is. Furthermore, a standard picture is usually masked by a curtain, and there is no reference as in the Cinerama picture for the audience to notice the jump or weaving motion. Hence edge-guiding is very essential to the one-picture effect if three disjointed pictures are to be avoided on the screen.

Thus, in a case of a film break in any one of the projectors or the sound head, the projectionist who has the break threads up on any frame with an edge number and reports this number to the console operator, who in turn informs the other projectionists of the number, wherupon they roll their machines to that number on the counter, and all the machines are then in sync to one dot.

The sound and picture consoles are operated by one man. The sound console has gain controls and patching facilities; the picture console has an intercom to each of the projectors and sound head. The projectors are started remotely from this position and the light intensity of the three screens is constantly adjusted from here. There are also differential syncros in the line between the master at the
sound head and the slave at the projector which give the ability to add or subtract any number of frames on any of the three projectors in the event of an error or mis-threading or if for some other reason the projector should be running out of sync.

The Broadway Theatre installation has a curtain made specially to fit the rounded screen, in four pieces two of each side. They fold on top of one another to save space. The portion over the central panel is vertically operated, so that it can be pulled up to reveal the screen for ordinary 35 mm. projection.

The projection booths built into the orchestra at the Broadway rest directly on the basement beams in order to obtain the greatest possible sound isolation. When Cinerama is installed in other cities, it is planned to build the booths into the lower edge of the balcony wherever possible. Thus, there would be no loss of seats. Three hundred had to be taken out of the Broadway.

Plenty is wrong with Cinerama
argues Aaron Nadell

There are at least eight major technical flaws in the Cinerama process, none of which admits of ready or easy remedy, and all of which were glaringly visible even at the first commercial performance when equipment was still factory-new, and operation supervised by inventors and engineers in addition to projectionists.

1. Horizontal lines are seldom straight. (They are projected on to a curved screen, which curves them.) The pretzel-like effect on railroad tracks was almost grotesque. Funny, or perhaps unfunny, is the elongation and curving of a project, was the unhorizontal sea-horizon in the roller coaster sequence; for while the car was rising toward the top the horizon line was a smiling mouth, corners curving up; but when the car reversed and started downward the horizon also reversed and became disconsolate, corners down. The same inevitable, unavoidable effect was also visible in other sequences, but railroad and horizon lines showed it most clearly. If Columbus had had Cinerama instead of only an egg he would have had no trouble at all proving the earth is round—one look at the horizon in the Aquacade sequence would have been proof plenty.

2. The joins between the three component panels (frames) are not always as perfect as desired; vertical junction areas often show plainly.

3. Projector jump (vertical vibration) of the three projectors is not in synchronism. For example, during the solemn singing of Abide With Me one of the massive church columns was partly in one panel and partly in the other; and these two half-columns vibrated against each other completely destroying the impressiveness of the effect, at least to one observer.

4. When one of the three projectors gets out of frame and needs to be reframed with respect to the others, illusion again is ruined.

5. The projection light on the three panels is often unmatched as to both brightness and colour tone. The lagoon of Venice seemed at times to be composed of water of three different colours. And in the Edinburgh sequence the white-faced Scotch bagpiper who marched across the screen from one panel to another instantly became sunburned!

6. Whenever horizontal lines stretch across the screen so far as to pass from one panel into another and the camera is panned, a jiggle appears at the narrow area of junction. This, in combination with the projector jump mentioned above, produces some truly grotesque effects. Queerest was in the airplane sequence when Lowell Thomas proclaimed: "Nobody ever saw Manhattan Island like this before." He was quite right; nobody ever saw the Empire State Building doing a jig before. Later on in the same airplane sequence the Sierra Nevada mountains danced.

7. Keystone distortion in viewing: it is obvious that to a person sitting at either side of the theatre there must be keystone distortion of all objects appearing at the same side of the screen, because that side of the screen curves toward him. This was especially visible in a choral number; the chorus divides into two groups which take up their places at opposite ends of the scene. The group appearing at the far side of the screen looked normal to an observer; but the group at the near side looked thin as matchsticks.

8. The peripheral vision advantage claimed for Cinerama applies most effectively to those seated up front; and becomes progressively less toward the rear of the theatre. The Broadway Theatre, New York, in which these first commercial showings are held, is an old legitimate house essentially square in shape; in a longer and narrower auditorium only a relatively small percentage of the audience would be exposed to the full effect of Cinerama.

And technically, unskilled reviewers, reporting the premiere in the New York daily press, though apparently they did not note all the mechanical flaws, did comment on some; and also noted that the presentation offered only spectacular scenes, no dramatic or emotional ones.

Exhibitors will watch the cost

James Jerauld, writing in "Boxoffice," said of Cinerama:

"Money—lots of it—is required. A three-camera filming unit, in addition to the regular camera crew in studios, could triple print costs. This wouldn't be an insuperable objection if the public should respond. On the other hand, six projection machines in three booths, six operators on duty in places where two men in a booth are required, and the first cost of installation running up to $75,000 could fill an exhibitor with alarm.

"How to focus attention on one or two or three or four actors in dramatic productions when the screen is the width of the theatre is something else that will require study. When Magnascope was introduced with "Old Ironsides" about 25 years ago, the screen was suddenly enlarged by pulling black drapes and then closed again with the same speed for the regular lenses. It may be possible to do this with Cinerama.

"Most exhibitors will watch developments with open minds."
Natural Vision, by Joseph Biroc, A.S.C.

Natural Vision is said to be the first 3-D system yet developed which is based on the fundamentals of natural vision, hence its name. The 3-D camera is actually two cameras in a single unit photographing separate film strips. These in turn are projected simultaneously with two projectors interlocked to run in unison. While other 3-D systems have employed dual cameras, none have pursued the theory that the 3-D cameras should see and record the scene exactly as the human eyes see it. In other words, twin cameras placed side by side and focusing directly on the scene overlook the important factor of parallax. Natural Vision's system has variable parallax as the crux of its system. The result is 3-dimensional pictures on the screen that induce no eye strain. Polaroid spectacles are worn by the audience in viewing the pictures the same as for other 3-D systems.

The Natural Vision camera is an interesting piece of equipment. Available photographs show the camera in its blimp, and the unique technical details are therefore not visible. Inside the blimp are two standard Mitchell 35mm. cameras mounted on a base plate with the lens turrets facing each other. In between are two front-surface mirrors having micrometer adjustments, which reflect the scene into the camera lenses. Controls at either side of the camera base lead to the swivel-mounts holding the mirrors, and enable making the fine micrometer adjustments for the highly important parallax correction prior to shooting each scene. Thus the two cameras record the scene in left and right images, properly related with respect for parallax.

In addition to moving the mirrors, there is provision for changing the viewing angle of one of the cameras. Mounted on a rotating base, this camera may be pointed at a slight angle in conjunction with the mirror adjustments to achieve the correct parallax.

The usual complement of 4 lenses is missing from the camera's turrets. One only lens is mounted on each camera, and this is changed as the need demands. The various pairs (paired for equivalent focal length) of lenses used are carefully matched and tested.

Despite the apparent bulk of the camera and the need for critical adjustment of the optical equipment prior to recording each take, it is possible to attain remarkable speed in making new set-ups. This is due mainly to the facilities provided by the two cameras and viewfinder which permit the cameraman, operator and the director to scan a scene during a single rehearsal, all at the same time. This eliminates the need for separate "run-throughs" for each man, as when shooting with a two-dimensional motion picture camera.

Selecting camera set-ups calls for the careful placing of people and dressing of sets, together with the careful selection of lenses of correct focal length to avoid false perspective and distortion.

The operating crew working with Natural Vision cameras must be exacting in their work—much more precise than in 2-dimensional cinematography. The mirrors, which are the critical centre of the system, must be carefully positioned and checked, both before and after making each shot. Thus if a mirror is found out of adjustment after the shot—a rare thing—it can be corrected and the scene reshot immediately.

As a means of developing the utmost interest in Natural Vision 3-dimensional films, and particularly in Arch Oboler's initial production, "Bwana Devil," the film will be road-shown throughout the country for an undetermined period. Thereafter, the picture can be shown in 2-dimension, simply by screening one of the dual prints used in 3-D exhibition. Thus, any Natural Vision production has the added factor of being available for exhibition as either a 2-dimension or 3-dimension production.

Natural Vision's 3-dimension system does not entail costly changes in theatre projection equipment. All that is necessary is a simple interlocking drive joining the movement of both projectors so that the machines operate in synchronism. Already, sensing the dawn of the era of practical 3-D motion pictures, several manufacturers of theatre projection equipment have developed linking apparatus for their machines.

(Editor's note.—In addition to the interlocking drive mentioned by the author, new projector lenses and larger magazines are required. The larger reels run 40 minutes at a showing. Then a short intermission is necessary until they can be changed.)

CinemaScope

The Twentieth Century-Fox Film Corporation is converting its "entire production output forthwith to a new photographic and sound system to be known as CinemaScope."

Eleven major productions, representing an estimated investment of $25,000,000 will be made in the new wide-angle color photographic process. The first picture to utilise CinemaScope will be "The Robe," carrying a budget of $4,200,000.

CinemaScope is a French development by Henri Chretien, honourable professor at the Sorbonne and the Paris Optical Institute. It was originally known under the name of Anamorphoscope and rights to it were acquired about three months ago in France by Mr. Skouras. The process entails a two-fold operation in photography and projection.

Images are photographed by a standard camera using the customary 35mm. film. A special wide-angle lens, which can be attached to the ordinary professional movie camera, takes a distorted image and compresses it onto the film.

Standard projectors are similarly equipped with a special compensating lens that corrects the photographic distortion and gives the images additional size and depth when projected on a concave screen two and a half times larger that the size of the ordinary flat surface screen now in general use. In the case of theatres not equipped with the latest in sound devices, rewiring and the installation of additional speaker horns will be necessary to achieve the stereophonic sound effects, a component part of the process. In CinemaScope the sound is amplified through three horns instead of one.

from the "New York Times"
THE FINAL TEST
by R. J. Minney, who produced it for A.C.T. Films

The Final Test is one of seven films that our trade union, the A.C.T., acting as a film producing company, has produced to date, but it is quite the most ambitious of our ventures. The story, for example, was by Terence Rattigan, who also wrote the script; the film was directed by our President, the Hon. Anthony Asquith, whose many films of fine sensitivity and distinction make him today Britain's outstanding director.

Rattigan wrote it originally as a television play and this is, I understand, the first time that television, generally regarded as responsible for the fall in attendance at the cinemas, has made a direct contribution to the film industry.

Rattigan, who is himself a member of A.C.T., most generously made a present to us of both the play and the script; but the Board of A.C.T. Films Limited rightly decided that a payment must be made; and, again generously, Rattigan accepted a sum considerably below the figure he would have received had he accepted one of the offers made him for this play by another film production company.

As you know the purpose of A.C.T. Films is to keep film production going and to provide thereby employment for members of the union who are out of work. It has also been their rule to have a different unit for each film so that the work should go round and, while taking into account the length of time each one has been out of work, to engage, wherever possible, the best available man or woman for the job.

Conforming strictly to this rule we assembled a unit that I have no hesitation in saying could not have been surpassed in either technical skill, eagerness and good comradeship if we had the whole world to pick from. They were all, without exception, admirable men and women and their work, which when you see it I feel confident you will agree, is of the highest standard.

Asquith himself I have never worked with before, though I have served with him on many A.C.T. Committees. It was he who set the tone and created the atmosphere on the floor. In consequence we were a cheerful and happy unit, not only during the first week or so of the film, but throughout until the last shot was in the can and the cutting and dubbing completed. He has a gentleness and charm that I have never known before. He never gave an order but only made requests, with at least one "please" in every sentence. For the women he brought oranges every morning, buying them himself on the way to the studio and presenting each one, a little bashfully I thought, and even a little stealthily, by sneaking up and placing it (he hoped unobserved) by the side of the recipient. He was lavish with his cigarettes, though this should not, I feel, be said here because of the "No Smoking" rule. More than this, his car was used as a bus and picked up a number of technicians en route to the studio.

He never attempted to hustle anyone, nor was he himself flurried at any time. Whenever there was a change of set-up he merely took himself to the piano (generally there was one available) and played—his head back, his eyes shut—some delightful melody by Schubert or Beethoven.

The film, as the title indicates, is about cricket. It would be a mistake to expect to see a Test Match in progress. It is the story really of a conflict between a father and son during the concluding stage of a Test Match. The father (played superbly by Jack Warner) is a famous cricketer who has played for England for over twenty years. This is his last match, for he is getting a little past it. His son, a boy of seventeen (Ray Jackson, who played the same part on television, gives a most sensitive performance), is not in the least bit interested in cricket. He wants to be a poet and misses the first day's play because he is too absorbed in rewriting some verses which were praised in part by a playwright-poet named Alexander Whitehead ("England's greatest since Shakespeare"); played with admirable and erratic verve by Robert Morley. The boy is revising the last stanzas which Morley didn't think were quite right and he wants to finish them in time to reach the poet before he leaves for New York on Wednesday.

Despite all the boy's efforts to cover up, Jack Warner finds out that he wasn't at the match on the first day. He is upset of course, but, as it happens, he didn't bat and the boy assures him with convincing emphasis that he certainly intends to go on the next day and see his father bat for the last time. But, as it turns out, the boy, phoning Morley, is told in an offhand way that if he comes down in the morning Morley will see him. It is too good a chance to miss and the boy decides to cut the
match and go. The problem is how to break it to his father. Auntie (Adrienne Allen) urges him to put the poet off. “What, for a cricket match? He'll think me silly.” After a most moving scene between father and son, the boy sets out to see Morley, only to find him much more interested in cricket. When he discovers the boy is the son of the famous cricketer, whom he has in fact admired since his schooldays, Morley is astounded that he is not at the Oval. “If I could have got a ticket for the Oval myself,” says Morley, “you wouldn’t have seen me for dust.”

The boy can get him in. So they set out together for the Oval and there is an exciting and most amusing dash through the streets in a ramshackle old sports car that the poet drives to the danger of life and limb of all, both those inside and out of the car.

They arrive just in time to see Jack Warner go in. But I think I have told you enough to whet your appetite, the rest must be unfolded by the film itself. I shall add, however, just this: there is the development of a romantic interest between Jack Warner and a barmaid, played beautifully and most touchingly by Brenda Bruce.

Now a word or two about the cricket. There is, of course, a Test Match as a background to the story; and, for this purpose, we had to select an English Test team, making it conform as nearly as possible to the team that will meet the Australians later this year, a team which has not yet been officially selected.

The players we picked were Len Hutton and Cyril Washbrook as the opening batsmen, with Denis Compton, Jim Laker, Alec Bedser and Godfrey Evans to follow and we engaged them to play themselves on the screen. Into this team we had to fit two actors—Jack Warner as Sam Palmer and Richard Bebb as Frank Weller, who have important parts in the film. The real cricketers too are required to contribute to the progress of the story. So the task that confronted us was a two-fold one—to make actors out of cricketers and cricketers out of actors. For the latter purpose we sent Jack Warner to Alf Gover’s cricket school in Surrey, where he worked hard at the nets and found it much more difficult to learn how to miss a ball than to hit it.

Of the cricketers, Len Hutton had by far the biggest speaking part, in all about twelve pages in the script. Consciously it is always difficult to

(Continued on page 52)
EACH of the eleven separate Republics in the Soviet Union has its own film organisation and plans its own programme, features, shorts, educational, scientific films, and so on. It was, therefore, not possible to obtain from a central source statistics covering the industry throughout the U.S.S.R. The only figure obtained was that one hundred thousand persons are employed in production, laboratories, distribution and exhibition, in public cinemas (but excluding the numerous Palaces of Culture, most of which have Cinemas). Surprisingly enough this covers the same number of workers as are employed in film production in Great Britain, but because of the set-up of industry in the Soviet Union, naturally the numbers in each of the main divisions is not in similar proportions.

Public cinemas do not appear so “ritzy” as in this country and there appears to be nothing of the style of the big West-end cinema. The number of staff in each cinema seems smaller than over here. Admission prices are on the whole lower. At the generally accepted “real” rate of exchange of 40 roubles to the £., they are 1·6d. to 3s., in the public cinemas, and from 9d. to 2·6d. in the Palaces of Culture, which are best described as a cross between a Community Centre and a working-men’s club, although on the whole built and equipped on a much grander scale.

Quite a number of films were seen, some in private cinemas, and some in public. All except the newsreels were in colour and, in fact, there seems little black and white productions. I. V.
Pudovkin, for example, told me he had finished working in black and white and could now only visualise films in colour. He said they were very satisfied with the present colour process which to him was softer than Technicolor and enabled him to photograph scenes which under some other process might only hit the eye of the audience as an objectionable clash. Their colour process is an improved form of the old Agfacolor. Personally I found it a pleasing system, although at times I missed the vivid tones of some other processes.

Many people over here have had the impression that for some years the Soviet film industry has been declining both in quality and quantity, and I was told that in part these impressions were accurate at least as far as quantity was concerned. The reason was put down to the inadequacy of stories, and lack of scriptwriters, a difficulty which has now been overcome, and I was informed that in the next few years they plan a 25 per cent increase in production.

I was disappointed with my visit to the stereoscopic cinema in Moscow. As is known the Russian system is different from ours, the effect being obtained by the use of a special screen. Admittedly the films I saw were old, but the British technique seemed far ahead of the Russian both in obtaining greater depth of focus, and in avoiding strain on the eyes. The cost of special screens is very expensive and I was told that the one in Moscow was the only one at present in existence. The view was held that stereoscopic films are much more than a novelty, and hold tremendous possibilities for the future.

Naturally I raised the thorny question of television and members will appreciate that the problem is not the same in the Soviet Union as in America and Britain. There are no conflicting interests due to competition from competing ownership by the different media. One leading film director doubled up with laughter when I mentioned to him the fears of competition expressed by American and British film industries. His reaction was a simple one, who was he to complain if his films had a bigger audience. Surely it was wonderful if every family in the Soviet Union saw his films instead of only those who are able to make frequent visits to the cinemas.

Regular training of film technicians continues, and in addition to the Film Academy in Moscow there are many similar facilities in other large cities for training actors, production technicians, and cinema projectionists. There is also a Special Scientific Institute to deal with all technical development, including colour, daylight exhibition, and stereoscopy.

I asked whether there was prejudice against British and American films, and was informed there was no prejudice as such, although obviously some films would not get a showing. During 1952 some of the American Tarzan films had been widely shown. British films which were widely shown during the year were: "Lady Hamilton," "Robin Hood" (under the title "The Outlaw and the Maid"), "White Corridors," "Fire Over England" (under the title "The King’s Pirates"), and George Formby films. I was unable to clarify which version of "Robin Hood" was shown, other than to ascertain it was not the original Douglas Fairbanks classic.

It will be noted that apart from the possible exception of the last named all the films shown were old. I was informed that this was not their fault and historical films and comedies would be particularly welcome. I mentioned to them a number of films which I felt would be very popular in the Soviet Union. It was stressed that there was no objection to the extension of showing of British films and a bigger two-way traffic would be welcomed.

I was specifically asked by one of the sections of ACT to enquire as to whether any anti-British films were made. I was told there were not, but there were films against war-mongers within which classification some British people would be included.

I had more than one opportunity to meet not only the leading officials of the All Union Central Council of Trade Unions, that is the Russian T.U.C., but also the Trade Union organising film technicians. They both assured me that closer contact

---

George and the rest of the cheerful party outside the Kremlin in front of the bell which will never toll again, are shown on the opposite page.

In the picture right: Inside the Kremlin.
Continuing George Elvin's report on Russia

between British and Soviet film workers was wanted—a British delegation would be very much welcomed to the Soviet Union, and if a Soviet Union film-trade union delegation was invited to visit Great Britain, the invitation would be accepted with alacrity.

The wages structure of the Soviet Union is almost more complex than the structure in some British industries, and it was, therefore, not easy to find out in exact details the terms of remuneration of film workers. Three main principles determine the wages structure: (1) the quality and the quantity of work done; (2) the principle of equal pay for equal work, both as regards age and sex; (3) the conditions under which the workers are employed. For example, those who work under abnormal working conditions receive additional pay. All those workers for whom a norm of production can be fixed are employed on piece-rates, these total about 70 per cent, and the remaining 30 per cent are on a fixed wage.

These principles and methods result in big differences in earnings. From people I met the monthly wage for manual workers varies from 600 to 3,000 roubles a month, and incentive and other bonuses increases the individual's wage by an average of about 35 per cent. Broadly speaking, therefore, incomes vary between £20 and £100 a month.

The normal production is fixed by the well-known time and motion study principle, but we were assured that whilst it might be correct to describe the system facetiously as the "Bedeaux System" it would be more accurate to say their method was a time and motion study system humanely operated, the trade unions and the workers concerned participating.

Overtime is strictly restricted by Law to 120 hours a year, and even then all overtime must be approved by the appropriate trade union officials.

Wages for film laboratory works vary from 900 roubles (£22 10s.) a month to 1,500 roubles (£37 10s.) a month. Bonuses for increased output increase these wages generally by 20 per cent to 25 per cent. On top of this bonuses are paid for long service. Incomes can, therefore, be translated reasonably accurately into British terms as between £7 and £12 a week.

In film production, outside laboratories, salaries are comprised of three parts. The first principle is a fixed wage which is paid whether in production or not. Four typical grades were given to me as follows:

- Director—3,000 roubles (£75) a month.
- Cameraman—2,500 roubles (£61 10s.) a month.
- Sound Mixer—2,000 roubles (£50) a month.
- Electrician—1,900 roubles (£25) a month.

In addition each technician negotiates an individual contract for each production. This is made up of the above figure plus an excess rate according to the category of the worker. His category is based upon the standing and reputation of the individual concerned and there are, for example, four categories for film actors and three for film technicians. On top of the basic wage and individual contract, the technician is also entitled to a bonus at the end of production provided the film is delivered under schedule, within budget, and the quality is approved by the State Cinema Council. The State Cinema Council is comprised of the best rank and file workers, top ranking trade union officials and officials in the film ministry.

The bonuses vary according to the contribution of the individual to the finished film, but I was told at the top, for example, the film director's bonus may be as much as 50,000 roubles to 100,000 roubles, that is £1,250-£2,500. When it is realised that bonuses on this scale, or proportionately reduced for other technicians, are paid in addition to the basic salary and individual contract, it is clear that film technicians are well paid. Indeed, I was told that they are considered to be in a privileged class.

The same principles apply to all types of production, that is feature, shorts and newsreels.

There is a special Shop Committee in each Studio to discuss the film during production and to make suggestions. I was told they could, to put it crudely, tell the Director how to direct and the Producer how to produce, in other words all aspects of film production are within the terms of reference of the committee. If there is a disagreement between the Director and/or Producer and the Committee, the disagreement is referred to a Special Committee at the Film Ministry.

The working week is 48 hours, comprising six days of eight hours each. Annual holidays are generally four weeks on full pay, plus, of course, public holidays.

The Trade Unions are organised on a strict industrial basis. Every worker in a particular industry is in that industry's trade union, whatever job he or she does. Film workers are in a section of the Political and Education Institution Workers' Trade Union. The Organisation of the Union is very similar to over here, that is, it functions through shop committees, district committees up to the Central Committee, and through them to the All Union Central Council of Trade Unions.

Trade Union subscriptions are 1 per cent of a worker's wages. Industrial safeguards are exclusively for the trade unions who have the power of the State in factory protection. There is no closed shop although most of the workers are in their appropriate trade union. I was told organisation is approximately 90 per cent.

Trade Unions have naturally somewhat different functions than those in this country, and their main jobs are local negotiations, including negotiation of incentive bonuses, factory protection, and safety and welfare of the workers generally. The Trade Unions own 1,200 rest homes and sanatoria, and in addition, many other sanatoria are owned by the Ministry of (Continued on page 39)
COME BACK PETER

Year of Production: 1951.
Studio: Braywick Studios.
Laboratory: Geo. Humphries.
Producing Company: Present Day Productions.
Producer: Charles Reynolds.
Stars: Patrick Holt, Peter Hammond, Kathleen Boutall.
Director: Charles Saunders.
Scenarists: A. P. Dearsley, Charles Saunders.
Camera Department: Lighting Cameraman, Edward Loyd; Camera Operator, L. Harris; 1st Asst. Camera (Focus), Ronnie Jones; Other Camera Assistant, Alex Thomson.

Sound Department: Recordist (Mixer), Ben Brightwell; Sound Camera Operator, Eric Vincent; Boom Operator G. Turner; Other Assistant, S. Squires (Matte). Editing Department: Editor, Marjorie Saunders; 1st Assistant, R. Brown.

Production Department: Production Manager, Harry Denham; Unit Production Manager, Derrick Wynne; 1st Asst. Director, Pat Kelly; 2nd Assistant Director, Aida Young; Continuity, Betty Forster.
Still Department: Still Cameraman, Michael Scott.

DECAMERON NIGHTS

Year of Production: 1952.
Studio: Location in Spain and gate Studios.
Laboratory: Technicolor.
Producing Company: Film Locations Ltd.
Producer: M. J. Frankovich.
Associate Producer: Montagu Marks.
Stars: Joan Fontain, Louis Jourdan, Binnie Barnes, Joan Collins.
Director: Hugo Fregonese.
Scenarists: George Oppenheimer.
Camera Department: Lighting Cameraman, Guy Green; Camera Operator, Arthur Ilbertson; 1st Asst. Camera (Focus), Kenneth Gray; Other Camera Assistants, Johnny Cabrera, Peter Saddington.

Sound Department: Recordist (Mixer), Terry Cotter; Sound Camera Operator, W. Milner; Boom Operator, George Sanders; Other Assistants, Post Synch., F. Stoneham; Dubbing Crew, Maurice Askew, Peter Davies, R. Langord, B. Childs, and Effects Crew.
Art Department: Art Director and Prod. Designer, T. H. Morahan.
Editing Department: Editor, Russell Lloyd; 1st Asst., Richard Sidwell; 2nd Assistant, W. Morton; Other Assistant, T. Harris.

Production Department: Production Manager, Fred C. Gunn; 1st Asst. Director, Basil Keys; 2nd Assistant Director, Max Varnell; Continuity, Betty Forster; Prod. Secretary, Audrey Monk.

Still Department: Still Cameraman, John Hardman.
Special Processes: Matte Shots, Douglas Hague (Technicolor); Assistant Dress Designer, Phyllis Dalton.

FLANAGAN BOY

Year of Production: 1952.
Studio: Bray.
Laboratory: Denham.
Producing Company: Exclusive Films.
Producer: Anthony Hinds.
Stars: Barbara Payton, Frederick Valk, Anthony Wright.
Director: Reginald Le Borg.

Camera Department: Lighting Cameraman, Jimmy Harvey; Camera Operator, Len Harris; 1st Assistant Camera (Focus), Manny Yossa; Other Camera Assistant, Tommy Friwell.

Sound Department: Recordist (Mixer), Bill Salter; Sound Camera Operator, Peter Matthews; Boom Operator, Percy Britton; Other Assistant, Ray Hole; Dubbing Crew, R.C.A., The Tower, Hammersmith.
Art Department: Art Director, Wilfred Arnold.

Editing Department: Editor, James Neele; 1st Assistant, Henry Richardson.

Production Department: Production Manager and/or Unit Production Manager, John (Pinky) Green; 1st Assistant Director, Jimmy Sangster; 2nd Assistant Director, Aida Young; 3rd Assistant Director, Tom Sachs; Continuity, Renee Glyme.

Still Department: Still Cameraman, John Jay.

MADE IN HEAVEN

Year of Production: 1952.
Studio: Pinewood.
Laboratory: Denham.
Producing Company: British Film Makers.
Producer: George Brown.
Prod. Controller: Arthur Alcott.
Stars: Petula Clark, David Tomlinson, Sonia Zaimann.
Director: John Paddy Carstairs.
Scenarists: George Brown, William Douglas.
Camera Department: Lighting Cameraman, Geoffrey Unsworth; Camera Operator, Bill Allan; Technicolor Assts., Frank Kingston, John Jordan; Other Camera Assts., T. Friwell.

Sound Department: Recordist (Mixer), John W. Mitchell-Hold; Sound Camera Operator, C. C. Messier; Boom Operator, Percy Dayton; Boom Asst., Pat Wheeler; Dubbing Crew, G. McCallum, W. Daniels.

Art Department: Art Director, Maurice Carter; Assistant Art Director (Set), Iris Newell; Draughtsmen, Jack Maxwell (Cheri), Roy Freeman, Geoffrey Drake, Peter Lamont.

Editing Department: Editor, John Guthridge; 1st Assistant, M. Sawyer; Other Assistant, Roy Fry; Dubbing Editor, Harry Miller; Assistant, A. Ludski.

Production Department: Production Manager and/or Unit Production Manager, Jack Hicks; 1st Assistant Director, Phil Shipway; 2nd Assistant Director, Pat Marsden; 3rd Assistant Director, Kipps Gowans; Continuity, Joan Davis; Assistant Continuity, Kathie-en Hosgood.

Still Department: Still Cameraman, Geoffrey Whicher.
Special Processes: Prod. Secretary, Beryl Booth; Dress Designer, Julie Harris.

MY WIFE'S LODGER

Year of Production: 1952.
Studio: Viking.
Laboratory: Denlabs.
Producing Company: Advance Films.
Producer: David Dent.
Stars: Dominic Roche, Olive Sloane, Diana Dors, Leslie Dwyer.
Director: Maurice Elvey.
Scenarist: Stafford Dickens.
Camera Department: Lighting Cameraman, Phil Grindrod; Camera Operator, Len Harris; 1st Assistant Camera (Focus), Paul Wilson; Other Camera Assistant, R. Bayley.

Sound Department: Recordist (Mixer), Cliff Sandall; Sound Camera Operator, Gerry Barnes; Boom Operator, Charles Wetherill; Boom Assistant, Nick Gurney; Dubbing Crew, Gate Studios.
Art Department: Art Director, George Jones.

Editing Department: Editor, Lito Carruthers; Assembly, Cutter, Stan Willis; 1st Assistant, A. Lower.

Production Department: Production Manager and/or Unit Production Manager, Billy Boyle; 1st Assistant Director, Ernie Morris; 2nd Assistant Director, Richmond Harding; Continuity, Marjorie Owens.

Still Department: Still Cameraman, Laurie Turner.

SEA DEVILS

Year of Production: 1952.
Studio: Nettlefold.
Laboratory: Technicolor (Picture), Denham (Sound).
Producing Company: Coronado Productions.
Producer: David E. Rose.
Associate Producer: John R. Sloan.
Stars: Yvonne de Carlo, Rock Hudson, Maxwell Reed.
Director: Raoul Walsh.
Story and Screenplay: Borden Chase.
Camera Department: Lighting Cameraman, Willkie Cooper; Camera Operator, Peter Newbrook; 1st Assistant Camera (Focus), John Tiley (Technicolor Technician); Other Camera Assistants, Jim Brody (Technicolor Assistant), Jim Carroll (Clapper Boy).

Sound Department: Recordist (Mixer), W. Lindop; Sound Camera Operator, Herbert Raynham; Boom Operator, E. Ryan; Other Assistant, Charles Earl (Sound Maint.); Dubbing Crew, Gate Studios, Elstree.
THE CINE-TECHNICIAN
March-April, 1953

Art Department: Art Director, Wilfred Shimakoski; Assistant Art Director, John Hoels; Buyer, Marjory Whitcomb; Art Supervisor, John Jones; K. McCullum Tait; Scene Artists, Basil Manning, Jimmy Needle.

Editing: Editor, John Seabourn; 1st Assistant, John Pomery; 2nd Assistant, Terry Laurie; Dubbing Editor, John Ferris; Assistant, Macdonald Martin.

Production Department: Production Manager, Raymond Anzalone; 1st Assistant Director, Philip Shipway; 2nd Assistant Director, Ronald Spencer; 3rd Assistant Director, Vernon Noyes; Location Manager, R. L. Davidson; Continuity, Betty Forster.

Still Department: Still Cameraman, Albert Clarke.

Special Processes: Publicity Director, Robin Crockett; Casting Director, Paul Sheldon.

THE YELLOW BALLOON
Year of Production: 1952.
Studio: A.B.C. Studios, Elstree.
Laboratory: Geo. Humphries.
Producing Company: Marble Arch Productions (Associated British (Joint Production)).
Producer: Victor Skutecky.
Director: J. Lee Thompson.
Scenarists: Anne Burnaby, J. Lee Thompson.

Camera Department: Lighting Cameraman, Gilbert Taylor; Camera Operator, Val Stewart; 1st Asst. Camera (Focus), Chick McN Peaugh; Other Camera Assistant, Peter Hendry.

Sound Department: Recorder (Mixer), Les Hammond; Sound Camera Operator, Denis Whitlock; Boom Assistant, Colin Hopkinson; Sound Maintenance, Norman Rolland; Dubbing Crew, T. Sheldon, C. Brown, L. Abbott, E. Penfold.

Art Department: Art Director, Robert Jones; Draughtsmen, Peter Glazier, Don Horne.

Editorial Department: Editor, Richard Best; 1st Assistant, Joan Warwick; Other Assistant, W. Prowse; Dubbing Editor, A. Marshall.

Production Department: Production Manager and/or Unit Production Manager, Val Stewart; 1st Assistant Director, Cliff Owen; 2nd Assistant Director, Fred Goode; 3rd Assistant Director, Norman Harrison; Continuity, Thelma Orr; Prod. Secretary, Sheila Puddick.

Still Department: Still Cameraman, Albert Clarke.

VENETIAN BIRD
Year of Production: 1952.
Studio: Pinewood.
Laboratory: Denham.
Producing Company: British Film Makers.
Producer: Betty E. Box.
Production Controller: Arthur Alcott.
Director: Ralph Thomas.
Scenarist: Victor Canning.
Camera Department: Lighting Cameraman, Ernest Steward; Camera Operator, Jack Thompson; 1st Assistant Camera (Focus), Reg Morris; Other Camera Assistant, John Alcott.

Sound Department: Recorder (Mixer), John Denne; Sound Camera Operator, Ken Rawkins; Boom Operator, Bob Robinson; Other Assistants, Pat Wheeler, Jim Northcote, John Salter; Sound Maintenance, Fred Hughesden; Dubbing Crew, Gordon K. McCullum.

THE LONG MEMORY
Year of Production: 1952.
Studio: Pinewood.
Laboratory: Denham.
Producing Company: British Film Makers.
Production: Betty E. Box.
Production Controller: Arthur Alcott.
Director: Robert Hamer.
Scenarists: Robert Hamer, Frank Harvey.

Camera Department: Lighting Cameraman, John Hawxman; Camera Operator, Jim Rawden; 1st Asst. Camera (Focus), Jack Atcheler; Other Camera Assistant, John Alcott.

Sound Department: Recorder (Mixer), C. C. Stevens; Sound Camera Operator, G. Wihels; Boom Operator, E. Panton-Smith; Boom Assistant, E. Daniels; Dubbing Crew, G. McCullum, W. Daniels.

Art Department: Art Director, A. Vettrinsky; Assistant Art Director, Ira Newell; Draughtsmen, E. Archer (C. B. Carr), Herbert, A. Wilby, P. Lamont.

Editing Department: Editor, S. Hayter; 1st Editor, Ian Cherrill; Other Assistant, Chris Lancaster; Dubbing Editor, E. Miller; Asst., A. Ludski.

Production Department: Production Manager and/or Unit Production Manager, Jack Hambury; 1st Asst. Director, George Pollock; 2nd Asst. Director, Max Varnell; 3rd Assistant Director, Bert Bati; Continuity, Joan Davis; Prod. Secretary, W. Pearson.

Still Department: Still Cameraman, Ian Jeavess.

THE FINAL TEST
Year of Production: 1952.
Studio: Pinewood.
Laboratory: Denhams.
Producing Company: A.C.T. Films Ltd.
Producer: R. J. Minney.
Stars: Jack Warner, Robert Morley, Brenda Bruce, Alfred Allain.
Director: Anthony Asquith.
Scenarist: Terence Rattigan.
Camera Department: Lighting Cameraman, W. M. C. Holmes; Camera Operator, Bill Allan; 1st Asst. Camera (Focus), Dickie Robinson; Other Camera Asst., Steve Clayton.

Sound Department: Recorder (Mixer), Charles Knott; Sound Camera Operators, Geoff Labran, Johnny Myers, Jack Thompson; Boom Operator, Claud Hitchcock; Boom Assistant, Micky Jay; Dubbing Crew, G. K. McCullum, W. Daniels.

Art Department: Art Director, R. Holmes Paul; Assistant Art Director (Set), Iris Newell; Draughtsmen, Alec Gray.

Editing Department: Editor, Helga Cranston, 1st Assistant, Barry Booth, also Assistant Editor, Derek Fairhead; Dubbing Editors, Barry Booth; Assistant, Michael Coton.

Production Department: Production Manager and/or Unit Production Manager, Anthony, 1st Assistant Director, Tony Hearne; 2nd Assistant Director, Phil Rigal; 3rd Assistant Director, Tony Sachi; Continuity, Kathleen Hossog; Production Secretary, Patricia Bydawell.

Still Department: Still Cameraman, Ronnie Pilgrim.


THE NIGHT WON'T TALK
Year of Production: 1952.
Studio: Viking Studios.
Laboratory: Denham.
Producing Company: Corsair Productions.
Producer: Harold Richmond.
Stars: Hvy Hazel, John Bailey, Mary German.
Director: Daniel Birt.
Scenarist: Brock Williams.

Camera Department: Lighting Cameraman, Brendan Stafford; Camera Operator, Gilbert Knight; 1st Asst. Camera, Eugene Foy; Jack Howard; Other Camera Assistant, Fred Leather.

Sound Department: Recorder (Mixer), Moira Forsyth; Sound Camera Operator, Viking Studios; Boom Operator, Viking Studios.

Art Department: Art Director, Bernard Robinson; Assistant Art Director, George Jones.

Editing Department: Editorial Supervisor, Editing, John Seabourn; Assistant Editor, John Pomery.

Production Department: Production Secretary, Elizabeth Forsyth; 1st Assistant Director, Bert Dorsett; 3rd Assistant Director, Derek Armstrong; Continuity, Bill Day.

Still Department: Still Cameraman, Michael Scott.

SOMETHING MONEY CAN'T BUY
Year of Production: 1952.
Studio: Pinewood.
Laboratory: Denham.
Producing Company: British Film Makers Ltd.
Producer: J. Jann.
Production Controller: Arthur Alcott.
Stars: Patricia Roc, Anthony Steel, A. E. Matthews, Moira Lister, Diane Hart.
Director: Pat Jackson.
Scenarists: Pat Jackson, James Lansdale Hodgson.
Camera Department: Lighting Cameraman, C. Pemberton Richards; Camera Operator, Bill Allan; 1st Asst. Camera (Focus), J. Lowin; Other Camera Asst., B. Carr.
Sound Department: Recorder (Mixer), C. C. Stevens; Sound Camera Operator, G. Wilkes; Boom Operator, E. Panton-Smith; Boom Assistant, E. Daniels; Dubbing Crew, G. McCullum, W. Daniels.

Art Department: Art Director, A. Vettrinsky; Assistant Art Director, Ira Newell; Draughtsmen, E. Archer (C. B. Carr), Herbert, A. Wilby, P. Lamont.

Editing Department: Editor, S. Hayter; 1st Editor, Ian Cherrill; Other Assistant, Chris Lancaster; Dubbing Editor, E. Miller; Asst., A. Ludski.

Production Department: Production Manager and/or Unit Production Manager, Jack Hambury; 1st Asst. Director, George Pollock; 2nd Asst. Director, Max Varnell; 3rd Assistant Director, Bert Bati; Continuity, Joan Davis; Prod. Secretary, W. Pearson.

Still Department: Still Cameraman, Ian Jeavess.

Special Processes: Dress Designer, Julie Harris.
THE CINE-TECHNICIAN

March-April, 1953

THE CINE-TECHNICIAN

Art Department: Art Director, George Provig; Assistant Art Director (Set), Iris Newell; Draughtsmen, J. Gow, Roy Dorman, B. Cartwright, R. Walker.

Editing Department: Editor, Gerry Thomas; 1st Assistant, Peter Boita; Other Assistant, Alison Mackay. Dubbing Editor, Peter Seabourne; Asst., Charles Squires.

Production Department: Production Manager, Douglas Peerce; 1st Asst. Director, Peter Bolton; 2nd Assistant Director, Jim Ware; 3rd Assistant Director, Jack Green; Continuity, Tilly Day.

Still Department: Still Cameraman, Cornel Lucas.

Special Processes: Production Secretary, Fanya Fisher.

SHOR T S AND DOCUMENTARY FILM CREDITS

The following is a further list of technical credits for short and documentary films completed recently. May we remind all units interested in having such details published in future issues of THE CINE-TECHNICIAN to send in their approved lists from time to time.

All films are for theatrical distribution except where otherwise stated.

ANGLO-SCOTTISH PICTURES LTD.

STABLE RIVALS

Running time: 17 mins. Made for the Children's Film Foundation.

Director: Leonard Reeve.
Assistant Director: Quentin Dobson.
Photography: Bernard Davies.
Camera Operator: Dick Andrews.
2nd Assistant: Charles Heath.
Editor: Julien Caunter.
Assistant Editor: David Elliott.

BASIC FILMS LTD.

POWER SIGNAL LINESMAN


Producer: Leon Clare.
Direction and Editing: Max Anderson.
Photography: Walter Lassally.
Assistant Cameraman: Douglas Kentish.
Production Manager: Philip Aizlewood.

BRITISH TRANSPORT FILMS

DODGING THE COLUMN

Running time: 10 mins.
Producer: Edgar Anstey.
Director: Michael Orrum.
Assistant Director: Claude Hudson.
Photography: Reg Hughes.
Assistant Cameraman: W. D. Williams.
Editor: John Legard.
Assistant Editor: Paul Khan.

Commentary Written by: Paul Le Saux.

SCOTTISH HIGHLANDS

Running time: 20 mins. Colour, Non-Theatrical.
Producer: Edgar Anstey.
Associate Producer: Ian D. Ferguson.

Directed and Edited by: Michael Orrum.
Assistant Director: Peter M. Sims.
Assistant Editor: Alice Ross.
Camera Assistants: W. D. Williams, R. W. Johnson.
Unit Manager: Jim Garrett.
Commentary Written by: Alistair M. Duffett.
Music Composed by: Bruce Montgomery.
Conducted by: Muir Mathieson.
Recorded by: Ken Cameron.

FARMER MOVING SOUTH

Running time: 17 mins.
Producer: Edgar Anstey.
Directed by: John Taylor, Charles de Lautour.
Unit Manager: Peter Dixon.
Photography: James Ritchie, Reg Hughes, John Page, Michael Currie-Briggs.
Camera Assistants: W. D. Williams, Cyril Moorhead, David Watkin, R. Lorraine.
Editor: Stewart McAllister.
Assistant Editor: Margot Fleischner.
Music Composed by: Tom Henderson.

MEASURED PACKING

Director: Ken Fairbairn.
Assistant Director: Claude Hudson.
Photography: Bob Paynter.
Assistant Cameraman: Cyril Moorhead.
Editor: Bert Eggleton.
Assistant Editor: Alf Chapman.

DATA FILM UNIT

MINING REVIEW Nos. 1-6 (6th Year)

1 Reel Monthly for the National Coal Board.

Producer: Francis Gysin.
Production Secretary: Pamela Brown.
Directors: Jack Chambers, Francis Gysin, Desmond Shepherd, Basil Somner, Tony Thompson, Peter Pickering.
Photography: W. Suschitzky, Ron Bicker, John Gunn.
Camera Assistants: Phil Law, Ken Withers, Ken Morgan, Derek Witham, Donald Long, Lionel Griffiths.
Editor: Robert Kruger (Nos. 5 & 6: Fred Cook).
Assistant Editor: Fred Cook.
Sound Mixer: Charles Parkhouse.

SURFACE MECHANISATION

Length: 1 reel. Made for the National Coal Board.

Producer: Francis Gysin.
Direction and Editing: Peter Pickering.
Assistant Director: Eric Pask.
Photography: W. Suschitzky.
Assistant Cameraman: John Gunn.
Assistant Editor: Fred Cook.
Sound Mixer: Charles Parkhouse.

MECHANISED PIT BOTTOM EVA L-OUT

Length: 1 reel. Made for the National Coal Board.

Produced, Directed and Edited by: Francis Gysin.
Photography: W. Suschitzky.
Assistant Cameraman: John Gunn.
Assistant Director: Eric Pask.
Assistant Editor: Fred Cook.
Effects Recording: Ken Ross.
Sound Mixer: Charles Parkhouse.

WASH AND BRUSH UP

Length: 3 reels. Made for the British Transport Commission.

Producer: Jack Holmes.
Director: Tony Thompson.
Assistant Director: Basil Sonner.
Photography: Ron Bicker.
Assistant Cameraman: Phil Law.
Editor: Dick Storey.
Assistant Editor: Eric Pask.
Sound Mixers: Ken Cameron, Ken Scrivenor.

SWIFT WATER

Running time: 20 mins. Made for the Children's Film Foundation.

Producer: Jack Holmes.
Director: Tony Thompson.
Assistant Director: Pat Loes.
Photography: Ron Bicker.
Assistant Cameraman: Phil Law.
Editor: Dick Storey.
Assistant Editor: Paul Shortall.
Sound Mixers: Ken Cameron, Ken Scrivenor.

THE PRICE OF HAPPINESS


Producer: Secretary, Direction and Editing: Jack Chambers, Jack Eliz.
Photography: W. Suschitzky.
Camera Operator: John Gunn.
Camera Assistant: Phil Law.
Sound Mixer: Charles Parkhouse.

FILM CENTRE LTD.

THE THIRD RIVER


Directed and Edited by: Michael Clarke.

Production Assistant: Kerim Mejdi.
Photography: Peter Kelly.
Assistant Cameraman: Kelvin Pike.
Assistant Editor: Ralph Sheldon.
Music Composed by: Elisabeth Lutyens.
Conducted by: John Hollingsworth.
Recorded by: Ken Cameron.

FILM WORKSHOP LTD.

SCIENTISTS IN THE ANTARCTIC

Non-theatrical. Made for the Central Office of Information.

Script and Production: Maxwell Munden.
Photography (Kodachrome): Robert S. Moss, Dr. W. Sladen.
Editor: Steve Cox.

RUBBER IN ROADS

Non-theatrical. Made for the British Rubber Development Board.

Producer: Maxwell Munden.
Written and Directed by: Dennis Shand.
Photography: Henry Hall.
Editor: Steve Cox.

GAUMONT-BRITISH PICTURE CORPORATION SPECIALISED FILM UNIT

LET THERE BE BREAD

Producer: Frank Wells.
Script: Malcolm Stewart.
Editor: Arthur Stevens.
Photography: Jack Parker, Ronnie Shears.
Sound: Peter Birch.
STOLEN PLANS
Length: 6 reels. Made for the Children's Film Foundation.
Producer: Frank Wells.
Director: James Hill.
Photography: Frank North.
Camera Operator: Gerald Massey-Collier.
Sound: Maurice Askew.
Editor: Arthur Stevens.
Assistant Editor: Ken Elton.
Continuity: Olga Pascoe.
Production Manager: John Goodman.

UNDER THE SURFACE
Length: 2 reels. G.F.D.
Written and Directed by: Derek Mayne, M.A.
Editor: Derek H. Chambers.
Sound: Maurice Askew.

COMBUSTION
Directed: S. G. Ferguson.
Photography: Frank North, Jack Parker.
Editor: Derek H. Chambers.
Sound: Peter Birch.
Animation: Kenneth Hardy.

HOUR OF CHOICE
Length: 2 reels.
Producer: Frank Wells.
Written by: Stuart Legg.
Edited: Louis Lansen.
Sound: Maurice Askew.

HALAS AND BATCHelor CARTOON FILMS LTD.
THE FIGUREHEAD
Running time: 30 mins. Puppet film in Technicolor.
Production: John Halas.
Direction: Allan Crock, Bob Privett.
Scenario: Joy Batchelor.
Music composed by: Matyas Seiber.
Distributed by: British Lion.

THE MOVING SPIRIT
The History of the Horseless Carriage.
Made for the Anglo-Iranian Oil Co. Running time: 16 mins. Technicolor.
Production: John Halas.
Story and Visualisation: Allan Crock.
Direction: Bob Privett.
Music composed by: Benjamin Frankel.

MASSINGHAM PRODUCTIONS LTD.
THE QUEEN'S COLOURS
Running time: 18 mins. Technicolor.
Producer: John Martin.
Director: Charles de Gaulle.
Editor: Bill McGarry.
Production Manager: Lawrie Lawrence.
Music composed: Francis John Addison.
Conducted by: Muir Mathieson.
Played by: The Royal Philharmonic Orchestra.

RAYANT PICTURES LTD.
Anthony Gildson (Producer), William Pollard (Director), Ian D. Struthers (Camera Operator), Francis Flynn (Sound), and Carl Iverson (Research), have completed the following films since June, 1952:

SPOTLIGHT IN THE MONEY (Edited by Josephine Wood)
SPOTLIGHT IN THE MIRROR (Edited by Josephine Wood)
SPOTLIGHT ON THE FLYING SAILORS (Edited by John Reeve)
SPORTS PAGE Nos. 7 & 8 (Edited by Josephine Wood)
PEARL OF THE ATLANTIC (Edited by Josephine Wood)

The following films have also been completed recently:

MISSING PERSONS
Running time: 17 mins. G.F.D.
Producer: Anthony Gildson.
Director: Alan Falconer.
Photography: Sydney Samuelson.
Research: Carl Iverson.
Edited by: Robert Johnson.
Recorded by: Francis Flynn.

THE WHITE FRONTIER
Running time: 17 mins. G.F.D. Produced and Written by Anthony Gildson.
Director: Robert Johnson.
Recorded by: Francis Flynn.

SHELL FILM UNIT
All films produced by Film Centre, Ltd.
LE MANS, 1953
A joint production of the Shell Film Unit and the Service Cinematographique of Shell France.
Director: Bill Mason.
Assistant Directors: (British) John Armstrong, Patricia Archdale; (French) Andre Venedes.
Photography: (British) Alan Fabian, Maurice Ford; (French) Christian Gavay, Henri Persier, Marcel Villet, Albert Well.
Camera Assistants: Arthur Wooster, Freddie Ford, Jnr, Michel Arnoux.
Diagram: Archie Shaw.
Location Sound: Norman Leesers, Reg Barnes Heath.
Sound Mixer: George Newberry.

THE STANLOW STORY
Running time: 40 mins. Non-theatrical.
Director: Douglas Clarke.
Assistant Directors: Don Terrett, Jean Hayter.
Photography: Peter Kelly, Frank Chilton.
Assistant Cameraman: Kelvin Pike.
Assistant Editors: Don Terrett, Patricia Archdale, Ian Brundle.
Special Effects: Francis Rodker.
Diagrams: Archie Shaw.
Commentary Written by: Stuart Legg.
Music composed by: Edward Williams.
Edited by: John Hollingsworth.
Recorded by: Ken Cameron.
Sound Mixer: George Newberry.
Producers: Sir Arthur Elton, Assistant Producer: Roy Harris.

TOUCH-DOWN TO TAKE-OFF
Running time: 10 mins. Non-theatrical.
Director: J. A. D. Cartwright.
Script: Michael Johns.
Photography: Ben Beadle, Alan Fabian, Eric Chamberlain, Geoffrey Currin.
Assistant Cameraman: Arthur Wooster.
Editor: Wendy Craft.
Recordist: George Newberry.

HIGHLIGHTS OF FARNBOROUGH, 1953
Running time: 26 mins. Non-theatrical.
Directed and Edited by: Peter de Normanville.
Assistant Director: Ian Brundle.
Camera Assistants: Freddie Ford, Jnr, E. Clarke, Arthur Wooster.
Music Arranged by: Edward Williams.
Sound Mixer: George Newberry.

WALLACE PRODUCTIONS LTD.
OPUS 63
Script: Michael Storm.
Director: John Rowdon.
Production and Editing: A. V. Currie.
Lighting Cameraman: J. E. Ewins.
Camera Operator: R. Larrabetti.
Unit Manager: C. Freedman.
Sound: G. Burgess.
Assistant Editor: Miss D. Deveson.
1st Assistant Cameraman: Bill Bonner.
Music composed by: Richard Arnell.
Played by: The London Symphony Orchestra.
Conducted by: Edward Ronton.

WORLD WIDE PICTURES LTD.
THE CORONATION CEREMONY
Running time: 19 mins. Made for the Central Office of Information.
Producer:bundle Edgar.
Research and Script: John Armstrong.
Editor: Morgen Macdonnan.
Music composed by: John Gardner.
Conducted by: John Hollingsworth.

INSTRUCTIONAL TECHNIQUE Part 1
"The Classroom Lesson"
Made for the Air Ministry.
Producer: James Carr.
Written and Directed by: John Rowdon.
Assistant Director: Douglas Kentish.
Continuity: Kathleen Sinnott.
Lighting Cameraman: Geoff Williams.
Camera Operator: Bill Cheeseman.
Camera Assistant: Alan Hewison.
Editor: Frances Cockburn, A.R.P.S.
Assistant Editor: Philip Auguste.

INSTRUCTIONAL TECHNIQUE Part 2
"The Practical Lesson"
Running time: 16 mins. Non-theatrical.
Made for the Air Ministry.
Producer: James Carr.
Director: John Rowdon.
Script: Michael Laws.
Assistant Director: Douglas Kentish.
Continuity: Kathleen Sinnott.
Lighting Cameraman: Jo Jago.
Camera Operator: Bill Cheeseman.
Camera Assistant: Ken Withers.
Editor: Frances Cockburn, A.R.P.S.
Assistant Editor: Philip Auguste.
Health and very large factories, 2,700,000 workers stayed in the trade union sanatoria last year, 1/5th free of charge and the remaining 4/5ths paying not more than 30 per cent of the cost. I visited a number of the sanatoria and was impressed by their medical efficiency, excellent service and the friendly atmosphere.

The social insurance schemes are administered by the Trade Unions on behalf of the State. The scheme is free, that is no contributions are paid, with, surprisingly enough, the same sort of exceptions as there are in this country, that is mainly spectacles and minor dental repairs, for which small charges are made.

There is no provision for unemployment benefit as there is no unemployment. During temporary idleness, such as re-tooling of a Factory or between productions in a film studio, the basic wage is paid each week.

Sick benefit is paid for indefinite periods at a rate varying between 60 per cent and 100 per cent of a worker’s earnings according to the nature of his job and the length of his employment. Benefit is also paid to workers released from their work to look after a sick member of the family if circumstances require it.

Pensions are paid in respect of old age, long service and loss of bread-winner. Workers in heavy and other special industries receive pensions at the age of 50, provided they have 20 years’ service. In other industries, including films, this is 60 for a man and 55 for a woman. The pension continues even if the recipient continues his job or takes up other employment. The pension is generally at the rate of 50 per cent to 60 per cent of the individual’s pay.

In the event of a dispute between the workers and the employer, there are the same sort of levels of dispute machinery as in this country, that is provision for discussion at factory level, through a local grievance committee, through a district com-

In an unofficial capacity George enjoys a visit to the Children’s Railway
FAREWELL TO DENHAM STUDIOS
by Chris Brunel

EVEN a cursory glance at a list of films made at Denham Studios brings back rich memories to both cinema-goer and technician alike, and reminds us that these fine studios can justly claim to be a symbol of British film-making. So many of the milestones of our industry are exemplified in Denham pictures, and so, to start your own minds wandering nostalgically on, here are a few:

Sir Alexander Korda's Wings of the Morning was the first Technicolor feature made in England; Ray Renahan lit it with Jack Cardiff as Operator. "Technicolor Ltd. member, was formed by Korda with Dr. Kalmus in July 1935.

The nation's first propaganda film of the second world war, The Lion Has Wings, started a few days after the declaration of war by Neville Chamberlain.

The fabulous film by the fabulous Gabriel Pascal—Bernard Shaw's Caesar and Cleopatra.

Sir Laurence Olivier's Hamlet, the prestige picture that really did bring world-wide credit to our ability to make pictures.

And the return of the American to our industry, typified by Walt Disney's Treasure Island.

But what of those between the milestones? Some of them just "run-of-the-mill" pictures. Look at 1937's output with the Kine Weekly "Box Office" Reviews alongside:

<table>
<thead>
<tr>
<th>Title</th>
<th>Director</th>
<th>Stars</th>
<th>Kine &quot;Box-Office&quot; Review</th>
</tr>
</thead>
<tbody>
<tr>
<td>South Riding</td>
<td>Victor Saville</td>
<td>Ralph Richardson</td>
<td>Excellent popular booking. Safe for the family.</td>
</tr>
<tr>
<td>The Drum</td>
<td>Zoltan Korda</td>
<td>Edna Best</td>
<td>Box-office certainty for all classes and all ages.</td>
</tr>
<tr>
<td>Action for Slander</td>
<td>Tim Whelan</td>
<td>Roger Livesey</td>
<td>Excellent general booking. Nothing to offend juveniles.</td>
</tr>
<tr>
<td>The Squeaker</td>
<td>William K. Howard</td>
<td>Valerie Hobson</td>
<td>First-rate popular booking. Good for youngsters.</td>
</tr>
<tr>
<td>The Challenge</td>
<td>Milton Rosmer</td>
<td>Olives Brook</td>
<td>Good novelty booking for average halls and an outstanding one for family and better class.</td>
</tr>
<tr>
<td>He Was Her Man Paradise for Two</td>
<td>Jack Conway</td>
<td>Sophie Stewart</td>
<td>Obvious box-office winner for all classes and all ages.</td>
</tr>
<tr>
<td>The Rat</td>
<td>Jack Raymond</td>
<td>Robert Taylor</td>
<td>Excellent general booking, one with first-class selling equipment. Good for juveniles.</td>
</tr>
<tr>
<td>Divorce of Lady X</td>
<td>Tim Whelan</td>
<td>Vivien Leigh</td>
<td>Excellent booking for the masses. Not for juveniles.</td>
</tr>
<tr>
<td>Dinner at the Ritz</td>
<td>Harold D. Schuster</td>
<td>Jack Hulbert</td>
<td>Excellent light booking for other than industrial halls. Too sophisticated for children.</td>
</tr>
<tr>
<td>Over the Moon</td>
<td>Thornton Freeland</td>
<td>Patricia Ellis</td>
<td>Excellent popular booking. Good for the family.</td>
</tr>
<tr>
<td>Victoria The Great</td>
<td>Herbert Wilcox</td>
<td>Antoin Walbrook</td>
<td>Star light booking for other than industrial halls. Nothing to harm younger eyes.</td>
</tr>
<tr>
<td>First and Last</td>
<td></td>
<td>Anna Neagle</td>
<td>An outstanding prestige and box-office picture. Suitable for juveniles.</td>
</tr>
</tbody>
</table>

Before the studios were completed, shooting was proceeding on the lot for Things to Come.

Interior production started with Southern Roses in 1936, followed by Rembrandt. Things were rather held up by a fire in March 1936, but production got properly into its stride by the summer, despite a grave shortage of equipment. After the destruction of the Amalgamated Studios at Elstree during the war, J. Arthur Rank brought a large amount of electrical and other equipment to Denham from Elstree, and built up the big stock that has now been auctioned away.

Like other sections of the industry before ACT became strong, working conditions were poor, and victimisation of outspoken employees was common. The ETU were the first to start reversing this by negotiating a local agreement with London Films, but George Elvin was not far away when any of us at Denham wanted him. When the war brought a tremendous rise in the cost of living, the lower paid in particular felt the strain, and so they got local organisation going. It is said that the first Joint Works Committee was formed by a meeting of Shop Stewards at the lychgate on the Goodbye Mr. Chips set. Their programme of 12/6d. increase for all and increases in travelling allowances rallied unanimous support at once.

The employers immediately resuscitated their own association, and met the Unions separately—getting NATKE into the board room first—and thus successfully split the forces, so the bonus finally agreed was only 7s. 6d.

Gradually inter-Union solidarity was built up, and workers not only did such things as stopping a production from screening. It was agreed ACT members some £8,000, but also got the first studio agreement on a national scale. The doughty Percy Dayton was our Shop Steward then, and he received great help in getting this agreement from the Chairman of the Works Committee, Bert Batchelor of the ETU.
Only One British
SOUND RECORDING EQUIPMENT
has all these features...

- It is fully synchronous and easily transportable in a private car.
- It enables directors, producers and others to hear sound played back whilst it is being recorded.
- It consumes no film material.
- It makes recordings of the highest quality for transference to photographic negative for release printing.
- It enables post-synchronising and dubbing studios to play back newly-recorded tracks immediately.
- It is easily operated from either single or three phase mains.
- It is capable of recording on 35 mm. or 17.5 mm. magnetic film.

...it is the

GAUMONT-KALEE
FERROSONIC - SYNCHRONOUS - MAGNETIC
PORTABLE RECORDING EQUIPMENT

which has given daily trouble-free service with the B.B.C. Television Film Unit since August 1952 and is in constant use by Gaumont-British, Universal and a number of other Newsreels and many Overseas Studios including San Angel Inn, Mexico and Dear Film, Rome.

The illustration shows the Recorder only. The complete equipment comprises:

(a) 2 Channel Mixer, with all the standard GAUMONT-KALEE facilities, including the unique G.K. Volume Indicator and remote control of Cardioid Microphones;
(b) Amplifier Unit;
(c) Compressor Unit (Optional);
(d) Power Unit for (a) and (b) above;
(e) Erase Unit (Optional);
(/) choice of GAUMONT-KALEE 492 or 495 Microphones.

For full information, write to the Studio Department:


A subsidiary of British Optical & Precision Engineers Ltd.

EVERYTHING for the STUDIO • CINEMA & THEATRE
THE PROBLEMS OF SPONSORED TV

This survey of sponsored TV in America was prepared by A.C.T's Executive Committee for consideration by A.C.T's Annual General Meeting in April, where a final decision on A.C.T's policy on Sponsored TV will be made.

The survey does not therefore represent A.C.T's official views on the subject. It is published here for the information of A.C.T. members and all others interested in the future of TV in Britain.

**Introduction:** Ten out of the eleven members of the Broadcasting Committee which was held under the Chairmanship of Lord Beveridge and reported in 1949 were against commercially sponsored radio or television. The eleventh member, Mr. Lloyd, Conservative M.P., was in favour of it "as a means of avoiding the dangers of monopoly, of giving traders a new facility, and indeed of improving the broadcasting service."

Three members of the Committee were in favour of "allowing traders the facility of the ether for making their goods known to the public," though agreeing that broadcast programmes should be revised as at present as a public service without any influence from a sponsor.

Seven members thought that "no case has been made out for departing from the established practice of barring broadcast advertisement completely and that it would be wrong to depart from this in practice; they hold that there are ample means of advertising goods otherwise than on the ether and that to admit advertisement there would sooner or later endanger the tradition of public service, high standards and impartiality which have been built up in the past 25 years."

We are not concerned in this Memorandum with the merits or demerits of permitting controlled advertisements on radio or television; it is no doubt arguable that such advertisements would not detract from standards any more than the advertisements often displayed between films at many cinemas. This Memorandum is concerned solely with sponsored programmes in which the advertiser arranges or is responsible for the actual programme and its contents. It should also be noted that here in theory sponsored programmes need not necessarily mean commercially sponsored programmes. It has been argued by a number of organisations that some part of the facilities for radio and television should be taken out of the hands of the B.B.C. and put under other non-commercial auspices; with this discussion we are not here concerned either, but confine ourselves to commercially sponsored programmes.

There are two ways in which commercially sponsored programmes could be introduced into television in this country.

The first is by way of that Clause in the B.B.C. Charter, re-enacted in the new Charter last summer, which prohibits any commercial advertisement or sponsored programme without the written consent of the Postmaster-General. Consent for this, according to the Beveridge Committee, has in practice "neither been sought nor given." If it were given now, so far as television is concerned, it would mean that a certain proportion of time would be allowed for sponsored programmes from the B.B.C.'s own television stations.

The second is by way of new television stations to be built and equipped by sponsors who would then be able to offer an alternative programme simultaneously with the B.B.C.'s own programmes. This proposal was put forward in the Government White Paper which was published on May 15th, 1952 (and debated in the House of Lords 22nd and 26th May, 1952; and in the House of Commons 11th June, 1952), when it was pointed out that the licensing of other bodies to broadcast television programmes would involve the use of higher frequencies; that new stations and studios would be required, which would have to be provided from the sponsors' own financial resources; and that a controlling body would be required to regulate the conduct of the new stations, to exercise a general
oversight of their programmes and to advise the Postmaster-General on the quantity and withdrawal of licences for new stations, and that the new stations would not be permitted to engage in political or religious broadcasting. During the debate on the matter Sir David Maxwell-Fyfe, for the Government, implied that the possibility of such stations coming into existence was some time ahead. He said:

"For reasons only too familiar with Hon. Members, arising from our economic circumstances, the B.B.C.'s programme of television development has had to be retarded, and apart from experimental transmissions, very high-frequency sound broadcasting remains a thing of the future. We intend that the B.B.C. shall be allotted the resources to complete its programme of lower-power television stations, and to make reasonable progress with the introduction of high-frequency sound broadcasting before any competitor is admitted to a share of the national resources. What this means in the way of a time-lag it would, as I have indicated, be rash of me to attempt to prophesy."

Below we give some evidence against the introduction of sponsored television under four main heads as follows: (1) That it puts the control of ideas into the wrong hands. (2) That the introduction of advertising matter is detrimental to the programmes. (3) That it means that the standards of programmes are lowered. (4) The harmful effects on the population.

(1) **Sponsored Television puts control of ideas into the wrong hands.** The Beveridge Committee laid stress on the fact that "Socially, broadcasting is the most pervasive, and, therefore, one of the most powerful means of affecting men's thoughts and actions."

If this is true of sound broadcasting, how much more true is it of television. For two reasons: firstly, the impact of anything seen as well as heard is on most people and on children in particular, far greater than the impact of something only heard—secondly, because so much sound broadcasting is in practice used as a background to other activities and only claims half the listener's attention, whereas television commands his full concentration —frequently for hours together every night of the week. The powerful effect of television was underlined by Mr. Edward Lamb, himself an owner of television stations in U.S.A., who said in the New York Times—2nd April, 1950, of television station owners in general:

"In them alone rests a power of thought control, possibly a power of influencing people greater than ever before vested in any other medium."

Once commercial sponsored broadcasting is permitted, it means that this immense power is put in the hands of people whose primary object is not good broadcasting but the desire to sell goods.

Among the undertakings who are pressing hardest for commercial broadcasting in this country are Messrs. Lever Bros, and Univer Ltd., Horlicks Ltd., and Rowntree and Co. In the Joint Memorandum submitted by these three firms to the Beveridge Committee, the plea for radio advertising is made mainly on the grounds that this medium would increase their efficiency "by creating a steadier demand on which to plan production economically, by enlarging the total market, and by reducing wholesalers' and retailers' costs through faster turnover."

Their attitude is further expressed in the following passage:

"We believe that overseas experience has now shown that most of the objections which have been voiced against commercial radio are largely without substance. Although broadcasting is a very powerful medium of expression, the danger that commercial interests will assume too much power over the medium has not materialised... The use of sheer power for commercial advantage is simply bad business. A distinction between power and efficiency is, moreover, being increasingly made nowadays and the broadcasting which becomes large, including large in its use of advertising, on the basis of efficiency in the full sense, including human relations, is surely a social asset."

We can gather from this at least that, firstly, these firms see nothing wrong with the level of sponsored programmes in America, and secondly, that businesses as Univer are regarded as a "social asset."

(2) **The effect of introduction of advertising matter into television programmes.**

It is difficult for British listeners to appreciate the persistent and obtrusive character of advertising on radio or television once these are in commercial hands. In a survey conducted by Walter Kingson (Associate Professor of the Theatre Arts Department of the University of California) into the content of TV programmes in New York City during the week from 4th January to 10th January 1952 (quoted in "Cine-Technician," September-October, 1952), it was found that 8 per cent of total programme time was taken up with primary advertising which means one minute in every twelve or thirteen. A similar week the year before showed..."
10 per cent of the time, or one minute in every ten. British observers with widely differing points of view on most matters tend to concur on the objectionable results.

Mr. Beverley Baxter (Conservative M.P.), who spends a good deal of time in America, made the following observations in the House of Commons (1st June, 1952):

"To sit over there through a three- or four-hour sponsored television programme is to come under a terrorisation of the mass suggestion of advertising. The American girl for example, is supposed to be the finest of her kind in the world. She is supposed to be the quintessence of feminine charm. What do advertisers say about her on the radio, on the television? I shall put it as gently as I can. She suffers from dandruff, from body odour, from halitosis. I could go on."

Mr. Joseph Reeves (Labour M.P.), member of the 1949 Broadcasting Committee under Lord Beveridge, said in his evidence to that Committee after a visit to investigate American broadcasting:

"I visited the main television studio (in Cleveland) W.E.W.S. Only 5 to 10 per cent of the programme time was initiated by the station, and even of this amount, news was included which was interspersed with advertising items. A news programme of twenty minutes was broken off five times, so that advertisers' copy could be used. Each item of news was cleverly linked with advertising copy by subtle continuity."

And again:

"Television programmes do not compare with ours. They are positively ruined by obtrusive and objectionable advertising matter. I viewed a dramatic performance in which Gertrude Lawrence, the English actress, appeared in 'Biography.' It was provided by the Prudential Insurance Company of America. There was an advertising announcement at the beginning of the play and special intervals were arranged so that throughout the play notices of the insurance services of the Prudential could be made known. During the play, this was done by a speaker who appeared on the screen with his sales promotion talk."

A letter published in the Manchester Guardian from an Englishman in America (18th July, 1952) makes the following points:

"Sponsored radio and television assume the magnitude of a plague which pursues you with raucous injunction to spend your money on a bewildering array of various commercial products. A trio recently who started singing 'You'll take the high road and I'll take the low road' in a Brooklyn-Scottish accent...ended with the line that they would be in Scotland before me because they used a particular brand of motor oil."

Lord Samuel, speaking of his experiences of television in America (22nd May, 1952) said:

"On one occasion I turned on the programme and heard the last question and answer of an interview with someone who had come from Britain to America on behalf of the Travel Association. The last question was very hurriedly put by Sir Alexander, what do you think of Anglo-American relations?" The reply was: 'I think it very important that the two countries should be on good terms,' to which the interviewer said: 'And so do I, and I hope when you travel about in America you will remember to recommend to your friends our brand of cigarettes.' Then on the screen one saw held up a packet of cigarettes, which grew larger and larger until it filled the whole screen."

Advertising on television differs from that in newspapers; the reader can avoid looking at these in the latter; in the former he cannot. It is sometimes claimed that American listeners are "immune" to advertising on the radio; they are so used to it that they automatically close their ears to it. It is much more difficult to do this, however, on television. Lord Braid made this point in the House of Lords debate (26th May, 1952):

"When I read The Times, I do not know what advertisements are there, because I never look at them. But as an American friend of mine said to me only yesterday, 'If you are to have sponsored advertisements, you could only compare it to an advertiser coming and taking your Times away from you as you were reading it and saying to you "You have to listen to me for three minutes before you can read the leader." And only when you have heard what he has to say can you return to the leader again.'"

In any case, in many of the programmes, particularly children's programmes—advertisers are woven right into the show. Mrs. M. Stocks, member of the Beveridge Committee, reported to that body:

"N.B.C. runs a programme comparable to 'Muffin the Mule,' featuring a marionette called 'Howdy-doodly,' played to a studio audience of some forty children of all ages from above four years upwards assembled by invitation. Those become part of the show. The cameras are turned on them from time to time, they engage in question and answer and are taught to sing rhymes in praise of Kellogg's Wheat Flakes and Colgate's Dental Cream. I do not know how the law stands in the U.S.A. with regard to the employment of children in stage shows. Those children were certainly being used for profit—but presumably unpaid except for the distribution of 'Howdy-doodly' picture books after the show. There is not much to be said for some of the B.B.C. children's programmes, but I saw nothing in New York to touch our 'Muffin' series."

There are also complaints on American radio and television in which listeners or viewers are bribed to hear and look at advertisements in the hope that if rung up on the telephone while watching they may win a large money prize.

(3) The debased level of sponsored television programmes.

The greatest condemnation of American commercial sponsored television is not the intrusion of advertising material, objectionable though this can be, but the debasement of the quality of the programmes offered. This appears to arise from two contributory and interlocking reasons: (1) The advertising agencies which organise most of the programmes and are responsible for recruiting most of the talent are not concerned with the cultural or educational possibility of television, but solely concerned with getting the largest possible audience. This in their minds means bringing to the lowest common denominator. (2) Television is extremely costly therefore, even the "popular" shows must be run at the lowest possible cost that will still attract a large audience. Initially, those in charge of American television aimed to televe national sporting events, etc., they were often prevented
from this by the high charges made by the promoters who dreaded a fall in "gate" or box-office returns if people could see their performances in their own homes. On the other hand, the television presentations of United Nations sessions or other important political events interfere with regular advertisers' schedules. The United Nations programmes have long since been dropped; here are the comments of Fortune (September 1952) on television's experiences at the Chicago Conventions:

"The industry went to Chicago and for two solid weeks in July kept TV's large and earnest Eye fixed on the antics of some 7,500 politicians. ... But the Eye also emerged from the conventions looking rather bloodshot. Unforeseen expenses, huge overtime wages, and the loss of revenue from regular programmes put the Chicago operations in the red. N.B.C. figures its costs for TV and radio coverage would run up to $4 million, including the cost of pre-empting such hallowed hours as 'Howdy-Doody,' 'Gangbusters,' 'Ask Me Another,' for which N.B.C. TV had to forego a total of $400,000 in advertising revenues ... A guess is that the networks stand to lose a total of something over $2 million on the whole busi-

It is partly the great expense of television which has caused sponsors to concentrate on "crime drama" which is sensational enough to catch the largest audiences while cheapest to produce—other kinds of drama require higher acting talent and more careful production, etc. Other programmes which have undue programme time allocated to them are boxing and all-in wrestling. The quality of performances has been going steadily down for the past three years. The following extracts illustrate what is happening:

**Extract from "Information Service" published by the Federal Council of Churches in America, Summer, 1950:**

"Wayne Coy, Chairman of the Federal Communications Committee, speaking at the University of Oklahoma Radio Conference on 16th March, criticised sharply 'lively stable humor' and 'horror programs' on radio and television saying that the 'bad taste' of some of the humour verged on 'obscenity,' as defined by the Communications Act. Complaints have been piling up so that he appealed to the industry to clean house rather than to force public action concerning such delicate matters as good taste.

One of the reasons for this statement were emphasised by the fact, as reported in Variety for 22nd March, that two stations on the C.B.S. television network had refused to carry henceforth one of the highest paying commercial television programmes, because of the character of some of the jokes—described on one occasion by a well-known station manager, as 'the most obnoxious and filthy' that have been 'inflicted on TV viewers.'

'Horror programs, particularly on television, have also brought pointed criticism. Norman Cousins, in the Saturday Review of Literature for 24th December, John Crosby, radio and television critic for the New York Herald Tribune for 2nd January, and Harriet Van Horne, of the New York World-Telegram and Sun, for 28th March, have all commented sharply on the number of horror programs. Said Miss Van Horne; 'I want no more blood on my living-room rug.' "

**Jack Gould, Radio and Television Editor of the New York Times,** was saying at the same period (5th April, 1950):

"For the first time in history the child, regardless of his family's economic status in life, has every cultural advantage. If he can't commit a crime without blotching the job it's only because the parent has not had the set tuned long enough."

**A Manchester Guardian** correspondent who visited America in 1951 made the following observations (21st August, 1951):

"Programmes will be put on in the United States which sell goods; thus programmes which attract and hold most listeners (or 'lookers-in' as they are now called) will always remain the most honoured. This I found to my own cost when recently asked to give my impressions of American Universities on television. I found I had four minutes sandwiched between the rival claims of a puppet show and a remarkable exhibition of women wrestlers.

My talk must surely have had little, if any, 'impact value.' Not so the women wrestlers or even such fine shows as 'Howdy-Doody,' 'Lucky Pup,' and 'Life with Sharky Parker.'"

**Fortune, August 1951,** commented:

"It should be obvious, from the very urgency of TV's economic problems, that telecasters could not long tolerate the continuance of low-paying or non-paying programs. Under the pressure of costs, many public service and educational features have been squeezed from the scheduling and replaced by a panoply of mayhem, homicide, arson and venereal disease. In between the murders, blood baths which totalled forty in one week—the audience was given a workout on non-participation sports; Beowulf de-arming the Wildman of Wrestling, and Mother McLane, aged seventy, giving son John the elbow treatment in a 'jam' of the Roller Derby. United Nations' programs, whose daily representation during the Soviet Summer of 1950 had earned telecasters well-deserved applause, were dropped from regular scheduling and used at unprivileged times to fill a hole.

All of this presaged something considerably more serious than a temporary return to jungle ways."

The New York Daily Herald correspondent, Leonard Coulter, 16th May, 1952, wrote:

"A group of San Francisco mothers, members of a school education committee, recently kept a record of an average four-hour TV morning programme. This was the result. Murders and assorted killing—13; beatings-up—14; kidnapping—6; hold-ups—5; explosions and dynamiting—3; blackmail and extortion—3; theft—3; armed robberies—2; arson cases—2; torture and induced miscarriage—1 each. In the children's serial ending the bedtime hour, 101 gunshots were clocked. Another 2-minute serial described death in gruesome detail fourteen times."

"At this year's radio and television conference in Chicago it was reported that 70 per cent of children's TV programs analysed

**Editor's note.**—242 channels have now been set aside by the Federal Communications Commission for educational stations"
in an average week were based on crime. Eight hundred major crimes were performed in that period."

"Soap Operas" and similar cheap romantic novelettes have practically monopolised the afternoon radio, and when the American Broadcasting Company recently booked space in New York newspapers to boost them, it used these headlines: 'Take Those Pyjamas Off Kate,' and 'Wife Finds Hubby in the Arms of Steno.'"

**Reynolds News** (18th May, 1952) published some scenes from a sponsored programme for teenagers showing a girl being thrown alive into a furnace and a terrified female being bound and hanged.

**Reynolds News** commented:

"Ninety murders and seven stage-coach robberies were committed on U.S. television screens in one area one week. One hundred and ten people were murdered on New York TV programmes in one week; during the same period, in addition to non-fatal slughings and shootings, people were killed by darts, electrocution, curare darts and—just to add a modern domestic note—refrigeration. The whole with a background of ear-shattering, blood-curdling screams. Why this incredible overweight of nightmare TV? Because, U.S. television officials explain, 'Crime shows are surefire with the public' and 'they cost so little to produce and, therefore, sponsors like them.'"

**Jack Gould**, a supporter of sponsored television, makes an appeal to sponsors to improve the situation in the **New York Times** (19th October, 1952):

"Let's face it; television is getting pretty bad. The medium is heading hell-bent for the rut of innocuity, mediocrity and sameness that made a drab in blantant juxbox of radio. . . . Look at the television giant this season. Morning, noon and night the channels are cluttered up with eye-wearying monstrosities called 'Films for Television,' half-hour aberrations that in story and acting would make an erstwhile Hollywood producer of 'B' pictures shake his head in dismay. Is this the destiny of television; a cut-rate nickelodeon?"

He criticises:

"Absurd and incredible little charades that would be hooted off the stage of the high school auditorium. What of the endless procession of crime thrillers, that supinely worship at the throne of 'action' as a substitute for characterization and suspense? . . ."

"And the children's programmes? Is there no surecase from the nauseating trifles whereon the younger generation sing the praises of cereals and candy bars? Are these programmes to be the sole measure of the child's inheritance of the riches of the library and the treasures of the art?"

"What's happening to television is a slow paralysis of its living organs. Now that the medium is fully accepted, the gentlemen who are paving the bills have decided to be content with the handful of programme formulae that bring predictable results."

(4) **The Harmful Effects of Commercially Sponsored Television:**

On 6th September, 1952, Stanley Burch, New York correspondent to the **News Chronicle** wrote the following:

"American children are leaving television sets to scream in their sleep and bury their heads under the pillows, says the journal of the American Medical Association. These are 'common reactions to crime and horror shows,' it says. A psychologist's survey shows that 76 per cent of children who look in show increased nervousness, 85 per cent suffer sleep disturbances, 94 per cent have their fears increased five-fold and 51 per cent bite their nails. They also suffer from lack of appetite, difficulties at school and increased irritability. Habitual exposure often produces callowness to the suffering of others."

"The journal calls on the TV industry to face all this and avoid programmes dangerous to children's health. A sample of a week's TV in Los Angeles disclosed 852 major crimes, and innumerable saloon brawls, slurrings and assaults of a minor nature."

There has indeed been a great public outcry in the United States over the past year from parents and educationists—so much so that the House of Representatives has had to take action. **The Times Washington** correspondent (13th May, 1952) wrote:

"The House of Representatives today adopted a resolution ordering the commerce committee to conduct a full investigation to determine the extent to which radio and television programmes contain immoral or otherwise offensive matter, or place improper emphasis upon crime, violence and corruption. . . ."

"The resolutions were sponsored by Representative Gatherings who said that in one week programmes between 6 and 9 in the evenings had contained 91 murders, seven stage-coach robberies, and many other crimes."

An investigating committee may have some results in the way of "cleaning-up" the most degraded and offensive items. They cannot, however, be expected to do much in the way of raising the level out of its mediocre rut.

The deficiencies of which Jack Gould complains will presumably remain; they are part of the penalty for commercially-sponsored television, whatever negative steps are taken merely to prohibit what is most offensive.

The theory that the U.S. citizen is inherently of a lower cultural standard than the British may be flattering, but it is absurd. The fact is in both countries that when it comes to advertising, particularly of mass-consumption goods, Gresham's law works; bad money drives out good. It may be argued that such "toney" film productions as are commissioned for the big companies are examples of what advertisers can do in the line of non-obvious advertising (e.g., the Anglo-Iranian film which took the place of the banned Central Africa Federation broadcast). But these are not films designed for the mass market, put across in an expensive medium, constantly interrupted as each advertiser's time runs out. It is not the deliberately squalid which is most to be feared, but the dreary mediocre degradation of taste. Whether or not the "Weekly (Overseas) Mail" and its rival "Reveille," or the new "Daily Sketch" (in place of the respectable "Daily Graphic"), which is now the "Daily Mirror" writ large, are "as bad" as some of the examples quoted may be doubted. But the thought that the sort of people in charge of these publications should be in charge of television is more than somewhat disturbing.
ERIC PASK does not think that it needs showmanship to be a good Union member—even in the entertainment industry. He himself does not like the limelight, and he attacks the insincerity of those people who are all talk.

The facts that he was born among miners in Newport, Monmouthshire, in 1908, that his father was Father of the Chapel (Shop Steward in the printing trade) for twenty years, and that he has experienced the differences of working for non-Union and Union firms have given Eric Pask his unshakably positive views.

Leaving school at 16, he became an apprentice in still photography in London, learning all sides of the trade, and learning, too, at the time of the General Strike, what it was like to be in a trade where there was no Union. But at 21 he left and became a stock joiner in the printing room at Kay, Finsbury Park, Labs. This was before ACT's time, and his wages were 35/- a week; there was no extra pay for night work; overtime, to which there was no limit, was only paid at time and a quarter; the day shift in the printing room was from 8 a.m. to 8 p.m., the night shift from 8 p.m. to 8 a.m.; the Friday evening shift extended to mid-day Saturday without overtime payment.

Eric joined ACT in 1938, and after a meeting that Bert Cralk and Frank Fuller addressed in a nearby pub, there were thirty members at Kay, Finsbury Park. Jack Foot was elected Steward and Eric was his deputy until Jack left and Eric took over. With people like Joe Underwood and Jack Batt—still with Kay's—they got the place organised; but when the war started in 1939, there was a clear out at Kay's and Eric suffered six months' unemployment.

Conditions at George Humphries Labs were better, although he found that Saturday afternoon overtime was compulsory. Eric comments that he has always been against this—"overtime should always be voluntary." There were only about sixty ACT members at Humphries then, and after three months Eric was on the Committee there, helping to build up the membership to the 150 or so it was when he left.

Soon he was elected Steward in place of Arthur Williams, and with Joe Bremson he became the Humphries representative on the Lab Committee. Eric never forced his ideas down people's throats—persuasion, not dictatorship, has been his method, all the while looking after those not so capable of doing so themselves.

And so it was that when the famous Humphries dispute of 1945 came, 26 members were locked out, while the remainder blacklegged; the loyal 26 included Eric himself, Frances Dobbs, Joe Bremson, Lee Platt and Bert Higett amongst other committee members.

For thirteen weeks all sections of ACT rallied to their aid, and the company was defeated. Those who had remained at work learned a lesson from this, and when a secret ballot was taken on whether the closed shop should apply at Humphries, they voted overwhelmingly for it.

Eric, who was now on the General Council as a lab member, left in December 1946 to join documentaries, and is now in the Cutting Rooms at Data. For eight years he has served on the Committee of the Westminster Branch—the last four as its Secretary—as well as on the Shorts Committee since it started. Having been through the mill, his views are very decyled; some ACT members, he considers, divorce "the Union" from themselves and think they can leave the winning of improvements to others; only when the members themselves have got agreement from the employers, can the administration be left to "the Union." ACT, he believes, should be confined to those without the rights of hire and fire, and should not include people such as Producers and Production Managers. "They can't help their attitude, as their object is always to reduce costs." They are too close to the employer mentality of cutting wages before overheads—and it is for that very reason that Trades Unions are needed most.

So many employer-members are in the Union that members become scared of taking action—it's usually left to the lab members to pull the chestnuts out of the fire—and as a result ACT often becomes afraid of itself, and is reluctant to call the bluff of the employers.

That's why Eric Pask attacks insincerity—particularly the insincerity of those who often talk the most.
PATHE LABS STRIKE: In giving an account of the strike, Stan Warbey writes: A particular person was engaged by Pathe as personal assistant to the Manager. Our members immediately questioned this move as they resented the possible appointment of someone from outside to a semi-executive post with no opportunity given to long-serving staff to "fill the bill." The Shop Committee, en bloc, were given an assurance by the management that the individual would be no more than an assistant with no authority. Subsequently the Company broke their word and announced the promotion to Assistant Manager and only the intervention of an A.C.T. Organiser prevented a walk-out. Further discussion followed between A.C.T., Bath and agreement was reached on the scope of the intended appointment. The only detail outstanding was a title for the job.

A further meeting was called to discuss this but no agreement was reached. Whilst awaiting a further meeting on this point, our members were astounded to learn that the Company were going to make the appointment to Assistant Manager from the following Monday, in spite of previous agreements.

A full meeting of our members at the Labs agreed: (1) not to recognise the appointment; and (2) to institute an overtime ban.

On the Monday the individual tried to give an order to one of our members who, acting on the advice of his Committee, refused and was sacked on the spot without reference to his Steward. The issue was clear—one member had loyally carried out his shop's policy and had been sacked for so doing—therefore his fellow members supported him by striking.

Meanwhile we, at Elstree Labs, had been kept up to date on all developments and had also agreed not to recognise the appointment, but in addition, to accept the Executive's advice not to take action unless instructed to do so by them or the Lab Committee. We welcomed the fact that the Executive Committee had given their official blessing to the strike action and had agreed to pay the members concerned a sum of money.

THE SETTLEMENT: The Pathe Wardour Street Laboratories returned to work on Wednesday, 11th February, the dispute having been settled as a result of the intervention of the Ministry of Labour. Amongst the terms of settlement were: reinstatement of the man dismissed; all previous service with the Company to count; and complete return to work of everyone involved in the dispute with no victimisation, and also with full rights of continuous service with the Company.

There is no doubt at all that our members had no alternative but to take the action they did, and their solidarity during the course of the dispute has had considerable bearing on the outcome.

The boys on strike had been very magnificently supported by all sections of the Union and in particular, their own section—the Laboratories—who responded 100 per cent to the appeal for help; also, Laboratories refused to handle any work normally carried out by the Wardour Street Laboratories.

A.C.T. News

Compiled by 'Middy'

Studies should remember that the Laboratory Section is always the first to take action in "blacking" any work from a Studio that is in dispute with the Union, therefore it is essential that the Laboratory boys receive the same support from those in Studios when they are in trouble.

FEATURE BRANCH COMMITTEE: The Feature Branch Committee, reports Teresa Bolland, Branch Secretary, meets monthly, or more frequently should necessity arise. Its function is to discuss all matters which are of direct concern to those members of A.C.T. normally working in feature film production. Decisions taken in such matters as affect the Feature Branch or A.C.T. policy generally are referred to the Executive and General Councils.

During the last few months of 1951 when the A.C.T. was "working to rule," meetings of the Feature Branch Committee took place each week to make decisions on requests for overtime that were being made by various members of the B.F.P.A. The final meeting of 1951 decided that the "work to rule" order should be lifted as a gesture of good faith when the B.F.P.A. announced that they were willing to renew negotiations.

The first meeting of the Committee in 1952 took place on the 1st of January, when it was reported that the B.F.P.A. had, after much beating about the bush, merely renewed their offer of an increase of 18/4d. per week in exchange for such alterations to the terms of the 1947 Agreement as were completely unacceptable to A.C.T. Feature Branch members. The Committee decided, therefore, to call a summoned meeting of the Feature Branch membership for the 4th of January, where a complete report of the negotiations to date could be put to them. This meeting duly took place and a resolution was passed rejecting the B.F.P.A.'s offer, and reaffirming the powers of the Executive to take "proper action."

Subsequent meetings of the Committee were almost wholly concerned with the progress—or lack of it—of the negotiations between A.C.T. and the B.F.P.A. In the middle of April news was received that the B.F.P.A. had considerably modified their requirements for alterations to the 1947 Agreement in exchange for an increase of 18.4d. per week for all members with salaries up to £25 per week; and the Committee agreed to call a full branch meeting to decide whether to accept or reject this offer. At this meeting the offer was accepted.

Continuing negotiations with the B.F.P.A. were reported to the Committee from time to time, and in October another full branch meeting decided to accept an offer of 11/- per week with a ceiling of £13 8s. 4d., this time with no strings attached.

Another question of outstanding importance was discussed during October. This was the excessive amount of overtime being worked in the cutting room after floor shooting was finished. Members of the Editorial Section were consulted, and it appeared that undue pressure was frequently put upon the cutting room staff to meet delivery dates that had been fixed with little or no regard for the time necessary for an artistically satisfactory job to be completed without a considerable amount of
Congratulations to members at Pathe Labs who took strike action on behalf of a victimised fellow-worker. The picket lines stayed unbroken for more than two weeks. Well done Pathe!
overtime. There also seemed to be little notice taken of the fact that the editing of a picture is inherently an individual job and the time taken must of necessity vary with the type of story, quite apart from its length. The position is frequently aggravated by the practice of executive members of the production company wanting to run the picture at a moment's notice, involving much unnecessary joining and breaking down.

It was obvious that if the editorial staff refused individually to work overtime they would be putting themselves in an extremely hazardous position. Therefore, the Committee resolved that in future all overtime requirements in the cutting rooms should be referred to the Studio Shop Steward in the same way as other overtime requests, and the decision to grant or refuse such overtime would be made on the merits of each case after consultation with the Editorial Staff concerned.

About the beginning of April it was brought to the notice of the Committee that Douglas Fairbanks was starting production on films for exhibition on the American television networks, and that he was working at Worton Hall Studio with a light crew. This was rapidly put right by the Organiser, and a full crew was engaged. Some weeks later a certain amount of inside information was made available to the Committee to show that the Fairbanks Production Company were proposing to rent British National Studios to make a series of 30 films for television. The information was of such a nature as to lead the Committee to recommend that all future films produced for television should be made under the Feature Agreement of 1947. This recommendation was approved, and has now become the official policy of the Companies.

In all, during 1952, the Feature Branch Committee met on twelve occasions—although two of these meetings had to be abandoned as a quorum was not present. Representation from some Studios was frequently very much below normal, and in some cases lacking altogether. Those members who have attended all the meetings possible feel very strongly that representatives from all Studios should make every effort to attend or to appoint substitutes who are fully briefed on any questions or incidents that have arisen at their particular Studio. It is only in this way that any necessary decisions and subsequent action can be taken in time for it to be effective in protecting the interests of all the Feature Branch members.

FOREIGN LOCATION: One of the major studios put into dispute the question of out-of-pocket expenses for a Unit proceeding to East Africa. The Company wished to pay the sum of £2 10s. per week. This was taken to the B.F.P.A. under the J.I.C. Constitution and the J.I.C. advised the Company to raise this figure to the standard B.F.P.A. Agreement, i.e., five guineas per week.

TELEVISION FILMS: We cannot impress on our members the importance on this type of film being made under the B.F.P.A. Agreement. Whilst in most cases we are able to contact the Companies concerned who are producing them, we also hear of one pilot film being made by a Company who were on the floor for approximately one week and have not carried out the terms of the B.F.P.A. Agreement. Once more we ask members to immediately inform us of any offers of employment from such Companies, and to keep Head Office in touch as to where such films are being produced.

EADY SCHEME: A comprehensive and very readable survey of the Eady Scheme has been written by Anthony S. Gruner of the Daily Film Review.

The future of the Eady Scheme is at present in doubt. Its importance to British films and film makers is unquestionable. Those who want to know what the Eady Scheme is are strongly urged to buy and read this complete and absorbing survey. The survey has been republished and copies can be obtained from the Daily Film Review, Film House, Wardour Street, W.1.

C. AND P. SECTION: The Windsor Hotel, Vauxhall Bridge Road, was the scene of a very gay night when this Section recently threw its annual party with its customary efficiency; each table was decorated with flowers and a running buffet was laid on for all those attending. Amongst the guests were the President, Anthony Asquith, and film stars, Elizabeth Allen and Jack Hawkins.

BREVITIES: Members who are unemployed are informed that the Employment Officer can now be seen at Head Office every Thursday from 5 to 6 p.m. . . . A.C.T. are associating themselves with the various Bodies who are protesting against proposed increases in fares. Members who have evidence where the proposed increases will have a detrimental effect, should supply such information to Head Office as soon as possible.

TECHNICAL LECTURE: The Technical Committee have been fortunate in obtaining Norman Collins and a panel of his associates to give a lecture on "The Technique of Production and Direction of High Definition Films" on Wednesday, 15th March, at the G.B. Theatre, Wardour Street, W.1, at 7.15 p.m. It is hoped that Norman Collins will have test films shot by this system to show. As this is a new technique, it is hoped that as many members as possible will come along to this lecture.

A.C.T. FILMS: It is with pardonable pride that we are able to report on this venture. There were misgivings when the General Council, in 1950, decided to launch this project. Since its inception the Company have kept in constant production, having made two First Features and several Second Features. During that period, apart from members of other trade unions employed on these productions, approximately 300 A.C.T. members, involving a wage bill of £46,000, have been found employment. This is something that no other trade union in the country has done for its members and perhaps it may encourage other Unions within the industry to take similar steps. There is certainly always room for criticism and constructive criticism is welcome, but this should be the complete answer to those of our members who, at times, raised the query, "What is A.C.T. doing?"

WESTMINSTER BRANCH: The Branch sent in the following resolution to the Westminster Trades Council, which was considered at its January meeting: That this Trades Council, believing that the dollar drain of importing American films must be substantially reduced in an overall National interest, and that all-British films can be made to fill the gap caused thereby, urges the Government: (i) to reduce the dollar expenditure on American films; (ii) to expand the British Film production industry to its full strength without reducing quality;
and (iii) to secure a fuller and more efficient exhibition of British films available.

Identical with the resolution passed at the previous month’s meeting of the London Trades Council, Chris Brunel moved it on behalf of the Westminster Branch; it was seconded by Bro. A. Phipps (Studio No. 2, Westminster Branch of the E.T.U.), and passed unanimously.

FILMS OF VIOLENCE: Stan Warbey attended, as an observer on behalf of A.C.T., together with other representatives, the meeting by the Authors’ World Peace Appeal to consider violence and war-scenes in films. He writes as follows:

I had the pleasure to attend as an observer on behalf of A.C.T. a meeting of “The Authors’ World Peace Appeal” on Sunday, 11th January. It was an extremely interesting meeting with a high level of discussion all round, and it was particularly noticeable that the Conference had every confidence in British films and their ability to produce good entertainment.

The Chairman informed us that over a hundred people of those invited sheered away when they saw the word “Peace” in the title of the Conference as they feared it might imply something subversive! What a pity that even in this country there are those who run around looking in every corner expecting to find some terrible ogre, whilst others run away, afraid to look. What are they afraid of? It reminds me of a famous bird which flies round in ever-decreasing circles.

Anyway, to return to the Conference. There seemed to be two distinct channels of thought with regard to violence in films:

1. That all violence in films should be banned, and

2. That violence does happen, therefore the important thing was for the film to show the real details, instead of glossing over the facts or misrepresenting them.

An example was given where one sometimes sees a man kicked in the teeth and stomach in a brawl, and next minute get up as if nothing had happened and with no apparent discomfort.

Then there are the films which imply that war is inevitable, or that force is right or justified in certain circumstances.

It was these latter points which mainly concerned those present in their endeavour to check the increase in the production of this kind of film. Certainly there was plenty of food for thought, whether one eventually agrees with the opinions expressed or not. It is difficult to deny the overall influence of the film medium on one’s outlook on life, which makes it so important that we do not ignore dangerous trends which may occur in their presentation.

ONE-SIDED “PEACE” CALL: Another of A.C.T.’s observers attending the conference on films of violence. Reg Groves, spoke against the blind anti-Americanism that, he said, characterised the main platform speeches. Films of violence, he suggested, were not all made in America, nor was Hollywood the only place where critical and independent thinking was suppressed. Later, he made a further protest when a “specimen” programme for the projected World Film Peace Festival to be held in London showed an overwhelming majority of films from Russia and pro-Russian countries.

OBITUARIES

There can be few film technicians, writes Dan Birt, who have not, at some time or other, come into contact with Harold Richmond, even if they have not actually worked with him, and the news of his sudden death must be a shock to most of them, for Harold was a warm-hearted, lovable human being, and a true friend. Those of us who knew him will miss him a great deal more than we yet realise.

Harold Richmond spent the early part of his working life in Australia, for he was apprenticed to the Merchant Navy during the first World War, served as an officer in Australian ships for many years, married, and made his home in Australia, and did not return to this country until shortly before the coming of sound to the movies. But with the outbreak of talkies he found a job at Twickenham under Julius Hagen, and from that day on he never left our trade. He was production manager on one of the first films ever made at Pinewood and on all George King’s pictures. He worked for many years at Warner Brothers’ Teddington studios. He piloted innumerable independent pictures through their production period. And he was never behind schedule or over budget.

His last job as an employee was in charge of production on The Planter’s Wife, but he had recently formed Corsair Productions Ltd. in conjunction with Clive Nicholas and Brock Williams, and was producing their first film for them. It was in this connection that I renewed my association with Harold, for he invited me to direct their first two films. I found him very little changed from the Harold I had worked with more than twenty years before, when I was a cutter. His hair was white, but his energy had not abated in the slightest, and he had that rarest of all qualities, the ability to take—and to carry out—all necessary decisions without putting any unnecessary restriction on the work of his technicians.

I am sure Harold Richmond will be chiefly remembered for other qualities; his patience, his unfailing loyalty to his unit; his integrity, his kindness, and his warmth. But I believe that his greatest contribution to our industry was his loyalty—not to the unit—but to the production; the loyalty which drove him to overwork himself consistently for so many years, and which finally killed him. It is only through the self-sacrifice of such people as Harold Richmond that our industry has been able to come through its slumps, and that the rest of us are still able to find pictures to work on. We must never forget him.

Stan Warbey writes: I must regretfully record the passing of Archie Stenning, who died last November after three months of illness. A dry-clogger, he lived at Sydenham and used to make the long journey to and from Eelstreet quite cheerfully and rarely missed a shop meeting in the evening. He always told us he did not mind the journey as he was happy at Eelstreet. He left a wife but no children, and both Wardour Street and Eelstreet Labs contributed to a wreath and to a gift for his widow. In addition, A.C.T. made a gesture and Pathe sent a gift from the A.B.C. Benevolent Fund in addition to a wreath.
A.C.T. News—Obituaries—continued

John E. Hancock, first assistant director at M.G.M.’s British studios, was killed instantly on 16th January, 1953, when he was working with the 2nd unit filming sequences for Mogambo.

Hancock, who was twenty-six years old, was driving an African hunting wagon near the location site at the Kasinga Channel in Tanganyika, British East Africa, when the vehicle overturned and rolled down a steep hill. Three other passengers walked away unhurt from the wrecked vehicle. Hancock was pronounced dead when a company physician arrived on the scene within five minutes after the accident.

Son of Edward Hancock, General Sales Manager for M.G.M. in Great Britain, the young assistant director had been associating himself with M.G.M. for six years. His last assignment before going to Africa on Mogambo was as assistant on Never Let Me Go which, like Mogambo, stars Clark Gable.

Hancock served with distinction in the Royal Marines during the war and emerged as a Captain.

With a feeling of shocked sorrow, reports Jock May, of British Acoustic, we heard of Roy Waters’ death at home in his sleep on 5th January. We were aware that he had been ill for a long time, and yet he worked among us doing his job without complaint. Successive winters took their toll of his health until the effects of the recent fogs closed a life which a sunnier climate could have prolonged.

We knew him as a kindly companion in the work and a wise counsellor in the A.C.T. Branch Chair. In discussions he would lead us from the tangle of irrelevancies into which we invariably slipped to the well-defined plan of action for which we searched. His failing health eventually forced him to resign this office; but his advice was still sought and accepted on many Trades Union matters.

In his job he had contact with many people outside the firm and we feel sure they share our sorrow at the news of his death, and our respect for his memory.

They will, we know, join with us in offering our deepest sympathies to his wife and two young children whose loss we can but share.

VITAL A.C.T. POLICY TALKS AT A.G.M.

The 20th Annual General Meeting is to be held on the 25th and 26th of April at the Beaver Hall, Garlick Hill, E.C.4, from 10 a.m. to 5 p.m. on both days.

Resolutions being discussed cover such things as the Quota, the Eady Plan, Sound Recording Units, the new Short Documentary Agreements, Sponsored TV., Feature Agreements and Lab Conditions. Controversial political topics scheduled for discussion include the Korean War Stop Fire and affiliation to the Labour Party. A resolution from the Camera Section proposes the shutting down of the Cine Technician.

The Final Test—continued

be oneself, but Len did it with charm and ease, after an initial embarrassment in front of a crowd of nearly a hundred from the Press, Denis Compton, with far less to say, always got it right the first time, without any difficulty and was known generally as “One-take Compton.” Gover “directed” the cricket sequences and contributed many helpful suggestions generally. Asquith is convinced that he could be an excellent film director if he wished.

The cricket shots were taken in the studio for the most part. We began out of doors on the lot, with a pale sun boosted by lights. The day was bitterly cold, and blue, frozen faces had to be painted over with sun-tan before we could shoot.

All the unions worked in enthusiastic cooperation with us and we finished, not only within schedule, but about ten thousand pounds under budget. From the Rank Organisation too, at whose Studio at Pinewood the picture was made, we received unstinted support—from Earl St. John, Arthur Alcott, Frank Godwin, Hugh Parton and others there, all of whom did everything possible to make our path smooth and our task a little easier.
At this time of the year, when light and weather vary from hour to hour, the wise camera man puts his faith in ILFORD HP3. He knows that its high speed and long, well-graded tone scale equips him for work under all lighting conditions.

ILFORD HP3 16mm. negative film

ILFORD LIMITED, CINE SALES DEPT., 104 HIGH HOLBORN, LONDON, W.C.1

Telephone: HOLborn 3401
A challenge
TO EVERYONE
WHO BELIEVES IN BRITAIN

"The need to make a success of the National Savings drive is a challenge to everyone who believes in Britain. The 1952 Trades Union Congress reaffirmed the determination of the British Trade Union movement to put first things first. A high level of savings is of vital importance in overcoming economic difficulties at home.

The defence of our freedom and of our standards of living cannot be left to the other man or woman. Nor should we overlook the unrivalled facilities that National Savings offer for putting something away for a time of need.

As Chairman of the General Council of the Trades Union Congress I warmly commend the work of the National Savings Movement and confidently appeal to all Trade Unionists to give it their active support."

HOW TO ANSWER THE CHALLENGE

Saving today is not easy, but being a member of a Works Savings Group is a great help. The money you put aside is collected regularly and then invested for you in National Savings where it is safe, earning generous interest and is used for the benefit of our country. Join your Works Savings Group now—if there isn’t one, ask for a Group to be started quickly.

JOIN A WORKS SAVINGS GROUP NOW

Issued by THE NATIONAL SAVINGS COMMITTEE

Published by the Proprietors, The Association of Cinematograph and Allied Technicians, 2 Soho Square, London, and Printed by Watford Printers Limited, Watford, Herts
CINE'S GUIDE TO BRITISH FILMS

Vol. 19 No. 102

Price One Shilling
It brings the Stars to the screen

No star billing . . . none of the critics' praise . . . no mention in the credit titles . . . but it makes the picture all the same.

It's 'Eastman' film — used by studios and laboratories the world over for their 35 mm. and 16 mm. productions.

EASTMAN Safety FILM
made by
KODAK

'Eastman' is a trade mark

KODAK LIMITED, Motion Picture Film Division, KODAK HOUSE, KINGSWAY, LONDON, W.C.2
THE CINE TECHNICIAN

Editor: REG GROVES

EDITORIAL OFFICE: 2 Soho Square, W.1
Telephone: GERrard 8506

ADVERTISEMENT OFFICE: 5 & 6 Red Lion Square,
Telephone: HOLborn 4972 W.C.I

Practical Techniques for 3-D and Wide Screen Filming,
by Charles G. Clarke, A.S.C.
54, 55, 56

Report on 3-D, by A.C.T.'s Technical Committee 57

CinemaScope and How it Works 58, 59, 60

Beware the 3 D-Ts, by Adrian & Chris Brunel 61, 62

Complete Guide to British Films, 63, 64, 65, 66, 67

Overhead Lighting for Overall Set Illumination,
by Joseph Ruttenberg, A.S.C. 68, 69

New Books 70, 71

Cartoon, by Pat Holmes 71

Cine Profiles, by Recorder 72

Cartoon, by Jimmy Land 73

Annual General Meeting, Report 74, 75

Other A.C.T. News, compiled by 'Middy' 76

THE CINE TECHNICIAN

MAY - JUNE, 1953

NO. 102

PRICE ONE SHILLING

THE picture in this column was taken during the Pathé Labs' strike, reported fully in our last number. It shows the representative of Technicolor's A.C.T. members (Alf Cooper) presenting Ronnie Spillane (strike committee) the £32 raised by the Technicolor Labs' members in the first week of the strike. Such collections were made among film technicians of all grades—a sign of loyalty one to another in the battle for fair conditions in the industry.

In all debates on the film industry, most attention is focused on the makers of the film, on the writers, directors, camera, editors, and sound men in whose hands is the shaping and making of the moving picture. Few, outside the industry, know how much a film depends as well upon the skill and work of the men and women engaged in processing all the films shown in Britain's cinemas.

The Association of Cine Technicians speaks for them all, having effected that rarest of combinations in the modern world—the union of specialist and general worker, of creative artist and operator, of low-paid and highly-paid, of front-window and back-room boys. All are learning to stand together for fair treatment for one another, for good working conditions, and for a thriving and respected British film industry.

Hard times have failed to break this combination, which is the strength of A.C.T. Nor have attacks from the outside succeeded in creating division among the many and varied people within the association. The recent annual gathering, A.C.T.'s twentieth such meeting, showed, above all else, a determination not to be divided; a determination to nurture the solidarity thus far achieved.

Many changes are ahead for the film industry, affecting in a variety of forms the livelihood of its workers. Through all these changes, in good times and in bad, tolerance, mutual aid, and loyalty one to another in the common cause can keep the association strong and respected. Not only that it may guard the welfare of its own members—though this is always its immediate, its most direct charge—but also that it may nourish the British film industry, bring integrity and sincerity to film making in this country, and care for the quality as well as the quantity of British films.

R. G.
PRACTICAL TECHNIQUES FOR 3-D AND WIDE SCREEN FILMING

by Charles G. Clarke, A.S.C.

President, American Society of Cinematographers

Although various methods for wide-screen and three-dimensional motion pictures have been tried out on an experimental basis since the inception of the cinema, no concerted effort has been attempted by the industry to introduce this advancement for general exhibition until now. As progress from black-and-white to colour photography and from slow photography to fast, the next step towards reality on the screen—pictures with natural depth—has likewise long been delayed. This has been partly due to a reluctance to attempt something new so long as the old was acceptable, and partly because of the radical adjustments necessary on the part of the spectator as well as the producer to make these new techniques possible.

It is unnecessary here to go into the theory of binocular vision and depth perception. We all know that every person having normal vision sees depth because each eye sees a scene from a slightly different angle than the other. This angle, however, is all-important. With the average person the eye separation or interocular distance is 2 1/2 inches or about 64 millimetres. For natural reproduction by photographic means it is therefore imperative that the lenses of 3-D cameras making the left and right hand pictures be spaced no more nor less than this normal separation. Any violation of this rule of nature will result in false perspective and unnatural results on the screen.

True, in certain special effects, the interocular separation will have to be varied; but for normal scenes the camera lenses should be properly spaced. Unfortunately, there have been camera installations which have violated this rule. The 1,000-foot film magazine has forced the cameras apart when they have been set up to face each other with reflecting mirrors between them. When used in this way with wide angle lenses, elongation of the subjects and over-drawn depth perspective result. The camera must be accurately mounted so that each one records an identical image as to size, alignment and synchronisation of picture to the other.

As the human eyes constantly “toe in” or converge as they look at various objects in different planes of depth, so must the cameras be equipped to converge on the principal object of interest. Presuming that the cameras to be used fulfil these basic requirements, what are some of the practical filming techniques that must be observed? As literature on this subject is almost non-existent, perhaps the observations of some years of my experience in this field will be of assistance.

While there are no great mysteries connected with three-dimensional photography, basic rules do apply, and to a certain extent we must learn to undo some of the things we have been doing in flat photography all these years in an attempt to simulate third dimension. In the past we have been using very wide angle lenses, backlighting, and silhouette foregrounds to give the illusion of depth to planar pictures. We have been forcing and even over-drawing perspective with the 25mm. lens. Commonsense, therefore, dictates that with true three-dimensional filming these illusions are not only unnecessary but can be detrimental. Except for special effects, the normal long shot in 3-D is best reproduced by no shorter focal length lens than the 40mm. The 50mm. is ideal for medium shots and the three-inch lens is excellent for close-ups.

For long shots some tolerance is allowable in excess interocular spacing, but for close-ups, even with the three-inch lens, the lens spacing must not exceed 2 1/2 inches for natural reproduction.

Some readers may recall that in the very early days of film making it was a hard and fast rule that the feet of the actor must always be shown. Audiences had to see what the characters were standing on! This seems ridiculous now that we are educated to seeing close-ups with no visible means of support, but it took many years to get audiences adjusted to this technique of the cinema. Likewise, it will take some time before audiences will accept persons or objects standing out in front of the screen in 3-D films, where in reality they belong. In time this will come about of course, but for the present it is probably better not to include objects too close to the foreground or ahead of convergence. Branches of trees, foreground lamps and suns had best be left out or moved back into the scene for the time being. Likewise spectators are not yet accustomed to seeing objects out over the audience, so the projectors will be converged from infinity or “toed-in” to a middle foreground in order to push back the actors to the plane of the screen. Distant objects behind them will therefore appear “through the window” or in back of the screen. For this reason the screen becomes a window frame, and the composition of the scenes must be arranged so that the actors are completely within the frame. It is disturbing to cut on a shoulder or to have the hands of the players going in and out through the frame, which in 3-D has solidity.

In three-dimension films, the eye sees the scene much more than in the flat picture. For this reason it is desirable to have as much definition and depth of focus as is possible. For the same reason excessive contrast and empty shadows place a hardship upon the spectator who automatically is trying to analyse every part of the picture.

Much of the present technique can be retained in 3-D cinematography. Boom shots, pan shots, travel shots and such can be used to good advantage where provision for follow focus and lens conversion on the principal objects of interest is accommodated. As
the spectator is constantly adjusting his vision to each scene, it is good practice to plan sequences so as little cutting from one scene to the other is necessary. Dolly shots eliminate many of these quick cuts, and are therefore suggested. While the camera must be level laterally, there is no objection to tilting it up or down.

It is interesting to observe the audience participation in such scenes as those made from a roller coaster, tilting forward or backward as it helps the illusion in this type of scene. In long shots it is well to include more of the foreground than is usual with flat pictures. This provides an unobtrusive depth effect. Scenes made from parallels or other high set-ups preclude this foreground effect and should be avoided where possible.

In due time, better adjusted and therefore more comfortable Polaroid glasses will be available to the movie-goer as more 3-dimension films become available. In fact, prescription viewing glasses of the clip-on type having Polaroid stereo lenses will be worn by those who ordinarily need glasses so that they may more fully enjoy the thrill of the realistic presentation that this medium will bring.

As we learn to make 3-D productions without distortion and mechanical errors, the present objection to glasses will be overcome. It is reasonable to believe that comfortable glasses are no more objectionable than viewing a film through the windshield of a car at a "Drive In."

What about process shots, matte shots and some of the other special photographic effects we presently use? On the whole, rear-projection process can be used for 3-D films much as at present. Most plates or "keys" contain only distant objects. The foreground objects will be placed in front of the screen as usual and photographed with the 3-D cameras. In most cases this arrangement will reproduce satisfactory results. Straight side-angle plates from moving cars may take preference to say, three-quarter angles because in the former there is a natural separation of the angle of view between successive frames that correspond to the 3-dimensional camera. Where this present process cannot be used, double Polaroid projection plates with filters on the cameras and projectors, or the travelling-matte-colour-separation methods for each film can be utilised.

The usual matte painting concerns only distant vistas with small divergence or depth. In these cases, the same painting can be used for each film. Those cases where portions contain middle distant trees, buildings or other objects, will be repainted in proper perspective for each film, though the distant background remains identical. In more complicated matte shots such as ceilings, where fairly close architectural objects at many planes are required, the "foreground miniature" technique may be followed. Miniature settings will require that the interocular be less than normal.

To assist cinematographers in arriving at the correct interocular distance for photographing a given miniature set, the following formula has been established:

\[ S = \frac{2\frac{1}{2} \times D^*}{D} \]

Where S is the separation between the lenses in making the stereoscopic pair, \( D \) is the visual distance to which the object is apparently to be brought, and \( D^* \) is the actual distance of the object.

The following table shows how far the interocular of the lenses must be separated for conditions of miniature photography (or inserts, etc.) to give the stereoscopic effect. The first column represents \( f \) in feet, the distance from the camera to the object being photographed. The top row shows the spacing of the lenses, in inches, necessary to place the objects visually for the stereoscopic effect desired:

<table>
<thead>
<tr>
<th>Distance</th>
<th>1in.</th>
<th>1\frac{1}{2} in.</th>
<th>2in.</th>
<th>2\frac{1}{2} in.</th>
<th>3in.</th>
</tr>
</thead>
<tbody>
<tr>
<td>100</td>
<td>250</td>
<td>166.6</td>
<td>125</td>
<td>100</td>
<td>83.3</td>
</tr>
<tr>
<td>75</td>
<td>187.5</td>
<td>125</td>
<td>93.7</td>
<td>75</td>
<td>62.3</td>
</tr>
<tr>
<td>50</td>
<td>125</td>
<td>83.3</td>
<td>62.5</td>
<td>50</td>
<td>41.6</td>
</tr>
<tr>
<td>25</td>
<td>62.5</td>
<td>41.6</td>
<td>31.7</td>
<td>25</td>
<td>20.8</td>
</tr>
<tr>
<td>10</td>
<td>25</td>
<td>16.5</td>
<td>12.5</td>
<td>10</td>
<td>8.3</td>
</tr>
</tbody>
</table>

For example: to photograph a miniature ship that is 50 feet from the lens so that it will appear to be 125 feet away, the interocular of the lenses must be only one inch apart. Likewise a separation of 1\frac{1}{2} inches will give the apparent distance of 83.3 feet, etc. Separating the lenses greater than normal will bring distant objects apparently closer; that is, an object 100 feet away at the normal separation of
2½ inches, will appear to be only 83.3 feet away if the interocular is 3 inches; 62.5 feet at four inches, etc. This adjustment may be helpful when telephoto shots are required.

The above shows how important is the proper spacing of 3-D lenses for special effects as well as for normal three-dimension reproduction. Those cameras which permit of only excess separation cannot but produce abnormal and distorted stereoscopic pictures. Much of the objection to 3-D films that is now blamed on the viewing glasses actually is not due to the glasses, but to error in filming in the first instance.

Now that three-dimension films apparently are here to stay, it behoves our camera manufacturers to make available double-film cameras having adjustments for convergence and lens-separation, so that the problems of producing stereo films may be technically improved. All that can be done for the present is to use makeshift, double-camera equipment.

I have indicated that eventually Polaroid glasses will improve from the present give-away cardboard affairs to better types with broader, more comfortable vision. It is also to be hoped that the conventional theatre screen will assume larger proportions for 3-D for the stereoscopic effect is improved as the screen approaches the more normal scope of vision. Today we are witnessing a gradual freeing of the old concept that the screen must be surrounded with a black velvet border hung in a black hole. This has long been responsible for colour films appearing more garish than they really are, and on the whole such screens produce an unnatural intensified effect. With the current trend towards wide screens, part of the realistic effects of the latter can be applied here as well, and we will diminish the unnatural illusion of looking through a small window.

Because the field of vision of normal eyesight greatly exceeds the proportions of the usual movie screen, there is a trend to present a wide screen picture that more naturally approaches human vision. The great success of Cinerama is due to what is known as "surround." That is, the spectator is surrounded with a huge picture. While the centre portion may contain the principal objects of interest, still the whole image is free to scan the surroundings and thus create a truer conception of his surroundings.

Combined with stereophonic sound, the effect is truly astounding and unquestionably is an emotional thrill. The mechanical problems and very expensive installation costs of Cinerama may retard its rapid application in our theatres. Meantime, inventors have been quick to produce another excellent system, that produces much of the same effect with very little expense and alterations of the theatre. I refer to the device now known as CinemaScope, which is described elsewhere in this issue. In practice a regular 35mm, camera is fitted with a concave compression lens over the standard lens. This extra lens compresses the image in a lateral direction only, the height not being altered. The projector is fitted with a decompression lens and the picture is thus expanded to normal proportions again. Using a very wide screen to obtain the "surround effect," a picture is produced by a combination of the extra lens and a wider angle projection lens that fills the screen with picture. As only one camera and one projector are involved, there is a minimum of mechanical unsteadiness and no distortion whatever. As stereophonic sound is also used with this method, the sound tracks are on a separate film, permitting the camera and projector to utilise the full film aperture, which at present is shared with the sound track.

While this method makes no claim to being a true three-dimensional picture system, a certain roundness is obtained due to the size and curvature of the screen, and an illusion of reality is created by the stereophonic sound system. At any rate a new dimension in movies is brought to audiences and it may capture their interest for some years to come.

The CinemaScope films made so far indicate that no great change of filming techniques are to be encountered. Boom, travelling and panoramic shots present no problem mechanically. These will have to be much smoother than in the past because the new, huge, dimensions exaggerate such lateral movement due to the wider field. Tilting up or down produces no distortion. Pan shots will be less used for it will be more effective to see and hear the characters move across the screen than to pan with them and thus keep the sound emanating from the centre sound speaker. Because of the vastness of the picture, great detail is seen, so it will be unnecessary to make individual close-ups to put over facial expression. Two-shots and even four-shots are much more effective in CinemaScope, for the composition is better balanced and the sound sources behind the screen are used to best advantage.

It does not necessarily follow that all sets for CinemaScope will have to be larger with this new screen proportion. True, we will encompass more of the set but instead of panning the actors across, we will allow them to cross the screen and perhaps move in to medium and closer shots, as the action requires. Likewise the sets do not have to be higher than at present. This proportion lends itself to new and interesting compositions, and foreground objects will be utilised for depth illusion.

All the new methods of 3-D and wide-screen movies currently being developed promise a revitalisation of the motion picture industry. Judging from past experience, audiences will again be attracted to the theatres to participate in the new thrills and novel ways of story-telling that await them.

Here again is another example of the engineer and cinematographer leading the motion picture industry to new horizons. The artistic and emotional stimuli that can be conveyed by the director of photography in these new media is a challenge that will not be found wanting.

Mr. Charles G. Clarke is President of the American Society of Cinematographers.

Our thanks to him, to the members of his society, and to "American Cinematographer," for the use of this and other material providing such a wide coverage of 3-D and Wide Screen Techniques.
A.C.T. Technical Committee's
REPORT ON 3-D

DURING the past months interest has once again reverted to the subject of stereoscopy and in America a mild panic has taken place, due to the introduction of television in millions of homes and the falling off of cinema attendances. It was felt that novelty might resurrect and attract an audience back to the cinema. New processes and ideas are continually causing minor sensations, but in order to make any process a success it is necessary that it can be installed simply and efficiently and reasonably cheaply in many hundreds of cinemas throughout this and other countries. Which process will succeed and in what way will it affect production and exhibition? No one at the moment can foresee. But let us examine some of the known methods which are being used at this moment.

THE BRITISH TRI OPTICIAN SYSTEM produced by Stereo Techniques which have for the past year been seen at the South Bank Telecinema, a process developed by the Spotiswood brothers.

This method requires the projection of two images and has to be viewed through polaroid glasses.

Production Requirements: Special Camera and Studio Technicians. An understanding of the process by certain technicians as it calls for a new approach by Scriptwriters, Directors, Art Directors and Lighting Cameramen.

Exhibition Requirements: A special screen having a metalised surface, two projectors to run synchronously. Polaroid filters, which are normally fitted over the ports and may necessitate cooling, and glasses for the audience to view the picture.

The production and exhibition of such a process are not extreme but are handicapped by the use of glasses by an audience who will have to concentrate in order to appreciate in full three-dimensional vision.

People suffering from the loss of one eye or who may have defective vision in one eye will not see three dimensional pictures but the normal flat image.

Other processes which are similar to the above and require the use of spectacles, are:

Natural vision, Metroscopix, Paravision, Sterieline Inc., Boled 16mm system.

CINERAMA: Developed by Fred Waller.

This process is an American development of large-screen projection which gives an effect of peripheral vision and not stereoscopic in the true sense. It requires three separate images linked together on a cycloramic screen. No glasses are required by the audience. It is necessary when using this large-screen viewing to also have stereophonic sound which may use from five to seven different tracks.

Production Requirements: Three synchronous cameras mounted to cover a panoramic view of each set.

As a much greater field of vision is covered by the cameras, sets will tend to spread themselves considerably, and the odd insert which at one time consisted of a single flat or B.P. plate will now only cover approximately one-third of width now required. This, of course, will necessitate a special planning and understanding by technicians working on this process.

The composition of the final picture, now three and a quarter times the width when viewed, will require new techniques in set design, new problems on the floor both in lighting and positioning of equipment and sound recording.

Stereophonic sound will complicate the sound engineer's job and also dubbing and post-synchronisation will become a major headache.

Exhibition: This process requires a large cycloramic screen and three projectors which have to be perfectly aligned and running in synchronisation.

As it would be too costly to have, for quick changeover, another three projectors, it is necessary to modify existing projectors to run continuously for the complete picture, or it will necessitate intervals between reels for changeover.

Stereophonic sound which is recorded on tape would require a complete review of the speakers in the theatre and special equipment with five to seven recording heads, plus a system to keep magnetic play-back in synchronisation with projectors and special amplification channels.

This process could only be used in a very limited number of cinemas and would be very costly to instal.

CINEMASCOPE: Developed by Henri Chretien.

This process of French origin requires a large concave-curved screen and a single projector with a special wide-angle lens giving a picture width of approximately two and a half times the height. Stereophonic sound is again necessary, but three channels should be sufficient.

A special spherical lens is used on the camera which covers a wide angle of vision but contracts the image in width, not height, on to normal 35mm stock. When a similar lens is used on the projector the height is retained but the width is increased, and the result is a landscape image on the screen of much greater width than the normal presentation. No glasses are required.

Production Requirements: Special lenses to be fitted to existing cameras and other modifications to viewfinders.

A new approach by technicians in set design and floor technique, editing and sound recording, dubbing and post-synchronising.

Exhibition: New screen required, normal projection but change of projection lens necessary. With the introduction of stereophonic sound the installation of extra speakers and modification to amplifier equipment.
A UNIQUE lens which restores to its proper proportions an image previously distorted, makes possible the compression on to 35mm. film of wide-angle panoramic scenes, and is the basis of the new CinemaScope system of wide-screen motion pictures developed in Hollywood by 20th Century-Fox studios.

When the film is projected through a companion lens the distorted image assumes its former normal dimensions, just as a trick mirror in a carnival fun house would straighten out its distorted reflections if placed before a mirror having compensating distortions.

CinemaScope is not stereoscopic movies—not the same as the 3-D films also causing a flurry in Hollywood. CinemaScope films do not require the use of viewing spectacles, do not require special dual motion picture cameras and dual projectors. But the result on the screen, which does present an illusion of three-dimension pictures, is said by many to be superior to 3-D films.

Like the Cinerama process, CinemaScope pictures are panoramic and have stereophonic sound. The wide screen used for CinemaScope is a solid screen having great reflectance, and is curved slightly but not to the extent of the Cinerama screen.

CinemaScope is a simple, inexpensive process applicable to either colour or black-and-white films. When off-screen distances are too great to be handled in two objects, the result is that objects and actors seem to be part of the audience, while its stereophonic sound imparts additional life-like quality as it moves with the actors across the screen.

From its panoramic screen, two and a half times as large as ordinary screens, actors seem to walk into the audience, ships appear to sail into the first row, off-screen actors sound as though they are speaking from the wings.

CinemaScope is a simplified improvement of an anamorphic scope lens (which he called a Hypergonar) developed by Frenchman Henri Chretien with whom 20th Century-Fox recently closed arrangements for its use and other patented improvements.

(Ed. Note: Webster's dictionary defines anamorphic scope as: "A cylindrical mirror or lens which restores to its normal proportions an image distorted by anamorphism.")

The anamorphic scope is fitted before the regular camera lens and functions to gather up a wide field of view and funnel it, compressed, through the camera lens, leaving a distorted image of the scene on the film. In projection, a similar anamorphic scope placed before the projector lens unscrambles the image so that it reaches the screen exactly as filmed and completely without distortion.

In describing the Hypergonar anamorphic scope lens, Chretien said: "The Hypergonars which we have built are of two types: for photography, and for projection. They differ only in their dimensions and their mountings."

From the optical point of view, they consist of two separately achromatized systems: a converging system consisting of two lenses, cemented together, and a diverging system consisting of three lenses, cemented together.

In photographing, focusing of the anamorphic scope is accomplished in accordance with the distance of the subject, by means of a spiral-shaped shaft and the help of a distance calibration. This does not alter in the least bit focusing of the camera lens.

In projection, Chretien explains, the Hypergonar is adjusted once and for all in accordance with the distance of the screen, by means of a helical rack and pinion. The interposition of the Hypergonar does not modify the definition on the screen.

The loss of light occasioned by the introduction of the anamorphic attachments is insignificant, the inventor points out, because the consecutive interposition of only two supplementary lenses, i.e., the two Hypergonar units, consists of cemented lenses. In addition, the exterior surfaces of the elements in each system are treated with anti-reflection coating. In projection, the screen brightness is reduced proportionately to the enlargement of the anamorphic attachment, since there is a larger screen area to light, and not in proportion to its square (as would be the case where the image were enlarged in all directions).

CinemaScope requires only one camera for filming and one machine for projection on the screen. It utilizes the same cameras and projectors now standard in all studios. And because the anamorphic scope lenses can be adapted to all makes of 35mm. cameras, 20th Century-Fox expects to make the CinemaScope system available to all motion picture studios.

CinemaScope poses few problems for the director of photography. Use of the CinemaScope attachment on the camera, it is reported, does not alter the exposure time. One minor change, in addition to the auxiliary lens, will be that of enlarging the horizontal scope of the camera viewfinder so that it will be possible for the cameraman to see the actual area taken in by the anamorphic scope auxiliary in front of the camera lens. The wide-angle viewfinder viewing glass will have two vertical cross hairs which delimit for him the field of the ordinary screen (or standard aperture) inside of which he may assemble the elements of action when it is desired to present the action in the ordinary manner.

Checking the scene directly through the lens will present something of a problem because what the cameraman sees through the lens will be an optically compressed scene, the same as will be registered on the film. Because the stereophonic sound tracks of CinemaScope films will be separated from the picture film, the picture will occupy the full width of the 35mm. aperture. In most cases, the 3-dimension sound will be recorded on magnetic film, in three separate tracks, as picked up by three microphones placed strategically in or above the set.
Although the close-ups are reproduced dramatically in CinemaScope films, fewer may be needed because medium shots of actors in groups of three and four show faces so clearly that the most minute emotions and gestures are obvious.

In the beginning, it is likely that most CinemaScope productions will be basically outdoor spectacle dramas. This will go a long way towards solving the lighting problem—which undeniably will be great when it comes to shooting the large wide-angle sets indoors on the sound stage. Also, it is likely there will be less emphasis on effect lighting, admittedly not so important where films are shot in colour.

CinemaScope poses a number of problems, too, for the film editor. One studio cutter said CinemaScope will make necessary a special horizontal enlarging lens for Moviolas, which will enable cutters to view CinemaScope film with the image fully unscrambled or rectified. Film cutting problems in the new medium, he said, will not be as great as was at first expected because there won't be as many cuts in CinemaScope films as with standard productions. C-pix will be like stage plays where the spectator visualises close-ups and medium shots when he focuses his individual attention on the principal player or some specific bit of action.

Where close-ups are necessary, he went on to say, it is likely that these will be photographed with the player just a little to the right or to the left of the frame centre—not too far to one side nor with part of the frame blacked out, as has been practised in some other wide-frame systems.

The cutting of the stereophonic sound tracks, perhaps, will pose one of the greatest problems for cutters, for unless the scene is properly composed both for sound and picture, cuts may occur at the very highpoint of, say, dialogue coming from the extreme right of the screen, with sound for the succeeding cut jumping back to the extreme left of the screen.
In the beginning, film editors will have to feel their way cautiously, as indeed will all other technicians. There will be a greater need for unstinted co-operation between the production planners, the director, cameraman and cutter, in order to effect the smoothest possible result on the screen.

Of great importance to the viewer, there is no distortion of images in CinemaScope pictures from any seat in the theatre. Screens, specially developed for the new system for extra brilliance, may be any length desired to fit any theatre. The screen used for projecting tests at 20th Century-Fox studios is 64 feet wide and 25 feet high. A theatre like New York's Roxy would probably use one 80 feet long with proportionate ratio of height to width. The screen curves to a depth of five feet—enough to afford a feeling of engulfment without reflecting annoying highlight from one curved end of the screen to the other, as deeper curving screens are said to do.

Due to the immensity of the screen, few entire scenes can be taken in at a glance, enabling the spectator to view them as in life or as one would watch a play when actors are working from opposite ends of the stage.

Commenting on CinemaScope, following a series of test screenings at the studio, director of photography Joe Macdonald, A.S.C., said: "People will see things they've never seen before. When you look at CinemaScope it's like taking off blinders. It gives all the three-dimensional feeling that people want. Every cameraman that I've talked to is enthused about CinemaScope because it will enable him to make a more substantial contribution to story-telling. Scenes will be longer and more intricate."

Supervising Art Director Lyle Wheeler had this to say: "Thanks to CinemaScope, sets will play a more integrated part in the picture than ever before. Just as on the stage, width, not depth, will represent the typical setup."

The sound implications of CinemaScope are as important as the visual ones, believes Lorin Grignon, 20th's sound engineer, who worked closely with Sol Halprin, A.S.C., and other studio engineers in perfecting the system. "In bringing stereophonic sound to the screen," said Grignon, "the illusion of reality will be conveyed to a degree never before realised."

Editors will be able to deliver smoother pictures with CinemaScope because scenes will be longer and there will be fewer cuts and close-ups, according to 20th film editor William Murphy.

It appears that CinemaScope will make special effects photography more important to film production than ever before. Matte shots will be widely used and there is the possibility that such shots will be the answer to the building of vast panoramic sets where the action must be staged indoors on the sound stage.

Ray Kellogg, who heads the special photographic effects department at 20th Century-Fox said, "With CinemaScope, special effects will bring greater realism than ever before. To me, CinemaScope is more important to the industry today than was the advent of sound in its day."
Beware the 3 D-Ts.

A note on the new techniques

by

ADRIAN & CHRIS BRUNEL

In spite of the influx of careerists, exhibitionists and opportunity exploiters, who have been greatly responsible for the present plight of British film production, the leading spirits amongst our technicians are still men and women who "believe in pictures." To them we appeal to consider and discuss the problems relating to 3-D picture production, to look for the best use of the "new" picture form, while protecting the old from the senseless hysteria that killed silent pictures.

And now, to look back and see what we can learn from our attitude towards the problem that faced us through the hasty turning over to talkies in 1929 and 1930.

Although we were making synchronised sound-on-disc films in the early years of the century, sound-on-films was not being used until Vivian Van Damm started his De Forest Phonofilms round about 1925. His productions were mainly variety turns and playlets, and not many were drawn to experiment in the field this great showman was pioneering.

Soon plans for launching sound films in a big way were in progress in America and it is interesting to note that although the Warner brothers were active in this connection, producers were not the prime movers so much as the electrical interests concerned. The result was that when Al Jolson's The Jazz Singer burst upon the world, quickly followed by a number of hastily photographed American stage plays, directed by stage producers, the emphasis was on the apparatus rather than on any pretensions of a new art form. How similar is the advent of 3-D in this respect.

It should also be noted that the Cinematograph Films Act of 1927, which required a gradually increasing quota of British films from renters as well as from exhibitors, was greatly encouraging British film production and our films were becoming increasingly popular. This obviously was an influencing fact behind the great onslaught on silent films.

When the bombshell burst here, chaos and hysteria resulted throughout Europe. In spite of the blasting crudities of the early American talkie features, it was obvious that here was something which, if carefully guided, developed and evolved, could become a great new medium. While recognising this, many who had grown up with silent films were more concerned to save them from extinction; one defended what was a new art against the snobbish attacks of those who despised what they regarded as the common people's theatre, and one was conscious of silent films being on the threshold of great new developments; silent films and talkies should be allowed to develop separately, possibly borrowing from each other, and growing from strength to strength; both silent and talkie films, each with their special appeal, could be seen together in the cinemas, so creating a greater stability for the cinema as a whole.

---

Diagrams show the three prevailing systems of 3-D motion picture cameras, now in general use in Hollywood:

1. Two cameras mounted opposed, record-images from two variable mirrors (M); (2) two cameras mounted at right angles, with one recording image reflected in mirror and other recording scene direct; and (3) twin cameras, mounted side by side, with one camera inverted to permit closest possible interocular distance (distance between lenses). This system requires no mirrors. Convergence, parallax, and variable interocular adjustments are provided through various systems of adjusting mirrors, angle of cameras, etc.
In our new problem, are we going to be stumped again? Are we going to borrow a certain amount, but once more lose so much that could go on growing and giving? As they leave the theatre again to throw out its old tenants, because a brash and showy lodger wants to take over?

Or are we technicians going to insist that we control the development of stereoscopy? We believe that those who are now running 3-D are exploiting only its sensational aspects (often in a private war against TV). The more intelligent producers, of course, stand by aloofly, watching; but we do not think this *laisser faire* attitude is good enough. It is a strange paradox that, as well as being sensational, 3-D has the opportunity of being developed so as to bring a much-needed breath of realism into the cinema.

But agile minds are needed for the films of the future.

George Elvin recently told an A.C.T. meeting that though Moscow's Stereokino showed 3-D films as novelties (as did, of course, the Telecinema during our own Festival of Britain), Soviet producers were actively examining in what ways the extra dimension could be used in ordinary story films to heighten the drama where necessary. While we have to puzzle out the same challenging questions, we should first examine some of the limitations as well as the opportunities of 3-D.

To begin with, when you cut from a scene set in one plane to another in a different plane, the brain cannot adjust itself quickly to the shock. A dissolve from one scene to the next is not likely to be very satisfactory. Tracking and panning are devices that, used in moderation, would seem to be more rewarding.

But this means that the director will have to work out a different approach to a sequence than in "flat" films. Takes will be much longer and the pace of a sequence will come not so much from cutting as from the action itself and the performance of the actors—in much the same way as in the theatre, but with one important difference: in the theatre, the action takes place in depth, but normally it is all behind the proscenium arch; in stereoscopic films, the proscenium arch will not exist, and like the much-advertised lion, it will come out into the very lap of the audience.

As well as all the technical mysteries that face the cameraman, art directors, electricians, sound and laboratory technicians, clear-thinking is mostly demanded from the directors, the actors, the scriptwriters—and the editors—of the new, revolutionary age.

Though much more planning will be required before the picture ever reaches the floor, let alone before it reaches the cutting rooms, the editor's job is far from being redundant. The editor will have to be engaged as soon as the script-writer begins, for the editor's work will start then, and no amount of clever cutting, as we understand it now, after the film has been shot, will make up for a lack of foresight in scripting. In 3-D, we believe, most of the creative work will be done in the writing and on the floor.

A number of us have been saying something similar about the existing type of films—and so, in a sense, 2-D films may actually learn from 3-D ones.

In another sense 3-D can be a boon. So many British and American producers have got on to the slippery slope of sensationalism; instead of basing their films on real life, they strive after thrills for their own sake; when one thrill pulls, a more exciting one has to be devised, and so it continues until the audiences are bludgeoned into apathy.

Because 3-D and stereophonic sound are nearer to reality, they can be used to break away from the sterility that affects many current pictures. More human qualities can once again enter our films—the characters on the screens of the future can be more true to life and, in all senses of the world, more rounded.

These things can come about, but those of us who "believe in pictures" must discuss our problems, and fight to establish that it is our view and not that of the equipment salesmen which prevails.

**BROADSIDES FROM ADRIAN BRUNEL**

Adrian Brunel, respected veteran of British films, has embarked on an unusual venture, one that will interest many of our readers.

From his Beaconsfield home, Adrian Brunel is publishing an attractive series of broadsheets. Each one contains pithy quotes from the talk and writings of an illustrious English or American author, thinker or wit.

The Broadsheets, measuring 22½ inches by 6 inches, are tastefully designed and printed, and each one is headed by a line drawing. Typography is outstanding, and each Broadsheet makes an attractive decoration for home, office or workshop.

Those published so far include: Byron, Paine, Sidney Smith, Disraeli, Bacon, Cobbett, and Mark Twain. More are planned. Each Broadsheet sells at 1s. 6d.; or 1s. 8d. by post.

A delight to eye and mind, these Broadsheets are heartily recommended to our readers.

R.G.

**SITUATION VACANT**

**HER MAJESTY'S COLONIAL SERVICE**

**A VACANCY EXISTS** for a Film Director (Malayan Film Unit), Department of Information, Federation of Malaya (CDE 148/60/09). Candidates must have wide experience in the making of documentary films as a cameraman and director. Knowledge of dubbing processes an advantage. Duties will be to direct the making of documentary films.

Appointment is non-pensionable and on agreement for three years in the first instance. Salary, according to qualifications and experience, in the scale £840 x 42 = £1,340, plus expatriation allowance of between £265 - £310 according to salary. A cost of living allowance is also payable. Income tax at low local rates.

Quarters provided, when available, at moderate rent. Free first-class passages for officer and wife and children under age of 10. On first appointment passages limited to four persons excluding officer. Vacation leave in United Kingdom at rate of 45 days for each year of residence granted after three years' satisfactory service.

Apply in writing to the Director of Recruitment, Colonial Office, Great Smith Street, London, S.W.1, giving briefly age, qualifications and experience. Mention the reference number CDE 148/60/09.
BEHOLD THE MAN

Year of Production: 1951.
Studio: Alliance Studios (Twickenham).
Laboratory: Denham Labs.
Producing Company: Film Reports Ltd.
Producer: Susanne T. Dalison.
Co-Producer: Rev. Walter Meyses.
Director: Walter Rilla.
Co-Director: Robert Asher.
Camera Department: Lighting Cameraman, Jack Asher; Camera Operator, Gery Moss; 1st Assistant Cameraman, Errol Angell; 2nd Assistant Cameraman, Ken Withers.
Sound Department: Recordist (Mixer), Sound Camera Operator, Boom Operator, 1st Assistant, Dubbing Crew, Riverside Studios Staff.
Art Department: Art Director, Wilfred Arnold.
Editing Department: Editor, Marjorie Saunders; 1st Assistant, Peter Hunt.
Production Department: Production Supervisor, Fred Swann; 1st Assistant Director, David Orton; Continuity, Betty Forster, Peggy Warrington.
Still Department: Still Cameraman, Dick Cantournis.

BLACK ORCHID

Year of Production: 1952.
Studio: Alliance Film Studios, Riverside.
Laboratory: Denham Labs.
Producing Companies: Kenilworth Film Prods., Ltd., Mid-Century Film Prods., Ltd.
Producers: Robert S. Baker, Monty Berman.
Stars: Olga Edwards, Ronald Howard, John Bentley.
Director: Charles Saunders.
Scenarists: Francis Edge, John Temple-Smith.
Camera Department: Lighting Cameraman, Eric Cross; Camera Operators, Eric Cross, Frank Basil; 1st Assistant Cameraman, Desmond Davis; Other Camera Assistant, Frederick Cooper.
Sound Department: Recordist (Mixer), Harry Benson; Sound Camera Operator, Roy Colwell; Boom Operator, Jack Bramwell; Dubbing Crew, George Burgess, Gordon Hay, Cyril Collick.
Art Department: Art Director, Ray Simms.
Editing Department: Editor, Jack Slade; 1st Assistant, Noreen Ackland; Dubbing Editor, Arthur Cox.

COLONEL MARCH INVESTIGATES

Year of Production: 1952.
Studio: Netleyfield Studios, Walton-on-Thames.
Laboratory: Kays Labs.
Producing Company: Criterion Film Productions Ltd.
Producer: Donald Ginsberg.
Director: Cyril Endfield.
Camera Department: Lighting Cameraman, Jonath Jones; Camera Operator, Errol Angell; Production Manager, Ken Withers; 2nd Assistant Cameraman, Ken Withers.
Sound Department: Recordist (Mixer), Sound Camera Operator, J. Clarke; Boom Operator, E. Cass; 1st Assistant, E. Vincent (Maint.).
Art Department: Art Director, George Paterson.
Producing Department: Production Manager, Harold Robbins; 1st Assistant, Ronald Brown; Dubbing Editor, Alfred Wilson.
Production Department: Production Manager, Harold Robbins; 1st Assistant, Ronald Brown; Dubbing Editor, Alfred Wilson.
Art Department: Art Director, George Paterson.
Producing Company: Kenilworth Film Prods., Ltd., Mid-Century Film Prods., Ltd.
Producers: Robert S. Baker, Monty Berman.
Director: John Gilling.
Scenarist: Laurence Huntingdon.
Camera Department: Lighting Cameraman, Monty Berman; Camera Operator, Eric Besche; 1st Assistant, Camera Operator, Desmond Davis; Other Camera Assistant, Frederick Cooper.
Sound Department: Recordist (Mixer), Charles Dunsdon; Sound Camera Operator, John Soutar; Boom Operator, Paddy Cunningham; Dubbing Crew, George Burgess, Gordon Hay, Cyril Collick.
Art Department: Art Director, Ray Simms.
Editing Department: Editor, Sid Haynes; 1st Assistant, Richard Marsden.
Production Department: Production Manager and/or Unit Production Manager, Jack Hanbury; 1st Assistant Directors, George Fowler, John Bremer, 2nd Assistant Director, Claud Hudson; Assistant Production Manager, John Goodman; Continuity, Gladys Goldsmith.
Still Department: Still Cameraman, Cyril Stambrough.

DEADLY NIGHTSHADE

Year of Production: 1952.
Studio: Alliance Studios, Riverside.
Laboratory: Denham Labs.
Producing Companies: Kenilworth Film Prods., Mid-Century Film Prods., Ltd.
Producers: Robert S. Baker, Monty Berman.
Director: John Gilling.
Scenarist: Laurence Huntingdon.
Camera Department: Lighting Cameraman, Monty Berman; Camera Operator, Eric Besche; 1st Assistant, Camera Operator, Desmond Davis; Other Camera Assistant, Frederick Cooper.
Sound Department: Recordist (Mixer), Charles Dunsdon; Sound Camera Operator, John Soutar; Boom Operator, Paddy Cunningham; Dubbing Crew, George Burgess, Gordon Hay, Cyril Collick.
Art Department: Art Director, Ray Simms.
Editing Department: Editor, Sid Haynes; 1st Assistant, Richard Marsden.
Production Department: Production Manager and/or Unit Production Manager, Jack Hanbury; 1st Assistant Directors, George Fowler, John Bremer, 2nd Assistant Director, Claud Hudson; Assistant Production Manager, John Goodman; Continuity, Gladys Goldsmith.
Still Department: Still Cameraman, Cyril Stambrough.

GILBERT AND SULLIVAN

Year of Production: 1952.
Studio: London Film Studio, Shepperton Studios, Middlesex.
Laboratory: (Picture) Technicolor Ltd., (Sound) George Humphries & Co. Ltd.
Producing Company: British Lion Production Asst. Ltd.
Producers: Frank Launder, Sidney Gilliat.
Associate Producer: Leslie Gilliat.
Stars: Maurice Evans, Robert Morley, Herbie, Isabel Dean, Peter Finch, Mariyn Greene.
Director: Sidney Gilliat.
Scenarists: Sidney Gilliat, Leslie Baily.
Camera Department: Lighting Camera Director, C. Challis; A. Unit, E. Scale (B Unit); Camera Operators, D. Coop (A Unit), R. Day (B Unit); Technicolor, A. Unit, F. Kotz, Bob Kindred; Other Camera Assistants, E. Eare (A Unit), A. McCabe (B Unit).
Sound Department: Recordist (Mixer), A. Ambler (B Unit), A. Ross (A Unit); Camera Operators, D. Coop (A Unit), E. Scale (B Unit); Other Assistants, R. Longstaff (B Unit), I. Worsley (A Unit); Dubbing Crew, R. Law, R. Jorns, E. Depre, E. Hunt.
Art Department: Production Designer, Hein Heckroth; Art Director, J. Eato; Assistant Art Directors, T. Beddoes, T. Morgan, Brahamson, W. Hutchinson, M. Fowler, E. Scott.
Producing Department: Production Manager, S. Leopold; 1st Assistant, V. Leopold; Other Assistants, T. Darvas, A. Lower; Dubbing Editors, Lee Doig; 2nd Assistant Director, D. C. Noon (A Unit); Other Assistants, R. Maxwell (B Unit); 3rd Assistant Directors, F. Slark (A Unit), D. Hickox (B Unit); Continuity, Arnold (A Unit), P. Davies (B Unit).
Still Department: Still Cameramen, K. Hearne (A Unit); L. Baker (B Unit).
Special Processes: Glass Matte and Models, W. Veevers, G. Samuels.

GOLDEN ARROW

Year of Production: 1949.
Studio: Teddington.
Laboratory: Humphries Laboratories.
Producing Company: Anatole De Grunwald Ltd.
Producer: Anatole De Grunwald.
Associate Producer: Teddy Baird.
Director: Gordon Parry.
Scenarists: Paul Darcy, With additional dialogue by Sid Colin.
Camera Department: Lighting Cameraman, Otto Heller; Camera Operator, Gus Druse; 1st Assistant Camera (Focus), Irvin Pannaman; Other Camera Assistant, Fred Cooper.
THE CINE-TECHNICIAN

May-June, 1953

ISN'T LIFE WONDERFUL?

Year of Production: 1952.
Studio: A.B.P.C., Elstree Studios.
Laboratories: Technicolor and George Humpage's.
JOHNNY ON THE RUN
Year of Production: 1952/53.
Studio: Carlton Hill and Nettlefold Studios.
Laboratory: Kays (Finsbury Park) Laboratories.
Producing Company: International Reelist Ltd.
Producer: Lewis Gilbert.
Associate Producer: Victor Lyndon.
Stars: Euniegnusz Chylek (child), Sidney Tait, Michael Balfour.
Director: Lewis Gilbert.
Scenarists: Peter Latham, Lewis Gilbert, Vernon Harris.
Camera Department: Lighting Cameraman, Oliver Cameron Operator: Noel Rowland; 1st Assistant Camera (Focus), Walter Smith.
Sound Department: Recordist (Mixer), C. Taito; Sound Camera Operator, J. S. Clarke; Boom Operator, E. Cass; Other Assistant, E. Vincent (Sound Dept.).
Art Department: Art Director, Bernard Robinson; Assistant Art Director, David Biber.
Editing Department: Supervising Editor, Monica Kimlock; Editor, Monica Kimlock; 1st Assistant, Nick Gurney.
Production Department: Production Manager and/or Unit Production Manager, M. H. Odell; Assistant Director, James Shingfield; 2nd Assistant Director, David Maddison; 3rd Assistant Director, John Wakefield; Continuity, Adele Reynolds.
Still Department: Still Cameraman, Norman Hargood.

MASTERS OF BALLANTRAE
Year of Production: 1952.
Studio: Elstree Studios.
Laboratories: Technicolor (Action), Humophies (Sound).
Producing Company: Warner Bros.
Stars: Errol Flynn, Roger Livesey, Anthony Steel, Beatrice Campbell.
Director: William Keighley.
Camera Department: Lighting Cameraman, Jack Cardiff; Camera Operator, Ted Moore; Technicolor Technician, George Minasian; Technicolor Assistant, Neil Gemell; 2nd Unit; Ernest Stewart (Lighting Cameraman); Lionel Wheaton (Camera Operator); John Tiley (Technicolor Technician); R. Miller (Technicolor Assistant).
Sound Department: Scene Recorder, Leslie Hammond; Sound Camera Operator, Bert Blackmore; Boom Operator, Denis Whillock; Boom Assistant, Colin Hopkins; Sound Maintenance, E. Penfold, Norman Coggs; Dubbing Crew, Len Shilton; Cyril Brown, Len Abbott, Michael Colbom.
Art Department: Art Director, Ralph Brunton; Associate Art Director, Ken Adam; Assistant Art Director, Ted Marshall; Draughtsman, William Holmes, Alan Withy, Don Pretty.
Editing Department: Editor, Jack Harris; Assembly Cutter, Seymour Logie; 1st Assistant, Desmond Saunders (Dubbing); Other Assistants, Desmond Saunders, Janet Davidson; Dubbing Editors, Arthur Ridout, Dave Withers.

ROUGH SHOOT
Year of Production: 1952.
Studio: Riverside Studios, Hammer Studios Ltd., Denham Studios Ltd., Denham, Middx.
Producing Company: Raymon Stross Productions Ltd.
Producer: Raymond Stross.
Stars: Joel McCrea, Evelyn Keyes, Herbert Lom, Marius Goring, Roland Crew.
Director: Robert Parrish.
Scenarist: Eric Ambler.
Camera Department: Lighting Cameraman, Stanley Pavey; Camera Operators, Francis Francis, 1st Assistant Camera (Focus), Godfrey Gorer; Other Camera Assistant, Dennis Lewiston (Clappers Loader); 2nd Camera Operator, Desmond Saunders.
Sound Department: Recordist (Mixer), L. Bulkeley; Sound Camera Operator, Basil Rootes; Boom Operator, F. Tomley; Dubbing Mixer, George Burgess; Sound Maint., S. Fewster.
Art Department: Art Director, Ivan King; Assistant, Ronald Bentley; Scene Artist, Ben Healey.
Editing Department: Editor, Russell Lloyd; Assembly Cutter, Thomas Simpson; 1st Assistant, Jim Shields.
THE BEGGAR'S OPERA

Year of Production: 1952.

Studio: London Film Studio, Shepperton.
Labatory: George Humphries and Co. Ltd.
Production Company: Imperadio Pictures Limited.
Producers: Sir Laurence Olivier, Herbert Wilcox.
Associated Producers: Eric Goodhead.
Stars: Laurence Olivier.
Director: Peter Brook.
Scene: Denis Cannan.
Camera Department: Lighting Camera-man, Freddie Fraser; Camera Operator, Austin Dempster, Denis Coop; Assistant Camera-man, Wilkie Cooper; Camera Operator, Wilkie Cooper; Assistant Camera-man, Ken Gray; Other Camera Assistants, Godfrey Godar, Mike Brandt, Dennis Fox, Walter Fairweather.
Sound Department: Recordist (Mixer), Peter Handford; Sound Camera Operator J. Dooley; Boom Operator, W. Cook; Room Assistant, Denis Chapman; Assistant to Operator, Allan Blay, Jack Davis; Dubbing Crew, Red Law, Robert Jones, Barbara Hopkins, Tony Williams; Assistant to Recorder, Bernard Darvas; Room Manager, Arthur Stubbs; Sound Engineer, John Merton; Boom Operator, Dennis Whillock.
Art Department: Art Director, Terence Verity; Assistant Art Director, Tony Hewlett; Assistant Art Director, Peter Glazier. Assistant, John Tiley.
Sound Department: Recordist (Mixer), Cecil Thornton; Sound Camera- man, John Soutar; Boom Operator, Dennis Whillock; Dubbing Crew, Len Shilton, C. Brown.
Art Department: Art Director, Richard Best; 1st Assistant, Joan Warwick; Other Assistants, Hume Hume, Frank Collier; Dubbing Editor, A. Southgate.
Production Department: Production Manager, Frank North; Production Manager, Unit Production Manager, A. Whittaker; 1st Assistant Director, Gordon Scott; 2nd Assistant Director, John Hewlett; 3rd Assistant Director, Norman Harrison; Continuity, Thelma Orr; Production Secretary, Christopher Tait.
Still Department: Still Camera Cameraman, George Higgins.

THE HEART OF THE MATTER

Year of Production: 1952.

Studio: London Film Studios, Shepperton, Middx.
Labatory: George Humphries and Co. Ltd.
Production Company: British Lion Production Assets Limited.
Producers: Ian Dalrymple.
Stars: Trevor Howard, Elizabeth Allan, Maria Scout, John Hill.
Director: George More O'Ferrall.
Scenario: Lesley Storm.
Camera Department: Lighting Camera-man, Jack Hildyard; Camera Operator, Peter North; 1st Assistant Camera (Focus), Gerald Fisher; Other Camera Assistants, Edward Elsp, Alan Hall.
Sound Department: Recordist (Mixer), Bert Ross; Sound Camera Operator, Harry Teal; Boom Operator, Peter Ducklow; Boom Assistant, Peter Myers; Other Assistant, Richard Longstaff; Outfit, John Tiley; Dubbing Crew, Red Law, Robert Jones, Barbara Hopkins, Norman Daines.
Art Department: Art Director, Joseph Bato; Assistant Art Director, W. Hutchinson; Draughtsman, James Sawrey.
Editing Department: Set Dresser, Maurice Fowler; Editor, Sidney Stubbings; Assistant Cutters, Theodore Durvas, 1st Assistant, Stanley Goulter; Other Assistant, James Pegg; Dubbing Editor, Nett.
Production Department: Production Manager, John Palmer; 1st Assistant Director, Adrian Elstree-Jones; 2nd Assistant Director, Peter Maxwell; 3rd Assistant Director, John George; Continuity, Jenny Forster.
Still Department: Still Camera Cameraman, Norman Hargood.

TWENTY-FOUR HOURS OF A WOMAN'S LIFE

Year of Production: 1952.

Studio: Elstree Studios.
Labatory: Technicolor and George Humphries.
Production Company: Associated British Picture Corporation Ltd.
Producers: Merle Oberon, Richard Todd, Leo Genn.
Director: Victor Saville.
Scenario: Warren Chatham-Stroud.
Camera Department: Lighting Camera-man, Christopher Challis; Camera Operator, Frederick Francis; Technicolor Technicians, Robert Kindred, John Tiley.
Sound Department: Recordist (Mixer), Cecil Thornton; Sound Camera- man, John Soutar; Boom Operator, Dennis Whillock; Dubbing Crew, Len Shilton, C. Brown.
Art Department: Art Director, Terence Verity; Assistant Art Director, Tony Hewlett; Assistant Art Director, Peter Glazier. Assistant, John Tiley.
Sound Department: Recordist (Mixer), Cecil Thornton; Sound Camera- man, John Soutar; Boom Operator, Dennis Whillock; Dubbing Crew, Len Shilton, C. Brown.
Art Department: Art Director, Richard Best; 1st Assistant, Joan Warwick; Other Assistants, Hume Hume, Frank Collier; Dubbing Editor, A. Southgate.
Production Department: Production Manager, Frank North; Production Manager, Unit Production Manager, A. Whittaker; 1st Assistant Director, Gordon Scott; 2nd Assistant Director, John Hewlett; 3rd Assistant Director, Norman Harrison; Continuity, Thelma Orr; Production Secretary, Christopher Tait.
Still Department: Still Camera Cameraman, George Higgins.

THE DRAYTON CASE

Year of Production: 1952.

Studio: Morton Park Studios.
Labatory: George Humphries and Co. Ltd.
Production Company: Morton Park Company of London.
Producer: Alec C. Snowden.
Director: Ken Hughes.
Scenario: Ken Hughes.
Camera Department: Lighting Camera-man, John Wiles; Camera Operator, Ray Strong; Assistant Camera (Focus), C. Gray; Other Camera Assistants, H. Hart, T. Chapman, G. South, G. Meldrum, 2nd Camera Operator, Leo Rogers.
Sound Department: Recordist (Mixer), Donald Swinburne; Sound Camera Operator, John Tiley; Boom Operator, Peter Ducklow; Boom Assistant, Peter Myers; Other Assistant, Richard Longstaff; Outfit, John Tiley; Dubbing Crew, Red Law, Robert Jones, Barbara Hopkins, Norman Daines.
Art Department: Art Director, Joseph Bato; Assistant Art Director, W. Hutchinson; Draughtsman, James Sawrey.
Editing Department: Set Dresser, Maurice Fowler; Editor, Sidney Stubbings; Assistant Cutters, Theodore Durvas, 1st Assistant, Stanley Goulter; Other Assistant, James Pegg; Dubbing Editor, Nett.
Production Department: Production Manager, John Palmer; 1st Assistant Director, Adrian Elstree-Jones; 2nd Assistant Director, Peter Maxwell; 3rd Assistant Director, John George; Continuity, Jenny Forster.
Still Department: Still Camera Cameraman, Norman Hargood.

THE PICKWICK PAPERS

Year of Production: 1952.

Studio: Nettlefold Studios, Walton-on-Thames.
Labatory: The Kay Film Printing Co. Ltd.
Production Company: Renown Film Productions Ltd.
Producer: George Minter.
Stars: James Hayter, Nigel Patrick.
Director: Noel Langley.
Camera Department: Lighting Camera-man, Wilkie Cooper; Camera Operator, Cecil Cooney; 1st Assistant Camera Cameraman (Focus), Ken Gray; Other Camera Assistant, Ken Withers (Loader-Clapper).
Sound Department: Recordist (Mixer), W. Lindop; Sound Camera Operator, H. Raynham; Boom Operator, F. Ryan.
Art Department: Art Director, Fred Pusey; Assistant Art Director, John Storer.
Editing Department: Editor, Ann Costes; 1st Assistant, Richard Marden; Other Assistant, Michael John.
Production Department: Production Manager and/or Unit Production Manager, John Storer; 1st Assistant Director, Denis O'Dell; 2nd Assistant Director, John Pellatt; 3rd Assistant Director, John Booth; Continuity, Margaret Ryan.
Still Department: Still Cameraman, Charles Trigg.

THE STOLEN PLANS

Year of Production: 1952.

Studio: Bushey (Part), Location (Most).
Labatory: Nettlefold Studios.
Producing Company: Gaumont British Picture Corporation Ltd.
Producer: Frank Wells.
Scenario: James Hill.
Camera Department: Lighting Camera-man, Frank North; Camera Operator, Gerald Massey; Camera Assistant (Focus), Jim Body; Other Camera Assistants, Don Long, J. Grunwell; Film Lighter, D. Atkin.
Sound Department: Recordists (Mixer), Maurice Askew, Peter Birch; Sound Camera Operator, Gerald Massey- Collier; Boom Operators, F. Porter, G. Sanders, G. Paternoster; Boom Assistants, D. MacFarlane, D. Wor- than, D. Howells.
Art Department: Art Director, Don Chaffee.
Editing Department: Editor, Arthur Stevens; 1st Assistant, Kenneth Bilton (Asst. Editor); Dubbing Editor, Arthur Stevens.
Production Department: Unit Production Manager, John Goodman; 1st Assistant Director, Darrell Beretta; Continuity, Olga Pascoe.
Still Department: Still Cameraman, John Duffin.
Special Processes: Music Composed and Directed by Jack Beaver; Film Treatment, Molly Borer, James Hill.

THE TITFIELD THUNDERBOLT

Year of Production: 1952.

Studio: Ealing Studios.
Labatory: Technicolor.
Producing Company: Ealing Studios Ltd.
Producer: Michael Truman.
Production Supervisor: Hal Mason.
THE WEDDING OF LILLI MARLENE
Year of Production: 1952.
Studio: Associated British—Elstree Productions.
Laboratory: George Humphries Ltd.
Producing Company: Associated British Picture Corporation Ltd.
Producer: George Melford.
Director: Robert Z. Leonard.
Screenplay: Valentine Davidson, Elia Kazan.
Associate Producer: Frank B. Ziehr.
Associate Director: Donald Macdonald.
Assistant Director: Lawrence C. Huntington.
Associate Editor: Gil Taylor.
Sound Department: Production Manager, Harry Cruse; 1st Assistant, Don Gilpin; 2nd Assistant, John T. Lee; Sound Operator, Fred Carnegie; Recording Engineer, John Roberson; Sound Mixer, Harold Signer; Boom Operator, Fred Lippert; Boom Assistant, Fred H. Wilson; Sound Maintenance, Harry F. Hill; Sound Editor, William W. Scudder; Assistant Sound Editor, William W. Scudder; Sound Supervisor, William W. Scudder.
Production Department: Production Manager, Harry Cruse; 1st Assistant, Don Gilpin; 2nd Assistant, John T. Lee; Production Supervisor, John W. Lee; Production Assistant, John W. Lee; Production Secretary, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGraw; Production Assistant, Hugh McGra...
"If you have tears, prepare to shed them now..."

Overhead Lighting for Overall Set Illumination

by JOSEPH RUTTENBERG, A.S.C.

"Julius Caesar," which I recently completed photographing at Metro-Goldwyn-Mayer studios, marks the first time in Hollywood history perhaps that a feature production has been filmed almost entirely with overhead light. This black-and-white production, featuring Marlon Brando, James Mason, John Gielgud, Louis Calhern, Greer Garson and Deborah Kerr, is one of M.G.M.'s top-budget pictures for 1952. From the standpoint of set lighting, it establishes a technical milestone.

What made it possible to photograph ninety per cent of this production with overhead light alone, was the recently-developed Skylight, a "shadowless" set lighting unit developed jointly by M.G.M.'s executive director of photography John Arnold, A.S.C., and the Motion Picture Research Council, Inc.

From the numerous tests conducted with the Skylight at M.G.M. it was found that its reflected incandescent light more closely approximates the quality of the north light favoured by the portrait photographer.

"Julius Caesar," with its many huge exterior sets, was ideally suited to the type of lighting produced by Skylights augmented by other overhead units for directional light. In fact it might be said the production demanded it, inasmuch as almost all the action takes place on outdoor sets, all of which were constructed indoors on M.G.M.'s sound stages.

Daylight consists of strong directional light from the sun plus the soft light reflected from the sky. For the first time, perhaps, this same light quality, having such realism that few can distinguish it from real daylight in the photographed result, has been achieved on a motion picture set.

Whenever we shoot exterior sequences out-of-doors, the photographic light is provided almost entirely by the sun, and our task is simply to control the light in an effective manner. But when we move indoors to shoot, we are then confronted with the problem of lighting, and we must work with units of artificial illumination.

Heretofore, any attempt to reproduce an effect of genuine daylight illumination indoors on the sound stage has not been altogether success-
ful, although such efforts have been generally accepted. But the use of strong lights on the floor, even when diffused, simply cannot give the desired illusion of daylight. A multiplicity of light units on the floor throw a multitude of shadows which are almost impossible to conceal entirely. Moreover, floor lamps mean a troublesome web of cables on the floor, and this condition on the huge "Caesar" sets would have greatly hindered our camera work.

Our aim, then, was to place all our lighting units overhead, first to produce a quality of daylight coming from the only logical direction—the sky—and to give us a relatively clear floor on which to work. There were other considerations, too—most important perhaps was the fact we required enough light volume at all times to enable us to stop down the lens and thus obtain a maximum of depth of focus.

The typical pattern of lighting for the "Caesar" sets consisted of six to eight Skylights suspended high above each set, with arcs rigged high and ringing the set to supply the strong directional illumination of sunlight.

In the photographic result, the illusion of real daylight is admittedly far superior to anything accomplished to date by other lighting methods. People in groups are not lost in heavy shadows—the Skylight illumination takes care of this; and the directional lighting from the arcs gives the outdoor scenes additional authenticity.

Now this is not to say that no lights ever were used from floor level. Occasionally I used a Senior on a parallel for close-ups, where strong directional sunlight effect was desired, and invariably there was a Coke fill light on front of the camera also for close-ups.

In "Julius Caesar" we had a wide range of time to portray through lighting, from early morning dawn to evening dusk. In lighting sets for an early morning scene or a foggy, overcast day, diffused light is normally used to provide the major portion of set illumination. From this the Skylights were ideal.

We photographed a great many "mob" scenes in which hundreds of people appeared on the sets. Here, the soft, shadowless illumination from the overhead Skylights plus the directional light from the arcs gave us a most realistic effect of natural daylight. To have lit these scenes from the floor with the great number of arcs and other units that would have been necessary would not have produced the light quality we desired, and would have involved a great deal of time and effort in placing and adjusting filters and scrims on the lamps in an effort to reduce shadows to a minimum.

With six or eight Skylights suspended from the catwalks overhead, the sets were as bright as day, and the illumination was perhaps as close to real daylight in quality as it is possible to get with any known set lighting equipment. The effect recalled the days when we used to light motion picture sets with banks of the old Cooper-Hewitt mercury lamps; but Skylight illumination far surpasses anything achieved in the old days with Cooper-Hewitts.

Noteworthy, too, is the fact fewer changes in lighting were required whenever we moved the camera from a long shot position to one for a medium or close-up shot. For dolly shots, Skylight illumination is the answer to a cameraman's prayer. We can move about the set and need worry hardly at all about annoying shadows that so often plague us when executing similar shots with other types of lighting.

I would estimate that as a result of using the Skylights, the nearly fifty per cent production time normally spent in lighting a set was substantially reduced, and at the same time our overall picture quality was vastly improved. Besides improving the general quality of lighting for the "Julius Caesar" sets, the Skylights proved cheaper to operate and less costly to rig than many of the conventional and heavier single lamps normally used for set lighting. The great amount of scrimming and goboing ordinarily required was eliminated almost entirely.

The Skylight units are pictured in use in the accompanying photographs, which were made during the filming of "Julius Caesar." The unit, made of corrugated aluminium, consists of a rectangular hood- or box-shaped reflector about 4ft. x 6ft. in size, which has a depth of about 20 inches at the crown. Each unit has ten 1,000-watt silver bowl incandescent lamps arranged in two rows. Each lamp, which has a rated life of 1,000 hours, can be individually controlled from the switching panel on the floor. Usually, however, they are controlled in pairs. Thus, the light level of each Skylight can be controlled from the set, without need for a gaffer to service it overhead. In addition to the range of lighting afforded by this control of the lamps, we are able to gain additional range and flexibility of the illumination by raising or lowering the Skylights.

Following the success achieved with overhead illumination on this production, I am now preparing to make extensive tests in which all scenes will be photographed with Skylight illumination alone, and without any supplementary lighting from the floor. I think there is an opportunity to develop an entirely new and pleasing pictorial quality in photography, now that we have a thoroughly proven source of "shadowless" light in the new Skylight units.
NEW BOOKS

MR. KAREL REISZ is to be congratulated on his skilful collation and treatment of a wide range of subject matter in THE TECHNIQUE OF FILM EDITING, published by Focal Press for the British Film Academy, priced at 30s.

Christopher Brunel writes:

So many A.C.T. members have contributed to it that one wants to pay tribute to their great ability, which is set down in a most engaging manner. Dealing with the practice and principles of editing action sequences, dialogue, comedy, montage, as well as shorts and documentaries, newsreels and the compilation film, the book also contains a thoughtful history of editing. With copious illustrations from many popular British and American pictures, the price at 30s, is high. The way round this is suggested by Thorold Dickinson in his introductory chapter. We hope that friends will club together to share a copy . . .

The publishers have offered to supply A.C.T. with copies at a discount of 25 per cent for all orders of 12 or more. Members wishing to purchase on these advantageous terms should communicate with Head Office.

Focal Press continue to put film technicians and others interested in film making in their debt by the publication of many useful and informative books, including: HOW TO USE 9.5mm. FILM (7/6); HOW TO MAKE HOLIDAY FILMS (7/6); and THE CINE ALMANAC 1953 (15/6); all for amateurs. A.C.T. members will find BOLEX GUIDE (7/6), by A. J. Surgenor, a candid, practical and useful description of the uses of the Boles series I to V and the Bolex L.8.

From Chapman and Hall comes HIGH SPEED PHOTOGRAPHY, by G. A. Jones (42s.), George A. Jones has served for a number of years on the councils of the Royal Photographic Society and of the Scientific Film Association. The author’s wide experience and thorough coverage of available information on his subject enables him to collate and review the uses of high-speed photography in industry and science. With 118 illustrations and diagrams.

ARTIFICIAL LIGHT AND PHOTOGRAPHY (52s.), by G. D. Rieck and L. H. Verbeck, published in Britain by the Cleaver Hume Press, London, was printed and bound in the Netherlands. It is a magnificent piece of book production with over 300 pages, many magnificent stills in colour and black and white, and many diagrams. It provides all the information needed by a photographer in choosing and using his light sources to the best advantage. The book contains a wealth of factual information and authentic facts and figures.

Now in its 94th year of publication, THE BRITISH PHOTOGRAPHIC ALMANAC, 1953 (7/6 cloth, 5s. board covers), and edited by Arthur J. Dalladay, contains 608 pages, with a 32-page pictorial supplement. As useful and as well produced as ever, the new issue contains articles on The Profession of Photography; Forecasting Daylight Lighting; Stereoscopic Projection at Home; and Mechanisation in the Photo Finishing Industry; with the usual reviews of new apparatus, a survey of progress in methods of working, with special attention to colour photography, formulae and instructions for various photographic processes, including sub-standard cinematography. There are many other useful features.

From Pitman & Sons comes A DAY WITH THE FILM MAKERS (10/6), a pleasing account of a trip round a film studio and the reasons to all the technicians concerned in the making of a film, and explaining their jobs. It will save many a technician from having to explain everything to his children, or to relatives and friends, and can be recommended for this purpose.

Other books received include PLOT AGAINST PEACE, by Irv Montagu, published by Lawrence and Wishart at 5s., a highly controversial account of international affairs, including the Korean War, favouring the Russian and other Communist Governments' views but written for those who swallow uncritically the view of world affairs common to most of our daily newspapers and political leaders; and BY HAND AND BRAIN, a short history of the Clerical and Administrative Workers' Union, written by Fred Hughes, and published by Lawrence and Wishart in paper covers for 5/6d. (cloth, 9/-.)

Ably written, the book has a particular interest for the General Secretary, George Elvin whose father, H. H. Elvin, was the union's first General Secretary. Like our own General Secretary, H. H. Elvin began in foundation days, and saw a union of a mere handful grow in power and influence.

Of this book, George Elvin has written:

When a group of a dozen pioneers some sixty-three years ago decided to form an organisation for clerks they boldly called themselves the National Union of Clerks and affiliated at an early stage to both the Trades Union Congress and the Labour Party. These steps were taken on the basis of a frank appeal showing the solidarity of interest between clerks and other workers despite the arguments that they might deter the more conservative clerks. From joining, Fred Hughes, who joined the Union in 1905, became its president in 1907 and Assistant General Secretary in 1913, which post he continued to hold until his retirement a few years ago, is better fitted than anyone else to recount the Union's history. And a remarkably fine job he has made of it . . .

For many readers, interest will be in the well-known names which have held membership, many of them actively in the Union. C. R. Attlee a continuous member since 1912; Herbert Morrison, who shone at the Union's 1913 conference but who, in Fred Hughes' words, "never found himself really at home in the branch work and soon transferred his activities to other spheres"; Arthur Greenwood, who joined the Union in 1920; Lord Snell, F. O. Roberts, Alfred Barnes, G. R. Strauss, Ernest Thristle, Arthur Woodburn, F. C. R. Douglas, all of whom at one time or another have held Government office; S. Saklatvala, the first British Communist M.P., described as "a benign little gentleman with a sad and disappointed face"; Max Litvinov, later to become Foreign Minister of the Soviet Union; Margaret Cole, of whom the author's first impression was "an intelligent part" in the branch meeting while rather ostentatiously smoking a clay pipe"; Stephen Sanders and Emil Davies, Secretary and
retary. John Fitzgerald till a few years ago served them all as Chief Clerk. Elvin, Hughes and Fitzgerald all held the zeal and integrity almost invariably displayed by those pioneers who were Trade Unionists because they were Socialists and who were Socialists because they were Christians...

My knowledge of the history of the N.U.C. came in explanations from my Mother as to why I saw so little of my Father. My Mother is, therefore, the person who should have reviewed this book. She has done so for the Elvin family and this is what she writes: "How pleased your Father would have been with Fred Hughes' book. It is so true to his memory. I hope that those who are today having much better conditions will read the book and realise the debt they owe to those who so nobly fought for better conditions, and in spite of great difficulties stood firm for what they believed."

News that Shakespeare's King Lear is to be filmed next year lends additional interest to the publication of this play in the series, The Arden Shakespeare (Methuen, 18s.). Edited by Kenneth Muir, the volume carries a survey of textual and literary problems, of original sources and of outstanding commentaries on the tragedy. Useful as a guide to Shakespeare's greatest drama.

Eady Scheme, the survey written by Anthony S. Gruner and published in pamphlet form by the Daily Film Renter, can be obtained for 7½d. post free from the Daily Film Renter, Film House, 142 Wardour Street, London, W.1.

---

**The Crown Theatre**

Provides Complete Studio Projection Service at Any Time to Suit Your Requirements

Double Head Projection Mixing Panels for Tracks also

Sub-Standard Projection Seating for 70 Persons

Sound **RCA** System

Also Three Editing Bays

86 Wardour St., London, W.1
Cine Profiles

The fourth of ‘Recorder’s’
short biographies of men and women active in A.C.T.

JOE LAWRENCE has a number of trophies on his mantelpiece; they are not Oscars, but prizes won at golf, because from 1932-36 he was assistant professional to Percy Alliss and to another international, Ted Ray (not the comedian!) before entering the film industry.

Joe has kept up his golf all the time, and among his nineteen prizes one picks out the Lord Grantley Cup which he won at Denham in 1950, the J. Arthur Rank Cup for 1950, and the John Mills Cup, also for 1950; as Joe remarks with unpretentious pride, "That was my best year."

Of all the local courses he prefers Burnham Beeches most, because it is a really tough test of a man's golf—and that is typical of Joe's determined character.

When he joined Kodak in 1938, he was up against the Bedeaux system, as well as the management's anti-Union policy; there were only twelve A.C.T. members in the factory then, but Joe set about helping Freddie Gimbrel to organise the workers: Harry Campbell, who worked with him in the plate-coating department, was Joe's first recruit, and among his pioneering mates were the Wolfendale brothers, Charlie and Tommy (Jerry came to the firm later).

Night classes in science and photography vied with golf to occupy his spare time, until the outbreak of the war saw him called up as a Territorial in the Royal Engineers. In North Africa and Normandy, with an assault squadron of the 79th Armoured Division, Joe's same grit carried him through two blow-ups (at Noyes and Venlo), continuing in action until Christmas 1945.

After demobbing a year later he returned to Kodak, and in 1947 he joined the Skills Processing Department at Denham Studios, where he once again resumed his Union activities, becoming departmental deputy to George Duff on the A.C.T. Committee.

When the studios closed in 1950, he joined the staff of ten technicians working at the Cinecolor labs at Slough. This colour process was new to Britain then, and it needed men of Joe Lawrence's perseverance; it also needed trade union organisation, and together with Jock Gemmell, Jnr., he started to recruit the workers there, as the plant expanded. Today about a hundred are employed at Cinecolor (G.B.) Ltd., and there is a virile Works Committee, on to which representatives of each department are elected, as well as representatives of the E.T.U., the Chemical Workers' Union and the Amalgamated Engineering Union, under the chairmanship of George Puzy, of the A.E.U.

By January 1951 the A.C.T. members had formed a Committee with Joe Lawrence as Shop Steward, and they pressed the managing director, Mr. Arthur J. Taylor, to apply the 1948 Technicolor Lab agreement to Cinecolor with effect from 1st June, 1951. But Mr. Taylor refused to sign, a mass meeting was called at lunch-time on the 14th June, and the members went on strike. Contrary to what Mr. Taylor expected, everybody walked out and did not return until settlement was reached some thirty hours later.

A few months afterwards the new Technicolor agreement was made to apply to Cinecolor. These improved conditions were won by Joe's leadership and by the experience brought to the fight by other lab members like Dave Chambers (formerly at Denlabs), Bill Brown (ex-Kay, Finsbury Park), Joan Harrison (ex-Technicolor), among others who served on the Works Committee.

Today our members at Cinecolor are far happier than three years ago. Due to threatening ill-health, Joe had to hand over the job of shop steward to Gillie Potter (again, not the comedian!) who is carrying on in the tradition that Joe established there, But on the General Council Ronnie Spillane, of Pathé, Wardour Street, had to resign due to poor health; as luck would have it, the runner-up at last year's A.G.M. elections among lab members was Joe Lawrence, so he stepped into Ronnie's place on the General Council for last year.
Having felt that many A.G.M.'s in the past were such

Refined and Quiet Affairs

It was almost a pleasure to enjoy the fireworks on Saturday morning, occasioned by the absence of a member.

The second show on Sunday was equally entertaining with sound performances from George Elvin, Rae Sharpe (& others) and Harold Hanscombe, Cedric Williams, Geoff Daniels (and others).

Altogether a stimulating two days apart from a slight relaxing of self-control by the company on the platform round about 8.20pm and the comparatively new member who thought A.G.M. meant annual general mutiny.

Ginny Land, Apr '53.
Technicians in Conference

Britain's film makers meet at A.C.T.'s Annual General Meeting

A.C.T.'s Twentieth Annual General Meeting was held at Beaver Hall, London, over the two days April 25th and 26th.

On both days there was a large attendance of members from all sections of the membership. Important policy matters were debated and decided, and officers and governing committees elected for the forthcoming year.

High spots: the determination to maintain and improve conditions and to rescue British films shown in debates on agreements, on Eady and a wave in the debate on the leaflet issued by Harold Hanscombe of Gate Studios, alleging undue Communist influence in A.C.T.; with Harold Hanscombe's own fervent, expostulating defence of his action; with the General Secretary's effective refutation of Hanscombe's charges; with heated exchanges between Harry Waxman and Cedric Williams and charge and counter-charge in the speeches of Rae Sharp of Technicolor, Bill Weedon of British Transport, Walter Lasserly of Basic Films, and Ivor Montagu; with Adrian Brunel's moving appeal for toleration (where else would you hear Tom Paine quoted?); with the excited but serious debate and its conclusion in an overwhelming vote of confidence for the new President, Herbert Mason; and with the Committee's demand for withdrawal and apology or substantiation of the leaflet.

There was the arrival of two coach loads of members from Technicolor Labs on Sunday morning, and their procession into the hall, headed by a signboard "Technicolor" in the fashion of American patriotic conventions. Early and o'er the storm of applause that greeted a letter from Charles Chaplin accepting honorary membership of A.C.T. . . . there was the serious, almost perturbed debate on a member's appeal against expulsion, ending in a majority for the General Council's action . . . and above all, there was the patient, tolerant desire shown by almost all present for closer understanding between all sections of the A.C.T.

The General Council's report for the past year showed a slight all-round recovery from the setbacks of previous years, in membership totals, in employment and in finance. The statement of accounts, which recorded an improvement, was presented by the Treasurer, Franklin Gollings; employment position was reported on by A.W. (Bunny) Garner; and, in the absence through illness of Bert Craik, reports on organisational problems were presented by H.T. Middleton and Bessie Bond. A message of greeting was sent from the meeting to Bert Craik; and to Charles Wheeler, a stalwart of many annual meetings, also kept away by illness.

In his Presidential Address, Anthony Asquith pointed out that the past year had been a difficult one for British films. Denham is no longer available for film production, the "tenth major studio to close in recent years, and only three of the smallest have since been re-claimed for film production; the remainder are almost assuredly closed for all time. An industry capable of producing the kind of quality that has been in the forefront of resisting increases in British Quota and indeed at times have advocated its reduction."

A.C.T. Films, "has given employment to 297 technicians who between them have been paid by us £46,000 in salaries. In addition, of course, we have employed substantial numbers of members of other unions. What is particularly gratifying, as my experience in directing The Final Test shows, is that some of the 297 members we have engaged are technicians who have been classified as virtually unemployable by other producers. Some of these who worked on The Final Test for example, have scarcely seen the inside of a studio for the past two years. Yet their work on the film as displayed by the finished product shows they were not even rusty, let alone unemployable, and it is scandalous that such technicians should have to spend their time in idleness when they could be usefully employed . . . The Board of the Company holds the view that employment alone, important as that is, should not be the sole consideration in deciding future production policy. We have decided that for the future it shall not make films of a type, standard or quality inconsistent with the dignity of British film technicians, or the status of A.C.T. as a trade union."

Derek Twist, on behalf of the Producers-Directors section, moved a resolution drawing attention of incoming General Council to:

"This Annual General Meeting draws the attention of the incoming General Council to the anomaly of the existing Quota Act and Eady Plan which, though specifically devised to protect and encourage a truly native industry, are failing in this intent because a film, wholly foreign in concept, production and direction, and shot principally in a foreign location, can yet qualify as a British film enjoying a substantial contribution from the Eady Fund, which money can be freely exported in foreign currency thereby reducing the total sum available for financing genuine British production."

This Annual General Meeting, therefore, calls upon the incoming General Council to make every endeavour to get the Quota qualifications revised, and to consider the desirability of re-introducing Rentner's quota."

Seconded by Herbert Mason, with supporting speeches from Sid Cole for the General Council, Mike Round of Technicolor, Chris Brunel of Nascomat House, and Ralph Bond, the resolution was carried unanimously.

Sid Bremsom of De Lane Lea Processes, moved to instruct:

"This Annual General Meeting instructs the incoming General Council to take steps to protect the members associated with the dubbing of foreign films in this country by:

(a) Re-earmarking the Board of Trade to incorporate an amendment to the Cinematograph Films Act (in the same way as protection is granted in Continental countries);
THE CINE-TECHNICIAN

May-June, 1953

THE 75 rule

After Pryor, the rule was sound. It was the strongly-argued desire of various Continental countries, he explained; 'lay it down that foreign films shall be imported only if dubbing is done in the country in which the film is to be screened. . . . If that works for various Continental countries, then it should work also for this country.' After G. Bremsom, also of De Lane Lea had seconded the resolution, Harold Hanscombe expressed support for it, and Alf Cooper seconded the mover, that the lab members would give full support in any action required. George Elvin, for the General Council, reported that the Board of Trade had promised to consider action in the form of amendment to the Cinematograph Films Act. The resolution was carried unanimously.

Max Anderson, Basic Films, moved a resolution deploring 'the increasing exploitation in films of themes of brutality and violence for purposes of sensationalism', which was seconded by Harold Hanscombe. On behalf of the General Council, Stan Warbey, Pathe (Elscreens) Labs spoke in support of the resolution, pointing out that though the job of the union was to protect members' wages and conditions, 'we cannot ignore the manner in which our product is used or abused. . . . The General Council deplores the increase in the type of film depicting violence as its main attraction. . . . one such film may not provoke us to violence, but the cumulative effects of a series of such films does tend to influence our general outlook on life.' Ted Marshall, Unemployed, supported by Anthony Wynn, Beauchamp Productions, opposed, arguing that the box-office must decide the kind of films made. This viewpoint was repudiated by Ivor Montagu.

For the Continuity and Producers' Secretaries' Section, Teresa Boland moved, and Muriel Herd seconded a resolution: 'This Annual General Meeting instructs the incoming General Council to approach the C.E.A. and work out a system for the issue of free weekly passes to A.C.T. members, to be available between Mondays and Fridays at the members' own cinemas.' Only one vote was cast against this, that of L. C. Rudkin of Ealing, but as he did not speak, his objections must remain unknown and unreported.

'Urgent pressure on the A.S.F.P. for the formulation of a new Shorts and Documentary Agreement' was the demand by a resolution moved for the Camera Section by Frank Ellis of Gate Studios, with Eddie Smales, Unemployed, seconding. Jim McAllister, British Transport, George Elvin, Stan Warbey, Colin Bell, Max Anderson, Ralph Bond and Teresa Boland all took part in the discussion and the resolution was carried unanimously.

After Eddie Smales had moved, and Frank Ellis had seconded a resolution urging that 'location allowances in the Shorts and Documentary Agreement should be on the same basis as those laid down in the current agreement with B.E.F.P.A.' was carried, Lionel Hoare of Pathe, with Pat Wyand of Movietone as seconder, moved:

'This Annual General Meeting proposes that the minimum crew (sound) for a tape recorder used on work covered by the current Newsreel Agreement, shall be the same as for photographic recording under the same Agreement, that is, one recordist.' This was opposed by Chris Brunel, who felt that facilities existed in A.C.T. to meet special difficulties. As the General Council had indicated its opposition, and the meeting had heard speeches from Dave Samuelson of Movietone, Ken Gordon, Pathe, Geoff Hughes, Shell Film Unit, and Teresa Boland, Pinewood, the resolution was withdrawn. A Sound Section resolution instructing the General Council to 'resist any attacks on our standards no matter from what source,' moved by Sid Wiles and seconded by Sash Fishley and supported by Ken Gordon for the General Council, was carried unanimously. An amendment, moved by Ronnie Spillane, calling for an investigation into 'all malpractices in Shorts, Documentary and Newsreel Companies' was opposed by the General Council and defeated.

Two resolutions, one from Shell Film unit, moved by Geoff Hughes and seconded by Peter de Normanville; and one from the Editorial Section, moved by Helga Cranstoun and seconded by Margaret Fleischer, on the work of the Employment Bureau, expressing dissatisfaction and presenting proposals for improvement, were carried.

In private session, the meeting debated several proposed amendments to rules. Those carried included a proposal to give the General Council power to insist, in special circumstances, on new members being required to remain in a category of employment and not transfer to another; a rule that: 'Members who have individual contracts of employment shall seek to have inserted in such contracts a clause in a form to be approved by the General Council, to make clear that any action the member is called upon to take in conformity with the Rules and/or policy of the Association, cannot be held to be a breach of their individual contract'; alterations enabling the association to raise annual subscriptions and entrance fees in line with increases of subscriptions agreed to at the previous annual meeting; and a rule providing for unemployed members to pay 'a nominal subscription of a penny a week whilst totally unemployed.' A resolution from Technicolor, moved by Alf Cooper and seconded by Rae Sharp, providing for a raise in subscriptions to provide a strike fund, was withdrawn in favour of a Pathe Labs proposal for a Contingency Fund, Members to pay 3d. weekly.

A proposal from Technicolor that lab representation on the General Council should be increased from six to eight was urged in strongly-argued speeches from Alf Cooper and Mike Round. The meeting, however, rejected this proposal by 50 votes to 76. The rejection was due in part to a desire shown by all sides to avoid conflict between sections over competing claims for representation and in this spirit a resolution from Pinewood Studios, moved by Teresa Boland, was withdrawn. An alteration to rule providing for section representation on the General Council, moved by Herbert Mason, and seconded by Muriel Herd, was opposed by Max Anderson and Frank Fuller. Speeches in support came from Colin Bell, Teresa Boland and Ivor Montagu. This change of rule was carried.

Other A.C.T. News

NEWS FROM THE LABS: Ronnie Spillane writes: Maurice Draper, formerly with Kays, and now at Pathé, Wardour Street, married Miss L. Weston on March 28th. His colleagues presented Maurice and his wife with a canteen of cutlery, and their hearty good wishes for life-long happiness. Peter Cullum, after five years with Pathe and a previous spell with Kodaks, has now left the film industry. Peter was a staunch worker for A.C.T., serving as Secretary of the Lab Committee and as a member of the Technical Committee. Lab members wish him every success in his new vocation. Rex Pyle has now returned to Pathe, having served with the Forces in Germany.

DEATH OF A LAB: Martin's Lab, established in 1913, closed its doors on April 24th. Many of its staff have spent a lifetime in the industry, serving for long periods at Martins, Merton Park. Among them are: H. R. Meier, with 37 years of service; Mrs. K. Woods, with 30 years; E. G. Walton, with 23 years; C. W. Bray, H. Russell and F. Richards, all with 22 years. H. Meiers has been A.C.T. shop steward at Martins for 11 years. He has secured a post at Kays. Other members have been unable to find suitable jobs in the industry and have decided to leave it. A.C.T. tried to secure some recompense from the firm for the years of service put in by its members, but without success. One of the oldest established labs in the industry has now gone.

FILMS ART SOCIETY: This group holds its Coronation Exhibition and Annual Dinner and Dance on Friday, 29th May, 8 p.m. to 2 a.m., at the “White Eagle Club,” Albert Gate, Knightsbridge.

The Exhibition will be on view for a month through the Coronation period. Enquiries are also being made with a view to the Exhibition touring the Studios afterwards. Sending-in days will be Friday, 15th May and Saturday, 16th May; deadline 4 p.m., at the White Eagle Club. Members who have difficulty in sending in works on these dates are particularly asked to send them to the Secretary now, or arrange with him for collection.

The Society also runs Life classes, Out-door landscape classes during the summer months, and specialised film shows from time to time. Anyone interested and working in the film industry can obtain details of membership from William Holmes, Secretary, Films Art Society, Appletree Cottage, Eury, Pulborough, Sussex.

WESTMINSTER BRANCH: Delegates from this branch to the Westminster Trades Council continue to get the case for British films publicised. The resolution passed by this Council, reported in the last issue of “Cine,” provoked critical comments from “Onlooker” in Today’s Cinema. “Onlooker” argued that expansion of British film production was not possible, and is not possible. The secretary of the Westminster Trades Council replied that “there was ample talent available, and still is, far more British films to be made, so assisting the nation to save dollars on Hollywood pictures.” The debate continues.

UNEMPLOYED SECTION: This section meets monthly at Head Office, the April meeting being distinguished by the attendance of our President, Anthony Asquith. These meetings provide an opportunity for unemployed technicians to keep in touch with A.C.T. and Film Industry affairs, and to discuss common problems. The Employment Officer attends each meeting, and regular reports are given on A.C.T. Films, and on General Council decisions.

Compiled by ‘Middy’

Before applying for vacancies with the Malayan Film Unit members are requested to contact Head Office.

Regular readers who have missed the name of A. E. Jenkins from this journal will now know why. He is seen on right, with director Basil Wright, and a Thai assistant on location near Roiet, in N.E. Thailand. A unique occasion, emphasised by our other still, showing director Paul Rotha on location for the same film, on Yunuen Island on Lake Patzcuaro, 250 miles west of Mexico City. Other technicians seen with Rotha are Carlos Carabajal, Mexican cameraman, Enrique de la Rose, camera assistant, Severiano Godinez, gaffer. Our thanks, on behalf of British film technicians, for the magnificent help given to Paul Rotha by the Mexican film technicians and their trade union. The film is one being made by UNESCO, depicting the world fight against hunger, disease and poverty.
Here is a film for every season: a film with extreme speed for the dark days of winter or the fading light of summer evenings and for interiors all the year round—in fact, ILFORD HP 3.

**ILFORD HP3**

16 mm. negative film

*it's edge numbered*

---

ILFORD LIMITED CINE SALES DEPT., 104 HIGH HOLBORN, LONDON, W.C.1
Telephone: HOLborn 3401
Exposure for colour work demands close limits, and so "t-stop" calibration has outmoded other methods of scaling.

In calibrating t-scales on Cooke Speed Panchros, Taylor-Hobson maintain accuracy to within \(\frac{1}{10}\) of a stop, corresponding to about 7% in transmission.

T-scale calibration does nothing to interfere with the use of exposure meters and data, and depth of field data.

*are calibrated in \(t\)-stops*

Cooke Speed Panchros can be supplied in focussing mounts for use with all well-known cameras. They are hard coated on all glass surfaces for improved contrast ratio and increased axial transmission efficiency. The coating is as durable as the glass itself.

Cooke Speed Panchro lenses are made by Taylor, Taylor & Hobson, a name respected by Cameramen everywhere.

Write for your copy of this brochure. It will help you in your choice of lenses.

Distributed by

G. B-KALEE LTD.

Mortimer House, 37-41 Mortimer Street, London, W.1
The CINE TECHNICIAN

July 1953

Vol. 19 No. 103

PRICE SIXPENCE

CONTENTS

THE REALIST: cover cartoon, by Jimmy Land

ROUND THE FILM WORLD... 78

A FILM TECHNICIAN'S NOTEBOOK, compiled by A. E. Jenkins... 79, 80, 81, 82

AN A.C.T. VIEW, by George Elvin... 83, 84

RAE SHARPE AND TECHNICOLOR, by 'Recorder'... 85

LAB TOPICS, by Alf Cooper and others... 86, 87, 88

A.C.T. NEWS... 88

TECHNICIANS' CORONATION TRIUMPH... 89

WHAT A.C.T.'S GENERAL COUNCIL DECIDED... 90

THE ADVENTURES OF CINE-SAM, cartoon, by Jimmy Land... 83-90

Editor: REG GROVES

Editorial Office: 2 Soho Square, W.1

Telephone: GErtrud 8506

Advertisement Office: 5 and 6 Red Lion Square, W.C.1

Telephone: HOLborn 4972

ROUND THE FILM WORLD

CinemaScope was displayed to a trade audience in London on 26th June. The process has already been described in Cine. First look was none too cheerful. In fact, it was alarming. Apart from the noise, the matter displayed confirms fears expressed in Cine that the enlarged screen and added visual effects are to be exploited at a level of culture somewhere below the depths of degradation.

Among extracts seen, pictures showed greatly-enlarged portions of Marilyn Monroe, Lauren Bacall and Betty Grable occupied exclusively with the problem indicated in the film's title. 'Moon of the Moon' showed song and dance number with the engaging refrain of "Diamonds are a Girl's Best Friend" from Gentlemen Prefer Blondes.

In more reverent mood, sequences from 'The Robe' included a Peter who, descended in a long white robe, describes himself as "a very humble servant of the (Roman) Empire."

Re-assuring no doubt to Senator McCarthy.

With 55 films planned for production abroad, Hollywood technicians are put to testing. Employment in the studios has fallen heavily as a result of film making in other countries.

Roy M. Brewer, President of the American Federation of Labour's Hollywood Film Council, and head of American film unions, IATSE, puts it bluntly to the rush abroad by film stars to avoid paying income tax. A Federal law, adopted to relieve construction and oil companies from tax payments while on overseas jobs, has been found by smart lawyers to cover anyone spending eighteen months abroad.

There might be another reason. "It is cheaper to make a picture abroad than in Hollywood," declares Martin Quigley, Jr., editor of Motion Picture Herald. Rates are higher in Hollywood, and crews larger.

Annual box-office figures for U.S. cinemas in 1952 show a drop. Receipts were $1,170,000,000 in 1952: in 1951 the figures were $1,278,000,000—a fall of $108,000,000.

Export business becomes even more important to U.S. movie makers. Eric Johnson, Director of the Motion Picture Association of America, has just made his annual report. Hollywood films, he stated, filled 74 per cent of the total playing time in world cinemas.

Europe, including Britain, accounted for 55 per cent of net rentals. Britain is leading centre for U.S. films, which occupy 63 per cent of total film showings in European cinemas.

Back with the Everest expedition is A.C.T. member, cameraman Thomas Stobart. Well done, Tom, say we all. A film of the expedition, featuring colour in length, is to have its premiere in October. It is being made by Countryman Films Ltd, associated with Group 3. Producers are John Taylor, Leon Clore and Graham Tharp.

A.C.T.'s eighth film, The Blue Parrot, has begun shooting at Nettlefold. The unit goes on location shortly, in Mayfair and Soho areas.

A thriller, The Blue Parrot is being produced by Stanley Haynes, directed by John Harward with Bob Navarro in charge of photography.

Action by Roy Brewer, ordering American film actress Sza Sza Gabor not to work on film slated for direction by Jules Dassin, who was then removed from the film, led to a protest made by distinguished French film makers at the Cannes Film Festival.

On behalf of A.C.T. Anthony Asquith cabled Jules Dassin: "Associate yourselves with protest of French film makers at intolerable interference in your personal beliefs and the consequent attack on freedom of opinion and freedom to work."

Sincere apologies to Indian film producer J. B. H. Wadia, in Jan./Feb. number of Cine we reprinted article by Asquith, in which Jenkins described "Jhansi-Ki-Rani" as first Indian picture to have been made in 1934 by Indian film pioneer, the late Mr. Himansu Rai; and Court Dancer, done entirely in English, and produced by Mr. J. H. H. Wadia in 1941, for his own company Wadia Movietone.

At Pinewood: on the floor, The Sinners (due for retitling); Director, Mr. Lubbock;—The Brave Don't Cry—Director, Mr. Dassin; Producers, Sergei Nolbandov and Leslie Parkyn, Director of Photography, Eric Cross, The Millionaire�Director, attending Gregory Peck, directed by Ronnie Neame, photographed by Gussie Unsworth; The Millionaire's Son, by Ken Annakin, directed, Peter Hall, produced and written by Julian Wintle, produced by Reg Wootan.

Ted Moore is back in the studios after recovering from a serious accident sustained on the recently completed Hell Below Zero. Atwood, currently production manager on You Know What Sailors Are, led the London Scottish in the Coronation procession. He got a large-sized close-up on television and is now known at Pinewood as "Big-Head."

On 29th June in Store, Norman Wisden's first picture, John Paddy Carstairs is directing, and it features a promotion for Pat Martin and Kip Gowans to first assistant and second respectively. Good luck to both. And Peter de Sarriez, producer of Main Story, earned thanks and appreciation of technicans by making sure that every person got tickets for the premiere. Usually the unit are the last people to get them.

Mr. George Brown has flown off to New Zealand to prepare a film. Want a nice location, anyone?

The Round Note are looking forward to making another picture with Gregory Peck—he's the easiest person to work with, they say, and a "real nice guy" into the bargain.

James G. Petrito, head of the American Federation of Musicians, had this to say when lecturing Oscar Levant for an infractions of union discipline: "There was Menuhin. He used to talk about his art and his God and his fiddle. Then one day when he was supposed to play in Philly, we told the musicians he didn't hold a union card and they locked out. So now him and his God and his fiddle, they're in the San Francisco local now."

And some people in Britain complain about A.C.T.? "A man took his dog to a drive-in. As he left the place he was asked: "Your dog really enjoys the picture?" The man with the dog pondered for a moment and answered quietly: "Ye. And for the other picture, for he didn't care at all for the book."
A FILM TECHNICIANS NOTEBOOK

Compiled by A. E. Jeakins

HENRY ROGER, one of the first scientists to employ photography in research work, including the use of cinematography in the study of living cells in the tissue and blood, is the designer of the handy disc computer marketed under the name of Ready-Eddy. The computer has three separate scales—F, M, and S, representing footage, minutes and seconds respectively. The F scale occupies the whole of one side of the disc, the M and S scales are on the other side. The F scale gives data for 35mm, and 16mm. film from 1 to 90 feet. By referring to this scale it is possible to tell at a glance the number of seconds of screen time and the number of frames for 35mm. and 16mm. film.

The M scale furnishes comparative footage data for 16mm. and 35mm. films. For example, one wishes to determine the running time of a thousand feet of 35mm. The indicator is rotated until the figure nearest to 1,000 appears in the slot immediately below the figure 35—in this case 990. The answer (11) appears in the slot on the far left. Where an optical reduction print to 16mm. is to be made of this footage, the exact length of the 16mm. print—396 feet—is revealed in the indicator slot.

LATEST reports from the wide-screen front seem to suggest that aspect ratios vary almost from company to company. Apart from 20th Century-Fox's CinemaScope (aspect ratio 2.66 to 1), Columbia announce VistaVision with a ratio of 1.85 to 1; Universal's system also uses the same ratio. Paramount have decided on 1.66 to 1, and M.G.M. have introduced a system for projection of standard films with an aspect ratio of 1.75 to 1. Since all these systems except 20th Century's (says The Motion Picture Herald) achieve their broadening from the standard 1.33 to 1 by masking the aperture plate to the required extent, a compromise on some middle-ground ratio appears wholly possible.

In the same issue of the M.P.H., Terry Ramsaye writes: "Considerable unalloyed piffle about the art pervades the current discussion of screen dimensions... most assuredly none of the current turmoil originated among the creative artists of the motion picture in any department. Now all of a sudden we find critical assertion that the fifty-year-old standard ratio of four units wide and three high is called aesthetically objectionable, archaic, etc. One has no memory of any of the great creative workers of the screen down all the years complaining that his expression was cramped by the ratio of three-to-four. The reason has been that the ratio was comfortable, imposing no limitations.

"No known statistics on picture proportions are available, but if one considers the typical ratios of museum pictures and gallery art, and the ratios of both amateur and professional photography there will be found no pursuit of wide and shallow panoramic shapes. The painter and the photographer has ever fitted the ratio to the subject..."

READY-EDDY (above) is a durable 5-inch plastic disc having 12 rows of figures on both sides. Indicator rotates around perimeter of disc to give ready answers to a wide range of problems encountered in the production, editing and screening of motion picture films.

So has the cinematographer... by concentrating his accent of attention on any relative area that he elected. Plainly he will have less latitude if he is compelled to cover vast areas right and left of his focal centre of dramatic interest. The contention that some of the currently promoted wide-screen processes render close-ups unnecessary is without validity. The close-up is the screen's most valuable device for filling the eye of the spectator with the one all-important dramatic manifestation of the fleeting moment...

The International Projectionist also weighs in with a bucket of cold water on the subject of curved screens: "So alarming is this renewed interest in a technological corpse that we hasten to deliver another—and we hope, final—graveside sermon over that which, it was thought, had long since departed this world. The curved screen was touted as capable of accomplishing the following chores: (1) correction of distortion; (2) elimination of hot spot and glare; (3) creation of an 'illusion' of depth; (4) improvement of sound transmission; (5) elimination of the 'keystone' effect, and (6) the screen 'could be washed like glass.' Let's see about this and other assertions made on behalf of such a screen.

"1. Screen Image Distortion.

Far from eliminating distortion, the curved screen creates it!... Because the screen is curved, not flat, horizontal straight lines appear bowed, while vertical straight lines are variously curved, depending upon the camera angle and the seat from which the screen is viewed. Titles shown on such a screen come up curved instead of in a straight line.

"2. 'Hot Spot' and Glare.

In front-projection the correction of a 'hot spot' is definitely not a function of any screen, but rather is it solely a question of the optics of the projector.
As to glare, a curved screen produces more, not less, glare.

3. Illusion of Depth.

No data advanced by the proponents of curved screens—nor, for that matter anything in the literature of the art prior or present—lends any credence to the assertion that a curved screen contributes in even the slightest degree to an enhanced illusion of depth.

4. Sound Transmission.

The assertion that a concave screen improves sound transmission is just not true... all screens impair sound transmission to a certain measurable extent, and the curved screen is neither better nor worse in this respect.

5. The Keystone Effect.

Elongation of the projected image is caused by steep projection angles. The same is true of 'keystoning'... with its characteristic convergence of vertical lines towards the top. These deficiencies could be corrected somewhat by tilting a flat screen to a suitable, but impractical, angle... A curved screen cannot eliminate keystoning except at certain places where the curvature assumes the same impractical angle.

6. 'Can be washed like glass.'

This is a false and wholly misleading statement. With ordinary glass, dirt which gathers on the surface may be rubbed off. The curved screen consists of a grouping of glass threads between the fibres of which dirt collects. As with any fabric, the dirt must be "washed out by laundering."

COLUMBIA Studios' 3-D Camera, designed and built under the supervision of Gerald Rackett, is the camera which has been widely publicised recently as being capable of shooting 2-D, 3-D and wide-screen pictures at choice.

Basically the set-up consists of two Mitchell cameras mounted side by side—no mirrors are employed. One camera is inverted to bring the lenses into the close proximity necessary, but the film magazines of both units are on top. The cameras are mounted on base plates which allow them to be moved in and out of the blimp at the rear for inspection and loading.

By racking over the two cameras—one to the left, the other to the right—two viewfinder tubes can be inserted between the cameras to permit binocular viewing of the scene through the camera lenses. This enables the cameraman to line up his shots for correct convergence and interaxial spacing. This operation is carried out by placing a marker pole in the set at the point where the lenses are to converge; when the cameras have been lined up the finder tubes are removed and the cameras racked over to taking position. The alteration of convergence is achieved by mounting one camera so that it can rotate on its base in a limited arc.

Convergence, lens separation and focus are controlled by shafts extending from cameras to outside the blimp. The lens mechanism of the two cameras is synchronised and interlocked for follow focus on moving camera shots. The Mitchell finder is fitted with a combination mask which defines both the standard aperture and the new 1.85 to 1 ratio which Columbia has adopted for its wide screen standard.

No mirrors or prisms are used: hence both negative (Continued on next page)
A Film Technicians Notebook—continued

tives produced do not require reversal or optical treatment. From these negatives the laboratories may turn out conventional or flat prints of the production; or, using both negatives, can provide the dual prints for stereoscopic projection. If either production is to be exhibited wide-screen, this decision rests with the particular exhibitor. The wide-screen aspect being given by masking the aperture top and bottom and using wide-angle projection lenses.

The American Cinematographer Handbook, more popularly known as "Jackson Rose" (after the indefatigable editor), and sometimes as the "camera-man's bible," has now appeared in a new edition—the eighth. It still keeps its handy pocket-size format, and is packed to the covers with the charts and tables which have made it an almost indispensable part of a cameraman's equipment. All technical information has been revised and brought up to date, and several new features have been added. Among the latter there is a short article on background projection, which forms a useful introduction to the subject; some data on underwater photography by an expert in this very specialised branch; photography for television and kinescope recording are also included. Notes on the Eastman and Ansco colour processes have been added to the section dealing with colour photography. And the final article describes Cinerama.

A.C.T. have again obtained a Treasury permit to get copies for our members. The price with the special discount will work out at about 35 shillings, and copies should be ordered from Head Office.

What is believed to be the first tele-recording ever made from a TV screen was broadcast recently by the B.B.C. in "The Passing Show" programme. Mr. J. E. Davies, of the Marconi Company, combined his enthusiasm for TV and his hobby, amateur cinematography, to make a film record of the first outside broadcast in the history of television, the 1937 Coronation Procession. The camera he used was a 16mm. Movikon, shooting at f.1.5 and a speed of 12 frames a second. The 12 frame shooting speed was chosen partly to cope with exposure difficulties and partly in the hope of overcoming the problem of synchronising the camera shutter with the 50 frame speed of the TV picture. Mr. Davies reports that he used Kodak Super XX Reversal stock, but I wonder whether his memory is accurate on this point, as to the best of my recollection, Super XX wasn't introduced till 1938.

The 1953 edition of the British Standards Yearbook has just been published and gives a list of the 2,000 British Standards current at the end of March 1953, with a brief description of the subject matter of each.

The Yearbook also gives the usual information on the membership of the General Council and the various committees. A comprehensive index simplifies reference. The price is 12/6.

The following new and revised standards have been issued by the British Standards Institution and can be purchased at 24 Victoria Street, London, S.W.I.

1927: 1953 Dimensions of circular cone diaphragm loudspeakers. 2/-.

Specifies the mounting dimensions of circular cone diaphragm loudspeakers which affect their physical interchangeability. The standard does not deal with performance characteristics, but certain stipulations are made regarding nominal resonance frequency and nominal impedance in view of their importance from the point of view of electrical interchangeability.

1928: 1953 Lateral-cut gramophone records and direct recordings. 2/6d.

Specifies the important dimensional features of lateral-cut gramophone records (78 and 33J r.p.m.) and of direct recordings. Requirements governing the recording characteristics, change-over frequency, and information which should appear on the label.

1404: 1953 Screen luminance (brightness) for the projection of 35mm. film. 5/-.

Specifies the maximum and minimum limits for screen luminance, at the centre and the sides of the screen, for both black and white and colour films. The conditions of measurement and the type of photometer to be used are specified. The specified limits are based on a comprehensive series of investigations which are described in detail in appendices.

1404: 1953. British Standard for Cinema Screen Luminance. 5/-.

The British Standard for screen brightness was first issued in 1947. On the basis of extensive

(Continued on next page)
measurements and investigations which have
been made since by the appropriate Technical
Committee of the B.S.I., a new edition of the
British Standard has now been published. This
dition is more specific in regard to the value
of screen luminance, which now has to lie
within a specified range as measured on a hori-
zontal axis both at the centre and sides of the
screen, and as seen from any seat in the audi-
torium, and it also specifies a standard method
of measurement. It is intended to be appli-
cable to the type of screen with black masking
which is in general use at the present time.
This British Standard is now thought to be
more comprehensive in its requirements than
any of the corresponding standards issued by
other countries.

A new developer called Capitol has been put on
the market by Johnsons of Hendon. The British
Journal of Photography (12th June, 1953) carries
an interesting report on it. Sensitometric tests with
H.P.3 35mm. film revealed that even at the shortest
developing time recommended for this film there
was a speed increase of 2 degs., compared with D.23.
Development time extended to 22 mins. produced
a speed increase of 4 degs.; and a final test with a
development time of 30 minutes gave an increase
in speed of 6 degs., with a high though not im-
possible fog level of 0.57. A remarkable feature
of this set of curves, pointed out by the author, was
that as the development time was increased the
contrast increased only slightly and the curves
moved progressively farther and farther to the left.
That is, increased development times give higher
effective film speeds without increasing contrast
beyond a reasonable figure. Incidentally, the in-
struction leaflet issued by the manufacturers points
out that “the mere fact that acceptable negatives
can be obtained by setting the meter at a higher
rating than the manufacturer of the film recom-
mands is no evidence that the developer has in-
creased the effective speed.” On which the author
of the B.J. article has the comment: “This is in
fact our old friend in need, the safety factor incor-
porated by the speed rating system.”

The illustration, reproduced by kind permisson of
the British Journal of Photography, shows a series
of four characteristic curves for Ilford H.P.3 35mm.
film, exposed in an Eastman Ilb sensitometer. As
can be clearly seen when compared with D.23, a four
grain developer which gives normal film speed,
Capitol, even at the shortest developing time recom-
manded for this film, gives a speed increase of 2
degs., and when the development time is extended
to 22 mins, the speed increase becomes a total of
4 degs.

This picture, found in a film technician’s pocket, from an
unidentified illustrated journal, is dated December 1928.
The caption reads: “A demonstration of the method by
which the first lip-synchronised animated cartoon in the
world is made. Mr. Joe Noble, who draws these cartoons
for British Talking Pictures, is seen standing by the easel.
It is quite remarkable to hear that, for once, in one
branch of an industry dominated by U.S.A., Britain is
first in the field.”

After the sensitometric tests referred to above,
a series of exposures were made on H.P.3 roll film
under low level lighting conditions of the order of
3 or 4 foot candles; assuming a rating of 42 degs.
B.S. or 1,250 A.S.A., an exposure of 1/25th sec. at
f. 4.5 was given, and half the film developed in
Capitol for recommended time of 30 mins., and half
in D.23 for normal time of 16 mins. The latter
portion showed complete lack of shadow detail but
the portion developed in Capitol showed detail in all
the shadows with a rather high fog level. Ten by
eight prints from these negatives showed that the
general quality did not appear to suffer in any way
from the increased fog level.

Graininess tests showed that for maximum speed
ratings an enlargement of six times ought to be
possible without too obtrusive grain, and at the
normal rating for Capitol, the grain is the same
as with D.23.
AN A.C.T. VIEW
by George Elvin

AFTER 102 issues covering the past 18 years A.C.T.'s journal takes on a new shape following careful consideration by the General Council as to how best to meet the views and criticisms expressed at recent Annual General Meetings. However vital other matters may be it is true of almost every trade union that the liveliest discussions at its conferences are on their journal. A.C.T. has proved no exception and the members have quite properly had their own way in insisting upon changes. We hope these will meet the wishes of the critics and retain the support and approval of those members who have always loyally bought the "Cine Technician." If there are still criticisms and suggestions to be made, and it would be foolish to anticipate there will not, then the remedy will continue in members' hands. It is the General Council's aim, as it is theirs, to publish a journal to meet the wishes of the membership and to continue, or if possible, to enhance the prestige which the old "Cine Technician" has brought to our Union.

The budget again gave the green light for agitation to reduce the amount of Entertainments Tax collected from the cinemas. As usual some advocates are spoiling their case by over-emphasis and using phrases such as the industry faces annihilation. The published accounts of those cinemas which are public companies still show that the cinema-owning industry is in a healthy financial state and it is begging the issue to say that much of the profits are earned from auxiliary sales. As a contributor to "The Economist" has pointed out, there is no difference between a cinema which makes additional money by selling ice cream and a "pub" which makes additional money by offering board and lodging. Both extra services are part of the proprietor's business. Similarly, it is wrong to imply that the tax is a tax on the industry, whereas everybody knows it is a tax on the public. But these errors should not mean that there is no justification for stressing that it is wrong for taxation to be far higher in the cinema than in any other entertainment.

One of the trade papers, in its usual flair for getting inside information wrong, reports a Resolution passed by the Cinematographs Film Council advocating a reduction of Entertainments Tax, and says that there was only one dissentent from the resolution. George Elvin, General Secretary of the A.C.T. I did not dissent but in a letter I sent to the President of the Board of Trade qualified my support and expressed the opinion that any reduction of tax should be coupled with a clear direction as to those who should benefit from such reduction.

The Cinematograph Films Act specifically excludes newsreels from being registered under the Act. That means they cannot be registered as British Quota. Much to my amazement, therefore, I learn that the three colour Coronation films made by newsreel companies have been registered by the Board of Trade as quota. This not only means, in my view, a clear breach of the Act by the Government Department responsible for its administration but it also means that the three newsreel companies which produced the films will become eligible for money from the British Film Production Fund; that is, part of the Eady levy which should be available for British feature and shorts producers, is being channelled to the newsreel companies. There may be some case, although I don't accept it, for agreeing with the Board of Trade's view in respect of two of the films as, although they are substantially of a newsreel character, they do contain build-up material and studio sequences. I do not accept this argument as the Act's reference is to "films consisting wholly or mainly of photographs which, at the time when they were taken, were means of communicating news ", as the Coronation ceremony and Coronation Day events, the main features of the films, clearly were. There can be no case at all for the third film which is near enough a replica of the newsreel actually issued by the same company, the only difference being that the special film is in colour. One only hopes that the Board of Trade's decision doesn't mean that cinemas have to be bribed to show Coronation films by them being given quota registration. More serious is the possibility that newsreel material, if issued in colour and a few days after the normal newsreel, might in future be able to claim on the grounds of precedent that they too should be considered for registration as quota films.

A.C.T.'s decision to advise its members not to process foreign films dubbed abroad and intended for showing in this country has apparently stirred up quite a bit of agitation. A.C.T.'s reason for its
policy is simple, namely, that the principal countries which send dubbed films into Britain have, themselves, laws which insist that foreign films to be shown in a dubbed form in their own country must be dubbed there. We feel it only right that a similar policy should operate in this country, and an approach has been made to the President of the Board of Trade to amend the Cinematograph Films Act accordingly. The President has promised to consider doing this when the Act is next amended. Meanwhile, A.C.T. has decided that it should operate its policy through its laboratory membership.

In trying to have this policy waived, the Italian producers have even gone to the length of calling in the Italian trade unions to join them in joint discussions with the B.F.P.A. British trade unions were not invited to this meeting and, to their credit, the B.F.P.A. representative expressed doubts about the propriety of such a meeting in the absence of the appropriate British trade union representation. Although they put it more delicately, the Italians apparently attempted to bribe the distributors of Italian films in Britain so that they will exert pressure on A.C.T. to modify its policy. The Italians have offered to set aside 25 per cent of the Fund raised from the importation of British films into Italy so as to reduce the costs of dubbing provided A.C.T. relents its policy.

At the same meeting there was strong criticism of the policy of British film trade unions on the employment of British subjects on British films shot on location in Italy. Again, the Italians appear to want the best of both worlds and want an amelioration of the B.F.P.A.-Trade Union policy so that more Italian workers can work on British films.

We regret that at no stage have we received an approach on these matters from the Italian trade unions. Naturally if they approach us we should be willing to meet them on any problem which they have to raise, but they should proceed in the right way and not try to operate employer pressure. Meanwhile, A.C.T. will continue to operate its policy both as regards the dubbing of foreign films and crews on location.

The Electrical Trade Union is the first British trade union to have its own resident education College. I was privileged to be one of those at the official opening of Esher Place on 4th June. The College, once the home of Cardinal Wolsey, is steeped in tradition and the E.T.U. could not have found a more suitable home for their pioneer work. Naturally, the house has been modernised to make it suitable for its new purpose but to the great credit of the E.T.U. they have retained all the beauty of the old building. The officials taking us around pointed out many features of historical interest including one secret panel where Lord d’Abernon, at one time British Ambassador to Berlin, kept the Versailles Treaty. Amongst the attractions in the grounds is a 250-year-old tulip tree, one of four in England, and an open-air theatre, which the E.T.U. assured us they intend to use from time to time for its proper function. Whilst the main purpose of the College is naturally for educational work for E.T.U. members, the Union intends to open its doors to members of other unions from time to time and when this policy starts in the autumn I hope that A.C.T. members will be amongst those taking full advantage of the invitation to share in the E.T.U.’s educational service to its own members and the wider movement.

NEW AGREEMENT for NEWSREEL MEMBERS

Subject to approval by a general meeting of the Newsreel Section, the General Council, at its meeting on 1st July, endorsed the new Newsreel Agreement provided clarification and satisfaction was obtained on half a dozen minor points. The main features of the improved agreement are:

- 15/- on minimum weekly rates for lower grades,
- 10/- on the minimum for higher grades; although these are increases on minimums, everybody earning up to £15 will get at least 10/- increase, and they all date back to 1st January, 1953.

Overtime Ceilings. Time-and-a-half is now paid for overtime by members earning up to £13 a week, the previous ceiling being £10. The straight-time ceiling is £18 15s. 6d.; previously overtime was not paid to members earning more than £15 a week.

Increased allowances for outside staff, and for all staff working late or on early call. For the first time, there is provision for time off or financial compensation for outside staff who work a Saturday afternoon.

£5,000 insurance for everyone—an increase of £2,000 insurance for the lower paid.

Projectionists and maintenance are now included in the agreement. Meetings will be held to discuss additional grades, including non-technicians.

The new agreement will apply for 3 years and replaces the agreement negotiated in 1947. It reflects the steady improvement in the salaries and conditions of newsreel technicans since they first became organised in A.C.T. some twenty years ago.

Dejection . . .
Rae Sharpe and Technicolor

by 'Recorder'

RAE SHARPE, convenor of Shop Stewards at Technicolor Labs, has two difficulties that do not arise in other sections of our industry: there is too much production, and there is round-the-clock shift work.

There are some 1,200 workers at the West Drayton labs, and organised on an industrial basis, this, and the fact that his father is a Labour Councillor in West Drayton, gives Rae his down-to-earth hard-hitting attitude on Union and political issues.

Demobbed in 1945 (he served as wireless operator in the Royal Armoured Corps and the R.A.S.C.), he returned to engineering. Six weeks later he changed to Technicolor. He joined the Labour Party, becoming Secretary of the Yiewsley and West Drayton branch and Sub-Election Agent for Frank Beswick, M.P., in the 1950 General Election, but soon afterwards left the Labour Party to join the Communist Party.

At Technicolor, he became A.C.T.'s Political Secretary early in 1950, keeping contact with the Uxbridge and Hayes Labour Parties, the Yiewsley and West Drayton Trades Council (whose Chairman was Alf Cooper), and helping sell Labour publications in the factory.

In 1951 he became Shop Stewards' Convener, the first Convener to be elected by the whole of the plant. He started to enlarge the Shop Stewards' Committee to over thirty and has four Deputy Convenors—Jim Wild, Wally Allibone, Mike Round and Jock Jeffreys; the A.E.U. and E.T.U. members in the plant each send one delegate, and, of course, Alf Cooper as a member of A.C.T.'s Executive also serves on this Committee.

There's no sloppiness about the democracy at Technicolor Lab Shop: if a Deputy Convener misses two A.C.T. meetings without good cause, he must answer to the members and face a new election. No wonder they are forging ahead with such determination in their preparations for a new Colour Lab Agreement.

Rae points out that, as films are rapidly going over from black-and-white to colour, it is up to the Technicolor members to give a lead to the others in establishing a completely new wages structure in their Agreement. It should be much higher than in the black-and-white labs, and in support of this he explains that previous cost of living increases have not caught up with rising prices, and Technicolor has almost doubled its profits in the past year.

Back ing up this militancy is a T.U. organisation that has been built up in recent years by hard, slogging spade-work. Three Sub-Committees, elected by the Shop Stewards' Committee, are responsible for this. The Organisation Committee maintains a card-index system of all A.C.T. members—a third of newcomers to the labs leave within a year—as well as doing such jobs as collecting money for fellow Trade Unionists who may be out on strike. The Canteen Committee takes up all complaints and meets the management regularly. The Welfare Committee gives help and advice on pension and workmen's compensation, and plans to run a Welfare Fund to help members suffering from cancer and heart diseases, and those with T.B. to get medical treatment in Switzerland and Czechoslovakia. The idea for this came from the members, and although the subscription of three pence a week is voluntary, the response is one hundred per cent.

A Sub-section of the Welfare Committee runs a car service to enable dependents of members to visit them if they should be unlucky enough to be in hospital. The Technicolor management contributes £100 a year, and this helps pay the volunteers with cars fourpence a mile for their petrol and oil; Ken Griffiths, Bill Williams, Bill Lane and Jock Jeffreys are responsible for this, and in just over two years their drivers have done 10,000 miles.

Rae himself is in the Progress Department, and my earliest recollection of him was during the making of Castleton Knight's 1948 Olympic Games film: head thrust forward in characteristic manner, his determined frown, which gave the impression he knew all the answers of this complicated and exciting colour process, readily gave way to an elfish smile when the lights in the viewing theatre went up and the tension relaxed.

At home that smile grows even broader, as he plays with his charming five-year-old daughter Gillian. Though so much of Rae's life is taken up in T.U. and public affairs, there is no friction at home, as his wife, Pat, shares his keen views, and both are active in the Peace movement—Rae formed the Yiewsley and West Drayton Peace Council and was Secretary in 1950 and 1951.

Only 29, Rae has packed in great organising experience in a number of fields—politics, the local Co-op. Party, which he re-formed in 1949, the local Allotment Association, the local Trades Council. Such activities have fitted him for the task of Convener of A.C.T.'s largest shop.
LAB TOPICS by Alf Cooper

The new style Journal, the result of many hours of committee discussion, will, we hope, meet the wishes of all our members, giving as it does our Trade Union viewpoint, the latest technical information and reports of our shop and unit activities.

The price, which in a period of rising costs has been lowered, will, we think, be justified by larger sales throughout the whole industry. Please give the new committee your wholehearted support in this venture by contributing as much information about your unit as possible and supplying articles on all new technical advancements as they come along. In this way the Journal will always be useful to all our members. Make sure that you get your copy every month. Don't wait for the seller to meet you: chase round and find him.

Following the unpleasant news about Martins and Cinit Laboratories, it is good to learn that some of the redundant members have found employment with Pathé and Olympic Laboratories.

With eighteen unemployed lab members on the Employment Bureau Register, it is amazing to find that forty-four new applications had to be recommended for acceptance into A.C.T. at the last Laboratory Committee Meeting. This state of affairs is due to two factors, and not to union policy. With laboratories situated so many miles apart it very often becomes uneconomical, both in travelling time and money, for our unemployed members to accept work in those laboratories where work may be attainable. A really fair and just answer to this problem has not yet been found, but I am hopeful that the answer will be found before much more time has passed.

The Lab Committee have now appointed a Sub-Committee to draft a new agreement, the members coming from the following laboratories—Denham, Humphries, Kay's, Olympic, Pathe and Technicolor. The Committee further submitted the names of Paul de Burgh (to replace Sid Bailey, who has withdrawn), Peter Chaubert and Rae Sharpe, to the General Council for inclusion on the Lab Negotiating Committee. I can now report that the G.C. has accepted these members on to the Negotiating Committee.

Frank Fuller, who for many years has been Chairman of the Lab Committee, really needs no words of praise from me about the way he has carried out his job on that Committee. At all times he has placed the interests of the members before anything, even himself, and I know that all the boys in every Lab know this as well as I do. Having said that, I am now going to say: Thanks, Frank, for all the help I know you will give me whenever I need it in the coming year, as the new Chairman of the Lab Committee.

The result of the elections for Officers of our Committee for the coming year is: Alf Cooper, Chairman; Frank Fuller, Vice-Chairman; and Jack Gepp, of Pathé's, Secretary.

The Committee received a letter from Ivor Montagu in connection with the numerical representation of Laboratory members on the General Council. If you remember, at the Annual General Meeting when we asked for a larger representation on the General Council, it was voted out, and immediately afterwards our Studio Brothers voted themselves even larger representation on to that Council. (There's a moral about attendance at the A.G.M. knocking about somewhere, I think.)

Ivor Montagu's letter was very well received and the Committee was very pleased to find that some members of the A.C.T. are alive to what we think is a real problem. It was agreed by all to send a letter of thanks to Bro. Montagu for his interest and help shown. In the meantime all Laboratory Shop Stewards are urged to attend every General Council Meeting.

Following complaints about delivery to Shops of the Journal, the Committee agreed to ask the Journal Committee if they will see that all Laboratories are supplied with their bulk delivery at the same time, and at least not after the delivery to private subscribers. A report was given of the Negotiating Committee's last meeting with the F.L.A., when they discussed the working arrangements for the Coronation period. As you have now been on the receiving end of those arrangements, it seems no useful purpose for me to write them all down here. I can only say that we of the Committee hope that all our members received their just dues, and are reasonably satisfied, both with the Committee and Management's efforts.

Talking of the Coronation arrangements, we at Technicolor did, during that week, what I think is the biggest job the Laboratory has turned out. All our members worked with a good heart during what seemed a very long week, and in spite of many difficulties, finished up very well ahead of schedule. Not only were our members pleased with themselves, but both management and customers issued letters and notices thanking the members for their very excellent performance, and stating how very pleased they also were with our efforts. I might also add that the thank-you message from the Company was very well received by the members.

Roughly eight hundred copies, I believe, were delivered throughout Britain and right round the world on time for the scheduled showing of “A Queen is Crowned.”

Before closing, may I remind all Laboratories that the Journal will appear every month now. Please send me, as early as pos-
sible, all items of news from the Shops for inclusion in the next issue.

HUMPHRIES' LABORATORIES:
The Social Club Committee this year arranged something new in the way of outings for club members. It took place on Saturday, 20th June; a trip by train from Waterloo to Windsor and then by river steamer to Marlow. Return by river to Windsor for tea and a stay long enough to take in the local places of interest and finally return home by train at the end of a grand day's outing. The Darts Club Men's Team won the West One Darts League Division 1 Championship this year. The Cup was presented at a dance held at Victoria Halls last month. Next season the football team will be amalgamating with Pathe Pictures for league and cup games in the L.B.F. League. A good team should be forthcoming. In the F.P.T.S.A. Cup Competition, however, Humphries will stand alone.

OLYMPIC KINE LABS: P. Chambers writes that newly-elected officers were: Chairman, Bro. C. Jordan; Secretary, Bro. W. (Bill) White; Shop Steward, Bro. P. Chaubert; Treasurer, Bro. A. Ockenden; and the Committee chosen were: L. Rous, R. Harwood, W. James and Miss I. Meredith.

TECHNICOLOR:
The Annual Election of Officers and Sectional Floor Stewards at Technicolor sets a problem with plenty of hard work for the Organisation Sub-Committee. About forty nomination papers are posted in every section of the plant. After they have been up one week they are collected and the ballot papers are then printed. The Polling Day was Wednesday, 17th June. Posters urging members to vote were posted in every section. It was necessary to organise a proxy vote the week before for all members who would be on holiday. Thirty-three members voted in this way.

When members asked for their ballot papers at the Polling Booths, it was recorded they had voted. Jim Wild was Chief Returning Officer and he got up at 5 a.m. on his day off so that he could open the main polling booth at 5.45 a.m. so enabling the night staff to vote before going home. The polling times were:

- 6 a.m. to 9.30 a.m.
- 12 o'clock noon to 2.30 p.m.

The count took place at 5 p.m. in the canteen and the results were placed on the union notice board at 6 p.m. 626 ballot papers were issued, of which 6 were spoilt.

Results: Convener, Rae Sharpe, 450 votes; Mike Round, 374 votes; Posit, 324 votes; Membership Secretary, L. Allen, 375 votes.

The new Shop Stewards Committee is: Rae Sharpe, Convener; Mike Round, Chairman; B. Roberts, Treasurer; J. Bain, Assistant Treasurer; L. Allen, Membership Secretary; D. Selby, Political Secretary; D. Le Brun, Minute Secretary. Departmental Floor Stewards: G. Ford, Wet Maintenance; A. Lloyd, Janitors and Watchmen; L. Runkel, Dry Maintenance; A. Aust, A.C.T., Tool Room; K. Woollens, A.E.U., Tool Room; J. Griffiths, E.T.U., D. Wild, Electricians, Auxiliary Equipment, Canteen and Stores; R. Carver, Pin Belt Soldering; E. Perkins, Production Offices; C. Key, Film Storage; W. Hambly, Matrix Printing; A. Thomas, Matrix Developer; R. Kavanagh, Positive Printer; A. Ward, Positive Developer and Printing Office; J. Jefferies, Positive Control; D. Clarke, D. Deacon, Snr. Transfer Dept.; H. Tomsett, A. Brown, Viewing; T. Maloney, 16mm. Dept.; M. Round, Negative Assembly; D. Smith, Negative Control and Developers; J. Duke, Lighting; D. Sherrwood, Chemists and Solutions; J. Dickenson, Shipping; J. Snowden, Photographic Assembly; V. Reeve and F. V. Russell, Administration.

PATHE (WARDOUR ST.) LABS
send the new Journal wishes for every success in its new form. It will be up to the members, writes Ronnie Spillane, to make the Journal a success by buying copies, and giving the "gen" to the Editor. At the recent Branch meeting the following officers were elected: Chairman, Derek Webb; Secretary, Frank Baker; Shop Steward, Ronnie Spillane; Deputy S.S., Fred Ritchie. Committee: Frank Fuller, Bill Robinson and Jimmy Algar.

Pathe still hold the A.C.T. Darts Shield and whenever you think you would like to play us for it write to Bill Sharp. (You can but try!)

PATHE LABS:
Looking back on the Coronation, writes Stan Warbey, I am sure that all laboratory members who worked during that period will have memories of the special efforts made to get the story on to the screen in record time. I can only speak for Pathe in saying that a number of us from Elstree joined our fellow technicians at Wardour Street, in processing the story of the year and on the whole everything went through at top speed.

There were, of course, certain adjustments made to existing plant to cope with the extra demand, but I do not think it would be fair to give details here. In addition, special 16mm. copies were completed by Friday, 5th June, for Service men overseas. It did prove that all A.C.T. members concerned pulled their weight to no mean extent and it is a pity that in spite of repeated requests by A.C.T. to the F.I.A.M. months ago, it was not until a fortnight before the Coronation that they agreed to discuss their requirements and formulate a special agreement to cover pay and conditions for the occasion.

I hope you like this Journal in its new form. It has been changed in response to general demand so, whether you like it or not, why not write to the Editor with your views, and in addition let us know what is going on at your shop—
who is getting married or engaged (or won a football pool)? Let us know—don’t forget. Meanwhile, what about adopting the scheme from Pathé, Elstree and Wardour Street Laboratories, of paying a halfpenny per week each, which buys journals for our unemployed fellow members?

It seems that being shop steward at Elstree gives one a wanderlust. First Stan Collins left England to settle in Australia and now Malcolm Aris, who took over from Stan, has done the same thing. (I don’t think that I am likely to follow them, though! I will travel as far as an unfurnished flat or house and no farther!) Malcolm, of course, worked for some time at Technicolor Labs before sailing and so it was a pleasant surprise when he paid a visit to say farewell just before he left.

A few months ago Mrs. Pam Hubbard left us to prepare a reception committee for the stork and the staff presented her with a cot blanket, white satin pillow case with quilt to match. Latest news is that mother and daughter are doing fine.

Frank Fuller writes: Being a little under the weather, so to speak, I was unfortunately not present at the meeting of the Lab Committee when officers were elected for the current year.

Having served this committee for a number of years as Chairman, I should like to congratulate Alf Cooper on his appointment to that office. We all know Alf can be relied on to do a good job and I shall, of course, be pleased to deputise for him should the need arise. The Committee, I am sure, receives the backing of the rank and file membership in its efforts to safeguard and improve the conditions of members working in the laboratories. Colour or black-and-white—our interests are identical.

We have a strong and united section. Let’s keep it that way.

OTHER A.C.T. NEWS

by ‘Middy’

Members will be glad to know that Charlie Wheeler, who has been sick for a considerable time, is now progressing very slowly.

Dan Birt is also progressing as well as can be expected.

Ted Moore, who fell from a rostrum at Pinewood and fractured his skull, is now back on the job.

Our President, Anthony Asquith, is now in a Nursing Home suffering from a nervous breakdown, and I am sure that we all wish to extend to him our sympathy and our hopes that he will soon return completely recovered.

INDUSTRIAL INJURIES: Whilst we are discussing industrial problems, every member should be aware that if they meet with an accident on the job which means they are incapacitated, irrespective of whether the Company are paying the full wages or not, they should immediately obtain from their local office of the Ministry of National Health an Industrial Injuries form, which must be filled out and registered with the Company. This does not mean that there will be claims made against the Company concerned, but once these forms are registered there is a permanent record of the injury sustained so that if any repercussions occur then the member can still make claims against the Company concerned.

Should any member be in difficulty about this please contact Head Office immediately.

BRITISH ACOUSTIC FILMS: Branch officers: Mr. P. Booth, Chairman; Mr. J. Crawford, Secretary and Shop Steward; Mr. T. Harris, Treasurer; Mr. P. Beggin, Publicity Secretary; Mr. A. Clements and Mr. W. Collins forming the Committee, along with J. Calden.

Branch meets on first Thursday of every month.

Members welcome back after a period of illness Igbal Hasan Shahyod, a sound recording trainee from Pakistan, and congratulate him on his success in examinations to the Institute of Electrical Engineers.

The annual British Acoustic Films’ sports were held at Achedene, Gloucestershire, with teams competing from within the B.P.O. group. Congratulations are due to J. Gaisford for his fine performance in the 220 yards; and to the B.A.F. relay team of J. Mitchell, H. Tubbs, J. Gaisford, J. Crawford, which retained the relay trophies.

EDITORIAL SECTION: At its Annual Meeting this section was elected as its officers and committee: Chairman, Peter Tanner; Vice-Chairman, Winston Ryder; Secretary, Joan Warwick. Committee: Jack Harris, Freddie Wilson, Ralph Kempling, Geoff Foot, May Dennington, Eric Boyd Perkins, Joe Stirling, Steward McAllister, Helga Cranston, Bernard Gribble.

Runners-up, not elected, were: Steve Cox, John Legarde, Jim Connock, Richard Sidwell.

For the Social and Technical Committee, May Dennington, Richard Sidwell, Alison McKe, Jim Connock, Peter Mayhew, were elected. The runners-up were: John Legarde, Ken Bilton, Guy Howarth.

KODAK BRANCH: Ken Roberts writes that this branch has elected as Branch Chairman, Don Watling; as Vice-Chairman, Dick Payne; as Secretary, Ken Roberts; as Treasurer, Stan Ledster. The branch meets monthly at Wcaldstone Labour Hall.
TECHNICIANS' CORONATION TRIUMPH

BRITISH technicians received world acclaim for their coverage of the coronation: black and white newsreels, and the three colour films produced of the event were highly praised.

Three colour films produced were: the J. Arthur Rank film, *A Queen is Crowned*, in Technicolor; A. B. Pathe's *Elizabeth is Queen*, described as in "Warnercolor," photographed on Eastman colour negative and printed on Eastman colour positive; and British Movietone's *Coronation Day*.

The speed at which the films were processed and prints supplied was an all-time record for colour. A brief account of the handling of A.B. Pathe's *Elizabeth is Queen* gives a good idea of the work involved, and the magnificent achievement of A.C.T.'s members in all Labs.

Negative started to arrive at the Laboratories from noon on the day of the Coronation, and continued to come in in batches until approximately 7 p.m. The total footage shot was approximately 20,000 feet. All this was developed immediately on its arrival with the last piece coming off the machines at 9 p.m. Black and white rush prints were made of the complete footage and delivered to Associated British Pathe at intervals by special transport.

During the waiting period, prior to the arrival of the black and white cutting copies, the negative was broken down to individual scenes and catalogued ready for negative cutting. Associated British Pathe carried out the editorial work of their first section in one of the Laboratory cutting rooms, and handed over this first cut section of black and white cutting copy with astonishing rapidity, and was with us for negative cutting at 10 p.m.

The negative was cut and grading commenced, and soon afterwards the first section was being printed. Further sections of finished cutting copy were sent to the Laboratories at intervals until the final portion arrived at 9 p.m. on Wednesday, 3rd June. The first complete copy of the film was seen by Denham at 7 a.m. Thursday morning, and a full copy was screened for the producer, Mr. Howard Thomas, at 8.30 a.m. at the Laboratories. This was then taken to London and screened there at 10.30 a.m. for the Associated British Pathe executives, Sales Department and Editorial Department. This same copy was later shown to the Press.

The release schedule was based on a good many assumptions, and virtually seemed an impossible task, but three further copies were delivered before noon on Thursday, followed up by 19 further copies which were delivered early on Friday morning for the London Newsreel theatres, and a further 42 copies the same day. Saturday's deliveries amounted to 88 copies, and Sunday's were 101, making a total of 254 copies in what amounted to four days and nights. This more than took care of the immediate wants of the Distribution Company and gave them an easy twelve-hour lead on what they anticipated.

During the next three days the remaining 160 copies were delivered, which brings it to a grand total of 410 copies printed and processed in seven days and nights, using well over 2,000,000 feet of Eastman-colour print material.

The technicians of Denham Laboratories have every reason to be exceptionally proud of this achievement, for it may be truly said that to have done this in black and white would have been a creditable effort, but to have done it so successfully in colour, and with such excellent colour quality, is truly amazing.

For the record, Cine gives a provisional list of technicians responsible for the J. Arthur Rank film, *A Queen is Crowned* (full credits for all films will be published later):


A 3-D film in Eastmancolor of the Coronation procession was made by A. B. Pathe in association with Stereo-Techniques, for inclusion in a film *Coronation England*.

Shape of things to come was perhaps indicated by the experimental television transmission of the Coronation in colour to the Children's Hospital, the result of a tie-up between Paramount subsidiary Chromatic Television Laboratories, and Pye Limited. Pictures were received on TV. sets, and on a large screen. Reports suggest that the colour was vivid on the small screens, but less clearly defined on the large screen.
THE GENERAL COUNCIL DECIDES

Main decisions taken at July G.C. meeting:

A.G.M. RESOLUTION II. "STARTING DATES AND PRODUCTION REQUIREMENTS"—An approach is being made in the first place to the B.P.F.A. and A.S.E.P. asking for their co-operation in the new scheme. New Members—7 Lab, 2 Shorts, 1 Diagram, 1 Newsreel, 1 B.E.C. accepted, all in accordance with requirements of appropriate Sections.

UNEMPLOYMENT, 1st June-312 members registered on Bureau, of whom 134 were totally unemployed; this was a decrease of 24 compared with May figure, and the Bureau had filled 74 vacancies in May.

DUBBING ITALIAN PICTURES—Memorandum received from Sir Henry French, putting the B.P.F.A. and Italian case for lifting A.C.T.'s ban on processing film dubbed abroad into English language; proposals would not prevent films being dubbed in U.S.A. and subsequently shown in Britain, as it was underlined by critical letter from Motion Picture Producers of America; it was understood that some 65 Italian films already dubbed into English were waiting to be dumped into Britain the moment A.C.T. lifted processing ban. General Council decided it could not modify its policy.

DEPITATION TO BOARD OF TRADE—Anthony Asquith, George Elvin, Sid Cole, Charles Wheeler, Frank Fuller, chosen to appeal to Advisory Henry Strauss M.P., on 15th July, to discuss points arising from A.G.M.

POLITICAL FUND—A.C.T.'s own prospective Parliamentary candidates and local Labour M.P.'s could, by arrangement with Head Office, attend local functions to help raise money for Fund.

OLYMPIC RING LABS, NOMINATED WEEK-ENDS—Company claimed members could be required to do any work on such week-ends, whereas A.C.T. held that apart from emergencies only newssheet work could be done, as had been usual for past years; our members took action when Company issued notice that it expected members to do any work at these week-ends. Two meetings took place with F.E.A.: status quo was maintained.

RECOGNITION BY B.B.C.—General Secretary reported that at last B.B.C. was considering A.C.T. recognition for those TV grades such as cameraman, which are clearly defined and which are not on radio side, but will still exclude those classified by B.B.C. as engineers and others found both in radio and TV, such as producer. It was decided to agree to this as a start, provided it did not prevent A.C.T. renewing its efforts for recognition of rest of its membership.

A.C.T. FILMS LTD.—Secretary reported that the returns from the bookings on four of the five second-feature films were excellent and they were likely to show a substantial profit; the fifth had not obtained a circuit release. Figures for the first few weeks of The Final Test had been received, and the report was due for full report.

Progress was being made on future production and the next second feature, The Blue Parrot, went into Nettlefold Studios 22nd September, 1953.

T.U.C.—The following resolutions are tabled by A.C.T.:

(1) "Industrial Disputes Order 1951. This Congress requests the General Council to call on the Minister of Labour and National Service to implement his undertaking, given at the time of its introduction, to review the Industrial Disputes Order 1951, in the light of the experience of its operation by affiliated Trade Unions.

Particularly, the General Council is requested to seek amendment of the Order to prevent its use by employers' federation to impose worsened conditions of employment and wage rates on workpeople who are already protected by other recognised agreements."

(2) "Films of Brutality and Violence. This Annual Congress deplores the increasing exploitation, in films, of themes of brutality and violence for purposes of sensationalism."

RICH IS THE TREASURE (GIBRALTAR FILMS)

- Company now agreed to employ British director to work with American actor, Dennis O'Keefe, but would only give our member screen credit for British distribution of film. General Council agreed to co-direction as proposed, but decided that A.C.T. director must get screen credit in all territories.

BRED-PRODUCTION FOR MARCEL HELLMAAN—No objection was raised to the employment of one American camera technician, provided he was essential to the equipment being used and was in addition to full A.C.T. crew.

REEDS COLOUR FILM LABS—This new lab had been organised. Bob Hunter Shop Steward: the lab processes Gevaco colour as well as black-and-white, and printing only of 35mm. and 16mm. Kodachrome. The members were advised that they should come under the colour agreement, preferably with a clause to meet members' wishes re week-end work, in order that they shall not operate under the points system of the Technicolor agreement.

LONDON TRADES COUNCIL REPORT (JUNE)—Included application for assistance from strikers at rival lamps, sending of deputation to U.S. Embassy on behalf of Rosenbergs, a fraternal address from General Secretary of Czechoslovak Heavy Engineering T.U. and showing 16mm. colour rushes of amateur filming of L.T.C. May Day demonstration. L.T.C. also passed unanimously a resolution condemning "action of Sir Lincoln Evans and other members of the General Council of the T.U.C. who, by agreeing to serve on the Board to denationalise the Steel Industry, have committed a grave disservice to the Labour Movement..." and linking this action with the deregistration of the L.T.C. for which Sir Lincoln and others bore responsibility.

The report was accepted.

AFFILIATION TO L.T.C.—Both the original Trades Council and the breakaway London Trades Council (1952) had replied to A.C.T.'s questions on affiliated membership. On the basis of these, it was decided to remain affiliated to the original Council.

LEGISLATION COMMITTEE—1952 A.G.M. resolution on public ownership of cinemas had been considered, and it was felt that a Research Office should prepare a report dealing with all aspects of the problems raised. A small committee of experts should co-operate with Legislation Committee in planning the use to which report would be put.

IT WAS ALSO AGREED—To spend ten guineas to obtain copies of Daily Express for members to take after the examination of the Directors of Carnegie Films Ltd., on 12th October. To write a letter to the Stafford Cripps Memorial Appeal... and two guineas to the Workers' Educational Association Centenary Appeal.

To buy 100 copies of "Challenger to Britain," Labour Party's new policy statement, for distribution to Subcommittees. To write a letter to The Times to urge them to raise no objection to the substitution of Robert Helpman for Michael Benthall alongside an A.C.T. director on The Tempest. To buy 100 copies of Christopher Mayhew's pamphlet on commercial TV, "Dear Viewer," from the National Television Council.

To hold the 1954 A.G.M. at the York Hotel in April. To protest to the U.S. Embassy and U.S. Attorney General at the indictment of the President of the National Union of Marine Cooks and Stewards under the Taft-Hartley Act.

Not to oppose a permit for an American director on How to Get Along in Great Britain, a film for American troops in Britain, being made by R.K.O. PATHÉ Inc.... nor for Mr. Ray Garnett (U.S.A.) to direct The Black Knight, as there was an A.C.T. producer and production executive plus complete British crew employed...

To send a delegate to a special London Labour Party conference to discuss "Challenger to Britain" E.T.U.'s invitation to send delegates to new educational college at Esher Place, 13th-19th September, 11th-17th October, and 1st-7th November.

... and the new member is bound to denote 'Cine'... Who doesn't?
JUNE or DECEMBER

Score with the extra quality of Pan F on sunny summer days.

Score with the extra speed of HP 3 when dark clouds cover the winter sky.

Score on every occasion with an ILFORD film.

ILFORD
16 mm.
Negative films

HP 3
and
PAN F

ILFORD LIMITED
CINE SALES DEPARTMENT - 104 High Holborn - London - W.C.1
Telephone: HOLborn 3401
The industry has come far since 'moving pictures' first flickered into life nearly 60 years ago. And Kodak has come with it—every foot of the way.

From the earliest days, Kodak research and Kodak materials have kept abreast of the demands—ever changing, ever more exacting—of this vast medium of entertainment and instruction. Today, with the challenge of revolutionary developments ahead, Kodak is as alive as ever to the needs of everyone in motion pictures.

Providing superb film stock, to meet the technicians' latest, most rigorous requirements . . . suggesting ways of overcoming technical teething troubles . . . helping to make sure that every foot of film gives optimum results . . . this will continue to be, as it always has been, the job of Kodak in the industry it is proud to serve.
Round the Film World

Our Pinewood Correspondent writes:

As readers will have seen in the Press, 75 per cent of Pinewood's A.C.T. members recently received their notices in connection with the F.A.A. dispute.

The rights and wrongs are not now important but all Trade Unionists can draw some useful lessons from it.

At Pinewood we had, through months of work at J.W.C. level, built up a fairly happy labour relations. The management had recently introduced a pension scheme on that basis, I would imagine, which went a long way to cementing the satisfactory state of affairs.

Then, at one blow, the management ran the risk of destroying all that had been so laboriously built up: faced with the possibility of there being no work for production staff owing to the strike of extras they blindly issued notices on Friday afternoon.

The joint works committee are ignored—local agreements on redundancy. In one swoop, an imaginative stroke they once more relegated the unions to being just "Raw Material"! Tales of people with whom industry problems can be discussed.

Odd, isn't it? Not, we are sure, just callousness; only lack of imagination in failing to realise that even their labour force are human beings.

However, things Fast and Loose started the floor 23rd July, with Gordon—'Innocents-in-Paris'—Parry directing and Teddy Bag prod-ucing. Newcomer to Pinewood is production manager Teddy Joseph. On the same picture Pinewood welcomes back Peter Seabore . . . this time as film editor, and Alan Arnold in charge of editing facility.

Applause for that nice guy Paddy Carstairs for voicing the general feeling at Pinewood: he addresses his subs to "Teresa Bolland, Shop Steward de Luxe, Pinewood." Teresa has also been upgraded to Unit Manager . . . good luck to her. Any minute now and she'll be producing!

Special Effects have just finished the action sequences for Hell Below Zero—a tricky job as whaling ships in the Arctic. The Pinewood travel-matte team are getting themselves an international reputation. They set off to France again in their third visit, to work on a French film.

Also, on periodic visits to France is "Vetch," art directing The Black Knight, shortly to be produced at Pinewood on a base.

Romeo and Juliet unit are still in Italy. Editor Sid Hayers is off to join them shortly.

Hugh Stewart is in North Africa on a recce. Another nice location?

Work has just commenced in Italy on the first film to be shot in three dimensions: II Più Comico Spettacolo del Mondo (The Greatest Comic Show in the World), written Ezio Corti. This film is directed by Mario Mattoli and it stars the famous comic actor, Totò. The Italian 3-D system being used is called Poldevision: and is substantially the same as the American "natural vision." Poldevision has an improved method of shooting; on two synchronize cameras are lined up on the scene through prisms which permit the lenses to focus on one centre of vision in the same way as we focus our eyes. The effect of this method is that the centre of vision on which the lenses focus appears to be the same distance away on the cinema screen as when shooting, that which is further away appears beyond the screen and that which is nearer appears to be between the screen and audience.

Italians are reserving their opinion as to the value of this system until they see Il Più Comico Spettacolo del Mondo because up till now foreign experiment in 3-D, such as Mieville's The Dark and Rwanda Devil, both in "natural vision" have contained many defects and have not been satisfactory. I am not considering the content when I say this, for I assume that the American technicians and producers are more interested in the technique than the artistic content. Whilst 3-D has been developed to counter television competition, there is always the problem of content to make box office successes.

Over 250 films have already been entered for the Seventh Edinburgh International Film Festival to be held from 23rd August to 13th September, and the Selection Board is at present undertaking its arduous task of grading and assessing. Entries have been made by 34 countries.

Feature length films submitted include one from Austria, one from Brazil, two from Czechoslovakia, six from France, five from Great Britain, three from Hungary, two from India, one from Norway, one from Poland, two from Puerto Rico, one from Sweden, two from the U.S.A., and four from U.S.S.R.

There will be special programmes of art, experimental and scientific films and also two programmes of international films for children. Two international film conferences will be held this year. The subject of one will be the inter-relationships of Television and Film. The other will be the film's part in Public Health. Special programmes associated with both Conferences will be arranged. In association with the Festival, the British Film Institute and the Scottish Film Council are again organising a fortnight's school on the Art and History of the Film. The lecturers will include well-known film personalities.

At The Gate, "Gibraltar Adventure," feature-length film for the Children's Film Foundation. Film mostly shot on the Rock itself. Abdullah C., is writer-director James Hill's second film for the Foundation. His first film, The School at Shari, won the best prizes at last year's Venice Film Festival.
Wake up, Newsreel Men!

Endorsing Jympson
Harman’s recent plea
for longer Newsreels,
‘NEWSHAWK’ hits
hard at newsreel execu-
tives and technicians
for their ‘do-nothing’
policy

Mostly elderly men with one eye—generally one-and-a-half—on their approaching retirement. That leaves A.C.T. under an obligation to reopen its campaign, begun four years ago. Let us hope that this article starts the ball rolling.

We are numerically the smallest section of the Association, and we can overcome that disadvantage only by being far more active and vocal.

Exhibitors’ reluctance to pay more for a longer newsreel can be broken down by propaganda. Jympson Harman’s article proves that we can interest the national Press if we go the right way about it. And as the essence of propaganda is repetition, an article and there’s no value; the campaign must be sustained.

Every exhibitor knows that when something big happens the newsreel is directly box office. That it is box office all the year round is shown by the restoration of the newreel by cinemas that tried to do without it.

Propaganda can only be effective if used to its best advantage. People, who experimented dropped newsreels out of their programme last time the price war was on, may be abandoned the experiment, not because they like paying the new price but because they feel it cannot be carried on in the custom of the trade. They tell us emphatically, however, that today’s price is the ceiling.

Much would-be humorous comment has been made by us on the plight of the exhibitor: A.G.M. spokesmen have only to mention peanuts and ice-cream to see that they have made a joke; and for this the trade press is largely responsible, with its columns full of high jinks at Llundudno and Eastbourne and its daily pictures of the downtrodden impecunious sipping cocktails at Claridges. Nevertheless, it is easy to see that exhibitors, particularly those of small exhibitions especially, are doing badly. And even if another war was to be arranged, to put the trade in a better position would still be unwilling to pay more for a longer newsreel unless it be repeated in the programme month by month. And they take the attitude they would be poor business men if they did not tell you they are as touch as they come.

Hence, if neither the public nor the exhibitor demands a longer newsreel, the obvious persons to do so are the newsreel executives, and they can be relied upon to do nothing. Admirable as in all respects they are, they are

mostly lively and energetic in their respective fields. But when it comes to setting up a campaign or convincing a large section of the country of the necessity for something, they seem to have lost their former vitality.

If such a campaign were started, it is easy to see that the exhibitors and the public would be the first to feel the benefits. But it is not enough to rely upon the exhibitors alone; we must insist upon the public being made aware of the needs of the trade.

The problems faced by the newsreel industry are of great importance, and it is to be hoped that the newsreel men will take the necessary steps to ensure the continued growth of the industry.
An A.C.T. View

The Chancellor, the Wage Freeze, and Technicolor's profits

The Chancellor of the Exchequer has made another speech asking for higher production and wage restraint. Many people seem to hold the view that these two objectives go together. In fact, the contrary is very often the case. One of the simplest ways to get increased production is to ensure that employees receive a greater share of the fruits of their labour.

Mr. Butler's exhortation is particularly likely to meet with little success at the present time when wage restraint actually means those employed in industry are worse off than they were, whereas those who own industry are better off. The present Government's policy has led to a decreased real value of an individual's earnings whilst its policy of setting the employer free has resulted in increased profits and higher dividends. If the Chancellor of the Exchequer genuinely wants increased production, he should take steps to counteract the present trend of giving the employer more and the employee less from the process of production.

It is equally foolish, in present circumstances, to assume that increased earnings will lead to inflation. If all the wage claims at present pending in British industry as a whole were successful, I do not believe for one moment that inflation would result. The extra money in the wage packets would merely mean that the ordinary household would spend a little more on food, instead of today being unable to afford all their rations; children who are today forced because of the raise in the cost of school meals, to take them no longer at school, would be able to do so once again; no doubt, more would be spent on clothing and other necessities; and if there was anything left over it might well go into some so-called luxury spending, such as paying instalments on television sets, more frequent visits to the pictures or, indeed, an occasional night out at the pub. Can anyone seriously say there is a risk of any of these processes leading to inflation? In any case, we can dismiss as fantastic the impression which is trying to be created of people walking around with too much money in their pockets chasing too few goods. They have got sufficient sense not to fritter their earnings away on commodities whose prices are soaring, and which, if hard put to it, they could well do without. For generations they have been doing without, and reasonable wage increases won't lead to them making fools of themselves.

In any case, the surplus money which is available from increased production is, today, in other hands. Let us take an example from our own industry. The last published Accounts of Technicolor Ltd. denote continuing prosperity, and apart from the modest wage increases which their employees have received, the bulk of the benefit has passed to the shareholders, of whom the principle ones include Technicolor of America, the Prudential, and General Cinema Finance Corporation (one of the companies in the Rank group). Some of the individual shareholders include the Duke of Norfolk and various other members of the nobility, together with, we note with interest, the executives of the company with whom A.C.T. has to negotiate the increases for its staff. At present, they are all benefiting from the company's prosperity which last year was reflected in a 50 per cent capital bonus and a dividend of 20 per cent which, in effect, is a distribution of 30 per cent compared with the dividend of 22½ per cent the previous year. The directors, too, we notice, had their remuneration increased by over £1,000. From the company's published accounts, it can be deduced, by a simple arithmetical process, that in addition to earning his own wages and his share of the company's overheads and general running expenses, each employee earned for the company an average of £15 profit each week. Surely, it is unreasonable for wage restraint to continue in such circumstances. In its new wage claim to the company, A.C.T. will very clearly ask for a substantial increase for its members both to offset the rise in the cost of living, for which the policy of the present Chancellor of the Exchequer is responsible, and also to attract into the pockets of our members a proportion of his £15 a week profit which each of them is making for his employers. When Technicolor wanted a super-human effort from their staff to process the Coronation films, they paid bonuses far above the extra remuneration they were obliged to pay under the Agreement negotiated by A.C.T. with the Film Laboratories' Association. In other words, Technicolor themselves, by their action, prove the nonsense of Mr. Butler's statement. In our new wage claim we shall endeavour to put the "profit-sharing" on a regular weekly basis. The A.C.T. Laboratory Committee is now preparing its proposals for submission to the Film Laboratory Association, and it is clear that I am disclosing no secret in stating we shall be going forward for substantial increases.

Equally, although proposals are not so far advanced, it is almost certain that our Feature Committee will be submitting claims for increases through the Technical Panel of the J.I.C. The last agreement with the British Film Producers' Association was negotiated in 1947. Since then, despite a 41 per cent rise in the cost of living, a few of our members have had a weekly increase of only 29 4d.; some have had increases of only £1; the rest have had no increase at all. In this section of the industry there is, too, good cause for a substantial claim. Moreover, in addition to the merits of any increases, it must be remembered that the rates in the Agreement are minimums and, in certain grades, substantially below the rates actually paid to our members. In fact, the minimums in one or two grades could be nearly doubled with hardly an A.C.T. member receiving any financial benefit. There is, therefore, both a case for making the
TERESA BOLLAND likes organising things—that's why for the eight years that she's been in the industry she's mainly been a Production Secretary. Leaving the BBC in 1945, where she had been Secretary to the Feature and Drama Department and, later, Producer of Saturday World Parade, she joined Marcel Hellman as Production Secretary on Wanted for Murder. Secretary to Pat Wallace for two years in the Story Department of PFF Ltd., Teresa Bolland returned to the Production Office for Night Beat, the location of Anna Karenina, then The False Idol, Cure for Love and a number of other pictures.

For a short while she was personal secretary to Gene Markey on Wonder Kid, and had been offered the job of Continuity many times; but Teresa does not care to be tied to the set all the time.

AN A.C.T. VIEW—Continued

schedule of rates realistic as well as for negotiating increases to the technicians who have been primarily responsible for maintaining the high standard of British production. As the Annual Report of the National Film Finance Corporation points out, those employed in the film industry have made a considerable contribution towards making production profitable, a breakdown in production costs indicating an economy of 17 per cent in production unit salaries. On the other hand, income was increased, thanks to the British Film Production Fund which returns to British production approximately £3,000,000 a year. Increases to A.C.T. members in feature film production are, therefore, on more counts than one, very much overdue.

F.A.A. Dispute

The recent dispute of the Film Artistes' Association showed very welcome co-operation between the six unions in the film industry. Indeed, it is the first time during the history of British film production that the six unions have actively co-operated together in support of one of their number engaged in an industrial dispute. It is true, they could hardly have failed to do otherwise in view of the provocative action of the employers in instituting a "black list" of individuals to be barred from their studios and in the Rank organisation issuing lock-out notices to the bulk of the members of N.A.T.K.E., E.T.U. and A.C.T. employed at Pinewood Studios. Although the trade union co-operation was encouraged by the employers, we feel that the issues were so clear it would have happened in any case. The success of the F.A.A. is one on which all the trade unions can congratulate themselves. Incidentally, critics of the Joint Industrial Council will not have overlooked the point that despite the Council only representing three of the six unions in the industry, it was this body which was largely instrumental in resolving the dispute. We hope that now, as complete trade union co-operation has been tried and found successful, it will be continued in the future.

"I like being individual," she says, "and you can be more so in the Production Office. The United officers, say, a 1945 Spitfire, and you've got to find it. The A.C.T. has been able to respond to demands of the Unit and carry on as normal. She instances No Breasting Place, made entirely on location in Ireland for Colin Lesslie, as one of the films she most enjoyed working on—everything had to be improvised on the spot under the able guidance of Production Manager Bill Kirby, and there was no chi-chi about the pictures."

This same love of overcoming obstacles also helps Teresa in being A.C.T. Shop Steward at Pinewood, Secretary of the Feature Branch (which she took over when May Dennington had to resign for health reasons two years ago) and Chairman of the Continuity, Assistant Continuity and Production Secretary Section—and as well as running a home for her husband, Sound Engineer Norman Bolland, whom she met at Shepperton.

Although the Pinewood Joint Works Committee had to make a new rule about their language when Teresa first represented A.C.T. on it in 1952, she's not the only woman on the Pinewood A.C.T. Committee: Committee Secretary is Patricia Bydawell, and the Publicity Department's Steward is Edna Kanter. Teresa believes that women have a tremendous advantage in discussions with the management. "One woman is cut out, and immediately negotiations become far easier."

She's a great believer in getting round the table and discussing problems, as she considers the days when militancy paid off in the Studios are gone. ("It may be different in the Labs," she adds.) A.C.T.'s main problems at Pinewood arise out of settling location conditions and the thorny question of the commencement of a night call. Such matters as Canteen complaints, that concern all the Unions, are usually channelled through to Councillor Harry Short, Chairman of the Works Committee.

As regards problems of the Continuity, Assistant Continuity and Production Secretary Section, Teresa says that although A.C.T. had got equal pay for all grades in all agreements, the pay of Continuity girls should be higher—the work is just as responsible as a 1st Assistant's, and pay should be on a level with his; a Production Secretary's wages are not bad, except when you consider she works alongside the Production Manager, and often has to deputise for him. Production Secretary is a job on its own, and should be taken out of the Supplementary Grades of the Studio Agreement. Cheap labour in these responsible jobs never pays a Producer.

Her alert mind—and positive delight in overcoming problems—have insulated her against the cares that often turn women of authority in modern society into bossy, unfeminine types; since this year's A.G.M. she has added her natural charm to the elected General Council and Executive, as well as bringing a detailed knowledge of the intricacies of Studio production.
Film Progress in China

An account, by Journalist ALEX MCCRINDLE, of a visit to film studios in China, where production, exhibition, and audiences are growing rapidly each year.

"Now I feel as if we might be in England or America," said Miles Malleson, as we drove into the courtyard of the film studios in Peking. And our tour of the premises so strengthened that impression that we were not surprised at the end of a take when the director used the word "cut" instead of its Chinese equivalent.

But there are important differences nevertheless which became clear when we sat down round a big table with the head of the studios, producers, directors, actors, writers, technicians and trade union officials.

For instance, the industry, which nowadays functions at Changchun and Shanghai as well as at Peking, is nationalised. This was not the outcome of policy (indeed, the Government tried hard by means of loans and priorities in men and materials to keep the privately-owned studios in existence). The private firms simply asked, in the end, to be taken over.

Also, the trades unions in China are not organised on a craft but on an industrial basis. In other words everybody working in the studios in Peking is encouraged to become a member of an organisation which embraces directors, producers, writers, technicians, craftsmen and cleaners.

The Bureau for the film industry, which consists of leading workers from every grade (including the trade unions) draws up a programme for the industry, based on its estimate of the needs and desires of the people and the Central People's Government. This is submitted to the Ministry of Culture and amendments are suggested where necessary. I asked if amendments were welcomed and they said yes since the Film Bureau had every confidence in the Ministry being in touch with the needs of the country.

There is no casual employment among actors or technicians. So great is the need for all kinds of trained personnel that in 1950 a film college was founded which now has seventy students and another twenty are studying script writing. The course lasts two years. Those already trained are in great demand but even if there should ever come a time when their services were less in demand—and it is difficult to foresee any such situation in view of the huge waiting audience of 450 million in China—their salaries would still continue to be paid.

A film in progress on the day of our visit was Dragon's Beard Drain by a writer who spent many years in Hollywood and only came home after the 1949 liberation. The film was adapted from the successful stage play of the same name.

Dragon's Beard Drain was a particularly offensive open drain in old Peking, and the story tells how the lives of a group of people were changed and regenerated with its enclosure by the new Government.

The Director (and he would have looked like a director in any country!) had recently produced a stage version of "Romeo and Juliet" but, according to him, without much success.

While we examined a studio reconstruction of the famous drain, other members of our party were being shown the original one, now enclosed in a huge pipe.

Another film being edited was an astonishing documentary on the Hual River Flood Control Project, in which 2,300,000 people took part. I told unassuming Miss Mei Mei, who is one of their ace documentary directors, that our Jill Craigie and Mary Field would envy her such assignments. This film, incidentally, is being prepared for non-theatrical showing in this country.

Twenty-five other full-length documentaries are due from this studio in 1952.

The film of course which they are proudest of and which they say marks the biggest step forward in the 30-year history of their industry is The White-Haired Girl. This is a collective work based on folk tunes and suggested by a story current in the recent war of liberation. It is a moving piece of work and I am looking forward to seeing it again in this country, where a copy has now arrived.

The Chinese film industry has had its ups and downs since 1915 when American and Chinese capital began operating in 13 cities. Superstitious and often indecent stories were varied with banal treatments of modern themes in the early days. But from 1926 Russian films like Battleship Potemkin began to influence Chinese film makers. The Japanese invasion of Shanghai transformed the situation and many excellent film such as Song of the Fishermen, which I remember seeing at the London Film Society, were made about this time.

From 1937 China has never lacked progressive films. After the liberation in 1949 The Ode on Three Women and The Peasant Lin's Wife (based on a story by China's greatest writer Lu Hsun) were made. In the last three years they have produced 86 features and 58 documentaries. Thousands of projection teams now travel to villages and factories showing films to people who had never before seen them.

In 1950 cinema audiences amounted to 150 million, while in the first HALF of 1952 they amounted already to 210 million.

One man in British films they seemed to know about was Laurence Olivier. They had all seen his Hamlet and were enthusiastic in their praise of it. In my shame I was unable to tell them about his present project, The Beggar's Opera. If it achieves the same high standards of his two previous productions then he will certainly increase his popularity with Chinese film makers and audiences.
APPPOINTMENT IN LONDON

Year of Production: 1952.
Studio: British Lion Studios, Shepperton.
Laboratory: Humphries.
Producing Company: "The Mayflower" Pictures Corp., Ltd.
Producers: Aubrey Barin, Maxwell Setton.
Stars: Dirk Bogarde, Ian Hunter, Dinah Sheridan, Wm. Sylvester.
Director: Philip Leacock.
Scenarists: John Wooldridge, Robert Westerby; from an original story by John Wooldridge.
Camera Department: Lighting Camera-man, Stephen Dade; Camera Operator, R. D. Moray Grant; 1st Camera Assistant, G. Fisher; Other Assistant, J. Davies; 2nd Camera Operator (Aerial), Charles French.
Sound Department: Recordist (Mixer), A. Amber; Sound Camera Operator, A. Fairley; Boom Operator, Ken Ritchie; Boom Assistant (Maint.); R. Longstaff; Dubbing Crew, Red Law, Bob Jones, Barbara Hopkins, Norman Dan.
Art Department: Art Director, Don Ashton; Asst. Art Director, David Morrison.
Editing Department: Editor, V. Sagovsky; Assembly Cutter, G. Anderson; 1st Assistant, Peter Saunders; Other Assistants, David Elliott; Dubbing Editor, G. Anderson.
Production Department: Production Manager, Cecil R. Foster Kemp; 1st Assistant Director, Cecil Ford; 2nd Assistant Director, Anthony Bell; 3rd Assistant Director, Douglas Hickox; Continuity, Connie Willis.
Still Department: Still Cameraman, Laurence Ridley.

A QUEEN IS CROWNED

Dubbing Mixers: Ken Cameron (Music Mixer); Ron Abbott, A. C. Bushnell (English); A. C. Bushnell, Ken Kent, Ron Abbott, Harry Benson (Foreign).
Special Effects: A. Urry.
Sound Camera: Reg Margaritas, Jock May, C. Bouver, D. Hurting, P. Jeffrey, A. Witcombe (Sound Organisation/ Maintenance).
Editing Department: Supervising Editor, Roy Drew; Editor, Sid Stone; Sound Editors, George Clark, John Morris; Foreign Versions, S. D. Rowson, John Lodge.

DUFFLE DELIVERS THE GOODS

Year of Production: 1953.
Studio: Nettlefold, Walton-on-Thames.
Laboratory: Kay's.
Producing Company: Talisman Films Ltd.
Producers: Philip C. Samuel.
Assistant to the Producer: Gitta Blumenthal.
Stare: Nail Patrick, Moira Lister, Beatrice Campbell, Betty Ann Davies.
Director: Bob McNaught.
Camera Department: Lighting Camera-man, Jack Asher; Camera Operator, Harry Gillam; 1st Camera Assistant (Focus), Richard Robson (location); Camera Assistant, Richard Ker; Other Camera Assistant, Ronald Etherington.
Sound Department: Recordist (Mixer), W. Lindop; Sound Camera Operator, H. Raynham; Boom Operator, F. Ryan; Dubbing Engineer, J. B. Smith; 2nd Assistant (Assists.), A. H. Brown (Maint.); M. Hickie, C. Benson (Recordists).
Art Department: Art Director, Fred Fache; Assistant Art Director, Harry White.
Editing Department: Editor, Anne V. Coates; 1st Assistant, Michael Johns; Other Assistant, James G. Fry; Dubbing Editor, Alfred Wilson.
Production Department: 1st Assistant Director, Denis O'Dell; 2nd Assistant Director, W. Herlihy; 3rd Assistant Director, John Lasos; Continuity, Daphne Heathcoat.
Still Department: Still Cameraman, Charles Trigg.
Special Processes: Matte shot by Peter Ellenshaw.

HOUSE OF THE ARROW

Year of Production: 1953.
Studio: Associated British Picture Corp., Ltd., Elstree Studios.
Laboratory: Kay's.
Producing Company: Associated British Picture Corp., Ltd.
Producers: Vaughan N. Dean.
Stare: Oscar Homolka, Yvonne Furneaux, Robert Urquhart.
Director: M. Anderson.
Scenarist: Patricia Latham.
Camera Department: Lighting Camera-man, Ken Talbot; Camera Operator, Bert Mason; 1st Camera Assistant (Focus), Ken Davies; Other Camera Assistant, Archie Fisher.
Sound Department: Recordist (Mixer), Charles Tasto; Operator, S. J. Clark; Boom Operator, Fred Ryan; Maintenance, H. Raynham; Dubbing Crew, Merton Park Studios.
Art Department: Art Director, John Stoll.
Editing Department: Editor, Enid Mansell; 1st Assistants, Ernest Hilton, Adam Dawson.
Production Department: Production Manager, T. S. Lyndon-Haynes; 1st Assistant Manager, Mike Harbottle; 2nd Assistant Director, Buddy Booth; Production Secretary, Betty Barry; Continuity, Kathleen Simnot.
Still Department: Still Cameraman, Tommy Day.

GRAND NATIONAL NIGHT

Year of Production: 1952.
Studio: Nettlefold, Walton-on-Thames.
Laboratory: Kay's.
Producing Company: Talisman Films Ltd.
Producers: Philip C. Samuel.
Assistant to the Producer: Gitta Blumenthal.
Stare: Nail Patrick, Moira Lister, Beatrice Campbell, Betty Ann Davies.
Director: Bob McNaught.
Camera Department: Lighting Camera-man, Jack Asher; Camera Operator, Harry Gillam; 1st Camera Assistant (Focus), Richard Robson (location); Camera Assistant, Richard Ker; Other Camera Assistant, Ronald Etherington.
Sound Department: Recordist (Mixer), W. Lindop; Sound Camera Operator, H. Raynham; Boom Operator, F. Ryan; Dubbing Engineer, J. B. Smith; 2nd Assistant (Assists.), A. H. Brown (Maint.); M. Hickie, C. Benson (Recordists).
Art Department: Art Director, Fred Fache; Assistant Art Director, Harry White.
Editing Department: Editor, Anne V. Coates; 1st Assistant, Michael Johns; Other Assistant, James G. Fry; Dubbing Editor, Alfred Wilson.
Production Department: 1st Assistant Director, Denis O'Dell; 2nd Assistant Director, W. Herlihy; 3rd Assistant Director, John Lasos; Continuity, Daphne Heathcoat.
Still Department: Still Cameraman, Charles Trigg.
Special Processes: Matte shot by Peter Ellenshaw.

MOULIN ROUGE

Year of Production: 1952.
Studio: London Film Studio, Shepperton.
Laboratory: Technicolor (picture), Humphries (sound).
Producing Company: Romulus Films Ltd.
Producers: John Woolf, Associate Producer: Jack Clayton.
Star: Jose Ferrer.
Director: John Huston.
Camera Department: Lighting Camera-man, Dargie Morris; 2nd Unit Lighting Camera-man, Cyril Knowles; Camera Operator, Freedy Francis; 1st Camera Assistant (Focus), Ian Craig; Other Camera Assistant, Alexander Thompson, E. Erp., 2nd Camera Operators, D. Lovell (location), N. Warwick (studio).
Sound Department: Recordist (Mixer), A. E. Rudolph; Sound Camera Operator, E. Webb; Boom Operator, K. McClory; Maintenance, G. Stephenson; Dubbing Crew, Red Law, Bob Jones.
Art Department: Art Director, Paul Sherriff; Assistant Art Director, Elvin Webb; Set Dresser, Jack Stevens; Draughtsman, Maurice Powler.
Editing Department: Editor, Ralph Kondylis; 1st Assistant, Roy Hyde; Stan Hawkes; Other Assistants, Terry Poulton, Mary Lawes; Dubbing Editors, Eric Wood, George Fisher.
Production Department: Production Manager, Leigh Aman; 1st Assistant Director, Adrian Bryce Jones; 2nd Assistant Director, Alec Gibb; 3rd Assistant Director, Jack Green; Continuity, Angela Allen (1st Unit), S. Deeson (2nd Unit).
Still Department: Still Cameraman, Eric Cox.
Special Processes: Matte models, Wally Veevers.

(Case of technicians and work performed, e.g., Models or Back Projection, Travelling Matte: Douglas Haig (Technicolor).)
MURDER AT 3.0 a.m.
Year of Production: 1952/53.
Studio: Bushey.
Laboratory: Denham.
Producing Company: David Henley Pictures and Company Limited.
Producer: John Ainsworth.
Executive Producer: David Henley.
Stars: Dennis Price, Peggy Evans.
Director: Peter Cave.
Scenario: John Ainsworth.
Camera Department: Lighting Camera-man, S. D. Onions; Camera Operator, William O'Dwyer; Sound Camera Assistant (Focus), K. J. Nicholson; Other Camera Assistant, Tony Busbridge.
Sound Department: Recordist (Mixer), Donald Bailey; Sound Camera Operator, B. J. Rootes; Boom Operator, Fred Tomlin; Dubbing Crew, Geo. Burgess, Gordon Hay, Cyril Collick.
Art Department: Art Director, Wilfred Arnold.
Editing Department: Editor, Sid Hayers; 1st Assistant, Arthur Cox; Other Assistant, Judith Campbell.
Production Manager: Production Manager, Jack Hanbury; 1st Assistant Director, George Fowler; 2nd Assistant Director, Clive Hudson; 3rd Assistant Director, Alan Jones; Continuity, Joanna Busby.
Still Department: Still Cameraman, Eric Gray.

SALUTE THE TOFF and HAMMER THE TOFF
Year of Production: July-Sept., 1951.
Studio: Nettlefold, Walton-on-Thames.
Laboratory: Kay's, Finsbury Park.
Producing Company: Nettlefold Films Ltd.
Producer: Ernest G. Roy.
Associate Producer: A. R. Rawlinson.
Stars: "Salt—"John Bentley, Carol Marsh; "Hammer"—John Bentley, Patricia Darcy.
Director: Maclean Rogers.
Camera Department: Lighting Camera-man, Geoffrey Faithfull; Camera Operator, Norman Foley; 1st Camera Assistant (Focus), Irvin Pannaman; Other Camera Assistants, David Mason; Laboratory Contact, Martin Schute.
Sound Department: Recordists (Mixer), F. Armand, Ken Scrivener; Sound Camera Operator, P. Jeffrey; Boom Operator, P. Clarke; Dubbing Crew, Ken Cameron (Dubbing Mixer), Ken Scrivener (Assistant Mixer), Douglas Hurring (Sound Camera Operator), D. P. F. Solicito (Dubbing Crew), Dubbing done at Carlton Hill Studios.
Art Department: (Supervising) P. Paterson, Alec Gray.
Editing Department: Editor, J. M. Connuck; Other Assistant, Peter Mayhew; Dubbing Editor, T. E. Laurie.
Production Department: 1st Assistant Director, E. S. Laurie; 2nd Assistant Director, B. Furber; Duns Assistant Director, Tony Harris; Location Manager, Buddy Booth; Assistant Continuity, S. Barnes; "Hammer"—J. Dyball.
Special Processes: R. Cantouris.

SO LITTLE TIME
Year of Production: 1951.
Studio: Associated British, Elstree.
Laboratory: Humphries.
Producing Company: "The Mayflower" Pictures Corp. Ltd.
Producers: Aubrey Baring, Maxwell Setton.
Stars: Marius Goring, Mario Schell.
Director: Compton Bennett.
Scenario: John Cresswell.
Sound Department: Recordist (Mixer), TERENCE COTTER; Sound Camera Operator and Boom Operator, George Sanders; Dubbing Crew, Richard Bennett, Sid Parkinson.
Editing Department: Editor, Inman Hunter; 1st Assistant, R. G. Bayley; Other Assistants, John Morford; Dubbing Editor, Ernest Hilton.
Production Department: Production Manager, T. S. Lyndon-Haynes; 1st Assistant Director, Ernest Morris.

TERROR IN THE JUNGLE
(Operation Malaya)
Year of Production: 1952/53.
Studio in which Recorded: Merton Park Studios Ltd.
Laboratory: Humphries.
Producing Company: David MacDonald Productions Ltd.
Producer: John Croydon.
Co-Producer: Peter Crane.
Director: David MacDonald.
Scenarist: John Croydon, David Mac-Donald.
Sound Department: Recordist (Mixer), TERENCE COTTER; Sound Camera Operator and Boom Operator, George Sanders; Dubbing Crew, Richard Bennett, Sid Parkinson.
Editing Department: Editor, Inman Hunter; 1st Assistant, R. G. Bayley; Other Assistants, John Morford; Dubbing Editor, Ernest Hilton.
Production Department: Production Manager, T. S. Lyndon-Haynes; 1st Assistant Director, Ernest Morris.

THE GOOD BEGINNING
Year of Production: 1953.
Studio: Elstree Studios.
Laboratory: Geo. Humphries.
Producing Company: Associated British Picture Corporation Ltd.

MURDER IN THE CATHEDRAL
Year of Production: 1950/51.
Studio: St. Stephen's Church, Avenue Road, N.W.8.
Laboratory: Humphries.
Producing Company: Film Traders Ltd.
Producer: George Hoellering.
Star: Father John Groser.
Director: George Hoellering.
Scenario: George Hoellering.
Camera Department: Lighting Camera-man, David Kosky; Camera Operator, Norman Foley; 1st Camera Assistant (Focus), Irvin Pannaman; Other Camera Assistants, David Mason; Laboratory Contact, Martin Schute.
Sound Department: Recordists (Mixer), F. Armand, Ken Scrivener; Sound Camera Operator, P. Jeffrey; Boom Operator, P. Clarke; Dubbing Crew, Ken Cameron (Dubbing Mixer), Ken Scrivener (Assistant Mixer), Douglas Hurring (Sound Camera Operator), D. P. F. Solicito (Dubbing Crew), Dubbing done at Carlton Hill Studios.
Art Department: Art Director, Peter Pendrey; Sculptor, Edwin Florence.
Editing Department: Supervising Editor, George Hoellering; Editor, Arnold Allingham; Assistant Editor, Cynthia Barkley; Dubbing Editor, Ralph Sheldon.
Still Department: Still Cameraman, Gordon Roberts.

RECOIL
Year of Production: 1952.
Studio: Riverside.
Laboratory: Humphries.
Producing Company: Tempean Films Ltd.
Producers: R. S. Baker, N. M. Berman.
Stars: Kieron Moore, Elizabeth Selars, Edward Underwood.
Director: John Gilling.
Scenario: John Gilling.
Camera Department: Lighting Camera-man, N. M. Berman; Camera Operator, Eric Besche; 1st Camera Assistant (Focus), Desmond Davis; Other Camera Assistant, Jim Devls.

Sound Department: Recordist (Mixer), Leonard Bulkeley; Sound Camera Operator, B. J. Rootes; Boom Operator, Fred Tomlin; Dubbing Crew, Geo. Burgess, Gordon Hay, Cyril Collick.
Art Department: Art Director, Wilfred Arnold.
Editing Department: Editor, Sid Hayers; 1st Assistant, Arthur Cox; Other Assistant, Judith Campbell.
Production Manager: Production Manager, Jack Hanbury; 1st Assistant Director, George Fowler; 2nd Assistant Director, Clive Hudson; 3rd Assistant Director, Alan Jones; Continuity, Joanna Busby.
Still Department: Still Cameraman, Eric Gray.

Production Department: Production Supervisor, M. J. Smith; 1st Assistant Director, David Peers; 2nd Assistant Director, Martin Schute; 3rd Assistant Director, John Harrison; Location Manager, Louis Fleury; Continuity, Connie Willis.
Still Department: Still Cameramen, A. Hopkins (Mixer), R. Hawkins (Publicity), L. Ridley (Location).

SOUTH OF ALGIERS
Year of Production: 1952.
Studio: Associated British, Elstree.
Laboratory: Technicolor.
Producing Company: "The Mayflower" Pictures Corp. Ltd.
Producers: Aubrey Baring, Maxwell Setton.
Stars: Van Helfin, Wanda Hendrix, Eric Portman.
Director: Jack Lee.
Scenario: Robert Westerby.
Camera Department: Lighting Camera-man, Oswald Morris; Camera Operator, Arthur Partridge; Boom Operator, Ian Craig; Other Assistants, Peter Allwood; Clappers, Alan Bryce.
Sound Department: Recordist (Mixer), Leslie Hammond; Sound Camera Operator, Gordon Temple; Boom Operator, Join Brown; Assistant, Michael Cobolm; Sound (Maintenance), Jimmy Davie; Dubbing Crew, C. Brown, M. Colombe, E. Penfold.
Art Department: Art Director, Don Assistance, Peter Glazier; Draughtsman, Don Horne.
Editing Department: Editor, V. Sago-ovsky; Assembly Cutter, Allen Tywer; 1st Assistant, Gerry Anderson; Other Assistants, Peter Saunders, John Zambardi; Dubbing Editor, Arthur Segalite.
Production Department: Production Manager, Cecil R. Foster Kemp; 1st Assistant Director, David Peers; 2nd Assistant Director, Martin Schute; 3rd Assistant Director, Jeremy Summers; Location Manager, Louis Fleury; Continuity, Connie Willis.
Still Department: Still Cameraman, George Higgins.

THE CINE-TECHNICIAN
August, 1953
THE CINE-TECHNICIAN

August, 1953

THE SALUTES

Year of Production: 1953.

Production: Robert Hall.
Stars: John Fraser, Eileen Moore, Peter Reynolds, Lana Morris.
Director: Gilbert Gunn.
Scenarists: S. Gilbert Gunn, Janet Cameron, and Robert Hall.
Camera Department: Lighting Cameraman, Lionel Banes; Operator, Gerry Moss; 1st Assistant (Focus), Chick MacNaughton; Other Assistant, Peter Hendrey.
Art Department: Recordist (Mixex), Cecil Leason; Sound Camera Operator, H. Blackmore; Boom Operator, Noel Daniel; Boom Assistant, Colin Hopkins; Sound Maintenance, J. Loveock; Dubbing Crew, L. Shilton, C. Brown, L. Abbot, E. Penfold.
Editing Department: Editor, Richard Best; 1st Assistant, Joan Warwick; Other Assistant, Peter Browse; Dubbing Editor, C. Crafford.
Production Department: Production Manager, Gerry Mitchell; 1st Assistant Director, George Pottard; 2nd Assistant Director, Norman Harrison; 3rd Assistant Director, Vernon Volk; Continuity, Pamela Gayler; Production Secretaries, Sheila Puddick, R. Pilgrim.

THE SAINT RETURNS

Year of Production: 1953.
Studio: Bray, Nr. Windsor.
Laboratory: Olympic Kinematograph.
Producing Company: Hammer Film Productions Limited.
Producer: Anthony Hinds.
Stars: Louis Hayward, Naomi Chance.
Director: Seymour Friedman.
Camera Department: Lighting Cameraman, Jimmy Harvey; Camera Operator, Len Harris; 1st Camera Assistant, Harry Oakes; Other Camera Assistant, Jimmy Friswell.
Sound Department: Recordist (Mixex), Bill Salter; Sound Camera Operator, Don Alton; Boom Operator, Percy Britten; Other Assistant, Frank Sloggett (Sound Maint.); Dubbing Crew, Riverside.
Art Department: Art Director, J. Elder Willis.
Editing Department: Editor, Jim Needs; Assembly Cutter, Henry Richardson; Other Assistant, Alfred Cox.
Production Department: Production Manager, John "Pinkly" Greentree; 1st Assistant, Jimmy Sangster; 2nd Assistant, Fred Slack; Continuity, Renee Chance.
Still Department: Still Cameraman, John Jay.

THE VILLAGE

Year of Production: 1952/53.
Studio: Nettlefold, Walton-on-Thames.
Laboratory: Denham Labs Ltd.
Producing Company: Rosslyn Productions Ltd.
Producers: L. Wechsler, K. L. Maidment.
Stars: John Justin, Eva Dahlbeck.
Director: Leopold Lindberg.
Camera Department: Lighting Cameraman, Emile Berna, Gerry Moss; Camera Operator, A. H. Mason; 1st Camera Assistant (Focus), Gerry Lewis, A. Hoellering, Peter Cecil.
Sound Department: Recordist (Mixex), Charles Poulsen; Sound Camera Operator, Michael Bassett; Boom Operator, Brian Coates; Boom Assistant, J. Digby Jones; Dubbing Crew, Morgan, Sow, Gerry Turner (Gate Studios).
Art Department: Art Director, Ivan King; Assistant Art Director, R. England.
Editing Department: Editor, Gordon Hall; 1st Assistants, David Deutsch, Mary Thompson; Other Assistants, Mary Lawes, John Zambardi; Dubbing Editors, R. St. Hill, Stan Willis, Winston Ryder.
Production Department: Production Manager, etc., C. Permane; 1st Assistant Director, Denis Johnson; 2nd Assistant Director, J. O'Connell; Location Manager, U. von Planta; Continuity, Anne Deesle.

WHERE THE HEART IS

Year of Production: 1953.
Studio: Southall.
Laboratory: Denham.
Producing Company: Group 5 Limited.
Producer: Lauren; J. E. Stanley.
Stars: Valerie Hobson, Philip Friend, Norman Wooland, Janette Scott, Mandy Miller, Kenya Spencer.
Director: Alan Bir.
Scenarists: Warren Chetham-Strode, Don Sharpe.
Camera Department: Lighting Cameraman, Arthur Grant; Camera Operator, Ken Hodges; 1st Camera Assistant (Focus), Eric Williams; Other Camera Assistant, Ken Clark; 2nd Camera Operator, John Read.
Sound Department: Recordist (Mixex), Len Page; Sound Camera Operator, Dave Goghan; Boom Operator, T. Otter; Dubbing Crew, Ken Cameron, Ted Sivern, D. Hurring.
Art Department: Art Director, Michael Stringer; Draughtsman, Harry Pottle.
Editing Department: Editor, John Trumper; 1st Assistant, David Green; Dubbing Editor, John Trumper.
Production Department: Production Manager, M. D. Oakes; 1st Assistant Director, Dennis Johnson; 2nd Assistant Director, Rene Dupont; Continuity, Shirley Barnes.
Still Department: Still Cameraman, Anthony Hopking.

THE PICKWICK PAPERS

Year of Production: 1952.
Studio: Nettlefold, Walton-on-Thames.
Laboratory: The Kay Film Printing Co. Ltd.
Producing Company: Renown Films Productions Ltd.
Producer: George Minter.
Stars: James Hayter, Nigel Patrick.
Director: Noel Langley.
Camera Department: Lighting Cameraman, Wilkie Cooper; Camera Operator, Cecil Cooney; 1st Camera Assistant (Focus), Alan Hume; Other Camera Assistant, Ken Withers (Travel/Clapper).
Sound Department: Recordist (Mixex), W. Lindop; Sound Camera Operator, H. Raynham; Boom Operator, F. Ryan.

THE CINE-TECHNICIAN
FROM France comes news of the Cinepanoramic process, another entry in the wide-screen field. In essentials it appears very little different from Cinemascope, which, it will be remembered, also originated in France— at any rate the optical elements for taking and projection did.

The Anamorphot taking lens compresses a wide picture on to standard 35 m.m. film and can be fitted to any standard camera. The projection lens fitted to a standard projector expands the picture again on to a wide screen the proportions of which are 2:3 to 1.

The stereophonic sound which goes with the system is recorded through three microphones, disposed across the camera field, on to three magnetic tracks corresponding to the microphones. The placing of the tracks on the final combined print is shown in the diagram. It will be seen that it is possible to have either 4 magnetic tracks or 3 magnetic tracks and half an optical track. The fourth track may be used as a control track. The sponsors of the system state that no modification of the size of film perforations or projector sprockets is necessary. In the theatre the sound is reproduced through three groups of speakers behind the screen at right, left and centre. The screen itself is "composed of an infinity of tiny optical systems joined together," to quote the communication from Paris, and is made of a plastic material with an aluminised surface.

The Societe Cinepanoramic D.I.C., who supplied us with the information quoted above, say that they will be in a position to deliver lenses to producers and exhibitors in France by November.

The Spring number of The Quarterly of Film, Radio and Television has an article by Norman McLaren describing the animated sound method he has developed and used at the National Film Board of Canada. Readers who have seen "Love Your Neighbour" and "Now is the Time," which have been fairly widely shown here, and in which this method was used, may be interested in these extracts from the article.

A small library of several dozen cards, each containing black and white areas representing sound waves, replaced traditional musical instruments and noisemaking devices in the animated sound process. These drawings were photographed with the same kind of camera as used in the shooting of animated cartoons, except that the cards are photographed not on the picture area of the film but on the narrow strip normally reserved for the sound track. It is therefore logical to call the sound produced in this way "animated" sound, a more precise term than "synthetic" sound since the latter also includes sound made by electronic and electrical instruments.

It would have been possible to make drawings of sound waves by recording "live" music sounds on film, then tracing the resulting patterns from the track. Instead a non-naturalistic approach was taken, with no particular attempt to imitate natural sounds or traditional musical instruments. The drawings consist of a basic figure or simple shape repeated to form a patterned band, and by virtue of its identical repetition, it builds up into a series of sound waves having a definite tone colour. Each card in the library carries one such band of repeated patterns on an area one inch wide by twelve inches long. There is one card for each semitone of the chromatic scale, and for the sound tracks of the films mentioned above sixty such cards were used covering a range of five octaves. These sixty cards were labelled with the standard musical notation and arranged systematically in a small box to form a kind of keyboard. When the music was being shot the box was placed beside the camera so that the composer desiring a particular pitch, could select the required card and place it in front of the camera. Because a picture camera takes film intermittently, the sound track is built up of small units each one twenty-fourth of a second long. Longer duration of a note is produced by shooting several successive frames of the same card; for a very short note one or two frames may suffice. For rests and pauses a black card is photographed. Thus, by photographing combinations of picture cards and black cards for varying lengths of time and at varying speeds, the composer controls both pitch and rhythm.

Before exposing the film, however, the composer has to determine the precise dynamics of every note in the score. In other words, the composer must also be the interpretive artist. To this end, twenty-four degrees of dynamic level were used (representing a decibel scale) and opposite each note in the score the number representing the dynamic level of that note was written. Subdivisions of these twenty-four degrees were frequently used.

The volume was controlled sometimes by altering the exposure (variable density control) but more often by covering up the drawing until only a half or fourth or other fraction of its width was visible (variable area control).

The sound of a note, however, is also affected by its attack, sustention, and decay, or tone contour. The composer, therefore, has also to specify the exact tone contour of each note, which determines its "instrumental" effect. A piano note, for instance, has a contour like a mountain peak, with one very steep side and one gently sloping side. An organ note has a contour rather like a plateau with a precipice at one side and a steep slope at the other. To indicate the note is given its contour by placing black masks of varying shapes in front of the selected pitch card; in this way about six kinds of tone contour were obtained, some not possible with traditional instruments.

For several simultaneous musical parts, either in harmony or counterpoint, three methods were used. In one, different drawings were superimposed on each other by multiple exposure. In another, the sound track was divided lengthwise into parallel strips and the different drawings shot alongside each other. In the third method each musical part was shot separately and mixed together by re-recording.

To sum up: the composer has control over pitch (to the nearest one tenth of a tone), over dynamics (to at least 1 per cent of the total dynamic range), over re-recording (to the nearest one fiftyth of a second). The control of timbre is less flexible but about half a dozen types of tone quality are possible, which by cross combination give quite a range of "instrumental" effects.

It has also sometimes been found more economical to make animated rather than live music, particularly for animated visuals.

For the musician, perhaps the most important
point is that the shooting of the music can be carried out as slowly as desired, thus permitting the composer to plan precisely and to deliberate on the execution of the music as much as on the composing.

The following new standards have been published by the British Standards Institution and are obtainable from 24 Victoria Street, S.W.1. British Standards for Test Films for 35 m.m. Cinematograph Projectors (in 5 parts). B.S.1985: 1953. 2/- net for each part.

Part 3. 1000-cycle balancing and sound level test films.
Part 5. Scanning beam uniformity test films (laboratory and service types).

The standards are intended to provide a basis for the uniform production of test films for use by projector manufacturers, users, and service engineers. They specify the essential requirements of the films, but not the methods of producing them.

Part 1 relates to a film for testing and adjusting the range and level of frequency response of the projector sound system at a projection speed of 24 f.p.s. The series of test frequencies covers the range 80 to 8000 c/s and is suitable for both laboratory and service use.

Part 2 relates to a buzz track film for checking the position of the scanning beam.

Part 3 relates to a film for use in balancing the respective power level outputs from two or more projectors. This film, if calibrated and supplied with a calibration record, may also be used to determine the overall sensitivity of the sound equipment.

Part 4 relates to a film which may be used for the adjustment of the focus and azimuth of the sound-optical system in the projector.

Part 5 relates to a film for determining the uniformity of the scanning beam in the sound-optical system in the projector. Two types of film are specified, one with a sound track suitable for use in laboratories and the other with a track suitable for use in the routine maintenance and servicing of the equipment.


The memorandum gives recommended terms and definitions, and general recommendations are made upon the criteria to be taken in measuring undesired frequency variation in sound recording and reproduction.

B.S.I. MOVES: By Monday, 17th August, the British Standards Institution will be in full operation at its new premises: 2 Park Street, W.1 (Telephone MAYfair 9000). The removal will extend over the whole of the preceding week. Although during this period it will inevitably cause some disturbance of day-to-day activities, the B.S.I. has arranged that services to its members and Committee members will be fully maintained. As already announced, the new building will contribute to more efficient working by concentrating the B.S.I.'s scattered departments under one roof. It will also provide increased and more convenient accommodation for the 13,000 specialists who attend the 3,500 B.S.I. Committee meetings held during the course of each year.
V. I. PUDOVKIN

Two British film technicians pay tribute to the world famous Russian film director who died last month. Among Pudovkin’s best remembered films are his film version of Gorky’s MOTHER, STORM OVER ASIA, and THE END OF ST. PETERSBURG. His last film, THE RETURN OF VASILI BORTNIKOV, in colour, was released in March.

He was big, strong, rugged, simple and spontaneous. He spoke English, having learnt it from fellow detainees in an Allied Officer P.O.W. camp in Germany during the first world war. I wish there were room here to share all the memories that come flooding to mind. In the Home Office, where we had gone to get a prolongation of his visa, suddenly gripping my shoulder as in a vice and forcing my gaze on some gesture of the official writing in his passport that illustrated exactly an English mannerism depicted in Storm over Asia that somebody in a Film Society debate had declared "exaggerated" the day before. In Berlin, where I had been criticising some aspect of his not altogether successful film Deserter, and quoting, in explanation of why it was wrong, some principle he himself had recommended years ago and which had been met with a snort and bile to us youngsters. "Did I ever write that?" he exclaimed, turning on me wide eyes of astonishment and eagerly accepting the idea as a valid novelty. In Wroclaw, at a peace conference, where we could not agree, and he interrupted suddenly our stubborn argument. "Let’s run," he said, and down we put our briefcases, and off we pounded together round the great pond near which we were walking 400 metres at least. When we finished in dead-heat, we were so out of breath we could spare none for more quarrelling and soon the draft was settled. Or, near Moscow, on location, the last time I saw him at work. The season was rainy, a rare touch of sun came from behind the clouds, as he strode, gaited and jerseyed out from his tent, to greet and embrace me. At once, followed by the shooting-collective horde, we crossed the damp, marshy field to resume the set-up. A primitive aeroplane had to land and again take-off, pursued in the distance by gendarmes on horse-back. The work was complicated, interrupted by showers, involving much shouting and bustling. Through it all, unmove and mutually rapt, a boy and a girl behind us sheltered from the raindrops beneath an umbrella. "Isn’t it charming," beamed Pudovkin, suddenly noticing where I was looking. "That’s 3rd Assistant Camera and Continuity. They’ve just got engaged. We don’t like to disturb them.”

Of all creative artists, film directors leave most behind them, perhaps even more than painters and sculptors. Future generations will still see his films. His simple thoughts on theory are now part of the unconscious grammar of all film-making. The world will come to appreciate what it owes, through these last years, to himself and other collateral artists of earnest peace-making. Alas that only we who know him personally can store the full treasure of his rich humanity.

Ivor Montagu
STUDIOS: The replies to the questionnaire recently sent out from head office to the members' branches have been analysed and the Feature Branch Committee will be considering the analysis with a view to a new approach to the B.C. Technical Panel for salary increases.

During a recent production at Manchester Studios our members found it necessary to refuse to carry on working until a certain artist employed on the production had withdrawn statements made regarding the 1st Assistant Director. After our members had taken a stand, the Artist concerned made an apology and agreed to carry on working with the 1st Assistant Director in control.

Recently an Organiser was at Britain Studios and was shown by Herbert Wyne the very extensive alterations that have been carried out at this studio. They now have two stages, one 70ft. x 40ft. and the other 50ft. x 40ft., and have installed R.C.A. sound, Newall or Mitchell Cameras, also 5 dressing rooms, an entirely new make-up room, Art Department and new offices. The new unit will be shown in a new projection theatre which was 30ft. throw. For the welfare of the technicists our member, Easton Studios a new canteen has been added.

Whilst on the subject of visits to studios, the following notice was pinned on the canteen notice board at one of our branches: "Notice—Due to the Company having made an arrangement with Contractors, canteen staff for the next 12 months will not be able to visit the employees"; we have not heard yet whether or not canteen facilities have improved.

C.W.S. FILM UNIT—Manchester: It was announced at a recent meeting that this unit has now closed down. Many of our members would not have had the opportunity to become acquainted with the members of this unit as they were largely made for internal distribution and advertising through the Co-operative movement, but their standard of work was of a very high quality and it is regretted that they have been closed for no longer than the time it was necessary for them to carry on active operation. There is one pleasing factor and that is that several of the members of this unit have all been offered alternative work within the C.W.S. movement.

HOLLYWOOD: Members who know Alan Jaggs will be interested to know that he has received a letter from something like his old friends, particularly those on the Editorial side. He also mentions that Mr. O. A. Bond (Islington) is a near neighbour of his and both Alan and Micky subscribe to the Journal and thus keep in general touch with what is going on in the industry at Britain Studios.

BRITISH ACOUSTIC FILMS: This unit has appointed a Journal Correspondent, P. Beggin, who has sent in the following notes regarding that branch of A.C.T.

BRITISH ACOUSTIC FILMS: It has now been decided by the British Acoustic Films branch of A.C.T. to contribute much material to the "Cine- Technician." We expect, in the future, we shall be able to call on the literary skill of several of our members for full and accurate definitions of technical and general interest.

It may be of interest to other members of the Branch to read a little about our branch, its work and the work our members are engaged in.

The British manufacturers of Gaumont-Kalkee sound film reproducer and recording equipment and are a unit of the British Optical & Precision Engineers Ltd. group of Companies, which include Bell & Howell, Lippert and Kershaw's of Leeds. Names of high repute in the Cinematograph industry. A.C.T. members of B.A.F. are found in a number of departments throughout the firm, including the Laboratory, Taken Electro-assembly, Stores and Despatch Departments.

WOMEN'S T.U.C.: One of the pleasing features of the recent conference writes Bosie Bond, was the reported increase of 98,000 trade union membership. This coincides with which brings the affiliated membership to the T.U.C. up to 1,317,759. There has also been increased worker participation on Advisory Committees, recruitment campaign being carried on with the help of Theatre Workers. The number of 130 unions affiliated to the T.U.C. which have a women's section, is among those which have shown considerable gains in membership are the Transport and the women's sections of the Amalgamated Engineering Union, General and Municipal Workers.

Of the resolutions submitted there was little controversy. They covered Equal Pay, Equality of Opportunity, Educational grants for the study of the Marriage Bar, which still operates among certain sections of industry and commerce, and the increasing number of women's clubs. Employees tabled a resolution dealing with the anti-trade union propaganda which can come from Press and called on the General Council of the T.U.C. to take steps to counter this propaganda and literature to put the case for trade unionism to the public, particularly women. Our members and among wives of trade unionists. Another resolution dealt with employ- ment of older women and our member told us that in December 1952, 333 756 women were registered as unemployed and of these, 298,717 were over the age of 40. Of that 52,000, 10,000 had been unemployed for more than six months. Our member expressed the hope of older women who wish to continue in employment, in the majority of cases they need to work through economic necessity.

At last year's conference, I moved a resolution on children's films, which was carried unanimously. I had the opportunity of telling this year's conference about the plans we had our own Annual General Meeting, deploring the brutality and violence in films, and asking the General Council Committee in the furthering of their work on this matter to take note of our recent resolution.

The conference was held at Blackpool, the Chairmanship of Anne Godwin, O.B.E. Walt Disney Brighton was the General Council and representatives of the Scottish T.U.C. the Labour Party and the Women's Co-op. Guilda brought greetings from their respective organisations.

PUBLICITY AWARD: "The Sound Barrier" has been selected as the winner of the Marsh Award, the most prestigious Marshall Award for the best job of Studio Publicity on a British film released during 1952. Miss Jean Osborn was the Unit Publicist on the film and under the Union's rules setting up the award she becomes the first Publicist to receive the honour. Jean Osborn, now Assistant Director at the British Film Productions, was formerly a journalist with "The Sunday Chronicle." She joined the Unit Publicists with Michael Powell and Emeric Pressburger, staying with their company until now. She sent in the year that working on several films including "The Sound Barrier." In 1952 she joined the Unit Publicists to publicise "The Sword and the Rose." and left them early this year to act as
THE sales of the last issue indicate that at least the lab boys are going to give the new-style journal a fair try-out. I sincerely hope that the following issues justify a continued support. Send the information in from your shop on time and we will put it in and thus keep each issue up to standard.

I was asked to state what was going on in the labs with regard to the new agreement. Jack Cook has sent in a cartoon which he included with these notes which more or less shows the state of things at the Tech Labs, if not at all labs.

Many of you may know that the new agreement has almost been formalised and by the time you read this the F.L.A. will probably have been informed officially of our intentions. Whatever may be the outcome of the negotiations I would like to tell you that the sub-committee which created the new draft agreement have put in a lot of hard work at many meetings, also the whole of the Negotiating Committee will do their utmost to achieve your requirements.

Jim Ritchie, at the Kay Labs, sends the following news, some of which is not at all good. I am sure all lab boys will want me to offer the condolences of us all to Bros. A. Clampitt and A. Maskell in their very sad losses.

Recently two others have met with domestic tragedy by the loss of their children.

A. Clampitt of the printing room, lost his daughter, age 4½, years, after a serious operation, and A. Maskell, of Sensimetric Control, returned from holiday and his little girl aged 6 years was taken suddenly ill and died after an operation for appendix.

The boys at the labs expressed their deepest sympathy to the parents and made a small practical gesture by sending to each family a wreath.

H. Newton, who has been sick for a very long time, we believe is progressing and we hope that he will be back amongst us very soon.

Now to more cheerful topics—

Ted Barnes won the two-mile handicap at Parliament Hill and was the recipient of a silver cup and plaque. Good luck to him for the future. Among people who have recently joined us are Messrs. Meier and Phillips, from Martins, Merton Park, also Mr. D. Moss, who many will remember worked at Pathé, and we have three of the boys who worked at Shepherds Bush Labs—Messrs. L. Smithson, C. Bidwell and Charlie Watkins. We are pleased to say they are settling down very well.

I AM happy to report, writes Staa Warbeys, that sales of the first issue of the new 6d. journal at Pathé (Elstree) Laboratories was very good and far exceeded earlier issues. As the Labs have been in the forefront of attempts to improve the "Cine Technician" it is gratifying to see these members supporting A.C.T.'s efforts to meet their members' demands.

Congratulations to Miss Gloria Turner, who became Mrs. Will Paley on 25th July. Both Gloria and her husband are locals of Boreham Wood and have returned there after their honeymoon. Before she left to be wed, Miss Turner was presented with a canteen of cutlery, a gift from all her friends at Pathé's Elstree and Wardour Street Labs. The presentation was made by Mr. Macgregor Ash, Laboratory Supervisor.

Brian Bayliss, chargehand pos. developer, is expecting to be presented with an addition to his family of a child any day now. (Your Editor is standing by for news.)

Visiting a local cinema the other day, my wife and I both noticed not only the same sofa in both films, but the camera at the entrance to an hotel was exactly the same with the same name embroidered on it in both cases. I know I am a beller and should economise, but if this goes on it could become confusing. Fancy leaving a cinema too soon because you think 'this is where I came in' and it isn't at all.

The Government's cost of living index seems to get crazier every month. In June it goes down, in July up again. It certainly fails to reflect the real increase in prices as we know it and I am sure that our Laboratory Committee will join in mind when considering proposals for revision of our agreement with the F.L.A.
ROBERT FLAHERTY

From ‘Image’ we reprint this account of the newly-published ‘The World of Robert Flaherty’ by Robert Griffiths (New York)

To the generation that had to serve as elementary-school guinea pigs while American educators reluctantly toyed with the highly suspect notion of allowing moving pictures a role in education, the late Robert Flaherty's noble Eskimo, Nanook, became a genuine friend. Youngsters who were being thrilled out of school by the exploits of Doug Fairbanks as Robin Hood and Zorro, were not very much intrigued with class-room movies of cotton being baled or boll-weeviled. Movies as educational tools presented pretty dark pictures as far as both teachers and learners were concerned.

Then along came Flaherty's Nanook of the North in 1922. Nanook was a film hero quite as thrilling as Elmo Lincoln, and his adventures were altogether as sensational as the silent Tarzan's. One could almost forget that the picture was being shown in school.

As the generation devoted to Nanook grew older, it discovered gratefully that there were other Flaherty heroes appearing now and then—admirable men whose grappling with nature continued to provide renewed faith in the dignity of the human race. Robert Flaherty's film records of his men of Aran, the South Seas or the far North are never disappointing when seen again through the years.

Richard Griffith, the Curator of the Museum of Modern Art Film Library, quite obviously shares a deep love for Flaherty himself, and for his natural human beings. Mr. Griffith has brought to the world at a good time, an exciting documentary of the father of documentary film.

Had Flaherty never made a motion picture, Griffith's selection of this wonderful man's writing alone would stand out as vivid, visual prose comparable to the finest communication any sensitive explorer has achieved through the written word.

But with the Flaherty films in a reader's memory background, the material contained in this splendid book assumes importance every bit as great as the films themselves.

For Griffith has made this book into a Flaherty anthology: it is almost wholly made up of excerpts from the writings of Robert Flaherty and his wife. The words of the Flahertys are revelations of the details of their warm-hearted, compassionate respect for the human beings that have too long been called “the natives” with a connotation of inferiority. There are sections of Flaherty's 1911 and 1912 diary entries, written long before he had ever touched a camera—written by the light of a seal-oil lamp in the deep-freeze atmosphere of igloos—which are unforgettable. They were written by a man to whom words were not enough to tell the world of his respect for the elemental nobility of mankind when, without petty selfishness, it stands facing the eternal verities of primitive nature.

This extraordinary book that Richard Griffith has compiled is unlikely to have any counterpart in film writing of the future for should there ever appear another Flaherty, it would be too much to expect that such a producer would leave behind him writing so wonderfully like his filming. Even should this miracle occur again, it would be too much to expect to find another historian with the taste, sympathy and the self-effacement that Mr. Griffith has exhibited in letting the Flahertys tell their own grand story in what is unquestionably one of the most valuable books to appear in the field of motion pictures.

Robert Flaherty on location for "Louisiana Story"

Books Received


SOLO TRUMPET, by Tommy Jackson. Lawrence Wishart, 12s. 6d.

GENERATION IN REVOLT, by Margaret McCarthy. Heinemann, 15s.
The General Council Decides...

Among main decisions taken at August G.C. meeting:

GENERAL COUNCIL REPRESENTATION—General Council have been considering methods for strengthening Council's ability to supervise supply head office with list of officers, General Council delegates and deputies. Those attending General Council must be qualified by 10th February. Each individual can only be a deputy not on the list can attend providing he has written authority from the shop steward or Chairman of local unit.

LAOUBR POLICY STATEMENT—Arising from the publication of the Labour Party Policy document “Challenge to England” and recent decisions at Annual General Meetings, it has been decided to call a meeting at Caxton Hall on Monday, 10th August, to enable this document to be discussed and amended by delegates. George Elvin, who will be attending the conference.

A.G.M. RESOLUTION 16: Training of Overseas Students—Considered by General Council and it agreed that matter should be raised with the Ministry of Commonwealth Relations on understanding that any discussions will not prejudice employment of A.C.T. members; and that Overseas Students trained in this country will be supernumerary to the normal crew and not stay permanently in the country.

PRODUCER/DIRECTORS' SECTION—The following resolutions were carried at section's last meeting and is endorsed by General Council: The Eady Plan: "That this Section recommend to the General Council that a representation be made to the Chancellor of the Exchequer that, when and if any decision on the matter of Pay Duty, he shall pay due regard to the possibility of making any tax relief dependent upon the number of British Films exhibited, part of such relief being credited to the Film Production Fund thereby making the total amount distributable directly related to the number of British Films made.

C.E.A.'s Survey of British Film Takings: "That this Section recommend to the General Council that a representation be made to the C.E.A. protesting against the C.E.A.'s survey of British Film Takings.

ASSISTANT DIRECTORS' SECTION—The Executive and General Council endorsed recommendation from section that where concession has been made to a Company and only twiced by General Council; The Eady Plan: "That this Section recommend to the General Council a representation be made to the Chancellor of the Exchequer that, when and if any decision on the matter of Pay Duty, he shall pay due regard to the possibility of making any tax relief dependent upon the number of British Films exhibited, part of such relief being credited to the Film Production Fund thereby making the total amount distributable directly related to the number of British Films made.

British Film Council: "That this Section recommend to the General Council that a representation be made to the C.E.A. protesting against the C.E.A.'s survey of British Film Takings.

PROPOSED NEW LABORATORY AGREEMENT—Laboratory Committee in the process of finalising proposals for a new agreement. General Council and E.C. recommend that notice of revision be given to F.I.A. and to Technicolor Limited.

DEPUTATION TO THE BOARD OF TRADE—The President and Messrs. Cole, Fuller, Wheeler and the General Secretary, met the Parliamentary Secretary to the Board of Trade to discuss the Resolutions passed at the last A.G.M., in connection with the Quota Act and Eady Plan, the question of foreign men and foreign producers and directors.

The Deputation put A.C.T.'s case and the Parliamentary Secretary promised fully to report its views to the Board of Trade. He said, however, the Government did not contemplate legislation to amend the Cinematograph Films Acts in near future. He was, therefore, asked by the Deputation if, pending legislation, the Board of Trade would give sympathetic consideration to points of view expressed on matters which provided scope in the interpretation of legislation.

ENTRY OF NEW TECHNICIANS—The Sub-Committee set up at General Council have reported certain recommendations regarding new entries. The recommendations are: That selection committee composed of one Vice-President plus one nominee from following departments, Producer, Directors, Editors, Short and Laboratory Branches, be set up. This Committee be charged with preparation of list of applicants who, they think, would make good films and on whom theFilm Industry was when a vacancy could not be filled from our present Employment Bureau, names of applicants as selected be submitted to the Employment Bureau. The General Council endorsed in principle this report, but wished the Executive to examine more closely the control of new entrants to the business.

LONDON TRADES COUNCIL: July—Among main items discussed were: Deputation to the Kensington Trades Council, local residents and Dr. D. Lewis (Treasurer of the L.T.C.) to L.C.C., impressing on them dangers of T.B. resulting from overcrowding in Borough of Kensington, Council alarmed by publication issued by Ministry of Housing and Local Government empowering local authorities to invade Fair or Courts in certain contracts, Many delegates from Building Industry saw trade conditions being threatened, and Executive, in receiving our delegate's report, agreed to keep a vigilant eye on Fair Wages Clause concerning film industry. Another question discussed was 1929 Derating Act, the Act introduced by Neville Chamberlain to prevent inflation by giving them relief from rates. Now clear that these relief are obviously inequitable, and unfair to the private ratepayer, therefore the L.T.C. to the indemnifying by giving them relief from rates. In discussing London Transport, the Secretary of L.T.C. said that newly appointed Committee to investigate London Transport Executive was composed mainly of well-known opponents of nationalised industry. It was suggested there should be protests at competition of Committee, and demands for the right to give oral (or written) evidence from unions and others representing travelling public in London.

NEWSEEL AGREEMENT—Revised new Agreement has been ratified and signed and will come into operation as from Tuesday, 10th August. Adjustment of salaries is retrospective as from 1st January.

The N.R.A. also agreed to open discussions with A.C.T. on members of the union who are employed by Newsreel Companies but who are not listed in the present agreement.

SERVICE TO MEMBERS—General Council received reports from various cases where our members were entitled to certain payments and had not received them. Examples: At Cinicolor, Slough, during Coronation period an emergency was cancelled and our members were called in to work on a later shift. Difficulties arose regarding payment for the cancelled shift. Matter was satisfactorily settled by the factory, with giving them pay in compensation for cancelled shift. A Scenic Artist employed on the daily rate for two days was unable to receive payment due to the difficulty of getting anyone to accept responsibility. Again Head Office intervened and member received monies due to him.

As a result of approach to another Company by Head Office, one of our members received a further £40 for services rendered on the Company's production. It will be remembered that some two years ago this Company went into liquidation. Claims were registered on behalf of five members who worked there. The matter has been pursued diligently and the claims have been settled in full, the amount technicians received being £240.

CINE TECHNICIAN is published monthly, price 6d. You can get twelve issues for 8/6d. post free.

Make sure of your copy by becoming a subscriber: our July issue was sold out!
BIG FIGHT 3-D • COLOUR • STUDIOS
CINE’S GUIDE to BRITISH FILMS
VOL. 19 No. 105
Price Sixpence
It brings the Stars to the screen

No star billing... none of the critics’ praise... no mention in the credit titles... but it makes the picture all the same.

It’s ‘Eastman’ film — used by studios and laboratories the world over for their 35 mm. and 16 mm. productions.

EASTMAN Safety FILM
made by
KODAK

‘Eastman’ is a trade-mark
THE CINE-TECHNICIAN
The A.C.T. Journal
SEPTEMBER 1953
Vol. 19 No. 105
PRICE SIXPENCE

CONTENTS

ROUND THE FILM WORLD . 111, 120

TITTLE BOUT IN 3-D, by John W. Boyle, A.S.C. . 112, 113

RUSSIAN STEREO CINEMA, by S. Ivanov . 114

GUIDE TO BRITISH FILM MAKERS . . . . 115, 116, 117

A FILM TECHNICIAN'S NOTEBOOK, compiled by A. E. Jeakins . 118, 119

LOST AND FOUND, by Charles Wheeler . 120

A.C.T., THE AMERICANS, AND T.V., by the General Secretary . . 121

A.C.T. NOTES AND NEWS, compiled by 'Middy' . 122

THE GENERAL COUNCIL DECIDES . . 123

Editor: REG GROVES

Executive Office: 2 Soho Square, W.1
Telephone: GERraad 8506

Advertisement Office: 5 and 6 Red Lion Square, W.C.1
Telephone: HOLborn 4972

Round the Film World

Press reports that 20th Century Fox intend suspending film production in Britain for twelve months are inaccurate.

Period of suspended activities will probably not exceed six months. Fox have two stories lined up for possible filming in Britain, and Company hopes to go into production early next year.

Company has expressed hope that the unit will be the same as that working on Fox pictures in Britain in the past.

Not everyone will approve story and budget, measured emphasis, violence, of Paramount's 'Shane'.

British Technicians, however, will want to give ungrudging praise to their American colleagues for making one of the year's best films. Colour, photography and direction are outstanding.

Film Industry Sport's Association held its Seventh Annual Swimming Gala at Marshall Street Baths on Saturday, 5th September. The Second Annual Film Tennis Tournament is to be held on Saturday, 12th September, at Brondesbury Cricket Club and a Dinner for A.A. members, at Fox Drive, Farm Avenue, Cricklewood, N.W.2, at 2.30 p.m. Tickets from F.I.S.A., 15, Great Marlborough Street, London W.1.

Thirty enthusiastic anglers will drop the cymbals from their shoulders for a whole day in late September when they attend the F.I.S.A. angling meet at Hyde Crete Lake.

Poaching— with permission— on these Rickmansworth preserves of the Kodak Angling Committee, the F.I.S.A. meet will include representatives from most affiliated clubs. F. S. Poole of 20th Century Fox is the organising angler for F.I.S.A., says that the number is restricted to thirty to ensure reasonable enjoyment of sporting activities and to conform with the fish preservation policy. The date of the meeting is Sunday, 27th September.

Final for Kine Cricket Cup between Ilford (Brentwood) and Ealing Studios is yet to be decided.

Mr. K. S. Sagoo, genial chief of Kenya Films Ltd., visiting London, paid a personal visit to George Elvin in appreciation of his cooperation and help on the experimental production of 'Men Against the Sun'. Mr. Sagoo extended an hearty invitation to A.C.T. members, happening to be in Kenya, to call at Kenya Films Ltd., Office Street, Nairobi, where a welcome awaits them.

Friends and admirers of Craftsman Director John Ford will be glad to know that he has recovered from an operation and is in good spirits. Now resting at home in Hollywood, he expects to be back in harness late this month. Apart from being a triple Oscar winner, an ex-Rear Admiral, director of 'The Quiet Man, Stage Coach' and many other films, John Ford has also unique claim of having been only Director (as such) to have been elected Unit Chairman carrying A.C.T. Credentials, a position he occupied with characteristic efficiency.

News that Mr. J. Arthur Rank was negotiating sale of New Gallery Cinema, London, to Seventh Day Adventists, prompted Harold Conway to nostalgic lament in 'Cine-Cinema Standard'.

Describing the New Gallery as "the repository of much British Cinema history" Mr. Conway revealed that when Chaplin films received first showing there and when "most of the top Hollywood stars off the 1920's, from Douglas Fairbanks and Mary Pickford to Gloria Swanson and Harold Lloyd had their new pictures introduced into Britain on the same screen.

It was outside the New Gallery that I first saw the community single show. A phe-nomenon in the years between the two wars: long queues for films with new British stars..."

Wrongly calling it Britain's first talkie 20th Century Fox has been accused by Bernard Shaw's one-act 'How He Lied to Her Husband' being screened there... with dialogue added by syndicated gramophone records... Inevitably, Shaw himself spoke a preface... and the effect was magical. It seemed so at the time—for we did not take our cinema marvels so much for granted in those days.

Allied Artists subsidiary, Monogram International, according to President Norton Richey, is 'fence sitting on 3-D and 3-Ding'. He predicts that no fence will be put up if the fence no longer exists, and frankly that is a long way off, so far as overseas markets are concerned. F.A.G. will produce in 3-D and Cinemascope, but does not intend to lower output of standard product.

In Britain, details of additional income-arising royalties by side-line sales are not available.

U.S. Department of Commerce published its latest list of U.S. film takings. Here are most recent figures:

1946—'Sideline Concessions' brought in $50,000,000.

1949—'Sideline Concessions' brought in $100,000,000.

1952—'Sideline Concessions' brought in $200,000,000.

Hollywood locals of IATSE, cinema and stage workers' unions, have filed demands on their employers for an employer-supported pension scheme.

IATSE proposes that employers should contribute $2.50 per hour worked by their members to the fund. Other demands are: employers should contribute a percentage of their payroll to a health and welfare scheme already in operation, instead of the five cents and one per cent they now pay. They demand that insurance increases ranging up to 15 per cent; and payment to employees of five per cent of revenue resulting from theatrical reissues and sale of theatrical films to television.

Special sessions on use of films in industry are to be held by the International Scientific Film Association at its Seventh Annual Congress to be held at Royal Festival Hall in London. The sessions will be held on 22nd, 23rd, 24th and 25th September. Those interested should write to J. Stewart Cook, Scientific Film Association, 164 Shaftesbury Avenue, London, W.C.2.

At Radio Show this year General Electric Co.'s, exhibits, on show in Company's demonstration room D9, include its quality single-channel sound reproduction from disc and tape recordings. A new publication on this subject 'Art and Science in Sound Reproduc-

tion,' by F. H. Brittain, D.P.H., has been issued by G.E.C., price 2s. 6d. Valuables, electrical, equipment can also be seen in room D9.

ONE MAN IN HIS TIME PLAYS MANY PARTS. In our last issue Alex McRindle was described as a 'journalist', and he is. But, in addition, he is also an actor on stage and screen. Apologies to the two, not for calling him a journalist, but for admitting him to a new profession, without first asking to see his N.U.J. card!

(Continued on page 120)
TITLE BOUT IN 3-D

John W. Boyle, A.S.C., on filming the Marciano-Walcott fight in 3-D

One of the shortest 3-D film productions on record, perhaps, is the motion picture we made of the recent Marciano-Walcott fight in Chicago. The first title-fight record ever filmed in 3-D, it was conceived and produced by Nathan Halpern and his associates.

In planning the production, one of the first steps was to protect the producers against just such an eventuality as took place—a quick knockout. Had we filmed only the initial round of the fight, there would not have been enough film to thread a projector, and the producers would have lost heavily. As it was, because of astute planning, considerable random footage was available to round out an interesting fifteen minute programme film.

Weeks before the initial event, we took our Sterio-Cine 3-D cameras and crews first to Holland, Michigan, and later to Chicago where we shot intimate action scenes in close up of the contenders in training. This footage later became the prologue to the scenes of the big fight, which culminated in the surprise first-round knockout of Walcott.

Because bad weather prevailed while we were in Holland and later in Chicago, we never were able to get any interior shots of training action. Thus, we had to devise some novel action staged indoors in the gyms—something that would have definite 3-D punch pictorially. One of the interesting things we did was to mount a large panel of shatterproof glass in a wooden frame set up before the camera. The glass was cushioned in the frame with sponge rubber so that it would resist cracking in the event it was struck a hard, direct blow.

With this glass immediately before the lens, we filmed Marciano in close-ups as he demonstrated his mighty rights and lefts aimed directly at the lens. Finally he moved in too close, and a heavy blow cracked the glass. Fortunately, we already had more than enough footage of this action.

Preparing to shoot the title bout in Chicago Stadium posed a number of problems. The Stadium, used almost daily, was not available to either the fight management or ourselves until the day of the title bout.

At 9 a.m., Friday morning, the Stadium was opened and construction crews set to work erecting the ring. At the same time we brought in our crews, our cameras and miscellaneous equipment and began preparations that did not end until just moments before the big fight began.

The photographic equipment consisted of two Sterio-Cine 3-D cameras (each comprising two 35mm, Eclair Camerettes), one Mitchell 3-D camera (comprising two Mitchell NC's mounted in opposed position and photographing through angular mirrors), two standard 35mm. Mitchells operating at 72 frames per second for slow-motion footage, and one Wall 35mm. single-system sound camera. The latter was used to record a master picture and sound track as an aid to editing the collective footage made by the other cameras.

The positions in which these various cameras were set up with relation to the ring are shown in the accompanying sketch. The two Sterio-Cine cameras were mounted on "high-hats" set up on special camera platforms that were erected close to the ring and at either side. This method of mounting was favoured in place of using conventional tripods in order to take up as little space as possible. (As it was, we were taking up valuable space normally occupied by ring-side seats selling for $50 each!)

Because the Sterio-Cines set up so close to the ring presented possible hazards in the event a boxer was knocked from the ring, the Illinois Boxing Commission at the last minute compelled us to provide some form of protection. This we did by mounting panels of 12-inch plywood covered with inch-thick sponge rubber above the cameras. These were securely mounted so as to break the fall of a fighter, should he be forced through the ring, and thus protect both fighter and cameras from injury.

Lenses of the Sterio-Cine 3-D cameras were virtually on a level with the floor of the ring. By shooting with cameras close to the ring, the ropes greatly enhanced the depth effect of 3-D photography, especially where there were no other comparable elements in the scene to accent depth. In 3-D cinematography, depth effect falls off rapidly with distance, so we had to get all the depth we could pack into the scenes right in the foreground.

The Mitchell 3-D cameras were mounted on a tripod above one of the aisle tunnels of the stadium, about 60 feet from centre of the ring. Because we were using 6-inch lenses on the 3-D Mitchell, we had to force the interocular on a good many shots.

Up in the Stadium balcony, 120 feet from ring centre, we mounted two standard Mitchell 35mm. cameras, set to operate at 72 frames per second. Two cameras were used here in order to insure a
THE CINE-TECHNICIAN

September, 1953

continuous, uninterrupted record. Only one camera operated at a time; the other stood by, fully loaded, and took over as film supply in the other camera nearest the end. Readers naturally will ask why we used standard cameras here when the production was to be in three-dimension.

Because it would have been more difficult to secure the footage with a 3-D camera operating at ultra-speed and because we were using telephoto lenses at this distance, we elected to make a single negative from which dual 3-D prints were made optically. This is the same method often employed in making animation films in 3-D. The effects of convergence and perspective are nil, first because of the distance and second, because the ultra-speed footage intercut with that made by the 3-D cameras is of very short duration—just short flashes on the screen. Therefore defects in convergence are hardly noticeable.

The remaining camera—the Wall single-system—also was mounted on the balcony, near the ultra-speed Mitchells. Its purpose—to record an editing track—has already been explained. The master sound track was recorded separately, magnetically, from the NBC broadcast of the fight.

We had sufficient magazines loaded and in readiness to enable us to shoot a 15-round bout with all the cameras, if necessary. We brought along 60 magazines for the Eclairs along. In all, we had 9 cameras operating on the scene. This required a crew of 30 men, most of whom had been recruited in Chicago and New York.

To direct the operations of all these men scattered about the stadium, we provided a two-way intercom phone system. Thus I was in constant communication with each camera operator during the fight. Originally, of course, we planned to direct the photography of the bout much the same as is being done today in filming TV shows, where more than one camera is used. However, and very fortunate, too, the way it turned out, every camera was rolling when the dramatic knockout took place. We thus were able to show the crucial action—considered controversial also until the films were examined by officials—from several different angles, in three-dimension and in slow motion.

A further interesting photographic note, perhaps, is the fact we brought in no studio lighting units. For illumination we utilised the lighting already provided in the stadium. Here a great number of incandescent units had been mounted over the ring, throwing intense light directly from above. The reflected light bouncing from the canvas happily supplied what might otherwise have been produced by fill lights. We were able to work at an aperture of approximately f/4.5 on all cameras—including the high-speed cameras, which were loaded with new, fast DuPont negative. We used both DuPont and Eastman Plus-X in the other cameras—about 50-50.

I have been asked if we used the Research Council's convergence calculator in setting up the 3-D cameras. This we did not. Raphael G. Wolff, president of Sterco-Cine Corp., sent along his technical men, Henry Ludwin and A. V. S. Bodrero, who managed this phase of the operations, using methods they have developed in conjunction with the equipment. The interocular and convergence for the two Sterco-Cine cameras working up close at ringside often had to be approximated. In shooting fast action close up, it simply isn't possible to change the interocular progressively as the fighters move toward and away from the cameras.

A question frequently asked is whether shooting the bout in 3-D involved anything different in photographic technique than if we had shot the event 'flat' or in 2-D. If we had shot the bout with regular 2-D cameras, it would not have been necessary to have two cameras at ringside. Instead, we would have filmed the whole thing from a distance, using telephone lenses. You simply cannot get the same results in 3-D shooting from a distance with long focal length lenses.

After we were assured the bout was officially ended all exposed film was rushed to the Durable Laboratories in New York City for developing and printing. Sundays were screened the following day, the film edited and the sound dubbed in, and regular release prints were shown in most of the nation's major theatres the following Monday.

(With acknowledgments to 'American Cinematographer')

A COMPLETE LABORATORY SERVICE

PRECISION FILM PROCESSING
TITLES : INSERTS : ANIMATED
DIAGRAMS : OPTICALS : FOREIGN
VERSIONS : FILM STRIPS : SPECIAL
EFFECTS : EDITING : NEGATIVE

CUTTING

STUDIO FILM
LABORATORIES LTD.

71 DEAN STREET, W.1

Telephone : GERRARD 1365-6-7-8

Review Your Films at our RCA Preview Theatres
RUSSIAN STEREO CINEMA

In an exclusive Cine article S. Ivanov describes his own invention, stereoscopic films that can be viewed without polarised glasses.

Soviet scientists and engineers were the first in the world to work out theoretically, and to solve practically, a system of stereoscopic projection which does not require the wearing of polarised spectacles by the audience.

The priority of the Soviet Union in this has been legally recognised in Great Britain, France, Italy, Denmark, Sweden, Norway, the German Democratic Republic and Czechoslovakia, and a patent in the name of the author of this article, with a description of the technical details of the equipment and the principle of the stereoscopic screen, has been published in all these countries.

What in substance is the system and what are its advantages over the system which involves spectacles?

The most important element in the Soviet stereoscopic cinema is a powerful optical screen, the distinguishing feature of which is a system of lenses so arranged and of such small dimensions that the spectator does not see them from his seat.

This screen, which weighs several hundredweights, can be constructed and assembled in a cinema in a few days. Its manufacture has so far been mastered only in the Soviet Union.

A characteristic feature of the screen is that it lends volume to objects and scenes by splitting up the rays of light reflected from their surfaces and then, by sorting them out into left and right, focusing them for the hundreds of pairs of eyes of the spectators.

True, in life we enjoy not two but many points of view. This can be easily proved by a simple experiment. If the head is shifted to the right until the left eye has reached the point where the right eye was, and the right eye, a point correspondingly further to the right, then in the sum total of the first and second positions of the head not two but three points of view will be involved and it would be more correct to designate them not as the right and left points of view but as the first, second and third points of view. Obviously, as the head is shifted further to the right, other points of view are correspondingly included—the fourth, fifth, and so forth. Such a shift in the point of view is accompanied by the displacement of close-lying objects with respect to those at a distance.

In the "spectacled" system of stereoscopic projection reproduction of this displacement is out of the question, since the very principle on which it is based does not permit the reproduction of more than two points of view. This is evidence of the utter lack of a future for the spectacle system.

In the Soviet Union, laboratory models of stereoscopic screens have been made which reproduce dozens and even hundreds of points of view. When the stereoscopic image is perceived on such screens, the trouble the spectator has in finding a position for his head is fully excluded. The spectator is completely at ease. Any displacement of his eyes will evoke a corresponding displacement of the close-lying objects with respect to those at a distance.

From this it is clear that the Soviet stereoscopic system has limitless prospects. The problem now is to choose the best model, and already it isn't the quality of the screen that is the limiting factor, but that of the photographic and projecting equipment, and the possibilities offered by the photographic materials and lenses.

Soviet scientists and engineers working in this field, therefore, are faced with the tasks of improving still further the photographic and projecting apparatus and improving the quality of the photographic materials and the lenses.

Some 20 stereoscopic films have been released in the Soviet Union. Very popular are Concert, Robinson Crusoe and A Night in May.

The stereoscopic film Concert is a concert programme, which opens with the reading of Vladimir Mayakovsky's poem Good by V. Yakhontov. In this film the image fulfills the role of allegorical illustration. When Yakov Flier plays Liszt, the waves of the sea are seen breaking on the shore, dewdrops from lilies fall on to the mirror-like surface of a pond, and fish swim around in the auditorium, right up to the very spectator.

In the number where the harpist V. Dulova plays Tchaikovsky's Sentimental Waltz, glass spheres appear in the space beyond the screen, which is filled with the fountains of Peterhof, and then gently float over the auditorium, with Dulova's image reflected on their surface.

The number called A Bird's Paradise evokes the delight and applause of the spectators when, to the strains of music from Glinka's opera Ivan Susanin, the birds seem to soar through the hall.

The allegorical illustrations to the music on the programme make a deep impression on the audience.

As for the prospects for the stereoscopic cinema, Eisenstein compared their future with Robinson's raft. The stereoscopic film is making its way through countless difficulties, just as Robinson's raft made its way through the rushes. Eisenstein predicted that the day when the stereoscopic film would firmly enter Soviet art was not far off. That day is already close at hand, but it will not come of itself; it will be the result of the joint efforts of the inventor, the artist and the engineer.
September, 1953

THE CINE-TECHNICIAN

GUIDE to BRITISH FILM MAKERS

GENEVIEVE

Year of Production: 1952.
Studio: Shepperton.
Laboratory: Anglo-Guild Productions.
Producing Company: British Lion Productions Limited.

Director: Brian Desmond Hurst.
Scenarists: W. Fairchild, Nigel Balchin.
Camera Department: Robert Krusker (Asst.), Norman P. Jones (Cont.), Reg Morris (1st Asst.), John Morgan (Asst.), 2nd Unit Loc.: Ernie Steward (Ops.), Jack Slade (Op.), Eugene Cau (1st Asst.).
Sound Department: John W. Mitchell (Mixer), George Willows (Op.), Basil Fenton-Smith (Boom Op.), Jim Northcote (Boom Asst.), P. Hughesden (Mint.), Gordon K. MacCullum, W. Daniels (Dubbing crew).
Art Department: John Howell, Dario Simoni (Set), John Gow (Chief), John Box, B. Cartwright.
Editing Department: Michael Gordon (Editor), Derek Armstrong, Pat Holmes (Dubbing Editor), Eric Wood, N. W. Gurney, L. Taylor, Ackland.
Production Department: H. R. Atwood, George Pollock, Pat Marson, Bert Hatt, M. Morgan, Tilly Day, Teresa Bolland (Prod. Sec.).
Still Department: Ian Jeynes.

MALTAS STORY

Year of Production: 1922/23.
Studio: Pickering.
Laboratory: Denham.
Producing Company: British Film Makers Ltd.

Producer: Peter De Sarony.
Production Controller: Arthur Alcott.
Director: Brian Desmond Hurst.
Scenarists: W. Fairchild, Nigel Balchin.
Camera Department: Robert Krusker (Asst.), Norman P. Jones (Cont.), Reg Morris (1st Asst.), John Morgan (Asst.), 2nd Unit Loc.: Ernie Steward (Ops.), Jack Slade (Op.), Eugene Cau (1st Asst.).
Sound Department: John W. Mitchell (Mixer), George Willows (Op.), Basil Fenton-Smith (Boom Op.), Jim Northcote (Boom Asst.), P. Hughesden (Mint.), Gordon K. MacCullum, W. Daniels (Dubbing crew).
Art Department: John Howell, Dario Simoni (Set), John Gow (Chief), John Box, B. Cartwright.
Editing Department: Michael Gordon (Editor), Derek Armstrong, Pat Holmes (Dubbing Editor), Eric Wood, N. W. Gurney, L. Taylor, Ackland.
Production Department: H. R. Atwood, George Pollock, Pat Marson, Bert Hatt, M. Morgan, Tilly Day, Teresa Bolland (Prod. Sec.).
Still Department: Ian Jeynes.

THE CAPTAIN'S PARADISE

Year of Production: 1953.
Studio: Shepperton.
Laboratory: Geo. Humphries.
Producing Company: British Lion Productions Limited.

Director: Anthony Asquith.
Scenarist: William Fairchild.
Camera Department: Desmond Dickens (Op.), Reg Mortis (1st Asst.), John Morgan (Asst.).
Sound Department: John Dennis (Mixer), Ken Rawkins (Op.), Bob MacPhee (Boom Asst.), Pat Wheeler (Boom Asst.), Gordon K. McCullum, Bill Danes (Dubbing Crew).
Art Department: John Howell, Dario Dimoni (Set), Lionel Gough (Chief), John Gow, Bob Cartwright (Draughtsmen).
Editing Department: Fred Wilson (Editor), Roger Cherrill, Chris Lancaster (Asst.), Leo Genn (1st Asst.), A. Ludski (Dubbing Editor).
Production Department: Bob Attwell (P.M.), George Pollock (1st Asst.), Stan Horsgood (2nd Asst.), Bert Batt (3rd Asst.), Yvonne Axworthy (Cont.).
Still Department: Norman Gryspeard.

THE RED BERET

Year of Production: 1953.
Studio: Shepperton.
Laboratory: Technicolor.
Producing Company: Warwick Film Productions Ltd.

Producer: Irving Allen, Albert E. Broccoli.
Associate Producer: Anthony Russell.
Stars: Alan Ladd, Leo Genn, Susan Stephen.
Director: Terence Young.
Scenarists: Richard Malbaun, Frank Nugent.

Camera Department: T. A. Dinagade, Roland Stafford (Ltg.), Ron Robson (Op.), A. Hollering (1st Asst.), D. Litchfield, R. Drinkwater (Assts.).
Sound Department: B. B. Smith (Mixer), J. Barnes (Op.), D. A. Drinkwater (Asst.).
R. A. Smith, R. Rider (Dubbing).
Art Department: George Haslam, P. J. Godden (Editor), John Oldknow (1st Asst. Dir.), Kathleen Sinnott (Cont.).

SINGLE-HANDED

Year of Production: 1952.
Studio: Shepperton.
Laboratory: Humphries Laboratory.
Producing Company: Twentieth Century Fox Productions Ltd.

Producer: Frank McCarthy.
Production Supervisors: Freddie Fox, Robert E. Dearing.
Stars: Jeremy Ridler, Michael Rennie, Wendy Hiller.
Director: Roy Boulting.
Scenarists: John DAVIES, Eric Risdon.
Camera Department: Gilbert Taylor (Ltg.), Dudley Lovell (Op.), Paul Wilson (Asst. Mixer), Gordon Papp (Dubbing Asst.).
Sound Department: Buster Ambler (Mixer), J. Dooley (Op.), Ken Ritchie (Boom Op.), Red Law, Bob Jones (Dubbing).
Art Department: Alex Vetchinsky, David Holmes, A. J. Withy (Draughtsmen).
Editing Department: Alan Oebiston (Editing), Anthony Bottrell (1st Asst.), Y. Greenham, A. Harvey (Assts.), Jack Slade (Dubbing).
Production Department: Jack Swinburne (P.M.), Bluey Hill (1st Asst.), Eddie Pike (2nd Asst.), John Draper (3rd Asst.), Doreen Francis (Cont.).
Still Department: Ken Danvers.

THE MAN BETWEEN

Year of Production: 1953.
Studio: Shepperton.
Laboratory: Geo. Humphries.
Producing Company: British Lion Productions Limited.

Director: Carol Reed.
Associate Producer: Hugh Perceval.
Stars: James Mason, Claire Bloom, Hildegard Neff, Geoffrey Toone.
Director: Carol Reed.
Scenarists: Harry Kunritz, Eric Linklater.
Camera Department: Desmond Dickson (Ltg.), Dennis Coop, Peter Newbrook (Ops.), P. Broxup, G. Meldrum (1st Asst.), E. Earp, K. Withers.
Sound Department: A. G. Ambler, A. E. Rudolph (Mixers), D. A. R. Tate, J. Hales (Ops.), K. Ritchie, J. Davies (Boom Ops.), I. Worsley, A. Blay (Maint.), Red Law, Bob Jones, Leslie Hopkins, J. Daines (Dubbing).
Art Department: Andre Andrejew, A. Webb (Ltg.), W. E. Hutchinson, F. Willson (Draughtsmen).
Editing Department: S. Bates (Editor), R. H. Rule, E. Mason (1st Asst.), J. Shields, B. H. Rule (Dubbing Editor).
Production Department: Raymond Anzarut (P.M.), A. Pryce-Jones, R. Spencer (1st Asst.), J. Pellett, P. A. Maxwell (2nd Asst.), J. Green (3rd Asst.), Olga Brooks, Doreen North (Cont.).
Still Department: Raymond Hearne.

Scotland Yard Series No. 2

THE MISSING MAN

Year of Production: 1953.
Studio: Merton Park.
Laboratory: Anglo-Guild Productions.
Producing Company: British Lion Productions Limited.

Director: Ken Hughes.
Scenarist: Ken Hughes.

Charles Polton writes:
"In the Guide to British Film Makers in your August issue, you list J. Digby-Jones as Assistant on The Village. Digger" was, in fact, the Transmission Engineer—a very efficient one."
THE CINE-TECHNICIAN

September, 1953

Camera Department: John Wilcox (Ltg.), Bob Day (Op.), Hugh Salisbury (Technicolor Tech.), Derek White (Assistant), Arthur Graham (2nd Camera Op.).

Sound Department: Bert Ross (Mix.), Dennis Hudson, George Burgess, Donald Mackay (Dubbing), Arthur Graham (2nd Asst.).

Art Department: Wilfred Arnold.

Editing Department: Vera Campbell (Editor), Peter Hunt, Philip Auguste (Assts.).

Production Department: James Shingfield (P.M.), Bert Marotta (1st Asst.), David Middlemass (2nd Asst.), John Goodman (3rd Asst.), Hazel Swift (Camera Assist). Still Department: Laurie Turner.

SHORT FILMS

The following list of Credits for short and documentary films is the result of a comprehensive review on productions completed since the beginning of this year. If some films are not included it is because details have not been sent in from the companies concerned.

As the A.S.F.P. does not compile a comprehensive list of Credits, the Editor relies solely on the cooperation of individual companies. A list of recent films between one and six reels in length is sent in details for future publication.

ANGLO-SCOTTISH PICTURES LTD.

THE SCHOOLMASTER

C.O.I. Running time: 18 mins.

Director: Leonard Reeve; Photography, Charles Heath; Camera Operator, Dick Anthony; Mix., John Blake; Production Manager, Philip Aldwood; Assistant Editor, Victor Procotor; Assistant Artistic Director, Brenda Taylor.

BRITISH TRANSPORT FILMS


THE SWORD AND THE ROSE

Year of Production: 1952.

Studio: Pinewood.

Laboratory: Technicolor.

Producing Company: Walt Disney Productions Ltd.

Director: Perce Pearce.

Stars: Richard Todd, Glynnis Johns, James Robertson Justice.

Director: Ken Annakin.

Scenarist: Larry Watkin.

Camera Department: Hereward Unsworth (Mix.), David Harcourt (Op.), Bob Kindred, John Cabrera (Technicolor Assts.), J. Stevenson (Technicolor Asst.).


Art Department: Carmen Dillon, Vernon Dixon (Asst.), E. Archer (Chief Draughtsman), J. Box, G. Drake, T. Clements, S. Grimes, R. Ramsdell, John Craig, R. Walker, R. Benton (Draughtsmen).

Editing Department: Gerald Thomas (Editor), Peter Boita, Charlie Squires, Jim Kelly, Alison Mackay (Assts.), Roger Colly (Dub, Ed.), Michael Batchelor (Asst.).

Production Department: D. Peirce (P.M.), G. Mills, Peter Bolton, Peter Manley, Colin Brewer, Joan Davis (Cont.), Sheila O’Donnel (Prod. Sec.). Still Department: George Ward.

WHEEL OF FATE

Year of Production: 1953.

Studio: Pinewood.

Laboratory: Denham Labs.

Producing Company: Kenilworth Film Productions Ltd.

Producer: Francis Searle.

Stars: Patric Dooman, Sandra Dorne, Brian Forbes.

Director: Francis Searle.

Scenario: Guy Elmes.

Camera Department: Reg Wyer (Ltg.), Eric Resche (Op.), Desmond Davis (1st Asst.), James Devis.

Sound Department: Ken Bulkeley (Mix.), Basil Rootes (Op.), Freddie Tomlin (Boom Op.), George Burgess, Gordon Mackay (Dubbing).

Art Department: Wilfred Arnold.

Editing Department: Vera Campbell (Editor), Peter Hunt, Philip Auguste (Assts.).

Production Department: James Shingfield (P.M.), Bert Marotta (1st Asst.), David Middlemass (2nd Asst.), John Goodman (3rd Asst.), Hazel Swift (Camera Assist).

Still Department: Laurie Turner.

LONDON TRANSPORT

CINE-GAZETTE No. 11

“School for Service”

Non-theatrical. Running time: 10 mins.

Director: Michael Hudson. Assistant Director: Peter M. Sims.

Photography: Michael Carrer-Briggs; Assistant Cameraman, David Watkin; Editor, Bert Eggleton; Assistant Editor, Alf Chapman; Recording, Ken Cameron.

LONDON TRANSPORT

CINE-GAZETTE No. 12

“The Elephant Will Never Forget”

Non-theatrical. Running time: 10 mins.

Produced, Written and Directed by John Krish. Assistant Director, Claud Hudson; Photography, Bob Painter; Assistant Cameraman, Cyril Moorhead; Editor, Jack Elitt; Assistant Editor, Alice Williams; Assistant Artistic Director, William Williams; Recording, Ken Cameron.

DATA FILM UNIT

MINING REVIEW Nos. 7—12, 6th Year

A Monthly Publication of the National Coal Board.

Producer, Francis Gysin; Assistant Camera Operator, Dick Anthony; Directors, Peter Pickering, Leslie Shepard; Chambers, Jack Holmes, Gerry Bryden, Eamonn O’Keeffe; Editor, Tony Thompson; Photography, John British; Assistant, Ron Bicker; Camera House: Robert Kriger; Assistant Editor, Fred Cook.

THE TOWER

Running time: 20 mins. Made for the Anglo-Iranian Oil Co. Ltd., Written and Directed by Peter Pickering, John Ingram; Photography, John British; Assistant, Doreen Carwithen; Conducted by John Hollingsworth; Recorded by Ken Cameron, Charles Parkhouse.

DAYS TO COME

Running time: 20 mins. Made for the National Coal Board.

Written by Stuart Legg; Edited by Dick Storey; Recorded by Charles Parkhouse.

RUNNING ORDER

Running time: 37 mins. Made for the Steel Company of Wales.

Written and Directed by Donald Alexander; Assisted by Leslie Shepard; Photography, Wolfgang Sutczitsky; Recording, Charles Parkhouse.

GREENPAINT PRODUCTIONS

(In association with The Film Producers’ Guild)

OIL REVIEW No. 18

Made for the Anglo-Iranian Oil Co. Ltd. Non-theatrical. Running time: 10 mins.

Producer, H. Swingler; Director Editor, R. McNaughton; Cameraman, J. Willis; Assistant Editor, H. Holing.

A SHIP COMES TO ANTWERP

Made for the Anglo-Iranian Oil Co. Ltd. Shown at the Edinburgh Festival.

Non-theatrical. Running time: 10 mins.

Producer, H. Swingler; Cameraman, M. Curtis; Editor, J. Mendoza; Assistant, J. Fanner.

WINGS OVER THE CARIBBEAN

Length: 2,500ft.

Anglo-Iranian Oil Co. Dist.

Producer, H. Swingler; Director Editor, P. Plaskett; Cameraman, M. Curtis; Editor, J. Mendoza; Assistant, J. Fanner.

TANKER STORY

Made for the Anglo-Iranian Oil Co. Ltd. Non-theatrical. Running time: 10 mins.

Producer, H. Swingler; Director Editor, R. McNaughton; Cameraman, R. Stafford.
THE CINE-TECHNICIAN

HALAS & Batchelor CARTOON FILMS LTD.
COASTAL NAVIGATION
Made for the Admiralty.
Non-theatrical. Running time: 36 mins.
Producer, Allan Cribb; Director, Louis Dahl; Animator, Eric Wylan; Photography, Bill Trayler; Roy Turk.

THE OWL AND THE PUSSY CAT
(In association with Stereotronics Ltd.)
Produced and supervised by John Halas; Stereo planning and Design, Brian Bothwick; Animators, Reg Lodge, Vic Bevis; Sung by Mayas Seiber; Voice, Morris Bevan.

INTERNATIONAL REALIST LTD.
WORLD WITHOUT END
Shown at the Edinburgh Festival.
U.N.E.S.CO. Running time: 60 mins.
Producer, Basil Wright; Directors, Paul Rotha, Basil Wright (Thailand); Photography, José Carlos Carbajal (Mexico), A. E. Jenkins (Thailand); Sound Management, John Shaw Jones (Mexico); Associate Director, John Alderson (Thailand); Associate Technics, Kimick; Commentary written by Rex Warner; Consultant, Ritchie Calder; Music composed by Elizabeth Lutwens; Played by The Boyd Neon Orchestra; Conducted by John Hollingsworth; Recording, Ken Cameron.

W. M. LARKINS & CO. LTD.
(In association with The Film Producers’ Guild)
FULL CIRCLE
Made for the Anglo-Iranian Oil Co. Ltd., Shown at the Venice and Edinburgh Festivals.
Non-theatrical. Running time: 14 mins.
Producer, Geoffrey Sumner; Script and Direction, Peter Sachs; Camera, Dominic L. Jackson; Background, Nancy Hanna, Bob Godfrey, Vera Linnecar, Irene Castellanos; Commentary, by William Templeton; Read by Esmond Knight, Esmé Percy, Geoffrey Sumner; Music composed by Francis Chagrin.

MERTON PARK STUDIOS
(In association with The Film Producers’ Guild)
THE DRAYTON CASE
Shown at the Venice Festival.
Running time: 26 mins.
Producer, A. C. Snowden; Director, Ken Hughes; Camera, John J. Wiles; Editor, Derek Holding.

THE MISSING MAN
Shown at the Edinburgh Festival.
Running time: 30 mins.
Producer, A. C. Snowden; Director, Ken Hughes; Camera, J. Wiles; Editor, Derek Holding.

THE CANDLELIGHT MURDER
Running time: 32 mins.
Producer, A. C. Snowden; Director, Ken Hughes; Camera, J. Wiles; Editor, Derek Holding.

MAKING IRON
Made for the British Iron & Steel Federation.
Shown at the Venice and Edinburgh Festivals.
Non-theatrical. Running time: 14 mins.
Producer, F. A. Hoare; Director, John Durst; Camera, J. Wiles; Editor, C. Beaumont; Assistant, L. Parry.

THE FLYING LUNG
Made for the Air Ministry.
Shown at the Venice Festival.
Non-theatrical. Running time: 18 mins.
Producer, F. A. Hoare; Director, John Durst; Camera, J. Wiles; Editor, L. Parry.

H. V. PURCELL PRODUCTIONS
(In association with The Film Producers’ Guild)
THE STOCKTON TEST
Shown at the Edinburgh Festival.
Non-theatrical. Running time: 21 mins.
Produced and Directed by H. V. Purcell; Camera, J. Rogers; Editor, C. Miller.

RAYANT PICTURES LTD.
SPOTLIGHT ON FOOD
20th Century Fox.
Running time: 16 mins.
Producer, Anthony Gillikson; Director, William Pollard; Photography, Sydney Samuelson; Editor, Josephine Wood; Research, Carl Ivens; Recording, Francis Flynn.

A LETTER FROM THE ISLAND (IGHT)
Childrens Film Foundation.
Running time: 11 mins.
Producer, Brian Salt; Director, William Pollard; Editor, John Reeve; Recording, Francis Flynn.

A ROYAL OCCASION
Ferraniacolor. Running time: 33 mins.
Written and Produced by Anthony Gillikson; Photography, Robert Navarro, Frederick Garnett, Sydney Samuelson, Eddie Harris, Ken Reeves; Special Exteriors by William Pollard; Unit Arranged by B. A. B. Jenkins; Production Manager, Bernard Hanson; Editor, Robert Johnson; Research, Rosalind Newberry; Recording, Francis Flynn, Roy Colwell.

R. H. RILEY PRODUCTIONS
(In association with The Film Producers’ Guild)
The DESIGN CHARACTERISTICS OF JUXTAPOSITION.
Made for High Duty Alloys Ltd.
Shown at the Edinburgh Festival and at the Athens Film Festival.
Non-theatrical. Running time: 20 mins.
Produced and Directed by R. H. Riley; Camera, J. Rogers; Editor, M. Barden.

SHELL FILM UNIT
LIQUID PETROLEUM GASES
Non-theatrical. Running time: 9 mins.
Director, Denis Segalier; Assistant Directors, John Armstrong, Bob Angell, Barbara Parker; Photography, Alan Fabian; Assistant Camera, R. N. Whitehouse; Animation, Leslie Davie; Music, Edward Williams; Recording, George Newberry; Production Consultants, Film Centre.

OIL REFINERY
Non-theatrical. Running time: 11 mins.
Director, Denis Segalier; Assistant Directors, John Armstrong, Bob Angell; Photography, Alan Fabian; Assistant Camera, R. N. Whitehouse; Animation, Francis Rolker, Leslie Davie; Music, Edward Williams; Recording, George Newberry; Production Consultants, Film Centre.

LOOK TO THE LAND
Produced in Australia by the Australian National Film Board and the Shell Company of Australia under the title Farming for the Future.
Non-theatrical. Running time: 14 mins.
Re-edited, D’Arcy Cartwright; Assistant Editor, Barbara Parker; Dubbing, George Burgess.

RANKIN’S SPRINGS IS WEST
Produced in Austrial by the Shell Company of Australia.
Non-theatrical. Running time: 9 mins.
Re-edited, Cynthia Barkley; Dubbing, Peter Birch.

NEW FPGAING IN FRANCE
Produced in France by Shell France under the title Moissons D’Aujourd’hui.
Non-theatrical. Running time: 16 mins.
Re-edited, Wendy Wreather; Dubbing, George Newberry.

PROJECT 674
Non-theatrical. Running time: 14 mins.
Director, Peter de Normandie; Assistant Director, Ian Rodger; Photography, Alan Fabian; Assistant Camera, R. C. N. Whitehouse; Music composed by Thomas Henderson; Recorded by W. S. Bland; Re-recording, George Newberry; Production Consultants, Film Centre.

TECHNICAL & SCIENTIFIC FILMS
(In association with The Film Producers’ Guild)
AT YOUR FINGER TIPS
Made for the Imperial Typewriter Co. Ltd.
Non-theatrical. Running time: 33 mins.
Producer, Dr. D. Ward; Director, R. J. Evans; Camera, Phil Dennis; Editor, Pam Bosworth.

FREEDOM RANGE
Made for R. A. Lister & Co.
Non-theatrical. Running time: 26 mins.
Producer, Dr. D. Ward; Director, R. B. Tilling; Camera, A. Lavis; Editor, Sheila S. Tomlinson.

BOND TO LAST
Made for Percy Jones (Twinlock) Ltd.
Non-theatrical. Running time: 30 mins.
Producer, Dr. D. Ward; Director, R. J. Evans; Camera, J. Rogers; A. Lavis; Editor, Peter Morley.

VERITY FILMS
(In association with The Film Producers’ Guild)
THE ATOMIC BOMB—ITS EFFECTS AND HOW TO MEET THEM
Made for the Civil Defence Department of the Home Office.
Shown at the Venice Festival.
Non-theatrical. Running time: 50 mins.
Producer, R. H. Riley; Director, D. Villiers; Camera, J. Aplin; Editors, J. Merrit, M. Barden; Assistant, D. Challis.

HOW TO THROW THE JAVELIN
Shown at the Venice Festival.
Non-theatrical. Running time: 14 mins.
Sponsor, News Chronicle; Director, J. Greenwood; Director, S. Clarkson; Camera, J. Ambor; Editor, M. Barden; Assistant, D. Challis.

PUBLIC SERVICE
Made for the Ford Motor Co. Ltd.
Non-theatrical. Running time: 19 mins.
Producer, O. Skillbeck; Director, C. Maples; Camera, J. Wiles; Editor, W. Freeman; Assistant, N. Miller.

GREENSLEEVES
Made for the War Office.
Non-theatrical. Running time: 25 mins.
Producer, O. Skillbeck; Director, D. Villiers; Camera, J. Ambor; Editors, C. Boote, H. Holding; Assistant, J. Roddan.
A FILM TECHNICIANS NOTEBOOK

Compiled by A. E. Jeakins

PARAMOUNT has developed a new crystal optical recorder at a time when most new developments in sound recording seem to be based on magnetic systems. The heart of this recorder is a crystal of either potassium or ammonium dihydrogen phosphate, which is cut and ground to a thin plate and coated on either face with electrodes of tin chloride; the coating is fine enough to allow the transmission of light. On either side of the mounted crystal crossed polaroid filters are arranged and the complete unit transmits light in proportion to the signal voltage applied across the two electrodes.

The entire unit with its slit, condensing and collimating lenses has no moving parts. The light from the recording lamp passing through the system is focussed on the film, and the light modulation is controlled entirely by the variations of the polarising voltage applied to the crystal. The response can be held substantially flat from 30 to 10,000 cycles, which is beyond the requirements of most existing equipment. (B.J. Phot. July 24).

Although variable focus or "zoom" lenses have been available for some considerable time, they have been in greater demand since the arrival of television. In Britain the Watson Zoom lens has been manufactured for some years and is in regular use with the B.E.C. The latest addition to lenses of this type is the Taylor, Taylor and Hobson Varotal. The Varotal is designed for use with a television camera, covering a picture size of 4½ x 4½. At any focal length within its range its performance is equal to that of a fixed focus camera lens of normal construction. There is no reason why the lens should not be used for motion-picture work, although it would in this instance give a slightly smaller angular field.

The Varotal gives a range of magnifications of 5 to 1 and by interchanging the rear component, two ranges of focal length can be obtained, 5 to 25 in. and 8 to 40 in. The lens comprises four doublets and one single component, and has ten glass to air surfaces. The maximum aperture, which is constant throughout the range of focal lengths, is f/5.6 for the shorter range of focal lengths, and f/8 for the longer range. Near objects are focussed by an independent movement of the front component. The iris is placed at the stationary rear component since in this position no complicated cam mechanisms are required to compensate for the movement of the iris plane, and the amount of light at the focal plane is precisely constant for all focal lengths. A special iris-leaf shape gives linear iris control with equal angular movement for proportional change in light transmission over the range from f/5.6 to f/128. The focusing range for both versions is 25ft. to infinity and the lenses are of course fully corrected for spherical and chromatic aberrations, coma, curvature of field, astigmatism and distortion.

The Varotal can be obtained either in hand-operated or electrically-operated versions, the latter being the standard type. In the electrically-operated version focal length, focusing and aperture can be controlled remotely through servo motors. (B.J. Phot. July 31).

In the same issue of the B.J. as the above item George Ashton has a very thorough and interesting survey of present practice and trends in the French film industry in relation to colour, from which the following notes are condensed:

The process which has been most widely used in France since the war is Gevacolor; no less than fourteen films had been completed or were in production using this process up to last May. Two laboratories, Eclair and G.T.C., are equipped to process Gevacolor.

Gevacolor materials have also been used in connection with other French colour processes which are still in the experimental stage. Prints on Gevacolor positive have been made from the four miniature separation negatives provided by the Rouxcolor camera. This camera produces four separation negatives within the standard film frame, on black and white stock, which are normally printed on black and white positive and projected additively through filters. Printing by enlargement on to Gevaert monopack positive permits projection of a picture of normal brilliance, and avoids the loss of illumination due to additive projection. By means of the other hand the Donines print process has been used to make prints from Gevacolor negative. This print process uses standard duplilised positive made by Bauchet; one end of the film is made to give a cyan image and the other emulsion a magenta and yellow image by dye mordanting.

At present no monopack materials of French manufacture are being used by the film industry, but experimental coatings of Eastman colour positive are being made by Kodak-Pathé, and is intended eventually to manufacture Eastman colour negative.

In the meantime the tests of Eastman colour positive are being processed in an interesting and unique research establishment set up in Paris as a combined venture by Debric, Gevaert and Kodak-Pathé, to provide facilities for testing monopack materials. Printing is done on the new Debric Matipo Color machine. This machine is a step printer operating at a speed of 75ft. per minute. The optical system between the lamp and the film are placed three vertical strips of tricolour filter. The light, after passing through these three filter strips, is effectively white by combination when it falls on the film in the gate. The matteband which controls both the amount of light passed by each of the filter strips, i.e., the colour balance, and the overall amount passed by all three filters, i.e., the intensity, is made photographically on positive film. Each frame of the matte, which moves stepwise, is divided into three vertically to register with the filter areas. The light passed by each filter is controlled by the height of a number of black strips which run across the filter area. At the moment this matte is produced in a standard pattern micro-film camera, by laying white card strips of the correct width and depth on a black background on the back of the camera. Although this method is well adapted for the release printing of colour positive by virtue of its automatic nature and diminution of possibilities of error, it does not seem ideal for a test laboratory because of the time involved in setting up a new grading for only one scene in a roll of negative.

Developing is carried out on a double-banked Debric processing machine, one side of which contains solutions for processing Gevacolor and the other side solutions for Eastman colour positive.
How three-dimensional pictures are obtained for television. Dual cameras pick up the images, but each method employs a different plan for viewing to gain the 3-D effect. (From "Tele-Tech").

The output of the two sides is 20ft. per minute and 22ft. per minute respectively.

The only other motion picture process being operated on a production scale in France is Realcolor. This is a two-colour process of Spanish origin, developed by Daniel Aragonès.

The Aragonès camera uses a similar layout to the technicolor camera, with a beam-splitter behind the lens and two gates at right-angles. However, only two films are used, either Plus X or Super XX, with the appropriate two-colour analysis filters in front of each gate. A lighting level of 250 foot-candles at f/2 is needed for Super XX and 400 foot-candles for Plus X. Edge guiding only is used in contrast to the pin registration generally considered essential in three-colour cameras. The negatives are developed in normal black and white and negative developers to a gamma of about 0.65. The Realcolor two-colour prints are made on standard black and white fine grain positive stock and this is handled in two stages. The unexposed positive is dyed with a yellow dye either in manufacture or as a first step in processing. This yellow dye restricts the penetration of the exposing light, enabling the single thickness of emulsion to be used to provide two-colour images. The positive film is first printed in the normal way, emulsion to emulsion, from the red-orange filter negative and developed to black and white, turned cyan, bleached, and partly fixed. Adequate washing is of course essential between these stages. The film is then given a second treatment with the yellow dye to prevent the second exposure affecting the front of the emulsion. After drying the film it is printed through the blue-green record negative through the base of the positive and developed in a special developer. This image is then fixed, mordented, and treated with two dyes, red and yellow successively, to give an orange-red image. As with any two-colour process reproduction of true yellows and violets is not possible, but within these limits the process is capable of a pleasing colour reproduction. As silver separation negatives are used, mixes, fades and other "opticals" are perfectly simple to produce, and the overall definition is good.

Bauchet have made test coatings of Gasparcolor on motion picture stock. In view of the fact that Gasparcolor is designed to give a positive from a positive, the prints on this film would have to be made from separation positives made from a colour negative, such as Eastman colour or Gevacolor.

Attempts to use materials commonly available for black and white to produce colour films have not been conspicuously successful in other countries and in France, as in America, it seems likely that as monopack materials become more plentiful these processes will be used exclusively. The only exception to this would seem to be Technicolor. It is reported that Gaumont and Pathé of France are studying with Technicolor the possibility of the establishment of a laboratory in the Paris area.

---

**THE CROWN THEATRE**

Provides Complete Studio Projection Service at Any Time to Suit Your Requirements

DOUBLE HEAD PROJECTION MIXING PANELS FOR TRACKS also

SUB-STANDARD PROJECTION SEATING FOR 70 PERSONS

SOUND RCA SYSTEM

ALSO THREE EDITING BAYS

86 Wardour St., London, W.1

Tel: GERward 5223   Editing Bays: GERward 9309
**LOST AND FOUND**

by CHARLES WHEELER

We, the three of us, were sitting in the bar of a 14th century hostelry in an old world town (which had better be called a city) in a lovely English county. There was nothing of the Ye Olde about the bar. It was spacious, had a big clock, oak beams, bow windows, bright copper and brass fittings and comfortable bar chairs. But, the big thing was the fire; all very, very nice. Then there was the bar, very good in good rankins restorers, admiring the fire.

Taking in all this there we were; the sole Englishman and an old 't'p. I thought, thrown together through circumstances over which we had little or no control.

Barley Grey-Friars. I had been trying to interest Fred in Stripped Sprocket Hole Noise Reduction but he was insisting he had queues to marshal without proper legislation and without getting into the magnets of it. Fred was holding forth, "Now take Becop," he said. "Do you know there was a bloke named Murray Piker in 1920 who could come off a trap drum tap, throw his sticks up 4, air for 4 bars. Talk an' pick up on an orb beat! Red 'ot 'pe was, I'm all for a bit o' rhythm meself, and if this guy could do it, I think this I've brought me traps along and woke 'em up a bit."

As we were getting sixtyish Bert Labs took this profound snort with a poker expression and an invitation to a round of drinks, he hearing talk of films was prevented by the sudden entrance of a stranger. The stranger took a half glance at our company and wove his way out. So we all promptly buttoned up our pockets, Walter, being in a 14th century hostelry, he was not going to report.

"Pilgrim's Progress," you know what I mean. This precaution was quite unnecessary because there was none other than Bill Twenty Cent Accounts, which promptly made the trio a quartet.

Bill plunged into an account of the latest happenings at Pepperston Studios, where apparently Mr. Charlie Cane reigned supreme. At this stage we were joined by a Miss Charming, a resident, who hearing talk of films asked politely if any of us knew a cameraman named Bob Huke. Bert Labs who had a good idea of Huke's work instantly shrugged things off and whooped, "Don't you know him? It's a pleasure," said a Miss Charming. "I'm sure I hope so. But what a relief."

Delving into the accounts, I noted that during the absence of the two European misses, the Barley Grey-Friars was now in the hands of one Mrs. Bill Twenty Cent Accounts.

"So, Bert," I said, "you and I have been sitting here, thinking, planning, scheming for the last couple of weeks, we've listened to some of the most wonderful stories of the day, we've laughed, we've cried, we've sat up all night, and now we're going to do it again."

"What the hell do you want, Charlie, if you don't want to do it, I'll do it myself."

"I'm afraid," I said, "I'm afraid you're right."

The meeting adjourned, and the last I heard of Miss Charming was that she was going to London to shop for a new dress."

**ROUND THE FILM**

**WORLD - Continued**

Our Pinewood Correspondent writes: Warwick Film Productions, shooting The King of Kings, has moved to their Spanish location next for about six weeks. John Wilcox is lighting and Technical Director has taken over from his accident on "Hell Below Zero," is once more operating.

You Know What Sailors Are, directed by Ken Annakin and produced by Peter Rogers, has completed its filming and location shooting and is now in the cutting rooms.

Doctor in the House, from the book by Gordon Glover, directed by Ralph Smart and produced by Betty Box, is starting around the middle of this month.

Personal Affair, directed by Anthony Pelissier and produced by Antony Durnborough, is in the process of shooting for the Royal Command Performance.

David Orton has received promotion to Unit Manager on Trouble in Store during the absence of Denis Holt on holiday.

The Sinners, director Phil Leacock, producer Sergei Novolabov, is on location around Loch Ness. Unfortunately the weather isn't good so they are being somewhat held up with their shooting.

The Pinewood Sports and Social Club is giving a Grand Dance at the Acton Town Hall on 23rd September.

The dubbing of Million Pound Note, starting Gregory Peck, is being rushed through in order to try the film out in New Zealand for a special showing before the Queen and Duke of Edinburgh during their visit.

We are very sorry to lose Fania Fisher, Continuity and Prod. Secretary, who left at the end of this month to be married in Singapore. Our Alcott has returned from his holiday on the back courses of Yorkshire—richer? But today he was smoking a cigar.

Correction: Freddie Wilson editing Fast and Loose; Peter Seabourne editing Trouble in Store.
An A.C.T. View

by the General Secretary

A.C.T., The Americans, and TV

TALKS for the revision of the Anglo-American Film Agreement are to commence in Washington on 22nd September and presumably, if precedent is followed, what is decided then will stay in operation for a year. Members will know that it is this agreement which controls the amount of their earnings which American companies are allowed to take out of Britain and, therefore, indirectly controls the amount to be spent in production here. It is wrong to assume that the Agreement is in any sense a freezing one as the public has been led to believe, because in fact all the British earnings of the American companies are under one channel or another transmitted to America. An authoritative source says that of their last year’s earnings a little over half a million pounds remains unremitted or not expended in one of the permitted ways.

At this year’s A.C.T. Annual General Meeting quite a lot was said about the effect of the Agreement on the workings of the Quota Act and the Eady Plan. Films made by American companies in Britain draw Eady levy, although, clearly, this fund was established to benefit native British production. Also, because of pledges given by the Government during negotiations on the Anglo-American Film Agreement, the Government is loath to operate in accordance with its traditional policy on such matters as the employment of foreign technicians. This all means that whilst A.C.T. members and others have the benefit of a certain amount of limited employment by American companies, genuine British film production has to pay a heavy price in exchange. Most of the key creative grades, including Director, Producer, and Scriptwriter, are American, as also are a number of the stars. There have even been attempts, which only strong trade union action has prevented, to make films which would qualify as British under the Quota Act but which would only employ a handful of those who normally work in our industry. It is surprising how attached American film producers can become to Canada, Africa, Australia and other parts of the British Commonwealth, when loopholes are required to evade the intention of the Cinematograph Films Act.

These and many other points were stressed by our recent delegation to the Parliamentary Secretary to the Board of Trade. His Department’s representatives can put some of them right in the course of revision of the Anglo-American Film Agreement. In addition we trust they will make clear that no longer will the Board of Trade exert pressure in the appropriate quarters in support of the issuing of labour permits to individuals who, on the grounds of merit and other legitimate considerations, should not be granted them.

These are in one sense the narrow issues, although they are still important to A.C.T. On the wider issue, there is no reason at all why with the continuing dollar difficulties confronting the country we should continue to spend so much on importing foreign films when we have an industry in this country so competent to do the job. Surely during the forthcoming negotiations a start can be made towards limiting the number of American films imported so that as speedily as possibly the quota position will be reversed so that we shall make films to our full capacity in this country and merely import sufficient American and other foreign films to make up the total number necessary to fill British screens.

THE latest stage in the squabbles between films and television is the instruction of the C.E.A. to its members to refuse to book World Without End because it has been shown on television. It is about time the C.E.A. realised that they cannot continue to behave like this. There is bound to be competition between films and television and people concerned with the progress of both should welcome such competition as an incentive to further effort. Black-balling and black-mailing seems to us a poor alternative to the necessity to move with the times. The Coronation showed how television and films can be a spur to each other. The film industry will never make progress either in artistic or financial terms if it merely seeks to keep back the competition from television by threatening to use its power to keep material off the screens.

I do not know whether World Without End is a bad film or a good one as I have not seen it. If it is a bad one both the television and film-going audiences will make their own assessments and will neither look in nor pay to go and see it, if it is a good one then surely cinemas can cash in on the fact that this is the first film to have a television premiere.

One thing is certain, television has come to stay just as firmly as films came to stay some fifty years ago. A.C.T. wants collaboration and cooperation between the two media, and we are sure that all sensible people will endorse such an approach.
Score with the extra quality of Pan F on sunny summer days.

Score with the extra speed of HP 3 when dark clouds cover the winter sky.

Score on every occasion with an ILFORD film.

ILFORD
16 mm.
positive films
HP 3
and
PAN F

ILFORD LIMITED
CINE SALES DEPARTMENT - 104 High Holborn - London - W.C.1
Telephone: HOLborn 3401
CINE TECHNICIAN

COLOUR • LABS • 3-D • STUDIOS
THE FILM MAKERS' OWN JOURNAL

VOL. 19  No. 106  Price Sixpence
Round the Film World

News of Anthony Kelly’s tragic death came as a shock to his many friends and Grace M. Kelly. Educated at Cranbrook, he studied dramatic art and appeared in a number of the early EAS tree pictures. At one time it was a toss-up as to whether or not he or Freddie Bartholomew should play the part of David in David Copperfield. Bartholomew got the part as the smaller of the two. When war was declared Tony volunteered for the R.A.F. and trained as a rear gunner. After operations over Europe, he was commissioned as a gunner and posted to the Far Eastern Command. Completing a further tour of operations over Burma, Tony was made Squadron Leader in charge of gunnery at the training establishment in India. After the war he continued in the R.A.F. for a while, training and lecturing the Air Cadet Corps and schools in this country. During the war he married Irmgard Solomonsky, daughter of composer Mischa Spoliansky, and a son, Christopher, was born.

After leaving the R.A.F., he entered the industry and worked with his brother Pat on a picture, This Was a Woman, produced by Marcel Hyman, at Riverside.

During a lull that followed he put his hand to making and marketing an original form of metal flower wall lights which now decorate the walls of many West End restaurants and private homes. He came back into the business as second-assistant, with Marcel Hyman on Happy Go Loopy, followed by Angels One Five for A.B.C. A Production Manager’s position with A.B.C. Pathe followed, where he stayed until he joined the Fairbanks organisation. Whilst with Pathe he handled the B.O.A.C. and Alpine Rally films. Leaving Fairbanks he did the last two pictures with Tempean, after which he again joined forces with Marcel Hyman as first-assistant on Duel in the Jungle.

Known to all who loved him as “Tony” he will always be remembered for his boyish zest for living in harmony with his friends, with his wit, and, combined with fair dealing and a natural aptitude for organisation, would have earned him a respected place in the industry.

His untimely death is a loss to the film industry and an irreparable gap in the circle of his family and many friends.

On behalf of all A.C.T. members, “Cine” expresses deep regret and sincere sympathy to his wife and seven-year-old son.

Our Pinewood Correspondent reports:

Fast and Loose finished shooting on 24th September, a day and a half under schedule. Our congratulations to all concerned.

Sydney Box’s new production tentatively titled Customs is on location first to Southport and then to the South of France. Harold French is directing.

John Bryan, Roy Goddard and Jack Maxted are off to Ceylon shortly to recce sites for The Purple Plain.

Ralph Thomas and Richard Gordon are director and author of Doctor in the House, not Ralph Smart and Gordon Glover, whose names were mentioned in last month’s “Cine Technician.”

With the selection of Figurehead for showing at the Royal Command Film Performance at Leicester Square Odeon on 26th October, the Halas and Batchelor Cartoons studio continue their sequence of successes in the top cultural and social events of the current film year. Since July one film for commercial entertainment. Filmed in Technicolor, the picture also demonstrates a new puppet-building technique developed by Allan Crick, who directed the film, and by John Halas, who was involved in the early part of this year, is actually the first British puppet film intended for commercial entertainment. Filmed in Technicolor, the picture also demonstrates a new puppet-building technique developed by Allan Crick, who directed the film, and by John Halas, who was involved in the early part of this year, is actually the first British puppet film intended for commercial entertainment.

By decision of the October meeting of A.C.T.’s General Council, Mr. E. J. Gollings is no longer the Treasurer of the Association, and under rule, is being replaced by Mr. B. R. C. Barron, who is currently in the ballet at the last Annual General Meeting.

The decision followed enquiries in connection with a leakage of information about important Executive Committee decisions and discussions. The Executive Committee sent a copy of the minutes of the General Council and recommended that the Treasurer be removed from office and debarred from holding any office in the A.C.T. This report was accepted by the Council by a majority of 15 votes to 1, with 6 abstentions.
A FILM TECHNICIANS NOTEBOOK
Compiled by A. E. Jeakins

Frederick Foster, in a recent issue of the "American Cinematographer," deals with the new and improved emulsions developed by Eastman Kodak in connection with the Eastman colour process. Eastman Kodak now offers four different film materials which can be used in colour productions; either right through from the negative to release print, or in conjunction with existing colour motion picture processes. Three of these materials represent improvements over earlier Eastman colour films.

The most acceptable systems for colour motion picture production require the use of intermediate steps in order to include special effects and to provide protection masters. The preferred method appears to be one employing black-and-white separation positives and an integral tripack colour inter-negative. For this Eastman Kodak has provided special film stocks. The key film is, of course, the negative. The new Eastman colour negative film, type 5248, is balanced for use with tungsten lighting at 3,200 deg. K. and requires no filters over lights or lens. It can also be used with daylight or carbon-arc illumination when a Wratten filter No. 85 is used on the camera lens. The emulsion speed is rated at about 24 A.S.A. for tungsten and 16 A.S.A. for daylight. In terms of footcandles, about 200 at f.2 are reckoned to be adequate.

The new film is less grainy than the earlier type and the colour couplers have been improved to give a better blue rendition, which is also an advantage in printing as the processed film has a lower blue density.

The new Eastman Colour Print Film, Type 5382 (35mm.) and Type 7382 (16mm.) is similar to the earlier product, but improvements have been made to provide better image sharpness. A new magenta coupler is also incorporated in this film which gives a better rendition of red hues. Printing of the colour negative on to Colour Print Film can be done with either subtractive type printers employing colour compensating filters, or with additive-type printers which utilise three filtered light beams (obtained from three separate sources or from a single source with beam-splitters). In either case the printer must be designed to permit adjustment of both the intensity and the colour balance of the light for each scene. Additive-type printers have been found to give the best results from the standpoint of good colour contrast and saturation.

The sound track can be printed from conventional black-and-white sound negatives, either variable area or variable density. Better frequency response is obtained if the sound track exposure is confined to the top two emulsion layers of the print film. When effects are to be included, black-and-white separation positives are made through appropriate filters on Eastman Panchromatic Separation Film Type 5216 on a printer fitted with register pins.

These separations also provide protection against damage to the original or against fading of the dyes. Slight corrections for contrast and density variations in the original due to exposure and/or processing are also possible during this step. The separation positives are processed in a standard black-and-white negative bath, and printed on to a new type Colour Inter-negative Film (Type 5245) using a registering printer. This new film has slightly higher contrast characteristics than the film it supersedes, and so requires lower contrast separation positives. As with the Colour Negative, there is a better rendering of blue. The separate layers of the Colour Inter-negative are exposed through the appropriate separations using filter packs of the correct type.

Processing of the Colour Negative, Colour Print and Colour Inter-negative Films is carried out in conventional type processing machines which provide for all the steps required. These include in addition to the washing steps, prebath for backing removal, colour development, first fixing bath, bleach, second fixing bath and wetting agent or stabilising bath. Processing of the Colour Inter-negative Film requires the same solutions as for the Colour Negative but a shorter development time is used. For the Colour Print Film a different colour developer solution is employed, other solutions are the same.

<table>
<thead>
<tr>
<th>Light Source</th>
<th>Light Source*</th>
<th>Camera Filter*</th>
</tr>
</thead>
<tbody>
<tr>
<td>3200°K Tungsten</td>
<td>None</td>
<td>None</td>
</tr>
<tr>
<td><em>P</em> lamps approx. 3350°K</td>
<td>None</td>
<td>None</td>
</tr>
<tr>
<td>MR Type 170</td>
<td>Straw colored</td>
<td>Kodak Wratten No. 85</td>
</tr>
<tr>
<td>150 Amp H 1 Ac</td>
<td>gelatin filter</td>
<td>Kodak Wratten No. 85</td>
</tr>
<tr>
<td>MR Type 49</td>
<td>such as</td>
<td>Kodak Wratten No. 85</td>
</tr>
<tr>
<td>40 Amp D 00</td>
<td>Brigham Y1</td>
<td>Kodak Wratten No. 85</td>
</tr>
<tr>
<td>Daylight, Skylight Plus</td>
<td>Florentine Glass</td>
<td>Kodak Wratten No. 85</td>
</tr>
<tr>
<td>some Skylights</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*These are approximate coatings only, some final color balancing will be done in printing.

FILTERS recommended for use with Eastman colour negative 5248 when exposed under light sources of various types.
In the same issue of “American Cinematographer” Herbert Lightman has an article on Vistarama, another wide-screen system employing an anamorphoscope ‘squeeze’ lens which can be fitted to standard 35mm, or 16mm, cameras. The system is essentially the same as 20th Century Fox’s Cinemascope except that the one lens may be used for both taking and projection. The aspect ratio of the projected picture is 2.66 to 1.

The fact that Vistarama will be available to makers of educational and industrial films on 16mm stock is an interesting aspect of this latest entrant in the wide-screen field.

Vistarama is based on the anamorphoscope principles set down by Henri Chretien. However, the actual lenses were formulated and ground by the Simpson Optical Co., of Chicago, to the order of Carl Dudley, of the Vistarama Corporation in Hollywood.

Both in the U.S.A. and here 3-D on single film has been developed. In this country Lesley Dudley, a pioneer worker in the field of stereoscopy, has in use a system whereby a stereo pair is photographed on to a single frame side by side by means of an attachment employing a train of prisms. A similar attachment must of course be used when projecting the picture.

In the U.S.A. a system known as the Morropticam, developed by Boris Morros in Vienna, is announced as being on the verge of commercial development. It sounds in principle similar to Dudley’s system. In addition it is claimed that pictures shot for 3-D by the existing two-camera system can be optically printed on to one strip of film. The advantage claimed for this method is that the projector attachment is comparatively cheap; the disadvantage is that the loss of light in projection is rather greater. Another promising possibility, which has reached an advanced stage of development, is the Vectograph film, a product of the Polaroid Company. The film itself carries the polarising elements in its structure. The film has two sides on a clear base. The images on the two sides of the film are polarised at 90° to each other. Through the polarising viewers the left eye sees the image on one surface of the Vectograph film, and the right eye the image on the other side. This system does away with polarising filters on the projector, and the need to use two projectors.

Still on the subject of 3-D: the Motion Picture Research Council, Hollywood, have produced a cal-
calculator for the use of technicians engaged in the
photography of 3-D films. The Calculator is in the
form of a circular "slide-rule" about 4in. in
diameter. The calculator gives:
(a) The relationship between lens focal length,
distance to plane of convergence and lens
separation.
(b) Maximum distance which can be included in
a shot without having background points
diverge too widely.
(c) Safe distances which action can come towards
camera from plane of convergence without
undue strain on the eyes.
(d) Recommended lens separations for medium
shots and close-ups for different focal length
of lenses.
(e) Relationships between all these values so that
the best settings for any situation can be
obtained. (American Cine, August 1953).

The Ilford high-speed emulsion HFS, daylight
speed 400 ASA, is now being coated on to 35mm.
base for use in motion picture cameras. However,
availability is restricted.

A few years ago "Cinetechnician" reviewed a
new film splicer, British invented and British made,
called the Robot. There is now a new and improved
model on the market, the Robot II. We understand
from Cine Television Equipment Ltd., that a 16mm.
version is coming shortly and we look forward to
giving full details of it when they are available.

An improved model of the well known Norwood
Director exposure meter featuring the "Color-
Matic" control for simplified direct reading has
been produced. The "Color-Matic" control is a
perforated metal tab inserted in the meter behind
the hemispherical light collector. In use the photo-
sphere or light collector is pointed at the camera;
the meter then gives a direct reading in f. stops.

The British Standards Institution have issued the
following new and revised Standards which can be
obtained at British Standards House, 2 Park Street,

2013:1953 Projector spools for 8mm. cinematograph
film. 3/-.
Covers four sizes of spools from 50ft. to 400ft.
capacity. Specifies the essential dimensions, in-
cluding outside and core diameters, widths,
spindle mounting and drive, and accuracy of
running. Requirements are specified for the
attachment of the flanges to the hub and the
accuracy of assembly, ribbing of flanges, spindle
clamping face, method of film attachment,
finger access holes, lighting holes, and general
finish.

2014:1953 Projector spools for 16mm. cinemato-
graph film up to 2,000ft. capacity. 3/-.
Covers seven sizes of spools from
50ft. to 2,000ft. capacity. Specifies the
essential dimensions, including
outside and core diameters, widths,
spindle mounting and drive,
accuracy of running, and, in the
larger sizes, the maximum weight.
Requirements are specified for the
attachment of the flanges to
the hub and for the accuracy of
assembly, ribbing of the flanges,
spindle clamping face, method of
film attachment, finger access
holes, lightening holes, and general
finish. The material is not
specified; the standard is intended
to apply to metal spools and spools
of non-metallic materials such as
plastics.

1406:1953 Sizes of sensitised photo-
graphic plates. 3/-.
Supersedes the 1947 edition and
specifies a few additional sizes,
particularly the 4in. x 5in. size,
and some for photomechanical
purposes. The dimensions now
specified for the 2in. x 2in. plate
ensure compliance with the re-
quirements for miniature lantern
slides in B.S. 1917, 'Film strip and
lantern slides.'
The tolerance on cutting sizes for
some of the larger plates have
been reduced, and a gauging pro-
cedure for checking the dimen-
sions of plates has been introduced,
as specified in the Appendix.
WHENEVER a feature production calls for substantial filming in two widely separated locations, it is common practice for the studio to split the production unit into two groups. Very often the second unit crew has the most challenging assignment, although not necessarily the most important.

This is especially true where the second-unit is working away from the studio, and particularly when in some foreign country. Here the cinematographer works without the advantages of unlimited studio equipment and personnel; and when he meets with unexpected problems, as he invariably does, the success of the whole second-unit operation often calls for ingenuity and resourcefulness rarely demanded of the camera crew when shooting on the home lot.

This was true of the assignment we recently completed in Europe, where I directed second-unit photography for Paramount's forthcoming Technicolor production ‘Wood’ starring Mai Zetterling and Danny Kaye. Obliged for reasons of economy to travel light, we didn't have the booster lighting equipment nor the number of reflectors we'd normally use in Hollywood. And this proved a pretty rough situation when shooting exteriors in London, where fog and overcast is ever-present. Yet we managed to achieve good results.

The sequences on our schedule were filmed in London and in Zurich, Switzerland. In London, we had just one day in which to select locations. The impending Coronation posed two major problems. First, all Technicolor cameras in the British Isles had been promised local studios for filming the Coronation. We had arranged to use one camera, but we had to finish and get it back to Technicolor in London by 26th May.

The other problem was the Coronation decorations, which were everywhere. Thus we had to search for camera setups that did not include Coronation bunting and flags; and where this was not possible, we had to remove the decorations temporarily—with official permission, of course.

Gathering together a crew of British film technicians, we began shooting early in May. Several men from Scotland Yard were assigned to our company to keep order and clear the way for us whenever we had to shoot on busy streets.

In London we encountered rain and fog about 80 per cent of the time. Shooting scenes under such conditions was touch-and-go. But thanks to the British technicians, we soon learned to adjust our operations to those local hazards. These fellows were accustomed to shooting exteriors where little or no sunshine prevails. The method we followed consisted in preparing a set-up and rehearsing the scene just as though we were working in bright sunshine; then, when the director gave us the ready signal, we'd watch the sky and study movements of the fog and cloud masses through a filter. There were always two and three separate layers of fog, and they were constantly on the move. Occasionally the movement was such that an opening occurred and the sun broke through to shine brightly for a minute or so. It was then that we got our shots. The crew had to be on its toes every minute under such conditions.

It was when making dolly and travel shots that the crew was put to the real test. Because of the ever-changing light, dolly shots were made with an assistant altering the lens diaphragm to suit the changes of light. One assistant held a meter on the light and called out the changes in exposure readings as they occurred to another assistant who altered the lens stop accordingly. In this way we maintained constant exposure on every shot made under such conditions. Often we had to shoot at f/.10 right out in broad daylight (we were shooting Technicolor 3-strip)—the stop we used when shooting inside the Waterloo rail station, where the only light came from the skylights overhead.

This latter location, incidentally, was an interesting one. The interior decor is quite sombre. There are a number of small shops and station concessions which surround the broad esplanade. Here the only help we had in the way of booster light was two small and battered reflectors on stands, each fitted with a No. 4 photoflood lamp.

Usually our shooting day started in the morning at seven o'clock and did not end until dusk—around 8 p.m. One of the most interesting scenes that we filmed was staged on a narrow down-town London street. The action involved a wide range of props and players: no less than 30 small British automobiles in a typical traffic jam, 14 London bobbies, and the usual assortment of pedestrians. Here, with the aid of two inspectors from Scotland Yard to keep interested bystanders in check, we filmed comedy action of Danny Kaye (actually his double, Jon Pertwee) dodging bobbies in and out of traffic in a typical "chase" scene.

Elsewhere, when filming on London streets, where the public might ordinarily interfere with our operations, we adopted a sort of shelter which we used as a "blind" to conceal the camera. This was a framework, about six feet in height, having a rounded top and completely covered with dark brown canvas, except for one side. London utility workers use these to cover manhole openings when working on underground power and telephone lines. Thus, whenever we used one to conceal the camera, most passersby rarely gave it a second look, so accustomed are they to seeing the shelters on London's streets. Few really knew that a motion picture
camera crew was busy inside shooting movies. The shelters proved ideal also whenever we had to shoot in the rain.

An interesting sidelight is the fact that many of our exterior shots were planned to include some famous London landmark, thus injecting authenticity of locale into the story. For example, in one shot the camera pans to follow a car coming out of an alley and turning down one of the principal streets. We continued to pan and closed the shot with St. Paul's Cathedral looming in the background. Similar treatment followed to include such well-known landmarks as London Bridge, the Parliament buildings, etc. These shots are more convincing than any replicas that might be filmed on a studio backdrop.

Except for myself, our camera crew consisted entirely of British technicians. First cameraman was Hal Young, assisted by operator Arthur Graham. Hugh Salisbury was Technicolor technician. Others were Bert Lott, grip; Archie Dansie and G. Smith, electricians; Jack Bark, props; Albert Cowland, grip; and George Hendry, W. Waldron, H. Turner and William Epps.

This same crew went along to aid us in shooting the additional scenes we made at Zurich. We arrived in the Swiss city at two in the afternoon, and went right to work setting up for a series of night shots at the airport. Because of the very long twilight that prevails in this northern latitude, we were able to work well into late evening. For our daytime filming, we encountered almost the same kind of light we had found in London—extreme haze. Although we were in Zurich only a day and a half, we did about three days’ work in this. You see, we had to keep to our schedule in order to get the Technicolor camera back to London by the 26th May.

All told, we shot about 40,000 feet of Technicolor 3-strip. We were overseas almost a month—from 1st May to 30th May to be exact—my first visit to Europe, incidentally, since World War I, when I was a combat cameraman.

Working with the friendly crew of British technicians was a happy experience. When we boarded our plane for home, the entire crew came to the airport to see us off. Whereas most of these men are eager to work with Hollywood cameramen with the expectation perhaps of learning new tricks about making movies, I think we both benefited—each learning from the other. Perhaps we left a usable idea or two with them. For one thing, shooting exteriors under the conditions we did, proved interesting to them. It is the general practice for London producers, whenever the script calls for a great number of exterior shots, to build a replica set on the sound stage and shoot with the benefit of constant artificial light. On our assignment, which consisted almost entirely of exteriors, we shot on the actual exterior locales without benefit of booster lighting.

The only lighting equipment we had to augment daylight were two sunlight reflectors and the two photoflood units previously mentioned, which I managed to pick up in London. In most instances we simply plugged these into a convenient street-lamp power line. These two lamps proved especially valuable later when we made day-for-night shots one evening at dusk, with the photofloods providing fill light.

In addition to the continuity scenes outlined in the script, we also shot a number of background plates to be integrated by Farciot Edouart, A.S.C., and his process department with the footage that was being shot by the first-unit working at the studio in Hollywood. In this operation, we had the script to guide us. We made it a point always to shoot extra footage and “protection” shots, because returning for retakes later was out of the question.

The result of this assignment may be seen a few months hence when Paramount is scheduled to release Knock on Wood, which is being produced and directed by Norman Panama and Melvin Frank. Alvin Ganzer, incidentally, assisted Frank as associate director on the second-unit filming.

(Courtesy, “American Cinematographer”)

CINE’S GUIDE TO FILMS

SEVERAL errors crept into the Feature credits in our August and September numbers, due to mistakes in copying. These lists are the only credits officially approved by the B.F.P.A. and A.C.T. jointly and correct transcription is therefore vital. Publication will be resumed in our next issue, after reorganization of the work involved to ensure complete accuracy.

In the August issue, the words “Other Camera Assistants” were omitted in the credits for The Village before the names of A. Hoellering and Peter Cecil, giving rise to the erroneous impression that they were employed as focus pullers on the production in addition to Gerry Lewis. In the September issue, omitted from the credits for The Net, were the following:

Special Processes: Bill Warrington, Stanley Grant, Albert Whitlock, Bryan Langley, Reg Johnson.
Dress Designer: Julie Harris.
Production Secretary: Pat Bydamell.

New Screen Techniques, edited by Martin Quigley, Jr., contains a fairly wide selection of articles by American technicians on 3-D and Wide Screen techniques. Copies can be ordered from Quigley Publications Ltd., 4 Golden Square, London, W.1, and cost 32s. 6d. A fuller review of this book will be published in our next issue.

CINE TECHNICIAN

is published monthly, price 6d.
You can get twelve issues for 8/6d. post free
**FILMING "THE ROBE"**

Herbert F. Margolis, our Hollywood Correspondent, sends us this article by Leon Shamroy, A.S.C., cameraman on Twentieth-Century Fox's CinemaScope production, "The Robe," due for London showing next month. Mr. Shamroy has won many Hollywood awards for outstanding photography.

by Leon Shamroy, A.S.C.

**NOTHING** will jump out at you from the screen when you see *The Robe*. Instead, you'll have a keen sense of participation in the action.

When Darryl F. Zanuck and Spyros Skouras decided that all future 20th Century Fox productions would be in CinemaScope they insured that audiences throughout the world will find more excitement and stimulation in the theatre than ever before.

In watching the rushes I was immediately aware of the disappearance of the proscenium. This is one of the fundamental technical differences between CinemaScope and conventional cinematography. With the lack of consciousness of a framework imprisoning the action you feel as if you were actually witnessing an event, rather than watching a picture of it.

To me this spells a new combination of objective and subjective entertainment. Now, for the first time, movies will be neither wholly objective nor subjective. By adding the subjective aspects without upsetting the audience, CinemaScope offers the ticket buyer a unique opportunity to help fashion a new experience.

It is my personal opinion that CinemaScope should always have color film, though it is perfectly possible to use black and white. *For The Robe* Eastman Kodak developed a comparatively fast single-strip film that is suiting our needs. We are promised that a still faster film is being perfected.

We are using a conventional black and white 35 mm. camera for *The Robe*, fitted with a CinemaScope lens which compresses the wider field of vision on to the 35 mm. frame. A compensating lens is later placed on the projector and this opens out the picture to the 64 x 25 foot screen which will be employed by most large theatres.

Everyone wonders what differences in angles and acting CinemaScope will involve. Are close-ups out? Will scenes run fifteen minutes without a cut? How does it affect the actors?

Close-ups are still possible, and they are more dramatic than ever; a full-screen head shot of Victor Mature, playing Demetrius in *The Robe*, packed such a wallop that I doubt if it will ever be forgotten by anyone who sees it. But they're not as necessary as before, because the screen is so large and intimate that most of the characters will be in the equivalent of close-up anyway, in the sense that their faces will be close enough for minute scrutiny.

Yes, scenes will be longer, but this won't be apparent to most audiences because any well-edited film seems like one uninterrupted strip of film anyway. Actors will have to memorise more lines and more action, and the timing of scenes will have to be precise, as cutting to other angles will be less frequent and more difficult.

The skilful actor will be at a premium. Less talented performers would do well to devote every spare moment to study and practice, because survival in Hollywood will not be easy. Fewer and bigger productions are likely to be the rule in the studios the next few years, and producers won't be apt to gamble on untrained or questionable players.

In casting *The Robe*, for example, Frank Ross insisted on the most experienced actors he could find, anywhere. Richard Burton and Jean Simmons have been Academy Award nominees, Dean Jagger, who plays Justus, an Oscar winner, and Victor Mature, Michael Rennie and Betta St. John are all ideal for their roles.

Henry Koster auditioned 44 Broadway and New York actors in casting the supporting roles, with such stage personalities as Jeff Morrow, Jay Robinson, Helen Beverly and Frank Pulaski being selected for the coveted parts.

Not enough has been said about the sound in CinemaScope. Without stereophonic sound a cameraman's work would be much easier—but not half as effective. I welcome this advancement because I know that when directional sound accompanies the picture I've shot it will make me look twice as good. The sound will come from the part of the screen where the action is taking place, and it will move with the action everywhere.

As a cinematographer I shouldn't say this, but a person could sit in a theatre equipped with CinemaScope, close his eyes, and still have the sensation of taking part in a moving picture.

Quality and not quantity will be the watchword in the new CinemaScopic era we are embarking upon. To me this means greater pictures. Today we paint on a canvas two and one-half times as wide as yesterday. We know our stories, actors and directors will "grow" accordingly. CinemaScope, and projects like *The Robe*, are leading the way to bigger and better tomorrows.
An A.C.T. View

For the first time in the history of A.C.T.'s affiliation to the Trades Union Congress its vote has played a decisive part. By a majority of six votes—our six, we like to suppose—a proposition was carried. True, this historical moment was short-lived as the amendment so carried, which then became the substantive motion, was within a couple of minutes resoundingly defeated. But the glory and the moral remain.

As a rule, the T.U.C. is nothing if not inconsistent. Congress carried, for example, a resolution which rejected any form of wage restraint which might interfere with the freedom of collective bargaining and yet defeated another resolution opposing wage restraint and pledging support to the efforts of unions to defend the living standards of their members by vigorous campaigning in favour of higher wages.

The reason for these contradictory decisions is to be found in the names of the unions associated with the two motions. The first was moved by and may call a respectable union, the second was moved by the E.T.U. Any resolution which can have a political smear-handle attached to it is almost invariably opposed, as the General Council spokesmen openly say, not for what it says but for who and what is alleged to be behind it. Walter Stevens, in moving his resolution, made a first-class factual case in support of his claim that while gross profits had increased by 50 per cent in four years, wages had increased by only 32 per cent. For the General Council Arthur Deakin didn't attempt to answer the case made as he should have done if there is an answer. Instead he weighted in with a tirade of abuse claiming that the only reason why the resolution was on the agenda was to project the policies of certain political factions. Many delegates are getting tired of this substitution of wind and steam-rollers for arguments and the sooner the General Council wanes up to this fact the better.

About the only time these tactics were not used, incidentally, on another E.T.U. motion which called for an early meeting between the heads of the Governments of Britain, France, America and Russia. The resolution was carried unanimously as also was one calling for a reduction in the period of National Service.

One of the main debates of the week was on the General Council's interim report on Public Ownership of Industry which soft-pedalled on the expansion of nationalisation. C. J. Geddes, for the General Council, made a speech which appeared to completely reject such a negative attitude but, of course, it is the Report and not the speeches which record policy. The reference back of the report was defeated by just over a million votes and consequently a resolution calling for considerable extension of public ownership was withdrawn.

But it is often on the less spectacular motions which don't hit the headlines of the national press that many of the more immediate and domestic issues are dealt with. Social insurance, safety and welfare, education and health, and national set-backs, age-old sores still to be remedied such as night-baking, and special difficulties which unions have experienced during the previous year. Under the latter head, a number of unions, including A.C.T., joined forces this year in a composite resolution calling for the need to amend the Industrial Disputes Order. Our complaint was the attitude of the Ministry of Labour and the Industrial Disputes Tribunal to A.S.F.P.'s alleged grievance in connexion with the production of sponsored television films. The Guild of Insurance Officials and National Union of Furniture Trade Operatives have different grievances. As a result of the resolution the T.U.C. General Council will consult the three unions and others which have reported difficulties to try and find acceptable ways and means to amend the Order.

A.C.T.'s other resolution also obtained overwhelming support. Ralph Bond making a really first-class speech to carry Congress with him in deploring the increasing exploitation of themes of brutality and violence in films.

Advantage was also taken of the paragraph in the General Council's report to protest at the close down of the National Film Association, the only official film organisation of the Trade Union and Labour Movement.

Congress is therefore the mixture of the big national and international issues rubbing shoulders alongside relatively small matters of nevertheless big concern to individual unions. This year was as typical as any of this fact. On the big issues there were inevitable differences with a vote of about 1½ million registered in opposition to General Council policies and proposals. On the smaller non-contentious matters differences naturally seldom arose. But the large minority vote on major issues showed, as one delegate said, that there is a wide gulf between the General Council leaders and the rank-and-file in the workshops. If Congress is to retain its prestige and influence that gulf has to be closed.

The Labour Party Conference at Margate was in marked contrast... even Arthur Deakin became a hero when making his speech reproving Tom O'Brien and reasserting the loyalty of the Trade Unions to the Labour Party.

Labour's policy for the next general election was overwhelmingly approved after a number of improvements and amendments to the original draft. These included unanimous acceptance of A.C.T.'s proposal to insert in the appropriate section the phrase: "In all these activities the Labour Government will take appropriate measures to increase the share of the national income received by workers by hand and brain."

George Elvin, A.C.T.'s General Secretary, with Morgan Philips, Labour Party Secretary, and Sir Vincent Tewson, T.U.C.
LAB TOPICS
by Alf Cooper

REDUNDANCY has again reared its ugly head in the Labs.

If it is genuine that is one thing but if it be, as some people suspect, a softening agent prior to Agreement Negotiations, then we know well how to apply a hardening process.

Negotiations for the new Agreement should start before the next issue of the Journal, if everything goes according to plan. Your Lab Stewards' Committee have now submitted the draft document to the General Council for endorsement, which, I think, will be forthcoming. It will then be ready for immediate presentation to the F.L.A.

The road to a new or revised Agreement is very arduous and uphill, apart from all the usual wrong turnings to be found on the way.

The only method to get this load to the other end of the road is the tried, tested and proved method, which is for everybody, yes, everybody, including yourself, putting the whole of their weight behind the Negotiating Committee and the local Shop Steward and Committee.

There Is No Other Way

Whatever the outcome of the Negotiations may be, it is only right for you to know that the Lab Committee and its Sub-Committee have put in a lot of time and hard work on behalf of us all in getting this document ready with the clauses, etc., worded to fit in with the requirements of all the different shops.

This is the first time that the Lab Section has been able to get one document compiled to cover all aspects of Film Processing whether they be colour, B. & W. or clerical. Such a document, apart from all the other points in its favour, should bring us more together in the future than we are even today; all our problems will now have the same textbook in which to find the answers.

One further point to remember is, it should also be a great help to us all in this great swing over from B. & W. to colour in maintaining the existing personnel in the Labs rather than finding, as we so often do now, employees in the e/oour world and unemployed members from the B. & W. Labs.

Ice shows are quite popular with us, and a party of forty recently visited Chu Chin Chow on Ice at Wembley, including wives and friends of members. All agreed it was an enjoyable evening, which included a coach to and from Boreham Wood, and plans are in hand for a visit to Humpty Dumpty around Christmas time.

It was nice to see Ernie Couzins, Pathe's Wardour Street laboratory grader, at Elstree for a couple of days, looking cheerful although a little thinner after a spell of illness. He told us of a rather frightening experience that he had whilst in hospital. It happened a couple of days after his operation, when Ernie was still feeling pretty groggy. Waking from a nap he opened his eyes and there by his bedside stood a parson! "I really thought it was my lot," Ernie told us, "until the parson explained that he was just on a routine visit to those in his parish—of course I can see the funny side of it now."

I am sure that all lab members will be as bewildered as we were to find the Cost of Living Index dropping a point; I can only suggest that the Government department send their staff to help our wives (and married lady members of A.C.T.) purchase the shopping and show them where the drop has occurred and convince them that nothing has really gone up in price. The result might be interesting.

The Contingency Fund, for which subscriptions are now being collected, had the strong backing of the Laboratory Branch and will give all shops in A.C.T. added strength in any dispute which may arise with their respective employers.

Contrary to opinions of the national press, trades unions do not resort to industrial action for fun. Invariably it is the outcome of abortive negotiations or refusal to negotiate at all by the employers. When such circumstances arise we must be sure of the finance to support ourselves in any action we may take. That is the purpose of the Contingency Fund.

FROM Humphries comes a report that the George Humphries Photographic Society will be holding their third annual exhibition during November 1953 at the firm's premises in London. This year's exhibition is likely to surpass 1952 in the number of pictures on view, and once again Mr. Dennis Watten of Kodak will be one of the judges.

The "Murray Cup," offered for the picture which in the opinion of the judges is the finest exhibit among the prize-winning competitors has been won so far by Mr. Harold Hutcheson of Control in 1951, and Mr. Peter Bird of 16mm. in 1952.

Generous support from the Chairman and Directors, together with donations in cash and kind from Mears, Kodak, Gaavert, Pictorial Machinery, May & Baker and Johnsons of Hendon, have in the past years sustained a comprehensive prize list. Competition is very keen and excellent and the standard of past years shows promise of being even better this year.

The Dart Club had their annual outing on the 19th September, this year to Southend. As usual there was the normal good supply of refreshments—solid and liquid. A very good day was had by all. We are now looking forward to the start of our new League fixtures.
Profiles

‘Recorder’ continues his series of short biographies with a report on STAN WARBEE, one of A.C.T.’s leading Lab members, who now takes Franklin Gollings’ place as A.C.T. Treasurer.

STAN WARBEE, as a 16mm. printer at Pathé Labs, Elstree, is very far away from the bright lights of the entertainment world. But in what spare time he gets from General Council, Executive and Laboratory Committee meetings he does a bit of entertaining himself. He does not, however, take after his singer sister, who was one of the B.B.C.’s “Batchelor Girls,” but specialises in comedy and impressions.

At the Kay (Finsbury Park) Labs, where he had his first job in the film industry twelve years ago as a negative washer, he was popular as compère and M.C. of the socials that Shop Steward Jim Richie and others helped to run.

Stan feels keenly that the behind-the-scenes work of the labs should be brought more to the notice of the public. “What about screen credits for the Labs?” he asks. “The general public thinks of the directors and stars of a film, but the processing doesn’t even occur to them.” The Lab’s name on the credits would lead to greater pride in the work among lab members.

After being demobbed, he returned to the film industry and joined Pathé Labs in Wardour Street in January 1948 as dryer. During the renovation of the Elstree plant, the staff came to Wardour Street, and it was then that Stan, who was on ACT’s committee at Pathé, met and worked with Stan Collins and Malcolm Aris, both of whom later became Shop Stewards at Elstree. Stan W. always admired Stan C. for his drive and the way, as Steward, he commanded respect from workers and management alike. “Stan Collins was first to get me really actively interested in T.U. activity, and took me to General Council and Laboratory Committee meetings ‘to feel the ropes’!”

Although not a member of any political party, he believes in the principles of Socialism; so it was that, with Peter Duckworth, he represented ACT at the Labour Party’s first Youth Rally at Filey in 1949. Both reported that it was a great inspiration to know that, despite the brickbats then being thrown at the Labour Government by Press and radio, there was still such a strong following for Socialism and tremendous faith in its ideals.

With Stan in the drying room at Wardour Street was Ronald Edmundson, who in a strange way led Stan a stage at a time to assume his present leading position in ACT. Edmundson emigrated to Australia, and arranged for Stan Collins and his wife to go out there too. Malcolm Aris became Shop Steward with Stan Warbe as deputy—they were at Pathé, Elstree, then.

Then Malcolm left and later also emigrated to Australia, and Stan was elected Steward. (Incidentally, Stan and his wife, Patricia, are perfectly happy to stay in Britain, though anxious to have a home of their own. Reg Marsh is now Stan’s deputy, and with Fred Charles and the brothers Peter and Ray Childs, they form the ACT Committee at Elstree. Reg happens to be Stan’s charge-hand, but neither that, nor the fact that Reg is an Arsenal fan while Stan supports the Spurs, prevents them getting on well together.

Stan belongs to a new generation of leaders in our industry. When in 1950, at the age of 25, he was elected to the General Council, there was nobody more surprised than Stan himself. But his was no freak nomination, because he had already earned respect in the labs.

On the General Council he takes a lively and conscientious interest in all problems, and has earned the respect of feature, short, newsreel and lab members alike. This year the General Council chose him to lend the Council’s support to the resolution deploiring the increasing exploitation of violence and brutality on the screen. It was a proud moment, therefore, when he was able in September to post up a cutting from the Daily Herald which reported the good news that this resolution, put forward by ACT, had been passed at the Isle of Man and had become TUC policy.
Films in Rumania

Cine is glad to publish this concise survey of conditions in Rumania's Film Industry, as a contribution to closer understanding between film technicians everywhere, but does not necessarily endorse opinions or confirm optimistin exerected.

RUMANIAN cinematography was practically non-existent before the war. The 1938 Film Daily Year Book records that "one feature-length film was produced during 1937. The National Tourist Office scenic shorts aroused little interest ..." then, by way of general information, "to make a feature-length film foreign equipment is borrowed ... Funds are usually furnished by the husband or 'friend' of the female lead," and "in 1934 a decree creating a Cinematographic Fund was issued (but) although collections are estimated to have exceeded £140,000, nothing of importance has been realised."

Post-war changes have brought with them the establishing of a national, and nationalised, film industry. It is one which is yet very much in the process of growth and development in all its branches. But already the contrast is notable. While demands for equipment and film stock must at present largely be met by purchases from the Soviet Union, Czechoslovakia and Eastern Germany, Rumanian-made cameras and projectors are beginning to come from the factories, and the chemical industry contributes to self-efficiency.

Space does not permit of an exhaustive survey of this new Rumanian film industry, but some points may be picked out. It is controlled by a Committee for Cinematography attached to the Council of Ministers, which means that it receives attention at the highest level. Investment and production are planned, finances are assured, and there follows a continuous and steady expansion of the industry. Short-time and unemployment are unknown.

Students or trainees come to film in a number of ways. Much is done to publicise the industry and to acquaint youngsters with details of and prospects in the various branches. Those interested take an entrance examination for the technical, art or other courses they wish to follow; and students or trainees who come from a distance are accommodated free of charge by the school they attend. There are, at present, three two-year schools for projectionists and electricians, a day and an evening class school for technicians, with a four-year syllabus, a higher school for administrative personnel, with a one-year course, an Institute of Cinematographic Art where artists, directors and cameramen are trained, and a one-year specialised higher school for film editors.

At the Institute, students attend classes and discussions on the following, besides their own special subjects: history and aesthetics, the history and theory of cinema, the history of Rumanian and world literature (drama more particularly in the case of actors), film music, décor for film, production organisation, etc. Every attempt is thus made to provide a sound cultural background and all-round appreciation of film work.

Conditions and terms of employment are good. For instance, pay for actors, many of whom have theatre engagements too, is according to the scale of salary normally received, that is, in keeping with professional attainment. Not only is shooting time paid, but also all rehearsal time, and any time when shooting may be interrupted but the actor is present. Throughout, the actor receives a basic salary from his theatre; and like other members of the production unit he gets a bonus for going on location, when, in addition, the studio pays travelling expenses and fixes accommodation.

Screenplays come from writers of all kinds, those in the realism included. The Committee for Cinematography keeps in close touch with the Rumanian Writers' Union. The Committee has a Scripts Department which assists the writer in dealings with the studio—feature, documentary, cartoon—for which he may be working. The Writers' Union has a scripts committee which arranges discussions, viewing of films, and meetings between writers and film makers. The Union also helps writers of screenplays to gather material, facilitates necessary travel, and places its rest homes at their disposal.

Together, Committee and Union have outlined a plan of themes for films which might be scripted and shot during 1953-55. Subjects are events and personalities outstanding in the history of the movements for national independence and social advance—those of 1848, for example—and aspects of present reconstruction. But this is not limiting or binding, as recent productions show; other subjects emerge, from a fine documentary on regional folk costumes and traditions to the melange of three sketches by Rumania's excellent 19th century satirist, Ion Luca Caragiale. Films, however, must be left to a separate article.

During production, meetings of different technical groups take place generally once a week and those of each unit once a month. Producer, director, editor, and sometimes representatives of other members of the unit, usually meet every evening to plan the next day's work. Full meetings of a unit are generally held once a week. Everyone is entitled to join in; what a studio carpenter has to say may bear on the editing of the film, and a cameraman may help right administrative inefficiency.

Last, but far from least, the trade union movement plays an important part in the Rumanian film industry. Trade union organisation is divided into sections according to places of work—studio floor, laboratories, offices, and so on. All belong to the Bucharest Art, Radio and Cinema Workers' Union. This in turn is linked to what is called a Central Co-operating Workers' Union, in press, printing and cultural institutions, which has direct representation on the Central Trade Union Council.

The trade union movement ensures that its members enjoy the rights, stipulated by the Code of Labour, to social insurance—handled by the unions, not a government department—paid holidays, facilities for education and recreation, etc. It also helps to improve working conditions and methods, and so to develop production.

The place accorded film in Rumanian national life, the support, public and material, it receives, and the part played by trade union activity in the industry make real the words of the Prime Minister: "This is the organic approach of democracy and the labour movement to culture."

Bernard Joseph
Other A.C.T. News

ASQUITH OPERA: Many of our readers will be surprised to hear that Anthony Asquith is going to produce an Opera Season at Covent Garden. Tony assures me that this does not mean he is leaving the industry and hopes to be producing films after the Opera Season.

I feel sure that all members will join in wishing him every success in his new venture.

RULE BOOK: The new Rules have now been approved by the Registrar. There are two very important changes which should be noted by all members.

The first is that from 1st October, all members must pay an additional 3d. per week on their contributions into a Contingency Fund. Formation of this fund was approved at the Annual General Meeting.

Another important rule is that if General Council feels it necessary in the interest of the membership as a whole, they may require as a condition of entry, a member admitted after 1st May, 1953, to remain in his category of employment and not transfer to another category.

WESTMINSTER BRANCH: The first meeting of the winter was held on 8th October; and the branch will continue to meet on the first Thursday of each month until further notice. As usual, they will be held in the Crown Theatre, Wardour Street, commencing at 6.45 p.m. All members working in the West End are welcome—and that includes you chaps in the Labs. Don’t forget!

The objects of the Branch (writes Peter Sims) are purely social—a means of providing an opportunity for members to meet each other and a few famous personalities of the film world as well. On 8th October, a programme of films from the Edinburgh Festival was shown and Basil Wright kindly consented to come along to talk about the Festival and the atmosphere in Edinburgh 1953.

On 5th November the Branch will be screening the long-awaited Conquest of Everest—after its Royal premiere at the end of October—introduced by Tom Stobart, the cameraman assigned to the Everest Expedition.

BRITISH ACOUSTIC FILMS: Ian Crawford at British Acoustic Films reports the latest activities within that unit. At the Branch Meeting on 17th September, 38 members were in attendance where the main discussion centred around a proposed wage claim by A.C.T. on behalf of its members. The Shop Steward of the A.E.U. gave us a very informative outline of the reasons for their Union’s 15 per cent wage claim. He was followed by our Organiser, Mr. Middleton, who clearly stated A.C.T. policy which gave members much confidence.

A resolution was framed and forwarded to the Executive Committee of A.C.T., seeking their support for a wage increase for A.C.T. members employed by B.A.

B.A.F. NEWS: Since our last notes, adds Peter Beggan, Colin U. Fisher has left the laboratory at B.A.F., and now works in the telefilm section of the Planning and Installation Department of the B.E.C. We all wish him success in his new job.

Mr. R. A. Tomes has left the works management at Woodger Road for higher things at Mortimer House. His successor, Mr. J. Hambrey, has taken over, and has already been introduced to the works committee, Mr. Hambrey has been with B.A.F. since the early 1930’s and has worked in Electrical Test, and as North London divisional engineer of Service Department. Since then he has held the position of Chief Engineer at the Mitcheldean factory of B.A.F.

The B.A.F. football team has started the season well by promotion to the 1st Division of the Brentford and District League. The team secretary, Les Grant, tells me of the selection of Sid Roberts as captain, and Len Higgs as vice-captain. Regular players include Harry Tubbs, Fred Cape, Bill Walkinshaw, and Les Watson.

The table tennis section are again in the Film Renters League, and it is anticipated that they will again put up a good performance for league honours. We have all last season’s successful players again this year, including Des Miller, Sid Roberts, Johnny Gaisford, Harry Tubbs, along with the girls Dot Neile and Pam Goodey.
EDITORIAL SECTION: The Quarterly General Meeting of this Section was held at “The Swiss,” Old Compton Street, on Monday, 14th September, with Peter Tanner in the chair. Reg Groves had been invited by the section to talk about the “Cine-Technician,” “Cine-Technician,” he suggested, should be the most advanced and well-informed publication inside the British film industry; it should be the first to discuss new technical ideas and methods; it should have room for considering the general problems of the industry, such as legislation, production and distribution; and it should contain news of all activities of A.C.T.’s sections and individual members and report all interesting happenings in the industry. To bring out a journal like this, however, the Editorial Board needs much more co-operation from members.

When the meeting was thrown open to questions, there was much lively discussion, and several suggestions were made on how members could help to provide more material for the “Cine-Technician.” Reporters, whose job it would be to collect information, should be elected in each shop and studio. Proposed starting dates of productions should be sent in to be published monthly, together with the names of producer, director and key technicians. A correspondence column could be opened and sales increased by a campaign for annual subscriptions.

Reg Groves dealt with all our questions and suggestions, and before he left, he promised that if increased sales and revenue will justify it, the “Cine-Technician” would improve in appearance and content over the next three or four months.

Finally the meeting considered various correspondence and heard a report from Richard Sidwell on the plans of the Social and Cultural Committee for the winter months. These include a talk by Brian Anthony on “Optical work” for October, and, in November, Bob Parrish, the American editor and director, will address the section and show one of his films. It is also proposed to hold a Christmas Party on similar lines to last year’s.

Other news: Ralph Kemplon has been elected to the Board of Directors of A.C.T. Films Ltd. He takes the place of Jack Harris, who resigned from the Board earlier this year.

Peter Tanner, the section’s chairman, was recently married. Congratulations!

SCRAP BOOK 1933: Those who listened to the B.B.C. programme “Scrap Book 1933” probably heard the story of the Aerial Conquest of Everest in April of that year, but I wonder how many people coupled the name of Bonnett with Sid Bonnett who is still a newsreel cameraman with Gaumont British. Probably a lot of our older members would have recognised the name but our younger members would not have done so. Up to quite recently Sid was quite active with A.C.T., but ill-health compelled him to give up his Trade Union activities. We are happy to say Sid is well on the road to recovery.

WESTWARD HO: An interesting piece of news has reached us concerning two of our lady members, namely Hazel Webber, who some may remember was negative cutter at Denham, and Kathleen Stokes who was recently employed as a negative cutter at Ealing. Both these girls are off to Canada for a stay of about two years, during which time they hope to work in the Canadian film industry and to travel extensively before they return home.

GRIFFITH’S FILM SHOWINGS: National Film Theatre, South Bank, is showing to members and associates D. W. Griffith’s Birth of a Nation, 22nd, 23rd October; Intolerance, 29th, 30th October; Hearts of the World, 1st November; and The Girl Who Stayed at Home, 6th November. Details from: B.F.I., 164 Shaftesbury Avenue, W.C.2.

COLOUR PRINTING and PROCESSING
Eastman Color - Gevacolor - Kodachrome
35 mm - 16 m - 8 mm

Blow-ups · Reduction · Effects

GERRARD
5716
8935

REED’S
Colour Film Printing
89/91, WARDOUR ST., LONDON, W.1.

The only Independent Laboratory undertaking exclusively Colour Processing
Among main decisions taken at September General Meeting.

B.F.P.A. Quota: The Feature Directors and Producers' Section endorsed the Executive's views that there was no reason to vary the present agreement with the B.F.P.A., but any special case submitted by them would receive consideration.

Whilst on this question, two Companies, both of which have the same Board of Directors, had planned to make two films. One company is a member of the B.F.P.A., the other is not. Both Companies sought A.C.T.'s permission to employ the same Director on both films, this was refused. Naturally there was no objection to be raised to the film which is part of B.F.P.A. Quota. Strong disapproval is registered through the same impositions on the companies affiliated to the B.F.P.A., and through it attempts would be made to get the benefits of both non-membership and membership of B.F.P.A., the Company affliated to the Ministry of Labour and will strongly oppose the permit for the Company formed which is not affiliated to B.F.P.A.

Dubbing of Foreign Films into English: It will be remembered that in September 1952 A.C.T. placed a ban on the dubbing of foreign films into English in their country. The Executive set up a sub-committee to consider these matters. The Committee presented an interim report to the Council and finally recommended that a certain film upon which it had been imposed. The main reason for lifting the ban, which had been in operation for a number of years, was due to the cost of dubbing it and the fact that it would be very effective and had impressed A.C.T.'s policy on the Companies concerned. Further, that the lifting of the ban would be in the interests of the Companies and that Companies would not seek to process similar films in future without having first had discussions with A.C.T.

Anglo-American Films Agreement: In the previous issue of the Journal a report was given of A.C.T.'s deputation to the Parliamentary Secretary, President of the Board of Trade. This deputation discussed ways and means of bringing pressure on the Government to revise the Anglo-American Films Agreement. It was agreed to ask our Legislation Committee to consider the results of our campaign and make recommendations as to the best way of improving on it.

Arising from a meeting at the F.I.E.C., which had discussed this matter, that body agreed to make immediate representations to the Board of Trade drawing attention to the Council's policy and offering to meet the Negotiators who were going to the United States.

The Executive also agreed to write to the Chancellor of the Exchequer in connection with the current negotiations that are proceeding with G.A.T.T. and impressing upon the Chancellor the policy of the Union as far as films are concerned.

Sound and Foreign Locations: A Company employed a Sound Crew of three Technicians to operate an R.C.R. remote microphone for the production. They had given an undertaking to A.C.T. if the Crew proved to be inadequate to employ an additional member of the Sound Department. When called upon to carry out this undertaking they refused and referred the matter to conciliation, by which time the unit was back in the company in country. A report has been received by the Executive which makes it quite clear that a Crew of at least four Sound Technicians was required. Arising from this example and others that the happening in the past, a full meeting by the Sound Section has been held and the following resolution has been approved by the General Council:

"Members of the Sound Section will not post sync or re-record dialogue scenes unless a full Crew of four were engaged on the original shooting of such scenes."

As this resolution has been accepted by the General Council it now becomes the policy of the Union. The position in the Sound Section is constantly being reviewed. For example, a Company proceeding on location only wish to take three on Sound to France claiming that as this was in France there would be a double-up on crews. A.C.T. were not satisfied with this point and went to conciliation, where it was established that a Sound Crew of four had to be employed.

Gate Studios: A report was received that these Studios were being used for what was described as "a novelty stunt." That is to say, they were not kept in operation. It was decided to ask for a full report on this statement and to see whether or not A.C.T. Films might consider using the Studios.

Mayflower Productions - French Location: This Company expected to go on location to France in October to obtain B.P. plates and establish shots with three doubles for the production "Twist of Fate." They expect to be away about three weeks. The Company have certain relaxations in the A.C.T. Crew. Having examined the case, it was decided to inform the Company that, as the Unit is a main one, full crews should be employed.

Laboratory Agreement: A new draft of the revised agreement has been approved by the General Council and notices of revision have been given to F.L.A. and Technicolor. The Laboratory Committee have had very wide discussions on the position of the Black and White productions. They have asked the General Council to press more vigilantly its policy in relation to the increased quota. Also that the Legislation Committee be asked to go into certain matters regarding the tax campaign and various other problems revolving around National Policy regarding the British Film Industry.

Service to our Members: Two or three interesting cases have been pursued by Head Office with satisfactory results. For example, a member had a contract with a Company engaging him as a scenarist to write a screen adaptation of the story. There was a sum of £400 outstanding to this member which he had difficulty in obtaining, but through the intervention of Head Office he has now received all the money due. Another Company on location overseas, lost some personal belongings and a claim for compensation was made under the Insurance Clause in the Shorts Agreement. The Company were not prepared to meet the claim in full, but again, through the Head Office taking this claim up, settlement has been reached by our member.

General Note: For further information and details of General Council reports members should attend Shop Meetings to receive reports back from their elected representatives on the General Council.

The General Council Decides...

The Crown Theatre

Provides Complete Studio Projection Service at Any Time to Suit your Requirements

Double Head Projection

Mixing Panels For Tracks

Also Three Editing Bays

Sub-Standard Projection Seating for 70 Persons

Sound System

Tel: GERnard 5223 Editing Bays: GERnard 9309
Newall 35mm Motion Picture Cameras are in use at the following British studios:
- PINewood Studios
- TECHNICOLOR LTD
- VIKING STUDIOS
- MERLIN FILM STUDIOS
- C.W.S. FILM STUDIOS
- MANCHESTER • NATIONAL FILM AGENCY
- MANCHESTER • THEATRE PUBLICITY
- S. PRESBURY & CO. LTD.,— LONDON • G.B.
- NEWS • B.B.C. • ASSOCIATED BRITISH
- PATHE NEWSREEL STUDIOS
- NETTLEFOLD STUDIOS
- G.B. PICTURE CORPORATION
- SPECIALISED FILM UNIT
- GATE STUDIOS
- ALLIED PRODUCTIONS

Enjoying a world-wide reputation for first-class photography, reliability and ease-of-handling, Newall Cameras are used in:
- AUSTRALIA • BRAZIL • CHINA • HONG KONG
- INDIA • INDONESIA • ITALY • JAPAN • MALAYA
- MEXICO • NEW ZEALAND • POLAND • YUGOSLAVIA

THE NEWALL CAMERA
SAVES MONEY ON THE SET

Time is money in the Film studio. Always ready for action, the Newall Camera can be “set-up” extremely quickly. The scene is viewed directly through the taking lens and, once focussed, the lens is not moved again. After focussing, the single-handed instantaneous shift gives that invaluable “last-minute look.” This precision-built camera fitted with T.T.H. Cooke Speed Panchro “t” and “f” sealed lenses is saving time and money in studios all over the world.

STUDIO DEPT. G.B-KALEE LTD.
Dept. CT.10/53, Mortimer House, 37-41 Mortimer Street,
London, W.1. MUSEum 5432

EVERYTHING FOR THE CINEMA, THEATRE AND STUDIO
A Member of the British Optical & Precision Engineers’ Group

Branches:
- BIRMINGHAM • BELFAST • CARDIFF • GLASGOW • LEEDS • LIVERPOOL
- MANCHESTER • NEWCASTLE-UPON-TYNE

FILMING the MOUNT EVEREST CLIMB
TECHNICAL • LABS • 3-D • STUDIOS
KODAK are proud that

'The CONQUEST of EVEREST'

was shot entirely on

16mm 'KODACHROME' COLOUR FILM
TECHNICAL LECTURES

THURSDAY, NOVEMBER 12th, at 7.30
HAMMER THEATRE, WARDOUR ST., W.1

G. ALEXANDROV
Soviet Film Director (late associate with Eisenstein)
will show excerpts from his films:
“GLINKA”
“MEETING ON THE ELBE”
“VOLGA VOLGA”
followed by a discussion
Chair to be taken by ANTHONY ASQUITH

BRITISH COUNCIL THEATRE, HANOVER SQUARE
WEDNESDAY, NOVEMBER 25th, at 7.30
“SHOOTING A 3D FILM”
by
RAYMOND SPOTTISWOODE
NIGEL SPOTTISWOODE
Excerpts from films: followed by discussion

CAMERA AND EQUIPMENT HIRE
Newmans
Arriflexs Debries etc.

County Films
12 D'ARBLAY STREET, LONDON, W.1
GERrard 8544

Editing Machines and Cutting Room Equipment
Cutting Rooms with Foot Splicers to let

BOUGHT Cameras
AND SOLD Equipment

The CINE TECHNICIAN

The A.C.T. Journal

NOVEMBER 1953
Vol. 19 No. 107
PRICE SIXPENCE

CONTENTS

COVER STILL: From “Conquest of Everest” (See pages 144 and 145)

CAMERAMAN ON EVEREST: by Tom Stobart - - - - 144, 145, 154

A FILM TECHNICIAN’S NOTEBOOK: by A. E. Jeakins - - - - 146, 147

TECHNICIANS DEMAND PAY RISES—AND WHY: by George Elvin - 148, 149

LAB TOPICS: by Alf Cooper - - 150, 151

OTHER A.C.T. NEWS: by “Middy” - 152

THE GENERAL COUNCIL DECIDES - 154

Editor: REG GROVES
Editorial Office: 2 SOHO SQUARE, W.1
Telephone: GERrard 8506

Advertisement Office:
5 and 6 RED LION SQUARE, W.C.1
Telephone: HOLborn 4972
CAMERAMAN
on Everest

TOM STOBART, who photographed “Conquest of Everest”
tells his own story, exclusively for CINE

I DO not think I should have had any hope of
shooting a reasonable film on Everest if I had not
been on a previous expedition to the Himalayas.
In 1946 I was a climbing member of an expedition
that attempted the 23,500-ft. mountain Nun Kun in
the Western Himalayas, which was, by the way, first
climbed this year. On Nun Kun I had also tried to
take a film, and had made every conceivable
mistake, even to getting some of my film spoiled by
water during the trip back. Nun Kun not only gave
me ideas for coping with Everest, but also gave me
an old score to be wiped off, and anything that will
make you pull your socks up when the altitude has
got them down is of great assistance on Everest.
There is no doubt that a second attempt on Everest
would be out of his senses, because it is only
a firm conviction that it is worthwhile to climb
Everest, that can keep one going when every
common sense instinct tells one to go back or sit
down.

Let me give two examples. On the march-in it
was very hot and tiring. About the only time when
a slow-moving cinematographer could be sure of
catching up with the whole expedition together was
during a halt for tea, so it often meant filming other
people at tea, and not resting until the job had been
done, although a cup of tea and a rest were the
only things in the world that mattered.

On the mountain frequent rests were necessary
due to the altitude. As the wretched cinematographer
I often had to spend these rests setting up
my equipment, and when I had filmed the party
moving off again, had to pack up and try to catch
up. It was a very lonely and heart-breaking job.
It meant being able to look after myself on the
mountain and long weary hours when I had been
left behind not to mention it in view but a companion
Sherpa in the wilderness of ice.

From the directorial point of view things on
Everest were not rosy either. Not only was there
no script, but I had to try to guess ahead what was
going to happen. I never had any idea who the
“stars” were going to be, and I had to try to cover
everyone and everything. There was no possibility
of re-staging anything—in fact I had to try to do
my work as unseen and unheard as possible. Even
delaying a start for a moment to set up the cameras,
was something liable to cause annoyance to over-
strained men, and if I had become too unpopular
there would certainly have been no film. I was also
compelled to gather the scraps of tent space, and
Sherpa assistance, left over from the main purpose
of the expedition.

I am not trying to squawk about this. Nobody
could have been more anxious for the expedition’s
success than I was—but I had to fight hard and
amicably for my own small corner, and my own
private objective. I was not essential to the plan.
Add to this the worry of having a complete pro-
duction on your head with no assistance, and no
rushes till you get home, and you can perhaps
imagine the rest.

On Everest any mistake or omission you made
in the planning comes back at you hard and
them, is had the metal parts covered with leather,
and long triggers attached, so that the cameras
could be operated in gloves.

Tripods were a problem. At very high altitudes
their use would obviously be impossible, and the
best that could be done was resting on a stone or
ice-axe head. For steep and difficult places I had
a special device made which suspended the camera
from the pike of my ice-axe, but for the bulk of the
work I wanted a light tripod. Quite apart from
the fact that hand-held shots are to be avoided if
possible, it becomes very difficult to hold a camera
steady when panting hard on a high mountain. I

CINEMA-TECHNICIAN
November, 1953
do not think a really satisfactory tripod is made for this sort of work, but I finally settled for a Films and Equipment Ltd. tripod which was specially cast from light alloy and knocked ten pounds off the weight. Even so, my equipment with a day's supply of film weighed 30 lbs. The magazine cameras weighed only 4½ lbs, but I could not use them myself on account of the doubt I felt about their reliability.

The light when it was fine was brilliant. It was not possible to study the scene without goggles, and I had special goggles of colour-viewing glass. I used an incident light meter—a reflected light meter just goes off the scale. But exposures are only at most a stop down on "normal," and under-exposure is easy. On previous occasions I had tended to keep exposures down and this gives very pictorial shots, but with black figures. However, on Everest I decided that the people were the interesting thing, and I decided to keep these and let the snow burn out. I think now this was a wise policy. Of course the U.V. in the light is enormous, and a 2B haze filter was necessary throughout.

THERE does not seem anything I can usefully say about the march in, except perhaps to point out the great value of using pola filters on telephoto shots of distant peaks when obscured by light reflected from a dust haze. I took shots with and without a pola filter and find the shots used are always those taken with the filter.

Filming the icefall was an unpleasant, but straightforward job of work, but it was here that the "wrinkles" I have talked about came in useful and I will list some of these in case they are useful to some other unfortunate in the future.

The books usually tell you that you must keep your cameras outside in order to avoid the condensation that takes place when a cold camera is brought into a warm (?) tent. In my experience this is asking for trouble, and when filming in the cold you should always try to keep your cameras warm. This means that your cameras will not have time to get really stuck up. The condensation is very easily overcome by sealing the camera up in an airtight tin or bag, before bringing it inside.

Filming in a snowstorm or blizzard is another matter that demands a slightly special technique, and such storm shots, though unpleasant to take, are very effective. It is surprising what colour the film will pick up in such a swirling white world, though the snow itself will only show up against dark objects or shadows. Changing film in a blizzard is a question of keeping the snow out of the camera. A large waterproof bag which will fit over your head and shoulders down to the waist will work well provided you lie down facing up wind. This bag is also necessary when you clean up the camera and lens, and can be tied over the camera and tripod head to keep snow away between shots. A deep lens hood—which you need anyway for snow, and you can get shots in anything.

One further word of advice. The cinematographer's job on an expedition is just about the coldest job of all. You need at least as good equipment as anyone else, if not better, and you should never allow anyone to cut you down on the grounds that you are not so needy as the shock troops of an expedition. On Everest I had the same clothes as everyone else, but I did NOT get any oxygen, which was a great handicap. The more uncomfortable you are the less work you can do.

Finally, and whilst I am giving advice, when you are filming on a mountain remember all the time where you are, and don't get excited and step backwards without looking, and don't, where you can slip, try to film unless you are roped. This is especially so, since a tripod leg suddenly slipping on ice can throw you right off balance.

One of the greatest difficulties I found on Everest was due to something I had not noticed before. Whilst I have the camera running with the tripod head free—as is almost always necessary when filming unrehearsed scenes—I always hold my breath. Holding your breath at high altitude means that you collapse panting afterwards. Indeed you cannot always do it. This was one of the small troubles of using a cold friction head tripod on Everest.

A WORD about George Lowe, without whose help the Everest film could never have been made. His presence was sheer good luck. During my first visit to the top of the icefall I got a slight dose of pneumonia and was out of action for a week. George Lowe had never taken a foot of film in his life, but with a few tips he carried on getting vital material. Subsequently, he carried one of the baby

[TURN TO PAGE 154]

Lowe, Pugh, and Stobart, who is seen sealing a can of film after shooting
A FILM TECHNICIANS NOTEBOOK
Compiled by A. E. Jeakins

In spite of predictions from some quarters that 3-D is on the way out, there appears to be considerable activity in technical developments relating to stereo films.

The Nord Company of Minneapolis are reported to have demonstrated in Hollywood a method of putting the twin films of 3-D on to a single strip, thus eliminating the necessity for dual projectors, and the hazards that accompany this method.

A projectionist at M.G.M. studios has developed a zoom-type projection lens which will enable exhibitors to show wide-screen films of varying aspect ratios without having to buy several sets of lenses. The one lens handles all aspect ratios from 1.37 to 1 to 2.0 to 1.

The Polaroid Corporation have produced an electronic system which detects any out of sync conditions which arise during 3-D projection and enables the projectionist to correct them.

We hope to be able to give a fuller account of these developments when more information is available.

On the camera side of 3-D, adaptations of standard equipment to 3-D set-ups continue to appear. We illustrate two: one 16mm. and one 35mm.

It will be noted that in both these examples the cameras are mounted side-by-side and not nose on. The Linden arrangement of two DeVry's appears to employ a periscope device on one of the cameras to reduce the lens separation.

Bell & Howell have entered the 16mm. wide screen field with a system patterned on 20th Century-Fox CinemaScope. A single anamorphic or "squeeze" lens attachment is used for both shooting and projecting. The projected picture is of normal brilliance and fills a curved screen 2.5 times as wide as it is high. At a demonstration the picture was shown on a screen 8 feet high by 20 feet wide.

B. & H. have developed a stereophonic sound system to go with their wide screen picture. A modified version of the company's magnetic recording projector (the Filmson sound 202) is used to record the magnetic sound tracks as well as to project the film. Two different sound tracks are recorded side by side on a single strip of magnetic material permanently bonded to the film edge. The sound is then played back through two separate amplifier speaker systems located at opposite ends of the screen and along the sides of the auditorium.

Once again we are indebted to George Ashton for some interesting information about recent colour developments in the film industry. In his article in the September 18th issue of the British Journal of Photography he remarks that the complex situation in motion pictures, regarding colour at least, appears to be clarifying. Recent news suggests that the choice of a producer will now lie between either Eastman colour negative or Technicolor three-strip for his original, and between prints on Eastman colour positive or regular Technicolor imitation prints for release.

The improvement in colour quality of recent productions photographed in Eastman colour and printed in Technicolor is doubtless due to the manner in which they were made. It has been assumed that Technicolor release prints from Eastman or Ansco colour negatives, are made by first making separation positives from the colour negative and from these positives a set of separation negatives. From these negatives normal matricies could be made by the usual Technicolor procedure. In fact, the system proves to be a good deal simpler—the matricies are now made from the colour negative direct.

The matrix film which is used to make the relief images from three-strip negatives is orthochromatic and dyed with a mixture of dyes which give it an orange-red colour. In printing, a range of blue filters is used to control the contrast of the matrix and the shape of the transfer characteristic. This filtration control has clearly been an important aid to the imbibition process, so that the abandonment of such control by making the matrix film panchromatic in order to print directly from a colour negative would not be a step to be lightly taken.

In fact, the matrix film is not made panchromatic. The new material, Tricolor Matrix Film, intended for making imbibition matricies from colour negative, comes in three types, one blue sensitive, one green sensitive, and the third red sensitive.

There may well be a number of reasons for this choice of method. It will eliminate the need for printing the matrix film through tricolor separation filters, which waste light and so slow down printing speed. Also, since an emulsion, which gives a relief image must absorb light strongly to produce a relief at all, and for a panchromatic matrix material the absorbing dye stuff would have to act equally throughout the sensitivity range, it is possible that using three separately-sensitised films simplified the problem.

But what seems the most likely reason for the use of tricolor matrix sensitisation is the possibility of control. It seems unlikely that any attempt is made to vary the matrix gradation by the use of filters in printing; but a second part of the technique of making imbibition reliefs lies in the use of a pre-printing fogging exposure to give the characteristic curve of the matrix film a toe it otherwise lacks.

When a relief image is made in the usual way on a suitable material the characteristic curve of the material will have no toe and a very sharp shoulder. By pre-fogging the film through the base, using light of a colour which the gelatine absorbs because of the dyes incorporated in it, the shape and extent of the toe can be controlled. Now, though the shape and slope of the upper portion of the curve presumably cannot be varied in printing tricolor matrix film, it seems likely that the flash exposure for the toe can. If the blue sensitive film contains a yellow absorbing dye or dyes, the green, a magenta absorbing dye and so on, then the toe shape would be controlled by the filters used for the pre-fogging exposure.
From the producer's point of view the importance of the tricolor matrix material lies in its application to the making of release prints, particularly for overseas distribution. A Hollywood producer, for example, who has photographed a film on Eastman colour negative, irrespective of the way he makes prints for home distribution, needs only to send the colour negative to Technicolor where the necessary matrices can be quickly made. The matrices are shipped to London, where the prints for European distribution can be made at maximum speed and minimum cost.

By the use of Eastman colour negative a production company benefits in several ways—high emulsion speed, automatic masking which gives quality virtually as good as a three-strip camera, and the choice of either low cost, good quality inhibition prints or slightly higher cost prints with adequate definition for wide screen projection.

The current process used by Technicolor for producing travelling mattes is described by Ashton in the same article. The details have been disclosed in two recently granted British patents.

The background action is photographed with a three-strip camera (monopack may be used with a little more complication). The foreground action is photographed in front of a coloured backing, or a white backing and illuminated with coloured light. The actors in the foreground are lit in the normal way with white light.

The backing is lit so that it will record as a maximum density on either the green record or the blue record film of the three-strip camera. For example, a white backing is lit by mercury vapour lamps with yellow filters so that the illumination is principally from the two green spectral lines at 548 and 577 mu. Alternatively, blue filters may be used on the lamps to utilise the blue spectral lines of the mercury lamp at 404.6 mu and 436 mu. The effect of this is to give three normal separation negatives as far as the actors are concerned, but the backing records as a high density on one of the three films, either the blue sensitive or the green sensitive, and as a low density on the other two.

One of the films with the low density backing is used together with a print from the negative showing the backing as a high density to produce three matte films on high-contrast sensitive material. After development, these three films will show absolutely clear celluoid in the portions of the picture area occupied by the actors, and a high density everywhere else. Then, in making a set of master positives of the background action, one of the matte films may be used to completely fog the foreground action area. The other two are used to hold the background action area unexposed when the foreground action is being printed on the duplicate negative.

The film which is used to matte the master positives is different from those used to provide the matte for the duplicate negative in that it is made on regular master positive film such as Eastman 5365. This is done so that bad register of the final images due to spread or image growth is cancelled since it will occur twice in opposite directions, once in the matte and again in the background masters.

The mattes which are used in printing the duplicate negatives from the foreground masters are made in the normal way on high-contrast material such as Eastman 1536.
As anticipated in a recent issue, an application has now been made to the Film Laboratory Association for a revised Agreement. Main proposals are:

1. A comprehensive Agreement covering black and white, colour, clerical workers and general grades.
2. 30/- of the present Cost of Living Bonus to be consolidated in the basic minimum rates.
3. An overall increase of 30/- a week for graded employees.
4. Trainees and newcomers' rates to be increased by £1 plus £1 consolidated from the Cost of Living Bonus.
5. 40-hour—5-day week.
6. Three weeks' holiday with pay.
7. Rates for certain grades which were considered low in the present Agreement should have additional increases.
8. 100 per cent trade union membership.

It is clear that as a result of the agreement with F.L.A., when negotiating the last Agreement two years ago to provide for the adjustment in the Cost of Living Bonus and 1/- a point rise or fall instead of 6d., we were taking reasonable precautions to prevent undue hardship arising from a substantial rise in the cost of living.

Since July 1951, when the last Agreement was signed, the Cost of Living Index has risen 16 points. Comparing the Retail Price Index for July 1951 with today the index for food is now 119½, for rent and rates 109, clothing 100, fuel and light 116. The only decrease is on household durable goods, which stands at 96. As an overall picture, £1 today is worth 18/- compared with what it was in 1951. This means, therefore, that there is a prima facie case for an increase of 25/- per week to, for example, a worker earning £10 per week less, of course, the 16/- which has already been paid under the Sliding Scale arrangement.

There is no doubt at all that A.C.T.'s application can be partly justified on the grounds of an increase in the cost of living but it is on other grounds that our case is mainly based.

Hitherto we have made our claims on the employers based largely on basic needs and the cost of living. We have not stressed questions of productivity and profits but figures now available show very clearly that it is about time we did so. The Census of Production Report shows that output per person employed in film laboratories in 1950 was nearly double what it was in 1935 and 31 per cent more than in 1948. Whilst output went up in a substantial way, wages and salaries only increased by 4 per cent. Looking at the figures in terms of surplus available after paying all the running costs of the plant, there was a surplus available of £10 per head in 1950 compared with £6 per head in 1948. This figure meant crudely but simply that each worker employed in a Film Laboratory in 1950, after having earned his own wage each week, after having earned his share of the company's overhead and running expenses, had contributed a sum of £10 towards the profits of the company. Unfortunately there are no Census figures available since 1950, but an analysis of individual companies' Annual Accounts bears out that the tendency over those years has been continued.

At the Annual General Meeting of the J. Arthur Rank Organisation Mr. Rank was asked by a shareholder as to whether Denham Laboratories was profitable. His reply was "very profitable." Another shareholder then asked what profits could be expected from Denham Laboratories and Pinewood Studios, to which Mr. Rank replied he did not think it would be wise in the interests of the shareholders to show separately the profits from the Laboratories and Studios. It may not be wise in the interests of the shareholders but it is certainly wise in the interests of the employees and here, therefore, are the figures.

Trading profit for the past six years totals nearly £1½ million. The ordinary dividend last year was over 55 per cent and dividends generally in the past six years have averaged over 50 per cent. In fact the returns to shareholders are even higher as under an Agreement dated 7th October, 1949, between the Laboratory and British and Dominion Films Corporation, who control the Company, the Laboratory have to pay B. & D. a commission of 7½ per cent of the invoice value of all orders for the printing and processing of films for Gaumont British Picture Corporation and General Film Distributors or any company whose orders were placed with the Laboratory at the direction of either such company, So B. & D., the principal shareholders, received an automatic 7½ per cent profit in addition to the dividends received.

Humphries Laboratory is another one which shows a steady record of prosperity. Their profits
last year were £6,000 and during the past nine years shareholders have received in dividends 30½ per cent.

Associated British Pathe is a combination of Newsreel, Shorts and Laboratory interests. It is not clear as to how much of the Company's prosperity is due to each of these interests or to distribution but the general overall picture is indeed very healthy. The company's total profit last year was £150,000 and the ordinary dividend was at the rate of 6½ per cent. This last figure is frankly misleading as the Company is clearly under-capitalised and a more accurate picture is reflected in the fact that having regard to the Company's total net assets, profits were about 40 per cent per annum, and have been so for some while.

Olympic Kinematograph have paid dividends after tax totalling 60 per cent of their capital during the past three years together, during each of which their profit has been only a little short of £50,000.

Technicolor is not only the biggest but the most prosperous of them all. During the past twelve years its total profits have been approximately £35 million and their profits last year were £863,000. The shareholders received a dividend of 20 per cent, which is the equivalent of 30 per cent on the previous year's capital, the shareholders having received a Capital Bonus of 50 per cent in July 1952.

If we look at all these companies which are the major ones in the F.A.E., we will find that in the least affluent relatively, Olympic, each worker earned each week approximately £8 towards the profits of the Company whilst in the biggest and best, Technicolor, each worker contributed in work towards the profits of the Company the equivalent of approximately £15 per week.

During the last trading year the five companies, controlling six laboratories quoted, had between them a trading profit of £1,350,000, and allowing for the eleven smaller companies and non-federated firms whose figures are not available it could be reasonably estimated that the profits of film laboratories as a whole are at the rate of approximately £1½ million per year. A.C.T.'s claim would at the most cost the companies a sum equivalent to one-sixth of this total trading profit.

We contend that such a claim is both reasonable and justified.

Feature Members' Demands

A GENERAL Meeting of Feature members on the 23rd October endorsed proposals which will form the basis of an application to the B.F.P.A.

Since 1947, when the B.F.P.A. Agreement was signed, there has been little improvement in the position of our members despite the very substantial increases in the cost of living since then. In April 1952 some of our members received 18/4 per week increase and in November 1952 a smaller number still received 11/- per week. Other members have received nothing at all. We think it is now time to make a determined effort to put this matter right and attend to other anomalies. An application for this purpose will therefore be made through the Technical Panel of the Joint Industrial Council.

Before preparing these proposals the Feature Branch issued a Questionnaire to its members to obtain from them, in confidence, the details of their

TURN TO PAGE 151.
LAB TOPICS
by Alf Cooper

To talk about the meeting held at "The Gaumont," Hammersmith, is to so many of you, not news. Very large support was given by the boys, and girls, to that meeting, but to unfortunate members who were not able to get along, let me say how great was the success of the gathering. First, it proved, if any proof was needed, how solid is the membership behind the negotiating committee in its present endeavour to get what we all firmly believe to be our just due, apart from necessary, share of the monies earned in this great profit-making section of our industry.

The facts and figures which George Elvin gave to the meeting did, I think, clear any doubts in the minds of all present as to the real ability of the Labs to meet our demands. It was a great tonic to some of us to hear that our industry was not running quite on a shoe string and that large numbers of people had, in fact, been doing very well financially for a very long time, and incidentally, on the black and white side of life as well as the colour.

Now if that section of the community which receives the profits of the labs are just and fair, which I believe in the main they are, their consciences and sense of fair play must oblige them to see reason in the requirements of us, the people who, by our efforts on the job, make the profits possible for them to enjoy.

Profits from one or two of the very small labs, of course, cannot be obtained, but it is interesting to learn that from each and every one of us working in laboratories today the owners of these labs earn, on average, after all directors' fees, overheads and what have you, including our own wages, have been paid out, £10 per employee per week. We have always co-operated with every company to increase its output and increase its earning power, thus we are entitled to our fair share of the results of that co-operation and increased output per man hour.

Another very welcome thing that came out of the meeting was the promises of complete support from the other sections of the industry within our Association given by the Vice-Presidents of these sections on behalf of the members they represent. Bro. Wheeler thanked us of the labs for the very real help that we had given the studio members in the past to help solve some of their problems and stated how only too happy would he and his colleagues be to have the opportunity of displaying the real Trade Union spirit and teachings if our problem of the moment should require such support. Bro. Bond also spoke to the meeting along the same lines, at the same time stating that as always our Brothers of the Shorts and Documentary side would not be found wanting should we need help in any way to overcome any difficulty we may come up against.

To those sections of our brother members I, as one of the lab representatives, say Thank You. I sincerely hope we do not have to call to you, but we will certainly come post haste should the occasion arise.

You will all be very pleased to know that the first meeting to discuss the Agreement has now taken place between the F.L.A. and A.C.T., and although I cannot tell you the date of the next meeting it will not, I feel sure, be very far ahead. In the next issue of the journal I will tell you as much of the progress we are making as is possible without causing any embarrassment to either side.

There is one important item connected with the Agreement that all lab members must know. Unlike the past in which we have obtained consent from the shops via meetings at shop level to sign the agreement as per the results of our joint A.C.T.-F.L.A. negotiations, on this occasion, when the time arrives that is, in view of it being one document to cover all labs the consent to sign will be by a Mass Meeting of all lab members. This was agreed at the Hammersmith meeting, thus all members must attend when this meeting is called.

To shop stewards at all labs, may I remind you that if you are not fixed up with a journal reporter on your local committee to keep me supplied with items from your shop for "Lab Topics" it was agreed at the Lab Committee that you yourselves would provide this stuff from your shop until such a person was appointed.

In the October issue of "Lab Topics" will you please insert the word new before employees in the last but one line of paragraph eight.

To our brothers at Olympic Labs I, as Lab Chairman, would like to let you know that we of the Lab Committee feel very deeply about the particular problem laying on your plate at this moment. The Lab Committee has always tried to solve the problems of our shops to the best advantage of all our members. Remember the old cry, United we stand, Divided we fall. Whilst I am writing to you, brothers at Olympic, may I congratulate you on your choice of Shop Steward. Peter, apart from working well for you in attending meetings at H.O., etc., is nothing if not loyal to you folks that he represents. Support him with all you've got.

The Tool Room at Technicolor contains a collection of blokes with very varied tastes, for example, some are A.C.T. and some are A.E.U., if you know what these letters stand for, and they...
don't fight, as may be thought, but rub along together as the best of pals without, as in some places we know of, keeping on bashing the respective merits of their respective initials of identification. This being so, you must bear with me when I say that Bro. **Bryn Thomas**, who organised a do to cope with the tastes of such people, may be A.C.T. or may be A.E.U., I don't know, and having seen the T.U. spirit in the Tool Room, I don't care. These lads' idea of real fun is a Gipsy Gathering, which on the last occasion took place at the Robinson Crusoe Camp, Finchamstead, on Saturday, 26th September. They all arrived dressed in the traditional types of gipsy costumes and having listened to the gipsy's warning, chose a day that had glorious weather.

The main highlights of the day were as follows: Lunch a la Bonfire, a really super meal of sausages and mash eaten with sticks, fingers and what have you.

A comic cricket match, in which the umpire, **Bob Simpson**, found himself out quite frequently in a bonfire which was also out because at that time it was unlit.

A Tug-of-War which was laid on in the very best way possible geographically, that is, the whole of the tug took place over the local cows' Trade Marks.

Next came a really fine tea. This menu being a gipsy secret, it cannot be printed here.

The evening was held indoors in the club house and among its many attractions was a Melodrama, a Ballet and a Physical Training Display with an all-gipsy cast.

A wonderful time was had by all, as I think these photos by Bro. **Paul Caundwell** show.

**FEATURE MEMBERS—Continued**

personal salaries. It is clear from the returns that many of the rates in the Agreement are out of all proportion to the actual rates being paid by Producers and the first point of application to the B.F.P.A. will be to adjust present minimum salaries in order to make them realistic.

We realise that this by itself will lead to little improvement in the earnings of our members but we think in time we can continue the position whereby probably not a single member in some grades is paid the minimum rate laid down. Therefore, we are submitting revised minimums to bring them in line with the actual minimums observed in practice.

Secondly, we shall press the B.F.P.A. to reopen the question of overtime ceilings which they promised to do when the 18 1/4 settlement was reached in April 1952, but which they declined to consider further when the additional 11/- was negotiated in November of that year. We therefore propose that the overtime ceiling shall be raised in order to cover the bulk of our members.

We also want to tackle the question of casual employment in order to keep it down to the absolute minimum and specifically, therefore, we intend to propose a substantial increase in the remuneration of technicians employed on a daily basis. Finally, we are going forward for an overall increase. The Government's Index of Retail Prices shows an increase of 40 per cent in the cost of living since 1947 when the Agreement was signed, that is an increase of 8/- in the pound. On the grounds of equity, therefore, there is every reason why we could press for a 40 per cent increase, less, of course, an allowance made for the small increases paid in 1952. Certainly a 33 1/3 per cent increase for which we shall go forward is clearly justified.

It is quite clear, too, that the Producers are more able to meet such proposals today than they might have claimed to have been on some occasions in the past. Such figures as are available, particularly the Annual Report of the National Film Finance Corporation, show that a considerable economy in production costs has been achieved largely at the expense of the technicians, and the British Film Production Fund, which is now assured of continuance, has been providing £3,000,000 a year additional revenue to Producers. If our claim is met in full it can still be most comfortably met from this source alone while still leaving the Producers very much better off than before the introduction of the Eady levy.

In many ways our application will be a test of the ability of the J.I.C. to look after the interests of the technicians and we hope that on this ground as well as what is right and proper the justice of our case will be admitted and that an acceptable settlement will be speedily negotiated.
OTHER A.C.T. NEWS

UNEMPLOYMENT: Members will be disturbed to note that our unemployed figure is rapidly rising. This includes all the grades employed on production. At the time of going to press there seems little likelihood of any improvement.

WAGE NEGOTIATIONS: The Board of Trade's statistical survey for the second quarter of this year, which has just been published, shows that the exhibitors' share of box office receipts are up, and gross box office takings are higher than the corresponding period of last year. British Producers took 31 per cent of rental revenue in the first six months of 1953, as compared with 27.6 per cent in the whole of 1952. It would appear that the decline in numbers attending cinemas has been arrested, and the old bogey that cinema attendances are dropping and producers are receiving less no longer holds good.

MINIMUM SOUND CREWS: It will be remembered that the General Council adopted a resolution which said that members of the Sound Section will not post sync or re-record dialogue scenes unless a sound crew of four, under the terms of the Feature Agreement, were employed on the original scenes. Queries have arisen as to whether this applies to production within this country; whereby a second unit may proceed from a Studio to take dialogue scenes where dialogue is used, and the company concerned had four technicians of the Sound Department on the studio floor. We must emphasise the fact that the resolution stands by itself and in these cases it is up to the Producer to alter his schedule so that silent shooting can be carried on in the studio if it is necessary for the second unit to take dialogue scenes.

FILM JOBS ABROAD: There have been cases recently, writes Bert Craik, where members have taken up employment in Italy on non-British films. In all such cases, according to our information, insurance was not effected by the employing Company. In one case a member was laid low with a serious illness, resulting in a very heavy hospital bill which he is expected to pay.

The point of all this is that A.C.T. has no control over our members' interests when they are working for a foreign company abroad unless the company has official representatives in the United Kingdom to whom we have been able to talk before contracts are signed.

In all other cases we strongly advise members not to proceed abroad on such assignments until proper insurance has been taken out on their behalf and they have had sight of the policy.

EVEREST SHOWING: The Hammer Theatre was besieged by A.C.T. members on Thursday, 5th November, when the Westminster Branch and the Technical Committee joined forces to show The Conquest of Everest— with Tom Stobart present to open a discussion on the film and answer questions afterwards.

Next month, on Thursday, 3rd December, at 6.45 p.m., the Westminster Branch returns to its usual home, the Crown Theatre, Wardour Street, when a programme of films will be shown and the vintage Fred Astaire-Ginger Rogers musical, Follow the Fleet will be featured.

CAMERA SECTION: The Camera Departmental Section will hold a General Meeting in the Hammer Theatre, Wardour Street, on Friday, 20th November, at 7.30 p.m.

The Agenda: (1) Minutes; (2) Report from Record Committee; (3) Promotion within the Shorts and Documentary Sections; (4) Invited Comments on New Colour Processes; (5) Any Other Business.

In connection with item No. 2 the committee request that all members who have not received application forms for the Record System will please apply to the Secretary of that committee, c/o Head Office. It is hoped that all camera members will make a special effort to attend.

DUBBED FOREIGN FILMS: Most Continental countries forbid a dubbed foreign film to be shown in their own country unless it has been dubbed there. Until we have similar protection in this country A.C.T. will, as a matter of policy, insist that all dubbed films shown in Britain must be dubbed here. An embargo was placed on the processing of a number of films dubbed into English abroad. It is interesting to note that the work which was available to our members who were on dubbing of films into foreign languages is no longer available to them for the reasons mentioned. On the other hand, since 1952, some 17 foreign films have been dubbed into English abroad. It can, therefore, be seen that our members have lost work by reason of this. Therefore, to protect the livelihood of our members and to bring pressure to bear within this country we should have similar protection and the policy established by A.C.T. on this question remains.

A.C.T. President, Anthony Asquith, presented trophies at F.I.S.A. Tennis Finals. Seen receiving awards are Miss V. Gauld and Mrs. B. Coliar, both of Ilford Ltd.
SITUATION VACANT

DIRECTOR/PRODUCER, FILM PRODUCTION UNIT, required by NIGERIAN GOVERNMENT PUBLIC RELATIONS DEPARTMENT for tour of 12/24 months in first instance. Salary, etc., according to qualifications in scale £807 rising to £1,719 a year. Gratuity at the rate of £100 or £150 a year. Outfit allowance £60. Free passages for officer and wife and assistance towards cost of children’s passages or their maintenance in this country. Liberal leave on full salary. Candidates, of good education, with at least 7 years’ experience in commercial film production, must have good knowledge of both 16mm. and 35mm. procedure and filmmaking in colour and be able to edit to final stage. Write to the Crown Agents, 4 Millbank, London, S.W.1. State age, name in block letters, full qualifications and experience and quote M3B/34032/CY.

COUNTRYMAN FILMS LTD.

Congratulate TOM STOBART on gaining
The British Film Academy’s special Certificate of Merit
and wish to thank the technicians at

TECHNICOLOR, KODAK, REED’S COLOUR FILM PRINTING
GEORGE HUMPHRIES, STUDIO FILM LABS.
ANVIL FILMS and BEACONSFIELD STUDIOS

for their contribution to the making of

“THE CONQUEST OF EVEREST”
The General Council Decides . . .

MEMBERSHIP RECORDS: General Council has considered the resolution passed at the last A.G.M. It will be remembered that the Council had called for a review upon a census of the membership to be made annually. General Council has decided to prepare and issue the appropriate form in conjunction with the next Annual Report.

FOREIGN TECHNICIANS: A meeting has been held between representatives of A.C.T. and B.F.P.A. at the suggestion of the B.F.P.A., and a revised form of agreement covering Foreign Producers and Directors, B.F.P.A. stated that their membership had increased, consequently there was a likelihood of more Anglo-American productions being made during the current year. These productions would probably be using top American directors. Also the question of a 2nd feature production was discussed. A.C.T. had some sympathy with the idea, but it is impossible to get these without it. This was suggested an approach be made to the Ministry of Labour to fix an over-all quota for the industry, meanwhile that the quota should remain at 10 per cent.

DUBBED FILMS: The Sub-Committee set up by the General Council to consider this question submitted its report. From this it was clear members have lost work by reason of foreign films being dubbed into English abroad. General Council therefore decided that A.C.T.'s policy remain firm and all the appropriate organisations and companies be informed.

LONDON TRADES COUNCIL: It was noted that in the interests of unity the London Trade Union Movement should dissolve the old London Trades Council. General Council agreed to put their record contends. The question of the sub-Committee to this conference regarding industrial injuries, and application of various factory acts, it was decided to send delegates.

E.T.U. EDUCATIONAL SCHEME: This Union has now fixed dates for their proposed Trade Union course at Esher College. Two members have indicated their readiness to attend. A deposit scheme was agreed to nominate them for places in the school.

INDUSTRIAL SAFEGUARDS: The J.I.C. Sub-Committee failed to agree on a scheme to protect technicians from producers who are unable to meet their commitments. Amongst the proposals discussed was a deposit scheme along the lines of that operated by Actors' Equity in the theatre, but to no avail. The J.I.C. Sub-Committee was therefore, decided to make a very strong protest to B.F.P.A.

SIDNEY BOX PRODUCTIONS: A dispute, which arose at Pinewood over the employment of an Assistant Continuity Technician, has now been resolved at local level, and the company have agreed to take on the Ceylon location agreement. It must be said, however, that a satisfactory solution was reached due to very strong action by our members at the studio concerned. This is an example that providing technicians on the job are prepared to stand firm the hands of the General Council and Executive Committee are strengthened.

It is interesting to note that whilst there are attacks made on Trade Unions accusing them of restrictive practices, the General Council agreed to allow one company to make alternative arrangements that if bad weather prevents shooting on night exteriors, alternative scenes could be shot on the stage.

STARTING DATES AND PRODUCTION REQUIREMENTS: Arising from the last A.G.M., wherein a resolution was moved asking that the B.F.P.A. be approached to give this information, they have agreed to circulate their members with a request to do their utmost to comply.

MINIMUM SOUND CREWS: The resolution on this question from the Sound Section, and endorsed by General Council, had carried. It is important that the B.F.P.A. stently observe the A.C.T. for example, British Lion, stating they could not accept the decision as it is contrary to the agreement between this Union and B.F.P.A. It was agreed that suitable replies be sent informing companies that raised questions, that we shall continue to honour agreements made.

STILL CAMERAMEN'S SECTION: A formula has been agreed between the Art Department and this section regarding "Reference Stills," also the General Council recommends that a Still Cameraman be employed as part of the minimum crew on all feature films where Stills are required.

Cameraman on Everest—cont.

Cameras with him on to the Lhotse face and South Col, and covered an absolutely vital phase of the expedition under the most awful conditions of cold and exhaustion. I do not think he has received the credit that is due to him for this work.

People are always asking me whether the sky at those high altitudes is really as blue as it appears in the film. Of course, there is an enormous amount of ultra-violet in the light, but that was taken care of by the 2B haze film. The truth is that if you look straight upwards the sky is in the daytime almost jet black, becoming dark blue as you look at the tops of the ridges to either side. I used special snow goggles with colour-viewing filters—neutral density—instead of the pink glasses used by other members. The pink glasses are supposed to generate a more optimistic outlook—mine gave me beautiful surroundings in the sunshine, but in a snowstorm I could hardly see where to put my feet.

At last came the day of success. By a subterfuge I was able to get the shots of the news being broken to John Hunt, and so secured a climax to a wonderful event. But you can all imagine that I myself received the news with a certain sinking feeling in the stomach, because I realised that I had not been filming just one more Everest expedition, but an epic—and if I had slipped up I should never live it down. Because you know almost the worst feature of expedition work is the nerve strain you get from never seeing a foot of film till you get back.

You can imagine that this time I sealed the film very carefully indeed for the return, but I did not enjoy the celebrations for our success until I had got back to London and seen the rushes. After that I could relax for the first time since we started.

Looking back now I feel that I should have asked for a lot more—my own Sherpas, tents and oxygen—but then would I have got them? The answer is probably, yes, if we had known in advance that this expedition would be crowned with success.

CINE TECHNICIAN

is published monthly, price 6d.

You can get twelve issues for 8/6d. post free
Message from
Jack Tanner

Chairman of the General Council of the Trades Union Congress

It gives me great pleasure on assuming the Presidency of the T.U.C. to follow the practice of my predecessors since 1940 and to commend the work of the National Savings Movement.

The National Savings Movement, like our own Trade Union Movement, is essentially a voluntary Movement. It exists to provide encouragement and opportunity for all kinds of savings—long-term, medium and short.

Voluntary Savings Groups are to be found in most places of employment. There is no reason why they should not be found in all. They impose no compulsion and it is right that their existence should be known and their efforts encouraged.

Join your National Savings Group today!

Issued by THE NATIONAL SAVINGS COMMITTEE, 1 PRINCES GATE, LONDON, S.W.7
VIEW THE SUBJECT HOW YOU WILL...

... you can always see 'solid' reasons for preferring ILFORD 35mm.
Fine Grain Safety Positive Film

ILFORD
35 mm.
FINE GRAIN SAFETY POSITIVE FILM

ILFORD LIMITED • CINE SALES DEPT • 104 HIGH HOLBORN • LONDON • W.C.1
Telephone: HOLborn 3401

WIDE SCREEN • LABS • STUDIOS
CINE'S GUIDE to BRITISH FILMS
VOL. 19 No. 108
Price Sixpence
The CINE-TECHNICIAN

The A.C.T. Journal

DECEMBER 1953

Vol. 19 No. 108

PRICE SIXPENCE

Round the Film World

Following agreement among Film Trade associations the Government has announced that the British Film Production Fund will go on for three years from July 1915.

Children's Film Foundation report for 1953 shows total payment of £279,883 from receipts of British Film Production Fund over Foundation's two annual production programmes.

Foundation claims 9 features, 16 shorts and a coloured novelty show made with this money. Combined trade and Children's Saturday shows performances in various parts of London have proved successful.

A.C.T. Executive Committee has urged that Fund spend more money on production of children's films.

Cine's Pinewood correspondent writes:

BLACK KNIGHT unit back in the studio after a Spanish location. Sydney Box's production BEACOMBER is now shot off in Ceylon. The unit sent back an amusing story of how they held up by a bad thunderstorm, they had the bright idea of going out and shooting it.

Pinewood will be getting well known in Cine Journal's production of THE PURPLE PLAIN are off on Jan. 2nd to shoot location there, Hotels are difficult and the unit will be living under canvas for some of the time.

THE SEEKERS unit off to New Zealand on Boxing Day! A Merry Christmas to them.

All who have worked at Pinewood will be glad to know that Arthur Acott is passing out where he's spent the past ten years and after his recent operation. We hope to see him back at Pinewood soon.

Congratulations to Peter Boita who is promoted Dubbing Editor on DOC-TOH IN THE HOUSE—which, by the way, looks like being a Pinewood winner in the "Genevieve" tradition. Jean Barker (wife of George Barker, Denney's editor) is into Pinewood to edit BEACOMBER after a long stay in Hollywood.

We were glad to see Frank Ellis at Pinewood for a few days—many members remember him as shop steward at the Gate.

And this wouldn't be complete without mention of THE £10,000 Robbery, the title for Pinewood's next thriller! After our wage claims it was with the greatest difficulty that we managed the management that A.C.T. had nothing to do with it. And just to show willing and help J. Arthur over this financial set-back we're having a whip-round. Who ever said that labour relations at Pinewood were bad?

From Shepperton Studios, Cine's correspondent writes:

THE COMET production BANG! YOU'RE DEAD finished floor shooting on the 6th November. Very few of the unit were to be seen at the F.I.S.A. Ball that evening. Perhaps they were too tired!

Work has been carried out on the three new stages. Wood floors have been laid, which are the envy of one or two members who have criticised the predecessor, and new roofs have been fitted to improve the sound-proofing and keep out the rain. They are now, once again, ready for use.

The sound supervisor has acquired another car, and is reported to be pleased to be consistent with his previous method of transport, the body and chassis appear to be fixed together, and the roof seems to be waterproof.

The Romulus production THE GOOD D*E YOUNG ended their floor shooting on the 20th November with a party at the Ship Hotel at Shepperton, which was given to the unit by the artists and the studio. The next to nights were occupied shooting exteriors at Moorgate and Aldersgate stations. Although the unit been assured that there was no power in the conductor rails, several members were observed to be executing ballet-like steps to avoid any contact with them. Even the dummy rail provided by the carpenters was decorated with something like respect! A few more shots shots around London will see the completion of all shooting on this film.

A few may have been tested for the film version of Terence Rattigan's WHO IS SYLVIA and also for the film of Gerald Hanley's novel THE YEAR OF THE LION. A small recce party for the latter is at the moment in SPAIN looking into the most pleasant part of any location—looking for locations.

The location unit of PORT OF SPAIN have just returned from sunny Spain, all with very healthy tan. They report the usual trials and tribulations, but no doubt these will shortly be forgotten and only memories of wine, women and song. Colin Lessie, the co-producer of this film is welcomed to the studio, and it is to be hoped that he will return to produce here again.

The TWIST OF FATE location unit left for France on the 23rd November after an unusually protracted period of "on-off." Several scripts and several artstes ago this had to be a full unit complete with artstes, but finished in the end the unusual combination of B.P. plates and long shots. These changes are officially ascribed to difficulties with artstes, but the result is a greatly increased amount of building and shooting in the studio, which is perhaps not a bad thing at the moment.

Congratulations and best wishes to Margaret Townsend and Peter Dukelow who were married recently. Another household question which will be argued long after normal finishing time!

Most members will be aware that the second reading of the Bill to prolong life of the N.F.F.C. was "tied out" in Parliament on the 20th November by Mr. H. Lever, M.P. for Manchester, Cheetham. At the same time the film industry as a whole and in particular British Lion and Sir Alexander Korda were heavily criticised by Mr. W. Shepherd, M.P. for Chandele. A meeting of employees at Shepperton Studio felt that such an attack would be liable to endanger their employment, and it was arranged that four representatives from the studio should meet Mr. Lever and later Mr. Shepherd at the House of Commons on the 25th. while the second reading of the Bill was to come on again.

At these meetings both Members were put in possession of more accurate information than they appeared to have had previously. Mr. Shepherd withdrew most of his more severe criticisms, and Shepherd representatives were in agreement with Mr. Shepherd in his view that the Committee of this F.C.C. should be provided to continue the film industry while a practical plan was put into operation to ensure profitable production.

The debate on the Bill was resumed that evening, the Shepperton representatives from the West Gallery. It was given a second reading, and now moves to the Committee stage. Some amendments are promised to be tabled.
A FILM TECHNICIAN'S NOTEBOOK

Compiled by A. E. Jeakins

WE have now had an opportunity of seeing a demonstration of the 16mm. version of the Robot joiner, which was referred to in these notes a couple of issues back. This joiner follows its 35mm. forerunner in design and works on the same principle, and incorporates all the improvements made in the 35mm, model as a result of research and actual use in the cutting room. Its designer, Mr. A. V. Jinouch, of Cine Television Equipment Ltd., said he was grateful for all the help and suggestions he had received from technicians who had used the Robot.

In operation, the human element has been limited to the operation of two levers only. The forward and backward movement of the rocking block operated by the left-hand lever scrapes the emulsion to a uniform depth and at the same time applies cement to the opposite part of the film. The up and down movement of the right-hand sliding block cuts both ends of the film squarely and applies the pressure.

The machine is robustly built, the main parts being made of stainless steel. Both rocking and sliding movements are compensated for wear by spring-loaded tension.

It is claimed that the scraping tools of high-speed steel will never require replacement and seldom require sharpening. Machines in practical use have far exceeded the originally claimed 50,000 operations without sharpening. The Robot weighs 35 lbs. Its dimensions are 7 1/2 x 8 1/2 x 6 1/2 ins. and it can be operated anywhere without being attached to the bench.

LATEST issue of 'American Cinematographer' (October 1953) to reach us also carries information about a new type of splicer. The Presto-Splicer butt welds the film end-to-end and eliminates the need of scraping emulsion, cementing and overlap. The principle is based on a combination of controlled heat and cooling emulsion applied under pressure within a given time-cycle and producing a homogeneous splice.

The splicer consists of a foundation base and an interchangeable 16mm. or 35mm. head. The base contains all the electrical and timing components with the exception of the heater element which is located in the head.

All types of safety film can be spliced with this method. When splicing magnetic film, the stationary and movable knife blades are replaced with those made of non-magnetic materials. A magnetic film having no modulation was spliced every 20 feet.
and then recorded without erasing or demagnetising the film. No audible noises were noted in the playback. A film having a frequency range of from 30 to 15,000 cycles recorded on it was spliced in each of the various fixed frequencies. This was checked with the following results:

- Frequencies 1,000 to 15,000 cycles, splice inaudible.
- Frequencies from 700 to 1,000 cycles, slightly noticeable.
- Frequencies below 700 cycles, inaudible.

When prints are made from spliced areas of 16mm. or 35mm, picture negative no evidence of the splice can be noted. No out of focus frames are introduced; perfect registration of the picture is achieved without the side-shift that often results with splices made with conventional methods.

It is also pointed out that because in the butt-weld method no scraping or use of cement is involved, it is relatively easy to splice raw stock in total darkness.

John Arnold, M.G.M.'s executive director of photography, is reported to be developing his new wide-screen camera for general production.

The camera, in which the film travels horizontally instead of vertically, produces negatives with varying wide-screen aspect ratios, i.e., with 6, 8 or 10 sprocket holes. Advantage claimed is that the wide area picture produced by this method, when reduced to standard 35mm. format by optical printing minimises the film grain, a particularly ideal feature for colour. The camera is apparently based on one using the same principle built 20 years ago by Arnold.

An article titled "The Big Changeover" also in the October "American Cinematographer," outlines how procedures in almost every production department were affected by 20th Century-Fox's decision to switch all their production to CinemaScope. Immediately involved, of course, were those employed in cinematography, set lighting, film editing and sound recording.

Early tests indicated that changes in the design of the original Chretien anamorphic lens would improve photographic results and simplify its use in production. For one thing, the original French lenses were in square mounts and required unwieldy apparatus to hold them before the cameras. Plans were made to have the lens redesigned and mounted in a conventional barrel housing. Bausch and Lomb, who were entrusted with this task, delivered five of the improved lenses before the end of April.

In the meantime the camera machine shop had to get to work building new holders and designing new matte boxes. It had to design means and methods of using the conventional finders of the cameras to encompass the extreme wide angle view that the anamorphic lens yields.

CinemaScope had a complementary new feature, stereophonic sound, which, in a sense posed a more involved conversion problem. Whereas the camera department was able to use standard photographic equipment in conjunction with the CinemaScope lens, the sound department was confronted with the task of redesigning the entire sound-recording system to multiple-track system.

First step was the development of a magnetic sound recorder and mixing panel which would handle three or more separate sound channels. Where one track carried all the dialogue before, three individual tracks would now be needed.

It was obvious that there would not be room for multiple tracks on the film strip as it was. The only variables were the sprocket holes and the picture itself. By cutting down the width of the sprocket holes and reducing the aspect ratio from 2.66-to-1 to 2.55-to-1, two sound tracks could be placed on either side of both rows of sprocket holes.

Because of the problems involved, it was obvious that magnetic sound would be the only feasible method for release prints. Consequently a practical method for "striping" or laying the several sound tracks on the picture film had to be devised, so that the highest fidelity magnetic tracks could be placed on the film strip, to ensure high quality sound reproduction on all tracks.

The first triple-track recorder designed for recording and playback was seven feet high and weighed 600 pounds. This was regarded as impractical because of its bulk. The next problem was to put all the components of stereophonic recording into a more probable form. This development was carried out in two and a half weeks, the final recorder being as compact and portable as the conventional single-track one.

This represented only one phase of the sound department's job of conversion. In effect, the entire sound channel (all the equipment necessary to handle the various steps of sound recording and reproduction) had to be rebuilt for stereophonic sound.

The fact that the CinemaScope image is greatly distorted presented a problem to the film editor,

(Turn to page 161)

To edit CinemaScope films, it became necessary to devise a special auxiliary Lucite lens for Movilas, which transforms the squeezed image on CinemaScope films to full panoramic width. Examining new viewing attachment is TCF Cutting Dept. head Jerry Web and film editor Barbara McLean.
A.C.T. Technical Lectures

FOLLOWING Tom Stobart's highly successful film-discussion on CONQUEST OF EVEREST, A.C.T. Technical Committee had another full house for the second of their lectures.

The lecturer was M. Alexandrov, the Soviet film director. Extracts from GLINKA, MEETING ON THE ELBE and VOLGA VOLGA were shown, and a keen discussion followed. M. Alexandrov was questioned about film and film technicians in the Soviet film industry.

Soviet colour-process used in GLINKA was described by M. Alexandrov as similar to Agfacolour, but more sensitive. There was no problem about having to use intense lighting, the lighting being almost the same as for black-and-white. The same type of camera was used for colour and for black-and-white.

It would take five or six months to make a film like GLINKA, and crews, exclusive of construction and rigging workers, would number from fifteen to twenty. Answering another question, M. Alexandrov said a floor shooting sound crew would consist of chief sound operator (mixer), recordist and two microphone assistants. Budgets ranged from 2,000,000 to 8,000,000 roubles.

When technicians are not working, said M. Alexandrov, in reply to another question, they get seventy-five per cent of their pay. "Generally speaking, the way directors are paid is this: I get 5,000 roubles a month as an Honoured Artist of the Republic. When I make a film, I sign a contract which usually works out at something like 75,000 roubles. When the film is shown in the cinemas, writer, cameraman and composer get royalties on the receipts. With a successful film this can amount to quite a large sum."

New entrants into the film industry are trained at technical institutes. "At the institute where I am lecturer the course lasts five and a half years. So far, there have never been enough people to fill all requirements."

In answer to other questions, M. Alexandrov said: About half the films shown in Russian cinemas are non-Russian. They want more British films, but until recently have been unable to get them. There is no rivalry between T.V. and films. More films are being planned about personal lives and problems. Russian films suffer from a shortage of good script writers. Russia has a well-developed amateur film movement, and an exchange of films with British amateur film makers might be a good idea.

The third in the series was given by Raymond Spottiswoode on the subject of "Shooting a 3D Film." A fuller report of this will be given in our next number.

Notes from the Labs

PATHE LAB (WARDOUR STREET) a well-attended October branch meeting.

The new Laboratory Agreement was discussed fully, the branch promising full support to the negotiators. Ronnie Spillane is to run the campaign committee.

We recently lost two staunch members of the branch, Mrs. Griffiths and Jimmy Frost.

Replacement of staff, said the Pathe Management, caused by one of our members returning from the Forces, meant that one had to go. The unfortunate one turned out to be Mrs. Griffiths.

The Branch did everything possible in the circumstances and finally asked the company to grant her two weeks' salary as compensation. The company could not see their way clear to be at all generous and refused.

However, not to be entirely outdone, the Girls and Boys made a collection for a present to Mrs. Griffiths, who is to be congratulated for the fine way in which she took this very unpleasant incident.

She is at present working outside the industry. We wish her good luck and a speedy return to the ranks of A.C.T.

Jimmy Frost was the one to give notice this time, leaving us to take a job as R.A.F. projectionist.

Jimmy will be missed here for his enthusiasm in running our football section. This season we have amalgamated with Humphries Labs and play as a mixed side. Our thanks are due to the Humphries lads for letting us share with them their ground and kit.

Separate teams were entered for the Kine Cup, Pathe being drawn against Kodak at Harrow. Our boys, although turning out a scratch side in borrowed togs, gave a good account of themselves, unfortunately losing by the odd goal in three.

(Turn to page 163, col. 2)
The Strange Life of a Production Secretary

Peggy Anderson answers that oft-asked question: "What is a Production Secretary?"

WHEN I was ensconced in the Scenario Department at London Films, it certainly never occurred to me to consider the lot of production secretaries and continuity girls in anything but the most favourable light: hard work, but well paid, trips to warm and interesting places, surrounded by quite exceptional people, working amidst the smell of paint and make-up among a medley of wigs, props and costumes, and within the hot glow of arc lamps... All this in addition to the more direct contribution one had in helping to produce those strips of celluloid that flicker across the screens of the world. Oh for an A.C.T. passport!

But I found that the possession of this passport leads one to do an infinite variety of other things in places one had never thought about before. When it first dawned on me that being a Production Secretary was not necessarily a full-time occupation, and that the salary one received while working did not necessarily permit one to indulge in even one idle week between productions (and one never knows when or what one's next production will be!) I suddenly had the idea of becoming a temporary secretary for a small bureau in London. Afraid that I might be tied down, however, I offered to do all the jobs that nobody else wanted. Most temporary secretaries are really searching for an interesting permanent job, so I found myself making expeditions to Shoreditch on cold foggy mornings to discover all about brake linings and conveyor belts. This good deed came to an end, however, and the next week I was introduced to the secrets of gear boxes and dog clutches. The whimsical gentleman who invented patents for gears and other things took great pleasure in dictating pages of technical data to inexperienced newcomers, but with the help of some drawings which I found when everybody was out at lunch, I outwitted him and transcribed the whole thing with reasonable accuracy. By the time I had typed an account of a new kind of self-change gear, I knew exactly why his secretary had gone on a cruise.

I left a few weeks later with an extensive knowledge of the mechanical sciences and a new understanding and sympathy for protesting gears.

Then there was the Spanish mining concern with a dark black office on the top floor of a narrow building east of the City, near Tower Hill. They mined minerals in Spain and South America and were quite excited when I told them about the two blue kopjes in Rhodesia—a very wild, uninhabited, waterless part where I was the second white woman ever to have trod—but when the samples of earth dug from the kopjes arrived to be analysed, nothing resembling chrome was found, alas. Already I had visualised the kopjes torn apart and myself quite rich—perhaps even rich enough to produce a film.

As I had already made several abrupt departures to answer clarion calls from the Studio, I began to feel a little diffident in my approach to the bureau for more work, and attempting to sound nonchalant and not too apologetic, would 'phone and offer to 'leap into breaches.' There were nearly always breaches to be leapt into, providing one did not mind what or where the breach was. And as one had only leapt into it to fill an immediate need, it was always easy to escape or extend the job, as required...

I went to all the outlandish places in the dreary parts of London, with bleak bare offices and dusty typewriters. Mostly, in the Spring, I was deputising for young secretaries who had gone to get married, and in the summer for people on holiday. One wonders what these people are like who spend only two weeks of the year in a different place? One Christmas I sorted out and delivered Christmas mail in Chelsea for three weeks. I worked in a warehouse in Houndsditch; a city wholesale firm that dealt in toys, novelties and Christmas decorations and exported them to every unimaginable country and far away tropical island, their specialities being spiral and sausage balloons and painted balloons with feet, squeaker blowers (those long feathery paper things that curl up when not being blown), noisy rattles, funny hats, masks, tinsel and confetti, and these trifles were treated very seriously indeed and as carefully as if they were valuable china—I was very impressed. The Orient line...

When having lunch at Pimm's, it was...
fun trying to im-
agine which of all the
solemn and dignified
gentlemen in silk
hats and black suits
were stockbrokers
or underwriters and
which exported festi-
ve goods, or im-
ported tea.

In the West End,
I spent two days
with a brassiere
company with ele-
gant offices and
curious vocabulary;
a builder and decora-
tor in a mews wrestling with schemes for the
embellishment of the homes of the rich and famous,
and left there quite expert in the estimation and
costing of acres of wallpaper, gallons of paint and
knowing many workmen who dangle in cradles
from the sides of buildings.

Lately, in despair at an industry that never
makes enough films to enable me to spend more
time in it, and to prevent myself from pining too
much about this, I have sought jobs of a more
absorbing kind. I spent a few weeks as a Medical
Secretary at the Brompton Hospital and by the
time I left was able to type reports without refer-
ce to the medical dictionary. I think I worked for
the late King's physician there. A glossy fashion
magazine, aiming to develop our export trade in fab-
rices and haberdashery, provided my next six weeks'
work, and although I didn't actually become person-
ally acquainted with Mr. Dior or Mr. Hartnell I
had a very good idea of what the well-dressed
"American 400" was, or should have been, wearing.
I left in order to receive and catalogue exhibits for
an art exhibition. Then came a short spell on a
left-wing Sunday newspaper, during which time I
discovered more about King's Cross and the markets
and cobbled streets of Islington than about Moscow.

Recently my nomadic activities in the wilderness
were interrupted by yet another flying leap into a
breach—this time in Filmland, for which I wrenched
myself away from a lawyer of some eminence. After
a joyous interlude in the Studio as secretary to a
Hollywood director, where I became acquainted with
all that is cordial and engaging in Trans-Atlantic
life (although I had no part in the production), I
now find myself deeply absorbed in Debrett's,
"Who's Who" and Dod's "Parliamentary Com-
panion," from which I am inseparable as secretary
to a prominent member of the House of Lords.

But I am still a Production Secretary and have
not forgotten how to do Call Sheets, Progress
Reports and Schedules, and know all about lenses,
camera angles and jigsaw puzzles, but, unfortu-
nately, I not know how to play chess.

So, though in time I shall probably know
"Debrett's" and Dod's "Parliamentary Companion"
by heart, I shall continue to scan Cine-Technician
and Today's Cinema with special attention to
Willie's studio news of still-born productions.

[EDITOR'S NOTE: Jimmy Land drew the pictures.
His interpretations are not necessarily those in-
tended by Miss Anderson, nor is the beautiful blonde
intended to be her.]

George Elvin writes:

CHRISTMAS and New Year Greetings to all
A.C.T. members.

The coming year won't be easy. What year ever
was? I remember that this time sixteen years ago
"The Cine-Technician" featured an article "A
Christmas call from the Workhouse." Articles in-
spired by the same theme could have been justified
most years. Alternating slump and boom—with
more slump than boom—are inseparable features of
the 50-year history of British films.

But we hope that no one will be unable to cele-
brate Christmas in the traditional way and that
those members who have found 1953 somewhat lean
will have cause to remember 1954 with greater
pleasure.

(Turn to page 169)

LAB NOTES—continued

Jimmy Alger, in particular, played a brilliant
game in goal, and it was indeed unfortunate that the
penalty by which Kodak won the match should have
been given against him. Although hotly disputed
by our team, it was generally agreed that the better
team won. Good luck, Kodak, until you meet
Humphries. Having a number of keen sportsmen
here, it is unfortunate our firm offers no facilities
for either indoor or outdoor sports. Two table
tennis teams are run in which Lab members figure
prominently, all games having to be played away
from home. We are always hoping that times will
change—that encouragement and support will be
forthcoming.

Congratulations to Freddie Charles, projectionist-
viewer, writes Stan Warhey, on becoming a father-
in-law, when his daughter, Margaret, was married
at Aldenham a short while ago. Apart from the
wedding Freddie has once again done exceedingly
well in disposing of (with his daughter's co-opera-
tion) at least seven books of A.C.T. Benevolent
Fund Christmas Draw tickets. I hope that all of
you have made an extra effort this year to do like-
wise.

Once again the Staff of Associated British-Pathe
Ltd. will be the guests of the Board of Directors at
a party to be held at the Caxton Hall, Westminster,
on Friday, 8th January, 1954. Since their inception
three years ago these parties have been a huge
success, with dancing, games, cabaret, prizes, food
and drink for all to enjoy and it is, of course, a
grand opportunity for the Elstree and Wardour
Street laboratories to get together and chat over
time old times. Each year the theme of the evening
changes and the hall is appropriately decorated.
The organising committee, nominated by the Board,
represents every department in the Company and
has some more surprises for everyone's enjoyment.

May I, through these columns, hope that everyone
will enjoy all the pleasures that Christmas brings,
and in the New Year that we may attain a greater
security of employment and the contentment it will
bring for all technicians throughout the film
industry.
SALT of the EARTH

When U.S. film technicians began filming the story of a miners’ strike in America’s Southwest, they ran into some heavy opposition.

Despite verbal and physical attacks on crew and miners, the film was completed.

Now it has to get a showing, despite censorships and political hostilities. CINE gladly publishes this account by Producer Paul Jarrico and Director Herbert J. Biberman of the Unit’s aims, achievements, and experiences.

Intolerance and political censorship need to be fought on both sides of the Iron Curtain.

WHEN our company was formed two years ago, we were agreed that our films must be based on actuality. It was clear that the best guarantee of artful realism lay not in fictions invented by us but in stories drawn from the living experience of people long ignored by Hollywood—the working men and women of America.

And so we searched for stories that would reflect the true stature of union men and women. We dug into material dealing with minority peoples, because we believed that where greater struggle is necessary, greater genius is developed. We looked for material that might record something of the dynamic quality women are bringing to our social scene.

SALT OF THE EARTH, originally the third project on our schedule, seemed the best embodiment of the elements for which we had been striving. A true account of the miners of the Southwest and their families, predominantly Mexican-Americans, begged to be told without the hackneyed melodramatics which so often destroy honesty in the name of excitement. It was not the many abuses and hardships suffered by these people that loomed so significantly out of the material—it was their humanity, their courage and accomplishment. We decided that these Americans, at once typical and exceptional, could best be realised on the screen by the simplest story form of motion picture: a love story of two mature and decent people.

Michael Wilson, author of the story, had come to know these New Mexico miners during a long and bitter strike they waged against a powerful zinc company in 1951 and 1952. The story idea was born out of his first visit there, and he then wrote an extended outline, or, in movie parlance, a treatment of the story. Mr. Wilson returned to the mining community with this treatment, where it was read, discussed and criticised by a score of miners and their wives. With this guidance in authenticity he proceeded to write the first draft screenplay. When it was completed, again we followed the procedure of group discussion and collective, constructive criticism. By rough estimate, no less than four hundred people had read, or heard a reading of, the screenplay by the time we commenced production.

Perhaps it was our determination that the people in this film be life-size that led to our second decision. We asked the miners and their families to play themselves rather than be enacted by others.

These decisions brought the writer, director, crew and cast face to face with intricate problems of realistic form and content. How could we by-pass the pitfall of naturalism—a mere surface record of actual events—and emerge with an imaginative work of art that was still true in detail? How could we best blend the social authenticity of documentary form with the personal authenticity of dramatic form? What range of characterisation should be given individual roles whose enactment would be undertaken by non-professionals? How could we capture the quality of speech of these bi-lingual people and yet make the picture completely intelligible to an average English-speaking audience? How could we make the amazing heroism of these people not only stirring, but believable and inevitable?

This last problem was particularly important to us, because only if we solved it could our picture help engender in an audience a belief in its own capacities, a confidence that what these people had done could be done again. We hoped that our film might become a cultural stimulus to other trade unions and minority groups, and convince them that they could tell their own stories through the medium of film.

High hopes! And vast problems. Certainly we cannot boast of having solved all these aesthetic questions. But we do think we have broken new ground. If our film can illuminate the truth that the lives and struggles of ordinary people are the richest untapped source of contemporary American art, and if it can demonstrate that such films can be made by these people themselves, then it will have achieved a basic purpose.
It is against this background of intention and dedication that the attacks upon this picture during the course of production must be seen. We had been shooting SALT OF THE EARTH since 20th January, Inauguration Day. The production was sponsored by the International Union of Mine, Mill and Smelter Workers and our cast included hundreds of its members and their families. Even after a storm of hysterical publicity burst over us, thousands of our neighbours and associates in the Silver City area assumed we had a right to be there.

A false assumption, said Congressman Donald Jackson. On 24th February, this California Representative delivered a speech in the halls of Congress, in which he said:

"... Mr. Speaker, I have received reports of the sequences filmed to date... This picture is deliberately designed to inflame racial hatreds... (It is a new weapon for Russia. For instance, in one sequence, two deputy sheriffs arrest a Mexican miner with an anti-Mexican defamatory sign and proceed to pistol whip the miner's very young son. (They) also imported two auto carloads of coloured people for the purpose of shooting a scene depicting mob violence."

As a direct result of Congressman Jackson's speech, our leading lady was arrested, members of our cast and crew were physically assaulted, and a vigilante committee warned us to leave "within twelve hours or be carried out in black boxes." We defied the deadline, demanding and receiving the protection of the New Mexico State police, and finished our work on 6th March. After we did depart, however, and the protective police as well, the attacks on our Mine-Mill brothers and sisters continued. Two union halls were set afire, one of them burning to the ground. Also razed by arson was the home of a union leader, Floyd Bostock, who had played a role in the film. His three young children narrowly escaped the flames.

Without reading the script, or asking to, without seeing the film, or waiting to, an incendiary Congressman had spoken.

His fury can be understood only if one recognises how unprecedented it was for manual workers and cultural workers of our country to collaborate, and what promise for a more truly democratic future such a collaboration holds. In organising for independent productions, we had one basic aim: to place the talents of the blacklisted (both those who had worked in films and those who had never been given the opportunity) at the service of ordinary people. There were indeed Negroes in this production: an assistant to the director, an assistant cameraman and two technicians—all in categories of work never available to Negroes in Hollywood.

Simon Lazarus, a respected motion picture exhibitor, had formed Independent Productions Corporation to back us. Money was borrowed from liberal Americans, it being understood that none of us who wrote, directed or produced the film would receive any remuneration until the loans were repaid.

In the wake of the Silver City storm, Mr. Lazarus was himself hailed before the Un-American Activities Committee and asked to divulge who the backers were. He refused to answer personal questions and thus could not be forced to inform on others. He did, however, volunteer to tell the Committee what our film was about. But the investigators were not interested. They did not want to investigate, but to prejudice and censor.

The efforts to prevent SALT OF THE EARTH from being made began long before the spectacular assaults in Silver City, and continued long after our location shooting was completed.

Consider, as a pre-production problem, a crew. In Hollywood, most motion picture technicians belong to the International Alliance of Theatrical and Stage Employees (AFL). West coast head of the IATSE is Roy M. Brewer, who inherited his protectorate over Hollywood labour from two gangsters, William Bloff and George E. Browne. A zealous adherent of Congressional witch-hunters, Brewer has understood that his civic responsibility to enforce the blacklist goes far beyond his trade union responsibility to see that his men get jobs. That, no doubt, is why he refused to let us hire an IATSE crew. As a trade paper reported it later:

"Simon Lazarus, named as proxy of the company, approached Roy M. Brewer, the chairman of the AFL Film Council, about nine months ago, seeking assurance from him that he could make a motion picture using the 'Unfriendly Ten.' Brewer yesterday recalled he flatly told Lazarus he would prevent such a project in every legal way possible." —Daily Variety, 25th February, 1953.

"Legal" was an afterthought. What Brewer said was that he would see us in hell first.

We gathered a union crew despite Roy Brewer. Some were members of his own IATSE. Some had been expelled from the IATSE for opposing Brewer's rule. Three were Negroes, denied membership in the IATSE because of its Jim Crow policies. Every member of our crew carried a union card.

As for post-production problems, the would-be censors of the picture have tried to sabotage it in every way. They have demanded that all laboratories close their doors to us, warned technicians not to help us—lest they find themselves blacklisted. Falling here, we expect they will extend their intimidation to film exhibitors when the picture is ready for release. Meanwhile Congressman Jackson has been needling the Departments of State and Commerce to find some obscure statute which might forbid the export of this picture. No such statute exists, but we would be naive to think that the legality of our endeavour will give the bigots pause.

Will the film be shown? We have no illusions about the fight that lies ahead. Of this we are certain—the harassment will continue, and we will need many allies to defeat the censors and saboteurs. Naturally, the degree of support we eventually get will depend on the end product—the finished film. If trade unionists someday discover that this picture is the first feature film ever made in this country which is of labour, by labour and for labour; if minority people come to see in it a film that does not tolerate minorities but celebrates their greatness; if men and women together find in it some new recognition of the worth and dignity of a working class woman—then this audience, these judges, will find ways of overcoming the harassment.

But to reach these judges, we must first get past the pre-judgers. To reach these eventual allies, we need immediate allies—for without these people it would be impossible to praise this film or damn it, they must first have the right to see it. That is why we appeal to everyone who is morally concerned with free communication to help provide the atmosphere and the place in which SALT OF THE EARTH can be shown and judged on its own merits.
CINE'S COMPLETE GUIDE to BRITISH FILM MAKERS

THE DESPERATE MOMENT

Year of Production: 1952.
Studio: Pinewood.
Laboratory: Denham.
Producing Company: British Film Makers Ltd.
Production Controller: Arthur Alcott.
Producer: George Brown.
Stars: Dirk Bogarde, Mai Zetterling, Albert Lieven, Philip Friend, Simone Signoret.
Director: R. Compton Bennett.
Scenarists: Patrick Kirwan, George Brown.

THE CRUEL SEA

Year of Production: 1952.
Studio: Ealing Studios.
Laboratory: Denham.
Producing Company: Ealing Studios Limited.
Producer: Leslie Norman.
Production Supervisor: Hal Mason.
Stars: Jack Hawkins, Donald Sinden, Denholm Elliott, Virginia McKenna.
Director: Charles Frend.
Scenarist: Eric Amblie.

LAUGHING ANNE

Year of Production: 1953.
Studio: London Film Studio, Shepperton.
Laboratory: Technicolor.
Producing Company: Imageric Pictures Ltd.
Producer: Herbert Wilcox.
Associate Producer: Eric Goodhead.
Stars: Wendy Hiller, Cary Grant, Margaret Lockwood, Forrest Tucker, Ronald Shiner.
Director: Herbert Wilcox.
Scenarist: Pamela Bower.

THE INTRUDER

Year of Production: 1953.
Studio: Shepperton.
Laboratory: Geo. Humphries Ltd.
Producing Company: Ivan Foxwell Productions Ltd.
Producer: Ivan Foxwell.

THE CINE-TECHNICIAN

December, 1953
THE CINE-TECHNICIAN

THE WEAK AND THE WICKED

Year of Production: 1933.

Studio: Associated British Picture Corp., Elstree Studios.

Laboratory: Geo. Humphries.

Producing Company: A.B.P.C.-Marble Arch Productions.

Producer: Victor Skutezky.

Stars: Glynis Johns, John Gregson, Simone Silva, Diana Dors.

Director: J. Lee Thompson.

Scuriasts: Joan Henry, J. Lee Thompson, Anne Burnaby.

Camera Department: Lighting Cameraman, Gilbert Taylor; Camera Operato, Val Stewart; 1st Camera Assistant (Focus), Tony White; Other Camera Assistant, Brian West.

Sound Department: Recordist (Mixer), L. Hammond; Sound Camera Operator, H. Blackmore; Boom Operator, Denis Whitlock; Boom Assistant, George Podd; 2nd Assistant Director, F. Goode; 3rd Assistant Director, J. Summers; Continuity, June Faithful.

Still cameraman: Ken Ryan.

THIRTY-SIX HOURS

Year of Production: 1933.

Studio: Exclusive Studios, Bray.

Laboratory: Olympic Kinematograph Labs.

Producing Company: Hammer Film Productions Ltd.

Producer: Anthony Hinds.

Stars: Dan Duryea, Elsy Albin.

Director: Montgomery Tully.

Camera Department: Lighting Cameraman, Jimmy Harvey; Camera Operator, Len Harris; 1st Camera Assistant (Focus), Harry Oakes; Other Camera Assistant, Tommy Friswell.

Sound Department: Recordist (Mixer), Bill Salter; Sound Camera Operator, Don Alford; Boom 1st Operator, Percy Britten; Maintenance, John L. V. Woodiwiss; Dubbing Crew, Riverside Studios.

Art Department: Art Director, J. Elder Wills.

Editing Department: Editor, Jim Needs; Assembly Cutter, Henry Richardson; Library Editor, Arthur Cox.

Production Department: Production Manager, John “Pinkney” Green; Production Secretary, Jean Tisdall; 1st Assistant Director, Jimmy Sangster; 2nd Assistant Director, Fred Slack; Continuity, Renee Glyne.

Still cameraman: John Jay.

ROB ROY—THE HIGHLAND ROGUE

Year of Production: 1953.

Studio: Elstree Studios, Boreham Wood.

Laboratory: Technicolor Ltd. and Geo. Humphries Ltd.

Producing Company: Walt Disney British Films Ltd.

Producer: Perce Pearce.

Stars: Richard Todd, Glynis Johns.

Director: Harold French.

Location Director: Alex Bryce.

Sceneartist: Lawrence E. Watkin.

Camera Department: Lighting Cameraman, Guy Green; 2nd Unit Cameraman, C. Knowles, O. Heller; Camera Operator, Norman Warwick; Technicolor Technicians, John Kotz, George Pink.

Sound Department: Recordist (Mixer), Leslie Hammond; Sound Camera Operator, H. Blackmore; Boom Operator, Denis Wilson; 1st Assistant Boom Operator, C. Hopkins; Maintenance, J. Lovelock; Dubbing Crew, Len Shilton; C. Brown, J. Hales, A. Thorne; Maintenance (Dubbing), A. Lakein.

Art Department: Production Designer, Carmen Dillon; Art Director, Geoffrey Drake; Assistant Art Director (Location), Geoff Woodward; Draughtsman, Peter Glazier, Wallis Smith.

Editing Department: Editor, Geoffrey Foot; Assembly Cutter, Anne Clegg-widden; 1st Assistant, Philip Barnikel; Other Assistant, Jean Hender- son; Dubbing Editor, Arthur Ridout; Assistant, Desmond Saunders.

Production Department: Production Manager, D. V. Peirce; 1st Assistant Directors, Gordon Scott, Peter Man- ley (Location); 2nd Assistant Direct- ors, F. Goode, D. Tweedy (Location); 3rd Assistant Directors, Jeremy Summers, N. Burrows (Location); Continuity, Thelma Orr, J. Faithful (Location).


Special Processes: Matte Dept., Peter Ellenshaw; Special Effects, George Blackwell.

TOM VIOLA

We regret to report that A.C.T. member Tom Viola was killed in a road accident when riding his motor scooter. His wife, riding pillion, was seriously hurt and is in hospital.

Tom, who was 25, had been married only six weeks. He had just finished working as 3rd Assistant on O'Leary Night for A.B.P.C. His death is a blow to all who knew and worked with him.
SHORT FILMS

The following list of Credits for short and documentary films is the result of a request sent to all units for information on productions completed since the beginning of this year. If some films are not included it is because details have not been sent in from the companies concerned.

As the A.S.F.P. does not compile a comprehensive list of Credits, the Editor relies solely on the cooperation of individuals engaged in the production of recent films between one and six reels in length to send in details for future publication.

ANVIL FILMS LIMITED

THE BOSUN'S MATE
Running time: 30 mins. G.F.D.
Executive Producer, Ralph N. May; Director, Richard Warren; Assistant Director/Unit Manager, Syd Sharples; Photography, Evelyn Catford; Assistant Photographer, Derek Witham; Editor, John Legard; Assistant Editor, Peter Musgrave; Recordists, Ken Cameron; Ken Scrivener; Assistant Recordists, D. D. Hurring, Pat Jeffery.

AN ENGLISH FARM
Running time: 20 mins. C.O.I.
Executive Producer, Ralph N. May; Director, Richard Warren; Assistant Director/Unit Manager, Syd Sharples; Photography, Evelyn Catford; Assistant Cameraman, Ken Reeves; Editor, Peter Musgrave; Recordists, Ken Cameron; Ken Scrivener; Assistant Recordists, D. D. Hurring, Pat Jeffery.

METHODS OF GARMENT ASSEMBLY LAYOUT
Executive Producer, Ralph N. May; Director, Richard Warren; Assistant Director/Unit Manager, Syd Sharples; Photography, William Chaston; Editor, Peter Musgrave; Recordists, Ken Cameron; Ken Scrivener; Assistant Recordists, D. D. Hurring, Pat Jeffery.

BRITISH TRANSPORT FILMS


WEST COUNTRY JOURNEY
Associate Producer, Ian Ferguson; Director, Syd Sharples; Assistant Director, Peter M. Sims; Photography, R. M. Cameron; Assistant Cameraman, David Watkin; Editor, John Legard; Assistant Editors, Ken Cooper, Eric Brown; Commentary written by Paul Le Saux; Music composed by Hubert Clifford; Recording, Anvil Films.

LONDON TRANSPORT
CINE-GAZETTE No. 13
"Children’s Coronation"
Theatrical. Running time: 15 mins.
Director, Michael Cameron; Assistant Director, Jim Garrett; Photography, R. M. Craigen, James Ritchie, Reg Hughes, Bob Frewer, W. D. Williams; Cameramen, David Watkin, Cyril Moorhead, Ken Cooper; Editor, Dick Storey; Assistant Editor, Bob Betley; Recording, Pathe.

THEY HAD AN IDEA
Non-theatrical. Running time: 14 mins.
Director, John Kirkish; Assistant Director, Jim Garrett; Photography, Michael Currer-Biggs; Cameramen, W. D. Williams; Editor, John Legard; Assistant Editors, Ken Cooper, Eric Brown; Recording, Anvil Films.

NATIONAL COAL BOARD
All films produced by Donald Alexander. Production Manager, Ken Gay. Unit Electrician, Charlie Burgess.

SETTING A PROP
Running time: 10 mins.

HAND MAILAGE
Running time: 12 mins.
Both non-theatrical.

THE SHOVEL
Running time: 16 mins. Non-theatrical.
Director, Alan Falconer; Assistant Director, Larry Pizer; Photography, Lionel Griffiths; Assistant Cameraman, Jack Firbank; Editor, Kitty Marshall; Assistant Editor, Michael Coton.

THE A-B MECO-MOORE. Part 1
Director, John Shaw-Jones; Assistant Director, Peggy Plaskett; Photography, Lionel Griffiths; Assistant Cameraman, Jack Firbank; Editor, Eric Pask; Assistant Editor, Bob Betley; Recording, Ken Cameron.

SHELL FILM UNIT
Correction: The Camera Assistant on the film “Liquid Petroleum Gases” and “Oil Refinery” was Arthur Wooster, not R. C. N. Whitehouse as stated in the September issue of “Cine-Technician.”

POWERED FLIGHT
Running time: 53 mins.
Editor, Ralph Sheldon; Assistant Editors, Wendy Craft, Kenneth Hilton, Alan Penney, Producer, Stuart Legg (Film Centre); Original Research, Adrian de Potter, Music, Malcolm Arnold; Recording, Ken Cameron.

MILLE MIGLIA 1933
Running time: 40 mins.
Director, Bill Mason; Assistant Director, John Antrobus; Photography, Carlo Ventimiglia, Antonella Torracca, Sidney Beadle, Maurice Ford, Douglas Philp; Assistant Cameramen, R. C. N. Whitehouse; Assistant Editor, Cynthia Berkeley; Music, Steve Race; Commentary written by J. E. Gibson; Animation, Archie Shaw; Dubbing, George Newberry; Production Consultants, Film Centre.

VERITY FILMS
(in association with The Film Producers’ Guild)

GET OFF THE HOSE
Producer, O. Skilbeck; Director, R. Smart; Photography, J. Ambor; Editor, W. Freeman; Assistant, N. Miller.

MAJOR FARMING
Producer, O. Skilbeck; Director, J. Mendoza; Photography, A. T. Dinsdale; Editor, R. McNaughton; Assistant, J. Fanner.

AWHEEL IN BRITAIN (27 mins.)
KICK START (35 mins.)
Made for Dunlop Rubber Co. Ltd. Non-theatrical.
Producer, J. R. Greenwood; Photography, Phil Denis, Arthur Lavis, Brian Rockey; Editor, L. F. Parry; Assistant Editor, E. Davidson.

FIVESTARS AHEAD
Producer, J. Greenwood; Director, R. Cantlon; Photography, C. Marlborough; Editor, C. Beaumont; Assistant, R. Norman.

WORLD WIDE PICTURES LTD.

TO THE WARRIOR HIS ARMS
Producer, Hindie Edgar; Director, John Spencer; Cameraman, Ronald Anscombe; Editor, Clifford Parry; Recording, C. L. Mountenay.

TEETH OF THE WIND
Theatrical. Running time: 30 mins.
Producer, James Carr; Director, Michael Hankinson; Cameraman, Peter Hennessy; George Shears; Editor, Frances Cockburn; Commentary writer, Robert Kee.

THEY PLANTED A STONE
Producer, James Carr; Writer and Director, Robin Carruthers; Cameraman, Ronald Anscombe; Editor, Frances Cockburn; Production Manager, Rayton Fleming; Recording, Ken Cameron.

VILLAGE CLEARING
Made for Army Kinematograph Corporation.
Non-theatrical. Running time: 25 mins.
Producer, Hindie Edgar; Director, John Spencer; Script, Robin Cantlon; Cameraman, George Shears; Editor, Clifford Parry; Recording, C. L. Mountenay.

December, 1953
Ted, Snr., joined his son at Kay's in 1949, having previously been with Carter Patterson, when he was in the Transport and General Workers' Union.

Naturally enough, both the Barneses have helped the popular Kay's Sports Meetings at Parliament Hill. They pay great credit, though, to the management's interest in sport, especially that of Mr. and Mrs. Ernest Roy. This year Ted won the cup, presented by Mrs. Roy, competed for by members of the Highgate Harriers.

Of the ACT members at Kay's Arthur Beasley, James Talbot, "Rusty" Coppelman, Alfred Clampitt and George King have been particularly helpful in organising sports; but Ted Snr., who is the firm's sports secretary, says he has only to ask there to do a small job and they respond at once.

Young Ted expects to be in a number of road-walking events with Highgate Harriers this winter—as much as family life and turns of night work at the labs will allow. Both father and son are looking for fresh fields to conquer.

"It's a very strenuous sport," says the father, "but once you're really interested, it develops a very fine spirit among all classes, and you really enjoy it." So he's hoping the F.I.S.A. will soon be able to cater for race walking, and an enormous fillip to sportsmen in the film industry would be for them to engage the French film workers one year. "After all, the railwaymen arrange sports meetings with other countries, and the B.W.S.A. might be able to help fix it up."

That's the go-ahead spirit behind our walking Barneses. May the partnership prosper long.

GEORGE ELVIN WRITES—continued

There will be many problems to be tackled. The effect of CinemaScope, Cinerama and other new processes or variations of old ones on British film production; the impact of commercial television, both from the American market and if it comes over here, the electronic processes, and our old friends magnetic sound and so on.

On the industrial side we shall see a continuation and, we hope, a successful conclusion of our campaign for improved agreements, particularly increased rates of pay.

A.C.T. itself will have its own special day of joy when on 14th May we celebrate at the Royal Festival Hall our 21st birthday.

It will most certainly be a full year. Let us hope it will be a fruitful one. It can be if A.C.T. proceeds with its usual unity and determination.

A Happy Christmas and a prosperous New Year to you all.
Other A.C.T. News

TECHNICAL LECTURES: The first half of the season for these lectures has been completed and we are pleased to say they have been one of the most successful this Association has run, and attendances have been well above average, in fact three meetings have been completely crowded out.

The Technical Committee sincerely hope that the second half of the season will be as well supported. They would also like to publicly thank our first three lecturers, namely, Tom Stobart, G. V. Alexandrov and Raymond Spottiswoode, for their most interesting talks.

According to G. V. Alexandrov the British and Russian relationships in the cinema are beginning to mend again and it is hoped that Russia will see more British films.

Amongst some of the comments he made is one that we could probably take a lesson from, I refer to his comment “I listen to the voice of the cameraman, after all it is for them that we make films." He also said that the Soviet are trying to get rid of the idea that premières should only be held in centralised towns in the Soviet and now release the new film at the same time in thousands of different towns, therefore they have to produce 5,000 copies of a film for its premiere.

MANCHESTER BRANCH: Manchester Branch held its annual dinner on Friday, 27th November, an official from Head Office was present at this function. It was gratifying to see such a lively branch and also the true spirit of comradeship that exists in Manchester whereby if a member of A.C.T. becomes unemployed in their area, every possible effort is made locally to find him work. It is not generally known that a particular unit in Manchester had one of its members sick for a considerable time, it will be still a very long time before this member can be fully rehabilitated, but quite voluntarily the Company agreed to take the technician into employment to rehabilitate him and during this process the boys in Manchester are having a voluntary levy, and the A.C.T. Benevolent Fund is also assisting, together with the Company, in maintaining a reasonable wage whilst this rehabilitation is taking place. I mention this because it gives members an idea of what I mean by true comradeship.

The dinner followed Manchester’s usual style of trip into the country to some well-known pub and a floor show put on by the boys at National Film Agency.

Should any technician find himself within the area, if he will contact Paul Kelly, the Secretary of the Manchester Branch, c/o National Film Agency, I am sure he will receive a very good welcome.

TECHNICOLOR: Congratulations to this shop of its vigilance. Head Office recently received an application form from this shop and the question “How long have you worked in an A.C.T. grade was answered by the applicant “Three hours.”

FOREIGN LOCATIONS: In spite of various paragraphs and articles in the “Cine-Technician” regarding problems that can arise through technician proceeding on location without informing Head Office, it is regretted that many still continue to do so. It is little use asking A.C.T. to intervene in any problem that may arise unless technicians have taken the advice of this office before proceeding out of the country and making sure that their insurance policies as issued by the Company, i.e., K.5, are in order.

BRITISH ACOUSTIC FILMS: Our members employed by this Company have, in common with others of our sections, put into the company a demand for a substantial wage increase. Preliminary meetings have been held with the company in which A.C.T. placed a very strong case for increases based on two factors, i.e., increased production and higher cost of living. To date the company have agreed to examine the claim and have promised a recall conference. 130 or so of our members at B.A.F. took part in the Engineering 24-hour token strike.

Ian Crawford reports that the Chairman, Phil Booth, has resigned, having taken up a post in the accounts department of the B.O.P.E. Phil has been chairman for the past two years, and his guidance will be missed by the branch committee and by the membership as a whole. All of us wish him success in his new post. Congratulations from all members to Mr. and Mrs. Charlie Adams on the birth of a boy.

This year’s annual dinner and dance was held at the Queen’s Hall, Ealing, on 7th November, and was a great success. Organised by the Sports and Social Club, Mr. H. R. de Jonge, the Club’s President, outlined the Club’s history, regretted that more of the management had not attended, and suggested that as 1954 would be the Club’s tenth anniversary the organisation of an Engineers’ Convention to coincide with the next dinner-dance would enable Midland and Scottish friends to attend.

Mr. Walknishaw, the Club’s publicity secretary, proposed the toasts of the guests, and Mr. Crow, of Perivale, responded. Dancing then followed to the music of Chris Stone’s band.

Mrs. Peter Croft writes: When my husband told me that he and some fellow workers were interested in resurrecting the “B.A. Players” amateur company, I was rather doubtful of their success in gathering together sufficient players. “You’ll get women,” I said, “They are always keen on acting, how about the men?"

Then he and a friend had the bright idea of starting with a play with an all-male cast, and so "Journey’s End" was chosen as their first venture.

(Turn to page 171)
**CINE-TECHNICIAN**

**INDEX Vol. 19**

**1953**

**SUBJECTS**

<table>
<thead>
<tr>
<th>A FILM TECHNICIAN'S NOTEBOOK. Ed. by E. A. Jeakins</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>A.C.T. NEWS, compiled by &quot;Middy&quot;</td>
<td>79-82, 102-103, 118-119, 127-129, 146-147, 159-161</td>
</tr>
<tr>
<td>ART DIRECTOR, AMERICAN IN INDIA, by George Jenkins</td>
<td>83, 84, 133</td>
</tr>
<tr>
<td>AS OTHERS SEE US, by Wm. N. Williams</td>
<td>21</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>130, 131</td>
</tr>
<tr>
<td>Art Director in India, by George Jenkins</td>
<td>21</td>
</tr>
<tr>
<td>Cameraman in Europe, by Wm. N. Williams</td>
<td>130, 131</td>
</tr>
<tr>
<td>A.C.T., the Americans and TV, by the Gen. Secretary</td>
<td>121</td>
</tr>
<tr>
<td>Problems of Sponsored TV in America, by A.C.T.</td>
<td>42-46</td>
</tr>
<tr>
<td>Screen Writers Strike</td>
<td>24</td>
</tr>
</tbody>
</table>

**ASSOCIATION OF CINEMATOGRAPH AND ALLIED TECHNICIANS**

| A.C.T., the Americans and TV, by George Elvin     | 121 |
| Annual General Meeting, 1953                     | 74, 75 |
| General Council Decisions                        | 90, 108, 123, 139, 154, 171 |
| Problems of Sponsored TV—statement               | 42, 43, 44, 45, 46 |
| Technical Committee's Report on 3-D, Cinerama, and Cinemascope | 57 |
| Technical Committee Lectures                     | 152 |

**BOLLAND, TERESA, A CINE PROFILE, by Recorder** | 97 |

**BOOK REVIEWS**

| A Day with the Film Makers                        | 70 |
| Artificial Light and Photography, by G. D. Reick and L. H. Verbeek | 70 |
| British Photographic Almanac                       | 70 |
| By Hand and Brain, by Fred Hughes                  | 70, 71 |
| Robert Flaherty, by R. Griffiths                   | 107 |
| High-Speed Photography, by G. A. Jones             | 70 |
| How to Make Holiday Films                         | 70 |
| How to Use 9.5mm. Film                            | 70 |
| King Lear, by William Shakespeare                 | 71 |
| Plot Against Peace, by Ivor Montagu               | 70 |
| The Bolex Guide, by A. J. Surgeon                  | 70 |
| The Cine Almanac, 1953                            | 70 |
| The Eady Scheme, by Anthony S. Gruner             | 71 |
| The Technique of Film Editing                      | 70 |

**BRITISH FILM-MAKERS, CINE'S COMPLETE GUIDE TO**


**CARTOONS.**

| By Pat Holmes                                      | 71 |
| By Jimmy Land                                      | 31, 73, 77, 83, 90 |

**CHINA, FILM PROGRESS IN, by Alex McCrindle** | 98 |

**CHINA, FILMS AND FILM MAKERS, by Ivor Montagu** | 2, 3 |

**CINEMASCOPE AND CINERAMA** | 25, 29, 57-60 |

**CINEMA SIDELINES, THOSE, by Cadmus** | 17 |

**CINE PROFILES**

| Ted Barnes, Jnr., by Recorder                      | 169 |
| Teresa Bolland, by Recorder                        | 97 |
CINE PROFILES—continued

<table>
<thead>
<tr>
<th>Name</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Steve Cox, by Recorder</td>
<td>21</td>
</tr>
<tr>
<td>Frank Fuller, by Recorder</td>
<td>20, 21</td>
</tr>
<tr>
<td>Joe Lawrence, by Recorder</td>
<td>72</td>
</tr>
<tr>
<td>Eric Pask, by Recorder</td>
<td>47</td>
</tr>
<tr>
<td>Stan Warney, by Recorder</td>
<td>135</td>
</tr>
<tr>
<td>Rae Sharpe—Technicolor, by Recorder</td>
<td>85</td>
</tr>
</tbody>
</table>

CINERAMA

CINERAMA, PLENTY IS WRONG WITH, by Aaron Nadell 28


COLOUR FILM PROCESSING, by George Ashton, A.R.P.S., and Philip Jenkins 4, 5, 6, 7, 8, 9, 10, 11

CORONATION TRIUMPH, TECHNICIANS' 89

COX, STEVE, Cine Profile, by Recorder 21

DENHAM STUDIOS, FAREWELL TO, by Chris Brunel 40

EVEREST, CAMERAMAN ON, by Tom Stobart 144, 145, 154

FEATURE MEMBERS' DEMANDS 149, 151

FILMING THE ROBE, by Leon Shamroy, A.S.C. 132

FILM PROGRESS IN CHINA, by Alex McCrindle 98

FILMS AND FILM MAKERS IN CHINA, by Ivor Montagu 2, 3

FILMS IN RUMANIA, by Bernard Joseph 136

FILM TECHNICIAN'S NOTEBOOK, A, Ed. by A. E. Jeakins 79-82, 102-103, 118-119, 127-129, 146-147, 159-161

FULLER, FRANK, Cine Profile, by Recorder 20, 21

GEORGE ELVIN WRITES 163, 169

HANCOCK, JOHN E.—OBITUARY 52

ILLUMINATION, OVERHEAD LIGHTING FOR OVERALL SET, by Joseph Ruttenberg, A.S.C. 68, 69

INDIA, ART DIRECTOR IN, by George Jenkins 16, 21

LABS. NOTES FROM THE 161, 163

LAB TOPICS, by Alf Cooper and Stan Warbe 86-88, 106, 134, 150-151

LAWRENCE, JOE, Cine Profile, by Recorder 72

LOST AND FOUND, by Chas Wheeler 120

MEETING, ANNUAL GENERAL 74, 75

NATURAL VISION, by Joseph Biroc, A.S.C. 29

NEW AGREEMENT FOR NEWSREEL MEMBERS 84

NEW SCREEN TECHNIQUES 131

NEWSREEL MEMBERS, NEW AGREEMENT FOR 84

NEWSREEL MEN WAKE UP! By "Newshawk" 161, 163

NOTES FROM THE LABS 161, 163

OBITUARIES: John E. Hancock 52

Al Rhind 138

Harold Richmond 51

Archie Stenning 51

Tom Viola 167

Roy Waters 52

OVERHEAD LIGHTING FOR OVERALL SET ILLUMINATION, by Joseph Ruttenberg, A.S.C. 68, 69

PASK, ERIC, Cine Profile, by Recorder 47

PATHE LABS, STRIKE AT 48, 49

PAY RISES AND WHY, TECHNICIANS DEMAND, by Geo Elvin 148, 149

PLENTY IS WRONG WITH CINERAMA, by Aaron Nadell 28

PRACTICAL TECHNIQUES FOR 3-D AND WIDE-SCREEN FILMING, by Chas G. Clarke, A.S.C. 54-56

PROBLEMS OF SPONSORED TV, STATEMENT 42-46

PROCESSING COLOUR FILM, by Geo Ashton, A.R.P.S., and Philip Jenkins, A.R.P.S. 4-11

PUDOVKIN, V. I., by A. Brunel 104

by I. Montagu 104

RETURN FROM TANGANYIKA, by Don Wynne 18-19

RHIND, AL (Obituary) 138

RICHMOND, HAROLD (Obituary) 51

ROUND THE FILM WORLD 78, 94, 106, 111, 120, 126, 158

RUMANIA, FILMS IN, by Bernard Joseph 136

RUSSIAN STEREO CINEMA, by S. Ivanov 114
<table>
<thead>
<tr>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>85</td>
</tr>
<tr>
<td>17</td>
</tr>
<tr>
<td>19</td>
</tr>
<tr>
<td>42-46</td>
</tr>
<tr>
<td>51</td>
</tr>
<tr>
<td>48,49</td>
</tr>
<tr>
<td>18,19</td>
</tr>
<tr>
<td>121</td>
</tr>
<tr>
<td>89</td>
</tr>
<tr>
<td>148-149</td>
</tr>
<tr>
<td>159-161</td>
</tr>
<tr>
<td>131</td>
</tr>
<tr>
<td>96,97</td>
</tr>
<tr>
<td>30,31,53</td>
</tr>
<tr>
<td>85</td>
</tr>
<tr>
<td>96,97</td>
</tr>
<tr>
<td>54-56</td>
</tr>
<tr>
<td>164-165</td>
</tr>
<tr>
<td>162-163</td>
</tr>
<tr>
<td>57</td>
</tr>
<tr>
<td>114</td>
</tr>
<tr>
<td>26,29,54-57,61-62</td>
</tr>
<tr>
<td>112,113</td>
</tr>
<tr>
<td>24</td>
</tr>
<tr>
<td>42-46</td>
</tr>
<tr>
<td>32-34,39</td>
</tr>
<tr>
<td>167</td>
</tr>
<tr>
<td>95</td>
</tr>
<tr>
<td>135</td>
</tr>
<tr>
<td>52</td>
</tr>
<tr>
<td>54-56</td>
</tr>
</tbody>
</table>

**AUTHORS**

- **ANDERSON, PEGGY.** The Strange Life of a Production Secretary 162,163
- **ASHTON, GEORGE, A.R.P.S.** (and Philip Jenkins). Processing Colour Film 4-11
- **BIBERMAN, H. J.** The Salt of the Earth 164,165
- **BIROC, JOSEPH, A.S.C.** Natural Vision 29
- **BOYLE, J. W., A.S.C.** Title Bout in 3-D 112,113
- **BRUNEL, ADRIAN.** V. I. Pudovkin 104
- **BRUNEL, CHRISTOPHER.** Farewell to Denham Studios 40
- **CADMUS.** Those Cinema Sidelines 17
- **CLARKE, CHARLES G., A.S.C.** Practical Techniques for 3-D and Wide-screen Filming 54-56
- **COOPER, ALF.** Lab Topics 86-88, 106, 134, 150-151
- **CROWTHER, BOSLEY.** The Sound Barrier 19
- **ELVIN, GEORGE**
  - An A.C.T. View 83-84, 133, 163
  - A.C.T., the Americans and TV 121
  - Report on U.S.S.R. 32-34,39
  - Technicians Demand Pay Rises and Why 148,149
  - The Chancellor, The Wage Freeze and Technicolor's Profit 96,97
- **HOLMES, PAT.** Cartoon 71
- **IVANOV, S.** Russian Stereo Cinema 114
- **JARRICO, PAUL.** The Salt of the Earth 164,165
- **JEAKINS, ADRIAN E.** A Film Technician's Notebook 79-82, 102-103, 118-119, 127-129, 146-147, 159-161
- **JENKINS, GEORGE.** An American Art Director in India 16,21
- **JENKINS, PHILIP, A.R.P.S.** Processing Colour Films 4-11
- **JOSEPH BERNARD.** Films in Rumania 136
<table>
<thead>
<tr>
<th>Name</th>
<th>Film/Profile/Article</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>LAND, JIMMY.</td>
<td>Cartoons</td>
<td>31, 73, 77, 83, 90</td>
</tr>
<tr>
<td>MONTAGU, IVOR</td>
<td>Films and Film Makers in Communist China V. I. Pudovkin</td>
<td></td>
</tr>
<tr>
<td></td>
<td>MINNEY, R. J. &quot;The Final Test&quot;</td>
<td>34</td>
</tr>
<tr>
<td></td>
<td>NARDELL, AARON. Plenty is wrong with Cinerama</td>
<td></td>
</tr>
<tr>
<td></td>
<td>&quot;NEWSHAWK.&quot; Wake up, Newsreel Men!</td>
<td>95</td>
</tr>
<tr>
<td></td>
<td>&quot;RECORDE.&quot; Cine Profile</td>
<td></td>
</tr>
<tr>
<td>RUTTENBERG, JOSEPH, A.S.C.</td>
<td>Overhead Lighting for Overall Set Illumination</td>
<td>68, 69</td>
</tr>
<tr>
<td>SHAMROY, LEON, A.S.C.</td>
<td>Filming &quot;The Robe&quot;</td>
<td>132</td>
</tr>
<tr>
<td>STOBART, TOM.</td>
<td>Cameraman on Everest</td>
<td>144, 145, 154</td>
</tr>
<tr>
<td>WARBEY, STAN. (Lab Topics).</td>
<td>The Strike at Pathe Labs</td>
<td>48, 134</td>
</tr>
<tr>
<td>WHEELER, CHARLES.</td>
<td>Lost and Found</td>
<td>120</td>
</tr>
<tr>
<td>WILLIAMS, WM. N.</td>
<td>As Others See Us</td>
<td>130, 131</td>
</tr>
<tr>
<td>WYNNE, DON.</td>
<td>Return from Tanganyika</td>
<td>18, 19</td>
</tr>
</tbody>
</table>
MEMBERS: General Council agreed to draw the attention of all shop stewards to the notice at the top of the form which requests sponsors to give their opinions on the applicant to be not only responsible of the industry, but a fit member of A.C.T. If they consider the applicant to be not only suitable for their current position, all forms sponsored with no comments in future, without these comments, forms are to be rejected.

EXPEDITION: It was suggested that George Keene, the Everest climber responsible for the very high altitude photography on this expedition, should be rewarded. It was felt that Tom Stobart had paid him, should an uss so that if any future expeditions arise he could get an accredited cameraman. General Council decided to discuss this issue at a later date.

GOVERNMENT RENT PROPOSALS: Copies of the L.R.G. Pamphlet on this proposed Government Bill will be circulated to shop stewards.

MARCEL HELLMAN PRODUCTIONS: This Company refused to pay £7,500 insurance to the widow of a member killed whilst on location whilst in their employ. The Company claimed that they were only due to pay £5,000 as 1,000 children, in their view, applicable only in the case of insurance for dangerous work. Action by the local shop took place whereby they claimed that they were only due the insurance money paid if the insurance monies were not paid.

Satisfactory arrangements have now been made for these payments, and General Council wish to congratulate our membership at the studio for their vigilance and action.

A.S.F.P.: It was agreed that A.C.T. should, try to arrange one further meeting with this body to try and resolve the position of deadlock.

LONDON TRADES COUNCIL: General Council will consider a subsequent meeting the option of affiliation to the new London Trades Council when it has before it the details and strength of the present new Council. It was also agreed to note with regret the passing of the old London Trades Council and to write to its former Secretary a letter of sympathy in view of the great work which this Council had done in bringing forward any responsible measures for the general discussion regarding the position of the film industry.

CHRISTMAS HOLIDAYS: General Council endorse the Executive recommendation that immediate application be made to all Employers and Registrations Officers by 24th December and that an extra day's holiday be observed of the fact that Boxing Day falls on a normal rest day.

"CINE TECHNICIAN": General Council approve the Executive idea that a 21st Birthday number should be published as the May 1954 issue. If this project is approved it is hoped that this being an historic occasion every member of A.C.T. will purchase a copy.

F.L.E.C.: It was reported that replies had been received from the Executive Committees of all six unions agreeing in principle to a delegation to the Soviet Union and a return visit from Soviet technicians. In order to avoid difficulties which may be caused if there were an attempt to arrange this delegation through the J.I.C. or F.L.E.C. an ad hoc committee comprising representatives of the six unions will be formed to discuss details.

ENGINEERING DISPUTE: It was agreed to convey to the appropriate sections of the A.C.T. to the Directors of the WWII Engineering Unions the importance of a successful outcome to their dispute with their Employers, it was felt they were fighting the same problems that our own members are faced with.

FOUNTAIN FILMS: The views of the Feature Directors' Sections that there should be no conditions for the continued employment of an American subject as Film Director on a series of films they were making for sponsored television in Canada, which was not agreed to. It was made clear to the company that A.C.T. would not object to the association of an American subject with the films provided he remained solely in an advisory capacity. Eventually it was agreed that the American could direct four out of the thirteen films provided A.C.T. Directors were employed on the remainder of the production.

PATHE PICTURES: This company are making a short colour film of the Royal Tour in New Zealand and proposed to take two Director Cameramen. This was unacceptable to A.C.T. Further meetings with the company resulted in an agreement in which the company agreed to engage two A.C.T. personnel in assistant grades as required in addition to the two Director Cameramen.

PRODUCER DIRECTORS' SECTION: This Section drew the attention of the General Council to the increasing number of Foreign senior technicians entering the British Film Industry. This has been discussed and the General Council recommend that:

1. If direct approach to the Ministry of Labour proves unsuccessful, opportunity should be taken to raise the question in Parliament.
2. Any permits granted should be restricted to first feature production.
3. Every possible form of pressure be exerted to have a statutory definition of a British film brought into line with the basic principles of the Act.

A.R.I.S. PRODUCTIONS: A.R.I.S. production are considering the question of safeguards which if not provided for in their Agreement, could promote the introduction of Commercial Television as an opposition to A.C.T. grades recruited locally. This was strongly opposed and the company have agreed to take with them on location technicians from this country.

16mm. PRODUCTION: General Council endorsed the policy that the Shorts Producers should be notified that the Shorts and Documentary Agreement applies to both 16mm and 16mm. production.

COMMERCIAL TELEVISION: A policy statement has been issued by General Council on this question and was widely quoted in the Press. It was also agreed that A.C.T. should attend the ad hoc meeting convened by industry unions to discuss the question of safeguards, should commercial Television be introduced in spite of opposition.

A.C.T. NEWS—continued

Within a few days they had a complete cast of eleven men, mostly employed at Woodger Road.

Rehearsals are now well under way on a Tuesday evenings—at least that is when my husband comes home late. (If it is not a rehearsal, then it must be a blonde.)

The play is scheduled for presentation on 18th, 19th and 20th February, at St. Andrew's Hall, in Barons Court. They hope to play before a crowded house each night. Since rehearsals have begun, several ladies have joined and new members will be welcomed. Plans are being made for future productions, including musicals, comedies and revues.

Anyone who has been concerned even remotely—as in my case—will be with amateur drama, knows of the tremendous amount of hard work involved. Quite apart from the acting itself, there are so many people who can help behind the scenes. Even if you cannot—or think you cannot—act, you could share in the other part of it, the more people, the less work, and—this, of course, is the secret of the attraction of amateur acting—the more fun.

On the 18th, 19th and 20th February I shall be there—will you? If there is no performance, no 'Jo's They's End,' Beware All Blondes.
Choose from this wide range of lenses, available for the Arriflex.

28 mm. f2 Schneider-Xenon
35 mm. f2 Zeiss-Biotar
40 mm. 50 mm. or 75 mm. f2.3, f2 Cooke Speed Panchro
100 mm. f2.8, f2.5 Cooke Deepfield
6" f4.5 Cooke Telekinic
8", 11", 12½" or 15" f5.6 Cooke Telekinic
20" f5.6 Cooke Telekinic, complete with mount and special sub-base bracket.


NAME
ADDRESS

EVERYTHING FOR THE CINEMA, THEATRE AND STUDIO

G.B-KALEE LTD., 37-41 Mortimer Street, London, W.1

BRANCHES: BIRMINGHAM, BELFAST, CARDIFF, GLASGOW, LEEKS, LIVERPOOL, MANCHESTER, NEWCASTLE-ON-TYNE.

A Member of the British Optical and Precision Engineers Group

Most screen successes have one thing in common. It has nothing to do with the cast, the treatment or the plot. It's the film they're made on. The world's leading studios and laboratories, now as always, have an overwhelming preference for —

EASTMAN FILM
made by Kodak

KODAK LIMITED, Motion Picture Film Division, KODAK HOUSE, KINGSWAY, LONDON, W.C.2

'Eastman' is a trade-mark
Round the Film World

All the sensations of last year were provided by so-called new techniques—the wide screen techniques, stereo-sound and 3-D feature films.

Yet the best movies have been those with no novelties about them, though quite a few of these have been switched painfully on the rack of extended screens and suffered much lopping-off at top and bottom.

Outstanding in a year that has seen many good quality movies have been The Conquest of Everest; the two Coronation colour films, A Queen is Crowned and Elizabeth is Queen; The Cruel Sea, Genevieve; Moulin Rouge; The Man Between, to name but a few British-made films that have been acclaimed on both sides of the Atlantic.

Fourteen of New York's film critics have given their annual poll for the last year's best, and chose the American From Here to Eternity, saving their critical consciences by giving a special merit citation to The Conquest of Everest and A Queen is Crowned as "distinctive contributions to the art of documentary film making." But New York's outstanding film critic, Bosley Crowther, voted for Filmmakers Film, chosen by many critics, and stoutly defended his choice against his fellow critics.

To those who pointed out that Everest started with a big advantage—an magnificent subject matter—Crowther retorted that the makers of Julius Caesar enjoyed the advantage of having a script "ripe in the news" to start with, and a British one at that.

Shane, one of the best made American films seen here, got low rating in U.S. The Final Test was praised by some British critics.

Film technicians can take pride in the high quality achieved in so many British films proving the old saying: "though the industry was by no means working at full stretch, 61 first features were completed during the year, and the same number of seconds. The combined effects of the Eady Levy and the National Finance Corporation—despite faults in administration of both—have steadied British film production. Yet—the film industry seems afflicted by a host of uncertainties and doubts. Exhibitors and Producers reached agreement on the voluntary Eady scheme for a further three years only at the last minute, and then only because failure to agree would have brought Government compulsion.

Exhibitors have persisted in demanding a reduction in entertainment tax: admissions, on available figures, are down by 3-6 per cent since 1950-51, and costs have risen.

The remedy for falling attendances seems to be cheaper and more trouble-free films. Tax cuts should benefit public and film makers directly, and exhibitors only indirectly, through increased attendances. But exhibitors are by no means absolute on passing on tax reduction benefits to the public in the form of cheaper seats; and they have secured a cut in the amount paid to producers under the Eady Levy.

It may be that all sides of the industry can agree on a project that secure Government support some time ago—but exhibitors be given a tax rebate when showing British films. As long as British films pulled in the past exhibitors and film makers would benefit—and some security be given to British films, as well as further incentives to secure pictures to tax action against other signatories, does not start to lose. But is already being operated in Italy, one of the signatories, and Britain is entitled under the agreement itself to take action if need be to protect one of its industries.

Aicable agreement between all sides of the industry, however, seems to off, judging by the long drawn-out argument between exhibitors and producers over Eady. A glance at some of the new technical developments reported in the last few weeks suggests that new problems may arise before long, requiring serious and undivided attention of all sections of the film industry.

Following a successful try-out in Palm Springs, California, Paramount, which owns more than half interest in the venture, have announced the intention of making all their films available to Telecast, a new system of paid television. All full length films, except Fox, have agreed to do the same.

Palm Springs Telecast show was made up of an outside event—a football game—and a first showing of Paramount'sFS. Seventy-one viewers had a "closed circuit" adaptor installed on sets, and saw the football game "piped in" on phone wires instead of being broadcast in the usual way. The viewers paid $1.25 to see the game, and $1.35 to see the movie.

Palm Springs was chosen because it is one of the major areas closed to normal television. Paramount intends to extend the system to all closed television areas.

Sam Goldwyn described the event as "historic," having "long predicted that paid television was bound to arrive in the future.

"So why is everyone worried about the exhibitor?" he asked. "No one worries about the producers when they went out of business."

At its research centre in Princeton last month, Radio Corporation of America demonstrated a new invention likely to have far-reaching effects on television and—ultimately—on the structure and methods of the film industry.

On the platform, in an auditorium, stood two television sets. From N.B.C.'s studios in New York a colour television programme was beamed by radio microwave across the 45-mile span to Princeton. The programme was seen as it arrived on one of the television sets.

At virtually the same instant, the programme was broadcast on multiplex coated plastic tape half an inch wide, and as thin as paper. Spectators saw the live programme and the play-back side by side at the same time, and even to the eye closed to the sets, could discern any difference in the two pictures.

Unlike existing television filming, in the new process the electric vibrations that make up the picture are recorded directly from the Television camera head. One piece of equipment records and reproduces. The record can be preserved indefinitely and served electronically so that the tape may be used again and again.
A FILM TECHNICIAN’S NOTEBOOK

Compiled by A. E. Jeakins

A TECHNICAL development that may have some considerable effects in our industry was revealed in the announcement by Mr. David Sarnoff, of the Radio Corporation of America. “Our men,” he is reported as saying, “already have achieved recording of colour as well as black-and-white television programmes on magnetic tape.” He went on to say that electronic motion pictures and even home movie recordings on tape are future possibilities that will stem from this development. He described it as holding great promise for the motion picture industry. Recording and reproducing motion pictures with no intermediate steps such as film processing, will do away with all chemical processing. Pictures may be viewed instantly without waiting to see “ruses.”

★

George Ashton, in his latest survey of Colour at the Cinema in the “British Journal of Photog-raphy,” December 11th, says that the news that Technicolor has made available its imbibition printing process to another company is surely the most remarkable development in the field of colour motion pictures. The outstanding features of this process are the low cost and high quality of the prints it gives, and it would appear that 20th Century-Fox feel that these two factors are of such importance that they have licensed the process from Technicolor.

The actual operators of the process will be a subsidiary of 20th Century, De Luxe Laboratories. Under a twenty-year agreement a plant costing $1,500,000 will be built. Technicolor, who will receive a royalty from 20th Century-Fox, will provide the skilled technicians to start with, and instal equipment capable of processing 170 million feet of film a year, which was approximately the output last year of the British Technicolor plant and rather more than one-quarter of the output of the Hollywood plant.

Ashton remarks that it is intriguing that the first American company to acquire a licence for the Technicolor process should be 20th Century-Fox, who have stated that all their future productions will be made in CinemaScope, and the ability of imbibition prints to cope with the standards of definition demanded by CinemaScope must be doubted.

It is possible, and has indeed been suggested, that Technicolor are working on the development of imbibition prints of improved definition. An alternative possibility is that CinemaScope prints will continue to be made on Eastman colour positive and the new laboratory will handle normal work for producers other than 20th Century-Fox. Also with the development of colour television, it is fairly certain that there will be a considerable demand for colour prints from that quarter (the current black-and-white film output for television is estimated at between 440 and 465 million feet) which would offer no difficulty to the Technicolor print process even if it were not improved in current standards of definition.

★

In addition to CinemaScope, Hollywood today is making feature films for wide-screen presentation in four recommended aspect ratios: 1.35 to 1, 1.75 to 1, 1.66 to 1 and the conventional 1.37 to 1. At present a suitable wide-angle lens must be mounted on each projector in place of the standard lens each time a picture is to be screened in a format other than the standard 1.37 to 1. The operation becomes all the more complex if there are two or more films in the same programme requiring different aspect ratio projection.

To meet this problem Purdon C. Young, special projectionist at M.G.M.’s Hollywood studios, has developed a zoom-type auxiliary lens which makes it possible to screen pictures in all aspect ratios when it is coupled with a standard 35mm. projection lens.

Variable screen size is achieved by changing the position of the Variscope (trade name of the lens) front element and inserting a matte of the appropriate size in the projector aperture. The lens adjustment is achieved by sliding a knob in a slot in the side of the lens barrel. An engraved scale along the slot provides an aid to quickly setting the Variscope lens at previously determined points.

At a demonstration in M.G.M.’s experimental sound stage scenes from “Kiss Me Kate” were projected up to a width of 77 feet, it is claimed with excellent definition. In previous tests a screen width of 150 feet was attained.

★

After negotiations between 20th Century-Fox and the J. Arthur Rank Organisation, arrangements have been made for CinemaScope anamorphic lenses and Miracle Mirror screens to be manufactured in England by British Optical and Precision Engineers Ltd. Taylor, Taylor and Hobson, a B.O.P.E. Group Company, designed an anamorphic lens of the prismatic type for use with CinemaScope films.
SET-BACK FOR 3-D

The British Council Theatre was crowded for the third of A.C.T. Technical Committee’s lectures, delivered by Mr. Raymond Spottiswoode, Chairman of Stereotechniques. In view of the interest shown in the subject, we give below a short summary of Mr. Spottiswoode’s lecture.

Introducing the speaker, Chris Brunel, who took the Chair at short notice, said that when one thought about 3-D in England, one automatically associated it with the Spottiswoodes, Raymond and Nigel. Raymond Spottiswoode had done a great deal for 3-D and was the only non-American to receive the journal award of the S.M.P.E. for a paper on 3-D given jointly with his brother and Charles Smith.

Raymond Spottiswoode began by remarking that this lecture had been arranged some time ago while the 3-D boom was at its height; there was now a regrettable recession, and perhaps his audience would have preferred to have had a talk on CinemaScope! To his mind the important thing to remember about CinemaScope was that it was essentially large and flat. The anamorphic lens—a word which seemed to get longer every time he heard it—was not an essential part of the process but merely a method of shooting a wide picture on a standard frame and transforming it in projection. It was not much different to sitting close to the existing screen with the top chopped off.

On this occasion, he would like to consider another kind of film, a film which had measurable depth, that is to say, the objects depicted had a definite position in space both in front of and behind the screen. This type of film came into existence very little as a result of the experimental programme of stereo films shown at the Festival of Britain.

The 3-D boom was started by Buena Devil, which he regarded as a technical disaster. The sight of the long queues waiting to see Buena Devil led to an overnight change in Hollywood’s attitude. Producers gave immediate orders that two cameras were to be used in shooting a picture where one had been used before. Most of these films were of appalling quality, made with very little knowledge of the basic principles of stereoscopy. Sometimes the bigger studios threw away two or three weeks’ work and started afresh; the smaller concerns of course couldn’t afford to do this.

Mr. Spottiswoode went on to say that a technical cadre to cope with a large volume of 3-D production simply didn’t exist, in fact the general lack of fundamental technical training in films filled him with alarm. Films could never progress if the fundamental knowledge was wanting.

The present decline in 3-D may have allowed progress to go by default. Efforts are now being made to introduce single film systems. The most promising of these was the Vectorgraph system on which the Polaroid Corporation in America were concentrating all their efforts. It was a difficult system to commercialise, but if it became possible to combine left-eye and right-eye images on one band of film and the necessary technical knowledge was acquired, then there was a possibility of a 3-D revival in eighteen months or two years’ time, otherwise there was an interval of ten to twenty years before 3-D came to the screen again.

Mr. Spottiswoode then showed some tests shot on Stereotechnique’s Spacemaster camera. He drew the audience’s attention to a particular feature of their method—the stereo window superimposed on the copy after it was photographed. This window was arranged to come out slightly more than half way between the viewer and the screen.

Mr. Spottiswoode went on to say that the first thing to bear in mind about a 3-D film was that it carried more information in the technical sense than a flat film projected on a flat screen in two dimensions, in 3-D the positional information told you where a thing was in space. That extra information was gained in space between two films. In Stereo two pictures are taken with a lateral displacement between them. The different degrees of displacement to corresponding points in a scene gives the information about their position in space.

Mr. Spottiswoode remarked that some in the audience had probably suffered from the weight of his equipment. The weight was necessary for the great accuracy and the extra controls needed for shooting 3-D. The separation between the lenses of the cameras was not always 2½ inches (the average separation of the eyes); it had to vary within wide limits and in small and accurate steps. The lenses had also to be able to converge. The function of convergence was to push the scene nearer or further. To make an object come out in front of the screen one would converge the lenses behind the object, to push the object away behind the screen one would converge nearer than the object.

From all this it followed that it was necessary for another technician, to be attached to the camera crew, the stereotechnician, who would cope with the calculations and adjustments required for each setting.

In the past directors and cameramen had striven to add depth to the flat film by using such devices as prominent foreground objects, deep focus and so on. This was not necessary with 3-D, which had its own real depth. In fact it could be distracting to have foreground objects like tree branches ticking the noses of the audience.

Directors would have to learn to conceive in depth and explain their requirements to the stereotechnicians. The stereotechnician makes the calculations and decides where the stereo window is to be placed. The easiest way to visualise what the stereo window meant was to visualise a pyramid laid on its side with its apex at the observer’s eyes and its base at the screen. Anywhere along the observer’s line of vision one could cut into the pyramid and that would represent the stereo window floating in space in front of the real screen plane.

Without the stereo window, things placed in front of the screen come out in the middle and bend back to meet the screen’s edge. Therefore the only things which can be successfully brought out of the screen are objects which are self-supporting in the screen. Hence the craze in 3-D films for poking and hurling objects at the audience. Using the stereo window, which hangs in space, the stereotechnician has a larger volume of space to play with.

Mr. Spottiswoode said he would now like to say a little more about displacement and parallax. Viewing objects in the far distance the eyes looked at their parallel, therefore these far distant points when represented on the screen must be 2½ inches apart, and points lying in the screen plane must coincide. So, from far distance to screen plane one had a range of 2½ inches to nothing. If the screen is a large one, the distance apart on film of these points is extremely small. With a magnification of 509, that is a 33 foot screen, infinity to screen plane.

(Continued on page 9)
'SPEAK LOW
IF YOU
SPEAK LOVE'

Advised our own Will Shakespeare.

In 'People who would Rather Not Mention Love', M. Shmarova, student at Russia's State Institute of Cinematography, discusses the ways of lovers in some Soviet movies.

TRUE to the best traditions of Russian classical and Soviet literature, Soviet cinematographic art has more than once posed and successfully dealt with the problem of love, family and marriage...

In the post-war period, however, our cinematography has not merely made no progress as compared with the past, but has even lost much of its accumulated creative experience. In scenarios and films the theme of output is constantly substituted for that of love. Lovers more often than not talk only on subjects connected with output, and professions of love proceed more or less on the following lines:

He: You must forgive us, comrade engineer, but we really are obliged to let you know that we are uneasy about you.

She: What?

He: You are single. As an engineer you are the head of the team, but as a woman you stand alone. It is not good, it is odd, and it should not be so in Soviet life.

She: But am I the only one? Is it for ever? (And so on and so forth.)

He is Alesha, she is Sasha, and the two are the principal characters in the film The Road to Glory.

To make it clear to the audience that this is the long-awaited declaration of love, a "decorated mechanism" approaches him and asks:

— Alesha!
— Ah?
— Love, ch?

Personal and public matters are of course closely linked, but in life the connection is far more complex. You cannot say to the man you love: "If you fulfil 100% of your norm I will love you," or "If you become a Stakhanovite coal miner I will marry you; if not, find yourself another girl." To put such words into the mouth of the heroine of a play or a scenario is to adapt bourgeois conceptions of love and marriage to socialist conditions.

Characteristically enough, in making their characters profess this kind of philosophy the authors there and then fall into contradictions.

"How difficult it is, after all, to realise whether a man is good or bad," engineer Sasha says to her assistant Alesha in the same film. "And yet I do know! The true self is revealed in work. If you watch a man's attitude towards his job you can tell at once whether he is good or bad." Here, in company with the authors, she overlooks the fact that her first husband, Makagon, was a shock-worker and a Stakhanovite, but for all that an unattractive personality who gave her good reason for leaving him after less than a year of marrioul life.

Over-simplification arises when the authors must slipkum over the surface of things and, fearing difficulties, avoid showing life in all its complexity and contradictions. That is why in such films love is infinitely duller, more colourless and more insignificant than the most prosaic love in real life.

We do not mean to say, of course, that every film should give a full and broad picture of love and everyday life. What we do want is that when such subjects are treated it should be done with the greatest possible truth and vigour, with the greatest possible depth and inspiration.

What other feeling than that of impatience with the authors can be aroused in the audience by the following "picture" of the finest and most complex relations between two people in love with one another:

Frame 75

(Lieutenant-captain Orlov and the girl Lena are walking along the quay.)

Orlov: Lenochka! Lena! Aren't you going to say anything more to me today?

Lena: Today not... I shall say nothing more.

Orlov: Nothing?

Frame 605

(Orlov and Lena on the veranda.)

Orlov: Lenochka, aren't you going to tell me something today?

Lena: Today? Today I shall tell you all! All!

As you see, there was no danger of us boring the reader by quoting the whole story of the relations between the two main characters of the film In Time of Peace, for these two scenes, one in the beginning, the other at the end of the film, exhaust "love."

Throughout the rest of the film the hero and heroine go about their respective business without meeting one another.

One of the favourite literary heroes of our young people, the construction chief Batmanov in V. Azhakev's novel Far from Moscow, says in a conversation with Tania Vasilchenko: "I now begin to think more and more often about what is called private life... It seems to me that much depends upon how a man's life starts, on whether he begins life with a great, real love."

It is this great, real love that has so far failed to become an accepted theme with our cinematographic art.

The rising cultural standards of the Soviet man raise his attitude towards love to higher levels. Art is called upon to educate man, by force of example, in all his manifestations and consequently also in such an intimate, such a deeply personal, feeling as love.

And yet what do many of our films try to teach us? To treasure love as the greatest happiness? Not to dissipate one's feelings by wasting them on trifles? To see what is great and important beneath the wall of incidentals? To avoid petty quarrels and to seek to shield one another from unnecessary hurts and suffering? Not at all! Most of our scenario writers and producers treat their characters in exactly the opposite way. They make lovers turn away from one another through mere misunderstandings, insult one another by mean suspicions and unfounded reproaches of infidelity.

What, for instance, clouded the love of Kazakova
(in the film Village Doctor) for her Ivan Denisovich (why she fell in love with him is another matter)? Why do they so lightly turn away from one another and look to the year 'as mere acquaintances'? Or why (in the film For the Sake of Life) does Lena go and leave the man she loves at the most difficult moment of his life? Could she not explain to him that there would be time enough for her to study and that this was no time for them to part? After all, she would be doing this not merely for the sake of her love for him but also in the interests of the important work that he was now left to deal with entirely on his own.

Why does Vasia (in the film Donets Miners), whose impatient love for Lida demands from her professions of love in every scene, suddenly part so easily with his beloved when she becomes a student of the Mining Institute and cannot follow him to distant parts? Just because Vasia is "ashamed" to go to school in the place where they happen to be living. "Now you must decide, Lida, whether we go or not," he says to the girl he loves. Lida does not refuse at once, she is only astonished: "But it is all so sudden..." But Vasia makes up his mind at once: "All right... I see how it is... Goodbye then, Lida..."

So lightly do the heroes of our films renounce their happiness! And how difficult their life together would probably be, if even before marriage, in friendship and love, they do not know how to respect one another, how to spare each other's feelings and help and educate one another.

A DISTINGUISHING feature of the Soviet family is that love, which is the foundation of marriage, is necessarily accompanied by a feeling of great inner responsibility for the loved one. Otherwise, how would Tatiana Alexandrovna Dobrotvorskaya (in the film Tribunal of Honour) have acted when she learnt that her husband, professor Dobrotvorsky, had behaved unpatriotically against the interests of the State by divulging a State secret? Should she have left him, or, like Nina Ivanovna Loseva, sought to enlist the support of influential friends? No. She was bound to act as she did, according to her conscience, as every good and loving wife would have done. She opened her husband's eyes and helped him to realise that he was at fault and that it was right that he should be tried. This she did with great tact yet with all the force of her convictions:

"Tonight, Alesha, is the most serious, the hardest night of our lives. I shall always be with you. After all, I know you better than anyone else does. Perhaps no one but me knows you as you are. Don't you realise that you are guilty and that it is right for them to try you?"

"You, my wife, say this to me?"

"Your loving wife."

And it is no accident, but quite logical, that Dobrotvorsky should begin his speech at the tribunal of honour with his wife's words: "A tribunal of honour is something after which either a man is born anew or he becomes an outcast." It was his wife and no one else that helped the new man to be born in him.

The loving wife, the best friend and comrade, becomes an active social force in the film. This is deeply true and lifelike.

Light and spacious is the life of the Soviet people. Freed from the power of bourgeois property, love brings to the Soviet man much happiness and life-asserting optimism, making him stronger and finer. Yet in our scenarios and films it is often dull and crude. On their way to happiness the heroes have to overcome so many external obstacles put up by the scenarist's generous hand that no room is left in the film for ordinary human happiness. Love does not ennoble the heroes, it does not inspire them, lend them wings; on the contrary, it tends to disintegrate and weaken their will-power.

A theme which has been dropped by our art and has become positively bad form is that of unrequited, unhappy love. Yet life has not dropped it, and if it is no longer reflected in our films the responsibility lies with the artists. There are many who think it useless to try to sort out the feelings of a character when nothing can be done to help him and when there is no ready-made remedy to offer a man in his situation. Yet this is only a superficial impression. In real life things are much more serious. We cannot shut our eyes to what exists in real life, which to a greater or lesser degree inevitably affects the formation of a man's character, bringing him pain and suffering. It is the task of the masters of Soviet cinematographic art to reflect the realities of life and the emotional experiences of human beings in all their fullness, their depth and their contradictory dramatic complexity...


CINE INDEX
Owing to Christmas Holidays the Cine Index has been held over until the February issue

COLOUR PRINTING
and PROCESSING

Eastman Color - Gevacolor - Kodachrome
35 mm - 16 mm - 8 mm

Blow-ups • Reduction • Effects

GERrard
5716
8935

REED'S

Colour Film Printing

89/91, WARDOUR ST. LONDON, W.1

The only Independent Laboratory undertaking exclusively Colour Processing
COMPOSITE
FOUR-TRACK
SOUND

STEREOPHONIC sound on film is not new in theory or practice. As early as 1937 the film industry produced a composite film using two optical sound tracks. The dual optical tracks were produced by dividing the regular single track into dual narrow tracks. This attempt proved unsatisfactory and was discarded in favour of a system employing separate sound and picture films.

"Fantasia," the first successful commercial production using separate multiple-track optical sound film opened in New York City in the late thirties. Shortly after, World War II was upon us.

At the close of the war a new medium for sound recording called magnetic tape had reached the point in development where its quality surpassed optical sound reproduction. The film studios were quick to realise the advantages of using magnetic tape for master recordings which were then transferred to optical sound track on film for general theatre use. This not only improved the optical sound reproduction but provided greater flexibility of operation and reduced production costs.

With the advent of wide-screen picture presentation, stereophonic sound became a necessity and an ASA standard was set up providing for the use of separate sound film containing three optical sound tracks which was to be synchronised with the picture projector. This presented the studios and the exhibitor with many problems:

(1) For uninterrupted projection, separate costly and space-consuming sound reproducing equipment was required for each projector.

(2) The projectionist was faced with the problem of handling double the amount of film, plus operation of additional equipment and the ever-present worry about proper synchronisation.

(3) Studio film production, inspection and sound synchronisation were extremely difficult.

(4) Always there was the possibility of a mix-up in sound print and associated picture print reels as film is passed between exhibitors.

(5) Loss of synchronisation due to film damage presented a difficult problem of resynchronisation.

General Precision Laboratory were approached by Twentieth Century-Fox early in 1953 to develop a composite film and associated magnetic sound reproducing equipment for not three but four sound tracks. Three tracks were to be used for left, centre and right behind-the-screen speakers for stereophonic sound and the fourth track for special effects to be projected through speakers placed around the theatre.

To make room for the four magnetic sound tracks, the width of the sprocket holes was reduced to .078 inch. This was possible because the acetate base film now in use is tougher and does not shrink as much as the old nitrate base film. The picture width on the film was also increased somewhat. Two magnetic tracks were placed outside the sprocket holes and the other two relocated between sprocket holes and picture area.

At first it was thought that the magnetic sound head should be located in the unit housing the optical sound head; however, this presented the following problems:

(1) Optical scanning is completely frictionless since sound track is scanned by a narrow slit of light. Magnetic scanning, requiring intimate mechanical contact with the tracks on the film introduces friction, thus upsetting the stability of the scanning system designed for optical use. Extreme flutter and wow problems were the result.

(2) With so many types of optical sound heads in use today, modification would be very costly and in many cases impossible.

(3) After passing through the projector gate, where the film is exposed to intense light levels, each film frame buckles and such deformation seriously affects the subsequent magnetic sound scanning because of the absolute necessity of perfect contact between magnetic sound tracks and pick-up head.

General Precision Laboratory engineers, after careful study, proposed to place the new multiple-track magnetic sound head between the upper feed magazine and the projector mechanism, thereby avoiding the aforementioned problems and adding the following advantages:

(1) Scanning takes place while film is still cool and not deformed due to intense light, thus assuring the best possible magnetic sound reproduction.

(2) Original optical sound head is left untouched and no compromise in sound quality is necessary in either system.

(3) The clean-cut separation of magnetic scanning from optical scanning makes it possible to equip almost any theatre with a 4-track magnetic sound head for the new composite film regardless of type or age of its present optical sound system.

The General Precision Laboratory proposal was accepted by the industry, and it was agreed that the placement of sound synchronisation 28 frames behind the picture would be standard.

The first model was produced by General Precision and installed in the Fox Little Theatre in New York City in June of last year.
The Simplex X-L 4-Track Magnetic Sound System currently being installed in key cities across the country consists of two 4-Track Magnetic Sound Heads, eight Magnetic Sound Pre-Amplifiers, two Electro-Mechanical Switchers and a Pre-Amplifier Power Supply. Also included are the necessary sound changeover switches and system selector unit which allows selection of any sound pickup system installed in the theatre.

The heart of the system is the compact, film-driven Simplex X-L 4-Track Magnetic Sound Head. This unit has been designed for simplicity of installation and operation on all modern projectors without making the optical sound head obsolete.

Installation of the magnetic sound head only raises the upper magazine 4 inches and also offsets it towards the rear, thus providing adequate head room and front wall clearance. This is particularly important when loading the new heavier 5,000 foot reels.

The new magnetic sound head is film-driven, thus eliminating any possible maintenance problems which might be encountered by use of a drive motor or mechanical coupling to the projector.

The Magnetic Sound Pre-Amplifiers are plug-in units and mount in compact, easily installed wall cases. The plug-in feature permits the pre-amplifier unit to be changed quickly without disturbing the operation of the others. In operation a separate pre-amplifier is used for each magnetic sound track and the effects track.

The function of the Effects Switcher is to electronically control the output of the effects sound track. During these periods when a signal is not present on the effects track, the switcher disconnects the effects pre-amplifier from its power amplifier, thereby eliminating any film noise. The units are plug-in and are readily interchangeable.

The power supply is housed in the same wall case with the effects switchers and supplies power to the eight pre-amplifiers and the two effects switchers. It also is a plug-in unit, thus providing rapid replacement and ease of maintenance.

The Simplex X-L 4-Track Magnetic Sound Head has been carefully designed to provide adequate threading clearances, and with the unit mounted at eye-level, speedy and accurate threading is made possible with a minimum of effort. The “tight low tension” system is employed. This is the accepted standard in studio recording systems.

The film is threaded through the new magnetic sound head as shown in the illustration and then through the projector mechanism and optical sound head as it would for any type of film. When threading the Simplex X-L Projector, the optical sound drum may be bypassed by threading film from projector lower sprocket in a loose loop to the sound pulling sprocket.

Proper film tension in the magnetic sound head is necessary to maintain magnetic tracks in perfect contact with magnetic sound pickup. Film tension is set accurately by the following simple procedure: Open the “UPPER SPROCKET SHOE” and pull the film back over the “DRIVE SPROCKET” until “UPPER and LOWER TENSION ROLLERS” hit their stops. Position film on “DRIVE SPROCKET” and close “UPPER SPROCKET SHOE.”

When projecting film with optical sound or ordinary single-track sound, only the “UPPER and LOWER GUIDE ROLLERS” in the magnetic sound head are utilized, completely bypassing the magnetic sound pickup.

The new composite 4-track magnetic sound film completely eliminates the need for the costly separate sound reproducer previously required for projection of stereophonic sound. It relieves the projectionist of the extra work of handling the millions of feet of film stock now required for separate sound tracks. More important it provides perfect synchronisation of sound and picture, a problem when using separate sound and picture film.

The new film may be spliced without fear of losing synchronisation or introducing sound “blooping,” however a special film splicer will be required because of the smaller sized sprocket holes.

The projectionist should use care in handling the new film and avoid edge damage, since two sound tracks are placed outside the sprocket holes. The film should be kept away from strong AC or DC magnetic fields such as transformers, chokes or strong permanent magnets. A strong AC field will tend to wipe off the magnetic sound on the film while a DC field will cause an increase in noise level.

SPOTTISWOODE ON 3-D—Continued

is represented on the film by 5/1000 in., say 5 zones of depth represented by 1/1000 in. each or 10 zones of 5/10,000 in. each. This gave some idea of the accuracy required for Stereoscope equipment.

Mr. Spottiswoode turned to editing. The first difference between 3-D and flat films was that 3-D looked very different on a small screen to what it did on a big one. 3-D had to be shot for certain sizes of screen, usually 20 to 30 feet wide. The effect on the 10-foot screen of a studio theatre was quite different. The editor had to bear this in mind.

Another aspect to be borne in mind during editing was that an initial adjustments was needed on the part of an audience looking at 3-D. Some people take quite a long time to get the stereo effect. Such people would not be likely to be impressed by quick cutting. He felt that for the time being slower cutting should be used in 3-D.

Optical effects in a 3-D film, with its heightened sense of reality, also had to be used with discretion. A very long dissolve might make the audience feel they were present at a seance, and a long fade give the effect of a fog coming on. The effect of fancy wipes was even more horrible.

During editing it was possible to do other things. For instance, displacements could be put on or corrected in the optical printer.

When the 3-D film finally reaches the cinemas it often encounters the errors in projection which have helped to give 3-D a bad name. He himself felt that the Vectograph system, when it came, was the real answer. It could be described as a stereo sandwich, with the two films printed on top of each other, and the separations built in. Projection was the same as for a flat film.

Mr. Spottiswoode concluded by saying that the real possibilities of the 3-D film had not been explored, and it waited for people who could use it.

He felt that technicians gave far too little thought to the fundamentals of their technique, they were content to inherit and hand on.

His hope was that people would study this new development of the film and explore the possibilities of the medium.

The session ended with a showing of Royal Review and an interesting and lively discussion.

A. E. J.
Lab Employers Answered

GEORGE ELVIN puts workers' case for pay rises

In our November issue we summarised A.C.T.'s case to the F.L.A. for a revised Agreement. The main claim was for an overall increase of 30/- per week. Our case was based on: 1. Increases in the cost of living since July 1951 when the last Agreement was signed. 2. Increased productivity in film laboratories. 3. Increased prosperity of the employers as disclosed in their published accounts.

There have now been two meetings with the employers. At the first they completely rejected A.C.T.'s proposals on the grounds that: 1. The average earnings of laboratory employees are in excess of earnings in other manufacturing industries. 2. Rates of pay in laboratories have kept pace with increases in the cost of living. 3. A.C.T.'s laboratory members have fared better than A.C.T. members in film production. 4. A.C.T.'s statement of productivity is most inaccurate and misleading conclusions have been drawn because the declining purchasing power of the pound has been ignored. 5. Gross or trading profits are not a reliable indication of profitability and whatever Balance Sheets may indicate to the contrary there is not increasing prosperity in film laboratories.

A.C.T.'s representatives refused to accept this summary rejection of their claim and asked the F.L.A. to think again. This they promised to do and a second meeting was held. On this occasion the employers did at least try to do what they had failed to do before, namely: answer the detailed case submitted by the A.C.T.

Their argument was that the function of profits did not include paying increased wages to workers, their main job was to provide new machines, new processes and new techniques.

The money available to meet A.C.T.'s case, even if its reasoning were accepted, was in any case not gross earnings but the balance remaining after all other charges and disbursements.

The first point members will notice is that the employers have not sought to deny the facts behind a single argument put forward by A.C.T. At the best, they have tried to shift the ground upon which discussions should take place.

The employers have not denied that their combined gross profit is approximately £11 million per year. They have not denied, indeed they could not deny, as earnings to earnings of their companies as extracted from published accounts and balance sheets. They have not denied the very high dividends paid to shareholders. In fact, it seemed clear to our negotiators, and it was more or less hinted at by one of the F.L.A. representatives, that what had upset the employers was not so much A.C.T.'s application as the fact that it had been based upon the ability of the employers to meet the claim with the resultant disclosures of their profitability, hitherto, with one exception, a closely guarded secret.

As reported elsewhere, the employers' attitude has now been discussed by the General Council, the Executive Committee and the Laboratory Commit-

...
ment we have in the Agreement. As an overall picture, a pound today is worth 18/- compared with what it was in 1951. This means that a worker earning £10 per week in 1951 would have to earn £11 5s. 0d. per week today for his income to have the same purchasing power. All our members have had under the sliding scale arrangements is 18/-.

3. It happens that at the actual time of negotiation, the laboratory employers are right in stating that our laboratory members have fared better, relatively, in the past few years than our members on the production side of the film industry. The only logic in this argument is that if they had not fared so well the laboratory employers would automatically have granted increases to maintain their position. Would they? But in any case, the argument is irrelevant as we are discussing the claim with the F.L.A. because they are the F.L.A. and discussing the particular needs of their employees.

4. The employers refer to the difference in the value of the pound. While in many matters, including wage claims, the value of the pound is a valid argument, we fail to see how it enters into the argument concerning efficiency. We cannot believe the employers are really arguing that productivity has not increased, particularly after all the capital expenditure they talk about.

5. As to profits, the employers did not speak of profits until we did. They have still not published to us any profits which we did not publish. They speak of various comparisons but only vaguely and say that if different years had been quoted, different conclusions could have been drawn but significantly they do not quote any different figures. And, in fact, such arguments as they put forward they use our figures. The elementary fact of the business that it is preferable to work for a profitable business does not mean that one must suffer comparative poverty to ensure that happy state—for someone else. The other people, as far as shareholders are concerned, are for the most part those who are of no financial iron in other fires. We want the truth about profits. As far as we are aware we have published it. We have had to drag out the fact that employers have never volunteered them. Any employer knows that when preparing his accounts for the year his charges for wages are accounted for before the gross trading profit is struck. Therefore, if a wage increase is granted the most junior trainee accountant would follow the same procedure in making an estimate as to ability to meet such increases and would not think of making his deductions after dividends and many other charges have been made. Incidentally, it is worth noting that if the employers meet A.C.T.'s claim of their other charges such as income tax would be automatically reduced.

To meet A.C.T.'s claim of 30/- per week would, therefore, only cost some of the laboratory employers 12/- per week after allowing for the reduced taxation. So it is clearly cussedness and not inability to pay which is making the employers say no.

One final point. Our star witness is Mr. J. Arthur Rank. The employers have, in fact, tried to convince us that laboratory processing is not really profitable. Less than three months ago Mr. Rank, at the Annual Meeting of his Companies, was asked by a shareholder whether Denham Laboratories were profitable. Mr. Rank, true to character, made a short, simple and direct answer; it was "very profitable."

More recently still, Mr. Rank has had something to say which makes nonsense of another part of the employers' case. The employers told us as far as Denham Laboratories was concerned that the British and Dominion Film Corporation was not, as A.C.T.'s case said, doing rather well as one of its principal shareholders. On the contrary, it was only the goodness of the company in pouring out money for the purchase of new plant and equipment which had enabled the laboratory to maintain its position. In fact we were all made to feel we were rather a lot of cads for not accepting the point of view that B. & D. were behaving with great self-sacrifice in expending vast sums they could ill- afford to maintain the laboratory. Yet within less than a week, Mr. Rank stated on affidavit in the Chancery Division that B. & D. had £300,000 more than it could do with or, in Mr. Rank's words, which "could not be usefully employed in the company's business." He therefore applied for part of the company's paid-up capital to be repaid. Well! Well!

For all the foregoing reasons, we refuse to accept the F.L.A. rejection of our application. We intend to press the claim as strongly as possible. The first step will be the mass meeting at the Gaumont Theatre, Hammersmith, on Sunday morning the 24th January. Every laboratory member should, in order to hear a full report and play his part in taking the decisions as to how we should continue the fight.
Among the main items taken at the January meeting were:

Laboratory Agreement: Following meetings with the Film Laboratory Association, at which the employers rejected the 5s. per week increase (in contrast to the 5s. per week general increase) for all laboratory workers, the General Council endorsed the following recommendations from the Lab Committee and the Executive:

1. The wage claim be amended to 30s.-per week increase for all laboratory workers (regardless of grades), leaving over for discussion after the main settlement additional increases claimed, having particular regard to those grades where there are no clearly defined responsibilities or the introduction of colour processes in Black and White Laboratories.

2. The F.L.A. be informed forthwith of the above amended claim.

3. Unless settlement is reached with the F.L.A. as a result of the above approach, a mass meeting of laboratory membership be held as soon as practicable on a Sunday morning in January.

4. At that meeting there would be:
   a) A full report of the employers' rejection of the 5s. per week increase.
   b) A recommendation for the imposition of an overtime ban and work to rule in all laboratories covered by F.L.A. membership.

5. Concurrently with the above, an approach be made to laboratories which are not F.L.A. members for a separate settlement in conformity with A.C.T. proposals to the F.L.A.

6. Authority be given to the Executive Committee to (a) impose the ban and work to rule on such date as they might agree with the F.L.A, think fit; (b) take any necessary subsequent action.

Shorts Agreement: A meeting had been held with the Post Office, and at the request of the Executive, it was eventually agreed that discussion should start immediately on a new agreement, leaving to the end Clause 4 (Secretaries) of the Agreement, around which the employers wanted to discuss advertising films, second features and sponsored TV films, it being understood that if agreement on every other point was reached, then negotiations would start on this remaining item. It was agreed that the Secretaries of A.C.T. and A.S.F.P. should draw up an agenda for the negotiations to include the five points of priority stressed by each side.

53 New Members were accepted into A.C.T.—48 Labs, 2 Features, 1 Shorts, 1 Kodak and 1 B.B.C.

Joint Advisory Council: Frank Haxell, Secretary Workers' Side of the J.I.C. felt the time was propitious to get together a Joint Advisory Council of the six Unions in the film industry, which would serve as a platform for discussing matters of common concern, and he looked forward to A.C.T. and N.A.T.K.E. supporting this proposal. The General Council agreed to support it.

Highbury Studios: It was reported that Vice-President Sid Cole and Bert Craik had attended a meeting together with officials of E.T.U. and N.A.T.K.E. at the offices of High Definition Films, where the company, through Norman Collins, had given an outline of the way in which the company hoped to operate when producing films for commercial TV at Highbury. Mr. Collins had invited the Unions to visit the Studios, where tests were being carried out; a written report is being prepared for the Executive by Sid Cole, Bert Craik, Ian Struthers and Norman Bolland, who had visited Highbury on 11th December, 1953.

"Around the World in 80 Days": The Producers-Directors' Section had considered a proposal that Oy Howard, a U.S. citizen, may be required by London Film Productions to produce a film based on Jules Verne's story. He pointed out that Verne was in America writing a script, and if London Films accepted it they would wish to employ him as producer. On the Section's recommendation it was agreed that a letter be sent to the line producer with a view to considering the employment of American technicians into the U.K. due to unemployment in Hollywood which was showing signs of increasing; further, to seek information from the Ministry what films Mr. Howard had produced, and whether a British director would be employed.

Kodak Management were taking exception to the posting by the A.C.T. Shop Steward of notices of a social character and asked for a meeting to discuss the question, dealing with A.C.T.'s industrial business. It was agreed that the General Secretary should have a word with the Management.

362 unemployed were registered on the Bureau on 1st December, 1953; of these, 168 were totally unemployed. This was an increase of 19 over the November figure; 51 vacancies had been filled by the Bureau during November.

"Cine-Technician": A provisional report was received for the first four issues of the new-style Journal, and following discussion a number of suggestions were made to maintain and increase sales; it was suggested that the larger size might be considered. When for the specially appointed, assist the Shop Steward to see that copies were sold as soon as published.

Industrial Disputes Order: George Elvin reported that he and Ralph Bond had met a Committee of the T.U.C. arising from the resolution carried at this year's Congress (which arose from the dispute with the A.S.F.P. on the production of films for sponsored TV). Following their talks with the Executive a special proposal was sent to the T.U.C., suggesting an amendment to the Order by making it clear that both trade unions and employers have to agree on the machinery to be used in the appropriate section of trade or industry concerned. The addition of the word "appropriate" was the proposed amendment. The Committee asked the T.U.C. to approach a Council if it could still not accept the amendment to lead a deputation to the Ministry of Labour to avoid a repetition of the decision which the Minister's decision had caused in the original dispute.

Film Producers' Guild had refused to pay Assistants the appropriate overtime rates whilst driving cars on location. Organiser H. Middleton instructed the Shop Steward to inform the Production Manager that none of our members would drive whilst on location until the company accepted the principle that overtime be paid for this work, and as a result the employers agreed.

Renny Pictures deducted £22 10s. 6d. for the use of a car from a wage claim owing to a member, H. Middleton told the company that no hire charge had been mentioned when the car was loaned to the member, and that such deduction was illegal under the Truck Act; following this the company forwarded reimbursement of the money deducted.

Insurance Stamp: A member did a day's work for the B.B.C. on a television feature. As the Insurance Stamp was not included in his Insurance Card, head office intervened and made arrangements for the card to be stamped. It was agreed to add the Ministry of Labour to impress on the B.B.C. its legal obligations.

It was also agreed that the General Secretary should explain the present position on commercial TV to the Unemployed Section, that a director-script writer in the industry on and off for 20 years, who had for the past six years refused to join A.C.T., should now be given double entrance fee under Rule 13, that two guineas be given to the National Television Council and one guinea to the Kenvatta Defence Fund, that arising from the dispute with Olympic Kinematograph Labs over the operation of a Saturday-Saturday show on B.B.C. newsreel work, an immediate approach be made to the B.B.C. Further, Benevolent Fund donations were made to members in special need, and a Christmas Draw showed an increased of £30 in profit. A.C.T. was thanked for arranging a very interesting evening for Mr. G. V. Mattock, the British technicians, George Elvin was re-elected to the T.U.C. Non-Manual Workers' Advisory Council... Stan Warbye, A.C.T.'s 21st DANCE AND CABARET AT FESTIVAL HALL May 14th, 11 p.m. to 5 a.m. Tickets: £1 5s. single; £2 2s. double
Recorder's Cine Profile

TERENCE O'BRIEN

Sound Recordist at British Movietonews

TERRY O'BRIEN, like his father Tom O'Brien, M.P., is always in the news; but Terry records rather than makes news, being on the staff of British Movietonews. He is usually teamed with cameraman Martin Gray, and it's Terry's job to record the sound.

There is a different atmosphere on a newsreel to other parts of the film industry because, says Terry, "the news types are mixed up with the film types, and the main worry is to record the story, whatever the conditions." Because one is often associated with important events and personalities, there is a different sort of glamour on a newsreel. Important rugger, tennis and cricket matches always interest him, and although he takes great interest in covering controversial items, Terry finds some of the simple stories gratifying because of the way ordinary folk so often like to see them in the cinema. Terry finds that cinema-goers invariably tell him how they like the newsreel, and are disappointed if they miss it.

Sometimes, however, on the road the older newsreel pioneers, who know the game backwards, are inclined to discourage the younger news men; to them he says: "Don't keep us down," and he points out how many active youngsters from newsreels there are doing a good job on A.C.T.'s Newsreel Negotiating Committee alongside veteran Ken Gordon: Len Green from Paramount, Stan Crocket from G-B, Reg Sutton from Movietone and Ron Gillingwater from Pathé—"a very live wire from the cutting rooms, he is"—and Terry himself, who at 31 is also Chairman of the Newsreel Section.

Like the sons of so many film men, Terry always wanted to be in the industry—a feeling that was heightened by his study of the film classics and by reading 'Cine-Technician,' the A.C.T. Journal, which his father sent him when at school. And so, in 1947, Terry went to Kay Labs at Finsbury Park, where he worked for six months on general lab work, before going over to Movietone; the cutting rooms and the news room also helped to give him an all-round knowledge, before he joined the sound department.

His interests don't end with his film work, as he is continuing as an external student of London University, studying for the B.A. degree that was interrupted by his war service in the R.A.F. Signals. As a married man with two children—Kevin, aged 5½, and Eilain, aged 2—he found the earlier stages hard going; but the preparation for the finals, which he hopes to take in July, are less difficult for the mature mind to tackle.

He has not much time left to devote to politics, and for this reason he left his local Labour Party; besides, he thinks that trades unionists need to worry about the problems of production as well as the political aspect.

He insists that the employer should realise how valuable the co-operation of trade unionists can be; a mutual understanding between Labour and Management, he says, is of more advantage to society generally than an unfair exploitation of the difficulties by one side or the other.

"Not everyone will be satisfied to leave it at that. But Terry, in his work on the newsreel, has the fascination of recording many of the challenging problems of to-day, and maybe he'll record history's ultimate answer to that one.

SITUATION VACANT

SUDAN GOVERNMENT

The Public Relations Office of the Sudan Government at Khartoum requires a Film Producer for the Sudan Film Unit to work as adviser and manager, and to make available his knowledge and experience to his Sudanese colleagues.

Applicants must have good practical experience of both the creative and technical aspects of documentary film production and of the administrative duties required thereby.

Appointment will be on Short Term Contract (with or without bonus) for an indefinite period, determinable at any time by six months' notice, on either side, provided that on or after April 1st, 1955, the period of notice shall be three and not six months. Salary range for Short Term Contract (with bonus) from £1,075 to £1,675 and for Short Term Contract (without bonus) from £1,146 to £1,786 (annual increases). Starting rate of pay is fixed according to age, qualifications and experience. The second increase will be subject to passing an examination in Arabic. A cost of living allowance which is reviewed quarterly is payable. An outfit allowance of £50 is also payable. NO INCOME TAX is at present payable in the Sudan.

Further information and application form will be sent on receipt of a postcard only addressed to The Sudan Agent in London, Sudan House, Cleveland Row, St. James's, London, S.W.1, quoting "FILMS PRODUCER 710" and name and address in BLOCK LETTERS.
A.C.T. News

BRITISH ACOUSTIC: Approaches to the Management for increases in salaries have met with no success and the Unit are setting up a Campaign Committee to further look into means of pressing their claim.

ROUND THE FILM WORD—Continued

Magnetic tape requires no chemical processing. The picture can be transferred directly off the tape. An unlimited number of copies can be made quickly.

Film men present at the showing predicted that, should the system be perfected, and introduced commercially, it would mark the end of the use of photographic film, cameras, printing and processing, and of present film distribution and exhibition methods.

Telemeter, the beams to cinemas of electronically recorded films—here, perhaps we can discern, through the mists of present uncertainties, the film industry of the future.

THE finish of shooting on Malagar in the middle of December left the Studio very quiet over Christmas, writes John Wasser, The Picture Post. The only picture on the floor was Lifeline. Troubles of various kinds have put this unit behind schedule.

A anticipated, the usual non-existent bonus was included in Christmas pay envelopes, and was, of course, used to toast the Company's book-keepers who had recommended that bonus. It has been noted that the clerical staff had increased their numbers by some 20 per cent, but the number of technicians remained constant. Whilst not wishing to decry the labours of the pen-pushers, it is curious mentality that can believe that films are improved by an increase in the number of pieces of paper. We are rapidly approaching the stage when producing companies will be unable to afford to make a film because of the quite fantastic number of clerks that are being carried by the technicians.

On Christmas Eve the news of the sudden death of "Rudy" came as a sad blow, particularly to members of the Sound Department where he was a well-liked figure. The sympathies of all members is extended to his widow and family.

The first day after the holiday saw the start of the Dainziger production The Devil Girl From Mars, complete with flying saucer. Two more pictures, The Belles of St. Trinian's and The Brute are due to start before the end of January. These, together with other productions, are scheduled to keep the Studio very busy for a long time to come.

The trek away from Pinewood towards the sun began on the Tuesday after Christmas when The Seekers unit set off on the first lap of their 13,000 mile trip to Auckland, New Zealand, where they are to stay for about a week.

The following Saturday saw the departure of the Purple Plain unit, 30 strong, headed by John Bryan, Gregory Peck and director Robert Parrish, for the Ceylon jungle, where they are to spend thirteen weeks. Before they left it wasn't sure if they would be living under canvas, but Roy Goddard assured everyone that he was doing his best to find "other accommodation." Stores issued to the unit included mosquito repellent, malaria tablets and Nivea cream. Sounds like a comfortable location!

Pinewood itself is almost deserted. The only film on the floor is The Beachcomber, with Muriel Box directing. The unit all look brown and rather unhappy—coming back from their Christmas holiday. This January weather is no fun after a month in the Ceylon sun.

The calm, however, will not last long. Two new films are due to begin before the end of the month. First we welcome President Anthony Asquith back for his first film since his illness, The Young Lovers, with Anthony Havelock Allan producing. On the 25th January, Hugh Stewart's new comedy starring Ronnie Shiner, with Paddy Carstairs in the director's chair, takes the floor.

We were all glad to hear that Carmen Dillon is out of hospital after her operation. We hope she had an easy operation and that all her congratulations and best wishes to Pam Robie, who was married at the end of December, from the cutting rooms.

There was noticeable reaction on Christmas Eve as people received their pay packets, and found them—thicker. A bonus? No. A chit headed "Give Us Your Blood." Some people are never satisfied!

EDITORIAL SECTION: The quarterly meeting of this Section took place on the 14th of December at "The Swiss" with Peter Tanner in the chair, writes Helga Cranston.

After the minutes of the previous meeting had been read and approved, the meeting considered a letter from the General Secretary outlining a new policy for allowing the entry of new blood into the industry. Up till now we had no special provision for this and the granting of probationary membership has been mainly governed by the employment situation. When a temporary shortage of technicians in the lower grades has occurred, new applications for membership have been granted, but they have often gone to the next best person available without considering their suitability for the job. Many desirable applicants have merely been unlucky because they were not fortunate enough to apply at a time of a shortage of assistants. In order to make the granting of membership to young technicians less arbitrary, the General Council has suggested that a waiting list of five names be held on the books to be drawn upon when no full members are available for work.

The meeting voted that this suggestion be further considered by the section's committee.

Bessie Bond then told us that the new Feature Agreement is due to be negotiated by the Technical Panel of the J.I.C. in the very near future.

The meeting then discussed the alarming growth of the practice to employ only an editor and a first-assistant on a picture. This now not only applies to second features made on small budgets but is becoming more frequent on quite sizable productions. It was pointed out that our position is extremely weak as there is no clause for a minimum crew in the Cutting Room in the present agreement. Because negotiations for the new agreement can touch wages only, the meeting voted to postpone any demand for a minimum crew in the Cutting Room until the new agreement had been signed.

The Entertainments Committee reported that the Technical Committee had not approved finance for their programme, as they felt that the proposed lectures were of general interest to A.C.T. members and should not merely be open to members of the Editorial Branch. It is still hoped that the lecture by Brian Anthony on "Optical Work," will take place and, of course, there is the Editorial Section's Christmas Party on 11th January, at the Petit Club Français. Tickets are 10/6 and can be obtained from Bessie Bond at Head Office.

BREVITIES: It is surprising how our members keep in the news. On 5th December Ernest Borne man gave an account of Jazz in Germany in the B.B.C.'s broadcast of the "Jazz Club," and on the same day Tom Stobart was interviewed during "Ir. Town Tonight" about his proposed return to the snows to track down and photograph the Abominable Snowman. . . .

Recently a member came to see us regarding his contract. The contract was quite in order and it was interesting to note that the company concerned had, in addition to inserting a clause that the distribution of the B.F.P.A. Agreement would be observed, another stipulation that technicians must be members of A.C.T. It would simplify matters very
much if all such contracts were so worded. Production Managers have re-formed their section and are becoming active under chairmanship of Mr. Royce. Mr. John Workman is Secretary, would be glad to hear from any Production Manager. During festive season, sections have been holding parties. On Saturday, 12th December, the "Coronet" was the scene of the Continuity and Production Secretaries' Party. Newsreel boys had their annual get-together at the "Highlander" and they were very pleased to see Tony Asquith looking in on them for a while.

Tom Ring of January was present. Cyril Arrapoff, lighting cameraman who recently completed Cavalcantí's latest picture O CANTO DO MAR has been engaged by Brazilian producer Mario Latini to shoot a feature film in Rio de Janeiro.

OBITUARIES: Mrs. A. Friars (Alice Baker), whom lots of our members will have known, especially as she was for a very long time Negative Cutter for World Wide, has passed away after being in hospital for the past three or four years.

Mr. A. E. Rudolph: My first acquaintance with Rudy, writes John Cox, was after the war when I came to Shepperton and he was in charge of sound at Warners. During my early years here I got to know him extremely well, though only as a friendly and co-operative voice always ready to help if he could with equipment or crew. In June 1952 he joined us as a Mixer on the Romulus production, Moulin Rouge and I met him for the first time. That meeting confirmed my pleasant impression of the man at the other end of the telephone. His work for us soon showed that combined with his charm of manner was first-class technical ability. We were glad to use him on the many occasions that we needed additional staff—in fact he was recording music for us up to the day he died.

Though he was not of our permanent staff, this department always considered him to be one of the family, and his death was a sad shock to us all.

Dylan Thomas: The poet, who was a member of A.C.T., died in New York, at the age of 39, leaving a wife and three young children. Funds to aid his family were opened in New York, in London, and in Swansea. A.C.T. responded promptly, sending a donation to Swansea from the Benevolent Fund.

A member who knew him writes: "They say that The Poet's eye in a fine frenzy rolling, doth glance from heaven to earth, from earth to heaven, but the only poets I ever knew before I met Dylan looked, behaved and wrote like civil servants."

Not Dylan. He neither looked like a civil servant nor wrote like one, and his provocative green eyes rolled in a fine frenzy all right, from earth to heaven, and from heaven to hell and back again.

Wrote John, plump and short, round face and snub-nosed, with unruly curly hair and the look about him at times of a greedy child over-stuffed with sweets. Oh, he was a rare one, a gay dog, a boon companion, liable to be as boastful and as earthy as Bottom the weaver, as exuberant a rascal as Falstaff, and as wise in his folly as Lear's Fool.

And he was a poet. The gift was there all right, and when you read or heard him read his poems, you wondered why he was the only one, why this island that has had so many poets should have suffered for so long the present-day poets with no music in their lines. In Dylan's poems there was incoherence; and there was gusto, richness of imagery, and, God be praised, there was music.

Oh, the gift was there all right, and the pity of it is that he had so little time to use it.

He wrote a good deal for films, his busiest time being with Strand. It was during his collaboration with Donald Taylor that he wrote "The Doctor and the Devils," a feature script that has been published in book form by Dents. With its richness, beauty and excitement, the book should be read by all film makers.

Well, the clever boys with the precise voices and the thin bloodless words are climbing all over his tomb, and doubtless there will soon be critical estimates and memoirs a-plenty. But there'll be no more poems from Dylan, and for that, as well as for him, we mourn. They were good poems.

A COMPLETE LABORATORY SERVICE

PRECISION FILM PROCESSING

TITLES : INSERTS : ANIMATED

DIAGRAMS : OPTICALS : ANIMATED

VERSIONS : FILM STRIPS : SPECIAL

EFFECTS : EDITING : NEGATIVE

CUTTING

STUDIO FILM LABORATORIES LTD.

71 DEAN STREET, W.1

Telephone : GERRARD 1365-6-7-8

Review Your Films at our RCA Preview Theatres
VIEW THE SUBJECT HOW YOU WILL...

... you can always see 'solid' reasons for preferring ILFORD 35mm. Fine Grain Safety Positive Film

ILFORD

35 mm.

FINE GRAIN SAFETY POSITIVE FILM

Round the Film World
TV Pictures on Tape
Double-Frame Camera
Film Laboratories Dispute
U.S. Programmes & BBC

TECHNICAL • STUDIOS • LABS • A.C.T. NEWS
CINE'S GUIDE TO BRITISH FILMS

VOL. 20 No. 110

Price Sixpence
THE CINE-TECHNICIAN

The A.C.T. Journal

FEBRUARY 1954

Vol. 20 No. 110

PRICE SIXPENCE

CONTENTS

ROUND THE FILM WORLD 18
TV PICTURES ON MAGNETIC TAPE - - - 19, 20
AMERICAN FILMS AND BRITISH TELEVISION, by George Elvin - - 21

CARTOON, by Pat Holmes 21

A FILM TECHNICIAN'S NOTEBOOK, compiled by A. E. Jeakins - - 22, 23

THE DOUBLE-FRAME CAMERA, by John R. Bishop and Loren L. Ryder 24, 25

CINE'S COMPLETE GUIDE TO BRITISH FILM MAKERS - - 26, 27

THE GENERAL COUNCIL DECIDES - - - 27

A.C.T. NOTES AND NEWS, compiled by "Middy" 28, 29, 30

CINE PROFILE OF IAN CRAWFORD, by Recorder 30

LAB WORKERS' RALLY, PICTURES AND REPORT 31

Editor: REG GROVES

Editorial Office: 2 Soho Square, W.1
Telephone: GERrard 8506

Advertisement Office: 5 and 6 Red Lion Square, W.C.1
Telephone: HOLborn 4972

Round the Film World

ELECTRONIC recording of pictures on tape, briefly described in our last number, and more fully reported on pages 19-20, has given rise to much speculation in the film industry.

Film technicians are not the only ones likely to be affected by this new development. It can have considerable effect upon film equipment manufacturers and film processing laboratories. The pertinent question everyone is asking is—how long before it revolutionises film making, film processing and film exhibition?

Engineers of Radio Corporation of America are guarded in their replies to this vital question. Enquiries by Cine of RCA's representatives in Britain, and by Cine's own correspondent in America, have produced replies that have the careful precision of the technical researcher taking all possible hazards into account.

Summed up, these replies amount to a statement that the tape is considered to be, at present, no more than a tool for television. The New York demonstration was intended as a progress report only. A year is needed for necessary improvements in the process, and two years is the time estimated as necessary before the tape can be used practically in transcription and television.

Within three years the process will be ready for use in the film industry, as an instant play-back device and as an auxiliary to film cameras on the set. Within five years, the process should be ready for full film production and distribution uses.

These are cautious estimates, and make no allowance for rapid developments and improvements that may follow as a result of other discoveries and improvements.

U.S. Screen Writers' Guild reports a "rugged, lean year in 1953" but sees "abundant signs of a tide is turning."

Guild President F. Hugh Herbert expects that increased studio production and larger revenues to members from television will ensure 1954 as more profitable year for Guild.

"Wide, curved screens of Cinemascope, which are bringing customers back to the theatre cannot fail to pressage a wide upward curve in property to writers, without whom anamorphic lens is just a piece of interesting optical glass."

ALEC GUINNESS is gaining fast as box-office attraction in U.S.A., where, according to Mr. John Davies of the J. Arthur Rank Organisation, British films are not getting a fair booking deal.

Right now The Captain's Paradise—despite serious troubles with local censurship and with Production Code—is booming at the box-office.

Salt Lake City exhibitor, closing for installation of Cinemascope and re-opening with The Captain's Paradise, spread across the front of his Theatre the words: "Closed To Install Guinesscope."

In Quebec Province, Canada, strong Roman Catholic area, the Louis de Rochemont film Martin Luther has been banned on grounds that it is likely to be "offensive to various religious groups." British film Oliver Twist was banned under same regulation as a result of Zionist pressure.

The film was included by American critics as among the "top-ten" movies of 1953. Quebec Province will not see unless the ban is lifted, except in Lutheran churches where private showings can be given, on condition that the showings are not advertised.

KNXT, CBS's Hollywood station, advertising a Shakesperian TV. series, says:

"Will was a rave on the Avon. In London, boffo. And for the 300 following years of legit, he's been it. But could he repeat on television?"

It seems that Will could and did repeat on television, thanks to Dr. Frank C. Baxter, "Idol of the University of Southern California."

"With USC idol Dr. Frank C. Baxter in charge of the class, Shakespeare and Baxter were an immediate hit."

LIKE Westerns? Listen to Terry Ramsaye in "Motion Picture Herald":

"There is probably as much shooting every year in metropolis New York as in the whole history of Tombstone, Cripple Creek, Dodge City, Cheyenne and Santa Fe."

Programmes at the National Film Theatre in February and March include Stroheim's Foolish Wives; Wray Langdon in Long Parts (1927); Anthony Asquith's Shooting Stars (1927); and Pudovkin's Storm Over Asia (1928).
TV PICTURES ON MAGNETIC TAPE

Cine's report last month on RCA's tape recording of pictures aroused much interest among film and TV technicians in Britain.

Technical problems posed and solved in the process are described in detail in the article below, for which we are indebted to our friends of the International Photographers' Local of the I.A.T.S.E. of U.S.A. and Canada.

RCA's method of TV picture recording is similar, in basic respects, to the technique used to record speech and music with present-day magnetic tape sound equipment. Electrical signals are impressed through a recording head—a small horseshoe electro-magnet—on to the magnetically treated surface of a plastic tape. As the tape is drawn across the recording head, the head continuously changes the magnetic polarity of the magnetic oxide particles on the tape so that they become a compact code of the original signal.

For playback, the tape is drawn across the same, or a similar head. The magnetic "short-hand" on the tape causes an alternating current to flow in the windings around the reproducing head. The reproducing current closely duplicates the original signal.

Although the principles are similar, the engineering problems are not; audio recording is today an easy task compared with TV recording. The reason is that audio signals are in the range of 20 to 20,000 cycles per second; while TV signals range up to 4,000,000 cycles per second. And colour television signals, as now formulated, must carry at least twice as much pictorial information as black-and-white. Besides, TV tape must carry the associated sound signals.

Among technical TV tape problems already solved by RCA or approaching solution, are:

1. High-Frequency Recording Heads.
   RCA research has resulted in specially developed recording and reproducing heads which respond to frequencies many times above the cut-off point for the recording heads used in sound recording on magnetic tape. This means that the speed of the tape across the head has been brought within manageable limits. The equipment demonstrated in the early part of December had a tape speed of 30 feet per second. Advanced equipment now under construction will move the tape at a lower speed, and with time, further reductions of tape speed appear likely.

2. Size of Magnetic Tape Reels
   The magnetic tape reels of the present laboratory equipment as demonstrated are 17 inches in diameter and will record 4 minutes of a television programme. RCA is working now for a reel 19 inches in diameter which will carry a 15-minute programme.

3. Electronic Amplifying and Equalizing Circuits
   Recording and reproducing amplifiers have been designed to handle the signal inputs and the signal outputs. These take into account and compensate for the characteristics of the heads and the magnetic tape materials when recording the very wide bands of frequencies used in television. Further development is in progress to obtain even better response characteristics.

4. Constant Speed Tape Transport Mechanism
   Since even small variations in the speed of the tape and in the pressure at which it bears on the head can create noticeable effects in the picture, it has been necessary to devise precision apparatus to control accurately the speed of tape at the recording and reproducing points. The laboratory TV tape equipment controls these many times more accurately than is necessary in magnetic tape recorders for sound. Even greater precision in regulating speed and pressure...
appears possible through research which is now under way.

5. Assignment of Tape Channels

For TV tape recording of colour television with the RCA system, five parallel channels are recorded on a single magnetic tape \( \frac{3}{4} \) inch in width. There is one recorded channel for each of the primary colour signals (red, green, and blue), for the synchronising signal, and for the sound signal. For black-and-white recording the tape carries two recorded channels, one for the TV signal and the synchronising signal, and one for the sound signal. For black-and-white television, a \( \frac{3}{4} \) inch wide tape would suffice.

In the demonstration of colour television recording on magnetic tape, the five recorded channels were obtained from the output of a colour television receiver. In reproducing from the recordings, the tape supplied the three primary colour signals direct to the three electron guns of an RCA tri-colour kinescope, the signals needed to synchronise the scanning, and signal which carried the sound.

To re-broadcast a colour television programme from a tape recording as demonstrated, it is necessary to combine the three primary colour signals with the synchronising signal to form a composite signal to send to the transmitter. While this operation is not yet ready for demonstration, Dr. Engstrom said that it is the subject of current development that will provide the necessary apparatus to produce this result.

In summarising the present status of research and engineering problems as they relate to TV tape recording, Dr. Engstrom said:

"While some technical problems still must be surmounted before a TV tape equipment can be made available commercially, RCA considers that the toughest of them have been conquered and that further development is certain to solve the remainder."

---

**Diagram**

Diagram shows steps in recording and reproducing a television programme by tape as compared to typical film method used in broadcasting station today.
George Elvin writes on
AMERICAN FILMS and
BRITISH TELEVISION

ONE of the measures of lasting value to the film industry taken by Mr. Harold Wilson, when President of the Board of Trade, was the ending of what he called the industry's nudity of statistics. He found there was scarcely any authentic factual information. Now we are regularly served. The latest document is the first nation-wide review of cinemas and cinema-going habits in this country since 1934 contained in a paper prepared by two members of the Board of Trade's statistical department and read before the Royal Statistical Society.

The survey traces the decline of cinema attendances since the war which it attributes partly to reduced spending money but mainly to the impact of television. It shows that the decline in attendances at least in those places outside television reception areas and that as new television stations have been established the decline in attendances in the areas served by the new stations has been marked. These may have been due to people being determined to get full value for the money they have spent on their set and, of course, to the novelty. There may be some recovery and the recovery may be helped by the film industry's come-back weapons of 3-D, CinemaScope, Cinerama, etc. But the real draw of television or films will depend on the programmes. The public won't go to the cinema just because the screen is wide or the sound stereophonic: whether the film itself attracts them will be the ultimate issue. In the same way people won't continue to turn on a television programme because of the convenience of the set being at hand if the programme isn't one they want to see.

That is why we were appalled to read the recent press announcement that Mr. Ronald Waldman, presumably acting with the full knowledge and approval of the British Broadcasting Corporation, is negotiating with American Companies to import for transmission on television a number of America's sponsored television programmes.

A.C.T. has never agreed with the attitude of those British film interests who have resisted competition and co-operation with British Television by withholding supplies of their films. On the other hand it is no solution for the B.B.C. to try and overcome these difficulties by importing foreign programmes which are completely unsuited to transmission on British Television networks, a point which has been made by so many different interests during recent discussion in connection with Commercial Television in Parliament and elsewhere.

Maybe the intentions announced by Mr. Waldman will make the Film Industry see that its policy is the wrong one and that the only sensible solution both in their interest, the interests of television and of the public is for agreement to be reached for co-operation. Certainly, Mr. Waldman's proposals are no solution and if, during the present temporary difficulties, films are required to form part of the B.B.C. transmitted programme we would have thought that until such time as a sensible arrangement can be reached with British film interests he would either have used the B.B.C.'s own film unit to make additional productions, used other established film units to make programmes for exhibition or negotiated with independent film companies who may not subscribe to the industry's general policy. Meanwhile we feel this development is so retrogressive that we have asked the President of the Board of Trade to withhold import licences to the films mentioned by Mr. Waldman and are suggesting that he should take the initiative in calling a conference of all interested parties to try and find a modus vivendi between British films and television.

Unless something is done along these lines we are all going to suffer: films, television, the public and those who work in the two media. Certainly, for A.C.T., we have suffered all too much and unnecessarily through the importation of inferior foreign film for exhibition in cinemas. Repeating the process in television will not only deprive British Technicians of employment they should legitimately expect but it will be a crying public scandal in every possible sense.

SO THERE ARE SUCH THINGS AS HUMANS AFTER ALL!

Tom Stobart has arrived in Nepal as cameraman to "Daily Mail" expedition in search of the "Abominable Snowman"
A FILM TECHNICIAN'S NOTEBOOK

Compiled by A. E. Jeakins

Our best wishes to the British Journal of Photography on the occasion of its centenary. The first issue of the B.J. appeared on 14th January, 1854, and since that date it has recorded and commented on the development and progress of photography in all its branches. This column has drawn on its informed reports on many occasions; notably the series "Colour at the Cinema"; so we gladly seize this opportunity to say both "Thank you!" and "Many Happy Returns."

For a great many years—from well before the last war in fact—a British designed and built editing machine using a non-intermittent movement, has been part of the equipment of many cutting rooms here.

It is interesting therefore to hear of a machine recently developed in the U.S. which also utilises a continuous projection system.

The illustration gives an idea of the general layout of the Precision Film Editor. The 7in. x 9in. screen is flanked on one side by the loudspeaker grille and on the other side by a dummy grille which conceals the amplifier. The projector mechanism and soundhead are grouped in the centre of the table, with the turntables for sound and picture film on either side. The controls are on the front of the desk. The extreme left-hand control is for adjusting synchronism between picture and sound. The sound reel always runs at constant speed—although that speed may be varied; the control is used to adjust the speed of the picture reel faster or slower in relation to the sound reel, until synchronism is attained. A frame counter shows exactly how many frames displacement are needed to achieve sync. Another control allows the speed of both sound and picture reels to be altered simultaneously between 2 and 56 frames per second.

Combined picture and sound prints or separate picture and sound prints can be run on the machine at choice. Film markers, which nick a small chip out of the film, are provided at the sound and picture apertures.

A 220 volt 3-phase motor, with a built-in stepless gear for continuous variation of speed, drives the apparatus. Light for projection is provided by a 10 v. 75 watt sound exciter lamp which gives a 7in. x 9in. picture visible with normal room lighting. The light from the lamp passes through a condenser, then through the film, it then traverses a 12-sided revolving prism, each face of which is approximately the size of a film frame, and the rate of rotation is 2 prism faces per frame in the same direction as the film. The projected image is claimed to be free from flicker even at 2 frames per second. The Precision Film Editor is made in 35mm., 17½mm. and 16mm. versions and can be fitted with a magnetic soundhead.

* * *

The British Journal of Photography in its issue of 1st January carries a very detailed review of Circular No. 533 published by the American National Bureau of Standards. The full title of the Circular is "Method for Determining the Resolving Power of Photographic Lenses" and the authors are Francis E. Washer and Irvine C. Gardner. This Circular supersedes one published 12 years ago, which was regarded as one of the first important efforts to assist photographers...
Foot pedals control forward and reverse film motion

to test their lenses in a reasonably simple and standardized manner.

A set of six high-contrast and six low-contrast charts is provided with the Circular; the Circular itself is a 27-page book describing very thoroughly the procedure and technique of testing lens resolution, so that comparable results may be obtained by different observers.

The new charts differ from the old in several important respects. Among those noted in the B.J. review are the following:

All the patterns on the new charts use three lines per group; the multiplicity of lines on the original charts made the checking of spurious resolution more difficult.

The ratio of change in size between the patterns has been changed from $\sqrt{2}$ to $4\sqrt{2}$ to make it easier to distinguish the point at which resolution is lost.

The range of patterns has been changed from 3.5 to 56 lines per mm. on the old chart to 12 to 80 lines per mm. on the new; experience showing that the latter range was more useful for the type of work likely to be done.

The new charts are supplied in two different contrasts. Black lines on a white ground for the high contrast chart, and grey lines on a lighter grey ground for the low contrast one.

The low contrast chart has been added, because the performance of a lens on the old type high contrast chart does not necessarily give a true picture of its resolving power when used under normal working conditions.

The review concludes "The Circular is literally a complete text-book tightly packed into 27 pages with 17 figures and 13 tables, and a set each of high- and low-contrast charts. This represents just about the best dollar's worth of information ever made available to photographers." The book may be purchased direct from the Superintendent of Documents, U.S. Government Printing Office, Washington 25, D.C., by sending the order, together with the duly filled in Bank's "E Form," through any bank; 33 1/3 per cent extra for postage outside U.S.A.

The arrival of CinemaScope, with its employment of magnetic tracks, has brought to the front the application of magnetic striping to 35mm. film.

We learn from the French firm Pyral that their magnetic striping process is available here through their licensee Zonal Film Facilities Ltd., at The Tower, Hammersmith Broadway, W.6.
THE DOUBLE FRAME CAMERA

35 mm. negative travels horizontally in this unique camera having double frame aperture and said to improve picture quality on wide-screen movies.

by JOHN R. BISHOP, A.S.C., and LOREN L. RYDER, A.S.C.

The double frame photographic procedure now being used at Paramount studios in shooting "White Christmas" involves a special camera. Dubbed the "Lazy-8" by studio technicians, the film magazines lie on their side and the film runs through the camera horizontally; each frame is eight sprocket holes in film length instead of the conventional four. All photography and special effects work on the above-named production utilise this camera and its horizontal-travelling double-frame negative. Paramount adopted this revolutionary new camera as a means of gaining increased picture width without losing any picture quality.

The "Lazy-8" filming system provides a wider picture area on the negative without involving the use of film wider than normal as for instance, 65mm. and 70mm., which have been introduced in some widescreen processes. The "Lazy-8" system utilises standard 35mm. negative. The negative image area, which is 1.472in. x .997in, is then optically printed in reduced size to standard 35mm. positive in an operation which also turns the image 90°. Thus, in the release print, the picture or individual frame appears on 35mm. film which runs through the projector in the conventional vertical manner. All prints including dailies, studio copies and release prints are made to standard print size by this same process of photographic reduction.

There are several other features about Paramount's new "Lazy-8" photography that deserve careful attention. First, this is the only new procedure which supplies adequate room for good negative splicing. Also, it is the only new procedure that improves rather than degrades dissolves, fades and special photographic effects work. We use the double-frame negative for all effects work; thus any shortcomings or defects are diminished in the photographic reduction to the positive.

It is well known that the limiting factor in all photographic work has been the area of the negative. In this new method, the effect grain has been reduced by a factor of 2.66:1. Actually, there are three factors that are affected, viz.: grain, resolution, and depth of field. Here the important accomplishment of Paramount's engineers, in addition to using the larger area of negative as compared to positive, is the compromise effected that permits use of as large an area of the negative as feasible without losing depth of field.

Normally, as one goes into the use of longer focal length lenses, there is a loss of depth of field. This is particularly true where 70mm. film is used for negative, and where loss in depth of field detracts from the picture quality more than is gained otherwise.

The quality of the picture on the screen is determined by the width of the picture as long as spherical lenses are used. In general, if we increase the screen width by any factor and still want to retain maximum resolution, it becomes necessary to increase the resolution of the weakest link, so to speak; so if we have a 28-foot screen and we desire to increase its width to 45 feet and retain this resolution, the logical step is to follow the wide-screen photographic procedure which Paramount has inaugurated with the "Lazy-8" camera.

There is a great tendency on the part of many people to confuse the artistic shape of pictures with the technique that one uses to gain the artistic shape. In the field of motion pictures, the primary effort, it seems to me, should be to determine what picture shape (aspect ratio) is best for general motion picture entertainment presentation. Having then determined this, the next problem is purely one of mechanics—a technical determination of the best way to produce the desired picture shape. Whereas there has been a tendency to exhibit pictures in an aspect ratio which is technically

The "Lazy-8" camera being lined up for a shot for Paramount's "White Christmas." Here may be seen the horizontal position of camera with film magazines lying on side and the viewfinder on top of the camera. On normal sound takes, a blimp is used.
dictated, the policy at Paramount studios has been
to select first the most practical picture shape and
then the technique. It is our belief that for most
screen entertainment, the picture aspect ratio should
be under 2-to-1. Paramount, as is now generally
known, selected and has standardised upon the
aspect ratio of 1.66-to-1. Technically, the "Lazy-8"
procedure gives the best quality picture for this
aspect ratio. Further studies now indicate that
this same procedure will provide the best negative
for the ultimate presentation of any picture in any
aspect ratio from 1.33-to-1 to 3-to-1.

There is an interesting antecedent history behind
the unique cameras we are using in our "Lazy-8"
filming procedure. They were not originally de-
signed for the use presently put to but were built
back in the late '20's by the William P. Stein Com-
pany of New York for the old William Fox "Natural
Colour" system. The latter was a two-colour
method and the camera was designed to move film
past the gate two frames at a time. Here it was
exposed through two lenses, one above the other,
and having appropriate filters for the two-colour
system.

Following collapse of the system, the cameras
were disposed of and some were purchased by other
studios, by collectors of cinematic equipment,
and others. Not until the recent advent of 3-D
and wide-screen activity among major studios did
the possibilities of these old double-frame cameras
come to light as ideal for wide-screen photography.
John R. Bishop, head of Paramount Studio's camera
and film processing departments, conducted a num-
ber of tests with one of the cameras fitted with
Leica lenses. The latter were found to be ideal for
the purpose because they are designed to cover the
full area of a double 35mm. frame. One of the
studio's first steps was to cut out the separation
between the twin apertures of the camera, leaving
a single aperture 1.472in. in width. The camera
was reworked and further modernised, and a blimp
was built for it so it could be used on the sound
stage. . .

Leica-type lenses are being used on the "Lazy-8"
cameras; the 85mm. lens is comparable in coverage
to that of a 50mm. lens on a conventional camera;
the 50mm. to a 33mm.; a 50mm. to a 25mm.; and
the 28mm. to the wide-angle 17mm.

Some indication of the faith Paramount Studios
has in its new "Lazy-8" photographic procedure is
seen in the fact the company presently has four
well-known camera manufacturers designing an
improved camera of this type. . . Paramount's
plan is to photograph all its future colour produc-
tions with this camera.

-With acknowledgments to
"American Cinematographer"

SITUATION VACANT

MOVIE CAMERAMAN—must have good knowledge
of both 16mm. and 35mm. procedure and film
making. For tour round the world lasting approxi-
mately 2 years. Applications please by letter only
stating full qualifications and experience to Secre-
tary, The "Golden Hind" Expedition, Headquarters,
The Westminster Supply Co., 146 St. Stephens

A.C.T.'s 21st Anniversary Film Ball

14th May, 1954, Festival Hall, 11 p.m. to 5 a.m.

ARRANGEMENTS are proceeding smoothly
for this function and Geraldo and his Show
Band have been engaged. Film, stage, radio
and TV stars are being contacted and a galaxy
of talent from these quarters is expected.

Negotiations with the caterers are now being
finalised and a first-class running buffet and
breakfast (inclusive in the cost of tickets) will
be available.

Printing of tickets is now in hand and these
will be available shortly at a cost of £2 2s. Od.
double and £1 5s. Od. single.
CINE'S COMPLETE GUIDE to BRITISH FILM MAKERS

AN INSPECTOR CALLS

BEAT THE DEVIL
Year of Production: 1953. Studio: London Film Studio, Shepperton. Laboratory: George Humphries. Producing Company: Romulus Films Ltd. Producer: John Woolf. Associate Producer: Jack Clayton. Stars: Humphrey Bogart, Robert Morley, Peter Lorre. Director: John Huston. Scenario: Truman Capote (American). Camera Department: Lighting Cameraman, Oswald Morris; Camera Operator, Sidney Morgan; 1st Camera Assistant (Focus), Gerald Turpin; Other Camera Assistants, Denis Lewis, John Gray. Sound Department: Recordist (Mixer), George Stephenson; Sound Camera Operator, Ernest Welbit; Boom Operator, Kevin McCloy; Boom Assistant, Peter Myers; Maintenance, Alan Hipkins; Dubbing Crew, Red Law, Bob Jones, Barbara Hopkins, Ivor Worsley. Art Department: Art Director, Wilfrid Shingleton; Assistant Art Director, John Hoesli; Draughtsmen, Alan Willy, Harry White. Editing Department: Editor, Ralph Koplein; 1st Assistant, Roy Hyde; Other Assistants, Philip Augis, Dubbing Editor, Stan Hawkes. Production Department: Production Manager, W. Kirby; Production Secretary, Beryl Booth; 1st Assistant Director, John Arnold; 2nd Assistant Director, John Hipkins; 3rd Assistant Director, Erica Masters; Continuity, Angela Allen; Location Manager, James Ware. Still Cameraman: Eric Gray. Special Processes: Bryan Langley, Reg Johnson (Travelling Matte).

BLACK THIRTEEN

THE BLUE PEARL

ESCAPE ROUTE

GLAD TIDINGS

HOBBSON'S CHOICE
**THE CINE-TECHNICIAN**

### The General Council Decides

Among the main items discussed at the February meeting were:

**FOREIGN TECHNICIANS:** Further consideration has been given to this problem by the Directors and Associate Producers placed before the Executive in November last. The original proposal, that an Industry, passed in December 1927, was based on three declared principles, namely:

1. To increase the quantity and proportion of the British films screened in the U.K. and elsewhere.
2. To establish an Industry under British control in the U.K., for the purpose of providing an industry.
3. To encourage the production of such films as will directly or indirectly give employment to British labour at home, and increase the prestige of the British product.

Successive Governments have increasingly tended to ignore these basic principles and conditions that have grown up whereby promoters of so-called British films are trading their distribution rights in the hemisphere in return for American technicians. Such films are necessarily inferior, and their production reflects the habits and outlook of Western hemisphere audiences. They are usually dubbed and, if they are, they were actual American products. Such films cannot fulfill the conditions laid down in the agreement above. It has been argued that the interpretation of the Films Act, the Agreement, and the Fund for a necessary economic purpose in that they save dollars and prove beneficial to technicians. This is fallacious because:

- the foreign rights in such films are not protected, and the services of American technicians;
- these films are technically “British” under the existing Act and qualify for Eady money, thus compelling the Fund to expend itself to set up a genuine, independent British production.

The situation has been further aggravated by the granting of permits to foreigners to make second features, shorts, and television films in this country.

A letter was written to the Ministry of Labour suggesting that a condition of the issue of a permit should be that the foreign technician inform the Ministry of his date of arrival in the U.K., and that no permit is issued for a period of six months, subject to an appeal by the applicant to the Ministry. The Ministry replied to the effect that the issue of permits to foreign technicians is a matter for the Foreign Office, and that no person is entitled to come to the U.K. without the consent of the Ministry of Labour.

**COMMERICAL TELEVISION:** A further meeting has been held with representatives of the International Television Committee to discuss the question of safeguards in the event of the introduction of Colour. The following safeguards were agreed:

1. That the Bill establishing commercial television in the U.K., shall contain certain conditions.
2. That the Bill shall contain provisions for the approval of Selection Committees.
3. That there should be a Fair Wages clause analogous to that in the Cinematograph Films Act 1938.

The new corporation and other undertakings engaged in the commercial television service should be under the obligation to recognise and negotiate with the recognised representatives of the employees concerned.

It is intended to make known these views to the Parliament and the public, and to arrange a Press Conference, a meeting with the Postmaster-General, and a meeting in the House of Commons.

**FILM CENTRE:** A Company sought permission to employ two Australian Cutters on a film for the Australian Government Films Division on the Queen’s Tour. It was agreed, subject to the Editorial Section raising no objection, the Company be asked to restrict Australian employment to one technician and one A.C.T., and that there be no objection to the other Australian being employed provided they were also adding necessary additions to the A.C.T. Cutting staff.

**FILMS OF BRUTALITY AND VIOLENCE:** The General Council noted with pleasure a circular informing the Secretaries of Trades Councils and Federations of Trades Councils by the T.U.C. following the agreement by A.C.T. and passed at the last T.U.C. Congress.

**L.R.D. CONFERENCE ON RENTS:** A joint conference of the B.F.P.A., L.R.D. and from their report it would show that many of the delegates present were unaware of the purpose of this Bill and the general concensus of opinion was that everything should be done to remove the public against the Bill through Trade Union Branches, Trades Councils, Tennants’ Associations and by lobbying M.P.s.

---

In the December issue, “The Desperate Moment” was credited to Wally Veesers. The Supervising Editor, this error was not ours, and we have traced it back to the B.F.P.A. list. The sole Editor on this film was John Gudridge. Messrs. R. Dorman and J. Gow should, of course, be Messrs. D. Maxted and Peter Lamont as Draughtsmen on the same production.
A.C.T. NOTES AND NEWS

Compiled by "Middy"

THE PRODUCTION MANAGERS: This section is adopting a policy that in future no A.C.T. member is to be employed by their members unless the member concerned is registered on the A.C.T. Employment Bureau. This, of course, means that cards must be fully paid up, as under rule registration cannot be accepted unless the member is in order regarding subscriptions. Again it may be noted that should unemployed members fail to register then it can be assumed they are working and, therefore, subscriptions are payable in full.

UNEMPLOYMENT: The general position in the industry has not improved since the last issue of the Journal.

Head Office would again like to emphasise to all unemployed members that if they are not going direct to another job, they should register their National Insurance card with the local Ministry of Labour. This is necessary because if it is not done, members will lose all benefits and in any event will receive at the end of the year an arrears notice claiming payment in full for all stamps missing from the card. If your card is registered the Ministry of Labour will automatically frank each week of unemployment.

Whilst Head Office are always happy to take up cases of hardship it must be emphasised that the Ministry of Labour are not so sympathetic as they used to be.

FOREIGN LOCATION INSURANCE: Arising from discussions it has emerged that the Lloyds K.3 and K.5 polices, which are the normal form of insurance under the A.C.T. Agreements, do not provide for payment of a capital sum in respect of death from sickness. It was obviously the intention that such provision should be made and approaches have been made to the various Employers’ Organisations and to Employers outside these organisations asking them to clarify the position, so that in addition to the normal Lloyds K.3 or K.5 cover, additional cover should be taken out in respect of death from sickness. Sickness, of course, is covered, but death from sickness is not, so members going on location should make sure that full and appropriate insurance is taken out to cover this possibility.

SOUND SECTION: Members of this section will be sorry to hear that Dicky Bird has had to return from Israel and is at present waiting to enter a sanatorium. I am sure he would be pleased to hear from any of his chums and letters can be forwarded to 112 Adelphi Crescent, Hayes, Middlesex.

I. H. Shahzad, who some will remember as a Pakistan subject over in this country training on sound, is now in the Hammersmith Hospital, where he has undergone an operation. This has prevented his return to his own country and Head Office Officials have visited him to make sure that his needs are adequately covered.

The Sound Section propose to hold a Summoned Meeting of all its members at the Hammer Theatre, 7.30 p.m., Wednesday, 3rd March.

SHORTS AND DOCUMENTARY: All our members employed in this section of the industry will be pleased to note that we shall be shortly reopening negotiations with the A.S.F.P. regarding a revision of the Agreement. Although this question has been hanging around for some time it is sincerely hoped that progress can now be made. The usual three-monthly film show was held at the C.O.I. Theatre. The films screened were: West Country Journey, made by British Transport Films; Opus 65, made by Wallace Productions; and Powered Flight, made by Shell Film Unit. These shows are much appreciated by our members as they are a good means of keeping them in touch with the work of their fellow technicians.

SOME OLD CAMERAS: One of our members tells me that whilst on holiday in Yarmouth he saw four old Williamson cameras in use on the Yarmouth promenade snapping visitors. They were working on "one turn, one frame," and using stops from "f 11" to "f 5.6", at a constant focus setting of 6 feet. A form of clapper board was introduced now and then, with a serial number to identify the frames.

Whilst mentioning the use of old equipment I came across another interesting fact that the
Newman-Sinclair camera that went to the Everest Expedition in 1927 was sometime used as a title camera at the old Sidney Wake Laboratory. This camera is now travelling the Continent and being used for colour films. The original lenses are still in use.

**BRITISH ACOUSTIC:** Approaches to the Management about salary raises for our members at this Company, although not completely successful, have brought an increase of 2d., an hour plus bonus in the Assembly Shop for female operators. The Management have agreed also to a training scheme for non-skilled female labour, whereby it is hoped that after two months' training they can become skilled in their various jobs. In addition, it is worth noting, many of the experienced operators have now received merited awards of a new 2/3 rate per hour.

A substantial increase has been secured for all members in the Repair Shop. The new rates negotiated here have meant increases of up to 13/6 per week.

Meetings have been held with the Management regarding staff overtime rates, but at the time of going to press no satisfactory conclusion has yet been reached.

Congratulations must once again go to the Sports and Social Committee for their great work in the running of their Annual Christmas Party for the children of all B.A.F. employees. The Committee catered for 250 children at a cost of 15/- per head; this money they raised by much hard work in running raffles and dances. The children each received a very handsome present, watched films specially selected and were excellently catered for. Mr. Ted Giles, of the Machine Shop, acted as Father Christmas, while the clowns were Mr. Bill Walkinshaw, Toolroom, and Mr. John Gaisford, Drawing Office. Great help was given by some of our girls, and their services were very much appreciated. Mr. Harry Fryer, of the Repair Shop, took many excellent photographs, a couple of which are printed below.

I am sure all employees who attended the Christmas Party and Dance for the employees of B.A.F., were very pleased to have in attendance three of our Directors, Mr. Horne, Mr. De Jonge and Mr. Law, and our General Manager, Mr. Hambrey.

Both Ladies' and Gentlemen's table tennis teams are in fifth position in their respective leagues (the Film Renters' League), and Miss D. Neale is still in the Film Industries Sports Association individual challenge cup, having won through the semi-finals.

The football team have had a couple of setbacks lately in the 1st Division of the Brentford and District League, but they also are still in the F.I.S.A. Football Cup, and are due to play in one of the semi-finals in the near future.

One of our youngest members, Master Alan Smith, who entered for the F.I.S.A. Snooker Championship, won his first round match, and we are expecting great things from him.

**B.A. PLAYERS:** Since my wife wrote in “Cine-Technician” about our forthcoming production of R. C. Sherriff’s play “Journey’s End,” writes Ian Crawford, a number of interesting developments have caused a change in plans. As the Producer I now feel that the amount of hard work being done by the players deserves the reward of presentation in a theatre. So now I have to inform you that our play will be given at the Twentieth Century Theatre, Westbourne Grove, W.11, on March 11th, 12th and 13th. At first it was thought that we were perhaps being a little too ambitious in trying this play, because of the need for strong emotion, good sound effects and so on, but I have managed to get around a bit and have found that everyone is most co-operative. Our sound effects will be recorded on G.B. Equipment, electricians are helping, carpenters will fix up stage props, and people keep asking about tickets. These are still being printed but will be available as soon as we get them. We hope that you will come—the tickets are five bob, three-and-six and two-and-six, and the theatre is easy to get to.

Make a note in your diary: “Journey’s End” at Twentieth Century Theatre, Westbourne Grove, W.11, March 11th, 12th and 13th, and we know you will enjoy the show.

(For more A.C.T. News, turn to page 30)
**Cine Profile**

**IAN CRAWFORD**, chief A.C.T. Steward at British Acoustic for the past year, came from Australia in 1951 to look around Europe for a few months. He saw a bit of Germany, France, the Benelux countries and Switzerland, but he liked London best and decided to settle here for a while, especially as he has now become engaged to a girl who works for the British Electricity Authority. Strangely enough, Ian's fiancée, whom he met in England, is an Australian girl.

He travelled to the U.S.S.R., when the B.A. workers sent him on a delegation to the Moscow May Day celebrations in 1952; he found the people there very happy and with a good sense of humour, although sometimes he thought "they rather over-emphasised their desire for peace." He was impressed by the way Soviet cinemas were often attached to factories; the Moscow 3-D cinema was not yet as commercial a proposition as ours, though he preferred the way their system did not require glasses. Ian went on his own to a Russian radio station, where he was particularly interested in the equipment, which was "very similar to that in Australian commercial stations."

Equipment is Ian's business, as he's in the Test Department at B.A. A large amount of equipment is manufactured there both for the home and overseas markets. Among the latest developments are CinemaScope equipment, built to American specifications, but designed by our technicians at B.A. Their first full CinemaScope equipment was used in Milan, where it was regarded as equal to any in the world.

---

**A.C.T. NEWS—continued**

**KODAK:** The Management at Kodak have very kindly given a A.C.T. the use of their excellent Hall at Harrow for a Film Ball which we are organising in aid of the Cinematograph Trade Benevolent Fund. It will be held on Friday, 19th March. Film stars will be there. Tickets: single 10/6, double £1. We hope our members will give it every support. More information in the next issue of the journal and in the meantime keep the date free.

**LONDON FRIENDS OF MUSIC:** Pat Holmes has informed us that Malcolm Arnold, who is one of the most prolific young composers in England today, and as many will know is mainly associated with London Films where he wrote the scores of such well-known productions as *Sound Barrier*, *The Ringer* and *Captain's Paradise*, and who was responsible for the score to the new David Lean production of *Hobson's Choice*, is giving a lecture in the Recital Room of the Festival Hall on Thursday, 11th March, 1954, at 8.15 p.m. The title of the lecture to be *The Serious Composer's Approach to Film Music*. In view of the keen interest that has been expressed within the film industry the London Friends of Music have decided to make a special offer to members of the A.C.T., to attend the function at half price rates, that is, 4/-, 3/- or 1/9 (unreserved). This concession is, of course, only available as long as tickets are unsold. Interested members are asked to apply direct to the Secretary, London Friends of Music Ltd., 9 Russell Chambers, Bury Place, W.C.1, in writing, or telephome Mr. Maxted Jones at HOLborn 7078.

---

**Ian Crawford**

Then there's the 16mm, projector, which can take both optical and magnetic tracks as well as recording magnetic. The B.A. technicians consider these equipments, along with all recording and general cinema equipment, to be unsurpassed by any other types on the market.

CinemaScope manufacture at B.A. has brought its trade union problems: as repair and laboratory workers have been shifted over to producing the large amount of equipment being ordered, the unions have been going forward for special local agreements to make conditions satisfactory for these workers, especially on overtime rates.

Supporting Ian on the A.C.T. Committee are Branch Treasurers Ted Harris, Jim Caldon, Roy Mingaye (son of the N.A.T.K.E. Studio Organiser), who are elected by the whole shop, and Section Stewards Bill Langdon (Laboratory), Eric Cherry (Repair Shop) and Arthur Clements (Stores and Despatch); Phil Booth used to be Chairman until he moved to the Patents Department of B.O.P.E., and there's also a vacancy for a representative of the Assembly Shop.

Ian has done a lot in a little time to build up 100 per cent trade unionism at B.A. and to work closely with the Amalgamated Engineering Union, the Amalgamated Society of Woodworkers and the Sheet Metal Workers there, but he modestly says that Lyn Blakelock, of the A.E.U., who is Secretary of the Joint Shop Stewards Committee, has been mainly responsible for bringing the unions together to work in harmony.

This unity resulted in our members solidly coming out on strike in support of the engineers' recent one-day stoppage. Since A.C.T. put forward its general claim for an overall wage increase, the management have said they are only prepared to consider increases on a sectional basis.

That's why Ian says that the main concern of the B.A. employees is for "absolute unity between the skilled technical men and the non-technical workers." He is confident A.C.T. will support pay increases for all sections.

As with other branches of A.C.T., wages overshadow all other problems, but we are the Association of Cinematograph and allied Technicians, and the allied technicians at B.A. face other problems as well—fixing bonuses for the Assembly Shop, organising the clerical employees into N.A.T.K.E. again, getting a new grade for A.C.T. members in the new departments making CinemaScope screens and magnetic heads, and getting proper training for newcomers; this last point is something they have recently achieved at B.A.

Ian's other activities include representing with Jim Caldon the B.A. Branch at the Hammersmith Trades Council—a breath of fresh air. In 1952 he won the half-mile in the B.O.P.E. sports. He finds unity a good thing in sport, too, as with Harry Tubbs, Jimmy Mitchel and Johnny Gaisford he won the mile medley relay race for B.A. both last year and the year before.

At 25 years of age, Ian Crawford spends much of his time on behalf of A.C.T.—but he still has time to take his fiancée to the pictures twice a week. Their preference? A British picture, of course.
LAB WORKERS RALLY ON WAGES CLAIM

Left: A.C.T. Executive members Ken Gordon, Charles Wheeler, Stan Warbey, Max Anderson and Frank Fuller. Centre: Members signing the register. Right: A coachload gathers outside before the start of the meeting.

Left: A group of members. Centre: General Secretary George Elvin and President Anthony Asquith. Right: Executive members on the platform; standing, Stan Warbey and Max Anderson; seated, Charles Wheeler, Frank Fuller, Alf Cooper, Anthony Asquith, George Elvin, Rae Sharpe, Bert Craik and Ken Gordon.

Left: A part of the audience listening as Executive members report employers' refusal to negotiate. Centre: Rae Sharpe and Chris Brunel, who is selling the "Cine-Technician." Right: A group of members from Pathe Labs.

At the Gaumont Theatre, Hammersmith, over a thousand A.C.T. members from the Laboratories heard Executive Committee and Laboratory Committee members report on employers' reply to Lab workers' demands for a new agreement and pay rises. With less than a score of votes opposed, the meeting rejected the arguments advanced by the Lab employers and authorised A.C.T.'s governing body, the General Council, to impose an overtime ban and work-to-rule in F.L.A. laboratories. As we go to press, this decision has been put into force.
Remember—

FESTIVAL HALL

May 14th!
Reports and Pictures of the Film Laboratories Lockout
Round the Film World
Vistavision Any-size Screen
William Dieterle on Film Directors in a Rut
Round the Film World

CINE goes to press before Government-appointed Committee of Enquiry report on dispute in major film laboratories is made public.

Employers at six laboratories concerned re-started the 2,000 dismissed employees on 1st April; two-weeks' notices of dismissal handed to technicians employed on film production and newsreels were withdrawn. ACT ended strike of 400 maintenance workers, begun on same day as lock-out, and withdrew instructions to laboratory members to ban overtime and work-to-rule.

Events leading to laboratory stoppage were fully reported in previous numbers of Cine. In this number, Cine carries a special report of the lock-out itself. Judging by violent hostility to ACT shown by some cinema trade journals, laboratory workers' case would have had scant publicity and a much heavier mauling but for the existence of Cine. Full presentation in this journal of ACT's case and full reports of statements made by union and employers tempered union-mauling proclivities of employer-supported journals inside and outside the trade.

* * *

The dispute will be one of the many subjects down for report and debate at ACT's Annual General Meeting, which is to be held on 25th and 26th April, at Beaver Hall, near Mansion House. Sessions on both days start at 10 a.m. Admission will be by ACT card and all members are urged to attend. This meeting debates and decides ACT policy on subjects vital to welfare of film technicians and the film industry in coming year.

* * *

NEXT month, ACT celebrates its 21st birthday. Founded 1933 by a handful of film technicians, ACT has survived much opposition, the chaotic ups-and-downs of pre-war film industry, the strains of war and post-war conditions, and film production setbacks of recent years. Today it represents virtually all Britain's film technicians and film process workers.

Event will be celebrated with high jinks at the ACT Ball on 14th May, 11 p.m. to 5 a.m., at the Festival Hall. Tickets are 25s. single, and £2 2s. 0d. double, and admission includes running buffet and breakfast. Tickets can be obtained from ACT Head Office, or from any ACT Shop Steward.

The May Cine will be greatly enlarged number, devoted to a survey of British film makers' achievements and problems over the last 21 years. It will be priced at one shilling. Subscribers will get their copy in the usual way at no extra charge. Others are advised to order now.
THE first Zoomar varifocal lens made its appearance in 1946 when it was demonstrated before the Society of Motion Picture Engineers. Since then it has been widely used in both the motion picture and television fields.

The latest development of this lens, the Zoomar for use with 16mm. cameras, has just been marketed in the U.S.A.

It weighs 14 pounds and the overall length is 5 inches and can be fitted to any type of 16mm. camera without modification to either camera or lens. The makers claim that not only can it be used as a special effects lens, but it will act as an all-purpose lens, doing the work of all lenses from 1in. to 3in. focal length. The physical length of the lens does not alter during zooming.

The coupled finder, an integral part of the lens assembly, is of the wide-vision type, and the image the cameraman sees matches that produced by the lens at any setting of its range.

The zoom mechanism does not rely on the operation of cams or gears which are subject to wear. All the optical components are coated and there are no cemented elements.

The technical data for the Zoomar 16 are given as follows:
- Aperture range f.2.8 to f.16.
- Zoom range 1in. to 3in.
- Distance range 8 feet to infinity (adapters available for closer distances).
- Overall Dimensions 5½in. long, 4½in. wide, 2in. high.

In an earlier issue we reprinted an article which described the method adopted at the Paramount Studio for photographing motion pictures in a wide aspect ratio, which was to place a standard camera, modified to achieve an eight sprocket-hole pull-down, on its side.

Vistavision high and wide screen. Dotted line shows how ordinary motion picture screen size compares with a Vistavision screen. Broken line shows comparison of 2.55 to 1 ratio screen with the 1.33 to 1 ratio Vistavision screen.

The system, under the name Vistavision, has now been introduced to the industry in the U.S.A. and will soon be demonstrated here.

Paramount president Barney Balaban, who did the introducing, said that the keywords in Paramount thinking are 'compatibility' and 'flexibility.' (We are quoting from an account given in the "Motion Picture Herald"). And that with this method of screen presentation it would not be necessary for the exhibitor to invest large sums of money in new equipment.

As has already been made clear, the Vistavision camera uses a horizontal double frame negative, which photographs images on an area two and a half times the normal 35mm. camera frame. This large negative is then compressed, by printing, to a standard 35mm. frame for release.

This process, it is claimed, "eliminates grain and fuzziness" and provides a large screen picture of excellent definition and quality. "Paramount determined," again quoting Mr. Balaban, "that in the presentation of a motion picture screen height was equally as important as width. Therefore Paramount recommends that every exhibitor instal the largest possible screen both as to height and width that his theatre will permit. Having done this, the exhibitor will be able to play pictures of any size and ratio he desires."

Films photographed in Vistavision do not need an anamorphic lens for projection. However, it is possible by optical printing to make anamorphic prints of films photographed with this system, and Paramount plan to make both normal and anamorphic prints of its pictures.
available, leaving the choice of presentation to the exhibitor.

In the matter of sound, under Paramount's plan for 'compatibility' and 'flexibility' it is left to the exhibitor whether he installs auxiliary sound equipment or not. If auxiliary sound equipment is to be used, Paramount are of opinion that dimensional sound is simpler and less costly than stereophonic sound, and gives practically the same results.

Dimensional sound is from a single sound track on the print and can play through one or more horns depending on the theatre equipment. It will be available on all Paramount pictures. These prints will contain the directional sound control, and can be played in any theatre in the normal way, and will eliminate the necessity for two kinds of prints. The first picture to be made available with this directional sound control will be "White Christmas."

To those exhibitors who desire the presentation of a film in an anamorphic form, it is suggested that they acquire expander prismatic lenses, such as the Tushinsky lens, which will be available shortly.

A lens of this type permits the exhibitor to present any anamorphic print ranging in ratio from 1.33 to 1 up to 3 to 1. A standard print can also be shown by setting the expanding lens to a ratio of 1 to 1.

Mr. Balaban stressed that Paramount had no financial interest, directly or indirectly, in the collection of royalties or in any manufacturing profit that may come from any of the products that may be used by this system.

The American Cinematographer reports another 35mm. editing machine, employing the non-intermittent rotary prism arrangement long familiar in the 16mm. film field.

This particular machine is a product of the Westrex Corporation. It can handle both standard and the new small-hole (CinemaScope-Stereophonic) perforated films, film strips, picture films, magnetic or photographic sound films (single or multiple), and married release prints.

The picture can be viewed either on a translucent hooded screen or projected on to a wall or screen.

Threading the film into the machine, it is stated, has been made simple and foolproof. A differential synchroniser permits continuously changing the position of the sound film with respect to the picture film while the machine is either working or at rest. A dial counts the number of frames required for synchronism in either direction.

The sound sprocket is driven by a constant speed motor which is controlled by a foot-pedal switch worked by the left foot. The picture sprocket is driven by a variable-speed torque motor which is controlled by a foot-pedal switch and rheostat operated by the right foot. The film sprockets can be operated independently by their respective motors, or the two sprockets can be mechanically interlocked by the operation of a lever and driven by either motor in the forward or reverse direction.

The picture system employs continuous projection by means of a rotating 12-sided prism.
which is, of course, a great deal quieter than an intermittent movement. The picture image is projected from the rear on to a translucent screen with sufficient light intensity to permit operation under normal room lighting. The image is 3¼in. x 5in. and is of course right way up and properly oriented from left to right.

It is possible to shift the picture to the right by moving a lever, to include a view of the sound track of a married print.

Projection of an enlarged image on a wall or screen is accomplished by operating two controls. The first inserts a simple supplementary lens in the optical path of the projection lens, and the second tilts one mirror. The focal length of the supplementary lens may be chosen to accommodate any given distance.

Both optical and magnetic sound heads are of conventional design. A four-stage amplifier is used for photographic sound reproduction. One additional stage is added for magnetic reproduction, with magnetic reproducing equalisation provided. A tone control is provided on the amplifier and an extension speaker can be plugged in for use with wall projection if desired.

The picture film can be driven at speeds varying from essentially standstill to double normal speed and can be instantly reversed while running.

The sound film is driven by an induction motor, which is constant speed, and equipped with an electrical brake which stops the motor within two frames.

Optional equipment includes the stereophonic sound kit, a seconds counter, and additional sound heads for reproduction of films having sound on multiple tracks.

Parts 1 and 2 of the British Standard Code of Practice on the use of electronic valves have now been published.

Part 1 gives general information and recommendations for all types of electronic valves, whilst Part 2 sets out additional recommendations on the use of domestic receiving valves, cathode-ray tubes and rectifiers. Further parts giving recommendations for other types of valves are now being prepared and will be published in due course.

The Code of Practice, which is intended to give guidance to designers of equipment, using electronic valves so that optimum performance and life may be achieved, will be revised and extended from time to time to keep it abreast of developments.

The Code was prepared by a Committee set up jointly by the Institution of Electrical Engineers, and the British Standards Institution.

Copies of the Code CP 1066 (price 6d.) may be obtained from the British Standards Institution, 2 Park Street, London, W.I.

---

JAMES A. SINCLAIR & Co. Ltd.

Newman Sinclair
AUTO-KINE CAMERAS

35 mm. AUTO-KINE LATEST MODEL N fitted with MIRROR SHUTTER

Many unique features. Mirror shutter especially constructed to withstand severe conditions.

This new camera embodies all the special features of the Newman Sinclair Auto-Kine Cameras. Durability construction, very long spring motor drive, 200' film capacity, look-through film safing, and can be supplied with N type single or offset turret front lens mountings.

3 WHITEHALL, LONDON, S.W.1
Telephone: Whitehall 1783/9
FIVE minutes to six in Wardour Street on Friday afternoon, 19th March, a small knot of determined looking men outside the doors of Pathe Labs. Somebody was writing down his address on a piece of paper; another had a bulky folder, in which I could see a bundle of stamped envelopes with money in them—evidence of final organisation by the A.C.T. Committee.

Ronnie Spillane greeted me: “Just like the last time,” he said, recalling the Pathe strike of February 1953, “only this time locked out.”

In the Neg Room at Denlabs on the same afternoon the last bits of negative were being booked out. The girls had cleared out their lockers and emptied the pockets of their white overalls which they had to hand in. Mrs. Eva Brown, who herself was once Shop Steward, praised the magnificent work of the present Steward, Paul de Burgh. It was going to be tough for Paul and his wife Joyce, as both worked in the Optical Dept. at Denlabs, and both would be out of work together—though they had their holiday pay to tide them over a while. When I ran into Paul a few days later, he was busy arranging Benevolent Fund payments to some in a less fortunate position than himself. Joyce, he said, was “dead solid” about the whole affair, though with his Steward’s duties she didn’t see much of her husband.

Morale was high at Pathé, Elstree, too. The big joke there were the two titles in the last batch of 16mm. printing—The Price of Enterprise, which Stan Warbey was handling, and How to Meet the Boss, which Gordon Beavis was printing. Maybe the Film Laboratory Association ought to have taken a look at those two pictures.

Outside Technicolor police squad cars stood by as the workers clocked off their various shifts for the last time for many days.

(TURN TO PAGE 56)
LOCK-OUT SCENES. Exclusive Cine picture show: TOP LEFT—CHAS. DAY, FRED CULL, RONNIE SPILLANE on first-day picket at Pathe; TOP RIGHT—JOE BREMSON, J. SHORER MISS M. JACKSON, MISS J. PACKER, and JOE FERRARI. Other pictures show Lab Employees assembling and marching to Waldorf to parade outside Technicolor Shareholders' Meeting.
Spring weather greeted the pickets when they started their vigils outside the six closed labs on Monday morning—a few poliee were there as well, but they didn't have any work to do either. In the A.C.T. Committee Room "General" Jack Lucas, Deputy Acting Steward of Humphries, outlined the rota system they had arranged: four pickets on two-hour shifts from the whole staff, men and women, during the daytime only; they weren't going to have any on nights unless this became necessary. Jack Lucas, whose bright, bespectacled face many on the production side knew from popping into the Humphries Despatch Dept., was confident that his members, none of whom had passed the picket line, would see the dispute through, whatever happened. From a man who has worked there twenty-three years his few words carried a whole world of conviction.

Another long-service man was Bill Masters, Cinex Test Dept., in his twenty-eighth year of darkroom work at Olympic and Humphries. Normally on nights, he was getting a bit of sun and air on day picket. "Every manjack at Humphries," he said, "has put himself out for the management at one time or another. The management are always saying how proud they are of the staff, but they are hardly showing their gratefulness now."

Ted Cutlock, Colour Neg Developer, nineteen years at Humphries, added: "Mr. Bland's answers at the meeting of the staff the other day on the company's finances were particularly evasive, and when tackled on any particular point, said the company 'Couldn't answer,' and that their profits were no concern of ours."

Some of the Humphries committee members—one from each dept.—and the pickets were relaxing with the Pathé pickets in A.C.T.'s head office Committee Room. All were cheerful, but one young man especially so: he was "Handsome" Bill Newman, and he'd won the Pathé football swindle. He'd just been pulling the leg of a Daily Sketch reporter, who had been told that Bill had won a three-figure sum on the pools. But he had to tell the reporter it was only a modest four quid. With the air of the man who has been dealing with questioners all his life, he gave me his considered opinion: "With my winnings I have absolute confidence in the future—at least I won't have to look for work for one more week!"

His Steward, Deryk Webb, was around all the time and in his quiet and efficient manner gave advice and encouragement not only to his own pickets but to the Humphries members as well.

Head Office was the centre of seething activity all the time, and every single member of the staff shouldered the extra burdens with enthusiasm: Bunny Garner, for instance, came from his sick bed to keep the wheels oiled and make out the pay packets for those on strike; Pat O'Connor, George Elvin's secretary, rose to the occasion magnificently, as did the three in the typists' room—Helen Bellmont, Joan Fowler (whose husband was locked out from Olympic) and Sylvia Tremlett, who all worked on late to get out the piles of duplicating needed; Mrs. Flo Farsky from the Records Office (a member of the Clerical & Administrative Workers' Union), went to her branch meeting the first day and got a £4 donation for the dispute funds, and those countless hundreds who phoned up Gerrard 8506 know how Sylvia Marsh on the switchboard performed miracles with never-failing courtesy.

Harry Middleton arranged an excellent wall newspaper in the front entrance with stills of the mass meeting, the letters of solidarity from such as the French Technicians' Union, the Ealing Joint Works Committee, and that pioneer A.C.T. stalwart now out of films, Leo Cass.

Money-raising figured prominently in the work with Fred Richie, Deputy Steward of Pathé, Wardour Street, sending out George Elvin's appeal to all Unions affiliated to the T.U.C., and "Gillie" Coventry, Unemployed Section Representative on the Executive, doing volunteer work in sending out more appeals to local Union branches.
On Tuesday afternoon, 23rd March, a full meeting of the Laboratory Committee was held; punctually at 3 p.m. Alf Cooper took his place in the Chair—and was immediately ejected! Nothing more sinister than the fact that the Ministry of Labour wanted to talk to A.C.T.'s representatives: so with George Elvin, Frank Puller and Charlie Wheeler, Alf had to leave—but not before giving a brief address on the importance of getting solidarity from trade unionists in other industries. They returned from the Ministry with news of the decision to set up the Committee of Investigation.

The good old days of the Humphries strike of 1947 was the topic of conversation when Joe Bremson, ex-Humphries now on the production side, went to see his mate Joe Ferrari, on picket in Whitfield Street. Joe Ferrari was, of course, telling jokes to the other pickets, Miss M. Jackson (Office), Miss J. Packer (Office) and J. Shorer (Rushes), and when he had a particularly fruity one, he pulled the men out of earshot of the girls. Wonderful tales, recounted—and acted—with the rich skill for which Joe Ferrari is renowned. It was chilly weather, but there couldn't have been a happier picket anywhere.

More lonely was the Denlab picket, made up of volunteers, but here the reported attempts of the management to keep a stifft upper lip caused the laughter: it is said that while one boss spent three hours puzzling out the intricacies of the switchboard, another was proceeding to blow himself up in an effort to light the boiler!

GET 'EM BACK OR I'LL BLOW MY BRAINS OUT!

Not one A.C.T. member at Denlabs had crossed the picket lines, except for those who went in with the full permission of the Denlab Committee—a cashier to make out the pay for those away sick, and the works police. Incidentally, it was an ex-policeman, Jim Cooper, who was in charge of the picket. Outside the entrance they had two posters: NEGOTIATION BEFORE ARBITRATION, and THE EMPLOYERS SAID WE ACHIEVED THE IMPOSSIBLE DURING THE CORONATION. BUT WHAT HAPPENS WHEN WE ASK FOR A RISE? WE GET THE SACK.

Derek Meddings, of the Titles Dept., had worked like a Trojan to paint these posters, as well as many others used on the London demonstration at the Technicolor shareholders' meeting. At "The Vines" in Hillingdon, where the Denlab Lock-Out Committee met, Mrs. Kath Peters from the Office Staff did the paper work, and a Finance Committee under Jim Bartlett collected £50 in voluntary donations from the members for fellow workers who were in distress. Chairman Peter Webbe and Jim Cooper went along to see Councillor Tom Parker in Uxbridge to get the dispute written up in the local Co-op press, and John Long, a member of the annual meeting of his local Labour Party to tell them of A.C.T.'s battle. Ron Woodham with his motor bike and side-car was everywhere, carrying urgent messages and doing the odd chores.

The statement in the trade papers that lab technicians took £4-£5 a week in overtime was denied by John Brown, Shop Steward of Henderson's: on the film treatment side there was only spasmodic overtime, amounting to not more than two hours in a week. They had to fill in the drying dept. and the 35mm. printers had done none at all since last October, even though they did all Warner's black-and-white release printing.

All 23 A.C.T. members at Henderson's were out, and four times a day they all massed with the other pickets on duty to greet the non-Union blacklegs. Placards announced: WE'RE OUT BUT NOT DOWN, NEGOTIATION BEFORE ARBITRATION, and THIS AFTER 25 YEARS' SERVICE. This last slogan referred in particular to Cecil Fennell, ex-Shop Steward and A.C.T. pioneer who has worked 25 years at Henderson's, and Len Dowsett, of Chemical Treatment, who has been there 27 years. John Brown made certain that this grand display by the smallest lab in the dispute was noted by the local press, and got a photographer from the Croydon Advertiser & Times along to record their confident demonstration.

At the Community Centre, Boreham Wood, the Pathè Elstree Committee was just going to hold a meeting, but by special request business was delayed so that members could hear the Lincoln Handicap on the radio. Then back to the agenda. Being A.C.T.'s Treasurer, Shop Steward Stan Warbey realised the importance of funds from outside to help in the fight, and the Pathè Elstree Committee had been preparing to circularise all local trade union branches appealing for support and had contacted the local Trades Council to assist them in this.

Every one of the A.C.T. members were out, and because they were a small shop the pickets there did a whole morning or afternoon on duty, and this included the seven girls in the firm. Stan Warbey had instituted a rota book at the Community Centre, in which all items of news and reports from the pickets were recorded, so that anyone coming in on duty could learn at a glance exactly what had happened.
Back at Head Office on Thursday evening 25th March, the lights were unusually bright in the Committee Room. They were trained on the Executive, who had a difficult decision to make—whether to agree to the Ministry of Labour's request to lift the overtime ban and work-to-rule. The B.B.C. television newsreel had come to film us, and with Frank Fuller in the chair we started a mock debate on this crucial question. Then, with the newsreel over, we got down to business to an accompaniment of phone calls and knockings on the front door from eager press men.

At the Gaumont, Hammersmith mass meeting on Sunday 28th, at which the Executive's recommendation to lift the overtime ban and work-to-rule in the circumstances of the Committee of Investigation were overwhelmingly endorsed, I had a few words with Peter Chaubert, Steward at Olympic Labs. He had also been filmed by the television newsreel, holding up a poster which read: FILMS EARN MILLIONS AND GET THE SACK. These posters were due to the fraternal co-operation of Jack Gilbert of the E.T.U., who got them done for the A.C.T. Peter Chaubert drew the moral from this, and hoped that soon his Shop would see the value of affiliation to the Acton Trades Council—"They could have been very helpful to us in the last week, if we had been members," he said.

He was bubbling over with praise for the women of Olympic Kiné, who were doing the four-hour picket duty as solidly and as regularly as the men. Holding the fort at the Faraday Hall, Acton, all during the day were Chairman Len Meads and Secretary Brian West, and they were joined by Les Beard and Peter Chaubert when these latter two were not at some meeting or another.

What impressed Tony Osborne, Technicolor Negative Control, when he visited the Committee Rooms at the "Bricklayer's Arms" was the smooth organisation of the vast amount of clerical work the Committee had to do; any queries were sorted out as soon as they came up, and the Administrative staff was keen to get all jobs done with businesslike efficiency. A deputation to the House of Commons was being arranged, and Melvin Harris, Matrix Printing Dept., recounted how with George ("Digger") Downes, Councillor Ernie Perkins, Jock Jeffreys and Jimmy Wild he had interviewed the local M.P.s, Frank Beswick, Fenner Brockway and Arthur Skeffington; they were quite indignant to hear about the lock-out, and promised to see what they could do. The deputation had run into George Elvin and Sid Cole, who were at the House in connection with the Commercial TV Bill, and they were delighted to hear of Technicolor's initiative.

Peter Cullum was in charge of the Technicolor Committee Rooms; he was sure that everyone appreciated the hard work the thirty or so boys and girls from the Administrative and Wages Depts. had done there in dealing with all the problems—welfare, treasury, typing, picket rotas for Harmondsworth and the tool room at Poyle, keeping their records up to date, and getting out speakers' notes. Their only regret was that because of these jobs, they had not been able to go on all the demonstrations.

Convenor Rae Sharpe outlined the behind-the-scenes work that had gone to make the demonstration so successful: Ken Woolens was in charge of all transport and speakers, Dan Claridge organised the pickets and posters, and local Treasurer Bob Roberts and Jock Bain looked after the kitty—in a week £260 had come in. These and many others besides had enabled the Technicolor Lock-out Committee to send out 800 appeals to trade union branches and factories, distribute sixteen thousand leaflets and conduct a number of factory-gate meetings nearby. But it was not all work; Gordon Woods, the Treasurer of the Technicolor Sports & Social Club, had come out with the rest, and was running the football team from the Committee Room.
Alf Hunter was in one of the two Technicolor loud-speaker cars; the Committee, he said, had contacted the Shop Stewards’ Committee of Fairey Aviation, and each Steward had taken a hundred collecting sheets. “We had a wonderful reception there,” and backed by scores of Technicolor technicians with leaflets, Alf Cooper, Cllr. Perkins, Melvin Harris, John Read and Alf Hunter addressed the aircraft workers, who were “terrifically impressed” by A.C.T.’s case. Another Technicolor member chipped in, “And we also were very impressed and heartened by their support.”

The other loudspeaker crew of John Mackintosh, Rae Sharpe and Jimmy Wild had an equally encouraging reception at EMF, Hayes. That was on Wednesday, 24th March, and the following day the Technicolor members had a mass meeting at the Granada, Hounslow, followed by a march to the Technicolor plant, and as the six hundred of them slogged along, they sang to the tune of John Brown’s Body:

From Hounslow down to Technicolor, what a blooming sight,
We only had to do it, ’cos the bosses wouldn’t talk.
But if they will negotiate, then we’ll pull out the cork,
And we’ll all come back once more.
Glory, Glory for the Union (etc., etc.),
Hurrah! for the A.C.T.!”

And all along the way, airport and garage workers cheered them on; an especially loud cheer came from the girls of Magnatex, when Melvin Harris in the loudspeaker car in front of the procession announced: “We are the Union that fought for Equal Pay.” When the marchers reached the gates of the plant, they all sang their song at the tops of their voices—the hundred pickets, the foot-sore six hundred, the loudspeaker vans and all! Their approach had really impressed the management, who sent the blacklegs home early, so that they should not become contaminated by the loyal Union men and women.

Next day, Friday, another excellent turn-out at Lincoln’s Inn Fields in London: Technicolor, Pathé and Humphries members, mainly with TV newsreel and press reporters covering it. This was the day of the annual meeting of Technicolor Ltd., at which record production was to be announced.

Flanked by police and our own members dishing out leaflets, we marched in small groups, each carrying a poster, to the shareholders’ meeting at the nearby Waldorf Hotel. Right in front, carrying the giant-size poster, END THE LOCK-OUT, were Dave Selby and Arthur Hicks, and handing out leaflets, Jimmy Wild—all from Technicolor. Helped by his white stick on one side and Jack Lucas on the other, the ever-cheerful and popular Alf Tyson of Humphries, who is blind, marched proudly with the rest, and dotted among the groups were members of the Executive: Frank Fuller, Stan Warbey, Alf Cooper and Len Runkel, being in dispute, were of course there, and they were joined by Studio Vice-President Charlie Wheeler, Newsreel Vice-President Ken Gordon and Shorts Vice-President Max Anderson—a fine act of solidarity and leadership, that showed all how close A.C.T.’s leaders are to the rank-and-file.

FILM WORKERS WANT YOUR SUPPORT the colourful posters told the public, and when the Waldorf was reached, the shouting started: “What about some lolly for the workers? Come out, and pay up!”

THE MERRY-GO-ROUND AT TECHNICOLOR!

An employee's impression of life there in recent months—by J. Cook
Then George Elvin arrived, and by reason of A.C.T.'s five shares in Britain's largest labs he entered the lion's den and demanded from the management a fair deal for the workers. "Profits were up. The dividend was going up. Directors' fees were to be increased—but there was nothing for the workers but the sack."

Reviewing all the demonstrations by the Technicolor members, Alf Hunter told me, "All these activities were organised by Rae Sharpe and the Shop Stewards' Committee, who have done a colossal amount of work." Rae was not standing still, for as the lock-out entered its second week, he was planning to visit the AEC works at Southall with loud-speakers and leaflets, a number of industries in Slough, and, in conjunction with Denlabs, the trading estate at Uxbridge.

As I write, the first round of a tough battle to defend our Union is nearing its finish. Over two thousand A.C.T. members—far too many to be recognised individually in this rough notebook—have shown magnificent support for their leaders on the Executive and Head Office, as well as taking the initiative themselves. This record pays tribute to a few of them, and marks some of the lessons we all have learned, which will help us fight and win in the future.

A.C.T. is nearly twenty-one years old. Truly we are coming of age as a strong and united Union of technicians.

**Labour Party Film on TV**

The outstanding personality on the screen was of course the miner. He was real and convincing. The housewife ran him close. I wish I could say the same about the others. It was a good idea to get a young man to knit it all together with his questioning, but I am afraid our young student was shy and uneasy.

John Irwin, who made this film for the Labour Party, will I feel sure do better the next time. It would not have been a bad idea if some members of A.C.T. who belong to the Labour Party had been called in to advise and help. Indeed, it might even have been a better idea if somebody outside the Party, like our President, Mr. Anthony Asquith, had been invited to undertake this, for he would have brought a freshness and a more critical approach to some of the arguments, which to many of us in the Party seem to be over-worn and just a little threadbare.

In short, we had to appeal to the largest possible number and we could only achieve this by being consistently interesting. A technical understanding of the problems of film making would have assisted greatly in achieving this result.

R. J. Minney.
CINE’S COMPLETE GUIDE TO BRITISH FILM MAKERS

A DÀY TO REMEMBER

Year of Production: 1953.
Studio: Pinewood Studios Limited.
Laboratory: Denham.
Producing Company: Group Film Productions Ltd.
Producers: Betty E. Box.
Production Controller: Arthur Alecott.
Stars: Venetia Field, Tommy Hayer, Donald Sinden, Stanley Holloway, Odile Versois.
Director: Ralph Thomas.
Scenario: Robin Estridge.

Camera Department: Lighting Cameraman, E. A. Steward; Camera Operator, E. Thompson; 1st Camera Assistant (Focus), Reg Morris; Other Camera Assistant, Steve Claydon.

Sound Department: Recordist (Mixer), John W. Mitchell; Sound Cameraman, George Willows; Camera Operator, Basin Fenton-Smith; Boom Assistant, Jim Northcote; Dubbing Crew: Gordon McCluskin, W. Daniels, Ted Drake.

Art Department: Art Director, Maurice Carter; Associate Art Director, Arthur Taskan (Set); Lionel Couch (Chief); Draughtsmen, Peter Lamont, Bob Carter.

Editing Department: Editor, Gerald Thomas; 1st Assistant, Peter Bott; Other Assistants, Leslie Wiggins, Dubbing Editors, Roger Cherrill (Asst.), Michael Batchelor.

Production Department: Production Manager, Denis Holt; Prod. Secretary, Jean Tisdall; 1st Assistant Director, Peter Nutton; Assistant Director, Stan Hosgood; 3rd Assistant Director, Rory Gowans; Continuity, Joan Davis.

Still Cameraman: Jan Jeeves.

PEACE IN THE SUN

Year of Production: 1953.
Studio: Viking Studios Limited.
Producing Company: Feature Programmes Ltd.
Producers: John Macmillan.
Associate Producer: T. S. Lyndon-Haynes.
Star: Shirley Aicair.
Director: Don Chaffey.

Camera Department: Lighting Cameraman, W. Shear; Camera Operator, Fred Hinks; 1st Camera Assistant, Dennis Fox; Other Camera Assistants, Viking Staff.

Sound Department: Recordist (Mixer), Sound Camera Operator, Boom Operator, 1st Camera Assistant (Focus), Dennis Fox; Other Camera Assistants, Viking Staff.

Production Department: Production Manager, John McCann; 1st Camera Assistant, Dennis Fox; Other Camera Assistants, Viking Staff.

DANGEROUS VOYAGE

Year of Production: 1953.
Studio: Associated British-Pathe Studios Ltd.
Producing Company: Associated British-Pathe Productions Ltd.
Producer: Howard Thomas.
Director of Photography: Terry Ashwood.

Camera Department: Joint Credit—Pathe Cameramen.

Dubbing Department: W.S. Bland, G. Newberry (Mixers); F. W. Mathews, T. Pyke (Operators).

Dubbing Crew: As above.

 STILL CAMERAMAN: George Higgins.

PUBLICITY STILLS: Robert Hawkins.
UNIT PUBLICITY REPRESENTATIVE: Alan Thompson.

ELIZABETH IS QUEEN

Year of Production: 1953.
Studio: Associated British-Pathe Ltd., 103/5 Warwick Way, W.1.
Laboratory: Denham Labs.
Producing Company: Associated British-Pathe Productions Ltd.
Producer: Howard Thomas.
Director of Photography: Terry Ashwood.

Camera Department: Joint Credit—Pathe Cameramen.

Dubbing Department: W. S. Bland, G. Newberry (Mixers); F. W. Mathews, T. Pyke (Operators).

Dubbing Crew: As above.

STILL CAMERAMAN: George Higgins.

PUBLICITY STILLS: Robert Hawkins.
UNIT PUBLICITY REPRESENTATIVE: Alan Thompson.

Five Days

Year of Production: 1953.
Studio: Bray Studios Limited.
Producing Company: Hammer Film Productions Ltd.
Producer: Anthony Hinds.
Stars: Dane Clark, Tha Gregory.
Director: Montgomery Tully.
Camera Department: Lighting Cameraman, Jimmy Harvey; Camera Operator, Len Harris; 1st Camera Assistant, Tony Oakes; Other Camera Assistants, Tommy Friswell.

Sound Department: Recordist (Mixer), Bill Sailer; Sound Camera Operator, D. S. Alton; Boom Operator, Percy Britten; Maintenance, John L. Woodwiss; Dubbing Crew, River-side.

Art Department: Art Director, Jim Elder Wills.

Editing Department: Editor, Jim Needs; Assistant Editor, E. A. Steward, Docking Statives.

Correction

Because of an error in the original B.F.P.A. listing, Mr. Lyndon-Haynes was wrongly listed in the Head of Location Manager on "Trouble in Store." Mr. Haynes, we are now informed, was not employed on the film in any capacity whatsoever.
DIRECTORS IN A RUT

Cine's Hollywood correspondent, Herbert F. Margolis, sends us this article by famous Hollywood director WILLIAM DIETERLE.

British film makers will be interested in William Dieterle's account of a very real problem for American directors—that of being put to make the same type of film over and over again.

BECAUSE directors are not heard from as frequently as actors, their problems in Hollywood are not as well known. But they are nonetheless real, one of the many being "fighting typing." The propensity for typing is not so much deliberate as it is convenient. Considering that the major studios produce a minimum of 400 pictures a year, it is only logical for decisions to be made by the most economical means. In assigning a gangster story, much less brain is utilised in recalling the fellow who directed the latest successful crime narrative than in pondering the capabilities of a director with no experience in the field, even though he might be just as good, certainly fresher.

Typing has simply become a part of Hollywood's mass production pattern and the individual, especially if he is under contract, has little to do with it. Chance more often than design produces a directors' reputation as a specialist.

The director anxious to stand up against the tendency of the studios to keep his work in a particular groove must possess courage, determination, a wife willing to sit out long periods of unemployment, or the facilities for leaving the country.

The mere mention of Norman Taurog's name brings a warm smile to the expressions of studio executives. Taurog is noted for his beguiling way of handling children, a reputation that may be traced back to the Champ, Skippy, Tom Sawyer and other enchanting juvenile tales. Twenty years later Taurog is still directing moppets superbly as illustrated in Room for One More. And twenty years later the revival theatres still play Taurog's If I Had a Million, one of the Wittiest comedies made in which the highlighting performance is that of an actor who may be impish but never childlike, Charles Laughton.

Not long ago an advertisement appeared in the Hollywood Trade papers bought by Arthur Lubin in connection with the release of Rhubarb, the comedy about a millionaire alley-cat, which he had directed for William Perlberg and George Seaton. Lubin chose the occasion to observe publicly and somewhat plaintively the extent to perfect. Zinneman was an all round fine craftsman, human," he wrote.

Aware of Lubin's curious evolution form a busy, versatile craftsman to that of directorial wizard in respect to the thespian talents of animals, his friends shook their heads and murmured appropriate words of sympathy. Except for getting something off his chest, the advertisement served no useful purpose. Within a few days Lubin was back at his Universal-International headquarters preparing a new celluloid adventure for "Francis the Talking Mule," the series that had started his association with animals.

Fred Zinneman was known as one of Hollywood's most sensitive directors after The Search and Teresa. His direction of Member of the Wedding further established him in the top echelon of "quality" directors of the so-called "arty" subjects. Then the trade papers carried a story that Zinneman was to direct the western High Noon, a Gary Cooper film with all of the shoot-em-up elements of a big time horse opera. "Mis-casting," was the general view of Hollywood. But the box-office results and the Academy nominations proved differently. The casting was perfect. Zinneman was an all around fine craftsman, and now he is busy at work on another new departure, the filming of Oklahoma, one of the most successful musicals of all time.
Robert Wise cut his directorial eye teeth on horror pictures in the celebrated unit of the late Val Lewton at RKO. A major step in giving him another type of assignment was The Set-Up. Thereafter, he was offered five pictures concerning prize fight stories in a single year. "Enough," he cried, and enough it was. This year, one of the most sensitive and poignant love stories to hit the screen is So Big, directed by the master of the slugfest, Robert Wise. Jane Wyman throws nary a punch nor does she hurl herself in anger at anyone in this new motion picture.

True, there are some directors who handle spectacle better than others, directors who like to deal in scope rather than intimate subjects. But rarely do these men, if they are great artists, confine themselves to subject matter. DeMille, Henry King and Howard Hawks specialise in what Hollywood calls the "big picture." Take a look at the great diversity of material they utilise for their stories.

When I was assigned to direct Salome there were some who said that a sex picture wasn’t exactly my dish of tea. That this was a biblical subject didn’t seem to concern my critics; that I had written a book on the romances of Salome, published by a most reputable concern, had no bearing on their views. It was simply this: Dieterle was not typed as a director of sex pictures. The film is doing exceptionally well, thank you.

Obviously, Paramount wasn’t concerned about my being typed as a director. That company assigned me to direct Elephant Walk. This story had everything. It was a sex film; it had scope and spectacle; action reigned throughout; there was a great element in the script to appeal to women; even animals had their share of the plot. Possibly now someone will ask me to direct an animal picture. I like four-legged creatures. In fact, some of the best actors I’ve ever known were quadrupeds.

There is another discussion, too long to concern ourselves with, on which we could elaborate, and that is the typecasting of writers. Invariably, the scripter of a successful war story will find himself on the receiving end of innumerable offers to write the screenplays of other battle stories. The comedy specialist rarely will have the opportunity to depart from his field, and the writer of violent action stories without question will be assigned to his particular niche. Actually, this makes more sense than the typing of directors. Some writers really do their best work in particular fields of scripting. Western dialogue and action scenes are not always the forte of a sensitive writer who has an aversion for physical conflict.

My own formula for avoiding being typed again is to jump like a jackrabbit from one studio to another before the executives can form definite conclusions about my work. I figure I “served my time” as a specialist. After Louis Pasteur, Florence Nightingale, Emilie Zola, Juarez, Dr. Ehrlich, Warners, where I was under contract, refused to think of me as anything but a director of biographies. The last I did there was Reuter—and still two years later biographies caught up with me at M.G.M. with Tennessee Johnson. With Love Letters I became known as a “woman’s director,” and have proved it since with Portrait of Jenny and September Affair. However, I want to admit that rarely any story gave me more satisfaction than the biographies—"Life" stories are still more exciting and stronger than fiction.

Now I freelance and my agents have strict instructions to sign me up for anything reputable, in Europe, Hollywood, New York, wherever they want me. I have contracts to direct eight pictures over the next four years. My director friends think I’m crazy, that I run too great a risk of failure in working so extensively and seeming to accept such a variety of assignments. I don’t agree.

In the last year I have directed two action pictures, This is Dynamite and Boots Malone, and a Western, Red Canyon. They represent varied fields of endeavour and I feel a director requires the challenge of something new if his craft is to develop and his career flourish. And more to the point, it makes it difficult for the studios to catalogue him as being better in one field than another.

I can’t present this system as infallible, for the best-laid plans have a way of going astray—especially where unpredictable Hollywood is concerned.

Years ago when I was still with Warners and Zanuck was still there as producer, he gave me a script, Grand Slam. When I objected to it and wanted to decline the assignment on account of never having played cards in my life and had no idea at all about Bridge, Zanuck insisted upon my doing it because of that very lack of knowledge. He meant just that it would bring a new approach to the subject; and he was right. As right as later on was Harry Cohn with Boots Malone, my first assignment with Columbia; when I had to admit that I never had been to races and would not know a horse from front or behind.
Now...you can check your focus accurately...in a few seconds...

Before you shoot

From Taylor-Hobson comes a new instrument of immense value to cameramen, camera mechanics and manufacturers—the Camera Focus Auto-Collimator. Now, for the first time, you can solve all your focussing problems at a glance, whenever and wherever you like. The Collimator enables you to check the accuracy of your lens infinity focus and your lens mounts without having to shoot and develop tests. In addition, you can detect wear in gates and "breathing" whilst running. It is a small telescope-type instrument, illuminated by a torch that uses a standard battery. The unit is self-checking and is easily portable in a neat carrying case, provided with a sling.

Please write for further details.

Studio Dept., G.B-Kalee Ltd., Dept. CT/4/54, Mortimer House, 37-41 Mortimer Street, London, W.1
Telephone: MUSEum 5432.

A Member of the British Optical & Precision Engineers' Group

TAYLOR-HOBSON CAMERA FOCUS AUTO-COLLIMATOR

Distributed by

GB-KALEE

SPECIAL NUMBER

British Films over Twenty-one Years
by R. J. MINNEY

Movie Photography over Twenty-one Years
by ADRIAN JEAKINS

Documentary Films, Past and Present
by RALPH BOND

Technicians' Advances since 1933
by GEORGE ELVIN

FILM SERVICES • CAMERAS • FEATURES
SHORTS • LABS AND STUDIOS IN 1933

VOL. 20 No. 113

Price One Shilling
The Shell Film Unit was founded in 1933. Its documentary films are known throughout the world; more than 2,000 copies of current productions are annually distributed to foreign countries; the majority are revoiced in up to a dozen languages.

The Shell Film Library now contains 120 films covering not only every aspect of the oil industry but also many subjects directly or indirectly related to it.
From the Directors of A.C.T. Films Limited

a Big

“THANK YOU”

to all A.C.T. Personnel who have contributed to
the success of our programme.

* 

Cordial Good Wishes

on your

21st ANNIVERSARY
Are you using *Transatlantic's BIG BILL* and BABY?

**Big Bill**
is precision made enabling the camera to be moved in any direction and with absolute accuracy.

**The Baby Crane**
is battery driven. With no cables to be hauled can be used on location.

- The great advantage of both cranes is that they are operated electrically. Tracking shots can be accomplished with much greater assurance than has been possible in the past.

Enquiries to Miss Muriel Haselwood, Transatlantic Pictures Corporation Limited. GERnard 3554
GOOD WISHES
FROM
GROUP 3
AT
BEACONSFIELD STUDIOS
ON THE OCCASION OF THE
Twenty-First Anniversary
of A.C.T.

CAMERA HIRE SERVICE
NEWMAN SINCLAIR MODELS G and HIGH-SPEED with FULL RANGE of EQUIPMENT and GYRO TRIPODS

Phone: GER 1365-6-7-8
S.F.L. LTD., 71 DEAN ST.
LONDON, W.1

THE CROWN THEATRE
Provides Complete Studio Projection Service at Any Time to Suit Your Requirements
DOUBLE HEAD PROJECTION MIXING PANELS FOR TRACKS also
SUB-STANDARD PROJECTION SEATING FOR 70 PERSONS
SOUND RCA SYSTEM
ALSO THREE EDITING BAYS
86 Wardour St., London, W.1
Tel: GERrard 5223 Editing Bays: GERrard 9309
ALL TYPES OF
RECORDING AND RE-RECORDING
AND
SHORT FILM PRODUCTION

BERMANS
The Film Costumiers
OF
LONDON, HOLLYWOOD and now of ROME

Congratulate the British Film Technicians on their
achievements during the past 21 years.

LONDON:
18 Irving Street,
Leicester Square,
W.C.2

ROME:
at Ital Atlantic Express,
77 Via S. Nicolo di Tolentino,
Rome

HOLLYWOOD:
8330 Santa Monica Blvd.,
Hollywood,
California
1896–1954

For 58 years we have been making Cinematograph Equipment at Camden Town, which, so our customers inform us, whether for Production, Processing or for Projection, has always had a certain "something" about it that readily identifies it as being of "Moy" manufacture.

This we have always accepted as a compliment, of which, quite frankly, we are rather proud; and our constant endeavour will be to live up to this long-standing reputation for many years to come.

ERNEST F. MOY, LTD.
134 BAYHAM STREET, CAMDEN TOWN, LONDON, N.W.1
21 Years Ago . . .

Mole-Richardson was a new name in British Studios. The new type incandescents introduced from America played their part in overcoming the unfamiliar difficulties of sound-film production; for the first time a perfectly steady light of high beam intensity could be achieved.

Today . . .

The name of Mole-Richardson is pre-eminent in the field of studio lighting. Here are two examples of our present range—in use throughout the world.

10 Kw. Studio Solar Spot.

"The Brute." Type 1450 Arc.

MOLE-RICHARDSON (ENGLAND) LTD.

CHASE ROAD, LONDON, N.W.10

Telephones: ELGar 6834 (5 lines)
Cables: Molereng, London.
Greetings from Overseas

FROM the Indian Motion Picture Employees' Union: We are glad that you are bringing out a special issue of Cine-Technician to commemorate the 21st anniversary of your Association. We are sure that it is in fitness of things that you celebrate the event, for 21 years of active life of an Association is a matter of pride to all who are interested in Labour Welfare, and we are proud of you.

We, as a Trade Union, have always looked to our brothers abroad for guidance and inspiration and felt jubilant on their achievements. We are a small Union and young, and hope to learn from your experiences.

We, on the occasion of the 21st Anniversary of the Association, send our warmest fraternal greetings to you and through you to our brother technicians of Great Britain. In fact, you have done us great honour by informing us about the auspicious occasion.

Yours sincerely,
V. B. Kulkarni, Secretary.

FROM The Motion Picture Technicians' Association of Australia: The Motion Picture Technicians' Association of Australia takes great pleasure in extending Heartiest Good Wishes to the Association of Cinematograph and Allied Technicians. We assure you of continued co-operation, and wish you success in the future.

Yours faithfully,
R. Horner, President.
W. Harrop, Secretary.

FROM the Syndicat des Techniciens de la Production Cinématographique: Les techniciens français du cinéma entretiennent depuis de longues années des relations les plus cordiales avec leurs camarades britanniques. Ces relations se sont trouvées renforcées par les conditions dans lesquelles ils ont été amenés, les uns et les autres, à livrer une rude bataille pour la défense de leur cinéma national.

Notre Syndicat des Techniciens de la Production Cinématographique se félicite des excellents rapports qu'il entretient avec votre Association of Cinematograph and Allied Technicians. La cordialité de ces rapports ne s'est jamais démentie. Nous avons pu mesurer, à chaque fois que des techniciens britanniques ont été appelés à travailler en France, l'étroite solidarité qui nous lie dans la défense des intérêts de nos camarades.

C'est avec plaisir que nous saluons le 21ème anniversaire de la fondation de votre Syndicat.

Nous formulons les vœux les plus chaleureux pour le succès de votre action pour la défense des intérêts des travailleurs du film et du Cinéma Britannique.

Veuillez croire, mon cher Secrétaire Général, à l'expression de nos sentiments les plus cordiaux.

Le Secrétaire Général,
L. Daquin.

FROM Polish Association of Theatre and Film Artists: Best greetings and wishes. We are convinced that your Association, like all progressive film makers of the world, will keep the cause of friendship among the nations.
LET us pause at this 21st milestone and look back along the road we have come, noting the changes that British films have undergone since the year 1933.

The first talkie had already been made. It is disputed whether it was Alfred Hitchcock's *Blackmail*, which they began to make as a silent at the old ABC studios at Elstree and added certain sequences in sound afterwards; but at any rate more than four years had elapsed since then before the first film technicians began to band themselves into the union that is known today by the familiar initials of which we are so proud.

Britain had, of course, lost her supremacy on her own screens during the first world war; indeed, so great was the American domination, that we had often to wait a year and more to get a showing at all. The first Quota Act of 1927 gave us screen time, but, without the quality qualification, it brought only the quickies, and though large numbers of feature films were being made (there were as many as 159 in that fateful year 1933) very few of them were outstanding. The employment of technicians was uncertain and most of the studios were thronged by various experts from Germany and elsewhere.

Our President, Anthony Asquith, had, however, already made some fine pictures—*A Cottage in Dartmoor, Tell England*, and in 1932, the year before our birth, *Dance, Pretty Lady*, an adaptation of Compton Mackenzie's novel "Carnival." That same year also saw Hitchcock's *The Lodger*, with Ivor Novello and Elizabeth Allan, and Walter Forde's *Rome Express*, with Conrad Veidt and Gordon Harker, the first film to be made in that fine new Gaumont-British studio at Shepherd's Bush, which is now engaged in putting out entertainment for TV, and so keeping people away from the cinemas. *Jack's the Boy*, with Jack Hulbert, Cicely Courtneidge and Winifred Shotter, was another film made that year. With these the British film industry was emerging slowly from the quickie quagmire.

In 1933, A.C.T.'s initial year, there was a marked move forward, for Korda made *The Private Life of Henry VIII*. It was a considerable event. It showed that Britain, even without the money for lavish spectacles, was able to compete successfully with the best that Hollywood sent over. Victor Saville gave us *Friday the Thirteenth* that year, and followed it up with two more, for directors were more brisk in their output. Saville's other two were *The Good Companions*, based on J. B. Priestley's famous novel—it featured John Gielgud and Edmund Gwens—and *I was a Spy*, starring Madeleine Carroll. Maurice Elvey made *The Wandering Jew*, in
which James Mason’s lovely young wife Pamela Kellino (Isidore Ostrer’s daughter) played the leading feminine role.

The following year, 1934, was a great one for British films—Catherine the Great, with Elisabeth Bergner and Douglas Fairbanks jnr.; Jew Suss; Herbert Wilcox’s Nell Gwyn, with Anna Neagle and Cedric Hardwicke; Blossom Time, with Richard Tauber and Jane Baxter; Victor Saville’s Evergreen, with Jessie Matthews and Betty Balfour; Gracie Fields in Love, Life and Laughter and Sing as We Go; and Nova Pilbeam in Little Friend, the script of which was by Margaret Kennedy. What memories they bring back! That year also gave us The Iron Duke, with George Arliss, and Robert Flaherty’s famous Man of Aran.

The four years leading up to the war brought us The Thirty-nine Steps, based on the book by John Buchan, starring Robert Donat and Madeleine Carroll; Sanders of the River (Edgar Wallace’s story), starring Paul Robeson; Elisabeth Bergner in Escape Me Never; the first of the Will Hay comedies (made by Marcel Varnel); Tudor Rose (Nova Pilbeam again); Rhodes of Africa, with Walter Huston, Peggy Ashcroft and Oscar Homolka; Korda’s Things to Come, based on H. G. Wells’ script, and another Wells film The Man who could Work Miracles, with Ralph Richardson and Roland Young; Hitchcock’s Secret Agent and Sabotage (with Sylvia Sydney); Vivien Leigh and Laurence Olivier in Fire Over England, with Flora Robson as Queen Elizabeth; Vivien Leigh again in Storm in a Teacup; Wilcox’s Victoria the Great, with Anna Neagle as Victoria, and more Will Hay comedies, Good Morning Boys and Oh, Mr. Porter.

Meanwhile in 1938 we had a new Quota Act, which with its cost clause put an end to the quickies. M.G.M. set up a unit here and made A Yank at Oxford (Vivien Leigh and Robert Taylor), The Citadel (Robert Donat, Rosalind Russell and Ralph Richardson) and Goodbye, Mr. Chips (Greer Garson and Robert Donat)—the first two directed by Victor Saville and produced by Michael Balcon, who had until now been at the Gaumont Studios at Shepherds Bush.

Other notable pre-war films were Bank Holiday, which led to the recognition of Carol Reed as a director; Owd Bob (starring Will Fyfe); Hitchcock’s The Lady Vanishes; Korda’s The Drum, with Valerie Hobson and Sabu, and Anthony Asquith’s really great picture Pygmalion, which he followed up with French Without Tears, the beginning of a partnership with Terence Rattigan which has endured through the years.

The documentary film had also begun to make
its mark and to establish Britain as the leader in this field. We had Basil Wright’s Song of Ceylon in 1934, the same year as Man of Aran, and there followed a long line of very remarkable successors, such as Night Mail, Enough to Eat, Alexander Shaw’s The Future’s in the Air, a whole series of fine films by Paul Rotha, beginning with Rising Tide, and Mary Field’s The Made the Land and her fascinating Secrets of Nature.

★

These are impressive achievements, and they were attained despite the acute crisis in the British Film Industry in the years immediately preceding the war. The war brought, of course, a complete change in atmosphere. The need for diversion by men and women in the services and in the factories, the presence in this country of vast numbers of foreign troops, swelled the attendances in the cinemas and gave producers both an opportunity for better productions and in a few regrettable cases for extravagance. The war also altered other things within the industry. There was a change in control, fresh stars (Stewart Granger, James Mason, Jean Simmons, Michael Rennie) fresh producers (Del Guitice and Gabriel Pascal), and directors (David Lean, Ronnie Neame, Michael Powell, Basil Darnell, Thorough Dickinson, Charles Frend). The chief control passed from the Ostrers to J. Arthur Rank. Tribute must be paid in any review of British films to the great work done by the Ostrers, who entered the industry very early in the 1930s, built up the vast Gaumont circuit, built the new studio in Shepherds Bush and took over Islington, which used to be a power station for the underground railway. They battled valiantly for years to win a market in America for our pictures, but though a fortune was spent the door unfortunately could not be opened. Despite promises and the importation here of famous American stars, the circuits there remained closed. In 1941 Isidore Ostrer sold control of the entire Gaumont group, cinemas and studios, to Rank, whose contribution also was considerable, for he came at a time when things were at a low ebb economically. He encouraged production, added to the facilities of production by acquiring Denham and Pinewood studios, and brought in a fresh circuit, the Odeon. He incidentally retained the two younger Ostrer brothers, Maurice and Mark, to see to production and distribution.

The War is recent enough for us to remember the many fine films made in this country—films like The Foreman Went to France, Millions Like Us, San Demetrio, London, The Way Ahead, The Way to the Stars, Waterloo Road, and of course Noel Coward’s In Which We Serve. There were also Western Approaches, Target for Tonight, Next of Kin, We Dive at Dawn, The Lamp Still Burns, Noel Coward’s Blithe Spirit and This Happy Breed, and of course Laurence Olivier’s magnificent Henry V.

Prosperity continued and so did fairly full production until 1949, when the fall in cinema attendances made the million pound epics cut sorry figures on the balance sheets. Studios began to shut down. Our members fell out of

In 1937 London Films scored again with another costume picture, FIRE OVER ENGLAND. Director was William K. Howard. Flora Robson is the Queen, Leslie Banks the Earl of Leicester.
Still on right is from WHISKY GALORE, one of the most successful Ealing comedies of recent years. Below, still from 1936 version of H. G. Wells' THE MAN WHO COULD WORK MIRACLES.

work by the hundred. Stars, more fortunately placed, found brighter careers for themselves in Hollywood. The second feature seemed a safer bet on which to spend money. It was at this juncture that, to help the swelling number of unemployed, A.C.T. formed its own film production company. We have made ten films, two of them first features. The Final Test, made in 1953 (Anthony Asquith directing) had an enthusiastic press both in this country and in the United States of America. It has been running for many weeks in New York.

Many American companies began production in Britain, most notably Walt Disney, who made Robin Hood, The Sword and the Rose, with Richard Todd and Glynis Johns, and Warners, who made Mr. Hornblower, with Gregory Peck.

Despite the depression our own producers were not inactive, but gave the world some really memorable pictures, such as Red Shoes, The Third Man, the famous Ealing comedies—Passport to Pimlico, Whiskey Galore and Kind Hearts and Coronets, the Dickens' films Oliver Twist and Great Expectations, and to conclude, since this list could not be exhaustive (indeed, the titles alone of the best British films of the last 21 years would fill more than the space I am allowed) Miranda, Scott of the Antarctic, and more recently Mandy, The Malta Story, Trouble in Store (with Norman Wisdom), Hobson's Choice and Doctor in the House.

Now we face a future that looks like being dominated by 3-D and the big screen.
MOTION PICTURE PHOTOGRAPHY
OVER 21 YEARS

A survey of significant developments
in movie photography during the last
twenty-one years by CINE'S technical
editor, Documentary cameraman

ADRIAN JEAKINS

To attempt, in the space given, a survey of
developments over the last 21 years affecting
the photography of moving pictures is going to
be like taking a sight-seeing trip by jet plane,
where it is impossible to take note of any but
the major landmarks and the loftier peaks of
the fascinating territory one is being hurtled
across.

First, a word about the general trend in
camera work during this period. Reduced to its
simplest terms, I think one could say that the
trend was towards a more natural, a more
realistic style of lighting. This was made possi-
bable almost entirely by the great improvements
in film emulsions, camera lenses and studio
lighting units, the three main tools of the
cameraman's craft, apart from his camera.

Along with the evolution of a more modelled
and directional style of lighting came a more
discreet use of gauzes and other diffusing media
in front of the lens. The screen image grew
crisper and sharper, opening the way for another
development, what has now come to be called
"deep-focus" photography. Orson Welles' Citizen
Kane (1941) initiated this phase. Whatever the
cognoscente and intelligentsia may have thought
of the production as a whole, the fact remains
that Gregg Toland's photography—exploring the
potentials of high-speed emulsions, coated
lenses and high-intensity arcs and working at
lens apertures of f.11 and f.16—was a tour de
force, and had a considerable influence on photo-
graphic styles in the years that followed. To
quote only one example, Laurence Olivier's pro-
duction of Hamlet, superbly photographed by our
own Desmond Dickinson.

A noteworthy feature of these two decades
was the emergence, particularly during and
following the war, of a school of young British
lighting cameramen, who have produced work of
outstanding quality. Sufficiently outstanding, in
fact, to win Oscars in competition with the best
of Hollywood.

It will only be possible here to sketch very
briefly the progress made in negative emulsions.
Up to the outbreak of war in 1939, the camer-
man in this country had a wide choice of nega-
tive material. Namely stocks manufactured by
Agfa, Dupont, Gevaert, Ilford, and Kodak (both
Rochester and Harrow). Since the war currency
restrictions and dollar shortage have narrowed
the choice to Kodak Harrow stock and Ilford,
the latter only recently becoming generally
available.

By 1933 panchromatic film had virtually
ousted orthochromatic for motion picture work.
The Kodak emulsion in general use at that time
went under the name Supersensitive, this was
superseded in a couple of years' time by Super X,
which was about 40 per cent faster and had a
better balanced colour sensitivity. In 1938
Super X was introduced, producing another speed
jump of about 50 per cent. At the same time
Kodak also put on the market a high speed
emulsion, Super XX, with a Western rating of
80 to daylight. Agfa had also produced at this
time a high speed emulsion known as the Ultra Rapid. These two films created something of a sensation at the time, and were especially welcomed in the newsreel and documentary fields. Background X, a slower fine grain stock, intended for B.P. plates and exteriors, also became available at this time.

Kodak has been quoted as an example of developments in the emulsion field because it was so widely used; naturally, parallel developments were taking place in the other film stocks.

Compared with the period that had gone before, with new emulsions appearing every two or three years, the 1939-1953 period was one of consolidation. The Kodak stocks in use today are still Background X, Plus X and Super XX, though they can be presumed to have undergone some modification. Ilford, after the war, introduced their Series III film, a high speed emulsion (rating 125 A.S.A.) with excellent qualities of gradation and granularity, and in 1953 they started to make available in limited quantities their ultra-speed panchromatic emulsion HPS coated on 35mm. base. This film has a rating of 400 A.S.A. So the cameraman has at his command today an emulsion approximately 10 to 15 times as fast as the one he photographed his pictures on in 1933.

Emulsions with a high degree of sensitivity to infra-red also came into use. Their main purpose was for the photography of night effect scenes in daylight.

A census taken today of the lenses with which motion picture cameras in this country are equipped would reveal that the F.2 Speed Panchro holds pride of place with a comfortable margin. The Speed Panchro, a product of the famous Leicester optical firm Taylor, Taylor & Hobson, made its appearance at about the time this survey begins, and it has achieved and maintained through these years an enviable reputation not only here in Britain but wherever motion pictures are produced.

Other widely used lenses manufactured by British firms during this period were those of Dallmeyer (notably their long focus and telephoto types), Ross (the f.1.9 Xpres) and Wray, who have recently computed excellent lenses for cinematography.

The first variable focus or "zoom" lens has already been made by 1933 by Bell & Howell in the U.S.A., with optical components by Taylor, Taylor & Hobson. It was capable of a focal length change from 2in. to 6in. More recently the British firm of Watson have produced lenses of this type; they were designed for, and appear so far, to have been exclusively fitted to TV cameras.

A development worth noting, in passing, is the reversed telephoto system devised to overcome the problem which arises when a beam splitter (as in the Technicolor camera), a reflex focusing system or a mirror shutter has to be accommodated behind a short-focus lens. In this

---

Crew and cast for "A Master of Craft," 1922, Ideal Studios, Elstree. Director Tommy Bentley holds the megaphone; cameraman Bill Shenton is resting an elbow on the hand-cranked wooden Debrie; Assistant Director Jack Roberts has head down towards camera.
type of lens the back-focus or working distance is increased by using a negative front element. Examples: Dallmeyer 28mm., Angenieux “Retrofocus” 18.5 mm. and, of course, the wide-angle lenses on the Technicolor camera.

The anti-reflection coating (“blooming”) of glass-air surfaces in camera and projector lenses had become standard practice by the late forties, following the discovery of a method of applying these coatings (of the order of a quarter of a wave-length of light in thickness) by physical means. The actual discovery of the principle dates back about 50 years, when it was noted that lenses tarnished with age had improved transmission qualities. Lenses treated with these coatings transmit up to 40 per cent more light—depending on the number of glass to air surfaces—and produce enhanced picture contrast and shadow detail by eliminating a large percentage of the scatter light within the system.

The introduction of lens “blooming” emphasised what had been apparent for some time, the shortcomings of the F. stop system of calibrating lens diaphragm scales, by which the light transmission of the lens is expressed as a ratio of the entrance pupil to the focal length, and takes no account of factors such as the number of reflecting surfaces in the lens. A great deal of research has been carried out into methods of calibrating lenses in terms of their actual light transmitting power, and nowadays many manufacturers market their lenses calibrated in transmission or T. stops.

We must refer briefly to the latest addition to the cinematographic lens family: the anamorphoscope, used in CinemaScope to “squeeze” a wide aspect picture on to a standard film frame.

The optical principles behind this system, based on the use of cylindrical lens elements with axes perpendicular to one another, have been known for some time. Professor Chrétien of the Sorbonne, whose lenses helped to launch CinemaScope, produced his first anamorphic lens 25 years ago.

The lighting equipment, with which the cameraman produces his effects on the studio floor, also underwent major improvements during this time. Probably the greatest advance in this field was the introduction of the Fresnel lens type of spotlight with its efficient performance and even field of illumination, to supersede the open fronted parabolic mirror lamp which tended, when “flooded,” to produce a circle of light with a dark centre.

The steadily increasing scale of production in colour stimulated the development of high-intensity arc units, exemplified by the range produced by Mole-Richardson’s; overhead scoops and broads for general lighting, and the Fresnel lens spots working at 65, 120 and 150 amps. And finally, after the war, the 250 amp. “Brute”, and the 300 amp. special-effect spot first employed on Red Shoes to produce a hard-edged theatre spotlight effect which would punch through and show on top of normal Technicolor lighting.

The increased sensitivity of black-and-white emulsions also encouraged development at the other end of the scale. For example the 500 watt baby spot or “pup,” and the 100 watt “dinky,” the latter compact enough to conceal on the set among the “props.”
The perfection of the high-pressure mercury arc has led in recent years to the production of a range of lamps for film work utilising this compact high-intensity light source.

Along with the progress in lamp design has gone the production of ancillary equipment such as mobile generators, dimmers, iris, louvres, remote control mechanisms, etc., etc.

Colour had been used in moving pictures from time to time since the earliest days, but the years between 1933 and the present can be regarded as the period during which colour achieved something like maturity, and the inventive genius and money lavished on it in the past began to show some returns.

There is no space here to give any account of the many systems which flourished briefly and then for one reason or another perished.

A musical short, La Cucuracha, shown in London about 1934, introduced the new Technicolor three-colour process to Britain, a process bearing little resemblance to the original two-colour process bearing the same name which first appeared in the twenties. In the existing process a beam-splitter camera with two gates records the original scene on three black-and-white negatives (a bipack and a single) through three colour filters; colour prints are produced by the dye-transfer method by means of wash-off relief matrices.

La Cucuracha was followed by Becky Sharp, the first feature film to be made in the new Technicolour. Disney used the process for his cartoons, and from then on, slowly at first and then at an increasing rate, films in colour began to come out of the studios. In 1938, Technicolor having by then opened their British plant, Wings of the Morning, the first British Technicolor film was shown, the forerunner of the many productions in colour from British studios which were to show how well our technicians had mastered the new medium.

The process was continually being improved and in 1950 a new beam-splitter and faster emulsions, balanced for use with incandescent lamps, brought light intensities in the studios down to a level not far above those used for black-and-white.

Inventors of colour processes for the cinema have constantly striven after the ideal of a single film system which can be exposed in a standard motion picture camera. One of these, the Dufaycolor process, was being developed in this country during this time. It was an additive system, employing a resseau, a geometric pattern of minute squares of the three primary colours between the panchromatic emulsion and the base, through which the exposure was made. Great inventiveness and ingenuity was employed in solving the many problems inherent in the system, and the colour renderings it gave were

Crew and cast for “The Broken Rosary,” a Butcher’s film, made at Isleworth Studios in 1931. Director, Harry Hughes. Camera, Jimmy Harvey, seen on left next to young lady with Peke. Film Editor was Mr. Symonds.
The Companies in Membership of the Association of Specialised Film Producers wish to record their appreciation of the skill and creative achievements of British Film Technicians over the past years and their best wishes for future progress in all aspects of film making.

British Transport Films welcome the opportunity to send

THANKS AND GOOD WISHES

to one hundred and fifty-five members of A.C.T.

who at one time or another have given us their help
excellent. Its main drawback as a process for colour films was the high proportion of projection light absorbed by the reseau.

Another approach to the single film colour system was signalled by the introduction of Kodachrome in 1935. This is an integral trip-back process, that is one strip of film carrying three layers of emulsion with appropriate filter layers between. The colour is introduced during the incredibly complex developing process. Available only on 16mm. base and originally intended for amateur use, it is now, with the perfection of duplicating techniques, widely used in the documentary, scientific and medical fields.

An interesting development in the last few years is the “blowing-up” of 16mm. Kodachrome originals on to 35mm. Technicolor for theatrical release. The really excellent results obtained by this method are exemplified in the Disney Nature Series and The Conquest of Everest.

In the 35mm. guage integral tripack made its appearance in the Gasparcolor colour printing film, Technicolor Monopack, and during the war the German Agfacolor, which unlike Kodachrome and Monopack was a negative-positive process, and also differed from Kodachrome in that the colour formers were incorporated in the emulsions.

The post-war years saw the introduction of several of these negative-positive integral tripack processes: Anscolor, Ferraniacolor, Gevacolor and finally and triumphantly, Eastman Colour, which with its most ingenious system of colour masks incorporated in the negative has already in the first years of its existence achieved remarkable results. Its eager reception by the production side of the industry, and the fact that Technicolor have been making release prints by the imbibition method from Eastman Colour originals, may permit one to speculate whether the future pattern of production in colour is not now beginning to take shape: photography on Eastman Colour negative and the quantity printing of release copies by the competitively priced imbibition process.

Now the time has come to bring this survey to a hurried close, with regret for all that has had to be omitted, and a sense of something like guilt at its inadequacy.

However, those who lived and worked in the industry during this period will be able, in all probability, to fill in the gaps for themselves, and those of the younger generation who have come up since will, I hope, have received some slight hint of the achievements of this exciting period.
BYWAYS AND HIGHWAYS OF FILMLAND

An introduction to some of the technicians who, in the backrooms and byways of Wardour Street, provide a host of essential services to Britain's film industry

By CHRIS BRUNEL

Behind the glamour of the studios and the achievements of those who process the millions of feet of film that come from the industry's laboratories, are a number of skilled men and women, who specialise in serving our industry. This article tells of the work and lives of a representative few of these technicians.

Typical of those with the highest standards and the least inclination to talk about themselves is Harry Thompson Frost, better known, of course, as "Frosty." Enter No. 86 Wardour Street and a big sign on the stairs to the basement proclaims: "Crown Theatre Always Available"; that is the simple motto that Mr. Frost works so hard to live up to. Available not only for screenings, but available (without charge) to A.C.T.'s Westminster Branch for their monthly meetings and film shows; and remember, also, how it was available (again without charge) for A.C.T.'s wonderful kids' parties during the war.

Up to 1935 there was nobody in Wardour Street who could give a studio projection service, and so Mr. Frost, who for many years has been connected with the technical side of cinema equipment, started up his business; in 1948 he took over the three cutting rooms adjoining his theatre from Normans Film Service library, and these, too, are also available for hire, fully equipped with Aemiolas, synchroniser benches and a Bell & Howell splicer. In permanent occupation of one cutting room is James Anderson, whose library of ancient films is the envy of many collectors.

Documentaries, features, foreign buyers, all are fitted in at the Crown Theatre, whether they bring married prints, cutting copies for running double-headed, discs for playing on the "non-synch", 35mm. or 16mm.—or live commentators to speak over the mike.

Round the corner in St. Anne's Court are three more cutting rooms and a viewing theatre which belong to Editorial Films. The theatre is equipped for 35mm. and 16mm. and can run 3-D on its interlocked projectors; but in addition to these facilities there's a Wall combined picture and sound camera available, which is ideal for newsreel work. Running all this, together with a thriving documentary unit, is James Mellor, a technician with a lifetime packed full of varied experiences. The son of Mme. Edith Mellor, the only British woman producer-director of silent pictures, Jim Mellor joined George Palmer's in Gerrards Street at the age of ten as a run-around boy at the start of the first world war.

Later, when Messrs. Mannerings and Jordan set up their Rapid Film Printing Company round about 1916-17, he helped on the construction work, as well as doing various jobs such as perforating stock and drumming. (Now those labs are Kay's, Finsbury Park.) Then to British & Colonial in Endell Street on the hypo side of pos developing—Sam Simmonds was printing there and Claude Friese-Greene developing. He joined Pathé in the early twenties, becoming Neg Projectionist at a wage of 30/- a week. Afterwards, in the cutting rooms at Wembley and to Paramount News, for whom he went over to the United States in 1935 as Make-up Editor. Eight years later he established Editorial Films, which he has steadily built up since.

Because of Jim Mellor's experience on newsreels, it was natural that CBS should come to him for a most exacting coverage on last year's Coronation: he had to film the procession from ten different camera positions up to where the
Queen entered the Abbey at 11.02 a.m.; that negative had to be developed and on a plane at Heathrow by 1 o'clock—or else he wouldn't get a single dollar.

Thanks to superb organisation, executed with military precision by a crew of 40—cameramen, despatch riders and contact men—it was done with twenty minutes to spare, earning Britain $10,000.

* 

A NOOTHER man active in the field of providing camera and cutting room facilities, as well as film coverages, is Tommy Glover of County Films and its associate, the World Location Company, which he started in 1942. Supplying back projection "plates" is one speciality of his, but he is really in his element in sending locations to Africa, of which he has a very detailed knowledge going back many years; as well as working for Military Intelligence on the Nigerian border during the last war, Tommy Glover was on such expeditions as the first one from Cape to Cairo. Africa, he says, offers producers continuous sunshine and scenery as varied as Hollywood plus the most beautiful lakes. Among the African locations he has been responsible for have been Song of Freedom for Hammer and Jericho for Capitol.

The first thing seen on any picture are the titles, and very often these have been made by Studio Film Laboratories, founded by Parkins and Baxter nearly 25 years ago. One of my earliest childhood memories is of being taken by my father, Adrian Brunel, to Wardour Street to see Gus Holness perform his magic new title process, which had just been introduced from America: silver dust was spread over a black card, and the titling appeared immediately; the wording had been printed in invisible gum on to the card, and the fine silver dust stuck to the gum, forming the complete title.

When sound pictures came, title work was hit badly, and so Mr. Parkins was forced more into developing and optical work—they were the second British lab to have an optical printer. Gus Holness went from photographing titles to the optical printing side, and he has always remained in the lead in solving the problems posed by each cinematic fashion and technical development.

To the Optical Department at Studio Film Labs, trick work means more than frames, key numbers and gamma; each job is treated creatively to fit the mood of the sequence. One job in particular they remember, because it achieved very good press comment, was during the last war for Warner Brothers' The Prime Minister (John Gielgud as Disraeli); after exhaustive research in the archives of Fleet Street, they showed the whole of Bismark's propaganda build-up on the Russo-Turk war (so similar to Goebbels' propaganda), in terms of newspaper illustrations and headlines of the period, keeping the whole montage on the move and interesting.

Another job they are proud of is the present version of Paramount "Eyes and Ears of the World" trademark, which was shot in their own studio. Studio Film Labs have also been in the lead with stereoscopic titles in colour for the Festival of Britain Telekinema; successive frame and 3-strip titles in colour by Technicolor in conjunction with Messrs. Technicolor, Eastman-gel, Gevicolour and Ferraniacolour, as well as 4-strip negs for foreign versions on Cinecolor subjects—a job whose painstaking precision will be appreciated by many camera technicians.

Mr. Parkins says that they were "probably the first in the field in shooting CinemaScope titles in this country." Certainly the definition has been superior to that on American pictures, but he generously pays credit to the other labs that have processed these titles as contributing to the fine quality. The Studio Film Labs' technicians are excited about the possibilities of playing with the new colour techniques—improving or deliberately distorting selected colours, for instance—and so encouraging editors and producers to visualise extra effects to enhance their productions.

George Hill explains cameras and their idiosyncrasies to A.C.T. President Anthony Asquith
Sheet music from the film of An Inspector Calls was displayed in the windows of Francis, Day & Hunter's classical and light music department in Soho Square, when I called on Brian Bradley. Established in the boom period of Minstrels, the firm can regard film music as a comparatively new development; not only do they exploit music from features, but provide some 300 modern titles of stock music for second features, newsreels and shorts. From personal experience I know how suitable F.D.H. discs are on shorts, as they are specially recorded with the problems of the dubbing editor in mind.

Equally popular is W. Paxton's music, recorded on tape and disc. But whenever you mention the wide use of their music in films, Bill MacDonnell always adds the reminder, "and TV." Many cutters have found Paxton's selection of library sound effects invaluable in documentaries, newsreels, "and TV."

Some people think that the only help that needs to be given to the British film industry is money, and they look to the National Film Finance Corporation in Nascreno House with appealing eyes. But that building is also the headquarters of a long-established company that gives an equally essential service to all sections of our industry. Ask its Managing Director, Arnold Williams, any question about the firm, and, whatever his reply, he will tell you in slow and deliberate words about "National Screen Service"—always a slight, natural emphasis on that last word.

The mainstay of N.S.S. is its Trailers, and few cutting rooms in British feature studios don't know how Esther Harris and Mike Stanley Evans and their teams descend on them during the busiest stage of editing, and tactfully extract a strange assortment of scenes that become moulded into some two hundred feet of film, full of opticals, that tell the cinema audiences all that is good for them to know about the coming attraction. As skilled, yet as limited, as the art of the miniature painter, the value of their work is seen by the fact that 92 per cent of our cinemas show a Trailer sent out by N.S.S., and, of course, the Trailers are made in the closest co-operation with the Publicity Departments of the renters and producers.

Not only are the Trailers produced at National Screen's Perivale branch, they are processed (when in black-and-white) in the laboratories there that are under the control of Lewis Rudkin, and they are despatched to the cinemas from Perivale. It is in this renting side that the strength of the company lies, because N.S.S. have become the experts in the handling of these small consignments of film.

If a two-minute film is wanted to appeal, say, for funds to help save Westminster Abbey, what is more logical than that N.S.S. should distribute it?—and what is more logical than that N.S.S. should produce it? And so they all come, the filmlets that help the cinemas sell more ices and orange squash, those that warn you to be careful on the roads, and those that get you to stand for a few moments while the National Anthem is played.

Most of these special productions are directed and photographed by "The Two Normans"—Norman Hemsley and Norman Johnson, both early recruits to A.C.T. But pioneers of the film trade have also been active in a concern that has been operating for 28 years: Howard Gaye, for instance, who played the part of Jesus Christ in Griffiths Sign of the Cross, was for some time Progress Chaser at Perivale, and the late Cecil Hepworth, who gave so much to the early British film, was with N.S.S. to within a few days of his death last year.

But National Screen Service looks to the future, too, and is now planning to improve the quality of posters that exhibitors show; this service, which is being carefully prepared for later this year, will hire out attractive posters to the cinemas to help them in their business—and so, indirectly, help the producers and the renters of the films shown.
Camera Facilities Limited conceals more than it reveals, for at their Great Windmill Street workshops everything from buying, selling and hiring ciné and still cameras to designing equipment for studios and labs goes on. And running it is the ever-smiling Chairman of A.C.T.'s Technical Committee, George Hill, and his younger partner, Sam Martin, who served recently as a lab member on the Executive. Both started their careers at Newman-Sinclair, George joining the firm in 1910; with designer Arthur S. Newman, George Hill made the first N-S automatic camera in 1926, and worked on the forerunner of all automatic cameras, the Baby Pathé.

At the end of the twenties George Hill was introduced to Harold Holt of Wembley to Professor Alberini, whose wide screen camera worked on exactly the same principle as the modern "Lazy 8": the 35mm. neg travelled horizontally through a curved gate, giving a 76mm. picture extending over ten sprocket holes (see illustration), and this was optically printed on to a standard positive. The only difference was that George had to work on a shoe-string with his Italian colleague. In 1932 the studios claimed George, and for a number of years he was in charge of the Camera Department at Shepherds Bush.

Sam Martin, meanwhile, went to the experimental workshops of Zeiss Ikon in Berners Street, and later on to research into optical measuring instruments. In 1945 he joined George again at the Gainsborough Studios at the Bush, and a few years after these were closed they teamed up as Camera Facilities. Their workshop breathes the spirit of the early geniuses of cinematography: a light-weight camera dolly 2ft. 6in. wide, which they both designed and built, leans up against a wall near a 16mm. reduction printer; on the desk a device for an Olivetti typewriter alongside a gadget just made to order to fit a 16mm. Kodak camera on to a 35mm. tripod; in the office an adaptor that can be fitted to a normal moviola in half an hour to enable it to run 16mm. film, and on the desk a small optical view-finder with variable aperture that helps tell you what lens to use.

Under one of the benches is the prototype of the Dudley 3-D attachment, which could convert any camera to taking stereoscopic pictures. Easily manipulated, the feature of this system was that the two images appeared side by side in the space of a normal frame. Not only did George and Sam make this and install the projection equipment for this system in cinemas, but they tested it under newsreel conditions by filming the Boat Race. Their accountant confirmed that, like all true inventors, they lost money!

But what may have been lost in those experiments, they have made up for in giving studio and documentary units a quick camera service, and in making up special equipment. Very often other technicians have ideas for gadgets; Camera Facilities interpret these in mechanical terms and manufacture them. Such give-and-take is all part of the service and many a young camera assistant has come along to their Soho "University" and had some problem that worried him ironed out. Just now, apart from routine jobs of helping service location units with cameras and equipment, they are working on a revolutionary new breed of camera—but that is rather secret at the moment!

In nearly all of the numerous concerns that keep the wheels of our industry turning A.C.T. members are employed; in some they are at the top, helping to keep alive a trade that is itself a service to the community. Let us pay tribute to all behind the bright lights in the studios and the dark-rooms in the labs that contribute to the functioning of our trade.

Wide Screen Piccadilly in 1928. Photographed by George Hill on Prof. Alberini's early invention, using 35mm. stock; the image on the negative was sideways and covered ten sprocket holes, and was optically printed into normal frame.
For 2529 . . .

GADEBROOK

... dial 8197 . . .

GERRARD

... for the convenience of our clients we have moved from Watford to 193 Wardour Street, and the telephone number is now Gerrard 8197.

May we take this opportunity of offering our services to the many Producers of Shorts, etc., who require titles and inserts.

STUDIO VERNON

Makers of Film Titles and Advertising Drawings

193 Wardour Street, London, W.1

FILM CENTRE LTD

International Film Production Consultants

24/25 Conduit Street London W.1

Mayfair 8661
ONE MAN'S
RECOLLECTIONS

In writing this amiable look-back over Documentary's twenty-one years, Ralph Bond emphasised that "a complete account would need a book. A lot of events and personalities must of necessity be left out." Despite omissions enforced by space limitation, Ralph succeeds in recalling some interesting episodes in the story of Documentary.

WHEN I first joined A.C.T. in 1935 the documentary school of film making was almost exclusively confined to the G.P.O. Film Unit, which itself was the successor of the Empire Marketing Board film unit created by John Grierson and Sir Stephen Tallents. I was not the first from the unit to join A.C.T.—Roy Stocks had that distinction—but the two of us lured George Elvin down to Blackheath and before very long all the technicians became members.

The studio at Blackheath was typical of those early rhapsodic days of documentary. It was formerly a girls' school, and had to be converted to our own requirements. At that time the G.P.O. film unit had just completed its first feature production—B.B.C. Voice of Britain. Stuart Legg, who many years later did such fine work for the Canadian Government Film Board, was the director under Grierson's producership. The material shot by Legg for this film, aided by Chick Fowlie and Jonah Jones on cameras, led to a frenzy of inspired editing rarely known before or since. Eventually the entire unit was turned on to the job with Legg editing one sequence, Evelyn Spice (who also later went to Canada) on another, Basil Wright on a third and other members of the unit mucking in as and when needed.

The unit expanded rapidly and the local pub at the bottom of the road where we all gathered at 1 o'clock became one of the show places of Blackheath, and points East and West. Benjamin Britten, William Coldstream, the painter, and W. H. Auden, the poet, had joined the regulars, and Cavalcanti, straight from his avant-garde successes in Paris, allied his own energies and enthusiasm to those of Grierson.

Some wonderful films were made then in that little studio, which boasted only one carpenter and one electrician.

Outstanding, of course, was Night Mail, directed by Harry Watt and Basil Wright, with a poetic narrative by Auden.

Everything new in the way of ideas was avidly seized upon and chewed over by what Grierson chose to collectively call "the gang." Experiment was the order of the day and if some failed others succeeded brilliantly. Len Lye came in with the then fantastic theory of making a colour film by painting direct on to celluloid. He was given his head (and a tiny room) by Grierson and the result was Colourbox, a film still relished by the connoisseurs.

It was all too good to last. There was so much talent that the unit had to seek wider horizons or burst. Arthur Elton led the way by forming his own unit and making a documentary.
about the work of a Labour Exchange, for the Ministry of Labour.

Edgar Anstey and John Taylor made *Housing Problems* for the Gas Company and this really caused a commotion. The film adopted the style of direct sound reporting of people living in the slums, and what they had to say was guaranteed to stir the heart of any citizen with a conscience.

Then Edgar Anstey made *Enough to Eat*, a great social documentary on nutritional standards, with a commentary by Julian Huxley.

These social documentaries made people sit up and take notice. It was film making with the gloves off and no punches pulled. The equivalent of such films are not being made today in England and more's the pity. If the pen is mightier than the sword, then the camera can be mightier than the pen. Our documentary films today are not probing and analysing and attacking the social evils of our time.

The spill-over from Blackheath to the cruel world of commercial as against public sponsorship continued. Donald Taylor had already formed his Strand Film Company, Paul Rotha did a series for G.B.I. and John Taylor and Basil Wright formed the Realist Film Unit.

The Realist Film Unit was notable for many things, including the high quality of its films particularly in the educational and instructional fields, the extraordinary number of very attractive females it employed, and Frank Sainsbury.

Sainsbury was and still is a very amiable and cantankerous individual who expounded his theories of philosophical anarchism in every possible place and at every opportunity, but preferably in the "Highlander." No session in that Dean Street hostelry was ever complete without Sainsbury's presence, and no session with Sainsbury's presence ever ended without most of the assembled company losing their tempers.

By this time John Grierson had left the G.P.O. and with Elton and Wright had formed Film Centre. When Grierson left Blackheath he left behind him a flotilla of rear-admirals vying with each other for supreme command on the bridge.

Realist Film Unit has one other considerable claim to fame, for it was the first documentary unit to sign a proper agreement with A.C.T. All honour to John Taylor for giving us our first break through, because other units fell into line and eventually the rapidly growing number of documentary and short film companies formed themselves into the Association of Short Film Producers (subsequently renamed the Association of Specialised Film Producers).

Our first agreement with the A.S.F.P. was completed in 1943 after a long period of strenuous negotiations. In later times negotiations for improvements were equally strenuous and occasionally the membership had to apply a little direct pressure, but on the whole relations between A.C.T. and A.S.F.P. have been reasonably cordial, and free from any violent conflict. It is to be hoped that this happy state of affairs will continue in the future, because A.C.T. officially has always been very sympathetic to

*In the right-hand picture readers will see Basil Wright and Adrian Jeakins on location in Thailand. Lake Basil Wright, Adrian Jeakins is one of the earliest of documentary film technicians. Left-hand picture shows Paul Rotha directing Mexican sequences for the same film, "World Without End," recently screened on TV and gaining many film awards all over the world. Rotha, who made many outstanding documentaries, is now head of B.B.C. TV Documentary.*
the specialised work and peculiar economic problems of short film production in this country.

It would be invidious to select the names of particular companies who contributed most to the growing national and international prestige of British documentary film making—invidious but to some extent unavoidable. I have already mentioned the Strand Film Company, Film Centre, G.B.I. and the Realist Film Unit. Others which developed from this original grouping and maintained the high standard and integrity of documentary were (to give only a few examples) D.A.T.A. (formed on co-operative principles), Basic Films, World Wide Pictures, and the Shell Film Unit.

One of the largest groupings of all the short and documentary makers was the Film Producers' Guild, with its associated studios at Merton Park. Very few documentary technicians have not at some time or another worked for at least one of the companies associated with this group. As the movement grew and sponsorship developed, more and more ambitious types of film were made requiring fully equipped studio facilities and it was here that Merton Park and G.B.I. were in a strong position. With these more ambitious films higher technical standards were expected and attained, and it has often seemed to me that our colleagues in the feature studios do not always appreciate the first class technical achievements created by the shorts technicians working to very small budgets.

I think the truth of this is shown by two things—the influence of documentary theories and practices on the feature world in terms of subjects, approach and treatment; and the considerable number of technicians trained in documentary who have since achieved distinction in features.

It all adds up to show that this business is indivisible. Each section has, of course, its special problems and peculiarities, but basically what makes the business tick over is the creative and technical qualities of the people who work in it. That is the one common factor that should never be lost sight of.

It would, however, be impossible to conclude these few notes without coming back to where I started—the G.P.O. Film Unit. When the second world war broke out the G.P.O. became the Crown Film Unit and moved to Pinewood, and later to its own studios at Beaconsfield.

The personnel of the unit bore little resemblance to its early days, but the films produced during the war years made history and I think it is a lasting shame that in 1952 the Government, for alleged reasons of economy, closed it down and deprived the country of its then only publicly-owned film production unit.

That, one might say, is the end of the chapter.
Advances in Twenty-one Years

by George Elvin, General Secretary, A.C.T.

I HAVE always had a sneaking admiration for the African tribe which makes its elders stand on one leg at tribal meetings in order to discourage loquaciousness. Some comparable rule is clearly necessary for those invited to write in anniversary numbers of journals. I do not, therefore, intend to write at great length on the twenty-one years of A.C.T. or, more specifically, the nineteen-and-a-half years of my association with it. But whilst not, I hope, being tedious, there are some points in our history which bear stressing on such an anniversary occasion.

A.C.T. has developed parallel with the growth of the British film industry and, as is told elsewhere, it is both of interest and significance that A.C.T. was formed in the same year as Korda made his masterpiece The Private Life of Henry VIII. In other words, coincident with the resurgence of British films the technicians who made those films gave thought to their own status and particular niche in British film production.

There was a great deal wrong with working conditions in British films in those days although then, as now, Korda was amongst the least blame-worthy. But the first Agreement we negotiated with London Films provided for the payment of overtime to the lower paid technicians for all hours worked over sixty in any one week. Those working in British films then will realise that this registered remarkable progress.

We had more difficulty when we tried to get away from the individual Producer and negotiate for the industry as a whole, because in those days there was no employers' federation but merely a number of anarchic individual units. Invariably the great need was to reach an agreement before the individual producer finished his film and, as so frequently happened afterwards, before he, or to be more exact, his company went into liquidation. The year books record that there were 640 film production companies registered between 1925 and 1936. Many of them had a nominal capital of £100. Not more than 3 per cent of these companies remained in production by 1937. Several of them never completed a single picture and a still larger number never made a second film. In fact it became impossible to calculate the total sum due to technicians in respect of arrears of salary and broken contracts from the financial failure of these companies.

One of the by-products of building a strong trade union organisation for film technicians was that we were powerful enough to prevent producers commencing subsequent production until they had paid any arrears of salary which were due on previous productions. Today, although there are still companies which get into difficulties, a technician is reasonably assured that he at least receives his weekly remuneration.

In addition to never being sure of their money, technicians in those days worked inordinately long hours without a penny overtime payment. They frequently worked seven days per week, received no salary if they were sick and holidays with pay were but a dream. There were no standard rates of minimum pay and technicians seeking employment were played off one against another so that technicians had to work for very low rates as a consequence. Therefore on the material side the benefits of trade unionism to film technicians have been incalculable.

Many of the problems existing in production did not spill over into the laboratories where, however, working conditions generally lagged behind those in most other industries and wage rates were correspondingly very low. Before A.C.T.'s first agreement was signed many of our members were earning less than £2 per week.

Parallel with all these struggles was the fight to maintain the film industry in which our members were working. There was a regular crisis every ten years when the Quota Act became due for renewal and on other occasions when bubbles burst or for various other reasons. One of the best jobs of work which A.C.T. ever did was to campaign with the other trade bodies for improvements in the 1937 Cinematograph Films Act to replace the well-meaning but not very effective 1926 Films Act. True, the earlier Act established a small quota for British films but it had many loop-holes from which the quota quickie emerged as one of the biggest evils.

As a result of a magnificent campaign which continued through all stages of the Bill, debates in the Chamber and Committee Rooms of the House of Commons, and the Committee Rooms in the House of Lords, we were able to obtain considerable improvements. Quota provisions were extended to Short films, previously they had only applied to the longer film, and a minimum cost clause was introduced to kill the quota...
quickey. Also of particular importance to trade unionists was the insertion into the Act of a Fair Wages Clause which obliged producers to pay trade union rates and conditions. This Clause, incidentally, was rejected initially by the House of Commons but as a result of Lord Strabolgi's persistence in the House of Lords it was reintroduced and became one of the few, if not the only, piece of Trade Union legislation to initiate from that august assembly. It was with the help of this Fair Wages Clause that many producers for the first time were persuaded both to recognise trade unions and negotiate agreements with them.

Not so long afterwards another crisis developed when upon the outbreak of war the Government came out with a bald announcement that the Cinematograph Films Act was to be suspended and British film production was to cease. And cease it did. Not only were studio technicians affected but also laboratory employees and although it appeared likely that there might be some official films, there was nothing really certain about even this. Those first few months of the war became one long trail of A.C.T. officials with, of course, officials from other unions and film bodies (incidentally, on these matters we had a complete united front with the producers) to anybody and everybody of influence. We marched around all carrying our cardboard gas mask containers (rumour has it that some technicians used them for sandwiches rather than for holding the official contents) and I have a particularly vivid memory of Anthony Asquith and myself meeting Lord Beaverbrook, from whom we sought and obtained his support as a former Minister of Information. Eventually all this pressure succeeded and the magnificent job both officially and in the entertainment field done by British films is now history.

The war proved what A.C.T. had always been saying, that there was no need to employ large numbers of foreign technicians to show us how to do our job. Unaided and, as the war developed, despite the blitz and obsolete equipment, we turned out official films and entertainment films which were second-to-none in the world. A.C.T. used this record of our members during its continued attempts to persuade the Newsreel Association to negotiate an agreement. When they had the temerity to resist the Insurance Clauses proposed on the grounds that film technicians' work was not dangerous, we submitted to the Arbitrator the film *Cameramen at War* as evidence in support of our claim. This was the first time a film had been submitted as evidence in an industrial dispute and the result was a 100 per cent award on that particular matter.

More than one institution which is now accepted can be traced back to the initial impetus of A.C.T. campaigning. Nineteen years ago we first made the demand for an Apprenticeship Scheme for the film industry. Soon afterwards we advocated a Films Bank, which after the war emerged in the form of the National Film Finance Corporation. We then persuaded the Government to make provision for such a Corporation to finance film companies of a non-profit making character, which paved the way for the formation of A.C.T. Films. This too is blazing the trail as there is no other trade union which has set up an organisation to employ its own members in the field in which its members earn their living and which in fact competes with commercial employers.

One of our disappointments has been the failure to get active co-operation between technicians internationally. We have tried and at times have had some success, but we are as far away today from an international federation of film technicians as we were at the outset. Matters have not been helped by the split in the world trade union movement which leaves film technicians in some countries attached to an international organisation which is not on speaking terms with the organisation to which film technicians in other countries are attached. The best that can be said is that we have friendly contacts with most other countries. Let it be hoped that in the near future we can play our part in helping to weld together, however difficult, an international organisation which will bring together the film technicians of the world.

From the international to the parochial. On the lighter side, but of prime importance to those concerned, after some of our newsreel colleagues who were having trouble in getting their "swindle sheets" approved (an industrial disease afflicting all journalists) we negotiated an official letter from the Taxi Cab Section of the T. & G.W.U. putting on record that it was illegal for taxi men to give official receipts for their fares.

My own final reminiscent note is that it is a credit to all concerned that A.C.T. have not only been able to do so much in twenty-one years but it has been able, after a number of previous failures, to bring together into one organisation all those people with many outward diverse interests who are intrinsically part and parcel of the British film production industry. This is one of the secrets of our successes and if we are as effective in our next twenty-one years as we have been in our first then not only those who make British films but the industry as a whole will be the richer for it.
OUTSIDE REPORT ON GEORGE ELVIN

During the recent film laboratories' dispute, the "Evening Standard" published an article titled "What Kind of a Red is George Elvin?" Title suggests, and article places, an artful emphasis; and is far from being impartial. Knowing that its readers will read it with the necessary scepticism, CINE reprints it as an amusing and skilful piece of partial reporting on ACT's General Secretary.

by CHARLES REID

FIRST thing this morning George Henry Elvin, men's leader in the film industry dispute, was busy on the telephone in his Soho Square office. He was convening the 21 members of his executive committee to a special meeting tomorrow night.

The meeting will decide whether normal working shall be resumed in the film processing laboratories pending the Ministry of Labour's investigation of the dispute. Elvin's tone was jubilant. He regards the Ministry's intervention as a first-round success to the Union.

Lean, sallow and 47, Elvin walks with a student's stoop which disguises his height, six foot one and a half. Before the war he played tennis and soccer for England (centre-forward and inside-left positions) at Socialist workers' sports internationals. Nobody would gather this from his recluse-like mien.

He talks politics and technical shop in a quick, crackling, restless voice. On first contact he seems highly-strung. But no. "However hot the pace," he says, "I never worry. I have no duodenal ulcers. I never shall have duodenal ulcers."
His calm is the calm of achievement. When he became general secretary of the Association of Cine-Technicians in 1935, a doldrums year, there were eight members. Now there are 7,000. Trade union build-up is a trick he learned from his father, the late Herbert Henry Elvin, 1938 chairman of the T.U.C.

He wears with filial piety the superb gold watch given to father by the National Union of Clerks in 1909. He and his wife and two young children, as well as his mother, now nearing 80, live in the "semi" at Leigh-on-Sea, originally named Bonvenu, which father built and paid for in weekly instalments out of a meagre salary in the 'twenties.

"H. H." used to take George and his two brothers to occasional Socialist rallies and would let them sit up and listen to the talk when Ramsay MacDonald, Philip Snowden, Arthur Henderson, George Lansbury and other Socialist bigwigs of the day came to Bonvenu as guests.

"But," recalls Elvin, "father never put any pressure on us. His idea was that we should be left to form our own political opinions."

"What if you had all turned out Tories?" I asked.

"If that had happened the atmosphere would have been wrong."

"You have a boy of eleven, David. What if he grows up to be a Tory?"

"I shall consider I have failed as a father."

One point on which Elvin did break away was religion. Father was a Baptist lay preacher. Elvin is a sceptic more or less. When asked what substitute Socialism has found for the Christian ethic which inspired many of its pioneers, he talks fluently for three minutes without giving a reply.

Although obviously born to the trade union purple he dallied with capitalism before embracing his true vocation. On leaving school he became a stockbroker's office boy in the City. After he had been there a year the General Strike was declared.

The stockbroker circularised his staff, asking them to volunteer as tram drivers. Elvin was the only one who refused. "My father was on the T.U.C. general council at the time and helping to run the General Strike," he recalls. "I wasn't going to blackleg against father."

Nevertheless, he meant to get on in life. He qualified as a Fellow of the Chartered Institute of Secretaries with lasting relish, and for a time toured the South with a Ford and trailer-library as a "glorified commercial traveller," selling books for Ernest Benn.

Since then he has unsuccessfully contested three Parliamentary elections on the Socialist ticket with the aid of the Elvin Clan. Father spoke for him. So did mother, who is an old suffragette, his wife Peggy, his father-in-law and brother Lionel, all seasoned electioneers. At the 1951 election even David, then nine, gave a hand.

When David goes with his father to see Southend United, he shout "Up with the Blues" and — if the opposing colours warrant it — "Down with the Reds." At 1951 meetings he went into reverse, shouting "Down with the Blues and up with the Reds."

Just what shade is Elvin Red? "I have been called everything," he says, "from Right Wing Fascist to Left Wing Deviationist. I say to hell with what anybody calls me. I accept the Marxist interpretation of economics and society. But also I believe in the social democratic way of life. I want a Socialist State within the British interpretation of Socialism."

This reads like a sidekick at Russia. But the Elvins are deeply Russophil. Harold, younger brother of G.H., cycled from London to Leningrad in 1936 for the fun of it. Father Elvin led a trade union delegation to Russia during his T.U.C. chairmanship. G.H. did the same thing a couple of years ago, after obtaining permission from the Socialist Party.

Elvin admits that Russia's state-controlled unions do other things besides running welfare departments and negotiating bonuses. He heard of fines imposed for deliberate absenteeism and deliberately bad work.

"But," he argues, "these are less severe than the penalties imposed here. In this country a man is fired and perhaps can't get another job. That's much worse than a fine."

What would happen to a Russian worker who cut production by banning overtime and "working to rule" as the British cine-technicians did?

I doubt if Elvin has a comforting answer to that one.
In 1933
the year A.C.T. was founded...

ANTHONY ASQUITH directed The Lucky Number (Clifford Mollison, Gordon Harker, Joan Wyndham) for Michael Balcon. Photography: Gunther Krampf. Art Director: Alex Vetchinsky. Editor: Dan Birt.

After the production of nearly 100 films, John Grierson's Empire Marketing Board was dissolved in July, and the G.P.O. Film Unit set up by Sir Stephen Tallents.

★

In Germany Hitler attended the first night at the Ufa Palace of Morgenrot, a glorification of German U-boats of World War 1, on the evening after taking office.

In the U.S.S.R. Pudovkin made Deserter.

In France George Robey played Sancho Panza to Chaliapin's title role in Pabst's Don Quixote.

In Czechoslovakia Haidee Tiesler (Hedy Lamar) made the film Ekstase famous by appearing nude in a bathing scene in it.

In California Upton Sinclair published his biography of William Fox.

★

Roosevelt started the New Deal.

Germany and Japan quit League of Nations.

Unemployment in Britain reached nearly 3 million.

A gala performance of Gainsborough's The Prince of Wales—"a talking film record of the life of His Royal Highness"—was given on June 22nd at the New Victoria in the presence of the Prince.

★

Hyperion (by Gainsborough out of Selene) won both the Derby and the St. Leger.

Erceton won the F.A. Cup; Arsenal were Division One Champions.

Cecil B. de Mille's Sign of the Cross (Frederic March, Elissa Landi, Claudette Colbert, Charles Laughton) was presented at the Carlton, Haymarket, of which Earl St. John was theatre director.

Reichstag fire—and trial.

Bunny Austin and Fred Perry won Lawn Tennis singles for Britain in Paris—Davis Cup came to Britain after 21 years.

Robert Flaherty started Man of Aran for Gaumont-British.

Tshekedi restored as acting chief of the Bamangwato after suspension by Admiral Evans of the Broke.

England, in Australia, won 4 of the 5 tests and the Ashes. Yorkshire won the County Championship.

British Film Institute founded—London Passenger Transport Board formed.

Shell Film Unit Founded.

★

Adrian Brunel shot I'm An Explosive, featuring William Hartnell, for Fox in 8 days—a quota quickie that got a West End premiere with State Fair.

Alexander Korda directed The Private Life of Henry VIII (Charles Laughton, Merle Oberon, Robert Donat).

Other films made or released in 1933 include: Cavalcade...I Was a Spy (Conrad Veidt, Madeleine Carroll, Herbert Marshall)...A Cuckoo in the Nest (Tom Walls, Ralph Lynn)...90° South, the sound version of Herbert Ponting's film of Capt. Scott's last voyage...Scarlet Pimpernel...Duck Soup (Marx brothers)...Rome Express...Friday the 13th (Sonnie Hale, Jessie Matthews, Gordon Harker)...The Invisible Man (Claude Rains)...Queen Christina (Greta Garbo)...Disney's 3 Little Pigs...King Kong...The Tragedy of Everest...

★

A "boom" was beginning in British films. Few of the benefits of rapidly-rising production came to British film and laboratory technicians. In the laboratories hours were long, overtime excessive—and not always paid for—and pay was low.

In the studios periods of wild rush alternated with slackness and unemployment. Hours were seldom less than ten, and there were many occasions—lasting weeks at a time—when the staff did not go home at all. That, aggravated by excessive extravagance and waste and by the influx of foreign technicians, led to the formation of A.C.T. ...

★

WANTED

(1) 35mm. automatic single-frame camera.
(2) Arriflex, turret Eycmo, Newman Sinclair or Camiflex.

Please state specifications and very low price: D. A. Hanley, 80 Barrhill Road, Cumnock, Ayrshire.

A FEW DAYS BEFORE THE HOLDING OF ACT’S 21ST ANNUAL GENERAL MEETING, VETERANS OF TRADE UNIONISM AMONG FILM TECHNICIANS AND LABORATORY WORKERS MET TO TALK OVER EARLY DAYS.

THE MEETING WAS HELD IN A MEETING ROOM IN “THE HIGHLANDER,” DEAN STREET. PRESENT WERE CYRIL STANBOROUGH, HENRY HARRIS, H. R. OXLEY, KENNETH GORDON, SIDNEY COLE, FRED SWANN, BERT CRAIK, FRANK FULLER, BILL SHARPE, ALF TUNWELL, ANTHONY ASQUITH, HAROLD ELVIN, BILL ALLAN AND GEORGE ELVIN. “CINE’S” EDITOR TOOK THE CHAIR, AND PAT O’CONNOR WAS IN ATTENDANCE TO TAKE NOTES.

CYRIL STANBOROUGH TOOK THE STILLS.

OCCASIONALLY THE TALK RANGED TOO FAR AND TOO WIDE: RECOLLECTIONS WERE SOMETIMES UNCERTAIN, DATES UNSURE, NAMES CONFUSED OR FORGOTTEN. BUT THE PROBLEMS, CONDITIONS, CONFLICTS AND ENDEAVOURS OF THE OLD DAYS CAME ALIVE IN THE EXCHANGE OF VIEWS AND MEMORIES. A FEW UNCHARITABLE COMMENTS, ENGENDERED BY MEMORIES OF TROUBLES AND CONFLICTS LONG GONE HAVE BEEN DELETED: A FEW REPETITIONS REMOVED, AND THE RAGGED, TRAILING EDGES OF THE TALK TRIMMED. OTHERWISE, IT IS HERE AS IT WAS SAID ON THAT FRIENDLY, STIMULATING EVENING AMONG THE MEMORIES OF THINGS SEEN AND SAID SO LONG AGO.

“IT WAS A CHALLENGE TO ALL OF US . . .” KEN GORDON STARTS THE TALKING.

KEN GORDON: The first attempt at organising a trade union was the formation of the Kine-Cameramen’s Society at the end of World War I, and some of the first people in that were Jack Wiggins, Bert Bloomfield and Alf Tunwell. I remember a meeting being held because Bill Barker had made a statement that he would not pay anyone any more than 30/- per week.

ALF TUNWELL: I started with Bill Barker in 1910 in the Warwick Trading Company in Charing Cross Road. Then he moved to Soho Square and started selling news stories at 4d. per foot. I am going back now to about 1912. I think old Bill was well out of business in 1918.

KEN GORDON: No, he was still active. In 1918 Mr. Barker had threatened not to pay us decent money. It was a challenge to all of us. The late George Woods Taylor was Treasurer and I became Secretary. Then we progressed and we were interested in the lab boys. We organised some of the lab boys and handed them over to the E.T.U.—that was about 1920. We had 40 or 50 members.

ALF TUNWELL: As a matter of fact I think it was about a couple of dozen.

KEN GORDON: There were quite a few, and we invested our money in Farrows Bank. The end of the Kine-Cameramen’s Society was the unfortunate episode of Farrows Bank ceasing to pay any funds or having any funds, and we lost the lot. So the Society was dissolved. During the existence of the Kine Cameramen’s Society we became associated with NATKE, under Richards, but we didn’t get anywhere there. We just went in and went out.

BERT CRAIK: That was when some of the lab boys including myself joined NATKE. About a dozen of us at Pathe, Elstree, joined NATKE. We were members for a couple of years and then pulled out.
Ken Gordon: For two years we lay dormant; then we formed the British Society of Cameramen. Some of the people in that were Percy Strong, Charlie Capper, Jack Cox.

Reg Groves: Would you say that the original society was mostly composed of newsreel cameramen?

Alf Tunwell: Right at the very beginning they were newsreel men, afterwards it became more concerned with studio people. I think I'm right in saying that first it was newsreel men, then we came to another phase of it when we were concerned with studio people. Mark you, newsreel men with a prayer saying we were the minority. Then the production men came into it.

Ken Gordon: You must understand that in 1918 we were just cameramen doing any old job. There were no distinctions between Newsreel, Shorts, and Feature cameramen.

Henry Harris: It did not last long. It was more a social club than anything else.

Ken Gordon: We had a very good party at the Cafe Royal where all the better types and governors were there, but unfortunately the collector of the funds had a mishap with them, and we had to go into voluntary liquidation owing to having no money to pay the bill. Giving the governors a good evening out at the Cafe Royal finished us!

Henry Harris: Didn't we hold a lot of meetings at the Film Artiste's Club?

Alf Tunwell: Yes, it was run by George Richwell. The period we are talking about now was around 1927.

Henry Harris: It started up about two years after the Kine-Cameramen's Society folded, I think. I can tell you who was a great supporter of ours at that time, Pat Mannock.

Alf Tunwell: Yes, he tried to help us.

Ken Gordon: One moment. Another bloke who helped us in the old Society was the General Manager of Odhams. Our Press correspondent during this period in both Societies was a dear, delightful old friend, Jimmy Hutchison. He used to attend as Press Adviser and deal with reports, giving us good reports in the "Kine." He died a member of A.C.T., as a publicist. He was with us during all the phases—Kine-Cameramen's Society, British Society of Cinematographers and A.C.T.

Reg Groves: Do you mean to say there was the Kine-Cameramen's Society, which went out of existence in 1922, and then the new British Society of Cameramen in 1925 or 1927? What about other sections of the film industry?

Henry Harris: In other sections of the film industry we were absolutely without any official body of any sort, and that applied to every branch of the business with the exception of the E.T.U. Some of the studio employees were E.T.U., some NATKE and a lot of them nothing at all.

Bert Craig: It was about 1931 that NATKE started organising in the labs, I think. They lasted about two years then faded out.

Henry Harris: I would like to say that Bernard Knowles and myself at B. & D., Studios first had the idea of forming a real Society and one day he came to me and said, "I have met a bloke named Cope." Some few weeks later he came to me again with a paper saying we were to meet at the Blue Posts in Rupert Street. We thought ourselves a couple of conspirators and felt we were almost letting the side down by going to this meeting, but to our great surprise we found a whole lot of people there when we arrived and that very night the thing was formed.

Ivor Montagu: Alan Lawson was at that first meeting and he agreed to become President. Captain Cope said the great thing to put up on the cheap was to have an acceptable person as President and he knew a Tory M.P. called Mitchell-Banks. I remember going with him to see Mitchell-Banks and trying to persuade him to be President. I was very much against it, because my experience has been that you don't do any good having people who have no connection with the industry; it is much better to find people from within your own ranks, but the meeting decided we should go and we went. Mr. Mitchell-Banks agreed to think it over but fortunately he was appointed a Judge just before he could do any damage.

Harold Elvin: The real reason Captain Cope was appointed was because people like Henry Harris wanted an organisation, but they weren't in a position to go round from studio to studio getting support and Cope was appointed because he had the time to do this.

Henry Harris: I think he was a friend of Knowles. We were both at that time chief cameramen at B. & D. Studios. He was the officer clasp. He had quite a way with him, a good military record, and we thought—this is the sort of person we want. He was a great worker and a great talker. Let's face it, if it hadn't been for him we wouldn't have got organised. We were all very conservative in the true sense of the word and very afraid of our jobs and the bosses.

Ivor Montagu: The industry needed to be organised, we wanted to be organised; the fact that there were thirty or forty people at that first meeting shows the time was ripe and something would have happened sooner or later. Let us give Captain Cope his due. He crystallised it in a way no one else could have done. If one of us had done it somebody would have said "What's he getting out of it?" I don't agree with Henry that there
would have been no A.C.T., but I think he brought things to a head much earlier than would otherwise have happened.

SASH FISHER: By organising A.C.T. then, he brought us the Sound Department, because the whole of the sound boys would have joined E.T.U. within a few months if he hadn't done it.

REG GROVES: The E.T.U. pressing for membership in the Studios amongst the Sound people before A.C.T. was formed?

EVERYBODY: Yes.

IVOR MONTAGU: I think it is difficult to make one thing anti-date the other.

SID COLE: My impression is that in those days E.T.U. were trying to organise some departments. Sound records show there were some members of the E.T.U. at the time A.C.T. was formed.

SASH FISHER: Cope was the first man who tried to organise and get all the technicians together. Before that there was only the Society of Camera-

men. Cope was the first one to organise everybody else.

SID COLE: Although Cope may have come in for his own reasons, he came in at the right moment. He was a person with a great deal of energy and know-how about publicity. He was able to go round the industry and organise a number of people who wanted to be organised. At that first meeting of A.C.T., some thought that what Cope had to give us was rather less than we were looking for, but he was useful and all credit to him for putting the thing on the map. If it was to go forward, however, it had to be done by somebody who was aware of what trade unionism was about. The meeting where Cope resigned was the first stage in the growing up of A.C.T., when we all realised that we each of us individually had got to assume a great deal more responsibility. We realised we had left it all to one individual.

IVOR MONTAGU: I want to agree with everything that has since been said. If I sound more cynical it's only because I use more cynical phrases.

SASH FISHER: What forced his resignation was the meeting of the General Council beforehand, which delegated myself and Ken Gordon to go and see Wall of Equity and get some advice as to how we could progress because we found we were stationary. We weren't going anywhere and we weren't getting anywhere. We went to see Wall, who gave us a long lecture on what a trade union secretary should do and how he should behave, and the report of that meeting with Wall actually caused
the resignation of Captain Cope at the following meeting.

GEORGE ELVIN: Wall was at that time both Secretary of Equity and the L.T.C.

SID COLE: I think this stage is important because it is the first stage of growing up. It marked the acceptance of responsibility by the General Council.

REG GROVES: What would you say was the next stage?

KEN GORDON: George Elvin was brought along by his brother and Thorold Dickinson.

SID COLE: Ken, Thorold, Harold and myself met in a coffee shop, quite undemocratically, to meet George Elvin and to present him to the General Council as General Secretary, for appointment.

HAROLD ELVIN: I met Thorold Dickinson and asked him how they were getting on, and he said badly, so I mentioned by brother, and Thorold asked me to bring him along. I took him along to a coffee shop and there was Sid Cole, Thorold Dickinson, Neil Brown, Ken Gordon, and one or two others.

SID COLE: You will realise this was the depression period. We had about 30 members, no money, and we owed three months' rent; and George jumped at it!

HAROLD ELVIN: When it looked likely they would appoint George, Ken Gordon said there was no money in the kitty, and Thorold Dickinson took out his wallet, laid a £5 note on the table and said, "the union has begun."

SID COLE: Cope resigned and left the meeting. After he had gone George was introduced to the meeting and the meeting took a decision to appoint him.

KEN GORDON: The next day George and I were instructed to open a banking account with nothing. I don't know what happened to the liver! We went into Barclays Bank in Wardour Street, saw the Manager, and said "we wish to open an account for A.C.T." The next day we had the cheque books printed but we hadn't even got the money to pay for them. There were some hundreds of pounds put in within a fortnight from various sources.

IVOR MONTAGU: In 1933, the first agreement was signed with Gaumont British.

SID COLE: That is very important because G.B. had a lot to do with forming A.C.T.

BILL ALLAN: We started it. It was at the time that Hitler came into power. Stan Jolly and I had been talking it over for a long time and there had been several abortive attempts to start a Trade Union so we eventually decided that we would have a go. Stan Jolly had talked to Cope, who ran a "health and strength" cafe in Shepherds Bush market. Stan Jolly had had a talk with him and he had agreed. Apparently he was a man who had done this sort of thing before. He came round and we engaged him. "We" means Lyndon-Haynes, A. Crabtree, Stan Jolly, Ted Lloyd, Joan Boswell, Roy Kellino and others. I'm a little hazy about it. The first subs of 2/6d. were collected from those people. We got others together and took another lot of subs and then Cope ventured forth to a lot of Studios. Stan Jolly asked him if he would take the job of organiser—no pay at all. He will say this, whatever happened later, Cope did go round and he took the very rough end of the stick. He was thrown out of places, insulted, laughed at. We continued down there at Gaumont-British and then we were called into the office by Phil Samuels who said that any man who belonged to this thing by the end of the week was finished as far as Gaumont-British was concerned. We decided the only way we could keep going was to say we didn't belong, but to pay our 2/6d. in and let it go on underground. Captain Cope explained he couldn't get around to the Studios quickly enough, so we finally got together the money to buy him a Morris Oxford for £12. He had to spend some nights in country lanes because he couldn't get it to go; and to my mind he did do a very good job of work. We continued to pay our 2/6d. (I was only getting about £3 5s. 0d. in those days and I had a couple of kids). Then one day we were told there was to be a meeting at
Pollard Street. That was the first meeting we came down to attend and I believe at that meeting it was announced that we had got the boys in from Shepperton. Of course, it then went out of our hands at the Bush.

REG GROVES: What you are really saying is that organisation started at the old Bush Studio.

BILL ALLAN: Yes. The basic reason we got down to it was not so much for more money but that Hitler had come into power and we got worried in case the many refugees coming over might take work at less than we were getting.

SASH FISHER: It seems to me there were two separate forms of organisation, because we at B. & D. started entirely on our own and the first meeting at the Blue Posts was when Henry Harris was elected as Vice-President.

HENRY HARRIS: I think the thing ties up because if you remember I said when I started that we went down to the Blue Posts and to my great surprise there were a lot of other people there.

SASH FISHER: We just got a very hush-hush notice that there was going to be a meeting of a new Union which would cater for all technicians. It was very secret.

HAROLD ELVIN: Six months before Cope there was a meeting at B. & D., at which there were representatives of every department. This was six months before the Blue Posts meeting.

HENRY HARRIS: Two Studios were anxious to get things going but we didn’t know about each other, and it was Cope who got us together. It was the Shepherds Bush people who got hold of Cope and he knelt it together.

KEN GORDON: I think Alf Tunwell was the link between Cope and those of us not in the Studios.

STANBOROUGH: Roy Kellino was another one. It was through him I knew all about A.C.T.

HAROLD ELVIN: When the question of what we should call ourselves was raised I suggested we should call ourselves a trade union. When I reported this back I was asked not to represent the men any more and Roy Oxley was sent in my place. Every section of B. & D., Sound, Camera, etc., had one representative at this meeting, which was called to talk about forming an organisation.

SID COLE: It seems to me you want some sort of picture as to what things were like in the industry. That is why people wanted a Union.

IVOR MONTAGE: Anyway, the point is that Bush was working some months before the Blue Posts meeting, and was the first to pay any fees, and B. & D. got as far as a delegate meeting without getting any money in. There were people in Wardour Street and they sent Cope, who had been brought in by Bush, round to the various Studios. That was really the first meeting, the one at the Blue Posts when everybody got together.

HENRY HARRIS: You must remember everybody was seething with discontent because of conditions in which we were working. I remember working twenty-two hours. I remember going home one Saturday for my first Sunday off in a month and I was mad with my wife because she started dusting the room when I was asleep.

SID COLE: If you worked overtime you got 2/6d. supper money.

HENRY HARRIS: That didn’t apply to cameramen.

CYRIL STANBOROUGH: I was working at Twickenham Studios in 1933 and we worked seven days a week. We finished on Sunday night and started in again on Monday morning and for two years we worked every week-end. That was the beginning of A.C.T. I remember I was approached by Roy Kellino who was at the Bush and came round as runner for Cope to say they had the idea of forming an Association. I was naturally interested and paid my 2/6d, right away. But for two years, apart
from our fortnight's holiday, we worked Saturday and Sunday.

BILL ALLAN: At B.I.P. you could start work at 2.30 p.m. and finish at 6.0 a.m. the following morning.

W. SHARP: In 1933 I should say Lab conditions were deteriorating badly. We heard about these various Societies and were wondering when somebody was going to come along and organise us.

ALF TUNWELL: In 1933 I was with British Movietone News. As you will know, of course, they had come into Sound in 1929. From a newsreel point of view things weren't too bad, although we weren't organised and working all the hours God sent. At the same time I will say that the newsreel conditions then were very much more advantageous as far as I was concerned to what I had been accustomed on production. But although we were doing fairly well in 1933 on account of Sound coming in, making the newsreel right up to date, and although the money was better, we worked day and night. Certainly we were looking for an organiser to come along.

FRANK FULLER: I remember, although I think Bert will correct me here if I'm wrong, I think the majority of the first people in the labs who took a personal interest were the developers who saw a threat to their craft in the new processes. I think that was largely the reason why the developers seemed to take a main part in organising A.C.T. in the labs.

HENRY HARRIS: In this period, called the "quickie quota" period, I was making films with Red Davis and Pinkey Green and I remember working right through the week. Because you must remember in those days you had a certain amount of work to get through during the day and if you weren't finished at 6.0 p.m. you worked until it was done. We worked all through Christmas except Christmas Day itself and we never had a penny for that. We literally worked ourselves out of a job. The only people who got any overtime then were the electricians and this ranked very deeply with all of us because we thought if they could so should we, particularly as when we had finished a film we might be out for weeks until another "quickie quota" came along. So you can see conditions were ripe for an organised body.

SID COLE: It was slightly different in the Cutting Rooms. You were expected to wait around while the production was being shot until any hour of the night. They might decide to see the cut stuff, so you would wait. It might be 9.0 or 10.0 p.m. before production was over. Then maybe, trade shows would be arranged with the result that the boys in the cutting rooms would be told that there had to be a married print three weeks after the pictures came off the floor which meant you worked a day until the complete thing was through. Often you didn't go home at all for days on end and you got no overtime. During the couple of years I was there I cut six pictures for about £5 per week—no overtime. And I'm not sure if Henry is right about the 2/6d, supper money. I think it was extorted as a rather reluctant concession or it may only have been 1/6d. Anyways it all went back to the company because it was in the Studio Canteen.

HENRY HARRIS: They did make one concession to us and that was that a bus would take us back to Marble Arch. I lived at Croydon at the time and I just had to get there the best way I could.

"To my great surprise there were a lot of other people there..." Henry Harris recalls that first Founding meeting. Harold Elvin and Ken Gordon are in the background.
May 1954 THE CINE-TECHNICIAN 103

HAROLD ELVIN: I was in the Art Department at B. & D. from 1930-1935 and all the others—painters, plasterers and carpenters worked two shifts while we had to cover the whole 24 hours on a weekly salary. We were often there all night, sleeping there; and in the summer, sometimes camping out.

KEN GORDON: I can talk only about the newsreels. I used to do editorial on Saturdays if I wasn't working for the Pictorial. We ran two then—Pathetone Weekly and Eves' Film Review. Pathé Pictorial staff of three had to act in the pictures as well as be directors and cameramen. We used to get the last pictures on Saturday night, then develop the negatives, and at 12 midnight or at 1.0 a.m. or 2.0 a.m. the stuff would be sent down for Monday's issue. Most of the newsreel was edited on Saturday night and that happened without overtime pay every week.

BILL ALLAN: I have actually left London on a Monday morning and worked Monday to Sunday night and got home to find my son born!

IVOR MONTAGU: As far as conditions are concerned, I started with fee jobs and I never cared about working late and never noticed I was working late because the sooner I could get one job done and on to another the better. So I got into bad habits of working as long as there was a job to be done.

At GB, a notice was put up to the effect that if you didn't want to be represented by a lousy thing like A.C.T., you could be represented by an organisation we up and left GB. This was a union staff. A meeting was to be held—after time. Everybody was there. Nobody from the management turned up. After ten or fifteen minutes people began to get annoyed. They had started something they didn't dare go on with. We decided to give the management five minutes to come up otherwise we would disperse. The five minutes elapsed, they didn't dare to come up, so we dispersed. This was such a defeat for them that a few weeks later Boxall said "Look here, I feel the best thing would be to put it on a stable footing, let's have an agreement" and he was the first one to give us an agreement.

BILL ALLAN: When the Agreement did come, it was 500 per cent better than the conditions we were experiencing before. This was in 1935.

PERCY KNIGHTS: I started at Gaumont British Labs. I was told that there had already been an organisation trying to make recruits in the labs. Those responsible had been called into the projection room and those in the Association were asked to step forward. The six who did got sacked. I picked up from there and I had a tough job. This was about 1933 in the Labs at Shepherds Bush. We had our meals standing up and conditions were really bad, and wages were low. We did get overtime but I can't remember how much. They were very poor rates anyhow.

ANTHONY ASQUITH: I started in films, of course, long before A.C.T. was thought of. I go back to 1927. I remember in 1932 working for Micky Balcon for a whole week all night at Harringay and all day at the Arsenal, but you did it voluntarily. I am not complaining. I liked doing it. I joined A.C.T. in 1934. I was at Walton Hall. Harry Kratz signed me up, I remember.

FRED SWANN: After everyone has said everything I don't think there is much more I can add. I started in the industry in 1929 with British Schrifton Processes and I remember in my first days at B. & D. working four days and four nights without a stop, without taking my shoes off. I don't think the canteen there ever closed. I'm sure there was more work done at night than in the day time. As our friend here has said, he doesn't look back on those days as being sweated labour. I don't know but the whole spirit seemed to have been different. Then we were pioneering and probably there was a little more glamour attached to it. We were a lot younger and beer was very much cheaper.

SID COLE: There is a point behind some of the remarks which, I think, would be true of a lot of us. Apart from the fact that people felt overworked, and the contrast with the E.T.U. boys, who got overtime, there was a growing feeling that this was not the way to get the best results, and that if you were going to shoot or cut a picture you just had time, working day and night, to do the job at a minimum level. You didn't have time to do it as a craftsman and I think that was a very important element in the growth of A.C.T. Wages and the hours, were important in themselves for reasons of health, but there was also this other thing—that if we were ever going to get reasonable productions with craftsmanship you couldn't do it that way.

FRED SWANN: In those days, with the enthusiasm of youth and a new medium, you tended to look at it in a different light. You didn't mind doing overtime voluntarily but when you found you were expected to do it as an accepted thing you began to think.

ANTHONY ASQUITH: I quite agree. When it was a voluntary thing, an exceptional need, it didn't seem so bad, but when it was expected, taken for granted, that was different.

FRED SWANN: Many years after when I went to Islington as First Assistant Director we used to work six days a week. We finished at 5.0 p.m. On Saturday we had supper money, and I am sure it was 7.25 when the Production Manager used to come and say you are working on tonight. You had half an hour break, you got your 2/6d. but you got no overtime. We worked every Saturday. As a First Assistant, I used to finish on Saturday night, be given a script to read over the week-end so that I could start another picture with a new Director on Monday morning.

A very salient point in the history of A.C.T. was that meeting when George first joined us, when we discovered there was no money in the kitty and six or nine of us undertook personally to find the finances for the A.C.T. to continue for three months. I always felt that was the turning point of the Association.

With the appointment of George Elvin as General Secretary, and with leading members taking greater responsibility, A.C.T. had in fact reached a turning point, though few realised it at the time.

There were eighty names on the books then, only about a quarter of them fully paid up. The membership rose slowly, reaching 1,259 at the end of 1937. Now, 21 years after, with 5,830 members, it represents virtually all film production and process technicians.
It takes all sorts to make a World Wide Picture

for instance:
PRODUCERS: James Carr, Hindle Edgar
DIRECTORS: Stephen Clarkson, James Hill, Clifford Parris
ASSOCIATE PRODUCER: Raylon Fleming
CAMERAMEN: Ronald Anscombe, Martin Curtis,
George Shears, Geoffrey Williams
EDITORS: Frances Cockburn, Morag Maclellan
ASSISTANT DIRECTOR: Douglas Kentish
CAMERA OPERATORS: Ron Bicker, Bill Cheesman
ASSISTANTS: Ken Morgan, Alan Hewison, Gerry Godfrey

... these technicians, all working with the company at this time, can muster a total of 175 years of A.C.T membership

and no less than 100 years of employment with

World Wide Pictures Ltd.
LYSBETH HOUSE, SOHO SQUARE, W.1. GER. 1736

OFFICIAL APPOINTMENTS

CINEMA OFFICER required by NIGERIAN GOVERNMENT INFORMATION DEPARTMENT for two tours of 18/24 months with prospect of re-engagement. Salary, etc., according to experience in scale, £807 rising to £1,557 a year. Gratuity at rate of £100/150 a year. Outfit allowance £60. Free passages for officer and wife. Assistance towards cost of children’s passages or grant up to £150 annually for their maintenance in United Kingdom. Liberal leave on full salary. Candidates, with good technical experience in cinematograph equipment and experience in silent and sound apparatus, should be able to organise and maintain a fleet of mobile cinema units and to train junior staff. Write to the Crown Agents, 4 Millbank, London, S.W.1. State age, name in block letters, full qualifications and experience and quote M3B/34308/CY.

FILMS OFFICER required by the GOVERNMENT OF UGANDA for the Department of Information for one tour of 30-36 months in the first instance with Provident Fund benefits. Salary, etc., according to experience in scale £1,066 a year to £1,296 a year. Outfit allowance up to £30. Free passages. Liberal leave on full salary. Candidates must be fully experienced in all phases of silent and sound film-making and be able to undertake productions for showing to African audiences. Write to the Crown Agents, 4 Millbank, London, S.W.1. State age, name in block letters, full qualifications and experience and quote M3B/34181/CY.

AMATEUR CINE WORLD

The Only Magazine for the Amateur Cinematographer

One hundred packed pages of advice, news, hints and views by experienced movie-makers, a guide for amateur producers to current releases at the local cinema, a “how I did it” article by the maker of a prize-winning film, a page of readers’ opinions, gadgets, problems, detailed impartial tests on latest apparatus, cameras and camerawork, ideas for film themes, projection and projectors, silent and sound, tape, film, disk and magnetic stripe... all aspects of home movies are covered in Amateur Cine World. No wonder it is known throughout the world as “the amateur’s bible.”

SEND 2j. STAMP FOR SPECIMEN COPY.

46-47 Chancery Lane, London, W.C.2
COMING OF AGE!

We are, too—for ALL WORK on 16 mm. or 35 mm.

DIRECT MAGNETIC RECORDING
Interlock (not pulse synch.)

VINTEN STUDIO CAMERAS
16 mm. or 35 mm.
Blimped

FULL LOCATION FACILITIES

The Technicians of

FILM WORKSHOP
LIMITED

wish the A.C.T.

A HAPPY 21st BIRTHDAY

AND

THE KEY OF THE DOOR

The non-profit-making baby of the industry which needs sponsoring and a helping hand is

DAWN TRUST RELIGIOUS FILMS

When our ship comes home are you interested in helping to make good religious films in Britain for the Church? Or a Super British-made LIFE OF JESUS Film? Write to:

REV. BRIAN HESSION, M.A.,
Managing Director,
THE DAWN TRUST, STUDIO,
AYLESBURY
THERE'S MANY A TRUE WORD SPOKEN IN JEST!

NATIONAL SCREEN SERVICE LTD.

NASCRENNO HOUSE, SOHO SQUARE, LONDON, W.1.

TELEPHONE GERRARD 4951  TELEGRAMS NASCRENO, WESDO, LONDON

BUSHEY FILM STUDIOS LIMITED
MELBOURNE ROAD, BUSHEY HERTS.

Well-equipped Studios within five minutes of glorious countryside for Location shooting.

All facilities for Studio and Location with advantage of a “set” always ready to hand if held up by rain.

All enquiries:
STUDIO MANAGER
BUSHEY HEATH 1621

REALIST FILM UNIT LTD.

Documentaries of Distinction

INTERNATIONAL REALIST LIMITED

9 GREAT CHAPEL ST., W.1
TO SUIT ALL SUBJECTS!
WE HAVE AVAILABLE AN EXTENSIVE LIBRARY OF RECORDED MUSIC PLUS THE SERVICE OF OUR LONG AND VALUABLE EXPERIENCE IN FILM REQUIREMENTS
PRODUCERS! HERE IS YOUR OPPORTUNITY TO
SAVE TIME & MONEY OVER YOUR MUSICAL PROBLEMS
SEND NOW for our CATALOGUE of RECORDINGS SUITABLE for
NEWSREELS AND DOCUMENTARIES

POST SYNCHRONISATION
Full technical facilities are available for the process of post synchronisation at very attractive terms
Producers' enquiries are invited.

FRANCIS DAY & HUNTER LTD. [Enquiries to Bryan Bradley] 16 SOHO SQ., LONDON, W.1
Phones: . . . GERrard 8275-6

Film Traders Ltd
The renting organisation for international films of the highest artistic and entertainment value

26 D'ARBLAY STREET, LONDON, W.1 GER 9425
An Appreciation

TO THE MEMBERS OF A.C.T.
WHO HAVE HELPED TO MAKE THE NEW
BRIGHTON FILM STUDIOS
AN ASSURED SUCCESS

St. Nicholas Road, Brighton, 1

"Here's to the next 21 years"

HERBERT WYNNE
WITH SONS
DONALD AND DERRICK

CAMERA AND EQUIPMENT HIRE

Newmans
Arriflexs Debries
etc.

County Films
12 D'ARBLAY STREET, LONDON, W.1
GERrard 8514

Editing Machines
and Cutting Room Equipment

Cutting Rooms with Foot Splicers to let

BOUGHT Cameras
AND SOLD Equipment
SHEPPERTON STUDIOS

THE LARGEST STUDIO IN BRITAIN

Announce

THE LARGEST LIST
OF BRITAIN'S
GREATEST SUCCESSES

Films Made by British Lion:

SOUND BARRIER * GILBERT & SULLIVAN
FOLLY TO BE WISE * THE MAN BETWEEN
HEART OF THE MATTER * THE RINGER
THE CAPTAIN'S PARADISE * HOBSON'S CHOICE

Films Made by Independent Companies:

DERBY DAY * TRENT'S LAST CASE * RED BERET
THE BEGGER'S OPERA * THREE CASES OF MURDER
LAUGHING ANNE * MOULIN ROUGE * GIFT HORSE
BEAT THE DEVIL * APPOINTMENT IN LONDON
EIGHT O'CLOCK WALK * DEVIL GIRL FROM MARS
SINGLE HANDED * THE GOOD DIE YOUNG
FRONT PAGE STORY * THE INTRUDER
AN INSPECTOR CALLS
THEY WHO DARE

BRITISH LION STUDIO
CO., LTD.

SHEPPERTON, MIDDX.
Phone: CHERTSEY 2611
CONGRATULATES
the
A.C.T.
on its
21st BIRTHDAY
and
EXPRESSES THE WISH THAT
MUTUAL GOODWILL
as in the past
WILL CONTINUE in THE FUTURE
and
THAT THE FRIENDLIEST
CO-OPERATION
will always be the basis
of that GOODWILL!
ILFORD
35 mm.
Fine Grain
Safety Positive
Film

For Release
Prints of
FACES &
PLACES

ILFORD LIMITED · CINE SALES DEPARTMENT
104 HIGH HOLBORN · LONDON · W.C.I. Tel. HOLborn 3401

ROYAL TOUR COVERAGE:
Filming The Queen in Australia
by STANLEY HAWES

The Flight of the White Heron
by PAUL WYAND and REG. SUTTON

An Introduction to 3-D Film
by RAYMOND and NIGEL SPOTTISWOODE

Photographing Hitchcock’s Latest
by ARTHUR E. GAVIN

A.C.T. NEWS • LAB DISPUTE SETTLEMENT
FILM PRODUCERS — ARE THEY NECESSARY?
VOL. 20 No. 114
Price Sixpence
CONTENTS

FILMING THE QUEEN IN AUSTRALIA, by Stanley Hawes - - - - - 115, 116, 117

THE FLIGHT OF THE WHITE HERON, by Paul Wyand and Reg. Sutton - - - - - 117, 121

REAR WINDOW: PHOTOGRAPHY ON HITCHCOCK'S NEW FILM, by Arthur E. Gavin 118, 119, 120, 121

OBITUARIES: Mr. G. H. MOSS; JIMMY HODGES - - - - - - - 121

INTRODUCTION TO 3-D FILM, by Raymond and Nigel Spottiswoode - - - - - 122, 123, 124

SETTLEMENT IN LAB DISPUTE, by Geo Elvin - - - - - - - - 125

A.C.T.'s 21st ANNUAL GENERAL MEETING - - - - - - - - 126

OTHER A.C.T. NEWS - - - - - - - - - 127

FILM PRODUCERS—ARE THEY NECESSARY? By R. J. Minney - - - - 127, 128

JAMES A. SINCLAIR & Co. Ltd.

Newman Sinclair

AUTO-KINE CAMERAS

In world-wide use for the most exacting work

35 mm. AUTO-KINE
LATEST MODEL N
fitted with
MIRROR SHUTTER

Many unique features. Mirror shutter specially constructed to withstand severe conditions.

This new camera embodies all the special features of the Newman Sinclair Auto-Kine Cameras, Duralumin construction, very long spring motor drive, 200' film capacity, look-through film sighting, and can be supplied with N type single or offset turret front lens mountings.

3 WHITEHALL, LONDON, S.W.1
Telephone: Whitehall 1788/9
Australia's first full-length colour film fully deserves the high praise it has had from British critics and audiences. At "Cine's" request, Stanley Hawes, producer of the film, has written an account of the many problems and difficulties encountered when planning and making the film.

A one-time treasurer of A.C.T., Stanley was well known in British documentary films before he took up his present post of Producer-in-Chief of the Australian Government Film Division.

Filming THE QUEEN in AUSTRALIA

by STANLEY HAWES

The Royal Visit to Australia, 3rd February to 1st April, 1954, was an event without parallel in the history of Australia, and it called for a film record worthy of the occasion. My instructions from the Minister of the Interior, to whom the Film Division is responsible, were quite simple. He wanted a better film than "A Queen is Crowned."

No full-length film in a three-colour process had been made in Australia by an Australian unit. A couple of local two-colour processes were available. Technicolor was out of the question. Kodaks said flatly that Eastman Colour stock would not be available in Australia for months. Ansco needed dollars. This left a choice of Ferraniacolor, which had just come on to the Australia market, and Gevacolor, in which a few short films had been made and in which Charlie Chauvel was shooting his current feature, "Jedda." Tests were made, and the technical staff of the Film Division recommended Ferrania. There was not much to choose between the two systems, and small points affected the decision. For instance, it seemed that Ferrania was slightly better for Australian exteriors, Gevacolor for interiors, and we needed film mainly for exteriors. Also, Ferrania was slightly easier to get in Australia.

Accordingly, in the middle of 1953, four one-reelers were put into production in Ferrania, so that the cameramen of the Film Division could get the feel of the stock, which they had not used before. In this way the inevitable teething troubles were overcome before the Royal Tour started, and when the cameramen went out on the big film they turned in sixty thousand feet of film with a surprisingly low percentage of technically N.G. footage.
It was obvious that a Royal Tour film must be made and released as soon as possible after the event. Ferraniacolor, however, like all other available three-colour systems, could not be processed in Australia and had to be sent to Europe for processing and printing. We planned to use Denham Laboratories, who had already done some work for us, and whose subsequent work on "The Queen in Australia" was most impressive. But if we sent rushes to the U.K., waited for them to be returned to Australia, edited them there, and then sent them back to England for release printing, it was clear that the delay would be serious.

The answer was obviously to edit and record in London. We decided that soon after the Queen reached Australia, when the production was seen to be rolling smoothly, I would go to London to take charge of the editing and recording, while a Senior Producer, Jack Allan, who was acting as Associate Producer on the film, would take charge of the Unit accompanying the Queen. This decision enabled us to bring out our film at about the same time as other films of the Royal Tour. In fact, we were ahead of them in West End screening.

Next came the business of planning the shape of the film, and for this purpose the Associate Producer and I made a journey of 8,000 miles in October to visit each capital city and talk to State Tour directors. We had two primary objects: to find out what was going to happen so that I could write a script; and to make preliminary arrangements for camera positions. It must be remembered that Australia is a federation of six Sovereign States combined into a Commonwealth. There is a Commonwealth Government and six independent State Governments. Each State was responsible for Tour arrangements within its borders. Consequently, it was not possible to get any real details of what was going to happen in any particular State without going there and talking to the men on the spot. The fact that half the schedules which we discussed with State Officials in October were altered before February must be regarded as an occupational hazard.

Throughout, the Commonwealth Government's Film Unit had no preference and no special facilities. It had to battle for positions before State Committees with Press, Film and Television cameramen. Its only advantage was in its local knowledge and local contacts, and in the strength of the team which it could put into the field.

A great deal of organisation was needed. Directors and cameramen had to go out far and wide to line up shooting arrangements ahead of the Tour; camera positions had to be settled; hundreds of passes and tickets had to be applied for and picked up; complicated transport arrangements had to be planned. It was necessary to have cameramen ahead of the Queen as well as with her and in a country of such vast distances this was not always easy. Exposed footage had to be returned to Sydney and despatched by air to London. Some sequences, such as the Flying Doctor sequence, needed a unit of their own.

In the event, the whole thing went off better than anyone had a right to expect, and all credit is due to the field unit and the men back at base who serviced them. The cameramen, under Frank Bagnall, clung to the Royal Party with great persistence through what must have been a gruelling two months in the hot Australian summer, and sent back some lovely footage. The inevitable disasters and casualties occurred, including the complete loss of the Producer's favourite sequence, but they were balanced by occasional good luck and frequent examples of high professional skill.

Editing was done at Group 3 Studios, Beaconsfield, and recording by Ken Cameron at Anvil. Ralph Sheldon was Supervising Editor, Jean Hawken (of Everest) was Sound Editor, and a first-rate editing team was assembled, including some Australians. Some opposition was expressed to this in Sydney newspapers, but we were happy to give a number of A.C.T. members the opportunity of working on the film, and they in turn did a fine job. Voices were all Australian, the main narration being carried by Peter Finch and Wilfred Thomas. Music had been recorded to the script in Sydney in advance of the Tour. In the main it worked well, though Ralph Sheldon and Jean Hawken had to display some ingenuity in fitting it. Film Centre acted as technical advisers and consultants on the English end of the production, and their assistance made the job much easier. They supplied Stuart Legg at my request to work in association with me, on the editing, and particularly on the preparation and recording of the commentary. Legg, with his Commonwealth knowledge and great experience of this kind of production, made a contribution without price to the final form of the film.

Certain problems arose in the editing. It had been obvious from the start that we should come at the tail end of a string of Royal Tour films, because the Queen was to visit Australia towards the end of her Tour. Audiences were likely to be satiated with Royal occasions, and this probability had to be allowed for in the production. So, in the script, I had put the
On a cold and foggy November morning last year we embarked from Tilbury on the R.M.S. "Maloja" and sailed for warmer climes "down under," on what was destined to be the assignment of a lifetime for us and surely film history in the making, the first actuality coverage in the new medium, the Royal Tour in CinemaScope. A journey to the farthest corners of the earth, 46,000 miles by sea, air and road, to locations in Fiji, Tonga, New Zealand, Australia, Ceylon and Uganda, an adventure which lasted six months to the day.

We took with us a Wall Sound Camera and a Cameflex, both modified for use with the anamorphic lens and for synchronous recording with magnetic tape equipment. You may imagine that the days prior to our departure were indeed hectic ones, alterations to the camera equipment were effected by our engineers, Vic Mardon and Ted Stroud, who did a wonderful job in record time. Norman Leevers had various alterations and additions to make to the Leevers-Rich Synchropulse Recorder which we took with us, a grand outfit which stood up so well to the arduous travelling and duties that were expected of it under all climatic conditions. Meanwhile, Paul and Jack Ramsden had flown to Hollywood to collect the lens and study the new technique of filming in CinemaScope and the usage of the anamorphic lens. So, from small beginnings, something which practically started as an experiment, emerged in the full-length feature in Eastmancolour, "The Flight of the White Heron." This title was so aptly chosen by Sir Gordon Craig, inspired by a portion of the address of welcome to Her Majesty given at the very colourful Rotorua reception by the Minister of Maori Affairs.

We made many good friends among the film industry overseas. In New Zealand there were a grand crowd of fellows in the National Film Unit led by Oxley Hughan, who is now over here on holiday; these chaps were always ready to help us (Continued on page 121)

The Queen in Australia—contd.

emphasis as much on Australia and its people as on the Queen and the Duke. At the same time, in order to give a distinctive form to the film, the Tour was not treated chronologically, which would have meant much repetition, but instead similar events in different States were grouped together.

This served its purpose, but it had one result which increased the difficulties of the production in its race against time. Few of the sequences could be completed until material from the later States arrived. Rushes from the last three States to be visited arrived late because the laboratories were closed for the last two weeks of April, and in fact the Queen had left Australia before we saw any rushes from Queensland, South Australia, or West Australia. But if schedule were to be maintained, the first completed reel (or its equivalent in completed sequences) had to be delivered to Denham Laboratories by March 27th for negative cutting, and other reels at frequent intervals thereafter until April 16th. Denham was closed on March 27th, but the first reel (consisting of Arrival Day in Sydney) together with additional sequences equal to another reel, was delivered to Denham when the laboratory reopened on April 1st, at just about the same moment, allowing for the difference in time between Denham and West Australia, as the "Gothic" was sailing from Fremantle Harbour at the end of the Australian Tour.

In the end the first prints reached Australia on May 15th, only six weeks after the end of the Tour. But owing to the General Election on May 29th, the film did not have its premiere in the presence of the Governor-General until June 2nd.

WANTED
(1) 35mm. automatic single-frame camera;
(2) Arriflex turret Eyemo, Newman Sinclair or Cameflex.

Please state specifications and price: D. A. Hanley, 80 Barrhill Road, Cumnock, Ayrshire.
REAR WINDOW

by Arthur E. Gavin

THE photography of Rear Window, Alfred Hitchcock’s latest production, tops anything ever attempted in his previous pictures, every one of which involved some new or unusual photographic innovation. For director of photography Robert Burks, ASC, Rear Window was perhaps the toughest assignment of his career, although he wouldn’t exactly put it that way. He’d say it was “the most challenging.”

Rear Window was shot in its entirety on one sound stage and in one set—but a set of which Hollywood has never before seen the like.

The story, which stars James Stewart, Grace Kelly and Wendell Corey, is one of the tightest suspense stories ever written. It has Stewart cast as a photographer for a national picture magazine who is confined to a wheelchair with a broken leg suffered in his last assignment. Throughout the entire picture he remains grounded to his wheelchair, which is placed in the rear window of his Greenwich Village apartment. From this vantage point, and with little else to do, he gazes idly at the apartments and their occupants opposite and to both sides of him.

After a few days, he has reason to believe that one of the apartment dwellers has murdered his wife, sliced up her body, and disposed of it in a flower bed in the courtyard below. At this point, Stewart uses binoculars to study the suspect at closer range, and later he scans the scene even more minutely through the telephoto lens attached to his reflex-type camera.

Although evidence he gathers points to a correct summation on his part, it is up to him to prove his case to his fiancee, Grace Kelly; his war-time buddy, now a detective, portrayed by Wendell Corey; and to his nurse, Thelma Ritter. As the story progresses, occupants of the 31 apartments within his vantage point continue their various ways of life. But Stewart’s chief interest is in the activities of Raymond Burr, who plays the part of the salesman-murderer, and he eventually brings about his arrest.

Because all shots had to be taken as from Stewart’s eye-level as he looked across the courtyard to the apartments beyond, oftentimes pinpointing small objects, Burks, shooting the picture in Eastman Colour negative and for the wide-screen, had to use a variety of lenses, including the very powerful six-inch telephoto.

Latest Hitchcock thriller is told through the eyes of one man, with the camera shooting from one and the same point of view in his apartment. Here is how it was done, as described by Arthur Gavin in “American Cinematographer.”

The latter was used in shooting a great deal of the picture because so much of the action took place across the courtyard—at distances ranging from 40 to 80 feet away.

“Our chief problem here,” said Burks, “was definition. Try to visualise shooting scenes in which the players never get any closer to the camera than 70 feet; where our objective is to convey purely by pantomime what is taking place; and you’ll understand what problems we had to contend with. All these shots were silent because it would be illogical for Stewart to hear any of the conversations of people inside the distant apartments.”

In the beginning, Burks used a 10-inch telephoto; but because the depth of field obtained at the distance was only about a foot and a half or so, the lens was abandoned in favour of a 6-inch telephoto, and the camera moved out over the courtyard on a boom. Other lenses used were a 2-inch and a 3-inch. These three lenses recorded the action as seen by Stewart with the naked eye or with the aid of binoculars or camera telephoto lens.

“We used the 2-inch lens for scenes representing Stewart’s naked eye point of view,” said Burks. “The 3-inch lens was also used for this purpose where double cutting was involved; that is, say, where Stewart studies a certain action across the courtyard, then the camera cuts back to him momentarily; and then back to what he sees. To lend variety, the 3-inch lens was used for the cut-back shots.”

“When I started to make the series of telephoto shots,” Burks continued, “I began working with the set illumination at a very high key in order to be able to stop down the lens as much as possible to gain depth and definition. Here I was working at 1600 foot candles and shooting at f/5.6.

“We had one shot in the picture that was a key shot in the plot, and it illustrates a typical experience in our use of telephotos. The salesman-murderer is observed by Stewart from his window vantage point going through his wife’s effects during her absence. He takes her wedding ring out of her purse and looks at it. Now ordinarily, a shot of this kind would be handled by moving in close and making an insert shot; but we had to sell the idea of seeing the ring from Stewart’s vantage point—about 70 feet
away on the other side of the courtyard.

"The first time we attempted the shot, we made it with a 10-inch lens. On the screen it wasn’t clear that the object was a wedding ring. It was obvious that it was a ring, but that was all. Then we made the shot over, using different lighting, and it still wasn’t what we wanted. So we finally moved out on the boom and put the 6-inch lens on the camera set at f5.6. The results were sharp as a tack.

"Here was a story point that simply couldn’t be done in any other way, without making it look artificial. An insert just wouldn’t do, because all action as we put it on the screen was as seen from Stewart’s point of view; it had to have the same pictorial and spacial perspective. In this case, Stewart was viewing the scene through his telephoto-equipped camera. Our aim was to match exactly the same visual perspective he obtained when actually viewing the scene with the aid of his camera."

One of the more interesting things about this production, perhaps, is the "pre-lighting" phase in which Burks and his gaffers spent the better part of ten days in planning the illumination and rigging the huge complex set prior to starting to shoot. "If this large composite set had been lighted in the conventional manner," said Burks, "we would have required over a hundred days in which to complete the picture. I went on the sound stage about ten days prior to the starting date. Using a skeleton crew, we pre-lit every one of the 31 apartments for both day and night, as well as lit the exterior of the courtyard for the dual-type illumination required. A remote switch controlled the lights in each apartment. On the stage, we had a switching setup that looked like the console of the biggest organ ever made! Actually, lighting this composite set was the biggest electrical job ever undertaken on the lot by Paramount—not excepting even Cecil B. De-Mille’s big spectacular sets. Biggest, that is, in terms of number of electrical units used, amps used, and the number of individual light units and amount of cable laid. At one time, we had every switch on the lot in use on the sound stage.

"With a vast setup of this kind, it was a simple matter to light any portion of the set with the mere throw of a switch or two. Thus if Hitchcock decided to start the day’s shooting with action in the salesman-murderer’s apartment, we’d simply ask the gaffer to 'hit number 37'!"

A big chart was prepared, following the pre-lighting activities, which showed graphically the complete set-lighting plan. It indicated what switches controlled what lights, for either the day or night lighting scheme.

This is not to imply that lighting adjustments were not continually being made as the picture progressed; lighting had to be adjusted frequently to fit certain action. But the basic lighting structure was established—the walls, the effect of light coming through the windows and curtains, etc. When the salesman-murderer went over and sat down in his chair and picked up the telephone, for example, an adjustment might be made in the key light for that position. This would take but a few minutes compared to the time that would be required if the action in each apartment was filmed in the conventional manner, where each had to be lighted separately just prior to shooting.

"In the beginning", said Burks, "we attempted to establish three separate lighting schemes—for day, night, and a 'sunset' lighting. But we soon found that in order to do all this would require setting up a complete pattern of lighting units for each scheme. Obviously this would require more lights than the studio had at its disposal; and besides, there wouldn’t be room on the scaffolding and stage for them or the attendant equipment.

"So what we did was to set up the day lighting complete, which could be 'put on' the set simply by throwing a few switches. Then we partially set up the night lighting pattern. For the night shots, we then augmented the night lighting setup by robbing the day lighting of some of its units; this also was true when we required the 'sunset' lighting scheme.

"But 'pre-lighting' did pay off, even though we were not able to carry out the plan as extensively as we would like. Ordinarily, to light a set as extensive and complicated as this would entail from a half to a full day’s time. We had it down to a routine where we could change the overall lighting from night to day on the entire set, including the apartment interiors, in about 45 minutes.”

Some idea of what this means can be gained when it is considered that there were 70 openings—windows, doors, etc.—in the set. Every apartment across the courtyard was loaded with lighting equipment: lamps, spots, photofloods, gauzes, scrims, etc. This was not just effect lighting but carefully worked out set lighting, because action takes place in almost every apartment or apartment balcony sometime during the story, and in some cases a number of times.

"One of the major problems I encountered," said Burks, "was making the day shots, where action was going on in the apartments. Ordinarily, when one looks at an average apartment window in the daytime, one cannot readily see what is going on inside, even though the room lights are on. When first we lit the apartments
for day, they looked 'lighted'—as at night. In other words, when we lit them so you could see actually inside, they had the appearance of being over-lighted and thus were unnatural. They looked like shop windows. The problem here was to arrive at a lighting balance where there was enough light inside the apartments to reveal the action, but not enough to make them appear fully lighted as for night. In no case could we use conventional cross-lighting to enhance separation and definition. Moreover, the direction of the lighting within the apartments in the day shots had to look natural—as from daylight coming through the windows.

"There was the additional problems of keeping the light intensity at the same level no matter how a player moved about in an apartment. Thus if the lighting was set at the right level for a player at the rear of a room, should he walk forward toward the window, he would be 'burned up' by illumination brighter than that outside. We solved this problem by placing graduated scrims just below the light units so that, as the player walked towards the light, the illumination falling on him would be gradually diffused the closer he came to the light."

A glance at the photos of art director Mac Johnson's pre-production sketches of the set will show how the day and night lighting schemes were visualised in advance. They also show the vast scope of the lighting that was necessary in order to give the set the authenticity of a large area of one of New York City's most interesting communities. It required the genius of a man of Burks' extensive photographic experience to impart this authenticity to the sky backings, the distant structures, the facades of the apartments, and to the interesting courtyard where so much of the critical action takes place and, of course, to the apartment interiors themselves.

At the time pre-lighting of the set was taking place, a comprehensive chart of distances and focusing was prepared for the camera assistants. A study of the illustrations will show that it would have been impractical to run a tape from Stewart's window (the basic camera position) to any one of a number of points where action was to take place across the courtyard, just before starting to shoot. Instead, all measurements were made at one time and noted on the chart. Thus when it came time to shoot the salesman-murderer, say, standing beside his bed, a glance at the chart showed the exact distance from camera to player. This was all the more important when one realises that, using a telephoto lens on most of the shots, depth of field was extremely shallow.

"I got quite a kick out of Lennie South, my assistant, who has been with me for many years," said Burks. "He was telling me that it was the first time in his career as a camera assistant that he changed focus from 50 to 51 feet!" But in this case, such minute changes in focus were vital, for in some cases if a player, photographed from a distance of 70 feet, was to move back just a half a step, focus had to be adjusted accordingly—an example of the fine tolerances with which Burks and his crew had to work.

And now we come to what was, perhaps, the most imaginative and meticulous phase of the photography of Rear Window—the continuous, non-stop introductory shot, which establishes the locale and identifies the principal characters in the story. Not in the memory of Hollywood's oldest cinematographer was there ever an introduction shot filmed on a sound stage which revealed so much in just 250 feet of film exposed in one continuous take.

In this shot, the camera opens on a closeup of a thermometer near Stewart's open window, which indicates it is a hot summer's day. The camera then moves out through the window and approaches the apartment across the courtyard to introduce all of the interesting characters who live there and who play an important part in the story. The camera continues on its revealing journey and finally returns to Stewart's window, where it shows him asleep. Moving in to a big closeup, it shows perspiration trickling down his face. The camera pans down to Stewart's cast-encased leg; it shows the inscription: "Here lie the broken bones of L. B. Jeffries"—thus revealing his name. The camera moves on to show a broken press camera on a nearby table; pans up to a photo which shows two racing cars in a mid-air crash on the Indianapolis speedway—the wheel of one car, torn loose, coming directly at the camera. This explains how Stewart's leg was broken. The camera moves on to a series of still other photos: Korean war scenes, fires, etc., which serve to reveal that the occupant of the apartment is a professional news picture photographer.

The camera continues its probing; it shows a wide assortment of the photographer's equipment. It comes to rest above a light box on which rests a large photo negative of a girl—a cover shot; then it pans to a pile of magazines, and on the cover of the top magazine we see reproduced the photo made from the negative shown earlier.

At this point it is pretty well established that Stewart is a news photographer laid up with a broken leg suffered in line of duty; that it is a very hot day, and that he lives in an apartment building surrounded by others where some very interesting characters also reside. From this,
there is an abrupt dissolve to the editorial offices of the magazine, as the editor picks up the phone and calls Stewart. Until now, not a single word of dialogue has been spoken in the entire shot.

"It was a terrific routine to plan and execute," said Burks. "We mounted the camera on the biggest boom on the Paramount lot, augmented by an extension. The chassis of the crane was moved by grips according to plan. It required many rehearsals to enable all concerned to familiarise themselves with the routine, the cues, etc. We laid out the whole thing one afternoon, completed the rehearsals, then next day shot it. We made ten takes before we finally got everything just as we wanted it. We spent half a day shooting. It was worth all the time and effort. We couldn't have told that much of the story in a whole day's shooting, using conventional methods."

The Flight of the White Heron—contd.

with knowledge of their homeland and we found this the case wherever we went on the tour. Movietone freelance cameraman, Roger Mirams, head also of his own company, the "Pacific Film Unit," could, as they say there, "jack up" anything at a moment's notice, the impossible only taking a little longer. In Australia, our own band of colleagues at Movietone headed by the "guv'nor," Harry Lawson, Chief Cameraman Syd Wood, known throughout the islands of the Pacific and certain pubs in Wardour Street, Cameramen John Leake and Mark McDonald. Mark came with us when Paul broke his wrist at Canberra, and we were indeed sorry to part with him at Perth. Wally Bird and Gordon Peck were true sound engineers—the inevitable cigarette, packet of sandwiches and a quiet hideout which only soundmen can discover. Sorry, Reg, but bless 'em, all the same. In Australia, too, were the film unit of the Department of Information and Cinesound, a fine lot, all union members, all working for what they can put into film making and not what they can get out of it, which in most cases was very little, compared with here and taking into account the exchange rate and high cost of living.

Norman Fisher joined us at Colombo, then after Ceylon we went our different ways, Norman to Malta and Gibraltar and we went on to Uganda and then—home. We have now shaken the moths out of our winter overcoats into our tropical wear and console ourselves with a portable brazier. That reminds us—Paul and Jack did meet Marilyn Monroe when they were in Hollywood. Lucky people!

"Kia ora koutou."

Mr. George Moss

A.C.T. members will learn with regret of the death of Mr. George Henry Moss, of A.C.T. Head Office staff. A popular and familiar figure to all callers at Head Office and to all attending the Association's annual meetings, Mr. Moss joined the staff in October 1948.

In the film industry, and likewise at A.C.T.'s Head Office, first names are used freely, surnames seldom. Rarely was George Moss, however, addressed other than as "Mr. Moss." This was due to no lack of friendliness on either side, nor was it intentional. It was rather an unintentional, wholly unconscious respect for formalities and manners that, long vanished, somehow embodied themselves in the methodical, dignified and occasionally censorious figure of George Moss as he went about his daily tasks.

Like his father before him, George Moss was in the service of a wealthy society family; birth, training and ability enabled him to negotiate the intricate hierarchies of the servants' hall and rise to a top position, having at one time no less than forty indoor and outdoor servants under his control. He knew most of the stately homes of an England long gone; and the country and town houses and even palaces of European aristocracies and royalties now extinct. His anecdote, though suitably discreet, was considerable and admirable.

It was after retirement that he took himself into A.C.T.'s office; if he found it an odd contrast to places known before, it was not apparent in his talk or behaviour. Quite the opposite. He very quickly won a special place for himself among staff and members, and was highly regarded by all. We shall miss him.

On behalf of A.C.T. members and staff, "Cine" expresses sincere sympathy to Mrs. Moss and family.

Mr. Jimmy Hodges

THE news that Jimmy Hodges, F.I.B.P., met his death in a diving accident came as a grievous blow to his many friends. Hodges was chief underwater cameraman to Dr. Hans Haas' latest expedition to the Caribbean which set out from London in August. So far, the only news is that he died in a diving accident off Curacao on Good Friday.

Lieut.-Commander H. J. Hodges, R.N.V.(S).R., was a brave man. A bank clerk at the outbreak of the war, he joined the Navy and, seeking dangerous work, was one of the first frogmen, and later Commander of a midget submarine. After the war he was engaged on Admiralty research into underwater photography, developed his own under-water camera (the Vinten-Hodges) and was one of the first to use colour under water. He was in charge of the under-water photography for many films.

His courage, devotion to duty, coupled with his cheerful outlook and great modesty, gained him friends everywhere.

His loss is a serious blow to the industry, and it is particularly tragic that he died only three days before the end of an eight-months' long expedition.

Our deep sympathy goes out to his young wife and to his parents.

The sea is his grave.
INTRODUCTION TO 3-D FILM

by Raymond and Nigel Spottiswoode

This is not a history of the 3-dimensional film nor a manual of stereoscopic projection, nor a study of the aesthetics of a new art form: those things must wait for a later and longer book. The aim of these pages is at once narrower and more general: narrower in that we concentrate on a single problem, the transfer of a scene in the solid spatial world to a distant place where it is re-created in its original three dimensions; more general in that, until the physical and psychological laws of this transfer are properly understood, 3-dimensional films can no more be created consistently than could painting as we know it have come into being without a knowledge of the laws of perspective.

When the term “stereoscopic” or one of its equivalents is used in this book, it must be taken in its accepted sense—that is, as denoting a method of transmission which calls into play those means of apprehending depth which result from the possession by human beings of two normal eyes. Thus the transfer of a scene in space by a storage medium such as film, and its re-creation elsewhere in space, as in a cinema, may be called stereoscopic transmission.

It might be thought that this would present no great difficulty, since some form of optical image could be created in actual depth, which would furnish a simulacrum of reality and could be viewed “in the round” by any number of spectators just as if they were looking at a representation on a stage. This “total cinema,” proposed by many quasi-scientific writers, raises technical difficulties which have so far proved insuperable; and, as we shall presently see, the kind of image which is contained within the four walls of the theatre is in many ways more limited and less aesthetically satisfying than that which is produced by the very much simpler techniques which alone are practicable today.

These techniques are essentially synthetic: they involve the presentation separately to the two eyes of each spectator of disparate left and right views of the scene. Whereas individual viewing is possible with pictures mounted side by side, as in the stereoscope, the conditions of mass viewing on large screens demand that the pictures be superimposed.

The problem then remains to separate the two views, or sets of views, which are destined for the two eyes of the spectator, since, were they to become exchanged or intermingled, a totally false effect of space would result.

There is no difficulty in keeping the left- and right-eye images separate through the long chain of film production which leads from the camera, through the laboratory and editing stages, to the projector. But how to ensure that, once launched into space toward the cinema screen, the two pictures do not become inextricably mingled, with the result that both eyes of all the spectators see both pictures, when there may be more than a thousand spectators in the theatre? This problem—that of stereoscopic separation—is for large audiences so difficult that it defied the ingenuity of inventors for more than fifty years, and is still far from a perfect solution. Though it falls outside the scope of this book, stereoscopic separation cannot be dismissed without a brief comment. The left- and right-eye images, or groups of images, can be separated only at two places, the screen and the spectators’ eyes. If at the screen, an infinite number of images must in principle be provided; if at the eyes, only two, but then each spectator must wear some kind of viewing device.

At present there is only one practicable method of separation, that which employs polarised projection light and polarised viewers for the spectators. Though commercial film

Extracted from “The Theory of Stereoscopic Transmission” by Raymond and Nigel Spottiswoode, the most authoritative work on the subject yet published. Part One of the book furnishes a general theory of the transmission of the space image; Part Two applies it to film production problems; Part Three to detailed camera, printing and projection processes. Part Four offers some evidence on the difference between the image geometrically constructed and the image psychologically received by the members of an audience. The book is published by Faber & Faber and costs 42/-. 
interests are likely to look askance at this system, it offers striking advantages over any other so far realised. It has no deleterious effect on pictorial image quality, either in definition or rendering of colour or tone; it effects an image separation so perfect that the "leakage" into the wrong eye is of the order of 0.1 per cent; it provides complete continuity of the space image in all directions, so that established seating arrangements need not be disturbed; it sets no limits on the positioning of a stereoscopic point in space; and it does not demand a screen of great weight and complexity, which must be designed to take account of the geometry of a particular auditorium. But, of course, it requires the audience to wear glasses.

Of the many proposed methods of eliminating glasses (i.e., effecting image separation at the screen), only one has been demonstrated on a full professional scale, and that in Moscow. This integral or lenticular screen, as it is called, imposes a disciplinarian rigidity in the viewing position which would disconcert the free-and-easy audiences of the West much more than the wearing of a comfortable pair of glasses. Moreover, a large part of the seating accommodation in the theatre has to be sacrificed to eliminate zones of confused vision.

Even in the best seats, stereoscopic separation is less good than can be accomplished by polarised light with a fraction of the difficulty.

Many earnest inventors, who fully understand the weaknesses of the Russian system—which at least has the merit of existing—have carried their own ideas no farther than the files of the Patent Office or a small-scale demonstration which convinces no one but themselves. The obstacles to be overcome are indeed extremely severe. In the world of today, a technological problem of this rank, if it lacks military utility, has little chance of immediate solution. We may thus have a long time to wait for the film which stands out in space to the naked eye.

Meanwhile, there is no reason why experience in production and exhibition should not be accumulated, for the outstanding problems of stereoscopic transmission—and these underlie all projection systems alike—are now well on their way to solution, while the appearance of the 3-dimensional film, as projected by polarised light, is in every way as good as the most perfect integral screen of the future can present.

* *

This book springs from just such a practical effort to bring the 3-dimensional film before a wider public. When the Festival of Britain, which took place in 1951, was first proposed, the contribution expected of film was that it should look forward and write something of its own future history. Thus, in the space of only fourteen months, were produced what appear to have been the first films designed in three dimensions both of vision and sound; for a 4-channel stereophonic sound track was conceived as an integral part of the stereoscopic image. These films, shorn of their stereophony, have subsequently been distributed in commercial cinemas both in England and in continental Europe; they form, it is believed, the first composite programme of 3-dimensional films to be thus distributed anywhere.

When these films, and their successors, were being made, all manner of interesting aesthetic problems thrust themselves on us, problems which unfortunately lie outside the confines of the present book. It was no use to push the public ahead too quickly in the acceptance of new conventions, for it was soon apparent that the conventions of looking at what is in essence a "flat" pattern-film were not going to apply to a kind of film which gave every appearance of opening a window—a visible window hanging in space—on living and coloured reality.

* *

Indeed, there were those, and they comprised almost all the established film critics and directors, who questioned whether such a film could be said to have any aesthetic conventions, or indeed any aesthetics at all. Was it not, they asked, merely a technical device for transferring the scene bodily to the spectator, a device which, when further perfected, would lead to the terrifying results envisaged by Aldous Huxley in his description of the Feelies in "Brave New World"?

And, pressing this argument further, it was suggested that genuine movements in art do not result from the excogitations of scientists in laboratories. In earlier days techniques seem to have evolved out of artists' needs. During the Middle Ages, religious aspirations were felt to be better expressed in the soaring of the Gothic style than in Norman buildings clinging to the soil; and forthwith masons and architects set about to devise ways of rearing their stone spires ever further upward, sometimes five hundred feet into the sky, as at Beauvais. And so again when the scale of musical composition began to increase greatly in the second decade of the last century under the pressure of Beethoven and his contemporaries; the composers demanded, and the modern orchestra came into being. But nowadays, the critics urged, the technique often arrives before the artist. The
therein and a whole host of electronic musical instruments were created before there was any music to play on them. Composers had to be persuaded to exploit their capacities in new music, and perhaps that is one important reason why they never caught on.

The film as a whole is in some sort an example of technique preceding and thus thrusting itself upon artistic impulse. Its real raison d’être is as an article of commerce. No film magnate has ever seriously thought of asking cameramen if they would prefer the shape of the frame (settled more or less accidentally by Edison about 1890) to be changed to some other ratio than 3:4, or perhaps even made variable. No one suggests to the prominent directors of today that they might like to make a few silent films, or even documentaries, as a change from ordinary features, much as a composer may alternate symphonies and chamber music. The very idea that such opportunities might be offered sounds absurd. And so it may prove, say the objectors, with 3-dimensional films. They have been invented by scientists, not demanded by artists; and therefore in a real sense they will prove an infliction on the world of art—not, be it noted, because of their technical complexity, but because they have not sprung from any contemporary artistic need or movement.

Yet this argument surely proves too much. Artists, only a little less than the rest of mankind, tend to be a conservative race, and to stick to established means of expression. The therein may not have caught on, but the grand piano and the saxophone certainly did, and they were the products of inventors. As soon as they existed, people were ready to use them.

★

TWO of the films in the Festival of Britain programme support this more hopeful line of reasoning, both of them animated cartoons by the Canadian artist, Norman McLaren. Gay, witty, and full of dancing life, these films whirl their images around in space with a fine sense of the new freedom which is there for the taking. In Rudolf Arnheim’s expressive phrase, they look “as though Art were streaming from the skies.” If the films of actuality had less to offer, it may perhaps be blamed rather on lack of time to experiment, lack of finesse in the equipment, and above all fear of too sharp a break with the accepted film conventions, than to inherent limitations in the medium itself.

These new aesthetics, the history of men’s efforts to create a solid-seeming world out of imagination and light, and some of the story of the latest films in space—all this may appear later in a longer and more discursive work, The Stereocinema. Even in these pages, if the reader will bear with the long chain of mathematical reasoning, will be found a description of some of the almost magical transformations which the 3-dimensional film can effect. By altering constants in the stereoscopic transmission system, an object of known size can be made to expand or shrink; it can be stretched to infinity or squeezed as flat as a postcard; it can be turned inside out; it can be made to appear simultaneously in front of and behind another object. The nearnesses of things can be jumbled up out of all relation to reality; perspective, light and shade, and the apprehension of depth may be brought into vivid conflict. Such an array of powers in the hands of an artist could make Picasso look like an academician. But the artist would need to be another Picasso. There is here an unexplored field for exploration, fascinating in its possibilities, at the meeting ground of mind and mechanism.

As Good as Ever

THIS year the British Journal of Photography reached its century, and now, with the spring comes The British Journal Photographic Almanac not quite a hundred years old yet but getting on that way, for this is its 95th year of publication.

Regular students of the B.J. Almanac will recollect that the first article is always an editorial, dealing authoritatively with some wider aspect of photography. This year the editors have turned to the history of photography for their theme under the heading “The Seven Ages of Photography.” The seventh age—the age now developing—they characterize as “the age of photography in colour,” and this description appears to be borne out by the contents of this year’s Almanac. Three out of the five special articles deal with colour photography: “Evaluating Colour Quality on Tripack Materials,” “Colour and the Medical Photographer,” and “Masking in Multi-layer Materials.” In the section devoted to Formulae there is given a complete list, running to six pages, of all the sensitive materials available to the colour photographer, and the section dealing with the technique of colour photography, revised to date, fills 28 pages and includes all processes available in this country.

Another new feature is a very complete list of materials for still monochrome photography with speeds given in B.S./A.S.A. exposure indices. The table of sensitive materials suitable for medical photography is included again, brought up to date. So have the guide to the technique of electronic flash and the notes on reciprocity failure.

It goes without saying that all the regular features are also included; the reviews of new apparatus and materials, the abstracts of new methods and techniques, formulae, glossary of technical terms, lists of text-books on the various branches of photography, directory of repairers, and of course the pictorial supplement with its examples of work by leading photographers.

It is published by Greenwood & Co., has 636 pages, plus 32 pages in photogravure, and costs 5/- in boards and 7/6 in cloth.
Settlement in the Lab Dispute—by George Elvin

The announcements made to our members and the Press on the 14th June record a new stage in our progress towards improved conditions and wages for our laboratory members. As long as it is recognised as another step forward and not the end of the road we can be reasonably satisfied with the progress made.

It was in the spirit that the proposals were a progress report and not a final settlement that our members at a mass meeting on Sunday the 13th June, accepted them.

We all remember how our big complaint against the Film Laboratory Association during the stoppage was that they refused to negotiate with us and whilst we said we were not averse to arbitration being used at the proper time and proper place we were not going to allow it to replace negotiation. The interim settlement indicates complete success for A.C.T. on this vital matter of principle.

We have had four meetings with the F.L.A. and it is fair to record that their Chairman opened up the first meeting by stating it was their desire to try and settle all problems by negotiation and the talks were conducted in that spirit. As a result, a settlement was reached, or appears likely, on eight of the ten points of difference between us. Unfortunately on the two major points—an overall wage increase and a shorter working week—the employers would not budge but they have agreed to a form of arbitration which is biased less heavily against the Unions than some of the traditional forms of arbitration.

Details of the settlement are as follows:

1. To consolidate 30/- of the cost of living bonus as claimed by A.C.T. This will mean an increase of 15/- per week to nightshift workers and increases of varying amounts to employees who work overtime and hours for which premium rates are paid.

2. A third week’s paid holiday to employees with 10 years’ continuous service.

3. Meal allowances to Transport Drivers who are away from their normal canteen facilities and who take main meals in public restaurants.

4. A.C.T.'s claim for a general increase of wages and a 40-hour week to be referred to the Arbitration of two Arbiters one nominated by each party. The Arbitration will take place as early as possible and the parties will accept any joint award made by such Arbiters.

5. Discussions to continue regarding revision of the Disputes Clauses of the Agreements and the inclusion of new Grades in the Agreements.

6. An endeavour will be made to include similar clauses in all Agreements where practicable.

The first three points came into operation from 14th June, 1954.

No agreement has been reached regarding A.C.T.'s claim for 100% Trade Union membership but it has been agreed to include in the Technicolor Agreement provision for notification of vacancies of scheduled grades to the Employment Bureau.

This therefore, is our interim progress report and as was made clear at the mass meeting of members we would not have got a single one of the points upon which we have obtained either complete or partial satisfaction but for the magnificent stand and solidarity which our laboratory members have displayed during the past few months.

The General Council and Laboratory Negotiating Committee will not consider their task done until they have obtained an overall increase and an acceptable settlement of all our original ten points.

A.C.T. – EQUITY

Answer U.S. Unions

Actors’ Equity and the Association of Cinematograph and Allied Technicians have had their attention drawn to the decision of the Hollywood Films Council of the American Federation of Labour to exert pressure on American companies who are producing television programmes in England that such productions should be directed back to the United States of America on the ground that American labour is otherwise being deprived of legitimate employment.

Whilst our unions have no wish to quarrel with America or its trades unions on protective measures, we would point out that there would be no benefit to either of our respective countries or trades unions if we both adopt an attitude of insisting that all films and all television programmes shown in our respective countries must be home-produced.

In this connection the British unions are drawing the attention of their American colleagues to the fact that over 70% of the screen time of British cinemas is devoted to American films. A policy of ban and counter-ban would undoubtedly react unfavourably on American film actors and technicians.

British entertainment unions have, however, indicated to their Government their willingness that up to 20% of transmission time on British commercial television may be foreign in origin. At present television films made in this country take up less than 1% of the time available on American television. If the narrow restrictionist attitude of the Hollywood Committee of the American Federation of Labour is maintained it is clear that counter-measures by British trades unions would become inevitable and the figure of 20% would have to be reviewed.

We will be happy to discuss with our American trades union colleagues all measures necessary to protect employment of native artists and technicians on a basis of reciprocity.

Equity and A.C.T. are conveying these joint views direct to their American counterparts: the Screen Actors' Guild, the Screen Directors' Guild, and the International Alliance of Theatrical and Stage Employees. They are also asking the British Trades Union Congress to raise the matter with the American Federation of Labour and are requesting the British Government to intervene.

(Signed) GORDON SANDISON,
General Secretary, British Actors' Equity Association, 8 Harley Street, London, W.1.

(Signed) GEORGE H. ELVIN,
General Secretary, Association of Cinematograph and Allied Technicians, 2 Soho Square, London, W.1.

17th June, 1954.
"The hungry sheep look up and are not fed."

Mr. Peter Thorneycroft, President of the Board of Trade, addressed A.C.T.'s 21st Annual Meeting. He had no new proposals to make; instead, he told the meeting, "I propose to face the facts of the problem with you."

"I like British films," said Mr. Thorneycroft. "I believe that they can stand up to all-comers. I could recite a long list of titles of films of world-wide reputation, a number of them made by your own President. But you know these films better than I. You directed them and photographed them, did all the work under which is needed before presentation to a cinema audience.

"British Governments believe, and have believed since 1927, that British films are worth having and that steps should be taken to give them a fair opportunity. Help has been given in two directions. First by quotas and secondly by financial help to production."

"The Government has helped the producers through the introduction of the Production Fund and they have also been helped more recently by Mr. Butler in the Budget, when the film industry was singled out for a concession. I believe this tax relief will help and I am glad that the arrangements for the continuation of the Production Fund, which were negotiated on a voluntary basis, will enable the impetus of British film production to be kept up.

"What about the capital? Producers continue to be helped by the National Film Finance Corporation. There is no doubt of the value of the part played by the Corporation, particularly in financing independent producers, and for that reason we have continued it. But I want here to utter a word of warning. There is a limit to the amount of public money that can be afforded in financing film production. There are, after all, many other claims upon the public purse. For this reason, if for no other, I attach great importance to the efforts made to cut costs. It is not for me to tell the industry how to do it. I can, however, observe the facts; and I take these figures from that sector of the industry which was in receipt of public finance. The fact is that we have done rather well in cutting costs in recent years and since the National Film Finance Corporation began its work. Prime costs since then have risen: 15 per cent for materials; 32 per cent for laboratory charges; 15 per cent for studio wages. Yet the cost of making first feature films in that sector has risen only by 5 per cent. This is progress in the right direction. During the past year prices generally have been steady and I hope to see production economies overtaking rising costs.

"I would say this about the future. Remember this is your industry. Do not imagine that this, or any other Government, can run it for you. In the last resort the prosperity of British films does not depend on the volume of public finance which may be available. There is a severe limit under all Governments as to the amount of public funds that can be made available. The future therefore depends on you. Governments can help; they can help by steadying the prices outside; they can help by easing a little the burden of tax, as Mr. Butler did the other day. They can help by encouraging arrangements like the Eady Fund. They can help within limits through the supply of capital through such organisation as the National Film Finance Corporation. Beyond that the responsibility is all yours. You have a fine record and great achievements to your credit and I wish to you who actually make the films every success in the years which lie ahead."
# CINE-TECHNICIAN

## INDEX Vol. 20 - 1954

### SUBJECTS

<table>
<thead>
<tr>
<th>Topic</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>ADVANCES IN 21 YEARS. By George Elvin</td>
<td>62, 95</td>
</tr>
<tr>
<td>A FILM TECHNICIAN’S NOTEBOOK. By A. E. Jenkins</td>
<td>4, 22, 23, 36, 37, 51-53, 164-166, 184, 214, 215</td>
</tr>
<tr>
<td>ANDERSON, Max. Profile</td>
<td>41</td>
</tr>
<tr>
<td>ANTHONY ASQUITH. A Tribute</td>
<td>132, 133</td>
</tr>
<tr>
<td>ASSOCIATION OF CINEMATOGRAPH AND ALLIED TECHNICIESTHIS</td>
<td></td>
</tr>
<tr>
<td>Annual General Meeting, 1954</td>
<td>126</td>
</tr>
<tr>
<td>Answers U.S. Unions</td>
<td>212, 213</td>
</tr>
<tr>
<td>Feature Films Pay Award</td>
<td>10, 11, 31, 44-46, 54-60, 125, 141, 157, 216</td>
</tr>
<tr>
<td>Laboratory Activities</td>
<td>212, 213</td>
</tr>
<tr>
<td>Notes and News</td>
<td>14, 15, 28-30, 127, 156, 174, 204</td>
</tr>
<tr>
<td>Short and Documentary Films Dispute</td>
<td>157, 163, 179</td>
</tr>
<tr>
<td>Technical Committee Lectures</td>
<td>5, 9, 37-39, 127, 128, 157</td>
</tr>
<tr>
<td>The General Council Decides</td>
<td>12, 27, 47, 142, 158, 175, 190, 206, 221</td>
</tr>
<tr>
<td>Twenty-First Anniversary</td>
<td>73, 97-103, 126</td>
</tr>
<tr>
<td>BOOK REVIEWS.</td>
<td>124, 134, 174, 181</td>
</tr>
<tr>
<td>BRITISH ACOUSTIC FILMS. Reports from A.C.T. Shop</td>
<td>127, 139, 156, 198, 204, 213</td>
</tr>
<tr>
<td>BRITISH FILMS OVER 21 YEARS. By R. J. Minney</td>
<td>74-77</td>
</tr>
<tr>
<td>BYWAYS AND HIGHWAYS OF FILMLAND. By Chris Brunel</td>
<td>84-87</td>
</tr>
<tr>
<td>CARTOONS</td>
<td></td>
</tr>
<tr>
<td>By Bert Bath</td>
<td>195</td>
</tr>
<tr>
<td>By J. Cook</td>
<td>59</td>
</tr>
<tr>
<td>By Pat Holmes</td>
<td>21</td>
</tr>
<tr>
<td>By J. Land</td>
<td>56, 58, 138, 139, 152, 156, 180, 181, 211, 222</td>
</tr>
<tr>
<td>By D. Meddings</td>
<td>57</td>
</tr>
<tr>
<td>CINDERELLA AND THE WOLVES</td>
<td>180, 181</td>
</tr>
<tr>
<td>CINE PROFILE. By &quot;Recorder&quot;</td>
<td></td>
</tr>
<tr>
<td>Max Anderson</td>
<td>41</td>
</tr>
<tr>
<td>Ian Crawford</td>
<td>30</td>
</tr>
<tr>
<td>Terence O’Brien</td>
<td>13</td>
</tr>
<tr>
<td>Ian Struthers</td>
<td>167</td>
</tr>
<tr>
<td>CINE’S COMPLETE GUIDE TO BRITISH FILM MAKERS</td>
<td>26, 27, 42, 43, 61, 136, 137, 169-172, 186-188, 219</td>
</tr>
<tr>
<td>COLOUR. WHY EASTMAN? By Gordon J. Craig</td>
<td>37-39</td>
</tr>
<tr>
<td>COLOUR. Problems of in TV. By G. G. Gouriet</td>
<td>39</td>
</tr>
<tr>
<td>TV in U.S.A.</td>
<td>40</td>
</tr>
<tr>
<td>COMPOSITE FOUR-TRACK SOUND</td>
<td>8, 9</td>
</tr>
<tr>
<td>CRAWFORD, Ian.</td>
<td>30</td>
</tr>
<tr>
<td>DIRECTORS IN A RUT. By William Dieterle</td>
<td>62, 63</td>
</tr>
<tr>
<td>DOUBLE FRAME CAMERA. The. By John R. Bishop and Loren L. Ryder</td>
<td>24, 25</td>
</tr>
<tr>
<td>ELECTRONIC FILM MAKING. By T. C. Maenmann</td>
<td>148-151</td>
</tr>
<tr>
<td>FEATURE FILMS PAY AWAY. By George Elvin</td>
<td>212, 213</td>
</tr>
<tr>
<td>FILMING &quot;MOBY DICK&quot;</td>
<td>203</td>
</tr>
<tr>
<td>FILMING THE QUEEN IN AUSTRALIA. By Stanley Hawes</td>
<td>115-117</td>
</tr>
<tr>
<td>FILM PRODUCERS, ARE THEY NECESSARY? By R. J. Minney</td>
<td>127, 128</td>
</tr>
<tr>
<td>FILMS FOR GOVERNMENT SERVICE. By George Elvin</td>
<td>153, 154</td>
</tr>
<tr>
<td>GONE ARE THE DAYS. By Charles Duncan</td>
<td>217, 218</td>
</tr>
<tr>
<td>IN 1933—21 YEARS AGO</td>
<td>96, 140, 155, 168, 189, 204, 213</td>
</tr>
<tr>
<td>INSURANCE ACT DEFECTS. By George Elvin</td>
<td>292, 293</td>
</tr>
<tr>
<td>INTRODUCTION TO 3-D FILM. By Raymond and Nigel Spottiswoodes</td>
<td>122-124</td>
</tr>
<tr>
<td>ITALIAN FILMS AT THE CROSS-ROADS. By Chris Brunel</td>
<td>182, 183</td>
</tr>
<tr>
<td>LAB EMPLOYEES ANSWERED. By George Elvin</td>
<td>10, 11</td>
</tr>
<tr>
<td>LABORATORIES</td>
<td></td>
</tr>
<tr>
<td>Employers’ Case Answered. By George Elvin</td>
<td>10, 11</td>
</tr>
<tr>
<td>Lab Pay Rises. By George Elvin</td>
<td>152, 153</td>
</tr>
<tr>
<td>Profits and Prices</td>
<td>181</td>
</tr>
<tr>
<td>Topics. By Alf Cooper</td>
<td>141, 157, 216</td>
</tr>
<tr>
<td>Wages Claim and Dispute</td>
<td>31, 44-46, 51-60</td>
</tr>
<tr>
<td>Wages Dispute Settlement</td>
<td>125, 152, 153</td>
</tr>
<tr>
<td>LABOUR PARTY FILM ON TV. By R. J. Minney</td>
<td>60</td>
</tr>
<tr>
<td>LAB TOPICS. By Alf Cooper</td>
<td>141, 157, 216</td>
</tr>
<tr>
<td>LIGHTING FOR HIGH-SPEED PHOTOGRAPHY. By P. T. Cahill</td>
<td>199-201</td>
</tr>
<tr>
<td>MAGNETIC TAPE. TV PICTURES ON</td>
<td>19, 20</td>
</tr>
<tr>
<td>MOTION PICTURE PHOTOGRAPHY OVER 21 YEARS. By Adrian Jeakins</td>
<td>78-81, 83</td>
</tr>
</tbody>
</table>

### OBITUARIES

- Bill Cheeseman: 222, 232
- John Cox: 15
- Mrs. A. Friars: 15
- Jimmy Hodges: 121
- Reg Margaretts: 181
- George Moss: 152
- Walter Stevens: 206
- Dylan Thomas: 15
AUTHORS

BISHOP, JOHN R. The Double-Frame Camera 24, 25

BOND, RALPH
One Man’s Recollections 89-91
T.U.C. Report 185

BRUNEL, CHRIS
Byways and Highways of Filmland 84-87
Italian Films at the Cross-Roads 182, 183
Use Films for Soccer Success 135

CAHILL, P. T. Lighting for High-Speed Photography 199-201

COOPER, ALF. Lab Topics 141, 157, 236

CRAG, GORDON J. Why Eastman Colour? 37-39

CRANSTON, HELGA. Women in Conference 138

CRAWFORD, IAN. Report from A.C.T. shop at British Acoustic Films 127, 139, 156, 174, 198, 204, 213

DIETERLE, WILLIAM. Directors in a Rut 62, 68

DUNCAN, CHARLES. Gone Are the Days 217, 218

ELVEY, MAURICE. World Screen Writers Meet 183

ELVIN, GEORGE
Advances in 21 Years 92, 93
American Films and British Television 212, 213
Feature Films Pay Award 212, 213
Films for Government Service 153, 154
George Tomlinson (a book review) 134
Insurance Act Defects 202, 203
Lab Employers Answered 10, 11
Lab Pay Rise 152, 153
The Case Against "Common Cause" 173
T.U.C. Report 185

GAVIN, ARTHUR, E. "Rear Window" 118-120

GOURET, G. G. Some Problems of Colour TV 39

HAWES, STANLEY. Filming the Queen in Australia 115-117

JEAKINS, A. E.
A Film Technician’s Notebook 4, 22, 23, 36, 37, 51-53, 164-166, 184, 214, 215
Motion Picture Photography Over 21 Years 78-81, 83

MACGOWAN, KENNETH. The Amazing Eadweard Muybridge 205

MACNAMAARA, PAUL. Telemeter 196-198

MACNAMAARA, T. C. Electronic Film Making 148-151

"MIDDY," A.C.T. News and Notes 14, 15, 28-30, 127, 156, 174, 204

MINNEY, R. J.
British Films Over 21 Years 74-77
Film Producers: Are They Necessary? 127, 128
Labour Party’s TV Film 30
"RECORRED." The Profile 12, 13, 30, 41, 167

REID, CHARLES. Outside Report on George Elvin 94, 95

RYDER, LOREN L. The Double-Frame Camera 24, 25

SIMAKOVA, M. Speak Low if you Speak Love 6, 7

SPOTTISWOODE, RAYMOND
3-D Films 5, 9
Introduction to 3-D Films (with Nigel Spottiswoode) 122-124

SUTTON, REG. "The Flight of the White Heron" 117, 121

WYAND, PAUL. "The Flight of the White Heron" 117, 121
A.C.T. Notes and News

Ian Crawford, British Acoustic Films, writes:

Congratulations to the B.A.F. Football Team on winning the F.I.S.A. Cup this year. The game was played at the Uxbridge Town Ground and their opponents were Ilfords. Our team played very well and were well lead by Captain H. Tubbs and Vice-Captain Les Grant; other players of note for a good solid game were Fred Goe, Len Higgs and, of course, our brilliant centre-half, Len Hillings. It was unfortunate that Sid Roberts, through a broken ankle, was unable to play, but it was noticed he did a very good job with his stick.

The winning of this magnificent trophy was not without mishap as our goalie has since been in hospital with a chipped bone in the ankle; so to Tommy Watson we wish a quick recovery.

The Sports and Athletic Meeting this year is to be held at the B.A.F. Works in Gloucestershire on July 11th, so all would-be champion runners are asked to contact the Social Committee.

I wonder how many of our readers are aware that popular sound trainee, Ighbal Hassan Shahzad, has his brother, Wagner Hassan, in England with the Pakistan Film Industry. B.A.F. are hoping to have Hassan back with us very soon before he returns home, so we all hope he is soon able to leave the Hammersmith Hospital.

Wage increases at B.A.F. recent have meant, in practically every case, an extra 8/6d. for all male workers and £/6/- for female workers. We also note with pleasure that new wage agreements have been signed in the following departments by your shop stewards: The Repair Shop, Electrical, Mechanical and Projector Tests, Assembly Shop, Goods Receiving and the Pre-Packing Sections, and a complete scale of wages have been drawn up for the Magnetic Head Department. We are at the moment undergoing negotiations for a new wage agreement in the stores and dispatch, and the laboratory are discussing a complete new wage structure, these are the only sections not yet with improvements on the 1948 Agreements.

First permanent television studios in the provinces are to be in Manchester. The B.B.C. have contracted to purchase Film Studios (Manchester) Ltd., which has premises in Manchester Road, Rusholme. Immediate steps will be taken to adapt the premises for television studios. These will be the permanent television studios of the Northern Region.

Premises include two large studios, dressing rooms, a canteen, offices, and workshops. The larger of the studios covers 5,000 square feet.

The Westminster Branch has just completed a very successful season and has now closed down until September, 1954. At the Annual General Meeting, owing to lack of nominations, a Caretaker Committee was elected consisting of Chairman, Pat Holmes; Secretary, Eric Pask; Committee Members, Harry Hastings, Derek Armstrong.

This Committee will organise meetings during the summer months if any interesting personalities or films are available. Shop Stewards will be notified of these meetings in the normal way. It is hoped that a fully representative committee will be elected at the September meeting. The Committee wish to thank Mr. Frost for his generosity in loaning us the Crown Theatre for our meetings.

Film Producers—are they Necessary?

In final lecture of the current series, organised by A.C.T.'s Technical Committee, R. J. Minney explained the function of the Producer. This abridged report of the lecture was prepared by A. E. Jeakins

THE popular conception of the producer was of an illiterate, ignorant being, incapable of even expressing himself grammatically. Most of the jests at the expense of the film business, in plays, novels and the press were centred on the producer. However, it must be evident that a man entrusted with an important responsibility as a producer is, could not be so ignorant and uneducated as he is sometimes made out to be.

However, they did have the classic example of Goldwyn—all the malapropisms attributed to him were certainly not invented. Mr. Minney recalled one he had heard himself at a dinner at Chaplin's when Goldwyn was also there. The talk had turned to books. Chaplin asked what writer in England nowadays matched Hall Caine for sales. Minney replied there was none; Hall Caine's least successful book sold over 700,000 copies. Hall Caine's son had once shown him the figures. Goldwyn, who had been only half listening, raised his voice and said, "Who said that?" After listening to a repetition of the facts he declared, "The man's a liar, everything he says must be taken with a dose of salt."

Quite a number of sayings attributed to Goldwyn had been invented by others, many of them even funnier than the ones he had said.

Goldwyn was born in Poland. He came to England in his youth and worked as a blacksmith's assistant in Manchester. He emigrated to America and worked in a glove factory, then as a glove salesman. He was over thirty when he went into films, forming the Goldwyn Company in partnership with the Selwyn brothers, and acquiring the second half of his name (his real name was Goldfisch). He rowed with the Selwyns and started on his own as Goldwyn. The brothers sued him for their half of the name, but the judge decided for Goldwyn.

With Mayer he formed Metro-Goldwyn-Mayer and this time, when he broke away, he left his name behind. During his career as a producer he had discovered many great stars, and made many remarkable films: Dodsworth, Wuthering Heights, Little Foxes, Best Years of Our Lives, to mention only some of them. He also had courage; during Chaplin's dispute with the American Government he declared that Chaplin was the greatest figure on the screen. Prefacing it with one of his characteristic sayings: "So far, I've heard nothing but silence."

If one felt that Goldwyn was a lone figure in his misuse of English, there was Zannuck who could never pronounce a word correctly. Zannuck had a remarkable career. He arrived in Hollywood at the age of eighteen and worked as a window dresser and agent for a hair-restorer. In his spare time he wrote film scripts which he couldn't get accepted. He felt that he would never get anywhere until he had a book published. He collected three of his
rejected scripts, put them together as a book and approached a publisher. The charge for printing was more than Zannuck could pay, so he went to his boss and said he would put in a hundred pages about the hair restorer if his boss would pay for printing the book. The boss agreed and the book was printed. Later it was filmed, hair restorer and all.

Del Guidice was another instance of an out of the ordinary character who had yet done remarkable work. Mr. Minney for eight years at the Press made a mistake when they dwelt too much on this side of people. Del Guidice had a flair for picking subjects. The association of the ideas England, Shakespeare, Olivier had resulted in the film Henry V.

Mr. Minney thought that there were two categories of producers. The first became producers because they were relations of the boss.

The other type of producer was a technician who was employed to make the picture. The facing producer was to find a story. If one took a classic—Dickens for example—there was first the difficulty of-condensing 10 or 12 hours reading time into one and a half film time. And then, if it was a familiar work, one ran into trouble with the people who expected to see all their favourite passages on the screen. This was why Gone With The Wind was made at such length.

With biography you were on safer ground. Whatever you put in it was assumed that you had done some research, and there were always new facts being discovered about people!

Having found a story, the producer then has to engage a writer, think about finance, stars and director, and work out a rough budget. After three or four months preliminary work, if he is lucky, he may have a deal with a renter. All this work is done in advance of the shooting, so technicians who come in at the shooting stage may sometimes indeed wonder, “Is your producer really necessary?”

Once production had started the producer had to be prepared to cope with all sorts of contingencies: trouble from the top, interference from the sponsoring company, as well as getting on with the job of getting the film made.

That remarkable book “Picture,” by Lillian Ross, gave an example of interference from the top. Mayer was opposed to making the picture and accused Huston of risking other people’s money for his art. Nevertheless, it was understandable if the front office played safe, artistic and commercial pictures cost the same amount of money. There were no blueprints for successful picture-making, so everyone tried to keep their latest film nearest to the one that had gone before. Hence the cycles of films.

Mr. Minney said his career as a producer began at Lime Grove, where he made a number of interesting pictures which also made money. One of a producer’s main problems he found was dealing with stars suffering from inflated egos, who believed themselves to be geniuses. There was the case of two well known stars, male and female, acting in the same film and both with the right side of the face best for camera. When it came to a “two-shot” neither would give way, and eventually over-the-shoulder shots were the only solution.

Another trouble he encountered was censor trouble—in those days the censorship was very strict. In Madonna of the Seven Moons they anticipated trouble with the censor over a scene shot in silhouette which showed Phyllis Calvert and Stewart Grainger apparently in bed. An alternative scene was photographed in full light with Grainger sitting in a chair. The scene was passed in silhouette, but the censor objected to another incident, the saying of a prayer during Phyllis Calvert’s death-bed scene.

The Wicked Lady also ran into censor trouble—not here—but in America. The dresses were copied from paintings at Hampton Court, and were passed by the English censor. Queen Mary saw and enjoyed the picture at its premiere and paid a second visit during its general release.

The trouble with the U.S. censor was on two counts. First, the dresses were not right—“I wish you could set the girls more into them.” The film was brought back and some close-ups were rephotographed eighteen months later. The other trouble was that the word “hell” occurred twice and “damn” once in the course of the film. It was felt that a film about highwaymen justified two “hells” and a “damn,” but that was two “hells” and a “damn” too many for the American censor. One “hell” spoken by Rennie was easy to cut, but the other “hell” and the “damn” had been spoken by Mason, who was not available for retakes. The scene in which the offending words occurred showed Mason and Margaret Lockwood galloping through a wood; after a good deal of thought, extra hoof beats were dubbed in to cover the cuts of the words.

Mr. Minney thought that his most pleasant experience as a producer was when he worked on The Final Test, A.C.T.’s own film made by technicians on A.C.T.’s unemployment list. They made a fine job of the film, which was well received not only here but in America.

Once shooting started the director took over; during this stage the producer served a useful purpose as he had the detachment lacking in the director. The producer also guarded the director from attack from the rear, and he had to work out solutions to a number of problems which arose during production and were outside the director’s scope. For example there was a scene in The Wicked Lady which showed the frozen Thames. The director wanted to do it with a model; the model would have cost £25,000, which was more than the budget could afford. It was a question of sacrificing the shot or finding an alternative solution. The Art Department solved the problem with a glass shot and model figures worked by magnets attached to long rods. The producer had also to look after the selling of the picture and watch the schedule and the budget, for films were not only an art but an industry. Today there were the added costs of Cinemascope and Stereo Sound.

Goldwyn had said that it was easy to make a successful picture: all you did was to get people into the cinema and collect their money.

Mr. Minney concluded by saying that he would leave it to the audience, after all they had heard, to decide whether your producer was really necessary.

The evening concluded with a showing of excerpts from films with which Mr. Minney had been associated: The Battle of Plassey sequence from Cive of India, and reels from The Wicked Lady and Madonna of the Seven Moons.

After an interesting discussion the vote of thanks was moved by George Hill.
A COMPLETE LABORATORY SERVICE

PRECISION FILM PROCESSING
OPTICAL EFFECTS: TITLES: INSERTS
FOREIGN VERSIONS: ANIMATED
DIAGRAMS: NEGATIVE CUTTING
FILMLETS AND FILM STRIPS IN
B. & W. AND COLOUR

STUDIO FILM LABORATORIES LTD.
71 DEAN STREET, W.1

Telephone: GERRARD 1365-6-7-8

Review Your Films at our RCA Preview Theatres

THE CROWN THEATRE

Provides Complete Studio Projection Service at Any Time to Suit Your Requirements

DOUBLE HEAD PROJECTION MIXING PANELS FOR TRACKS
also
SUB-STANDARD PROJECTION SEATING FOR 70 PERSONS

SOUND RCA SYSTEM

ALSO THREE EDITING BAYS

86 Wardour St., London, W.1

Tel: GERRard 5223 Editing Bays: GERRard 9309

CINE TECHNICIAN
Journal of the Association of Cine & Allied Technicians

Vol. 21 JANUARY 1955 No. 121

CONTENTS
- Cover Still: “Animal Farm” (Halas & Batchelor)
- More British Films... 3 • Home Films Top British Box-Office Winners... 4 • Film Technician's Notebook... 5, 6 • “Animal Farm”... 7
- In January, 1934... 8 • World Labour to Promote Films... 8 • T.U.C. Sculptures on View... 9
- New Books... 10 • Cine's Complete Guide to British Film Makers... 11, 12, 13, 14 • A.C.T. General Council Decides... 15

Editor: REG GROVES
Editorial Office: 2 Soho Square, W.1. Tel. GER 8506
Advertisement Office: 5 and 6 Red Lion Square, W.C.1. Tel. HOLborn 4972

the ONLY BOOK of its kind...

3-D Kinematography
AND NEW SCREEN TECHNIQUES
by
ADRIAN CORNWELL-CLYNE
M.B.E., F.R.P.S.

ORDER today

"To his immense scholarship, he brought a long, wide experience of his subject as a working scientist actively concerned with the manufacture of film. He has now shown that in the 3-D field he is equally well qualified to sum up the various systems, explain their background and estimate the range of their success. In a description of the five basic methods for the achievement of stereoscopic pictures, he gives a clear understanding of the 'Eclipse' system and the Auto-stereoscopic systems, and a chapter on stereoscopic sound, a second on 3-D cartoons, a third on Continental 3-D. There are lucid accounts of the CinemaScope and Cinerama forms of film making and projection. The work is finely illustrated by photographs and diagrams.‘To-day's Cinema.’

with 147 illustrations, 18s.

Hutchinson's Scientific and Technical Publications
HUTCHINSON HOUSE, STRATFORD PLACE, LONDON, W.1
MORE MOVIES

Need Not Mean

POOR MOVIES

MISS C. A. LEJEUNE, Film Critic of The Observer, started something when she wrote on December 5th, 1954, "One reason for the deterioration in British films... is that we are not making nearly enough of them. For years the output has steadily decreased... Now this is a bad thing in a number of ways, and not the least disturbing factor is the loss of practice available to artists and technicians. Their tragedy is not to be uninspired but to be unemployed."

WILLIAM SHEPHERD, Conservative M.P. and film company director, wrote to The Observer the next week, saying that we were not producing fewer films: "Apart from the wholly abnormal year 1947-48, when the Americans withdrew their films from the British market, the production in 1953-54 was the highest ever in the history of the industry. The experience of exhibitors is that there is no decline in the popularity of British films; on the contrary, they are improving their relative position." He regretted we were not making more "successful films lavish enough to be considered of international standard." This was largely because we are now producing "at roughly half the budget cost of 1946-50." To build up on a sound financial foundation means now concentrating on the low-to-moderate budget picture.

Film Director ADRIAN BRUNEL, 15 years an A.C.T. member, answered Shepherd in The Observer on December 19th, and asked readers to compare "the present paltry output" with Italy's, which was "nearly twice that of Great Britain; and with our own pre-war production, which reached over 200 feature films per year." He added that we should "aim to expand and to adventure." and get back our lost studios and our "highly trained, enthusiastic and irreplaceable technicians... To expand we must have enterprise and take risks; and finally, we must insist that our Government and our foreign services give the same support to British films that the Governments of the United States and Italy give to their films, and realise, as they do, that trade follows the film."

Shepherd came back in The Observer the next Sunday, claiming his figures were "incontestably accurate" and saying that of the 100 films a year pre-war "many were of the quota quickie type which would not pass as first feature films under the present cost definition for quota purposes." He believed that script-writers were "the scarce commodity in the film world." In the same letter column DOUGLAS MATHER, of Iver Heath, hoped for full employment, as now "new members are rarely being accepted" by the unions.

Among the letters replying to Shepherd and Mather, which two weeks later The Observer had not published, were contributions from Brunel and from GEORGE ELVIN. Meanwhile the DAILY FILM RENTER weighed in, agreed with Brunel that "before 1939 the annual output of all feature films from British studios topped the double century," but wondered whether "the status and prestige of the industry was higher then than now because we used up a lot more celluloid and employed a lot more people?" The trade paper considered that the standard of Italian films did not make them as successful as many people believed, because Italy was "making far too many pictures." But the Renter agreed that "enterprise and risk, opportunity for enthusiasts to cut their teeth" were necessary to a flourishing British industry.

A polite duel developed between Brunel and the Renter. Brunel said, "I learned more about production during my three years of making quickies than I ever did in the grander... circumstances of big-time stuff." The Renter gave him the point that quickies had been a valuable training ground, but came down on the side of Shepherd in saying that script writers were scarce, and added that "unrestricted opportunity to write scenarios for quickies does not help the creative artist; rather does it tend to turn him into a hack." Brunel disagreed: "We have an almost unlimited supply of story-writers, with a tremendous accumulation of story material suitable for filming in both past and current literature, as well as fresh screen stories from living writers." He believed we had plenty of trained screen-writers, "many of them seldom employed, in spite of proved skill, and in my experience they are quickly trained..."

He further believed that the recession in appeal of many recent Italian pictures was not due to their number, but to a new law that brought in "the inevitable suspicion of political censorship," which toned down the adventurous subject that made the reputation of post-war Italian production.

Need more movies mean poor movies? Comments are invited from "Cine" readers.

The Cine Technician Index for 1954 is now ready and can be had on request. It will be included with the February issue.
MAIN British and U.S. critics chose On the Waterfront as one of year’s best movies of 1954 in all British and American films.

Sixteen New York critics, representing all metropolitan dailies, chose film as top movie, with Elia Kazan named as year’s outstanding director.

Much outdistanced runners-up in New York critics’ list were Romeo and Juliet and film of Odet’s play The Country Girl, with best foreign language (other than British) film of the year adjudged to be Jap colour feature film, Gate of Hell.


Miss Lejeune added The Caine Mutiny, The Glenn Miller Story, Executive Suite, Seven Brides for Seven Brothers, Rainbow Jacket in close reserve.

Miss Dilys Powell, "Sunday Times," named several, omitting choosy-choosy fancy films not seen by many around, Miss Powell’s list is: On the Waterfront, Rear Window, Gate of Hell, Wages of Fear, The Bandit (Brazil), Adventures of Robinson Crusoe (Mexican), The Great Adventure (Sweden), and so on. No British films get mention by Miss Powell.


All available information on British box winners of 1954 agrees that the three British comedies listed in “Herald” list topped list as box office attractions.

British films
Triumph at Home
Box Office

British technicians can be proud of Britain’s film achievements during last year. Topping box-office attraction in Britain against strong American competition, and slowly winning ground in U.S. itself, despite exhibitor boycott, shows continued advance in prestige and public support for British movies.

Advance will continue only if British movies avoid waste in non-productive expenditure, maintain story and technical quality, in second as well as first features, and avoid over-playing of stale story situations and stereotyped star casting.

Trends at box office reveal growing choosiness among cinema-goers, falling response to costly, spectacle, star-studded ballyhooers; and preference for good, strong stories and soundly made pictures. Complaints there have been, often about poor story quality of supporting features, both American and British. On the other hand, some dapper “seconds” have come from British studios, and in some cases may have helped box office returns credited in lists to main feature. Group 3’s The End of the Road is example of warm, human, ordinary life-story that pleased suburban and provincial audiences.

Feature Films Again at ‘National’

LAST big picture to be made at National Studio was The Elusive Pimpernel, early in 1949. Studio then went dark until Fairbanks group made series of films there for American TV.

It is now announced that major film production is to re-start at National shortly. First film to go on floor there will be the George Minter production of Charles Dickens’ A Tale of Two Cities. Odd that movie with French Revolution as background should re-open National, for, of course, The Elusive Pimpernel is set in same period.

A Tale of Two Cities is to be made in CinemaScope and in colour. Script is by Stanley Haynes, co-writer with David Lean of Oliver Twist. Minter plans to make also R. L. Stevenson’s Kidnapped, and maybe a film called The Glorious Glosters.

Film production in U.S. showed further decline in 1954.

Major companies put 179 pictures into production, compared with 203 in previous year. Independents, who make around 35 films each year, are not included in these figures.

Details of major companies’ drop can be seen in table below:

<table>
<thead>
<tr>
<th>Company</th>
<th>1954</th>
<th>1953</th>
<th>Difference</th>
</tr>
</thead>
<tbody>
<tr>
<td>Allied Artists</td>
<td>25</td>
<td>26</td>
<td>-1</td>
</tr>
<tr>
<td>Columbia</td>
<td>33</td>
<td>37</td>
<td>-4</td>
</tr>
<tr>
<td>Metro</td>
<td>20</td>
<td>30</td>
<td>-10</td>
</tr>
<tr>
<td>Paramount</td>
<td>20</td>
<td>17</td>
<td>+3</td>
</tr>
<tr>
<td>RKO</td>
<td>8</td>
<td>6</td>
<td>+2</td>
</tr>
<tr>
<td>Republic</td>
<td>9</td>
<td>19</td>
<td>-10</td>
</tr>
<tr>
<td>20th-Fox</td>
<td>15</td>
<td>18</td>
<td>-3</td>
</tr>
<tr>
<td>Universal</td>
<td>32</td>
<td>29</td>
<td>+3</td>
</tr>
<tr>
<td>Warner Bros.</td>
<td>17</td>
<td>21</td>
<td>-4</td>
</tr>
<tr>
<td><strong>Totals</strong></td>
<td><strong>179</strong></td>
<td><strong>203</strong></td>
<td><strong>-24</strong></td>
</tr>
</tbody>
</table>
A FILM TECHNICIAN'S NOTEBOOK
by A. E. JEAKINS

FROM Milan comes 35mm. Motion Picture Films Ferrania Color Professional Type, a slim, 45-page book published by Ferrania of Milan and available here through Fountain Press, price 7/6. Author, Dr. Giulio Monteleoni, has written the book with object of explaining with minimum use of scientific and technical jargon principles of Ferrania-color process and also technique of using this process. Selection of chapter headings give some idea of coverage. "How colour image is formed in Ferrania-color films", "How three-colour reproductions are formed" (illustrated by clear colour diagrams), "Illuminants used in Cinematography", "How to use Ferrania Color Neg. Film", "Processing of Ferrania-color positive", "Make-up", "Use of Exposure Meter", "Table for correction of light sources", etc., etc.

On the whole, booklet lives up to claim to explain subject simply; it is almost too simple and elementary at times, considering that it is aimed presumably at professional readers. Typography and layout make it easy on the eyes.

Small radio transmitters of the type used to control model aircraft offer a practical means of remote control of motion picture cameras on specialized filming jobs, says J. W. Bakke in "American Cinematographer." Industrial and scientific cinematographer is often faced with problem of photographing a non-repetitive event, which may involve element of danger and make remote control of camera desirable. There are also the problems associated with unusual camera setups, e.g., from overhead crane hook, front bumper of moving car or aircraft wing.

It has always been possible to take such shots by using a light-weight motor-driven camera, a length of cable and a remote control switch, and this method has worked quite satisfactorily.

Objections are the need for stringing the cable and possibility of electrical connections separating or power failure. Also where such shots have to be made from a great height, the control cable may be inconvenient, hazardous or impossible to string. Here the radio control proves ideal.

The main control unit, which is essentially a compact radio transmitter of the Walkie-Talkie type, is relatively inexpensive and has a single control switch. The receiving unit, which is used to stop and start the camera, consists of one or two small valves and a relay in a small housing. A few ounces in weight, it can be mounted on the camera battery pack or on the camera itself. It can be operated if necessary from a line of sight distance of one mile. Pressing a button on the transmitter operates a receiver relay which controls the camera starting switch. One transmitter may be used to control several cameras shooting from different angles provided all cameras start and stop at the same time. Anyone can used the equipment, no technical knowledge of radio is necessary.

The wide use of colour material in still photography, with its narrower tolerance of temperature fluctuations during processing, has created a demand for temperature control units—that is units which will keep the temperature of a number of processing solutions constant in spite of variations in the surrounding temperature.

One such unit manufactured by the Nottingham Thermometer Co. Ltd is reviewed in a recent issue of the “British Journal of Photography.” The essential part of the unit is the provision of water-jacketed dishes and developing tanks and the water which circulates in this jacket is temperature controlled to an accuracy of ±0.5° F. by the main unit. Up to six dishes may be connected to one control unit and the temperature variation between the first dish and the last will be slight.

The control unit consists of a water storage tank and a circulating pump in a steel casing 18in. x 14in. x 14in. Through the water in the storage tank, but isolated from it, cold mains water is circulated. An electric heating element is provided so that the temperature of the circulating water can be raised above that of the mains, and its operation controlled by a thermostat. So the circulating water is cooled by the mains water to a temperature which will generally be below 65° F. and the heater overrides this control and adjusts the temperature to that set on the thermostat by the operator. The limits to which the unit will control the temperature are from 1° higher than the mains to 80° F.

The unit may be placed outside the darkroom and up to a distance of 20 feet from the dishes provided connecting hoses are lagged.

The latest in the line of the G.B.—Bell & Howell 16mm. sound projectors, the Models 630 S. & D. with built-in magnetic recording head for recording on to magnetic striped film, is reviewed in the "B.J." 19th November issue.

The heart of the machine from the point of view of the sound track is the turret in which the optical sound-head, and the magnetic record, reproduce, and erase heads are all grouped. Changing over from one type of track to another is a matter of moving a lever located just underneath the sound drum and operating the changeover switch on the control panel.

The projection of films with either an optical track or a pre-recorded magnetic track is normal in every way. To record on magnetic striped film either from disc or from microphone, the appropriate feeder is plugged into the control panel, the selector switch placed on "magnetic" and the "record" button is pressed. The projector is then started and the recording carried out.

The record and erase heads are separated by 1.6 frames so that it is possible to remove single words from a commentary already recorded and re-record alternative phrasing. This facility is used in conjunction with the single picture clutch which stops the projector—and is normally used for viewing a single frame on the screen.
It is practically impossible to accidentally erase an already recorded track since the controls are fully interlocked.

Apart from the magnetic recording feature the projector is standard in every way and conforms to the general design of sound projectors from this manufacturer.

The Model 630 S. can be used for silent, optical sound, half-stripe and full-stripe magnetic sound. The Model 630 D. can in addition be used for edge-striped, double perforated film.

The well-known range of Premier film joiners now incorporates an automatic scraper. The scraper comprises a simple modification to the joiner and consists of an extended hardened steel centre bar along which slides a unit carrying the scraper itself. The scraper consists of a strip of high-speed tungsten steel which is supported at its upper end in an adjustable setting arm. The setting is fixed before the joiner leaves the factory so that the scraper will remove precisely the correct amount. The surface which the scraper leaves is not perfectly smooth but slightly serrated, providing a greater surface area for the cement to act on.

For its second lecture meeting of the season the Technical Committee showed the film *Salt of the Earth*. A discussion followed the showing. Readers will recollect that an account of the difficult circumstances under which the film was produced was printed in "Cine Technician" some months back. The film was sponsored by the International Union of Mine, Mill and Smelter Workers and was shot entirely on location in a mining district in New Mexico. Apart from a handful of professionals, most of the actors were miners and their families.

Under the title "Blemishes Banished" the B.J. in its issue of September 10th describes what its originators, the General Electric Co., claim to be the perfect cure for scratches, dust and fingerprints on 35mm. negatives. It is the result of experiments carried out by Dr. Guy Suits, G.E.'s director of research. According to Dr. Suits, trouble from scratches arises most frequently from scratched film base, or gelatine supercoat rather than in the emulsion layer itself. When the light from the enlarger condenser meets a scratched surface, light is scattered and because the scattered light no longer reaches the enlarging lens, the scratch appears as a light line in the final print. It has been the practice in the past to apply to the scratched surface a liquid with a matching refractive index so as to return the scattered rays to their original path through the lens of the enlarger. The two drawbacks to this method are that there has been no suitable liquid—glycerine wets the negative and is liable to produce bubbles, and that there is no satisfactory way of applying the liquid, removing it and cleaning the negative.

Dr. Suits' search for the ideal compound led eventually to an unusual member of that comparatively new and very remarkable family known as Silicones. It was one of the Silicone oils that met the requirements and was given the name "Refractasil".

Tests showed that not only did it wipe off easily, leaving the negative dry, but it had a remarkable cleaning effect, removing oily finger marks "like magic".

The other problem, how to apply the liquid to the negative, was solved by designing a special filmholder. The roll of film is passed through it in the usual way, and as each frame passes across the centre of the stage it is bathed thoroughly on both sides by squeezing a bulb. Dust particles are flushed out and finger marks, it is claimed, disappear. A built-in filter clears the Refractasil so that it can be used over and over again. There is no necessity for any other cleaning of the negative before it is put into the enlarger; afterwards the negative is wiped with chamois or hand tissue and is left perfectly dry and clean.

Marketing of this device is expected in a few months when production problems have been ironed out.

Scientists at the National Bureau of Standards, Washington, have developed a device for making sharp pictures from out-of-focus originals! (Remember the old joke about putting sharpening powder in the developer?) The process is described in the Bureau's technical bulletin as "electro-optical image processing, an opto-electronic system that will facilitate the study of visual perception and recognition of patterns and also promises to have a number of useful engineering applications."

Apparently the process works something after this manner: the unsharp negative is scanned by an electronic tube which sharpens up the picture by making lines and sharp light and shadow areas where the eye sees only fuzzy, undefined areas. It passes the sharpened image through an electrical circuit to another tube from the face of which a new photograph is made of the improved image.

The idea for the device, which took two years to develop, came from Dr. Kovasznay, of the John Hopkins University, Baltimore. The Navy Air Force and Atomic Energy Commission sponsored the research.

NOTE THE DATES

A.C.T.
Annual General Meeting
Beaver Hall, Garlick Hill
(near Mansion House Station) SATURDAY and
SUNDAY, March 5th and 6th, commencing 10 a.m.
each day

Admission by Membership Card
ALL ANIMALS ARE EQUAL—
but some are more equal than others:

ANIMAL FARM OPENS NEW YORK, LONDON

SAID to be Britain's first full-length animated film Animal Farm opened in London as "Cine" goes to press.

George Orwell's fable of revolution gone astray was made in animated film form by Halas and Batchelor Company in Britain. Story shows animals on badly-run farm combining to overthrow cruel, oppressive owner and drive him out.

The animals set up their own democratic community and run the farm themselves, but the pigs succeed in turning the democracy into a dictatorship, with Napoleon, shrewdest of the pigs, as dictator. Orwell's book ends in tragic scenes of pigs wearing clothes and copying behaviour of the overthrown human oppressors, and finally banquetting with the human exploiters of the animals' labour. Film ends with different emphasis, suggesting hope of animals combining to drive out the leaders who have betrayed the revolution.

Full report on film will have to wait till next number of "Cine." British critical opinions not being available at this time, "Cine" extracts from review by respected "New York Times" critic, Bosley Crowther, written after New York showing of film, which took place two weeks prior to British viewing:

"This vivid and biting animation of Mr. Orwell's popular tale of social revolution and disillusion, expressed in terms of animals on a farm, is, indeed, a pretty brutal demonstration of the vicious cycle of tyranny, and what there is of outright laughing humour in it comes from the smartness of its clever caricatures.

"Obviously, the British animators, John Halas and Joy Batchelor, who made this film for Louis de Rochemont Associates, were most fascinated and inspired by the task of presenting the leaders of the new Power State of the animals as pigs. For their most illuminating and devastating revelations of inhumanity and selfish greed are in their brilliant drawings and animations of the dictatorial Napoleon and his fellow swine.

"It is in the ponderous porcine features and pompous movements of these heavy beasts, who lead the animals in a revolt against the farmer and then set up a socialist state in which they impose a tyranny of their own, that a sense of the monstrous hypocrisy of the totalitarian leader type is conveyed and the irony and cynicism of the idea of this satire is most clearly visualised.

"Actually, the pigs are the only creatures that are fully caricatured—they, and, to a lesser degree, the donkey, Benjamin, and the swarthy Farmer Jones. The rest are fairly representational—the sheep, the chickens, the cows and ducks and the heroic draught horse, Boxer, who comes to a horrifying end when he is carted off to be made into glue.

"As a consequence, the drawing of this cartoon is very close to what is known as the Disney style, with prettified and heroised animals set in quaint and toyland fields and barns.

"But the theme is far from Disney, and the cruelties that occur from time to time are more realistic and shocking than any of the famous sadisms that have occurred in Disney films. The business of Napoleon bringing up puppies to be his own special pack of killer dogs, the liquidators of those who oppose him, is, for instance, blood-curdling stuff. And the carting away of poor old Boxer is unrelieved agony.

"However, that's the nature of this picture—as it is of Mr. Orwell's book: The shock of straight and raw political satire is made more grotesque in the medium of cartoon. The incongruities of recognisable horrors of some political realities of our times are emphasised and made more startling by the apparent innocence of their surrounding frame.

"The cartoon itself is technically first-rate. The animation is clean, the colour fine. The Halas-Batchelor team knows its business."

WITH backing by Louise de Rochemont, Halas and Batchelor began Animal Farm on November 15th, 1951. Because of the shortage of available space in London they were working in two remodelled residences, and immediately had to rent two more buildings to accommodate the 80 cartoonists hired to work on the film. All the craftsmen were European, with the exception of John Reed, a Walt Disney alumnus. The film, which took three years to make, was shot in 750 scenes and consists of about 300,000 drawings in colour.

Main credits: Production and Direction: John Halas, Joy Batchelor; Music Composed by: Matyas Seiber; Story Development: Lothar Wolff, Borden Mace, Philip Stapp, John Halas, Joy Batchelor; Voices of all Animals: Maurice Denham; Narration spoken by: Gordon Heath; Animation Direction: John Reed; Animation: E. Radage, A. Humpherson, R. Ayres, H. Whitaker, F. Moysey; Layout: Geoffrey Martin; Backgrounds: Digby Turpin, Matvyn Wright, Bernard Carey; Camera: S. G. Griffiths, J. Gurr, W. Traylor, R. Turk; Sound and Effects: Jack King; Recording: W. Bland, G. Newberry.
It Happened in January 1934

THE EXECUTIVE COMMITTEE found that A.C.T. had insufficient funds to send a circular to each member announcing our first annual general meeting, so members of the Committee chipped in with contributions to make this possible. L. P. Williams (Vice-President elect) told the Executive that Lab members "objected to being classified as 'Miscellaneous Technicians'."

CEDRIC HARDWICKE knighted in New Year's Honours list.

WORLD LABOUR TO PROMOTE FILMS

A.C.T.'s interest was roused by reports that International Labour Film Festival had been held in Stockholm, at prompting of International Confederation Free Trade Unions. As Britain's Trade Union Congress is affiliated ICFTU, A.C.T.'s General Secretary enquired why British trade unions had not been informed.

"Our Union is probably the only film trade union in the world which has its own production company and apart from general interest in the use of films by trade unions we should, for this reason, like to be represented both in person and through some of our productions at any subsequent Festivals."

On behalf T.U.C. General Council, Sir Vincent Tewson replied that omission to inform British unions of Festival was due to "stream of business being prepared" for annual Congress, and gave assurance that British T.U.C. representatives would attend future gatherings.

Enquiries show that International Confederation of Free Trade Unions founded International Labour Film Institute, early in 1934, to survey and encourage making of films by and for affiliated trade unions in all countries. First task undertaken by Institute was preparation of an international catalogue of labour films.

During September the First International Labour Film Festival was held at Stockholm. Here usefulness of film already produced by unions and associate bodies was surveyed, and decisions made to encourage and promote wider use of films by world labour movement.

Another Festival is to be held within two years, and decisions made included establishment of working pool on technical film matters; drive to get more affiliations to ILFI; co-ordination by national trade union federations of film work on regional-linguistic basis; submission of film scripts to ILFI and regional-linguistic groups; collaboration by unions in preparation of suitable Government-sponsored instructional and vocational training films; and pressure on Governments to secure ratification of UNESCO Convention on Film Questions, so that international exchange of educational films shall no longer be impeded by customs barriers.

SECOND TEST MATCH, England v. India, drawn at Calcutta.


"The 'horror' film is not wanted. The salacious film has never at any time brought money to our pay-boxes; on the contrary, it has definitely kept people from the cinemas. . . . If we provide the right kind of entertainment, in the right type of building, everyone who has passed the infant stage of life could, and probably would, be drawn into regular patronage. . . . In this objective we might do worse than take a leaf from the book of the brewers. Yet the appeal of the public-house is much more limited than the appeal of the cinema. The public-house can never hope to provide the class of entertainment that the modern cinema can provide."—Oscar Deutsch, Chairman, Odeon circuit, in Kine Weekly, 11.1.34.

"There is no harm in a little bad language (in films)."—Adrian Brunel in the same paper.

PATHE-NATAN announced a new 17.5mm. projector for sound films to be manufactured in England.

POLICE stopped showing of Ivan The Terrible and other Soviet films in Swansea.

TRADE SHOWS included Catherine the Great (Douglas Fairbanks Jnr., Elizabeth Bergner), Design for Living (Frederic March, Gary Cooper, Miriam Hopkins), Duck Soup (Marx Bros.), The Lady is Willing (Leslie Howard, Binnie Barnes, Cedric Hardwicke), Little Women (Katherine Hepburn, Paul Lukas, Joan Bennett), Sol Lesser's version of Eisenstein's Thunder over Mexico, and Trouble in Store (James Finlayson, Jack Hobbs).

Freddie Ford sends us this still from East Africa, showing Film Unit and big game hunting group after a leopard hunt. From left to right: Freddie Ford, Carr Hartley, big game hunter, and Michael Hartley, Lewis Cotlove and Dave Mason.
News in Brief

- Robert Barr, Chairman recently-formed Television Producers and Directors' Section, A.C.T., has been appointed to Board of Charles F. Higham (Television Publicity) Ltd, company formed last summer to provide commercial TV services to Higham's clients.


- British equipment and materials throughout were used by Harold Handscomb on the stills for Anthony Asquith's latest picture, Carrington, V.C. Melrod camera with Ross Express lens, using Ilford H.F.3.

- Congratulations, to Joe Bremson, on the birth of a daughter, Carole Helen, on December 16th, at Edgware Hospital. Mother, daughter doing fine—so's Joe, who loses no opportunity at lunchtime of celebrating the event with his many friends from labs and production... to Morton Lewis and wife on birth of a son, Michael... to Charles Green on his wedding to Miss Thelma Wall on January 1st—honeyymooning at Ronnie Shiner's Blackboys Inn at Uckfield. We wish them many years of happiness together.

- Treasurer Stan Warbey writes: A.C.T. members may be interested to know that, following the Xmas Draw, a sum exceeding £100 will be available for our Benevolent Fund. This is a little more than originally estimated although regrettably it falls short of last year's total.

Nevertheless, it is a useful addition to an important cause which continues to assist members in need. The customary Xmas grants were made to those members on whom it was felt Lady Luck had not smiled kindly for some time.

Let us hope that the coming year will bring with it an increasing prosperity for all.

- A.C.T. General Council draw attention of all members to fact that individual contracts should not be signed unless following three salient points are embodied in the contract: Rates of pay quoted should not be less than minima for the job; all contracts should have a definite starting and finishing time quoted; and there should be a clause which lays down that contract shall be subject to all the provisions and conditions of the appropriate Agreement.

- Cine regrets to report that Peter Truman, who was on the staff of National Screen Service Laboratories for a number of years, has died. His death followed a long illness which was borne by Peter with great fortitude. He was 27 years of age. His fellow technicians at National Screen Service Laboratories, and other members of A.C.T. wish to express their sorrow at Peter's death, and send sincere sympathy to his widow and relatives.

- Mr. D. Marsden-Jones, C.B.E., died early this month. A former Rugby international, Mr. D. Marsden-Jones was Director of Personnel for the B.F.P.A. from 1944-46.

T.U.C. SCULPTURES ON SHOW

SCULPTORS entering Trades Union Congress contest for two prizes of £1,000 for sculptures to be placed at new Congress headquarters were invited to show exhibits at a Granada Theatres cinema. T.U.C. had offered one prize for sculpture group to symbolise union achievements, the other for group to commemorate trade unionists killed in the two world wars. Judging panel decided that none of entries were suitable enough to win the £1,000 prizes.

Exhibits were put on show at Granada, Clapham Junction. Admission was free, and visitors invited to write comments. Most, including Mayor of Battersea, seemed to agree with Panel of Judges on unsuitability of exhibits. All commended enterprise shown by Granada Theatres in giving cinemagoers in Battersea and Wandsworth a chance to see the exhibits for themselves.
NEW BOOKS

MAGNIFICENT JOURNEY, by Francis Williams. (Odhams Press, 8/6).

VISCOUNT SOUTHWOOD, by R. J. Minney. (Odhams Press, 25/-).

THE TYPOGRAPHICAL ASSOCIATION, by A. E. Musson. (Oxford University Press, 30/-).

On the whole, Trade Unionists are ill-informed about the history of the Trade Union Movement, perhaps because they have found the reading of most Trade Union histories heavy going. Magnificent Journey is written just for them, and Odhams have made their contribution by issuing a special Trade Union edition at 8/6, a price which, by today's standards, is low and within the reach of all. It is bright and vividly written, eschewing footnotes and cross-references, covering the rise of Trade Unions from their foundation at the beginning of the industrial revolution up till the present day.

Nowadays Trade Unionism is taken for granted and members readily accept its benefits without realising that but for the tenacious struggles and sacrifices of the pioneers there would not be the organisations to obtain the benefits they enjoy. One can quarrel with some of the author's judgments and opinions—who can't with any historian's—but his sympathetic and readable approach to his subject is beyond criticism and the book is enthusiastically recommended. Members requiring copies should send 8/6 to Head Office, which will obtain the book for them at this special Trade Union price.

Viscount Southwood, by A.C.T. Executive Committee member R. J. Minney, shows why Odhams came to serve the Trade Union Movement in this and other ways. Mr. J. S. Elias, later Lord Southwood, built up Odhams Press from practically nothing to one of the most powerful publishers in the country. Searching at one period for a daily paper which could keep its printing presses occupied when not engaged in printing a Sunday paper he acquired business control of the “Daily Herald” with 51 per cent of the share capital, the Trades Union Congress having policy control with 49 per cent of the shares. This was a purely business move and not a political one. Any daily paper would have done as the author indicates. First thoughts turned to the old right-wing Tory “Morning Post.” The “Daily Herald” was about the last on the list. In fact it was thought at the time that Elias was a Conservative, although to his credit he refused to print the Government General Strike paper in 1926 and may, whilst it was never proved, have been a source from which the T.U.C.'s own strike organ received some of its supplies of paper.

The book is an enthralling account of a most remarkable man who built up a business empire from scratch, was a model employer and an indefatigable worker for charities. A.C.T. knows this as Lord Southwood was Chairman of the premiere performance of “Elitte Spirit,” which put its own Benevolent Fund on a sound financial basis. I remember that when I approached him to accept this post he quizzed me to make sure the cause was worthwhile and there was no chance of him being associated with a flop. After he had said “yes” I was phoned for daily reports on the sale of tickets and soon realised that he did not intend his office to be a sinecure. This was typical, as R.J. indicates, of everything he handled.

But the author's journalist-news-sense almost turns the “villain” of the book into the hero. I am sure many other readers will share my view that the accounts of the duels between Elias and Heratio Bottomley over the publication and finances of “John Bull,” published by Odhams, filled one with admiration, albeit with no respect, for the wizard who eventually came to an inglorious end.

One dislikes finding fault with a memorial volume but at times I wish the author had not been quite so adulatory. Surely Elias made some mistakes some time, but maybe he was such a remarkable man that he didn't! In any case, congratulations to Brother Minney on a first-class book, remarkably well written.

Finally, The Typographical Association, the story of a Trade Union with a hundred years' history. Its very production is indeed a joy as should be in the case of a printers' Trade Union, but these things don't always follow. The Oxford University Press have produced a model example of the best type of book production, matching in credit a fine record of service from one of the smaller provincial Unions to those working in one of our country's finest traditional crafts.

G.H.E.

News from B.A.F.

At recent meeting between Company and A.C.T., it was agreed that Mr. Howell's, away ill with T.B., would be offered employment providing a vacancy exists when he is discharged from hospital. British Acoustic also agreed to write to the Cinematograph Trade Benevolent Fund with a view to this Society giving any necessary assistance to Eric. The Shop Stewards' Committee wish to thank those who donated to a Christmas Box of £16 for Eric. This, with the previous gifts, has been greatly appreciated by Eric himself and his parents.

The staff holiday clause of our agreement remains intact but after discussion we agreed not to oppose a credit year system similar to the B.F.P.A., providing the Company gave an understanding that any anomalies created by this with respect to present clauses of the agreement would be open for discussion between the two parties.

With the issue of membership cards it has come to our notice that Jock May is the longest serving A.C.T. member at B.A.F., closely followed by Ivy Bond, Eric Cherry, Charlie Brown, Norm Roper, Harry Wallis, Ted Cunn, Peggy Neale, and Mrs. Lee.

Yes it was our football team who were defeated by 11 goals to 1 in their cup match last week. We wonder how they still remain at the top of the first division of the Brentford District League.

With deep regret, we report the death of Stanley Neale, a founder-member of the A.C.T. branch at B.A.F. A stills foreman, Stanley's cheerful disposition endeared him to all his fellow-workers during his 22 years' service with B.A.F. Sympathy of all at B.A.F. goes to his wife, daughter and mother.
THE SEEKERS

Year of Production: 1953.

Studio: Shepperton Studios.

Laboratory: George Humphries & Co. Ltd.

Producing Company: Insignia Films Ltd.

Producer: Josef Somlo.

Stars: Margaret Leighton, John Justin, Roland Culver.

Director: Wendy Toye.

Scenarists: Francis Durbridge, James Matthews.

Camera Department: Lighting Cameramen, Jack Hildyard; Camera Operator, Peter Newbrook; 1st Camera Assistant (Focus), Eddy Earp; Other Camera Assistants, Anthony Busbridge, Reg Pope.

Sound Department: Recordist (Mixer), Bill Salter; Sound Camera Operator, Jimmy Dooley; Boom Operator, Ken Ritchie; Dubbing Crew, Red Law, Bob Jones, Barbara Hopkins, Norman Daines; Sound Maintenance, Ivor Worsley.

Art Department: Art Director, William Kellner.

Editing Department: Editor, Bert Rule; 1st Assistant, David Elliott; Other Assistant, John Poyner; Sound Supervisor, John Cox.

Production Department: Production Manager and/or Unit Production Manager, John Palmer; 1st Assistant Director, Adrian Pepper-Janet; 2nd Assistant Director, Peter Maxwell; 3rd Assistant Director, Jack Green; Continuity, Shirley Barnes; Production Secretary, Margaret Dukelow.

Stills Department: Still Cameraman, Ray Hare.

WEST OF ZANZIBAR

Year of Production: 1933.

Studio: Ealing.

Laboratory: Technicolor.


Producer: Leslie Norman.

Stills Department: Still Cameraman, Neil Lucas.

Production Managers: Frank Sherwin-Green; 1st Assistant Director, Peter Manley; 2nd Assistant Director, Rory Gowan; 3rd Assistant Director, Colin Brewer; Continuity, Yvonne Axworthy; Production Secretary, Penny Dewdney.

THE TECKMAN MYSTERY

Year of Production: 1954.

Studio: Shepperton Studios.

Laboratory: George Humphries & Co. Ltd.

Producing Company: Corona Films Ltd.

Producer: Josef Somlo.

Stars: Margaret Leighton, John Justin, Roland Culver.

Director: Wendy Toye.

Scenarists: Francis Durbridge, James Matthews.

Camera Department: Lighting Cameramen, Jack Hildyard; Camera Operator, Peter Newbrook; 1st Camera Assistant (Focus), Eddy Earp; Other Camera Assistants, Anthony Busbridge, Reg Pope.

Sound Department: Recordist (Mixer), Bill Salter; Sound Camera Operator, Jimmy Dooley; Boom Operator, Ken Ritchie; Dubbing Crew, Red Law, Bob Jones, Barbara Hopkins, Norman Daines; Sound Maintenance, Ivor Worsley.

Art Department: Art Director, William Kellner.

Editing Department: Editor, Bert Rule; 1st Assistant, David Elliott; Other Assistant, John Poyner; Sound Supervisor, John Cox.

Production Department: Production Manager and/or Unit Production Manager, John Palmer; 1st Assistant Director, Adrian Pepper-Janet; 2nd Assistant Director, Peter Maxwell; 3rd Assistant Director, Jack Green; Continuity, Shirley Barnes; Production Secretary, Margaret Dukelow.

Stills Department: Still Cameraman, Ray Hare.

RIVER BEAT

Year of Production: 1953.

Studio: Nettlefold Studios.

Laboratory: Kays.

Producing Company: Insignia Films Ltd.

Producer: Victor Hanbury.

Stars: Phyllis Kirk, John Bentley, Robert Ayres.

Director: Guy Green.

Scenarist: Rex Rienits.

Camera Department: Lighting Cameraman, Geoffrey Faithfull; Camera Operator, Leo Rogers; 1st Camera Assistant (Focus), Terry Mahler; Other Camera Assistant, Bill Bonner.

Sound Department: Recordist (Mixer), Richard Smith; Sound Camera Operator, H. Raynham; Boom Operator, Tommy Meyers.

Art Department: Art Director, John Stoll.

Editing Department: Editor, Peter Graham Scott; 1st Assistant, Peter Rolfe Johnson.

Production Department: Production Manager, John Workman; 1st Assistant Director, Pat Morton; 2nd Assistant Director, Basil Somner; Continuity, Marjorie Owens; Production Secretary, Ann Stanborough.

Stills Department: Still Cameraman, Lawrie Ridley.

THE HARASSED HERO

Year of Production: 1953.

Studio: Nettlefold Studios.

Laboratory: Geo. Humphries & Co. Ltd.

Producing Company: Corsair Productions Ltd.

Stars: Guy Middleton, Elwyn Brook-Jones, Joan Winmill.

Director: Maurice Elvey.

Scenarist: Brock Williams.

Camera Department: Lighting Cameraman, Hone Glendinning; Camera Operator, Peter Drake; 1st Camera Assistant (Focus), Nobby Smith; Other Camera Assistant, Peter Lamb.

Sound Department: Recordist (Mixer), C. Poulton; Sound Camera Operator, Jerry Humphries; Boom Operator, T. Meyers.

Art Department: Art Director, John Stoll.

Editing Department: Supervising Editor, Anne Barker; Editor, Michael Dunk.

Production Department: Production Manager and/or Unit Production Manager, Frank Bevis; 1st Assistant Director, Basil Keys; 2nd Assistant Director, L. Hardie Brown; Continuity, Doris Martin.

Stills Department: Still Cameraman, Lawrence Ridley.

THE SEEKERS

Year of Production: 1953.

Studio: Shepperton Studios.

Laboratory: Denham.

Producing Company: Group Film Productions Ltd.

Producer: George H. Brown.

Production Controller: Arthur Alcott.

Stars: Glynis Johns, Jack Hawkins, Noel Purcell, Laya Raki.

Director: Kenneth Annakin.

Scenarist: William Fairchild.

Camera Department: Lighting Cameramen, Geoffrey Unsworth, Peter Hennessey (Location); Camera Operator, David Harcourt (also Location); 1st Camera Ass't (Focus), John Alcott (also Location); Other Camera Assistants, David Whitehurst, Steve Claydon (Location).

Sound Department: Recordist (Mixer), Dudley Messenger; Sound Camera Operator, H. Clarke; Boom Operator, E. G. Daniels; Boom Assistant, Kevin Sutton; Dubbing Crew, Gordon K. McCallum, E. Daniels; Music, Ted Drake.

Art Department: Art Director, Maurice Carter; Asst. Art Director (Set), Jack Stephens; Draughtsmen, Lionel Coventry; Draughtsman, John Smith; 1st Camera Assistant, Jack Green; Continuity, Shirley Barnes; Production Secretary, Margaret Dukelow.

Stills Department: Still Cameraman, Ray Hare.

THE SEEKERS

Year of Production: 1953.

Studio: Shepperton Studios.

Laboratory: Denham.

Producing Company: Group Film Productions Ltd.

Producer: George H. Brown.

Production Controller: Arthur Alcott.

Stars: Glynis Johns, Jack Hawkins, Noel Purcell, Laya Raki.

Director: Kenneth Annakin.

Scenarist: William Fairchild.

Camera Department: Lighting Cameramen, Geoffrey Unsworth, Peter Hennessey (Location); Camera Operator, David Harcourt (also Location); 1st Camera Ass't (Focus), John Alcott (also Location); Other Camera Assistants, David Whitehurst, Steve Claydon (Location).

Sound Department: Recordist (Mixer), Dudley Messenger; Sound Camera Operator, H. Clarke; Boom Operator, E. G. Daniels; Boom Assistant, Kevin Sutton; Dubbing Crew, Gordon K. McCallum, E. Daniels; Music, Ted Drake.

Art Department: Art Director, Maurice Carter; Asst. Art Director (Set), Jack Stephens; Draughtsmen, Lionel Coventry; Draughtsman, John Smith; 1st Camera Assistant, Jack Green; Continuity, Shirley Barnes; Production Secretary, Margaret Dukelow.

Stills Department: Still Cameraman, Ray Hare.

THE SEEKERS

Year of Production: 1953.

Studio: Shepperton Studios.

Laboratory: Denham.

Producing Company: Group Film Productions Ltd.

Producer: George H. Brown.

Production Controller: Arthur Alcott.

Stars: Glynis Johns, Jack Hawkins, Noel Purcell, Laya Raki.

Director: Kenneth Annakin.

Scenarist: William Fairchild.

Camera Department: Lighting Cameramen, Geoffrey Unsworth, Peter Hennessey (Location); Camera Operator, David Harcourt (also Location); 1st Camera Ass't (Focus), John Alcott (also Location); Other Camera Assistants, David Whitehurst, Steve Claydon (Location).

Sound Department: Recordist (Mixer), Dudley Messenger; Sound Camera Operator, H. Clarke; Boom Operator, E. G. Daniels; Boom Assistant, Kevin Sutton; Dubbing Crew, Gordon K. McCallum, E. Daniels; Music, Ted Drake.

Art Department: Art Director, Maurice Carter; Asst. Art Director (Set), Jack Stephens; Draughtsmen, Lionel Coventry; Draughtsman, John Smith; 1st Camera Assistant, Jack Green; Continuity, Shirley Barnes; Production Secretary, Margaret Dukelow.

Stills Department: Still Cameraman, Ray Hare.

THE SEEKERS

Year of Production: 1953.

Studio: Shepperton Studios.

Laboratory: Denham.

Producing Company: Group Film Productions Ltd.

Producer: George H. Brown.

Production Controller: Arthur Alcott.

Stars: Glynis Johns, Jack Hawkins, Noel Purcell, Laya Raki.

Director: Kenneth Annakin.

Scenarist: William Fairchild.

Camera Department: Lighting Cameramen, Geoffrey Unsworth, Peter Hennessey (Location); Camera Operator, David Harcourt (also Location); 1st Camera Ass't (Focus), John Alcott (also Location); Other Camera Assistants, David Whitehurst, Steve Claydon (Location).

Sound Department: Recordist (Mixer), Dudley Messenger; Sound Camera Operator, H. Clarke; Boom Operator, E. G. Daniels; Boom Assistant, Kevin Sutton; Dubbing Crew, Gordon K. McCallum, E. Daniels; Music, Ted Drake.

Art Department: Art Director, Maurice Carter; Asst. Art Director (Set), Jack Stephens; Draughtsmen, Lionel Coventry; Draughtsman, John Smith; 1st Camera Assistant, Jack Green; Continuity, Shirley Barnes; Production Secretary, Margaret Dukelow.

Stills Department: Still Cameraman, Ray Hare.

THE SEEKERS

Year of Production: 1953.

Studio: Shepperton Studios.

Laboratory: Denham.

Producing Company: Group Film Productions Ltd.

Producer: George H. Brown.

Production Controller: Arthur Alcott.

Stars: Glynis Johns, Jack Hawkins, Noel Purcell, Laya Raki.

Director: Kenneth Annakin.

Scenarist: William Fairchild.

Camera Department: Lighting Cameramen, Geoffrey Unsworth, Peter Hennessey (Location); Camera Operator, David Harcourt (also Location); 1st Camera Ass't (Focus), John Alcott (also Location); Other Camera Assistants, David Whitehurst, Steve Claydon (Location).

Sound Department: Recordist (Mixer), Dudley Messenger; Sound Camera Operator, H. Clarke; Boom Operator, E. G. Daniels; Boom Assistant, Kevin Sutton; Dubbing Crew, Gordon K. McCallum, E. Daniels; Music, Ted Drake.

Art Department: Art Director, Maurice Carter; Asst. Art Director (Set), Jack Stephens; Draughtsmen, Lionel Coventry; Draughtsman, John Smith; 1st Camera Assistant, Jack Green; Continuity, Shirley Barnes; Production Secretary, Margaret Dukelow.

Stills Department: Still Cameraman, Ray Hare.
THE BLACK KNIGHT
Year of Production: 1953.
Studio: Pinewood.
Laboratories: Technicolor, Denlabs.
Producing Company: Warwick Film Productions Ltd.
Executive Producers: Iverd Allen, Albert R. Broccoli.
Producer: Anthony Bushell.
Associate Producer: R. C. Samuel.
Stars: Alan Ladd, Patricia Medina.
Director: Tay Garnett.
Scenarists: Alec Coppel.
Camera Department: Lighting Camera man, John Wilcox; Camera Operator, Dudley Dalby; Assistant Camera Operator, Ted Moore.
Sound Department: Recordist (Mixer), Charles Poulton; Sound Camera Operator, Ted Karnon; Boom Operator, John Salter; Boom Assistant, Myky Jay; Dubbing Crew: J. R. Smith; Sound Maintenance, Fred Hughesden.
Art Department: Art Director, Velchinski; Assistant Art Director, John Box; Draughtsman, Ray Dorman; Charles Bishop, Tony Masters, Jim Able.
Editing Department: Editor, Gordon Fillingston; Assembly Cutter, Stan Smith; 1st Assistant, Evelyn Goodman; Dubbing Editor, Dino Di Campo.
Production Department: Production Supervisor, A. D. Worker; 1st Assistant Director, Phil Shipway; 2nd Assistant Director, W. C. M. H Follow; 3rd Assistant Director, Tom Sachs; Location Manager, Rob Novarro; Continuity, Edith Hayley; Assistant Continuity, Eileen Head; Production Secretary, Marguerite Green.
Stills Department: Still Cameraman, Arthur Evans.
Dress Designer: Doris Lee.

THE CASE OF THE BOGUS COUNT
Year of Production: 1953.
Studio: Nettlefold Studios.
Laboratory: George Humphries & Co. Ltd.
Producing Company: Republic Productions (Gt. Britain) Ltd.
Associate Producer: William N. Boyle.
Stars: Charlie Chaplin, Shirley Rhodes, George Woodbridge, Thora Gregory, Vida Hope, Harold Lang.
Director: Taylor Hailey.
Scenarists: Guy Morgan, Kenneth R. Hayles.
Camera Department: Lighting Camera man, Basil Emmott; Camera Operator, Peter Lambert; 1st Camera Assistant (Focus), Mike Brandt; Other Camera Assistant, Garry Coxall.
Sound Department: Recordist (Mixer), Charles Poulton; Sound Camera Operator, Ray Rayham; Boom Operator, Tommy Meyers; Dubbing Camera Operator, M. John; Sound Maintenance, Michael Basset.
Art Department: Art Director, John Stoll.

THE DIVIDED HEART
Year of Production: 1954.
Studio: Ealing Studios.
Laboratory: Ealing Studios Ltd.
Producing Company: Ealing Studios Ltd.
4 Michael Balcon Production.
Production Supervisor: Hal Mason.
Producer: Michael Truman.
Director: Tyrone Crichton.
Scenarist: Jack Whittingham.
Camera Department: Lighting Camera man, Barry Rayment; Camera Operator, C. Waterson; 1st Camera Assistant (Focus), H. Smith; Other Camera Assistant, John C. Hall; Second Camera Operator, C. Faithfull; Second Camera Assistants, E. Smale, M. Shepherd, H. Hester.
Sound Department: Sound Supervisor, Stephen Dulby; Recordist (Mixer), L. C. C. King; Boom Operator, F. Gilpin; Boom Operator, D. Hildyard; Boom Assistant, R. Clegg; Dubbing Assistant, R. B. Harvey; Boom Assistant, R. Healy; Sound Camera Operator, C. Waterson; Camera Assistant, H. Smith; Other Camera Assistant, John C. Hall.
Art Department: Art Director, E. C. Cooke; Assistant Art Director, R. Davey; Chief Draughtsman, J. Shampain; Draughtsmen, N. Dorme, F. Whittingham.
Editing Department: Editor, P. Bezenecen; 1st Assistant, J. Smith; Other Assistant, J. J. Jymanson; Dubbing Editor, Gordon Stone.
Production Department: Unit Production Manager, N. Poggen; 1st Assistant Director, G. O'Hara; 2nd Assistant Directors, T. Pevser, J. Monclow; Boom Operator, M. F. Trigg; Assistant, R. Manheim; Still Department: Still Cameraman, J. Peare.

THE GREEN BUDDHA
Year of Production: 1954.
Studio: Nettlefold Studios.
Laboratory: George Humphries & Co. Ltd.
Producing Company: Republic Productions (Gt. Britain) Ltd.
Associate Producer: William N. Boyle.
Stars: Wayne Morris, Mary Germaine.
Director: Taylor Hailey.
Scenarists: Paul Erickson.
Camera Department: Lighting Camera man, Basil Emmott; Camera Operator, Peter Lambert; Berry Lewis; 1st Camera Assistant (Focus), Nobby Smith; Other Camera Assistant, Garry Coxall.
Sound Department: Recordist (Mixer), Charles Poulton; Sound Camera Operator, Gerry Humphrey; Bloom Operators, Tommy Meyers, Fred Ryan; Dubbing Crew, Anvil Films Ltd.
Art Department: Art Director, John Stoll.

THE SEA SHALL NOT HAVE THEM
Year of Production: 1954.
Studio: Riverside Studios.
Laboratory: Denham Labs Ltd.
Producing Company: Advance Films Ltd.
Producer: David Dent.
Stars: Brenda de Banzie, William Sylvester, Elsie Albin.
Director: Maurice Elvey.
Scenarist: Talbot Ruthwell.
Camera Department: Lighting Camera man, Willie Cooper; Camera Operator, John Keay; 1st Camera Assistant (Focus), Cerie Davies; Other Camera Assistant, Terry Mahler (Loader/Clapperer).
Sound Department: Recordist (Mixer), W. Linop; Sound Camera Operator, G. Humphries; Boom Operator, F. Ryall; Dubbing Camera Operator, D. A. Brown; Sound Maintenance, Charles Earl.
Art Department: Art Director, John Stoll.

WHAT EVERY WOMAN WANTS
Year of Production: 1953.
Studio: Nettlefold Laboratories.
Producing Company: Advance Films Ltd.
Producer: David Dent.
Stars: Brenda de Banzie, William Sylvester, Elsie Albin.
Director: Maurice Elvey.
Scenarist: Talbot Ruthwell.
Camera Department: Lighting Camera man, Willie Cooper; Camera Operator, John Keay; 1st Camera Assistant (Focus), Cerie Davies; Other Camera Assistant, Terry Mahler (Loader/Clapperer).
Sound Department: Recordist (Mixer), W. Linop; Sound Camera Operator, G. Humphries; Boom Operator, F. Ryall; Dubbing Camera Operator, D. A. Brown; Sound Maintenance, Charles Earl.
Art Department: Art Director, John Stoll.
CINE TECHNICIAN

ALBERT, R.N.
Year of Production: 1953.
Studio: Nettlefold Studios.
Laboratory: Kay Film Printing Co.
Producing Company: Harry Reynolds Productions Ltd. (later changed to Dial Films Ltd.).
Producer: Daniel M. Angel.
Associate Producer: Anthony Nelson-Keys.
Director: Lewis Gilbert.
Scenarists: Lewis Gilbert, Vernon Harris.
Camera Department: Lighting Camera-man, Jack Asher; Camera Operator, Harry Gillham; 1st Camera Assistant (Focus), Ron Maas; Other Camera Assistants, Humphrey Cull, A. Chapman.
Sound Department: Recordist (Mixer), H. C. Pearson; Sound Camera Operator, G. Humphries; Boom Operator, E. Cass; Boom Assistant, M. Stewart; Dubbing Crew: Riverside Studios.
Art Department: Art Director, Bernard Robinson; Draughtsman, David Butcher.
Editing Department: Editor, Charles Hasse; 1st Assistant, Jim Connock; Other Assistant, R. Betteley.
Production Department: Production Manager and/or Unit Manager, Victor Lyndon; 1st Assistant Director, Basil Keys; 2nd Assistant Director, Clifton Brandon; 3rd Assistant Director, John Draper; Continuity, Adele Reynolds; Assistant Continuity, Joanna Harwood.
Stills Department: Still Cameraman, Charles Trigg.

CHILD'S PLAY
Year of Production: 1952.
Studio: Southall.
Laboratory: Denham Laboratories.
Producing Company: Group 3 Ltd.
Producer: Herbert Mason.
Stars: Mona Washbourne, Peter Martin, Dorothy Allgeier.
Director: Margaret Thomson.
Scenarist: Don Sharp.
Camera Department: Lighting Camera-man, Denny Denham; Camera Operator, Kenneth Hodges; 1st Camera Assistant (Focus), Richard Bayley; Other Camera Assistant, Eric Williams.
Sound Department: Recordist (Mixer), Len Page; Sound Camera Operator, Dave Goghan; Boom Operator, Tom Otter; Dubbing Crew, Anvil Films Ltd.
Art Department: Art Director, Michael Stringer; Draughtsman, Harry Pottle.
Editing Department: Editor, John Logard; 1st Assistant, Conie Mason; Other Assistant, Peter Muagrove.
Production Department: Production Manager and/or Unit Production Manager, Jack Hicks; 1st Assistant Director, Denis Johnson; 2nd Assistant Director, John O'Conndy; Continuity, Shirley Barnes.
Stills Department: Still Cameraman, Harold Hanscomb.

THE PASSING STRANGER
(formerly "Stolen Journey")
Year of Production: 1954.
Studio: Viking Film Studios.
Laboratory: Humphries.

Producing Company: Harlequin Productions Ltd.
Executive Producer: Leon Clare.
Producers: Anthony Simmons, Ian Gibson-Smith.
Associate Producer: Frank Bevis.
Stars: Lee Patterson, Diane Cilento, Duncan Lamond.
Director: John Arnold.
Scenarists: Original Story, Anthony Simmons; Screenplay, Anthony Simmons, John Arnold.
Camera Department: Lighting Camera-man, Walter Lassally; Camera Operator, William O'xley; 1st Camera Assistant (Focus), K. Nicholson; Other Camera Assistant, John Fletcher.
Sound Department: Recordist (Mixer), Eric Humphries; Sound Camera Operator, Monica Ross; Boom Operator, T. Copeland; Dubbing Crew, Anvil Films Ltd.
Art Department: Art Director, Bernard Robinson.
Editing Department: Editor, Alvin Bailey; 1st Assistant, Alec Wilson; Other Assistant, Anvil Films Ltd.
Production Department: 1st Assistant Director, Pat Morton; 2nd Assistant Director, Douglas Kentish; Continuity, June Randall; Production Secretary, Sally Rich.
Stills Department: Still Cameraman, John Taylor.

MEN OF SHERWOOD FOREST
Year of Production: 1954.
Studio: Bray.
Laboratory: Denham Laboratories.
Producing Company: Hammer Film Productions Ltd.
Producer: Michael Carreras.
Stars: Don Taylor, Reginald Beckwith.
Director: Val Guest.
Scenarist: Alan MacKinnon.
Camera Department: Lighting Camera-man, Walter Cay; Camera Operator, Len Harris; 1st Camera Assistant (Focus), Harry Oakes; Other Camera Assistant, Tommy Friswell.
Sound Department: Recordist (Mixer), Sidney Wiles; Sound Camera Operator, Don Alton; Boom Operator, Percy Batten; Other Assistant, John Woddwiss; Dubbing Crew, Ken Cameron, Anvil Films, Beaconsfield.
Art Department: Art Director, J. Elder Wills.
Editing Department: Editor, James Needs; 1st Assistant, Henry Richardson-Saron.
Production Department: Production Manager and/or Unit Production Manager, George Fairbank; 1st Assistant Director, Jack Causey; 2nd Assistant Director, Rene Dupont; 3rd Assistant Director, Pat Clayton; Continuity, Rene Gunyon.
Stills Department: Still Cameraman, John Jay.
Special Processes: Matte by Bowie Marguitt, Farnham Common.

TROUBLE IN THE GLEN
Year of Production: 1953.
Studio: Associated British Picture Corporation Studios.
Laboratory: Geo. Humphries & Co. Ltd.
Producing Company: Everest Pictures Ltd.
Producer: Herbert Wilcox.
Director: Herbert Wilcox.
Scenarist: Frank S. Nugent.
Camera Department: Lighting Camera-men, Max Greene, Gilbert Taylor; Camera Operator, Austin Dempster; 1st Camera Assistant (Focus), Godfrey Gooden; Other Camera Assistants, Brian West, Maurice Arnold, Tony White; Second Camera Operator, Val Stewart.
Sound Department: Recordist (Mixer), Peter Handford; Sound Camera Operator, A. F. Thorne; Boom Operator, W. J. Cook; Boom Assistant, V. E. Temple-Smith; Sound Maintenance, S. Conley; Dubbing Crew, Len Shilton, Cyril Brown, Len Abbott, Norman Cogar.
Art Department: Art Director, Wm. C. Andrews; Assistant Art Director, Albert Witherick.
Editing Department: Supervising Editor, Reginald Beck; Assembly Cutter, Basil Warren; 1st Assistant, Ronald Friswell; Dubbing Editor, Gerald Hamblin.
Production Department: Production Managers and/or Unit Production Managers, Frank Hawks, Robyn Brabourne, J. D. Wilcox; 1st Assistant Director, Frank Hollands; 2nd Assistant Director, Harold Bock; Assistant Director, Maurice Gibson; Continuity, Maisie Kelly.
Stills Department: Still Cameraman, James Swannack.
Special Processes: Back Projection, Ted Simmonds.

SHORT FILMS

NATIONAL COAL BOARD
All films produced by Donald Alexander, Production Manager, Ken Gay: Electrician, Charlie Burgess.
The A-B Meco-Moore
(Parts 2 and 3)
Running time: both 20 mins.
Non-theatrical.
Director: John Shaw-Jones; Assistant Director: Ron Fry; Photography: Lionel Griffiths; Assistant Cameraman, Jack Fairbank; Editor: Kitty Marshall; Assistant Editor: Dorothy Sexton; Recording: George Newberry.
Area Maintenance and Central Workshops
Director: Alan Falconer; Assistant Director: Ron Fry; Photography: Lionel Griffiths; Assistant Cameraman: Jack Fairbank; Editor: Kitty Marshall; Assistant Editor: Dorothy Sexton; Recording: Ron Abbot.

The Scraper Box
Director: Donald Alexander; Assistant Director: Ron Fry; Photography: Lionel Griffiths; Assistant Cameraman: Jack Fairbank; Editor: Kitty Marshall; Assistant Editor: Dorothy Sexton; Recording: Charles Parkhouse.
A.C.T.'s GENERAL COUNCIL DECIDES . . .

B.F.P.A. ARBITRATION: The General Secretary reported that the award of the Industrial Disputes Tribunal was an increase of the minimum rates for all A.C.T. members of 11/- a week retrospective to July 19th with a salary ceiling of £25 18s. 4d. This award was identical with original offer of the B.F.P.A., although more than the B.F.P.A. were prepared to concede at the Tribunal hearing. The award was disappointing, but there were certain good features about it, particularly in view of the very hostile attitude adopted by the B.F.P.A. It is clear that the Executive will have to consider further claims on the B.F.P.A., especially in the interests of members excluded from the present award.

A.S.F.P. AGREEMENT: Apart from a few points upon which there should be little difficulty, the only outstanding item of substance is Clause 1, giving the scope of the Agreement and in particular the terms and conditions for making films for television. As soon as the A.S.F.P. and ourselves have crystallised it a further joint meeting will be held.

FOREIGN TECHNICIANS: It was agreed not to oppose permits to Pandro Berman to produce Bhownani Junction and Quentin Derward and permit to George Cukor to direct the first film and Richard Thorpe the second, subject to assurance being received from that Company that apart from these individuals a full British Crew would be employed on both pictures.

TOWERS OF LONDON LIMITED: The action of the General Secretary was endorsed, who had informed the Minister of Labour that A.C.T. would oppose a permit to Miss Gloria Hallman, an American citizen, as a Co-ordinator of Production for television commercials. This permit was opposed on the following grounds: (1) The salary offered indicated that in the view of the Company the job was not a responsible one. (2) That the job described appeared to be one which is normally performed by A.C.T. members in film production under the title of Production Controller and a graded A.C.T. member could therefore do similar work for the company concerned, provided he received the proper rate for the job. (3) The Company's point of view that because no television commercials have till now been made in this country British technicians are inexperienced in the work required was false.

HIGH DEFINITION FILMS: Further meetings are to take place with this Company, who are shortly going into full production with a view to establishing working conditions in line with Feature Agreement.

WARWICK FILMS: Certain difficulties had arisen with this Company on the position of their location Unit. The Company did not propose to employ a Production Secretary, nor to shoot sound, and sought permission to employ a Swiss cameraman. Further discussions took place and as a result the Swiss cameraman was replaced by an A.C.T. member, a production secretary is to be employed on the location, and a written undertaking has been given regarding the non-recording of sound on the location.

LABORATORIES: A meeting has been arranged between the F.L.A. and the A.C.T. to discuss matters in connection with the three weeks' holidays, dermatitis and wage adjustments arising out of the Arbitration Award and agreement settlement.

SPECIAL JOURNAL: A sub-committee has been set up with the Laboratory Branch to look into the possibility of publishing a special and enlarged issue of the "Cine Technician", mainly devoted to Laboratory matters.

REPORTS: Independent Television Authority: It was reported that a delegation of the fourteen interested organisations have met the Chairman and Director General of the I.T.A. Sympathy has been expressed with the points advanced by the delegation, all of which they were assured would be discussed with the I.T.A. itself. Specifically, sympathy was expressed with the desire for a substantial quota of British material. Agreement was reached on the desire for continuing relationship between the Authority and the fourteen organisations.

T.U.C. NON-MANUAL WORKERS' ADVISORY COUNCIL: The General Secretary has been re-elected to the Executive Committee of this Council.

B.B.C. CAMERA COVERAGE: The National Union of Journalists welcomed the suggestion of a joint meeting to discuss the issuing of cameras to journalists by the B.B.C. This meeting has been held in which both the N.U.J. and A.C.T. exchanged points of view, and agreed to a recall meeting after the N.U.J. had discussed the matter with the B.B.C. Staff Association.

INVITATIONS TO CONFERENCES: T.U.C. WOMEN: It was agreed to send two delegates to the Annual Conference of Unions catering for women workers. Details of the 1955 T.U.C. Summer Schools were received and it was agreed to ask shops for nominations of possible students to be considered by the General Council.

GRANTS: A grant of £10 was made from the Benevolent Fund to the Committee organising the Richard Massingham Memorial Performances, the object of which is to raise funds to be placed in trust of the education of the son of the late Dr. Massingham, who was an A.C.T. Producer/Director member. It was also agreed to make a grant of £2 2s. 0d. to Ruskin College.

From the Political Fund a grant of £12 was made to the London Labour Party Fund in connection with the London and Middlesex County Council Elections, March 1955.

INDIVIDUAL CASES: An Assistant Director had difficulty in obtaining monies outstanding from a Company. With the aid of Head Office the member concerned has received monies due to him.

Another member, who had been employed as a Production Manager by a Company, has, with the aid of our Solicitors and Head Office, obtained the sum of £480, which had been outstanding for some considerable time.

A third member has obtained £150 1s. 2d. as a result of Head Office action in another long-outstanding claim.

DATES TO REMEMBER:
Technical Lecture: Wednesday, January 26th, Kenneth Gordon—"Delhi to Palestine", Hammer Theatre, 7.30 p.m.
Annual General Meeting: Saturday and Sunday, March 5th and 6th, Beaver Hall, E.C.4, from 10 a.m. each day.
Closing date for material for February issue of the Journal: February 1st.
Where SAFETY means something

When you remember that everything depends on the quality of the screen picture, you can see why so many users prefer Ilford Fine Grain Safety Positive stock. Your reputation is safe with this splendid Ilford film because it has so many ‘extras’.

EXTRA fine grain for perfect projection . . . EXTRA long life
from British base . . . EXTRA high quality
characteristic of all Ilford products

35 mm. in RELEASE & NEWSREEL
16 mm. in RELEASE ONLY
CINE TECHNICIAN

T.V. STUDIO GRAB

CINE GUIDE TO
BRITISH FILM MAKERS

TECHNICAL • FILM NEWS
AND VIEWS • YUGO SLAV
FILMS • STORY OF G.B.I.

FEBRUARY - 1955
Association of Cine and Allied Technicians
Vol. 21 No. 122 PRICE 6d.
Where SAFETY means something extra...... something which gives you the fullest confidence in specifying Ilford Fine Grain Safety Positive film

* It means that you can rely on the same high standard of quality from batch to batch.
* It means that you get extra fineness of grain to ensure perfect projection quality.
* It means that you can obtain regular and unlimited supplies coated on stable, long-life, British base.

ILFORD FINE GRAIN SAFETY POSITIVE

35 mm. in Release and Newsreel
16 mm. in Release only

Ilford Limited · Cine Sales Department · 104 High Holborn · London · W.C.1 · Tel.: HOLborn 3401
Round the Film World

Bernard Miles writes:

"I have just been in Las Palmas, Canary Islands, working on the location of Moby Dick. Whilst trying to read the inscription on a plaque outside the Spanish Army Barracks there, a private soldier guarding the place came up and jostled me, trying to get me to move on. Although I was only reading for my information and profit. He could speak no English and I could speak no Spanish, but I had an inspiration: after some pushing of each other, and as he was about to raise the butt of his rifle to give me a 'fourpenny one' on the head, I took out my 'Cine Technician' card from my pocket and showed it to him. I did not dare to believe it would have any effect, but it did. He immediately smiled, put down his gun, shook hands, and from that moment we were the best of friends."

Best wishes to colleague George Ashton, leaving British Journal of Photography to edit British edition of Popular Photography.

Arthur Lubin, American director currently with Universal-International, is reported to have said on return to States that Eady Fund benefits, need to use frozen funds, and lower production costs are reason why more and more American companies are producing films in Britain.

Lubin expected recently completed film Rebound to make of profit for producer in Britain, as well as getting around $600,000 from Eady.

Not all is well in Britain, however. Lubin told his colleagues that in Britain film producers are hampered by labour union members who tend to stretch out the job as long as possible and take morning and afternoon tea breaks. "English workers," he went on, "are very slow moving and like to take their time. In Hollywood it takes only one day to get Technicolor rushes, but in England it takes three days."

Mr. Lubin, it is clear, has not read the A.C.T.-B.F.P.A. agreement covering feature film working conditions. Nor has he troubled to make sure of his facts about Technicolor in Britain. An American-controlled and managed company, its time-table for rushes is a matter for management, not workers.

"Cine" invites Mr. Lubin to state his case in detail in its columns. Unless, of course, he prefers to criticise British films only from a safe distance.

From leading article in our esteemed contemporary "Daily Film Renter":

"To the average patron of the cinema nothing could possibly matter less than the character and personality of Napoleon. To him the cardboard figure of the Emperor has no significance whatever compared with the living reality of Marlon Brando..."

Radio Corporation of America reports progress on several new electronic devices. One is electronic sound-synthesising device that duplicates any sound including any musical or voice sound. Another is magnetic tape recorder that can record colour and black and white television programmes so that they can be stored and replayed like gramophone records. Other devices included an electronic cooling system; and a light amplifier with possible use for picture-on-the-wall television. "Cine" hopes to report these devices in detail soon.

Despite twelve-day shut down due to dispute, Technicolor output for year ended November 30th was up, 205 million feet being sold compared with 197 million the year before.

Profit before tax fell from £905,696 to £730,756, but reduced tax provision made net profit rise by £25,000 to total of £582,756. A 27 per cent dividend was paid against a 25 per cent last year.

British Film Producers' Association recommend that composition of picture in the camera for all films other than those made in CinemaScope should be standardised at a ratio of 1:1.75; they would then be tolerable for showing at ratios of from 1:1.66 to 1.85 according to various proportions of cinema screens. It also recommended that unavoidable "cropping" of film when made on a screen of wider proportions than that for which it had been composed should be done from the bottom, not top of picture. BFPA have also issued a statement on problems and possibilities of magnetic sound editing, which will be more fully reported in our next issue.

Our Pinewood correspondent reports:

Starting its new policy, under which all new films are to be in VistaVision, Pinewood kicks off with A Woman For Joe, formerly The Life of George Wilson, and Doctor at Sea. A Woman For Joe is directed by George More O'Farrell.

As name suggests Doctor at Sea is follow on from highly successful Doctor in the House, with the same film headed by producer Betty Box and director Ralph Thomas. This unit enjoyed a two and a half week location on a luxury Greek liner in the Mediterranean, calling at Venice, Bari, Athens and Alexandria.

Third picture on the floor at the moment is Value For Money, a north country comedy, directed by Ken Annakin. There are more amateur than professional cameramen on the set all "snapping" Diana Dors, who stars in the film.

Belated congratulations to Wally Gentleman of Special Effects, who was married early in January. Also our best wishes to Antony Darnborough in his new venture and Ronnie Neame who is off to Twentieth Century Fox.

In the cutting rooms at the moment are Passage Home, As Long As They're Happy, and Above Us The Waves.

Visiting Pinewood's cutting rooms is Thorold Dickinson, who is supervising his picture Hagivah ("The Hill"), which was made in Israel. When asked the theme of the picture Thorold replied, "... if only Griffiths hadn't made a picture called The Birth of a Nation," and shrugged his shoulders. With the exception of the Director, Cameraman, Sound and Continuity, the unit was all Israeli, and the picture took eighteen months to shoot. Scheduled opening is in Israel in March, and soon after in the States. It is problematical whether it will be shown in Britain, but we hope so.

Granada Theatres announce appointment of Film Director Harry Watt as supervisor of Granada's..."
GEORGE ELVIN PROTESTS STUDIO GRAB BY TV

ACT Moves to save Beaconsfield

THE imminence of commercial television has led to the purchase or leasing of so much studio space as may well cripple cinema film production.

A.C.T. has taken the initiative in drawing attention to these dangers and regretfully up to the present the Government has taken no steps to prevent the very necessary studio space leaving the industry. The matter is still being pursued in Parliament and elsewhere.

The particular dangers are in connection with the studios which are suitable for small first feature, second feature, specialised and short production.

Until recently there were 16 of these studios wholly available. Today there are only four, and of these four, one is in the final stages of lease to commercial television, a second has been sold to new owners who are going to concentrate on television whilst at the same time making some films, and a third has already announced its interest in television production. This will leave in splendid isolation Bray Studios which, of course, is almost solely used by Exclusive, although they are prepared to make some lets when their own needs permit it.

We all know what the next step will be. Certain interests in the film industry will scream for a reduction of quota on the grounds that space is not available to make the films to enable them to meet their quota requirements, although significantly many of the studios concerned are or were owned by production companies or related to distributors who may very well be in the vanguard of the protesters.

It is said that these studio changes will not affect technicians and other film workers as they will continue to be employed in them. This is, of course, true, but neither we, nor we hope the Government or public, want to see a development of commercial television at the expense of the film industry. If studios are required for commercial television purposes, and naturally we welcome the fact that they are, they should build or convert new premises and not cripple the film industry in their mad rush to be in first with commercial television programmes.

It is said, of course, that film producers can build studios now that building restrictions have been abolished. This is just as true as the old tag that justice, like the Savoy Hotel, is open to everybody. How many producers of second features and shorts are in a position to embark upon such enterprises?

The final shame is amongst the studios which are likely to go is the Beaconsfield Studio, which is leased by the Ministry of Works for use by Group 3.

Surely the State, as far as its own property is concerned, could show a little more devotion to the public interest. Fortunately there has been some delay in the disposal of Beaconsfield Studios and A.C.T. has asked Kings College, Cambridge, to intervene as they are the ground landlords owning the land and buildings. Let us hope that this college, with its traditions, will show more public spirit than the Ministry of Works has lamentably failed to display.

EDITOR’S NOTE. Since this article was written, “Cine” learns that negotiations for the sale of Beaconsfield Studios have been suspended "for the time being."

KODAK-ACT PARLEY
by George Elvin

KODAK, representing private industry, shares the inglorious honour of appearing in the final with the British Broadcasting Corporation, representing public industry, as the last major contestants in the crumbling resistance to trade union recognition.

Kodak’s story follows a pattern which was perfected in America although our good friends the American trade unionists appear to have got on top of it. By operating conditions which compare favourably with trade union standards (although A.C.T. claims that in its case this is not so) and by the extra carrots of sports grounds, pension funds and profit-sharing they tend to pull the individual worker into a false sense of security which makes him feel that after all trade unions may not be really necessary.

Occasionally an issue arises which shows how false this assumption is. Such a case arose last month at Kodak when an A.C.T. member was dismissed after 13 years’ loyal service. Procedure through the usual machinery had no success, any more than did the action of the Workers’ Representation Committee, which is the nearest the Kodak worker can get to anything resembling joint machinery with the management. A.C.T. Head Office was therefore asked to intervene. Paradoxically, whilst the management will not negotiate with A.C.T. they are always courteous enough to meet any official who has a problem to raise, although generally if the official gets anywhere, the result is put into effect in such a way as to take all credit away from the Union and leave such glory and honour as there is in the hands of the Workers’ Representation Committee which is, of course, a trade union body.

On this occasion I met members of the company’s Board of Directors and our talks turned on the issue that our member had been informed that one reason for his dismissal was not any mistake he may have made but the fact that he falsified the records in an attempt to hide it. This allegation was vociferously denied by our member and I made clear that if our member was right, and I felt he was, then he should not have been dismissed. It was agreed that this was the key issue and it was left to the Deputy Managing Director and myself to make further inquiries.

At the same time, with credit to their persistence, the Workers’ Representation Committee renewed their approaches to the company and pressed for reinstatement. After some five weeks’ unemployment and after the further inquiries had been made, our member was informed that he would be taken back in the firm.
Life and Death of G.B.I.

by Darrel Catling

G.B.I. was founded in 1933 and had just moved to Cleveland Hall Studios in Cleveland Street when I joined them in February 1933. By this time, Bruce Woolfe had already gathered around him quite an assortment of talent, among whom were Dallas Bower, Frank Bundy, Donald Carter, Derek Chambers, Joe Durden, Mary Field, Jack Holmes, George Pocknall and Paul Rotha.

Even as early as this, R. A. Watson-Watt had become a consultant and technical adviser on The Story of a Disturbance, a film on the weather.

Rotha was making Shipyard and Face of Britain; Mary Field was on This Was England; and Bruce Woolfe's Secrets of Nature Series (begun when he was with British Instructional) were now carried on under the new title of Secrets of Life. It was this sphere that the late great Percy Smith made so peculiarly his own. His time-lapse studies of plant and insect growth put Britain to the forefront in this field. UFA tried for a while but had to admit defeat. Later on, this

Nat. Film Finance

Director to Address ACT Annual Meeting

A.C.T.'s Annual General Meeting is to be held on March 5th and 6th at Beaver Hall, Garlick Hill, near Mansion House, London. Sessions begin each day at 10 a.m. All members can attend. Admission is by membership card. Subjects slated for discussion include TV Recognition rates and conditions, the Shorts Agreement, Pensions, Rents, Fares, German rearmament, and A.C.T.'s affiliation to the Labour Research Dept. Guest speaker is David Kingsley, A.C.A. He is Managing Director of the National Film Finance Corporation, elected last year, as born in Hampstead in March 1917; educated at Eton college, he became a Captain in the Royal Artillery during the last war. He now lives at Wimbledon.

Secretary of the N.F.F.C. from 1949-50, he then joined Pest Control Ltd., as their Finance Director, until his present appointment as Managing Director of the N.F.F.C. Since the beginning of this year he has combined this with the allied job of Director of British Lion Films Ltd. and associated companies.

game as not many schools could afford projectors.

Just prior to the outbreak of war, Donald Carter made his prophetic film, Operation Hell Gap. Earlier, Donald had made a film to try and help settle a law suit in which the principles of sound recording were involved; this was How Talkies Talk. It was a little classic of its time, and another little gem was Jack Holmes' The Caroll's Ray Oscillograph.

It was, I think, in 1939 that the G.P.O. needed the site on which the studios were built for extensions which they were planning, so G.B.I. were turned out of Cleveland Hall—once the West London Mission Home for Fallen Women—and migrated to the G.B. Studios at Shepherds Bush, tenanted only by G.B. News and a skeleton unit of Gaumont British under Victor Peers.

Not long after, Gainsborough absorbed the Gaumont unit—and then began their long line of successes and G.B.I.'s enormous foot-jage of wartime instructional and documentaries for the Services, the M.O.I. and the British Council. Among these was a film on the 4.4 and the 6.5 Field Guns, which, alone, ran to 22 reels!

As the various technicians were called up, or joined up, a Studio News Sheet, edited by Charlie Hillyer, kept all the boys and girls in the Forces in touch with those at Lime Grove.

The nightly fire watchers—chivied from time to time by goat-bearded orchid-wearing Godfrey Lewis, who also slept on the premises and was known irreverently as 'Potsaken.' Let me remember the night when a pile of incendiaries rained upon them, and the studio's own fire brigade went into action and got things under control.

Leon Schauder, a South African, joined us to make a film on Shipbuilding. He later died in an air accident. Jack Cardiff was borrowed to light my first Technicolor opus on pottery, Colour in Clay, for the British Council. Brave little Jimmy Wright worked for a time on this picture—before he too crashed in flames and suffered the loss of his sight.

While the war was still on, J. Arthur Rank, with commendable foresight, inaugurated his Children's Film Department, under Bruce Woolfe, to make features and entertainment shorts specially for children, and it fell to mv lot to direct the first of these, Tom's Ride. (Any one of these early
children’s films is a story in itself!)

Jack Parker and Frank North had joined our camera department some while before, and, from this time onwards, between them, they produced the lion’s share of G.B.I. productions. Our directorial ranks were boosted by the arrival of John Alderson, Gaston Charpentier and Stanley Irving, while Bunty White and Cyril Roth helped to swell the cutting rooms.

The wizards of the Animation Department, whose pioneer work is apt to be forgotten, were “Jeff” Jeffries, Brian Salt, Ken Hardy, Lye Pearce and the late Jeff Taylor. Di Baerlein did marathon work on the rostrum cameras in her little cell next door to Albert Urry and his Title Department—though Albert himself (surely the best title artist in the business) belonged to G.B. News.

After a while, Mary Field had taken over the running of the Children’s Film Department and our Trouble at Townsend gave Petula Clark her first big part. In making these early children’s films there were no golden rules to guide us and it was only bit by bit that we formulated certain guiding principles. There were, of course, pundits in plenty to tell us where we were wrong.

AFTER the war we were joined by another bevy of directors—Smithy Morris, Derek Mayne, S. G. Ferguson and Lewis Gilbert. Don Chaffey began with us as an art director, then became a producer, finally graduating to direction. Lewis made the lovely Arctic Harvest and Derek, the British Film Academy Award winner, Atomic Physics.

Our animated diagram educational in Technicolor won acclaim and festival awards wherever they were shown. By now there was a growing market for these films though it was still very far from big.

Dominating everything, while managing to give each of us the maximum liberty of operation, was the tall, austere figure of Bruce Woolfe himself. He had begun at the end of World War I, making those justly celebrated war films for British Instructional, Ypres, Zeebrugge, The Battles of Coronel and the Falkland Islands. He had gone on to build Welwyn Studios and to produce the early Anthony Asquith pictures, Shooting Stars, Tell England, Underground, A Cottage on Dartmoor, The Runaway Princess and Dance Pretty Lady.

When John Maxwell, of British International Pictures, took over Welwyn Studios and British Instructional, Bruce Woolfe left to find another company of his own. British Independent Pictures. Soon, however, the Ostrers invited him to form a company with them—and G.B. Instructional was born.

G.B.I., with its policy of imaginative documentaries and of educationalists made to the requirements of the teachers themselves, soon made the name for itself which enabled its founder to view his creation with sober satisfaction.

But, just as the end of the first world war saw the commencement of Bruce Woolfe’s major activities, so the end of the second world war saw his gradual relinquishing of the reins of management into the hands of Donald Carter, who, as the producer of the wartime instrumento, had received a sound grounding for his new role. Bruce Woolfe, however, remained on to advise for several years more.

Frank Wells, Frank Cadman, Ken Morrison and Kitty Wood joined us and we began to expand in all directions. Geoffrey Barkas took over producing for the Children’s Film Department which, later, changed its name to Children’s Educational Films, to help clear up the misconception that Mary Field’s department made educationalists. Already working with this department were “Prim” Primrose, Bill D’Arcey and Pat Latham.

A really large-scale children’s programme was then begun. Ralph Smart made the highly successful Bush Christmas in Australia; I made the 15 reel Serial Dusty Bates with Tony Newley and Ronnie Shiner at Islington Studios and the London Docks; Lewis Gilbert made Little Ballerina; Vernon Sewell made The Trek to Mashomka in Africa, and later, Phil Leacock did Children of the New Forest.

The Animation Department, like an amoeba, broke away, and, under Walt Disney’s David Hand, became the British Animation Studios. When our then publisher pushed us right off the roof at the Bush and we moved to the old Imperial Studios at Boreham Wood, stageless since that fire just before the war.

Harold Goodwin and Pat Morton had joined us around about the time of the move and so had Anthony Gittins, Victor Lyndon, Al Scobie, George Perevah, Tristan Stack and Jimmy Hill. Frank Wells took over the Educationalists and was abetted by Thora James, Rene Wilson, Felicity Kinross, Polly Allen, and Margaret Simpson.

Things then expanded thicker and faster. G.B. Africa was formed under Harold Worsley, who was joined out there by Victor Lyndon, Jimmy Allen, Aubrey Singer, Donald Swanson, Ronnie Shears, George Groom, Nora Toomey, Al Scobie, David Middlemas, Frank Cadman, Enid Mansell, Brian Salt and others as their tour of duties took them to Africa.

Charles Oliver took over the Scottish Section resulting from Imperial House in Air Stuart, at Boreham Wood, Peter Birch re-established our own Sound Department, assisted by Dave Howells and Mac Macarney.

Lou Lavelly and Ted Creed were our chief sparks, Teddy Grossman was Production Manager, Frank Bennett was Studio Manager, assisted by Marjory Round, while John and Laurie Ridley ran the Stills Department. Ken Talbot, Brendan Stafford and Bill McLeod joined the Camera Department. John Workman, Claude Hudson and Peter Dixon became U.P.M.s or assistant directors. However, during this period of rapid expansion we were joined by so many that if I have omitted any important names it is, I trust, understandable, and I crave forgiveness. In point of fact, there must be very few among those trained in documentary in the early days who did not at one time or another work for G.B.I.

DURING this heyday, David Rawnsley, at the Rank Organisation’s Research Department, was itching to launch his Independent Film Technique, at which the whole film business was then agog. We boldly, Donald Carter, with Mary Field’s approval, approached Mr. Rank and offered to let the next children’s film be the guinea pig on which to try out the I.F. System. He agreed and I was lucky enough to be assigned to direct it. The film, of course, was Under the Frozen Falls, with Claude Hulbert and Harold Waterrend, and it proved what it set out to prove: that the system worked without making the director’s task impossible; without revealing on the screen the factory-belt production methods; while achieving an overall increase in effective use of floor space. If it later brought a certain amount of discredit upon itself, this was only the result of allowing the tail to wag the dog, and of that stroke of ill fortune in the shape of the slump—ironically rendering
CINE TECHNICIAN

A FILM TECHNICIANS NOTEBOOK

by

A. E. Jeakins

proceedings against Eastman Kodak in Buffalo, N.Y., had been filed previous day and that simultaneously a consent judgment was filed in which Eastman agreed to end practices opposed by government. Company, in a statement, said it had not violated law but was willing to accept decree and agree to grant licences under its colour film manufacturing and processing patents and to make available, and keep up to date for seven years, manuals describing processing technology, also to provide technical representatives to assist competitors in applying methods.

Ashton comments that it is difficult to predict what response this offer will produce. He thinks it unlikely where Kodachrome is concerned that other labs would be able to process at lower prices than Eastman. Kodachrome processing is extremely complex procedure involving around twenty separate baths, with three carefully controlled reversal exposures, so that continuous processing machines are certainly essential. Cost of installing equipment and control devices, and training technicians, would be high.

Kodacolor, which incorporates the couplers in the emulsion layers, seems a more hopeful proposition, as a single-colour developer produces the dyestuffs in the layers. When the selling price excludes processing charges this material is to be called Ektacolor. At present processed negatives will be sent to Rochester for printing since the colour pos. paper will not be ready for general release till some time this year.

Even the processing of colour negative materials and colour print paper is far from simple, and requires the installation of proper processing control equipment and employment of trained staff.

A factor which will influence the amount of Kodachrome used in the U.S.A. is the announcement of the release of Ektachrome reversal film in 35mm., and 828 sizes. This film, readily processed by the user, has up to now only been available as sheet or roll film, 35mm. Ektachrome is reported to be three times as fast as Kodachrome and of the same resolving power; first developer, colour developer and bleach are different from those used with roll film Ektachrome. Though the new material is not yet on the market, the consent decree demands that Ektachrome in all camera sizes shall be available through regular distribution channels six months after the effective date of the decree.

LIFE AND DEATH OF G.B.I.—continued

the shortage of studio space (which the system was devised to overcome) a problem that no longer existed.

With the slump came retrenchment all round and a general streamlining in all directions. On a shoestring budget we made the Magic Marble films before the C.E.F. was closed down altogether. After a while, G.B.I. was absorbed into its parent company and became the Gaumont British Picture Corporation Ltd. Specialised Film Unit, though the change was one in name only as far as the unit was concerned. However, though the "Instructional" in the unit's former name had often been a nuisance when dealing with the numerous non-instructionals which we made, we were nevertheless all very sorry at the disappearance of "dear old G.B.I." as a name that had come to mean so much to us and to the industry. Even so, the old unit carried on, but moved from Imperial to Gate Studios.

I left about this time, having been with the company for 17 years—the oldest inhabitant bar- ring only Donald Carter himself.

But, alas, having lost its name, it now, were two years later, to lose its identity—as a result of the quite logical fusion of this unit with two others in the Rank Organisation: Theatre Publicity and Screen Audiences—under the aegis of J. Arthur Rank Screen Services, and Donald Carter now runs a film company in Canada.

I have done, I fear, only scant justice to the history of this honourable old unit, and I have had to do it from memory. I have purposely dwelt more on individuals than on the titles of the outstanding films, feeling this would be of greater interest.

At the end of such a variegated slab of history it is sad to see the old order change and give place to the new. But it may well be that, joined by two stalwart partners, the new company will forthrightly set about creating the material for its history to be written—twenty years hence.

To meet the demands of the new wide-screen techniques in large theatres, G.B.-Kalee have developed a more powerful arc-lamp which will be available to exhibitors this year. Chief features include rotating pos. carbon with water-cooled head; 16in. diameter mirror; one hour's continuous burning without retinning at 115 amps—75 to 150 amps current range. Provisional performance figures indicate a light output of 38,000 lumens, with screen side to side ratio of about 85%. Mole Richardson Ltd. are associated in the design and manufacture of the lamp.
Both positive and negative carbon feeds are controlled from a single motor, and settings are provided to adjust the burning ratings of the negative to the positive. A glass heat-filter, forced-air cooled, is an integral part of the lamp house assembly. Carbon sizes vary from 9 to 11mm. positive and from 7 to 9mm. negative.

The lamp house is constructed mainly from aluminum alloy castings. Where necessary the double-skin type of construction has been used to give adequate internal ventilation and to reduce heat radiation to external parts handled by projectionists. Weight of lamphouse complete is approximately 180 lbs.

UNDER the heading "Television's New Memory" "International Photographer" tells the story of gadget called Teleprompter "dedicated to the elimination of the forgotten line, the mangled speech, and the garbled cue." The system was invented by an actor, Fred Barton, its basic idea is placing scripts on moving rolls of paper, mounted in electronically synchronised "reader" boxes which are planted in strategic spots on the set and controlled from a central panel.

Technical elaboration and financial elaboration were provided by two executives from 20th Century Fox, Hubert J. Schafly and Irving B. Kahn respectively. Kahn, after failing to interest 20th Century, invested his own money and persuaded Schafly to tinker with device in his spare time.

Tinkering paid off—at present between 70 and 100 network TV shows are serviced every week and Barton's little gadget has grown into a three million dollar business.

Selsyn motors are used to drive the rolls, this makes for better synchronisation of multiple units, relatively quiet operation and finger-tip regulation of speed from the slowest crawl for hesitant readers to whirlwind rewrites. Specially made electric type-writers print the scripts in one-inch high letters on rolls of yellow paper; re-arrangement of material can be carried out by cutting rolls and splicing with adhesive tape.

Besides on-camera and stand units for TV and films, Teleprompter also provides a lectern or rostrum for speakers. The system's electronic synchronisation and control allows the operator to go as fast or slowly as the speaker wishes. If the speaker leaves his text to ad lib, the machine can be stepped to pick up prepared speech at any point.

Teleprompter people believe that it aids rather than limits spontaneity and characterisation as actors are freed from anxiety about forgetting, and can concentrate on job of acting.

* * *

AN electronic viewfinder for motion-picture cameras was demonstrated in Hollywood last November before members of A.S.C. Virtually a miniature TV camera, the finder is mounted on regular Mitchell finder bracket, replacing the optical finder, the pick-up which is in parallax with the camera lens, is viewed on separate monitors. Kinevox, in association with Kay Lab., of San Diego, engineered it.

R.K.O.-Pathé Studios later the same month also demonstrated version of an electronic finder for studio cameras. This method combines the Dumont Teleeye, a miniature television camera, with a standard 35mm. Mitchell film camera. Image is viewed from adjoining monitors.

(We seem to remember Rank organisation carrying out similar experiments here about seven years ago.—Ed.)

* * *

ANGENIEUX (makers of the famous 18.5 mm. wide-angle lens for 35mm. motion picture cameras) have produced a 3 inch f/2.5 telephoto lens for 16mm. cine cameras which will be fitted to Bell and Howell cameras.

New lens is a 5 element true telephoto with a distance from film plane to front of lens of only 2.4 inches. Because of its compact size, it can be used on camera turrets without optical or physical interference in combination with most other lenses. Iris click-stops range from f/2.5 to f/32 with a focusing scale from 4 feet to infinity. Lens has a C mount and rotating back for setting iris and focusing marks at the most convenient point.

* * *

M.G.M. studios, until recently, had been using a standard 35mm. camera alongside the CinemaScope camera on its productions in order to obtain standard prints of the same production, if needed.

Now a method has been devised for "de-anamorphosing" CinemaScope negatives to obtain standard 35mm. prints. Experiments in the studio lab with the recently installed Panatar printing lens, developed by the Panavision Corp. showed that it was possible to obtain a "flat" internegative from the anamorphic negative and from this make standard prints.

National Carbon Co. reported to be working on a new carbon for use in motion picture set lighting, which is designed to balance lighting to 3200° Kelvin for colour and a 2300° for black and white, in conjunction with inadenscent lamps.

News from B.A.F.

Ian Crawford writes: I regret to report the death of Charlie Freeman, an employee of British Acoustic Films for over 25 years, who probably became the most popular figure at Woodger Road. Charlie, who was a supervisor in the Wiring Shop, and one of the first to join A.C.T., was a staunch trade unionist and carried out his duties for his employers and employees in a way expected of a man possessed with his great qualities.

Perhaps the greatest respect A.C.T. members can pay to Charlie's wife and daughter is—their loss is our loss and we sympathise with those who worked with him, and with his family that he loved so much.

* * *

Recently we have agreed that all labourers at B.A.F. would receive a merit increase of 2d. per hour. Regrettably we have failed to establish a minimum rate for these employees, but it is hoped that your Union representatives will follow this matter up.

* * *

We have been given the opportunity by the Hammersmith Council of again applying for a Saturday night dance date at the Town Hall, and it is hoped we are successful this year. If successful, the proceeds would go to our Benevolent Fund.

* * *

At a recent trade union meeting on differential rents held in Hammersmith, Mr. Fred Jones, of the Tool Room, was elected Chairman. Fred for many years has been a prominent member of the A.E.U.
THE LYONS IN PARIS

Year of Production: 1954.
Studio: Southall.
Laboratory: Olympic Kine.
Producing Company: Hammer Film Productions Ltd.
Stars: The Lyons Family.
Director: Val Guest.
Camera Department: Lighting Camera- man, L. Harvey; Camera Operator, L. Harris; 1st Camera Assistant (Focus), H. Oakes; Second Camera Operator, T. Friswell.
Sound Department: Recordist (Mixer), C. J. Mason; Sound Camera Operators, J. Sautar, T. Coghram; Boom Operator, J. Wortham; Other Assistant, P. Newbold (Unit).
Art Department: Art Director, W. Arnold.
Editing Department: Editor, D. Myers; 1st Assistant, N. Gurney.
Production Department: Production Manager and/or Unit Production Manager, F. Pearson; 1st Assistant Director, R. Dupont; 2nd Assistant Director, C. Martin; 3rd Assistant Director, P. Clayton; Continuity, J. Thrush; Stills Department: Still Cameraman, J. J. Rawlings.

SEAGULLS OVER SORRENTO

Year of Production: 1953.
Studio: Metro Goldwyn Mayer (British Studios Ltd.).
Laboratory: Geo. Humphries & Co. Ltd.
Producing Company: Metro Goldwyn Mayer (British Studios Ltd.).
Producer: John Boulting.
Stars: Gene Kelly.
Director: Roy Boulting, E. Owen (2nd Unit).
Scenarists: Frank Harvey, Roy Boulting.
Camera Department: Lighting Cameramen, Gilbert Taylor, G. Kelly (2nd Unit); Camera Operator, Dudley Lovell; 1st Camera Assistant (Focus), Paul Wilson; Other Camera Assistants, P. Arber, Kelvin Pike, R. Etherington, M. Wilson; Second Camera Operator, David Mason.
Sound Department: Recordist (Mixer), Peter Handford; Sound Camera Operator, M. Hickey; Boom Operator, W. Cooke; Boom Assistant, G. Marriott; Dubbing Crew, J. R. Smith, M. Hickey, C. Jones.
Publicity: Paul Mills.
Art Department: Art Director, Alfred Junge; Assistant Art Director, E. E. Scott; Draughtsmen, Alan Harris, Dudley Darby, Reg Bream.
Editing Department: Editor, Max Benedict; Camera Assistant, Anthony Harvey; Other Assistant, Brian Blaney; Dubbing Editor, Chris Greenham.
Production Department: Production Manager, Dora Wright; Unit Production Manager, E. L. Ford; 1st Assistant Director, Philip Shipway; 2nd Assistant Director, Norman Harrison; 3rd Assistant Director, Tom Sachs; Continuity, Elaine Schreyck; Production Secretary, Claire John.
Stills Department: Supervisor, D. Boulton; Floor, Joe Pearce.
Special Projects: T. Howard (1/c), F. Hellenburgh, J. Blades.

THE GOLDEN LINK

Year of Production: 1954.
Studio: Riverside Studios.
Laboratory: Dekham Labs.
Producing Company: Parkside Film Productions Ltd.
Producer: John Coen.
Scenarist: Alan McKinnon.
Camera Department: Lighting Cameraman, Harry Wixman; Camera Operator, Dudley Lovell; 1st Camera Assistant (Focus), Paul Wilson; Other Camera Assistant, Alec Mills.
Sound Department: Recordist (Mixer), Len Bulkeley; Sound Camera Operator, C. T. Fanson; Boom Operator, Fred Tomlin; Dubbing Crew, George F. Burgess, Gordon Hay, Cyril Collick.
Art Department: Art Director, Wilfred Arnold.
Editing Department: Editor, Jack Stone; Assembly Cutter, Arthur Cox.
Production Department: Production Manager and/or Unit Production Manager, Eric Pike; 1st Assistant Director, Denis Johnson; 2nd Assistant Director, Frank Ernst; Continuity, Joanna Busby; Stills Department: Still Cameraman, Eric Gray.

ROMEO AND JULIET

Year of Production: 1953-54.
Studio: Filmed on location in Italy, edited at Pinewood Studios.
Laboratory: Technicolor and Denham Laboratories.
Producing Company: Verona Productions Ltd.
Producers: Joseph Janni.
Stars: Laurence Harvey, Susan Shentall, Flora Robson, Mervyn Johns, Norman Wooland.
Director: Renato Castellani.
Scenario: Renato Castellani.
Camera Department: Lighting Cameramen, Robert Krasker; Camera Operator, John Harris; 1st Camera Assistant (Focus), Ray Parlow; Other Camera Assistants, John Cabrera, Geoffrey Wallis.
Sound Department: Recordist (Mixer), John Dennis; Sound Camera Operator, Ken Rawkins; Boom Operator, Bob MacPhee; Sound Maintenance, Austin Partridge; Dubbing Crew, Gordon McCullum, Bill Daniels; Music Recordist, Ted Drake.
Art Department: Assistant Art Director, Ron Benton.
Editing Department: Editor, Sidney Hayers; 1st Assistant, Marcel Durrence; Other Assistant, Jack Knight; Dubbing Editors, Harry Miller, Winston Ryder; Dubbing Assistants, Archie Ludske, Noreen Ackland.
Production Department: Production Manager and/or Unit Production Manager, John Millington; 1st Assistant Director, Fraser Foulsham; Continuity, Hazel Swift; Production Secretary, Natalie Dibb; Stills Department: Still Cameraman, Norman Gnyysredt.
Special Projects: Animated Matte Shot, F. Guidobaldi.
Publicity: Leonard Samson, Alan Arnold.
Dialogue Director: Dallas Bower.

COMPANIES IN CRIME

Year of Production: 1953.
Studio: Nettlefold Studios.
Laboratory: Geo. Humphries & Co. Ltd.
Producing Company: Republic Productions (Gt. Britain) Ltd.
Producer: R. Arrows.
Associate Producer: Wm. N. Boyle.
Stars: Clifford Evans, George Woodbridge, Maurice Kaufmann, Tim Turner, Elliot Makeham.
Director: John Krish.
Scenarists: Patricia Latham, Lester Bowl, Kenneth R. Hayles.
Camera Department: Lighting Cameraman, Basil Emmott; Camera Operator, J. Pattemaster; Camera Assistant (Focus), Manny Yosa; Other Camera Assistant, Garry Coxall.
Sound Department: Recordist (Mixer), Charles Poulton; Sound Camera Operator, Ray Raynham; Boom Operator, Tommy Meyers; Maintenance, Michael Bassett; Dubbing Crew, Anvil Films Ltd.
Art Department: Art Director, John Studholme.
Editing Department: Editor, John Sea- bourne; 1st Assistant, Terry Laurie; Dubbing Editor, Eric Boyd-Purkins.
Production Department: Production Manager and/or Unit Production Manager, George O'Hara; Assistant Directors, Douglas Twuddy, Erica Masters; Continuity, Joanna Busby; Production Secretary, Patricia Lees.

TO DOROTHY A SON

Year of Production: 1954.
Studio: National Studios.
Laboratory: Geo. Humphries & Co. Ltd.
Producing Company: Welbeck Films Ltd.
Producer: Peter Rogers.
Stars: Shelley Winters, Peggy Cummins, John Gregson.
Director: Muriel Box.
Scenarist: Peter Rogers.
Camera Department: Lighting Cameraman, Ernest Steward; Camera Operator, Robert Thomson; 1st Camera Assistant (Focus), Fred Cooper; Other Camera Assistant, Frank Watts.
Sound Department: Recordists (Mixer), Cliff Sandal, Fred Turtle; Sound Camera Operator, H. MacLean; Boom Operator, J. Pattemaster; Camera Assistant, S. Humphries; Dubbing Crew, Fred Turtle, P. Cunningham, L. Thompson.
Art Department: Art Director, George Provost; Scenic Artist, Alan Evans; Draughtsman, Alex Grey.
Editing Department: Supervising Editor, Alfred Roonie; 1st Assistant, Don Sharpe; Other Assistants, S. Fireman, G. Lawdrow; Dubbing Editor, Don Sharpe.
Production Department: Production Manager, and/or Unit Production Manager, Al Marcus; 1st Assistant Director, Ernest Morris; 2nd Assistant Directors, J. Oldknow; 3rd Assistant Director, J. Draper; Continuity, Barbara Wainwright.
Stills Department: Still Cameraman, Cyril Stanborough.
HARRY ROSE
A tribute by Ben Healey

WITH deep regret we have to announce the death of Harry Rose, who died very suddenly from coronary thrombosis on Friday, January 14th, at his home in Hayes. A member of the industry since shortly after the war, and for the last five years Secretary to the Scenic Artists’ Branch, Harry was one of our staunchest and most loyal members and he rendered unflagging service without stint or hesitation. To everyone who knew him in Soho Square his untimely death—at very little more than fifty years of age—came as a personal shock.

To members of his own branch and personal colleagues he was a most popular figure right from the time of his entering the industry at Pinewood about the time of “Green for Danger” and “Black Narcissus.” A cheerful and loyal working colleague on the studio floors, in the up and down weeks which followed he was never so lucky as he might have been, but his hearty good humour never failed and an hour or two with Harry was always as good as a tonic. In A.C.T. activities his robust common sense quickly established him on the Scenic Artists’ Committee, and then very soon afterwards he was elected Secretary. He was one of those rare people who could speak his mind—and often did so with great frankness without giving a moment of offence to any; and he was typical of the finest type of voluntary union official, one who gave steady, cheerful and unflagging service to his fellow-members.

He was a devoted family man—his more personal colleagues will always remember how much he delighted to talk of his home and how his first thought was always for the welfare of his family—and he leaves a widow and three sons still of school age to whom all A.C.T. members will wish to offer their deepest sympathy. His death was a personal loss to all of us whether as an A.C.T. member, a working colleague or a friend, and one can truthfully say that he will be missed on all fronts. The crema tion was at Golders Green on Friday, January 21st, and the General Council was represented by Bert Craik, while Messrs. Simpson-Robinson, Basil Mannin and Ben Healey were present for friends and colleagues and the Scenic Artists’ Branch.

THE BRAIN MACHINE
Year of Production: 1954.
Studio: Merton Park Studios.
Laboratory: Denham Labs.
Producing Company: Anglo Guild Productions.
Productions: Alec C. Snowdon.
Stars: Patrick Barr, Elizabeth Allen, Maxwell Reed.
Director: Alan Hughes.
Scrienar: Ken Hughes.
Camera Department: Lighting Camera- man, Tony Ambor; Camera Operator, Ron Robinson; 1st Camera Assistant (Focus), Cyril Gunn; Other Camera Assistant (Focus), Brian Hunter.
Sound Department: Recordist (Mixer), Dick Smith; Sound Camera Operator, G. W. Barnes; Boom Operator, Dave Drinkwater; Boom Assistant, Brian Hunter; Dubbing Crew, Ron Abbott, Stanley Shields.
Art Department: Art Director, George Haslan; Assistant Art Director, Angela Lamont.
Editing Department: Editor, Geoffrey Muller; 1st Assistant, Pamela Bunce.
Productor: Alfred Shaugnessy.
Stills Department: Still Cameraman, Richard Cantouris.

THE END OF THE ROAD
Year of Production: 1953.
Studio: Beaconsfield.
Laboratory: George Humphries & Co. Ltd.
Producing Company: Group 3 Ltd.
Production: Alfred Shaugnessy.
Sound Department: Sound Camera Operator, Ken Hodges; 1st Camera Assistant (Focus), Richard Bayley; Other Camera Assistant, Eric Williams.
Sound Department: Recordist (Mixer), Len Page; Sound Camera Operator, Ray Hiley; Boom Operator, E. C. Otter; Dubbing Crew, Anvil Films Ltd.
Art Department: Art Director, Michael Stringer; Draughtsman, Harry Pollie.
Editing Department: Editor, Bernard Gladwyn; Assistant, David Howes; Other Assistant, Jean Henderson.
Production Department: Production Manager, Jack Attlee; 1st Assistant Director, Ronald Spencer; 2nd Assistant Director, Peter Crowhurst; Continuity, Angela White.
Stills Department: Still Cameraman, Richard Cantouris.

TIM DRISCOLL’S DONKEY
Year of Production: 1954.
Studio: Bushey.
Laboratory: Kay (West End) Labs.
Producing Company: Bushey Film Studios Ltd.
Production: Gilbert Church.
Associate Producer: M. Gover.
Stars: David Cooke, John Kelly.
Director: Terence (Terrs) Bishop.
Scrienar: Patrick Barr.
Camera Department: Lighting Camera- man, S. D. Onions; Camera Operator, Peter Hamilton; 1st Camera Assistant (Focus), K. Nicholson; Other Camera Assistant, Alan; Sound Camera Operator, Bill Williams.
Sound Department: Recordist (Mixer), Deryck Howells; Sound Camera Operator, M. James; Boom Operator, David Bowen; Dubbing Crew, A.B. Pathe.
Art Department: Art Director, Harry White.
Editing Department: Editor, Helen Wiggins (Films) Ltd.
Production Department: Production Manager and/or Unit Production Manager, Victor Lynmouth; 1st Assistant Director, Clive Freedman; 2nd Assistant Director, J. Raynor; Continuity, Jane Buck.
Stills Department: Still Cameraman, Hal Morye.

ORDERS ARE ORDERS
Year of Production: 1954.
Studio: Beaconsfield.
Laboratory: George Humphries & Co. Ltd.
Producing Company: Group 3 Ltd.
Producer: Donald Taylor.
Stars: Margot Graham, Brian Reece, Raymond Hunter, Peter Sellers, Tony Hancock, Sidney James.
Director: David Pallenberg.
Scrienar: Alistair MacDonald.
Camera Department: Lighting Camera- man, Arthur Grant; Camera Operator, Ken Hodges; 1st Camera Assistant (Focus), Richard Bayley; Other Camera Assistant, Eric Williams.
Sound Department: Recordist (Mixer), Len Page; Sound Camera Operator, Al Thorne; Boom Operator, E. C. Otter; Dubbing Crew, Anvil Films Ltd.
Art Department: Art Director, Ray Simms; Assistant Art Director and Draughtsman, Harry Pollie.
Editing Department: Editor, Joe Simms; Assistant, Peter Hunt; Other Assistant, Jean Henderson.
Production Department: Production Manager, Donald Pollie; 1st Assistant Director, Tony Hearne; 2nd Assistant Director, Peter Crowhurst; Continue, Gladys Goldsmith.
Stills Department: Still Cameraman, Frank Bellingham.

PINEWOOD PROTEST
For many editions of “Cine Technician” the Pinewood Special Effects team have been sadly misrepresented in Feature Credits. This omission may be rectified by the following list of names. This department has made a notable contribution to many films produced at Pinewood, including The Long Memory, The Nest, Multi Story, Hell Below Zero, Forbidden Cargo, The Seekers, Time, The Golden Hours, Passport to Pimlico, Raintree County, and others. Albert Johnson, model cameraman, has helped many producers over their special production problems, whilst Wally Gentleman has taken on the many tasks involved in the Pinewood Matte Shots and Matte work, ably assisted by Dick Lorrimer, who serves the varied undertakings of the unit. Versatile Matte Artist Cliff Culley skilfully interprets Art Directors’ requirements, and the inimitable Roderick Guidobaldi, producing the Travelling Matte system, with veteran Guidobaldi producing his well known optical effects.

The A.C.T. members are a fine asset to Pinewood and the industry. 

Editor’s Note: Sorry, Special Effects, but any misrepresentations in the credits cannot be remedied in the pages of “Cine.” Authoritative character of these credits is approved by the respective Special Effects and Administration at all studios, including Pinewood, and then registered at B.F.P.A. and A.C.T. Errors and inaccurate or inadequate gradings cannot be corrected in future without destroying official and authoritative character of credits.

A.C.T.’s Executive is considering remedial action.
Bert Craik sums up PAST GAINS and future PROSPECTS on the eve of A.C.T.'s ANNUAL MEET

"PAY your Union subs. son, the rent can wait!"

... In terms of value for money the "old man" was right! In looking back over the year most A.C.T. members have made a profit out of their investment in the Union. Feature members are 11/- per week better off. Short and documentary members have received increases varying between 16s. 2d. and £1 16s. 2d., and a new Shorts Agreement based on the Feature Agreement is just round the corner. There is also a marked change in the attitude of Shorts members: they will no longer be "fobbed off" with the economic bogey. The Eady Fund has changed all that; so has commercial television.

Laboratory members have had a good year too, and can be proud of the practical results brought about by unity on the job. You all know of the long and bitter dispute; of the brilliant research work enabling us to disclose laboratory profits; and the financial strain on the Union during the strike and lock-out. But the members stood firm. They had a just case and a case worth fighting for. We can therefore look back with pride at the military precision with which the lab, members organised themselves during the dispute—the Bulletins giving day-to-day information; the picket lines; the marches; the posters; the loudspeaker vans and the mass meetings. This was trade unionism at its best when faced with a challenge.

Results of the campaign included wage increases, for General and Technical Grades of from 4s. to 21s. 6d. per week; for Clerical Grades of from 4s. to 26s. per week, paid retrospectively in both cases to the 14th June, 1954—this, after the employers had refused to make any offer at all; the consolidation of the 30s. cost of living bonus in the basic rate (20s. in the case of newcomers and trainees); an extra week's holiday for laboratory employees with ten years' or more continuous service with one employer; meal allowances for transport drivers of 1s. 6d. towards the cost of the first main meal, and 1s. towards any subsequent meal which drivers have to take whilst out on a job when canteen services are not available; inclusion of new grades in the Agreement; and a reduced working week—the hours at Technicolor have been reduced from 45 to 44 without loss of earnings. Employers and ourselves have to consider ways and means of further reducing working hours, over a period, without loss of output.

SUMMING up, we can therefore say that whilst it has been a busy and difficult year it has also been a successful one.

What of the future? It seems that some master-plan has been worked out to restrict normal film production to four studios, i.e., Pinewood, Ealing, A.B.P.C. and Shepperton—the rest look as though they will be used mainly for television production. We get a clearer understanding of this plan when we link it to the Eady Fund. The object of the Fund was to encourage British film production. What, in fact, it does is financially to help those making films in Britain, whilst at the same time acting as a restricting influence on the output of British films.

Commercial television film production is really getting into its stride and it looks as though it will act as a lifesaver to those laboratories which have not yet switched over to colour processing. As a result of this additional type of film production there is almost sure to be a shortage of technicians and a scramble for staff. Accordingly, the setting

(Continued on Page 28)
CINE TECHNICIAN
February 1955

FILM MAKING IN YUGOSLAVIA

by Bill Luckwell and Bill Kirby

This is a brief report on our recent visit on behalf of Jeywell Productions Limited to Belgrade and other centres to find out how our Yugoslav friends were developing with their plans for a great national film industry.

We were impressed. The new film studios in Belgrade, which are well on the way to being completed, are surprisingly well equipped and while we were there they were installing a vast amount of plant to enable them to handle colour films. Until now they have been able to cope only with Gevaert colour but with the installation of the new De Brie equipment they will be as well placed as any studio and laboratory in Great Britain to deal with Eastman colour. We thought it an excellent idea to have the laboratory as part of the studios, which must result in a considerable saving of time.

Impressive, too, was the zest and keenness shown by everyone from the humblest office girl to the Studio Manager and the intense interest everyone showed in developments.

Yugoslavia is aware that her technicians have much to learn and is anxious to attract foreign film producers of experience to make films in their country, bringing with them certain well-experienced technicians who are willing to have Yugoslavs working alongside them learning technique.

One of their leading feature film directors, Zivorad Mitrovic, was most anxious to make it clear to us that, although he has a number of successful films to his credit—in particular his most recent production, "The Echelon of Doctor M.", which has received such wide acclaim throughout Europe—he was looking forward to the possibility of co-directing films with British directors and hoped that such a development would prove possible.

We saw a number of their documentary films and although there probably is much room for improvement—particularly in lighting—the Yugoslavs are to be congratulated upon the quality of their product in view of the difficulties it is obvious they have had to suffer in the past.

The Yugoslav technicians are—at least every technician we met was—anxious for an opportunity to come to England to study the industry at first hand over here and we are very pleased indeed that, through the good offices of Mr. Ernest Roy, of Kay's Laboratories, we have been able to assist in a small way by arranging for two technicians to come over to study at Kay's.

In the short space available it is not possible to do more than give a brief outline which, summed up, amounts to this: The Yugoslavs are now reaping the benefit of their vision and confidence in themselves when they laid plans for their national film industry at a time when conditions were really hard. Although they have such a great history behind them the Yugoslavs today are a people looking into the future with confidence and determination and there is little doubt that within a very short space of time they will become one of the leading film producing countries in Europe.

We must pay a tribute to the kindliness and courtesy of our friends in Belgrade who went to great lengths to make our stay as enjoyable as it was instructive and we look forward to a return visit at an early date.

PAST GAINS—continued

up of a pool from which normal film production can draw should be seriously considered.

Finally, recruitment goes on apace—B.B.C. technicians joining us in ever-Increasing numbers. Already a Television Producer/Directors' Section has been formed, and the setting up of a Television Branch is contemplated. Rates and conditions covering the production of television films will be one of the major issues at this year's Annual General Meeting.

All these, and many other matters, will be discussed at this year's Annual General Meeting. May I therefore conclude by urging you to attend and persuade other members to come along. In this way you will maintain the unity so marked during the A.S.F.P. and Laboratory disputes. You will also help us make the right decisions, elect the right members to represent you on the General Council, and maybe put extra £. s. and d. in your pocket.

"Kekec," a Yugoslav children's film now being distributed in Britain for C.F.F. by British Lion
A TEMPEAN PRODUCTION
DISTRIBUTED BY EROS

DIRECTED BY: JOHN GILLING
PHOTOGRAPHY: MONTY BERMAN
PRODUCTION MANAGER: George Fowler
LABORATORY: Denham

Photographed on

GEVAPAN 30

a studio negative of superlative quality

GEVAERT LIMITED · ACTON LANE · HARLESDEN N.W.10 · ELGAR 6755
MORE MOVIES—POOR MOVIES?

Readers' Comments

DEREK TWIST writes: Of course more movies need not mean poor movies and Lejeune is perfectly right when she states that there is not enough production nowadays to keep available skills, both technical and acting, properly limbered up—let alone to develop new talent.

Equally, Mr. Shepherd is talking nonsense and dangerous nonsense. Even the small band of provenly successful commercial script writers is not working anywhere near full capacity and as to the suggestion that we should return to megalomaniac extravaganzas—that is surely quite frightening after the terrible lessons we have been taught more than once!

The reason that more films are not made is perfectly simple and has nothing to do with availability of studios or talent. Every British Picture relies for the whole or the great majority of its profit on the contribution from the Film Production Fund. Since the amount of this fund to be disbursed does not vary with the number of films made (but only with the total cinema attendance, a small fluctuation), it stands to reason that the more films that are made the smaller the chances that any one of them will show a profit. No sane production organisation is going to prejudice its chances of making money by making more pictures. It's as simple as that. Q.E.D.

From JOHN GOSSAGE: I was most interested to read the correspondence in the "Cine Technician" on the argument "More Movies need not mean Poor Movies."

Personally, I think Miss Lejeune's comments make sound sense. The fact remains that output is deplorably low and too much of that output consists of second features. There is a very real risk of the creative elements in the British film industry becoming makers of second features and television films. This does not imply that second features cannot be good, nor TV films for that matter, but it is unfortunate that the majority of major films shown on British screens are of American origin. It is equally difficult to see how such major films could, except in rare cases, get their money back unless foreign markets and particularly the U.S. market are expanded.

It is not a case of whether the industry has the creative potential to make more movies, it is whether the marketing end of the industry is in a position to exploit them when they are made.

H. JONES writes: Between the jousts of Miss C. A. Lejeune and Mr. Shepherd, both professionals in their respective arts, please permit me, the person who has to pay to sit through the remains of their maulings, who often has to be content with the personal condolence of "It wasn't worth the light."

However the critics may praise a film there are thousands like myself who would not give anything to support it because the cinema at which it might be showing is depressing, dirty, and badly managed. In fact, I have had to miss many good films in Gravesend for that reason alone.

The decent public, the patrons who should, and would, be regular, can never enjoy a film in some of the deplorable cinemas that exist today, and if they cannot enjoy both the film and the comfort of a nice theatre they will not be regular supporters.

The cinema must be as important as the film being screened.

Comfort and entertainment must go together if the industry wishes to retain and obtain new patrons.

I refer you to page 8, "Cine Technician," January 1955, the quote of Oscar Deutsch, 11/1/34, is more than true of the cinemas in this district.

HELP IN NEED
by Stan Warby, A.C.T. Treasurer

I SUPPOSE that the majority of us give only occasional thought to the A.C.T. Benevolent Fund except perhaps at Xmas time with the Annual Draw and therefore little is known of the help which is being given all the time in many and various ways. In addition, of course, members' particular circumstances must at all times be held in strictest confidence by the small committee which administers the Fund on our behalf, but it is possible to quote extracts from letters received at Head Office which will serve to illustrate the ways in which assistance is being given. For instance, one member wrote:

"... please accept my most grateful thanks for the cheque . . . and your good wishes. Your letter arrived when the days were particularly dark . . ."

"... Many thanks . . . my wife and I are most grateful for the way in which A.C.T. have come to our assistance . . . ."

"... I am writing to thank you for the attention given and the committee have given to my case . . . may I convey my sincere appreciation."

In some instances from time to time we find that working in the closest co-operation with the Cinematograph Trade Benevolent Fund some of our members have enjoyed a pleasant stay and re-condition at the "Glebelands" House.

Demands on the A.C.T. Benevolent Fund can be affected by the conditions in the general affairs and problems of the Association. The first example that comes to mind is of course "casualisation", which must inevitably create problems, some too great for the members to solve alone.

Then there are those unpredictable upsets; an illness, accident or even bereavement which throws one's routine right off course—but then I do not wish to stress too much the less cheerful side of life.

Nevertheless, these problems and others are facing one or other of your fellow members all the time and the extent of help which can be given must always be governed by the size of the Fund, which in turn depends upon the generosity of the membership as a whole.

In the film industry it seems that the future may long be an uncertainty for many of us. New techniques, new ideas, new materials mean an uncertain prosperity. We cannot afford to let it be marred by misfortune, for in the talents and prosperity of the working technicians lies the wealth of the industry.

Round the Film World—contd.

actuality TV programmes for I.T.A. . . . H. Forsythe Hardy has been appointed Director of "Films for Scotland" Committee . . . G.B. Equipment are now sole agents for distribution and servicing of the famous Linhof range of "large format" cameras, tripods and accessories.
MESSAGE FROM
MR. C. J. GEDDES,
President of the T.U.C.

"The achievements of the Trade Union Movement come, and always will come, by pulling together. In just the same way, collective action through the National Savings Movement has benefited millions individually and the nation as a whole. That's why I'm right behind this great NEW SAVERS Campaign."

ALL PULL TOGETHER!

You can find out how to become a New Saver from your Bank, Post Office or Trustee Savings Bank, where full information will gladly be given to you. You'll probably find in your factory, street, school or club, a Savings Group you can join. Whether you decide to join this Group, or start saving on your own, the Voluntary Worker who runs the Group will gladly give you helpful advice about the different methods of saving—National Savings Certificates, Defence Bonds, the Post Office, or a Trustee Savings Bank.

Another way to become a New Saver is by using some of your Savings Stamps to buy a 15/- Certificate or to open an account in the Post Office or Trustee Savings Bank with 5/-.

BECOME A NEW SAVER TODAY!

Issued by the National Savings Committee, London, S.W.7
FADEOUT

Sorry, Fred, I got the boom shadow in this time!

Another mess! Then shoot it mute and we'll dub the sound on later!

Looks like the push, Gloria. It's this tiredness

But, Bill, you won the cameraman's Oscar a year ago! Why don't you see a doctor?

AT THE DOCTOR'S

There's nothing organically wrong with you... and yet you say you wake up tired even after a full night's sleep. Obviously, you're not getting the right kind of sleep. To really benefit you, sleep must be absolutely relaxed - brain, nerves, muscles, your whole being, must rest. I recommend a hot cup of Horlicks every night.

SOME TIME LATER

Fred, I've worked out a gimmick for Gloria's big scene - the nightmare sequence.

O.K., Smart Aleck... but we'll probably have to re-shoot it my way!

Now, Sid, bounce the camera on the end of the elastic rope as you track in!

The angles Bill's thought up for this picture!

AT THE PREMIERE

Say - your camera work made that picture, Bill! How about working for me in Hollywood?

Sorry, Fred, but I just got a good offer here - with Grand Studios (thinks) No tiredness now, thanks to Horlicks!

HORLICKS
CINE TECHNICIAN

NEWS MAN'S STORY

FILM and T.V.
TECHNICIANS CONFER

LABS IN FRANCE • CINE'S
GUIDE TO BRITISH FILM
MAKERS • TECHNICAL
NOTES AND NEWS

MARCH - 1955

Association of Cine and Allied Technicians
Vol. 21 No. 123 PRICE 6d.
NOW THE BLIMPED ARRIFLEX 35

As used by CAROL REED in making his new film "A KID FOR TWO FARTHINGS"

With the new BLIMP and the alternative SYNCHRONOUS motor, the famous ARRIFLEX CAMERA becomes completely versatile—for studio sound shooting . . . features, shorts, TV, films, etc. And for location work, newsreels, etc., the ARRIFLEX can be converted in five minutes to its lightweight portable form. Weighing under 10 lbs, complete with 3 lens turret, the camera is equally easy to operate in the hand or tripod mounted. Weight of camera, blimped, complete with lenses and synchronous motor, approximately 56 lbs.

PLUS these other features

- MIRROR-REFLEX SHUTTER permits focussing while camera is running
- ALTERNATIVE 400 ft. or 200 ft. MAGAZINES
- TWO TYPES AVAILABLE:
  Model 2A 180° shutter and new 'D' Motion Film mechanism; Model 2 120° shutter

LENSES AVAILABLE

18 mm Cooke Speed Panchro f 1.7 T2
35 mm Cooke Speed Panchro f 2 T2.3
50 mm Cooke Speed Panchro f 2 T2.3
75 mm Cooke Speed Panchro f 2 T2.3
100 mm Cooke Deepfield f 2.5 T2.8
and a series of Cooke Telekines from 6" to 20"

G.B-KALEE Ltd., Studio Department, 37-41 Mortimer St., London, W.1. MUSEum 5432
EVERYTHING FOR THE CINEMA, THEATRE AND STUDIO
A member of the BRITISH OPTICAL & PRECISION ENGINEERS' GROUP
Round the Film World

Cover still is from Japanese film Children of Hiroshima, released in Britain by Contemporary Films Ltd.

Our Pinewood Correspondent writes: Off to Leeds went unit of Value for Money for a location that has been delayed by the slow clearance of snow from the streets of the city. Altogether some forty technicians and artists were included and not one was heard to say a good word for the prospect of going up there.

Also leaving on location recce in a snowy place were Paul Soskin, Pennington-Richards, Maurice Carter, Teddy Joseph and George Ward; no complaints from them however, as their destination is Wengen, in the Swiss Alps. The film, All For Mary, from the stage play.

Future plans at Pinewood include another Norman Wisdom picture, directed as usual by Paddy Carstairs. Contrary to policy, this will not be in Vistavision. Then comes Raymond Stross's comedy An Alligator Named Daisy, and a Ken Annakin-Ralph Smart comedy A Cottage in Summer.

Newcomers to Pinewood are the Danziger Brothers, who are to make a series of twenty-minute shorts.

We were sorry to hear that Guidobaldi is in Willesden General Hospital with cardiac trouble and send our best wishes for his speedy recovery.

Also best wishes to third assistant Colin Brewer, who is getting married this month.

Richard Massingham's first film, Tell Me If It Hurts, was made—in his spare time, and at a cost of £400—in 1934. Its merits, and those of the succeeding And So To Work, were at once recognised. Massingham soon abandoned his medical career, after a series of films for the G.P.O. Film Unit, to form his own small company—"Public Relationship Films"—which, during and after the war, made numerous short films and trailers for Government Departments and independent sponsors. His later films included The Cure, What A Life, the delightful children's film To The Rescue, and The Blakes Slept Here, completed after his death in 1953.

A Memorial Programme of Richard Massingham's films will be shown at the National Film Theatre on Sunday, March 27th, at 3 p.m. and 7.30 p.m., and at the Everyman Cinema, Hampstead, on Monday, March 28th, at 8.30 p.m. The proceeds from all shows will be devoted to a trust fund established to provide for the education of Richard Massingham's son, Adam.

Tickets are priced at 6/-, 10/-, 1/-, 3 and 5 guineas (National Film Theatre); 6/-, 10/- and 1 guinea (Everyman), and may be had on application to the Organising Secretary, Massingham Memorial Committee, British Film Institute, 164 Shaftesbury Avenue, W.C.2; or from the Everyman Cinema, Hampstead.

---

JAMES A. SINCLAIR & CO. LTD.

Established 50 years

PHOTOGRAPHIC AND OPTICAL SPECIALISTS

Distributors of:

NEWMAN — SINCLAIR
35 m/m
AUTO KINE CAMERAS

In world-wide use for the most exacting work. Aircraft instrumentation and special recording. Constructed in Duralumin. Spring or electric motor drive. Special models to specification.

Supplied to Government Departments, the Services, leading aircraft manufacturers, research laboratories.

LENSES · TRIPODS · CHANGING BAGS · SUNDRIES

Please send for our new Kine 1955 Price List, now available

3 WHITEHALL · LONDON · S.W.1
Telephone: WHitehall 1788/9

---

CINE TECHNICIAN

Editor: REG GROVES
Editorial Office:
2 Soho Square, W.1
Telephone: GERard 8396
Advertisement Office:
5 and 6 Red Lion Sq., W.C.1
Telephone: HOLborn 4972
A NEWSREEL MAN'S STORY

by Kenneth Gordon

The third of this season’s lecture meetings organised by the Technical Committee consisted of a talk by Kenneth Gordon on his experiences as a newsreel cameraman. Terence O'Brien, Chairman of Newsreel Section, was in the chair.

Kenneth Gordon said he was going to talk about 36 years of active filming—from 1910 to 1946. A time which saw the transition from ortho film to panchromatic, from silent to sound pictures, and with some early digressions into colour.

In 1910 the cameraman had to be a jack-of-all-trades—capable of processing his film, projecting it and running the show if necessary. The pictures of Edward VII's Coronation and the Prince of Wales' investiture at Caernarvon were developed on the train in a specially equipped darkroom and shown the same night. A service as fast as that given by TV today.

The Delhi Durbar of 1911, which he covered for the Gaumont Graphic, was processed on the spot with a special lab outfit built in Paris. The film was wound on to metal spirals 200 feet at a time, and immersed in the developer which had been kept on ice in football bladders. This was the first real organised newsreel coverage: special stands were erected for the cameraman, who had to wear appropriate clothing—khaki when they were among the soldiers and top hats and frock coats when they moved in higher circles. Suffering from a touch of malaria and full of quinine he shot the Durbar and then developed the neg, which was cut on the job and 200 copies made which were shown in the Empire and places like China and Japan in many instances before they were shown in England. The printing was done with acetylene gas lamps—the electric circuits in Delhi were heavily overloaded and the voltage fluctuated considerably, which must have embarrassed rival newsreels who did their printing by electric light.

After the Durbar, Kenneth Gordon returned to London. At this time the Gaumont-Graphic had several labs, in the provinces. P.C.T.—the first of the big circuits—had darkrooms fitted up in several of their theatres so that 'locals' could be processed and shown the same night.

Newsreels often gave a quicker service than they do now—of course there were not so many copies needed and none of the complications of sound.

Charles Urban was turning out news subjects in colour at this period—by the Kinemacolour system which used rotating filters on camera and projector.
and was shot on ortho-stock sensitised slightly to red after purchase. The results were quite reasonable, and Mr. Gordon felt there might be some scope for a similar system now for producing colour newsreels—it had the advantages of speed and simplicity and cheapness.

Next came a spell of free-lancing and an assignment to cover the Balkan War in Turkey. His equipment was an old inside box Prestwich with a 3in. and a 6in. lens, with which he covered among others the Battle of Adrianople. There were no P.P. teams then—one had to fend for oneself, buying one's own rations and transport (horses, not jeeps!) Horses were enormously expensive and hard to get—luckily he found a Turkish police inspector who was short of funds and sold him some police horses! The great problem was getting one's films back—one had to ride with them to the nearest railhead and despatch them and hope for the best. Though some material was lost, most of it got back.

This was the last of the old wars—and he met most of the famous old-style war correspondents and war artists. Ashmead Bartlett, of the "Daily Telegraph," became one of his great pals.

Following this came a period of working in features with Brightonian and Magnet, and then as a Territorial he was called up to serve in First World War. Gas gangrene laid him up in hospital; afterwards he did newsreel jobs for War Office and joined the then equivalent of the Army Film Unit. End of the war found him in Russia as war photographer with General Ironside's army—he had to combine jobs as soldier and photographer. He covered evacuation of Archangel in stills and cine.

Back in England he joined Billy Jeapes who had purchased the Topical Budget back from the government. Then Beaverbrook, who had bought the Pathe Gazette wanted someone to cover the Irish Troubles—so Ken Gordon went to Ireland to run the Irish edition. His pictures of the Black and Tans were popular with Irish audiences who were liable to puncture the screen with revolver shots.

Returning to England, he worked with Pathe on the Pictorial, Eve's Review and the Gazette. He did first slow-motion shooting for newsreels, notably on Grand National and Derby, and also on fights—very "dodgy" with the slow stocks then available.

Talking of fights, Ken Gordon recalled his experiences when he covered the Siki v. McTeague fight in Dublin on St. Patrick's night. Siki was a negro and the I.R.A. has threatened to blow up the theatre. Ken Gordon, Frank Basill and Tommy Scales were escorted to the theatre by armed guards; during the fight the theatre was suddenly shaken by an explosion, the I.R.A.'s cartload of "cheese" had gone up several streets away. Anyway, McTeague won.

This period saw the beginning of the newsreel war over exclusive rights. Pathe Gazette bought the exclusive rights of the Grand National and all the other reels "pinched" it. This meant that on that day practically every cameraman in the country had a job covering the National, either with Pathe or with the other newsreels. This went on for a number of years, until Castleton Knight took over G.B. News and got the rights for the National. Pathe built a scaffolding from which to shoot the race; an attempt was made to overturn it, there was a fight and a lot of people got broken heads. Nowadays the rights are shared by all the companies.

In those days cameras were hand-cranked, only hand-held automatic cameras were Aeroscope and Sept. The rights for the last Cup Final to be played at Stamford Bridge were held by the Topical Budget. The match was won by a penalty goal, Ken Gordon, "pinching" with a Sept, was the only one to get that penalty. (A Sept holds 15 feet of film!). One of the best "pinches" ever was when Dan Yates—a famous character amongst newsreel cameramen—got a slow-motion camera into a tree at the Canal Turn at Aintree.

Coming to the last war—cameramen were accredited correspondents with the Services. The early days were a bit difficult as the little bits of paper issued by the M.O.I. as passes were often ignored by the authorities and the cameraman thrown into jail.

Ken Gordon filmed in London during the blitz—and was then accredited to U.S. 8th Air Force, then to the Navy, and after that to the Army for D-day. This was a marvellously organised job. After the Normandy landing he went right through to the finish at Luneburg Heath and then on to Berlin where he spent a hard but interesting six months.

His next major assignment after the war was in Palestine, where he got a scoop with the first pictures to be taken of illegal immigrants. After Palestine—Transjordan, and there, Ken Gordon said, he would leave the story, and let his audience see some pictures, including some extracts from the 1911 Durbar, illustrating various types of newsreel coverage.

A lively discussion followed the showing of the films, and the meeting ended with a vote of thanks proposed by the chairman of the Technical Committee, George Hill.

The Delhi Durbar, 1911
FROM Mole-Richardson Ltd.

come three new pieces of equipment. Aimed primarily at the still and narrow-gauge cine man, they could find applications in the professional field in shorts and documentary, for example.

First, the Type 14 Baby Spotlight, which appears to be a development of a lamp which has been used in motion picture work for a number of years. It is a Fresnel lensed spotlight with 3" diameter condenser and a 21" reflector, producing a beam which can be controlled from full flood down to 10° angle spot. It uses high-efficiency Class A.1 projector lamps, 100 to 150 watts on 200/250 volt supply or 100 to 200 watts with 110 volts. The lamp comes in a variety of finishes, black, cream, grey, or blue.

The second piece of equipment is a floodlight unit of ingenious design. It consists of a polished metal reflector 11" in diameter, containing three Edison screw holders controlled by a two-way switch; in the first position two of the lamps are connected in series, providing low-level light for lining-up and focusing; second position puts all three lamps in parallel. Photo flood or photoparl lamps can be used, alternatively, where mains supply is not available, 50 watt car headlamp bulbs in special reflectors can be fitted and run from a 14-volt battery.

The unit can be held in the hand, with camera attached on a special bracket, or mounted on tripod or stand.

The remaining item is a folding stand which will take either of the above units, or a lightweight camera. Of sturdy construction, it weighs 5½ lb. The height is adjustable from 3' 3" to 5' 10".

UNDER the heading "A True Amplifier of Light," Communications and Electronics reports that the General Electric Co., U.S.A. have demonstrated an electro-luminescent screen that increases the brightness and clarity of a projected image up to 10 times. The long-sought goal of direct amplification of light without the aid of electron tubes has been achieved in the G.E. amplifier by using a special phosphor screen to which an electric field is applied. The device consists of a layer of phosphor coated on a small glass screen measuring about 4" across and sandwiched between two electrically conducting glass plates.

A FILM TECHNICIANS NOTEBOOK

by

A. E. Jekins

The phosphors form the active elements that produce light when exciting radiation, usually in ultraviolet band, strikes them. Tests in the laboratory have shown that each ultra-violet proton striking the electroluminescent screen stimulates the emission of 10 photons of visible light.

Depending upon whether it will be possible to produce larger electrically charged screens, and at the same time increase light amplification factor, this development may be the key to the "picture-on-the-wall" or "tubeless television" which experts in the electronic field have been discussing lately. The idea is to project on to the screen a faint image from a small projector; working on the ultra-violet part of the image, the screen would convert the image into visible light of sufficient density for viewing. Other applications of the light-amplifier might be found in x-ray fluoroscopy, photography, "seeing-in-the-dark" devices and so on.

AN electronic synthesizer of sound was recently demonstrated by R.C.A. before a meeting of the American Institute of Electrical Engineers. It is claimed for this device that it will be able to duplicate exactly any sound, including any musical sound and any voice, and in addition generate sounds beyond human or instrumental capacities. At present it can synthesize musical sounds which a trained ear cannot distinguish from records made by a good pianist.

The synthesizer works roughly like this: general properties of the desired musical sounds, which have been worked out by a process of acoustic analysis, are punched on to paper in the style of a pianola roll. Special musical effects for each tiny increment in a musical passage are dialled into electronic circuits. After punching into the paper roll the rhythmic figure and the pitch which a musical score calls for, the engineer at the controls sets musical components in. Only a short fragment of music and a very limited range of musical effects can be synthesized at one time. But each fragment can be played into a recording styli, six fragments can be recorded together and by re-recording once, thirty-six separate synthetic sounds can be put together, and so on.

The machine containing more than 300 electronic circuits, generates a signal that is changed into an electronic version of a musical sound by the imposition of the measured acoustical terms. Many musical sound increments are built up into a short phrase or melody or harmony and many phrases are built up into a recording of a complete composition.

WE reported briefly in the last issue that the Linhof range of cameras, tripods and accessories are now being handled in the U.K. by G.B. Equipments Ltd., Photographic and Optical Division, 37-41 Mortimer Street, W.1. Servicing will be carried out by A. Kershaw & Sons of Leeds, well known in the photographic industry for many years—they were the makers of the Soho Reflex Camera. They have set up a special bay at the Leeds works to handle all types of repairs, overhauls, etc., including lens fitting and grinding of rangefinder cams, previously only undertaken by the manufacturers.

A SIGN of the times: our respected contemporary, The British Journal of Photography, has started publishing a regular feature entitled Television Topics. In the Feb. 11th issue the respective advantages and disadvantages of live and filmed programme material are discussed, mainly from the angle of the new Commercial TV set-up. In the course of the article the author, Peter Grosvenor, says, "This infant industry...". Cine Technicians' has already brightened the prospects of our entertainment profession and it is a welcome change to hear that there is a shortage of film studios and technicians." The bit about film studios may be right, but I'm still coming across skilled and experienced technicians who
News from French Laboratories

FROM the French General Trades Union of Film Industry Workers come copies of *Le Film* (information bulletin for studios and labs) and of the first and second issues of *Le Coq à Color*, a monthly supplement published by the Joinville-le-Pont laboratory section.

An article in the former, headed "Where is French production?" points out that, between 1949 and 1953, the number of French productions dropped from 100 to 63, while that of co-productions rose from 3 to 25. The figures for 1954 were expected to be 45 French films (18 fewer than in 1953), 22 co-productions (only 3 fewer)—a total of 67 (21 fewer). The National Entertainment Federation has drawn up a programme which would make possible the production of the 120 feature films a year necessary to maintain full employment in the industry and the position of France in the world film market. The article calls on all film workers to take action to enforce this programme, and concludes, "Don't let us be deluded by an apparent increase in the volume of work, which can only be temporary. Let us prepare for action to ensure that our studios are occupied by French production, which alone can guarantee security of employment for the future."

Another article, addressed to colour developers, calls upon them to take full advantage of legislation on industrial disease. Infections arising from toxic chemicals, some of which (certain aromatic amines) are used in colour baths, are specified in the legislation on the subject. (Is there, perhaps, some experience here which would be useful to our own lab workers?)

*Le Coq à Color* deals at some length with lab profits. Between 1919 and 1953 one large company, G.T.C., uniting Gaumont and Pathé interest, raised its net profit from 14.2 to 30.2 million francs and its dividends from 4% to 7%. The December issue records the setting up of a French Technicolor Company, with a million pounds capital and with a new lab in construction at Joinville. On the board of directors are representatives of the Gaumont and Pathé companies, of Technicolor Motion Picture Corp., and of Technicolor Inc., including Kay Harrison, Dr. Kamus, Joseph Reed and Roger Schulz. M. André Colling, late of G.T.C., has, with the support of the American Group, been appointed Director-General of the Company. In 1953, U.S. Technicolor recorded a profit of $2,371,735, a rise of $302,529 on the previous year, processed 106 films and had another 99 in hand or projected. The parallel figures for British Technicolor are quoted (well over £3 million profit in 12 years) and dividends raised from 8% in 1948 to 25% in 1953, together with a promise to publish subsequently the comparative British and American wage scales. The article rightly concludes that the figures speak louder than any comment.

Other subjects dealt with are current negotiations on both lab and studio agreements, pensions and holiday credits and bonuses, the fight against German rearmament and the anniversary of the death of the union's pre-war secretary, Robert Jarville, in a German concentration camp.

NOTEBOOK—continued

are having a pretty thin time. In the Feb. 18th issue there is a brief and easy to follow account of the I.T.A. set-up and how it is expected to work. The Feb. 25th number goes into the pros and cons of 16mm. or 35mm. gauge for TV filmed programmes and commercials.

We look forward to further instalments of this lively feature.

*

STILL on the subject of TV—the *International Photographer* for February, under heading "New Electronic Film Editing," describes a process used in N.B.C.'s "Background" programme. This programme, an interpretive repertorial show, involves sending crews into the field. The new process, which is said to cut time and costs enormously, requires the field camera crew to make only a general shot including the principals and background. This shot is then back projected in the studio and the television cameras pick out close-ups, dolly in and out and pan according to producer's instructions.

Time saved is put at about 40 per cent, and in money terms, $2,000 to $3,000 a show. A recent programme, using this system, opened with a love shot of a bus interior, then took the viewers through the bus to show passengers being interviewed by a newsman. Actually, the camera remained in one position at the back of the bus throughout. The movement through the interior was done later in the studio.

OFFICIAL APPOINTMENTS

INVESTIGATOR/EDITOR required for FILM PRODUCTION UNIT of NIGERIAN FEDERAL GOVERNMENT INFORMATION SERVICE on contract for 12/24 months in first instance. Salary scale (including expatriation pay) £807 rising to £1,557 a year. Commencing salary according to experience. Gratuity at rate of £100/£150 a year. Outfit allowance £60. Free passages for officer and wife and assistance towards cost of children's passages or grant up to £150 annually for maintenance in U.K. Liberal leave on full salary. Candidates must be able to write clear and concise production reports and be fully conversant with 35mm. and 16mm. editing and matching sound to picture. They must be able to edit rush prints and assist in final editing with the Director and Editor. A knowledge of film production in tropical conditions would be an advantage.

Write to the Crown Agents, 4 Millbank, London, S.W.1. State age, name in block letters, full qualifications and experience and quote M3B/35002/CY.
A.C.T’s A.G.M.
AT THE
BEAVER HALL
SOMETIMES KNOWN ON SUCH OCCASIONS
AS THE
PALACE OF VARIETIES

MIND YOU, THE CAST
DOESN’T CHANGE VERY
MUCH OVER THE YEARS.

HOWEVER, THE TECHNICOLOUR TOPPERS
CONTINUE TO GIVE OF THEIR BEST,
& THE ELOQUENCE OF SUCH
PERFORMERS AS

CHRIS BRUNEL

& CEDRIC WILLIAMS
CAN ALWAYS BE
RELIED UPON TO KEEP
THE SHOW GOING.

SID COLE

...HAVE NO
FEAR —
TRUE BLUE
HAROLD IS
HERE...

NOT FORGETTING, OF
COURSE, MR. HANSCOMBE
& HIS UNENDING EFFORTS
TO BRING EVERYTHING
TO THE RIGHT TEMPO!
Vital Policy Decisions made by

**FILM and TELEVISIONS TECHNICIANS**

at **ANNUAL A.T.C. MEETING**

A.C.T. POLICY on many vital issues for coming twelve months was debated and decided, and officers elected, at association's annual members' meeting held in Beaver Hall, London, March 5th and 6th. Present in varying numbers, men and women from feature film studios, from film laboratories, from short films, and from B.B.C. and Commercial television.

In private session Saturday morning, George Elvin moved and Alf Cooper seconded a General Council proposal for changes in rule 20, rule dealing with recalcitrant members. After discussion the proposed new rule was rejected by 52 votes to 25.

Sparsely attended in opening stages, meeting hall filled up for later discussions. Meeting carried resolution that "should a film regardless of length obtain a distribution contract and the distributor rent the film to an exhibitor and the contractor reads 'second feature' it should automatically become a feature"; instructed incoming General Council to use every endeavour to have a revised minimum crew formulated at earliest possible moment . . . crew to include Production Manager, Production Secretary and Continuity Secretary; urged formation by the industry of "a casualisation fund so that idle time (of technicians) will be covered in order to retain technical skill in this industry"; urged the incoming General Council "to press for the setting up of a comprehensive pension scheme to cover the entire industry"; and gave unanimous support to a resolution proposing the display on films of "a trade union certificate of approval, showing that the film was made under full trade union conditions."

Resolutions protesting against recent rent rises and introduction of a means test for council tenants; and demanding rises in old age pensions were carried. Resolutions on "Peaceful Settlement of International Problems" and on German Rearmament were remitted to the newly-elected General Council for attention. A proposal to cease affiliation to the Labour Research Dept. was rejected.

The meeting pledged unanimously "full support to all (A.C.T.'s) members employed by the British Broadcasting Corporation in their efforts to gain trade union recognition" and looked forward to a continuance of the friendly relations between the Independent Television Authority and A.C.T. which has already helped to smooth out problems between the two parties in the commercial television field, and to these relations leading at an early date to full trade union recognition, regular consultation, negotiation and maintenance of agreements by all companies engaged in the field of television.

In another resolution, the General Council were instructed by unanimous vote to press in conjunction with other interested bodies for an 80% quota of new British material in all television programmes, together with all the other safeguards proposed by the fourteen bodies organising employees in television. "And to pay particular attention to avoiding the danger that, since television films are usually made for a fixed sum of money, artistic and economic standards may be depressed as a result of the producing companies being more concerned with reducing costs than in maintaining quality."

The hall was crammed to limit when Martin McLean rose to move on behalf of the Sound Section:

"This Annual General Meeting instructs the incoming General Council, in accordance with existing policy, to insist with all employers that full feature rates and conditions be applied to all film material for television, whether for immediate or eventual transmission or projection in this country or abroad."

After Michael Crossfield of Merton Park had seconded, Peter de Normanville, Shell, rose to move, as an amendment, the addition to the resolution of the words:

"With the exception of such modifications as shall be agreed between A.C.T. and A.S.F.P. provided that such modifications will in no way damage the interests of other members."

Len Runkel, Technicolor, seconded this amendment, and a very full debate followed. General Council members had free vote and voice on this matter, so some members of the Council, including Teresa Bolland, Ken Gordon and Charles Wheeler, supported the resolution, while others spoke for the amendment. The General Secretary George Elvin, rose to urge the meeting to accept the amendment, pointing out that as A.C.T.'s representative he had pledged discussions of modifications with short-film employer organisation, A.S.F.P.

Amendment was carried by 201 votes to 77.
Guest speaker at A.C.T. A.G.M. was
Mr. D. Kingsley, N.F.F.C., whose speech is summarised below

In the calendar years 1951 and 1952 the National Film Finance Corporation assisted in the finance of approximately 70% of the British films made. The distribution of films showed as first features on the three major circuits. In 1953 the proportion fell to 56%, and last year it dropped to 47%. This reduction in the proportion of major films financed by the Corporation is a healthy sign. The total volume of production has not diminished; but producers are in a position to find their own end money in many instances.

The Corporation has also assisted the production of second features and shorts on a considerable scale.

British Lion Films Ltd, a commercial organisation, set up under the auspices of N.F.F.C. to supplement the distribution facilities which already exist in the industry. It seems desirable at the moment for the new company to retain ownership (through British Lion Studio Co. Ltd.) of Shepperton Studios. British Lion is therefore directly concerned in providing a full load for Shepperton Studios, and must give special consideration to films to be made at that Studio. In this sort of way its policy may well differ from that of N.F.F.C. But it will not itself produce films; it will give 70% guarantees. Finance, distribution and studio facilities are therefore available to independent producers with a record of success and with good projects. The initiative lies with the producers.

* * *

We must, of course, look ahead and plan. The industry must assess the volume of studio space required, and if necessary be prepared to erect more stages. But there would not seem to be any clear case for favouring films made for theatrical distribution at the expense of films to be made for television. It is certainly not the role of N.F.F.C. to make such a decision. N.F.F.C. is empowered under its constitution to finance the production of television films; but no such loans have been made since 1949, and none is under discussion. In our opinion the future of the production side of the industry depends on the full exploitation of both channels of distribution.

The Quota sets the minimum, not the maximum volume of British production for theatrical distribution. If creative talent exists for the production of more films of good quality, N.F.F.C. will help to finance them.

But N.F.F.C. operates within certain restrictions. The President of the Board of Trade made this clear when he addressed the A.C.T. last year. He said: "I want to utter a word of warning. There is a limit to the amount of public money that can be afforded in financing film production." Further restrictions are imposed by the Cinematograph Film Production (Special Loans) Act of 1949, under which the Corporation operates. We can only lend to persons having "reasonable expectations of being able to arrange for the production or distribution of cinematograph films on a commercially successful basis."

As a result, the Corporation has to be selective. In any event, concentration on quantity at the expense of quality would be contrary to the interests of the industry as a whole.

* * *

What about the new man who is trying to get going? In general, the Corporation exists to provide finance which is not available from normal sources, and this presupposes that there exists in the industry producers, creative talent and technicians who are not being employed to the best advantage. The Corporation’s main concern is to ensure that any experienced producer of good standing, with a good project, is not prevented from making this film through lack of loan capital. It is not the Corporation’s primary object to seek out and develop new talent and to give opportunities to inexperienced personnel.

As in other industries, new men in the top grades will emerge by starting at the bottom and working their way up within the existing commercial organisations. Nevertheless, in financing Group 3 the Corporation has recognised the importance in this industry of giving special encouragement to new creative talent. As a training organisation, Group 3 has a record of success, particularly in giving opportunities to young directors.

The importance of cultivating new talent particularly in a creative industry cannot be over-emphasised, and we should all co-operate in encouraging newcomers.

Unfortunately, Group 3 has had considerable financial troubles, and the Board has now decided to abandon its policy of continuous production. It is difficult enough for any production organisation to maintain a continuous programme. It is particularly difficult for Group 3, being dependent on new talent. It is now apparent that the type of middle budget picture which is most appropriate for the training of new directors is not suited to the present pattern of exhibition.

The Board of Group 3 has, therefore decided that it will only go on the floor when suitable projects present themselves. The introduction of new blood on both the creative and technical side of the industry has never been more important. With the expansion of the production of films for television, there should be little danger of unemployment, and this presents a great opportunity for the recruitment of new men with new ideas. Such ideas may come from the makers of specialised films, from the theatre, from overseas; even from television.

There is so little experience in the film industry that one gets into the habit of thinking that a crisis must always exist. But I am not aware of any crisis at the moment. The film production industry’s main problem is that the demand for films may soon outstrip its productive resources. This is surely a healthy position for any industry, and with co-operation on all sides it should not be difficult for the production side of the industry to overcome its day-to-day problems and differences.

Elected for coming year
Anthony Asquith (unopposed), President; Stan Warley (unopposed), Treasurer.

Teresa Rolland (135 votes), Jim Garrett (122 votes), Max Anderson (115 votes), Frank Fuller (148 votes) and Kenneth Gordon (unopposed) were elected Vice-Presidents for the various sections.

Trustees elected were Colin Bell (117 votes) and Geoffrey Bell (124 votes).

For the General Council non-labs section Ralph Bond (148 votes), Chris Brunel (162 votes), Sidney Cole (151 votes), Sasha Fisher (149 votes), Harold Hanscombe (125 votes), R. J. Minnery (117 votes), Ivor Montague (139 votes), Fred Swann (122 votes) and Charles Wheeler (173 votes) were elected. For the labs section, Alf Cooper (135 votes), George Irons (175 votes), Jack Macintosh (108 votes) and Rinkel (124 votes), Ray Sharpe (105 votes) and Monica Toye (85 votes) were elected.
FABIAN OF SCOTLAND YARD

TV SERIES

Year of Production: 1954.
Studio: Twickenham Studios.
Laboratories: Denham Labs and Geo. Humphries & Co. Ltd.
Producing Company: Trinity Productions Ltd.
Producer: John Larkin.
Star: Bruce Seton.
Director: Alex Bryce, Montgomery Tully, Bernard Knowles, Charles Saunders, Wolf Rilla.
Camera Department: Lighting Cameraman, Brendan Stafford; Camera Operator, Michael Hale; Dudley Lovell; 1st Camera Assistant (Focus), Paddy Alahine; Other Camera Assistants, E. Belcher, E. Yosa; Second Camera Operator, Gerald Moss.
Sound Department: Recordists (Mixer), Cecil V. Thornton, L. Bulkley; Sound Camera Operator, A. D. McColl; Boom Operator, D. F. Purderie; Other Assistant, S. Fewster; Dubbing Crew, Michael Deedle, Harry Booth.
Production Department: Art Director, Norman Arnold.
Editing Department: Supervising Editor, Denis Myers, Peter Seabourn; Editors, Gerald Levy, Richard Sidwell; 1st Assistant, Bill Bouvage; 2nd Assistant, Terry Hine; Dubbing Editor, Harry Booth.

THE CASE OF THE PEARL

PAYROLL

Year of Production: 1953.
Studio: M.G.M. (British) Studios.
Laboratory: Geo. Humphries & Co. Ltd.
Producing Company: Republic Productions (Gt. Britain) Ltd.
Producer: E. Arnow.
Associate Producer: William N. Boyle.
Stars: Clifford Evans, Russell Waters, Mary Merrill, George Woodbridge.
Director: John Krish.
Camera Department: Lighting Cameraman, Basil Emmott; Camera Operator, Peter Lambert; 1st Camera Assistant (Focus), Wally Byatt; Other Camera Assistants, David Litchfield, Alfred Oakes; Second Camera Assistant, Garry Coxall.
Sound Department: Recordist (Mixer), Dick Smith; Sound Camera Operator, G. S. Cramb; Boom Operator, Dave Drinkwater; Boom Assistant, Brian Hunter; Dubbing Crew, Ron Abbot, Sid Ryder.
Art Department: Art Director, George Haslam; Assistant Art Director, John Stoll.
Editing Department: Editors, Geoffrey Muller, Inman Hills, Hunter, Ron Abbot, Sid Ryder.
Production Department: Production Manager, H. A. Bay, 1st Production Manager, Jim O’Connolly; 1st Assistant Director, Fred Ruff; 2nd Assistant Director, John Smith; Continuity, Betti Parry.
Stills Department: Still Cameraman, Robert Penn.

THE STRANGER FROM VENUS

(The Venusian)

Year of Production: 1954.
Studio: M.G.M. (British) Studios.
Laboratory: Denham Laboratories.
Producing Company: Rich & Rich Ltd. (Princess Pictures Inc.).
Producer: Gene Martel, Burt Balaban.
Associate Producer: Roy Rich.
Stars: Pat Neil, Helmut Dantine, Derek Bond.
Director: Burt Balaban.
Screenplay: Hans Jacoby.
Company: Gene Martel.
Camera Department: Lighting Cameraman, Ken Talbot; Camera Operator, Bob Walker; 1st Camera Assistant (Focus), Alan McCabe; Other Camera Assistant, Adrian Conole.
Sound Department: Recordist (Mixer), Bob Cann; Boom Operator, David Bower; Other Assistant, Pat Bloy; Dubbing Editor, Alfred Wilson.
Production Department: Production Manager, George Busby; Assistant Director, Barry Delmaine; 2nd Assistant Director, Alfred Keating; Continuity, Nilly Day.
Stills Department: Still Cameraman, Ricky Smith.

DIPLOMATIC PASSPORT

Year of Production: 1954.
Studio: M.G.M. (British) Studios.
Laboratory: Denham Laboratories.
Producing Company: Rich & Rich Ltd. (Princess Pictures Inc.).
Producer: Gene Martel.
Associate Producer: Roy Rich.
Stars: Marsha Hunt, Paul Carpenter, Henry Oscar, Honor Blackman, Marcus Maitland.
Director: Gene Martel.
Story & Screenplay: Paul Tabori.
Camera Department: Lighting Cameraman, Jimmy Wilson; Camera Operator, Frank Drake; 1st Camera Assistant (Focus), Alex Burridge; Other Camera Assistant, Ken Clark; Second Camera Operator, Skews Kelly.
Sound Department: Recordist (Mixer), Gerry Turner; Boom Operator, W. N. Daniels; Maintenance, William Germaine; Dubbing Crew, J. B. Smith.
Art Department: Art Director, John Elphick; Draughtsmen, Alec Gray, Peter Russell.
Editing Department: Editor, Max Benedict; 1st Assistant, Wendy Craft; Other Assistant, Roy Norman; Dubbing Editor, Guy Howarth.
Production Department: Production Manager, George Busby; 1st Assistant Director, James Shingled; 2nd Assistant Director, John Emelin; Continuity, June Randall.
Stills Department: Still Cameraman, Robert Penn.
MAKE ME AN OFFER

Year of Production: 1954.
Studio: Beaconsfield.
Laboratory: George Humphries & Co. Ltd.
Producing Company: Group 3 Limited.
Producer: W. P. Lipscomb.
Stars: Peter Finch, Adrienne Corri.
Director: Cyril Frankel.
Screenwriter: W. P. Lipscomb.
Camera Department: Lighting Camera-
man, Denny Densham; Camera Operator,
Kenneth Hodges; 1st Camera Assistant
(Focus), Alfred Hicks; Other Camera Assistant,
Peter Sandford (Clappers/Loading); Second Camera
Operator, Skeets Kelly.
Sound Department: Recordists (Mixer),
Peter Handford, Len Shilton; Sound
Camera Operator, H. Blackmore; Boom
Operator, W. J. Cook; Boom
Assistant, Kevin Sutton; Other Assistant,
J. Lovelock; Dubbing Crew,
Len Shilton, Cyril Brown.
Art Department: Art Director, Wm.
C. Andrews; Assistant Art Director,
Albert Witherick; Draughtsman, G.
Beech.
Editing Department: Supervising
Editor, Reginald Beck; Assembly
Cutter, Basil Warren; 1st Assistant,
Ronald Freeman; Other Assistant,
Gordon Daniels; Dubbing Editor,
Gerald Hambling.
Production Department: Production
Manager and or Unit Production
Manager, Jack Hicks; 1st Assistant
Director, Pat Morton; 2nd Assistant
Director, Peter Crowhurst; Contin-
uity, Angella Martelli.
Stills: Director: Still Cameraman,
John C. Taylor.

LILACS IN THE SPRING

Year of Production: 1954.
Studio: Associated British Picture
Corp. Studios, Elstree.
Laboratory: George Humphries & Co.
Producing Company: Everest Pictures
Ltd.
Producer: Herbert Wilcox.
Associate Producer: Robert Nesbitt.
Stars: Anna Neagle, Errol Flynn,
David Farrar.

OUT OF THE CLOUDS

Year of Production: 1954.
Studio: Ealing Studios.
Laboratory: Denham Laboratories.
Producing Company: Ealing Studios
Ltd. (a Michael Balcon Production).

FOR ALL YOUR FILM EDITING REQUIREMENTS
NEW, RECONDITIONED OR ON HIRE
CINIOLAS · EDITOLAS · REWINDERS · JOINERS · SYNCHRONISERS · ETC.

PHONE: GERRARD 4633

PHOTOGRAPHIC ELECTRICAL CO LTD
71 DEAN STREET · W.1
PROMPT SERVICE TO ALL TYPES OF EQUIPMENT

★ Magnetic Sound conversions now being undertaken
SHORT FILMS

British Transport Films

On all films: Executive Producer, Edgar Anstey; Production Manager, Len Girdlestone; Manager, Peter Dixon; Assistant Manager, Ruth Pratt; Production Assistant, Maureen Hensby.

WAGONS WITH CARE
Non-theatrical. Running time 20 mins.
Assoc. Producer, Stewart McAllister; Director, Tony Thompson; Cameraman, James Ritchie; Assistant Cameraman, W. D. Williams; Assistant Director, Peter M. Sims; Editor, Margot Fleischner; Assistant Editor, Ken Cooper; Recording by Anvil Films.

MECHANICAL POINT OPERATION
Non-theatrical. Running time 8 mins.
Assoc. Producer, Stewart McAllister; Director, Ken Fairbairn; Assistant Directors, Jim Garrett; Cameraman, Robert Paynter; Assistant Cameraman, Cyril Moorhead; Editor, Bert Eggleton; Assistant Editor, Ken Cooper; Recording by Anvil Films.

WHAT'S IN STORE?
Non-theatrical. Running time 23 mins.
Assoc. Producer, Ian Ferguson; Director, Peter M. Sims; Cameraman, Ronald Craigen; Assistant Cameraman, David Watkin; Assistant Director, Paul Khan; Editor, Alf Chapman; Assistant Editor, Rosina Pedrick; Recording by Anvil Films.

SITUATION VACANT

HOLIDAY IN NORWAY
Non-theatrical. Running time 23 mins.
Kodachrome.
Assoc. Producer, Ian Ferguson; Director, Cameraman, Ronald Craigen; Assistant Cameraman, W. D. Williams; Assistant Director, Jim Garrett; Editor, Alf Chapman; Assistant Editor, Rosina Pedrick; Commentary written by Geoffrey Bell (Geoff Lee); Music composed by Humphrey Searle; Recording by Anvil Films.

SANDS OF BRITAIN
Non-theatrical. Running time 21 mins.
Kodachrome.
Assoc. Producer, Ian Ferguson; Director, Cameraman, Reg Hughes; Assistant Director, Ken Cooper; Assistant Cameraman, Cyril Moorhead; Editor, D. Storey; Assistant Editor, Bob Betterley; Commentary written by Ian Stuart-Black; Recording by Gate Studios, Elstree.

YORKSHIRE SANDS
Theatrical. Running time 14 mins.
Eastman Colour from Kodachrome.
Assoc. Producer, Ian Ferguson; Director, Tony Thompson; Cameraman, Ronald Craigen; Assistant Director, Cyril Moorhead; Editor, John Legard; Assistant Editor, Harry Hastings; Commentary written by Norman Prout; Recording by Anvil Films.

CAPITAL VISIT
Theatrical. Running time 21 mins.
Eastman Colour from Kodachrome.
Assoc. Producer, Ian Ferguson; Director, Syd Sharples; Cameraman, Ronald Craigen; Assistant Director, Cyril Moorhead; Editor, D. Storey; Assistant Editor, John Legard; Assistant Editor, Harry Hastings; Eric Brown; Commentary written by Montagu Slater; Music composed by Spike Hughes; Recording by Anvil Films.

As "Cine" goes to press, news reaches us of the death of Douglas Clarke, documentary film director, in a motor accident in Hong Kong. Douglas was out there with a Pathé unit, making a colour documentary, "Date with Iris."

Douglas Clarke joined Pathé from Shell Film Unit in May 1954, and was regarded as one of the most promising of Britain's younger documentary directors. "Cine" hopes to publish colleagues' tributes in its next issue. Douglas Clarke leaves a wife, Joyce, and three young children, and to them we send our sincerest sympathy.
An Actor's Experiences

LAST month. "Cine" reported that among new electronic devices making progress in U.S.A. was a sound-synthesising device that can duplicate exactly any sound, including any musical or voice-sound.

Anything from a piano solo to a speech can be duplicated and recorded by this device, and it is claimed that only experts can tell the difference between the manufactured sound and the real thing.

SWIFT decline of theatre and music hall in Britain has already made tragic inroads into the employment of actors, actresses and musicians. Radio has provided some work for performers and musicians. It is now possible to see ahead a time when actors, actresses, commentators and effects men will be no longer needed on radio. Perhaps not far off is the day when light beams will be used to create the forms and figures of men and women, and then no humans will be needed on films or television.

AMID the gloom closing in on England's theatres, a few lights still shine. One bright light of the theatre, and lately of more than one film, is Mr. Donald Wolfit, whose autobiography, First Interval, has just been published, to tell us something of his early struggles to gain a place in the theatre and of his later experiences as star performer and actor manager.

First Interval (Odhams, 16s.) is more than a behind-the-scenes glimpse of theatrical life. It is the story of a man who has never stopped trying to put the great treasure of English drama on the contemporary London and provincial stage.

Not an easy task, even when Mr. Wolfit started his stage career in the nineteen twenties. Much harder and more heartrending today as the twilight falls on theatreland, its diminishing theatres almost entirely occupied with musicals, bedroom farces, and, occasionally, neurotic soul probings posing as poetic drama.

WHEN world war two came along, Mr. Wolfit had been an actor manager for two years, and had succeeded in touring the provinces with plays by Shakespeare without meeting the ruin and desolation confidently predicted for him by all the practical men of theatrical.

War came, E.N.S.A. was set up to provide entertainment for the forces. Mr. Wolfit offered the services of his company, fully rehearsed and equipped. The offer was refused. Take plays by Shakespeare to the troops? What a hope, said the E.N.S.A. chiefs, using, of course, more formal language.

"The troops, the seemed," writes Mr. Wolfit, "were not interested in Shakespeare. It was a little time before I was allowed to disprove this glaring fallacy which of necessity placed all entertainment in the lowest-common-denominator category. Meantime the smutty comedian, the accordan player, the brazen-voiced soprano held sway wherever the fighters for liberty were gathered together to be entertained..."

LATER in the war, Mr. Wolfit did tour Shakespeare round the camps, with great success. And in the last year of the war, when his company was travelling to Egypt on a ship carrying two thousand British soldiers, he played Much Abo About Nothing, The Merchant of Venice and Hamlet to a succession of delighted Service audiences, ending with a performance of The Merchant of Venice on the aft troop-deck to some 1,800 men in shirt sleeves squating on the deck and crowded on to every available perch, a performance that was hailed with cheers.

WHEN the play had ended and the cheers had died away, Mr. Wolfit asked the audience how many of them had ever seen a play before.

"About one hundred hands went up. To my further question as to how many had seen a play by Shakespeare fewer than twenty hands showed. Thus did we treasure our literary and dramatic heritage in the year of grace nineteen-hundred-and-forty-five."

THE note of bitterness here is natural enough: England has indeed neglected the poetry that might have saved her people from the ruin and despair that spreads among us.

Reading Mr. Wolfit brought back in recollection a night in 1948 or 1949, spent at the Bedford, Camden Town.

It was 23rd April, Shakespeare's birthday. The Old Vic, in the Waterloo Road, was closed. The New Old Vic at the New Theatre was occupied with Greek drama.

Not a single play by Shakespeare was to be seen anywhere in the West End.

Only at the Bedford, where Mr. Wolfit and his company had dared to run a fifteen-week season of Shakespeare's plays, was the Birthday remembered.

THE Bedford was packed. And it was fitting indeed that in the old music hall, one of the guest players that night should be George Robey. Not full Falstaffian regalia and make-up, no, nor the auspiciousness of the pun—"we Shakespearean actors," said George in a speech at the end of his piece—could extinguish the reflective pause, the elaborate hyperbole, the confidential aside and the upraised admonishing finger that had graced our halls for so long.

A rowdy, boisterous evening it was, with scenes from the plays and songs that included Feste's poignant song of the wind and the rain, of childhood and manhood and of the world that began a long, long time ago; and somehow the dear, sad stuff of living and dying mingled with the laughter, the noise, and the applause...
ALEX NICHOL and VERONICA HURST in "THE GILDED CAGE"

A TEMPEAN PRODUCTION
DISTRIBUTED BY EROS

DIRECTED BY: JOHN GILLING
PHOTOGRAPHY: MONTY BERMAN

PRODUCTION MANAGER: George Fowler
LABORATORY: Denham

Photographed on

GEVAPAN 30

a studio negative of superlative quality

GEVAERT LIMITED · ACTON LANE · HARLESDEN N.W.10 · ELGAR 6755
Here are four sound reasons why you can specify Ilford Fine Grain Safety Positive film with the utmost confidence because the high quality never varies.

because all Ilford positive stock is coated on stable long-life, British base.

because the superfine grain gives consistently high projection quality.

because you are following the lead of the biggest users in the industry.

35 mm. in Release and Newsreel
16 mm. in Release only
Where SAFETY means something extra... something which gives you the fullest confidence in specifying Ilford Fine Grain Safety Positive film

* It means that you can rely on the same high standard of quality from batch to batch.
* It means that you get extra fineness of grain to ensure perfect projection quality.
* It means that you can obtain regular and unlimited supplies coated on stable, long-life, British base.

ILFORD FINE GRAIN SAFETY POSITIVE

35 mm. in Release and Newsreel
16 mm. in Release only

Ilford Limited · Cine Sales Department · 104 High Holborn · London · W.C.1 · Tel.: HOLborn 3401
Shepperton Dispute — The Facts

THREAT TO FILM UNION BRINGS STUDIO WALK OUT

FIRM stand by members of Association of Cine and Allied Technicians checked ominous move by Commercial TV Company, Associated Rediffusion, to use BBC Staff Association as negotiating body for film and TV technicians.

ACT members employed on Shepperton's first Commercial TV film, The Haven, walked out on union instructions following company's refusal to reconsider recognition of BBC Staff Association. Work was resumed on Friday, April 15th, when Associated Rediffusion withdrew original letter to ACT to which objection had been raised.

Letters below outline main points in dispute, and are published for information of ACT members and other trade unionists concerned.

From H. T. Middleton, A.C.T., to Mr. Lloyd Williams, Associated Rediffusion Ltd., 25.3.55

In view of recent statements in the Press I think we should remind you that as far as the employment of any grade of technicians normally covered by this Association is concerned we shall expect the company to negotiate rates of pay and conditions for such personnel through this Association and I must make clear at the present moment we are not prepared to recognise negotiations for these technicians other than through this office.

From Mr. R. T. Harris, Business Manager, Associated Rediffusion Ltd., to Mr. H. T. Middleton, 2.4.55

Mr. Lloyd Williams has passed to me your letter of the 25th March.

As you will have seen in the Press this Company has concluded an Agreement with the BBC Staff Association and the National Union of General and Municipal Workers.

This Agreement is, of course, completely logical in view of the type of operations to be carried out by this Company which will enable it to offer permanent and pensionable employment in the Television industry. Under this Agreement full cover will, of course, be granted to all grades of employees in the same manner as in the British Broadcasting Corporation; I would like to suggest therefore that, in accordance with normal Trade Union practice, should you wish to satisfy yourselves as to the standards of pay and conditions of service offered by the Company, you should do so with the BBC Staff Association and the National Union of General and Municipal Workers.

From H. T. Middleton to Mr. R. G. Harris, 5.4.55

Thank you for your letter dated 2nd April, contents of which have been noted.

Unless this letter is forthwith withdrawn unconditionally I anticipate that my Executive will take the necessary steps to advise our members not to work on your forthcoming production at Shepperton Studios, which I understand is due to commence shooting on Tuesday, 12th April, under one of your subsidiary companies, namely, "Future Films."

From Mr. R. T. Harris to Mr. H. T. Middleton, 6.4.55

I have today received your letter of the 5th April and I regret the tone which you have apparently felt it necessary to adopt, presumably because you are not as yet in possession of the full facts concerning the case.

Future Productions Limited (not "Future Films," as stated in your letter) is a film production company and officials of that company would have no objection to meeting you and discussing matters affecting its employees. I have passed a copy of your letter to the Secretary of Future Productions Ltd. and understand that he is writing to your General Secretary to that effect.

In so far as Associated Rediffusion Ltd. is concerned, it is
surely not your intention that the Company should depart from normal Trade Union practice and I do not think, therefore, that there is anything I can add to my previous letter beyond informing you that the Agreement to which I referred does not preclude the participation in the television industry at some future date of unions other than the BBC Staff Association and the National Union of General and Municipal Workers.

★

From Mr. A. W. Grocock, of Future Productions Ltd., to George Elvin, ACT, 6.4.55

I have had passed to me a copy of a letter dated 5th April, 1955, from one of the Organisers of your Association to Business Manager of Associated Rediffusion Ltd., during the course of which the writer says 'I anticipate that my Executive will take the necessary steps to advise our members not to work on your forthcoming productions at Shepperton Studios,' and the letter makes it clear that the threat is against Future Productions Ltd.

This Company is empowered to produce films and the terms and conditions of employment of employees of the Company are in conformity with the standard studio agreements commonly applying in the British Film Industry.

Under these circumstances, I cannot see how there can be a trade dispute between your Association and this Company.

If, however, there is any matter on which your Association desires to make representation, officials of the Company will be prepared to meet officials of your Association following a request for a meeting. In view of the imminence of the Easter Holidays, if you desire such a meeting, it is suggested that you telephone this office before 12 noon tomorrow, 7th April, 1955.

★

From Mr. A. W. Grocock to George Elvin, 12.4.55

Although we have received no reply to our letter of the 7th instant, our employees at Shepperton Studios have today ceased work as a result of your Association's instructions to its members.

This is a serious and urgent matter, and we must ask you to let us have immediate reply to our letter.

★

From George Elvin to Mr. A. W. Grocock, 2.4.55

I have to acknowledge receipt of your letters of the 7th and 12th April, neither of which I saw until this morning owing to the intervention of the Easter holidays.

The difference between us is simply that you are seeking to differentiate between your policy as Future Productions Limited and the policy of your controlling company Associated Rediffusion Limited. We cannot see any such distinction and whilst it remains the policy of Associated Rediffusion not to recognise this Union we shall continue to reserve the right to advise our members that they should not give their services to a company or one of its subsidiaries with such a policy.

★

From Mr. T. M. Brownrigg, General Manager, Associated Rediffusion Limited, to George Elvin, 15.4.55

I refer to Mr. Harris's letter of 2nd April, to your reply of 5th April, and to the further letter of Mr. Harris of 6th April. In the first place, I must reiterate that Future Productions Ltd. is our wholly owned subsidiary charged with the production of films for television and as such, will abide by the national agreements for the film industry.

My company, which is responsible for the provision of television programmes, has concluded an agreement jointly with the Municipal and General Workers' Union and the B.B.C. Staff Association; a copy of this Agreement is enclosed for your information. You will note that the Agreement does not preclude the participation in the television industry of other unions.

I have noted your verbal observations on the principle of the recognition of the BBC Staff Association, and I am prepared, provided that you agree to call off the existing strike against Future Productions Ltd., to recommend to the other television Programme Contractors that they should meet your representatives to hear your views on this problem of union recognition.

If this is agreed, I, on my part, will be prepared to withdraw Mr. Harris's letter of 2nd April to facilitate the meeting with the Programme Contractors' representatives referred to above.
MAGNETIC SOUND EDITING

Producers and Technicians Conference on Methods and Equipment

A SPECIAL meeting held at Lime Grove Studios discussed problems arising from the introduction of magnetic sound recordings, for all stages of production up to, but not including, the final release sound negative.

In addition to the members of the B.F.P.A.'s Sound Technical Committee, the meeting was attended by representative film editors, representatives of the B.B.C. and manufacturers of cutting-room equipment. Since the decision to use magnetic sound was taken by the B.F.P.A. Executive Council in October, 1954, the manufacturers have made much progress in developing new magnetic sound editing equipment and in adapting the old optical equipment, but the meeting was primarily called to discuss and solve the problem of editing with magnetic sound instead of with optically recorded sound as in the past.

After thorough discussion of the matter, the Committee submitted the following recommendations to the Executive Council, which were approved.

1. Acceptance of models of intermittent-picture type editing manufactured by Acmade Ltd. and Photographic Electrical Co. Ltd. in which the sound side will reproduce magnetic recording or optical recording, subject to the following modifications:
   (a) A plug and jack system arranged so that an external sound-reader may be plugged into the amplifier.
   (b) Sound gate to permit wax pencil markings to be made exactly opposite sound modulation.
   (c) Free-wheel device to be fitted on sprocket above sound gate, thus providing a built-in sound reader.

2. Recommendations that each normal cutting room to be used for the editing of magnetic sound tracks should be equipped as follows:
   (a) A combined magnetic and optical editing machine.
   (b) A portable sound-reader which can be plugged into the editing amplifier, which acts as a rough search-head.
   (c) Alternatively, a fixed search-head, attached adjacent to the No. 2 sprockets of the synchroniser, also capable of being plugged into the editing machine amplifier.

3. Recommendations that a precision search-head with amplifier attached, is suitable for synchronising purposes (e.g., synchronising clap-sticks with picture) if this is carried out in a place not equipped with and editing machine.

4. Recommendation that fully-coated 35mm. magnetic film be used for all original recordings and that magnetic striped film, with balancing stripe, be used for magnetic transfers of selected takes, used for editing purposes. (There is at present only one source of supply in England for sound magnetic film, but if this recommendation is approved it is likely to be available from all makers).

The recommendations will mean that in due course photographic sound negatives, processes and prints will not be required until the final release negative is made, thus saving considerable expense and giving an improved quality of sound.

Children of Hiroshima

The most memorable part of Children of Hiroshima is the short flash-back to 6th August, 1945, when Hiroshima was destroyed by the atom bomb. A charming young school mistress has returned to her native Hiroshima some years after the explosion to look up the survivors of her kindergarten class. With a friend she visits the ruins that act as a memorial to the quarter of a million who died, and they re-live that terrible day.

While a clock ticks away the seconds before zero hour, the city goes about its daily business—and children fish for tiddlers, a baby crawls on the nursery floor, but a plane flies high in the clouds.

A blinding flash in a silence that is more telling than the most shattering explosion, flowers wither in a few seconds, fish flapping dying on the ground. Men and women stand like statues, slowly suffering. As the atom cloud mushrooms up, a figure helps his stricken friend—a few more scenes, and the sequence is over. Described in words this means little, but on the screen it is terrific—because it is so restrained.

It could have been morbidly horrific—it isn't. It could have been over-played on sentiment—it doesn't. It could have been anti-American propaganda—it isn't even that. While simple and direct, the technique of this sequence is first class.

The rest of the film is concerned with the lives today of the survivors of the kindergarten, now growing up, and the stories are actually based on real experiences of Hiroshima children, put together by screenwriter-director Kaneto Shindo. Because the story concentrates on children, looking forward like all young people to a bright future, the picture has a wonderfully hopeful note, despite the sadness of its subject.

Children of Hiroshima certainly does deserve an 'X' certificate from the Censor; the producers of this moving drama of everyday Japan wisely kept away from the horrific. Even the half-blinded beggar, whose face is scarred by the effects of atomic radiation does not present a ghoulissh figure to the audience, so skilfully has he been photographed.

The Japanese have a reputation for imitating the West. Children of Hiroshima is a good example of a truly indigenous film, and British technicians can well improve their filmcraft by studying it.

CHRISTOPHER BRUNEL.
WHERE ANGELS FEAR TO TREAD

"Sight and Sound" Mis-states a Case

CURRENT number of SIGHT AND SOUND contains an editorial opinion article which says: "...it must be clear that an industry which fails to train the only people who can provide it with its essential raw materials is either disastrously short-sighted or else notably lacking in confidence in the future..."

"Nothing has radically changed to encourage the newcomer, to strengthen our cinema with that essential infusion of young talent. The result is that commercial television has not only the appeal of novelty; it seems to offer chances of the kind of creative activity that films at present deny the young enthusiast. Last year our cinema admitted 37 apprentices or trainees, a number that commercial television can at present absorb in a month. While the cinema, in fact, installs new screens and advertises for trainee house managers, television signs up producers, writers, directors and actors, and advertises for new technicians. Out of twenty-eight resolutions submitted at the A.C.T. annual general meeting in March, several were understandably concerned to establish a British quota for television screens and the payment of standard rates to technicians working in television films, but not one was related to the problem of creating more favourable conditions for the intake and development of fresh talent within the industry proper.

"Meanwhile, into the editorial offices of this magazine—and, one knows, of most film organisations—come the young visitors (or letters from them) whose burden has been the same for the last few years. 'I am interested in films, I want to work in films, I've tried... (Here follows a catalogue of applications frustrated or rejected.) What do you advise?' And still, pointing out the futilities of illusion, one outlines the difficulties, the hazards of an uncertain period. But now one adds: 'Of course, you could try TV. And after all, they do advertise...?'"

SIGHT AND SOUND'S editorial staff could quite easily have checked essential facts before publishing such misleading statements.

They did not do so.

"Not one (resolution) was related to the problem of creating more favourable conditions for the intake and development of fresh talent..." says the editorial.

This is not the lie direct, but the lie indirect. Readers of this statement will be led to believe that the subject of new entrants to the film industry was not on the agenda of A.C.T.'s annual meeting nor discussed there.

THE subject was down for discussion, and was discussed. An item in the annual report—available to the press—reported on steps taken following a full discussion the year before on the problem, and this item was debated at this year's annual meeting.

During the past year A.C.T. has admitted close on 300 new members. The association has striven for years to establish a satisfactory entry and training scheme in the film industry, and has been thwarted by employers unwilling to provide the necessary security of employment, by the heavy unemployment in the industry over the last five years, and by the shut down of studio after studio.

Neither "new talent" nor old talent can sustain good moviemaking in conditions of instability and insecurity. With modern techniques and under present-day commercial control of film making and film distribution, sustained intelligent film making requires continuity of work and sound craftsmanship in all departments.

It does not help British film makers to ignore these facts, and an indifference towards the well-being of already proficient technicians is not the best way to provide for the future of those entering the industry at the present time.

That SIGHT AND SOUND should fail to show an elementary regard for honest reporting is bad enough. Worse, however, are the dishonesties embedded in the article itself.

Most outstanding of these is the unscrupulous equation of "young visitors" and "young enthusiasts" with "creative talent," "young talent," and "fresh blood." Intended to leave the impression that A.C.T. and others are keeping "creative talent" out of the industry when in fact only "young visitors" are finding it hard to get into the industry.

ALMOST as bad is the pretence that SIGHT AND SOUND'S editorial staff are worried about the future of British movies.

A glance at the number of SIGHT AND SOUND in which the editorial appears shows how worried they are about British films.

Of editorial matter in this number, the equivalent of about half-dozen pages is given to British films and film-makers. Space to the extent of some thirty-four pages goes to American, Continental and other foreign films and film makers.

This estimate ignores a seven-page article on film acting, devoted almost exclusively to American and foreign film acting. The article opens as follows: "In realising his total vision of a film, the director, most inaccessibie contributor is the actor. The actor is, potentially, the strongest threat to that uniformity of method whereby, in his own imaginative response to the material, the director may most perfectly reveal himself a stylist. The task of imposing a common interpretative method on a cast sharing, more often than not, no definable aims or affinities, is a formidable one. With no precise theoretical language in common through which to convey his ideas to the actors, the director can easily find himself in a semantic deadlock, and simple words like 'sincerity,' 'style,' 'pace' can turn into confusing hydars. And with different acting styles within a single work, false emphases become unavoidable;
The Cine and TV Technicians' Directory for 1955 of Camera Departmental personnel has had a very good response and it will be going to press by the end of April. If any Camera Departmental personnel would like to be included—this being their last opportunity—would they please send their name and address and telephone number, grade and last two companies they worked for, together with a 2/6 Money or Postal Order, which is the charge for insertion, to Morton M. Lewis, c/o Sunset Film Productions Ltd., 77 Dean Street, London, W.1.

G.B.I. Story
Darrel Catling writes: Though not perhaps comparable to Hamlet without the Prince, nevertheless, to write the History of G.B.I. without so much as once mentioning the name of my good friend Colin Bell is something I should never have thought I could have done. Still, I did it—so I feel this note is the best way to set the omission right. Now I feel better!

May Day Concert
On Sunday, May 1st, a Festival Concert is being held at the Adelphi Theatre, at 7.30. The concert is being organised jointly by the British Workers' Sports Association and Reynolds News. Many famous soloists are booked to appear, and programme also includes the Ipswich Co-operative Girls' Choir; and Ken Colyer and his Jazz Band in a programme of ballads and blues.

Tickets, priced 10/6, 7/6, 5/- and 3/6, can be obtained from B.W.S.A., 2 Soho Square, W.1.

National Film Theatre

It is sad news to learn that the National Film Theatre, to which our Union is affiliated, is to be pulled down, writes Lewis McLeod.

This Theatre has given many people like myself a wonderful opportunity to study and relive the history of the cinema and in particular the programmes on British Documentary.

British cinema should continue to have a national home, like the other arts of Theatre, Music and Painting. I am sure the many cultural and concerning union organisations will voice their protest and opinion at such a decision.

The very least the Government and L.C.C. could do is to keep the Theatre open until a permanent building is constructed to replace the existing Tele-Kinema.

NEW BOOKS

Poitical and Economic Planning, PEP as it is more colloquially known, have issued a new and revised edition of their five studies of Trade Unionism, BRITISH TRADE UNIONISM, 16/-.

The book only modestly claims to be a basis on which to build a general discussion of the main spheres of union activity. It is nevertheless very thorough in the general tradition of PEP studies, and is therefore of great value not only to students and Trade Unionists but to all those desirous of knowing the how and why of the Trade Union Movement.

G.H.E.

An abridged version of Mr. F. Twyman’s PRISM AND LENS MAKING is now available from publishers Hilger and Watts Ltd., price 24/-. This version of an invaluable textbook for all engaged in or studying optical glassmaking is in a form more suitable than earlier editions for easy reference at the work-bench.

From Focal Press come several new titles in the Focal Cine Books series, including: How To Do Tricks (in amateur films), How To Produce Effects, both by Julian Caunter, and PHOTO TECHNIQUE, by H. J. Walls. All of these are priced at 7/6 each.

CAMERA DIRECTORY

CINEMASCOPE

S. W. Samuelson
FINchley 1595

TELEA

JOHN BARTLETT

CAMERA HIRE

NEWMAN-SINCLAIR, Model 'N' (Mirror Shutter)

CooKE LENSES, PLUS 24 mm.

ANGENIEUX RETROSPECTIVE f/2.2

KINGSTON TRIPOD

Also available, fully modified for CINEMASCOPE
THE British Journal Photographic Almanac makes its annual appearance—as regular as the spring equinox—for the 96th time, and for something like the 10th time the present reviewer fights off the cloud of cliches this annual event always brings swarming up—a mutinum in parvo, the photographer's guide, philosopher and friend, unequalled value for money, etc., etc.—and tries to get down to giving some reasonable idea of the contents of the new Almanac, in a few words.

Firstly, the editorial article, which this year deals with Scientific Research in Photography. The editors state that it is their intention in this article to provide for the serious student of photography "some account of the essential materials which comprise light sensitive substances used in photography, to indicate briefly where modern research has arrived, explaining...the meaning of certain items and ideas, and indicating the action of light, or other radiation, upon sensitive materials, in particular describing a number of 'effects', study of which has thrown much light on the cause...and mechanism of photographic action."

The scope of the article can be judged by reference to some of the sub-headings: light-sensitive materials, photo-sensitivity, formation of the latent image, density and exposure, various photo-chemical effects, reciprocity law failure, intermittency effect, the Clayden effect, the Villard effect, Herschel effect, Sabattier effect, and so on.

The other special articles cover the usual varied aspects of photography: Recent Advances in Photography, On Becoming an Architectural Photographer, Materials and Methods for Apparatus Construction, Electronic Flash in the Studio, and Colour Processing—Small Scale or Factory.

The pictorial supplement has 32 examples of the work of leading photographers from all parts of the world, excellently reproduced. About 100 pages are given to reviews of new apparatus and materials. In the Epitome of Progress section methods, techniques and items of special interest published mostly in the B.J., during the past year are reprinted or abstracted, with particular emphasis in this edition on user-processing of colour materials.

The section devoted to Formulae contains a 12-page list of sensitive materials, which includes particulars of US/ASA exposure indices of both still and cine monochrome and colour materials of all the principal manufacturers; there is also a useful table of the keeping properties of solutions.

Over 20 pages deal with the technique of colour photography, with information on all processes available in this country revised to date. The guide to the technique of electronic flash has also been extensively revised to bring it in line with recent developments.

Other features are a glossary of technical terms, a list of chemicals used in photography, a list of books on the history, technique and applications of photography, and a directory of repairers approved by the Photographic Dealers' Association.

Text, advertisers and goods advertised are all indexed.

The B.J. Almanac is published by Henry Greenwood & Co. Ltd., London, and sells for 5/- in board covers and 7/6 cloth bound.

★

A COMMON fault with Kodachrome dupes is excessive contrast resulting in harsh colours and lack of shadow detail. The main reason for this is that the cyan or blue-green emulsion layer, which is primarily responsible for image contrast, is shielded by the underlying layers and may receive insufficient exposure.

Reed's Colour Film Printing in form us that after months of experimenting they have perfected a technique recently introduced in America known as "flashing." The raw stock before printing is given a preliminary exposure of low intensity through a filter, which results in the cyan layer only being slightly fogged; in other words, a form of selective levitation.

THE British Journal of Photography takes for the theme of the editorial article for the March 25th issue the annual report of Ilford Ltd., and in the course of the article, referring to the part that that company has always played in serving the cause of science by producing special sensitised materials for scientific photography, the occasion is recalled when Ilford participated in providing sensitive material in a remarkable form for cosmic ray investigations.

It comprises a solid block of special photographic emulsion measuring 14½ x 10½ x 6 in., weighing over a hundredweight, and containing silver to the value of about £300! This was carried up by a balloon in Italy to a height of nearly 20 miles in the course of joint investigations into the upper atmosphere by the University of Bristol and several Italian universities.

★

ILFORD LTD. have now incorporated their new developing agent "Phenidone" in a fine grain developer which is marketed under the name "Microphen." It is claimed for this developer that it gives increased emulsion speed without increase of grain size.

The British Journal of April 1st carries a report of tests carried out in their laboratory. Strips of HP3 film were exposed in an intensity source densitometer and developed in Microphen and an MQ-Borax developer under similar conditions. After fixing, washing and drying, D-LogE curves were
plotted in the usual way. With Microphen it was noticed that the increase of gamma with development time was slow, and that the contrast of the high exposure region increased more slowly than that of the normally used low-exposure region.

The absence of any flattening in the high density region, even with the longest development time, is remarkable for a low-contrast developer. An exposure range of over 16,000:1 could be accommodated, or put another way the normal 32:1 subject could be overexposed 500 times (nine stops) without loss of tonal quality.

Making a comparison with material developed in the MQ-Borax developer, the most noticeable feature was the increase of emulsion speed that was obtained with Microphen—2 degrees S.S.

When even density areas of MQ-Borax and Microphen strips were enlarged simultaneously to a magnification of 15X on bromide paper, no graininess difference could be detected.

**INTERNATIONAL** Photographers quote announce by Society of Motion Picture and Television Engineers: that first test films designed to achieve standardisation in colour television transmisions will be available soon. The test films will be produced by three manufacturers, Eastman Kodak, Ansco and Technicolor, to standards laid down by the Society's Television Committee. SMPTE will make quantity prints and supply them to broadcasting organisations as a service to the industry.

**ARTHUR LUBIN REPLIES**

In February "Cine," remarks attributed to American film director Arthur Lubin were subject of editorial comment. Mr. Lubin now writes to say that he has been misquoted. If so, the fault is not "Cine's." Our report was an accurate citation from a report appearing in an American trade paper; but we are very glad to publish Mr. Lubin's disclaimer and explanation of his true opinions.

"If I had made all the statements credited to me in the article, I would indeed deserve more than reproach, because within the last year I have had too most happy experiences with British production. That my fellow workers were both effective and hospitable is well illustrated by the fact that I was able to complete my last film, Rebound, ahead of schedule, which, of course, indicates the sort of personal co-operation I received from all production personnel.

Specifically, I was misquoted relative to the Eady Fund Plan. I do at least know that its sole purpose is to support and encourage British production and that its benefits are not available to outsiders. So I could scarcely have stated that it was a growing attraction to American producers.

In the light of these tests the reviewers came to the conclusion that the makers' claim of doubled emulsion speed without grain increase was for all practical purposes justified, and that the speed increase was a true one and not achieved by forcing up the contrast to obtain a printable density range with under-exposed material.

Nor could I even have hazarded a guess as to the British gross, producer profits or Eady Fund contribution on either of the pictures I directed. I could only express a hope that the returns would be large, for in this country a director is usually judged on the financial success of his pictures.

I did say that production moves at a slower tempo in England than in Hollywood. However, whatever I might have said regarding English workers seemingly to take their time was certainly not meant to offend. It merely expressed the natural reaction of anyone who is accustomed to working under the American pressure system. There is a more leisurely pace in British studios, as in English life—a pace I am sure that makes for fewer ulcers, but one to which we 'hurry ing' Americans have to become adjusted. At the present, I am again working under pressure, and find I miss the 'tea breaks' and am quite envious of the five-day week enjoyed by British studio employees. I do not quarrel with the slower tempo when the final results on the screen are so excellent. I also am aware of the fact that this slower production pace is due, in part, to the lack of the same quantity of equipment which major Hollywood studios afford."
THE ANGEL WHO PAWED HER HARP

Year of Production: 1953.
Studios: Denham Laboratories Ltd.
Laboratory: Denham Laboratories Ltd.
Producing Company: Group 3 Ltd.
Producer: Sidney Cole.
Stars: Diane Cifello, Felix Aymler.
Director: Alan Bromly.
Camera Department: Lighting Camera.
A. Grant; Camera Operator, K. Hodges; 1st Camera Assistant (Focus) Richard Bailey; Camera Assistant, Eric Williams.
Sound Department: Recordist (Mixer), Len Page; Sound Camera Operator, Ray Hole; Boom Operator, E. C. Otter; Dubbing Crew, Alvil Films Ltd.
Art Department: Art Director, Ray Simms; Assistants, Harry Potts.
Editing Department: Editor, John Merritt; 1st Assistant, David Green; 2nd Assistant Director, Rene Dupont; Continuity, Shirley Barnes.
Still Department: Still Cameraman, Richard Cantours.

SVENGALI

Year of Production: 1954.
Studio: Nettlefold Studios Ltd.
Laboratory: Denham Laboratories Ltd.
Producing Company: Alderdale Films Ltd.
Producer: George Minter.
Stars: Hilary Deane, Neff, Donald Wolfit, Terence Morgan.
Director: Noel Langley.
Scenarist: Noel Langley.
Department: Lighting Camera.
A. Grant; Camera Operator, K. Hodges; 1st Camera Assistant (Focus), Fred Cooper; Other Camera Assistant, Alan Perry.
Sound Department: Recordist (Mixer), W. R. Hine; Sound Camera Operator, H. Rayham; Boom Operator, F. Ryan; Other Assistant, C. Earl (Sound Maintenance); Dubbing Crew, British Lion Studios, Shepperton.
Art Department: Art Director, Fred Pusey; Assistant Art Director, Elwin Webb, Peter Mullins; Draughtsman, Peter Munton.
Editing Department: Supervising Editor, John Pomeroy; Assembly Cutter, Ann Barker; Other Assistants, Dave; Dubbing Editor, Vernon Messenger.
Production Department: Production Supervisor, Douglas Pierce; Production Manager, Ben Arbeid; 1st Assistant Director, Denis O’Dell; 2nd Assistant Director, Buddy Booth; 3rd Assistant Director, Ted Sturgeon; Continuity, Splinters Deason.
Stills Department: Still Cameraman, James Swarbrick.

THE PURPLE PLAIN

Year of Production: 1954.
Studio: Pinewood.
Laboratory: Technicolor.
Producing Company: Two Cities Films Ltd.
Producer: John Bryan.
Production Controller: Arthur Alcott.
Stars: Gregory Peck, Win Min Than, Brenda de Banzie, Maurice Denham, Lyndon Brook, Bernard Lee.
Director: Robert Parrish.
Scenarist: Eric Ambler.
Camera Department: Lighting Camera.
A. Grant; Camera Operator, Jim Bawden; Technicolor; Camera Assistants, Bob Kindred, John Caine; Other Camera Assistant, Jim Devis.
Sound Department: Recordist (Mixer), Donald O’Dell; Sound Camera Operator, Edward Karnon; Boom Operator, G. E. Daniels; Boom Assistant, Don Salter; Dubbing Crew, Gordon K. McCallum, W. Daniels; Sound Maintenance, Derek Taylor; Music, Ted Drake.
Art Department: Art Director, Jack Maysted; Assistant Art Director (Set), Dario Simoni; Draughtsman, Ted Clements, Roy Dorman, Alan Withy, Roy Stamm.
Editing Department: Editor, Clive Donner; 1st Assistant, Roy Fry; Other Assistants, Clarissa Heald, Paul Miller; Dubbing Editors, Harry Miller, Eric Boyd-Perkins, Wyn Eynon; Dubbing Assistants, A. Lucas, Mike Ambler, N. Ackland.
Production Department: Production Manager and/or Unit Production Manager, Roy Goddard; 1st Assistant Director, David McKeand; 2nd Assistant Director, Stanley Hoggard; 3rd Assistant Director, Bert Bart; Continuity, Joan McFarland, Production Secretary, Jean Tisdall.
Stills Department: Still Cameraman, Norman Worthington.

MYSTERY ON BIRD ISLAND

Year of Production: 1954.
Studio: Wembley Studios.
Laboratory: George Humphries & Co. Ltd.
Producing Company: Rayant Pictures Ltd.
Producer: Anthony Gillingham.
Director: John Haggarty.
Scenarist: Sidney Hargrave.
Camera Department: Lighting Camera.
A. Grant; Camera Operator, William Pollard; Camera Assistant (Focus), Gotten Fox; Camera Assistant, Peter Murray; Boom Operator, E. Ray Goddard; Boom Assistant, H. Strain; Sound Maintenance, C. Collett; Dubbing Crew, Frank Flynn, Ray Colwell.
Art Department: Supervising Editor, Robert Johnson; Editor, Robert Johnson; 1st Assistant, Anne Hutchinson; Dubbing Editor, Robert Johnson.
Production Department: Production Manager and/or Unit Production Manager, Ronald Hopkins; 1st Assistant Director, David McKeand; 2nd Assistant Director, Laurie Hardy Brown; Location Manager, Ronald Hopkins; Continuity, Splinters Deason.
Stills Department: Still Cameraman, Sidney Hargrave.
The whole of this film was shot on location in Guernsey and Alderney, Channel Islands.

BURNT EVIDENCE

Year of Production: 1954.
Studio: Beaconsfield Studios.
Laboratory: George Humphries & Co.
Producing Company: A.C.T. Films Ltd.
Producer: Ronald Kinnoch.
Stars: Donald Gray, Jane Hylton, Duncan Lamont, Meredith Edwards.
Director: Daniel Birt.
Scenarist: Ted Willis.
Camera Department: Lighting Camera.
A. Grant; Camera Operator, Arthur Graham; 1st Camera Assistant (Focus), Fred Cooper; Other Camera Assistant, Ranjon.
Sound Department: Recordist (Mixer), Len Page; Sound Camera Operator, F. Thomas; Boom Operator, C. Wheeler.
Art Department: Art Director, Ray Simms; Draughtsman, Harry Potts.
Editing Department: Editor, W. J. L. Robert.
Production Manager: Production Manager and/or Unit Production Manager, Teddy Joseph: 1st Assistant Director, Bob Lynn; 2nd Assistant Director, John Fitchet; Continuity, Doris Martin.
Stills Department: Still Cameraman, Frank Bellingham.

THE DAM BUSTERS

Year of Production: 1954.
Studio: Associated British Picture Corp. Ltd., Elstree Studios.
Laboratory: George Humphries & Co. Ltd.
Producing Company: Associated British Picture Corp. Ltd.
Director in charge of production: Robert Ellis.
Production Supervisor: W. Whittaker.
Stars: Richard Todd, Michael Redgrave.
Director: Michael Anderson.
Scenarist: R. C. Sheriff.
Camera Department: Lighting Camera.
A. Grant; Camera Operator, Erwin Hillier, Gil Taylor (2nd Unit), Camera Operators, Norman Warwick, Val Stewart (2nd Unit); 1st Camera Assistants (Focus), Chuck McCracken; Tony White (1st Unit); Other Camera Assistants, Kelvin Fike, D. Brown, B. West.
Sound Department: Recordist (Mixer), Leslie Hammond; Sound Camera Operator, Tony Whiting; Boom Operators, E. Bayman; Boom Assistant, H. Strain; Sound Maintenance, S. Collett; Dubbing Crew, C. Brown, S.C.O., H. Blackmore, M. Bradbury.
Art Department: Art Director, Robert Jones; Assistant Art Director, Peter Glazier; Draughtsman, W. Smith, Richardson.
Editing Department: Editor, Richard Best; Assembly Cutter, John Warwick; 1st Assistant, Phil; Barnikel; Other Assistants, Miss H. Gordon, W. Prowse (part of picture only); Dubbing Editor, A. Southgate; Assistant, Jean Newsom.
Production Department: Production Manager and/or Unit Production Manager, G. L. T. Scott; 1st Assistant Directors, John Street, F. Goode (Location); Assistant Director, Jeremy Summers; 3rd Assistant Director, J. Pitcher; Continuity, Theodor, Orr; Production Secretary, Daphne Paice.
Stills Department: Still Cameraman, Dennis Pilgrim.
Unit Publicity Representatives: George Mason, Alan Thompson (part of picture only).
Publicity Photographer: Robert Hawking.
Special Processes: Special Model work in the studios—Camera Unit comprises of Neil Taylor, Val Stewart, Brian West.
CINE TECHNICIAN 59

THE LOVE MATCH

Year of Production: 1954.
Studio: Beaconsfield.
Laboratory: George Humphries & Co. Ltd.
Producing Company: Group 3 Limited.
Producer: Maclean Rogers.
Stars: Arthur Kennedy, Glen Melvyn.
Director: David Paltenghi.
Scenario: Geoffrey Orme, Glen Melvyn.

Camera Department: Lighting Camera-man, Arthur Bryse-Harvey; (Set), E. B. Hargood; 1st Assistant Camera-man, J. Archibald; (Location); 1st Camera Assistants (Focus), J. Alcott, D. Motture, R. S. Robinson, E. Lee; Sound Camera Assistants, S. Clayton, K. Pike.

Sound Department: Recorder (Mixer), Len Page; Sound Camera Operator, A. S. Robinson; 2nd Assistant Camera Operator, G. McCullum, G. Calvert; 3rd Assistant Camera Operator, J. S. Otten; Dubbing Crew, Anvil Films Ltd.

Art Department: Art Director, Bernard Robinson; Draughtsman, Eric Saw.

Editing Department: Editor, Joe Sterling; 1st Assistant, H. Marray; Other Assistant, R. Fowler; Dubbing Editor, E. Boyd-Perkins.

Producing Department: Production Manager, E. S. Laurie; 1st Assistant Director, Jim O’Connell; 2nd Assistant Director, George Crowhurst; Continuity, Gladys Goldsmith.

Stills Department: Still Cameraman, Richard Cantourié.

TO PARIS WITH LOVE

Year of Production: 1954.
Studio: Pinewood Studios.
Laboratory: Technicolor.
Producing Company: Two Cities Films Ltd.
Producer: Anthony Darnborough.
Production Controller: Arthur Alcott.
Stars: Odile Versois, Alec Guinness, Eline Louise, Brennan Gray.
Director: Robert Hamer.
Scenarist: Robert Buckner.

Camera Department: Lighting Cameraman, Reg Wyer; Camera Operator, Dudley Lovell; 1st Camera Assistant (Focus), Alan Perry (Location); Technicor, H. Salisbury, N. Binney; Other Camera Assistants, Kevin Kavanagh (Location), K. Clarke.

Sound Department: Recorder (Mixer), C. C. Stevens; Sound Camera Operator, Reg Wyer; 2nd Camera Operator, E. Daniels; Boom Assistant, M. Jay; Sound Maintenance, Austin Partington; Dialogue Recorder, G. C. McCullum; 2nd Camera Assistant, E. Daniels; C. le Messurier; Music. Ted Drake.

Art Department: Art Director, Maurice Carter; Assistant Art Director (Set), Arthur Taked; Draughtsman, H. Portinari; Assistant, T. Marsh.

Editing Department: Editor, Anne Coates; 1st Assistant, Peter Finch; Other Assistant, G. Fry; Editor, E. Dorrington; Editors, R. Cherrill, L. Wiggins (Asst.); Track Layer, C. Squires.

Production Department: Production Manager, P. Leigh- mann; 1st Assistant Director, Stanley Hosgood; 2nd Assistant Director, Hop Good; 3rd Assistant Director, Richard Bray-Harvey; Continuity, Joan Davis; Margaret Atcheler (Location); Production Secretary, Pat Brydwell.

Stills Department: Still Cameraman, L. Jeyes.

THE DARK AVENGER

Year of Production: 1954.
Studio: British Picture Corp. Ltd., Elstree Studios.
Laboratories: Picture, Denham Laboratories; Sound, George Humphries & Co. Ltd.
Producing Company: Monogram Pictures Ltd.
Associate Producer: Vaughan N. Dean.
Stars: Errol Flynn, Joanna Dru, Peter Finch.
Directors: 1st Unit, Henry Levin; 2nd Unit, Lynn Field.
Scenarists: Daniel Bruce Ullman.

Camera Department: Cameramen, Guy Green, Cyril J. Knowles (2nd Unit); Camera Operator, Norman Wagg; 1st Camera Assistant (Focus), Peter Hendry; Other Camera Assistants, Kevin Pike, R. Smith; 1st Assistant Camera Operator, Chick McNaughton.

Sound Department: Recorder (Mixer), Leslie Hammond; Sound Camera Operator, Malcolm Stewart; Boom Operator, Bill Cook; Boom Assistants, Hugh Stratton; Maintenance, Jack Lovelock; Dubbing Crew, Len Shilton, C. Brown.

Art Department: Art Director, Terence Verity, Assistant Art Director, Betty Peirs, Draughtsmen, M. Pelling, E. Blake, C. Woodcock.

Editing Department: Editor, E. R. Jarvis; Assembly Cutter, Eve Catchpole; 1st Assistant, Audrey Bennett; Other Assistant, Stan Trott; Dubbing Editor, Charles Crawford; Assistant, Peter Austin Hunt.

Production Department: Production Manager, Robert Beckett; Production Manager, Albert Bockett; 1st Assistant Directors, Terence Hare, Peter Finch; 2nd Assistant Director, Maurice Gibson; 3rd Assistant Director, John Comforth; Cambridge, J. Ray, D. B. Fal richest, Faithfull (2nd Unit); Production Secretary, Golda Olfenheim.

Stills Department: Still Cameraman, Ronnie Pilgrim; Publicity Stills, both Frank Bellingham and R. Penn.

Additional dialogue, Robin Estridge; Story, Anthony Perry.

Camera Department: Lighting Cameramen, G. Unsworth, E. Cross and S. Kelly (Location); Camera Operator, J. Archer (Location); 1st Camera Assistants (Focus), J. Alcott, D. Motture, R. S. Robinson, E. Lee; Sound Camera Operators, S. Clayton, K. Pike.

Sound Department: Recorder (Mixer), Len Page; Sound Camera Operator, Ken Rawkins; Boom Operator, Bob MacPhee; Boom Assistants, Terence Verity, Utility, R. T. Leech; Dubbing Crew, G. McCullum, E. Daniels, C. le Messurier; Music Recorder, Ted Drake.

Art Department: Art Director, John Howell; Assistant Art Director (Set), Vernon, Drawer, Tom Clements (Chief), Syd Cain, Roy Stanmark.

Editing Department: Editor, Michael Gordon: Assembly Cutter, Dennis Sawyer; Other Assistant, Jack Stains; 1st Assistant Editor, Ted Drake; 2nd Assistant Editors, Noreen Ackland, Les Frazer; Sound Editor, Ted Drake.

Production Department: Production Manager, E. Joseph; 1st Assistant Director, Bert Batt; 3rd Assistant Directors, L. Knight, R. Gowan (Location); Assistant Continuity, Marguerite Green (Location only); Production Assistants, Cedric O’Donnell.

Stills Department: Still Cameraman, Harry Gillard.

Special Processes: Dress Designer, Doris Lee.

A KID FOR TWO FARTHINGS

Year of Production: 1954.
Studio: Shepperton Studios.
Laboratories: Eastman Colour Negative, Technicolor; Sound, George Humphries & Co. Ltd.
Producing Company: Big Ben Films Ltd.
Producer: Carol Reed.
Stars: David Kossoff, Celia Johnson, Diana Dors, Bridie D’Anne.
Director: Carol Reed.

Scenarist: Wulf Mankowitz.

Camera Department: Lighting Cameraman, Edward Scaife; Camera Operator, Robert Day; 1st Camera Assistant (Focus), Gerald Fisher; Other Camera Assistant, Ronald Etherington.

Sound Department: Recorder (Mixer), A. G. Ambler; Sound Camera Operator, H. Tate; Boom Operator, K. Hogg; Other Assistants, I. Worsley (Maintenance); Dubbing Crew, Red Law, Bob Jones, Barbara Hopkins, N. B. Davids.

Art Department: Art Director, Wilfrid Shingleton; Assistant Art Director, Alice Martin; Makeup, Margot Hyman, Frank Willson.

Editing Department: Editor, A. S. Robinson; Assembly Cutter, E. Mason; 1st Assistant, N. Savage; Dubbing Editor, E. Masters.

Production Department: Production Manager, John Palmer; 1st Assistant Director, John Farmer; 2nd Assistant Director, John Pellatt; 3rd Assistant Director, Jack Green; Continuity, Olive Brooks; Production Secretary, Margaret Dulkevel.

Stills Department: Still Cameraman.

Special Process: Glass Shots, Wally Veevers.

THE CONSTANT HUSBAND

Year of Production: 1954.
Studio: Shepperton Studios.
Laboratories: Eastman Colour; George Humphries & Co. Ltd.; Negative processing: Technicolor & Associated Laboratories; Sound: Technicolor Ltd., Release prints.
Producing Company: British Lion Films Ltd.
Producers: Frank Lauder, Sidney Gilliat.
Stars: Rex Harrison, Margaret Leighton, Kay Kendall.
Director: Sidney Gilliat.
Assistant Directors: Sidney Gilliat, Val Valentine.

Camera Department: Lighting Cameraman, Edward Scaife; Camera Operator, Robert Day; 1st Camera Assistant (Focus), Gerald Fisher; Other Camera Assistants, A. Hall, R. Etherington.

Sound Department: Recorders (Mixer), G. T. Doig; Associate Camera Operator, J. Davies; Maintenance, A. Blay; Dubbing Crew, R. Law, R. Jones, B. Hopkins.

Art Department: Art Director, Wilfrid Shingleton; Assistant Art Director, Arthur Lawson; Draughtsmen, A. Masters, R. J. Bream.

Editing Department: Editor, G. Turney-Smith; Assembly Cutter, Lee Doig; 1st Assistant, E. Masters; Dubbing Editor, M. Doig.

Production Department: Production Manager, E. M. Smethely-Aston; 1st Assistant Director, John Farmer; 2nd Assistant Director, Douglas Hermes; 3rd Assistant Director, John Saw. Continuity, Constance Willis.

Stills Department: Still Cameraman.
Special Processes: Special Effects, Wally Veevers.
AROUND THE LABS by Alf Cooper

IT is just one year since the end of the Lab dispute, a year of great work on the part of all our Shop Stewards and Convenors in the Laboratories concerned.

After an industrial fight such as took place in 1954 it is only natural that a certain amount of suspicion and feeling existed on both sides, thus the job of any Shop Steward is twofold: (1) to look after the interests of all workers within his local organisation and to guard the policy of the Union generally; (2) to build up again the very necessary respect of both sides to one another without which life can only be a long round of fights with both sides continually saying no.

Judging by the bulk of reports given at the Shop Stewards' Committee meetings, our Shop Stewards and Convenors have during the last year carried out their duties very ably with the minimum of fuss and trouble on the job, and although there is a certain section of people in the world today who think that the only time any Union is doing anything is when it is in battle with Management, I can assure you they are wrong. Our Union has a great record of improvements in this Industry, stretching over many years, which have been obtained by sound negotiation both locally and nationally.

It will be with these facts in mind that members will elect their new local Officers and Committee.

PATHE (Wardour St.)

Our congratulations to Rex Ple, who married Miss Meryle May on Saturday, March 19th, at St. Margaret's Church, Darenth, and our best wishes to both for their future happiness.

Several of his friends from the Developing Dept. went along to give moral support.

Everyone, including the Management, subscribed to give the newlyweds an ironing board and linen basket. We hope Rex chose them in agreement with his bride, otherwise she might not appreciate the thought.

Our congratulations also to Ted Turney and Pat Brophy, who recently transferred to Pathe (Elstree), on their engagement. Both are very popular members of Pathe and we all wish them well, but we shan't expect them to keep the wedding date as secret as that of the engagement.

Our best wishes to Fred Smith on his retirement from the firm on March 1st after 34 years' service, many of which were spent as the Carpenter. A subscription list realised over £10 and we are pleased to learn that Pathe have substantially increased the Voluntary Pension they pay long-service employees who have retired.

Our best wishes also to Dick Watson, who has left to do his training in the Forces, starting off at Catterick.

We hear that Leslie Newman, who went into the Forces some time ago, is being drafted to Singapore.

We would like to wish our popular Unit Treasurer Queenie Turner a speedy recovery and we hope she does not attribute her ills to any worry we have caused her in carrying out her duties.

Pathe are continuing to cooperate with Columbia in running a combined cricket team and we are looking forward to another successful season. The bulk of the work falls on Geoff Leslie of Columbia (Secretary) and Fred Ritchie of Pathe (Captain), and we do appreciate the work they put in. Our thanks are due also to our Management for their continued support.

The football team is having a moderate season, being about midway in the 4th Division of the Sutton and District League. We are fortunate in getting considerable support from George Humphries players and Harry Harmer is now our regular Captain.

(continued on page 61)

Union Active at Humphries

THIS year has seen a rejuvenated spirit in the Humphries Branch, writes Lewis McLeod. And a few new faces are now appearing. Our Branch A.G.M. was held two weeks ago, our Union's National A.G.M. Discussion at the branch was quite stimulating and showed a healthy concern for Branch and Union policy. Our shop has a promising future ahead and so we are all looking forward to the new developments, possibilities, the problems that will arise out of commercial television and the new colour plant now being completed.

Our branch attendance at the National A.G.M. was fair but for the size of our shop could and should have been better. However, we have been compensated by the branch electing a good working committee. The new elected committee is: Chief Steward, Bill Whittimore; Deputy Steward, Bert Highett; Chairman, William White; Secretary, Des. Bye; Treasurer, Ted Burgess; Night Steward, Lewis McLeod; Journal Reporter, Lewis McLeod. Other members are Jim Praget, Cyril Vingo and Rex Coleman.

Our committee meet every second Monday in the month at 6.30 p.m. Our General Branch Meetings are held every fourth Monday in the month.

Brothers in other Labs may like to know that Humphries management have organised a series of Colour lectures. They have been quite well attended. The lecturers are from Kodak.
KEN ROBERTS
a profile of ACT's branch secretary at Kodak's A.C.T. had no organisation at Kodak's giant factory when Ken started there in 1941, but when he returned there from war service five years later a start had been made. So Ken joined A.C.T. and a year later was shop steward of members in the Film Coating Department.

A film spooler, Ken handles sensitised film in the dark in 18-inch widths before it is split into the familiar 35mm. and 16mm. strips. Most of his workmates are active A.C.T. members—dryer Don Watling is Chairman of the A.C.T. branch; assistant coater Geoff Cheese is a Committee member; handler Phil Ellis is delegate to Harrow Trades Council; looper Peter Young and de-looper Richard Goring are keen Committee members.

Kodak's A.C.T. members take keen interest in other sides of the film industry and organise tours of the studios; Ken believing that these tours, other social outings and activities such as the Kodak A.C.T. members' demonstration to Parliament in 1952 against the closing down of Crown Film Unit, help to keep members together and bring them into touch with other trade unionists.

Ken and A.C.T.'s other delegates from the Kodak branch take full part in the work of the Harrow Trades Council, which incidentally was initiated by the T.U.C. to help encourage the growth of trade unionism at Kodak's, where full recognition is still withheld. In 1949, when Kodak's management refused to talk with shop stewards of the eight unions in Kodak's or with an A.C.T. organiser on firm's proposal to keep a shift going until 11 p.m. on Christmas Eve, the Trades Council

floated the factory with leaflets, and this and resolutions of protest pouring in from other unions caused the management to modify its original plan.

Ken's leisure-time interests are many—ballroom dancing, "just for the pleasure of it"; the pictures, female company and politics round off his interests.

During his 4½ years in the R.A.F. Ken saw vast riches alongside the deepest poverty in India, and the people of South Africa struggling at election time to be free of poverty and "white supremacy." In 1951 he saw also the living and working conditions in the U.S.S.R.—off on his own, incidentally, to meet Alexandrov and Tisse at the Moscow film studios, during the production of Glinka, Man of Music. These things, together with what he knows of Britain, caused him to stand as Communist candidate in the 1952 and 1953 local elections at Harrow. Not all Ken's colleagues agree with his political opinions, but they respect him as a fine young leader, and since 1949 have elected him their Branch Secretary.

PATHE (Wardour Street)—Contd.

Pathe Table Tennis team, which is usually comprised of Bud Payton (Overseas), Capt., Tom Savage (Film House) and Deryck Webb, is having quite a successful season, being 2nd in the 1st Division of the Film Renters' League and in the Final of the John Woolf Trophy, which they have 4 times in the last 6 years, playing all matches away. Much thanks is due to the Secretary, Eddie Lamb, for all the work he puts in.

Tom Savage and Deryck Webb will also be contesting the Final of the Men's Doubles and the Semi-finals of the Men's Singles in the League Final night on April 29th at the University of London Union Assembly Hall.

Merry A.C.T. Social at Kodak

Picture below shows A.C.T'ers and families at recent branch social, held at Belmont Lodge, Stanmore. Social was great success. Several 16mm. black and white and colour films of branch activities were screened, together with a short film on last year's laboratory dispute, showing the march from Lincoln's Inn to the Waldorf Hotel. Amateur film club at Kodak's is run by A.C.T'er Brian Probyn, assisted by Bert Cittern of the A.E.U.

At social, Dick Spring and accordion supplied music for singing, dancing and children's games. Music, games, food and drink in plenty. Branch committee were thanked warmly by members for a very enjoyable evening.
MAY DAY has a long history as a plebian festival, reaching back into ancient times. But little was left of the traditional May Day when the first world-wide labour demonstrations for the eight-hour day were held in 1890—in England, one Maypole was still in use at Knutsford; the chimney sweeps were out on their high jinks with jack the green; and in the villages of Essex and Buckinghamshire and a few other counties the children were still making round the garlands.

The rest of it was gone. Yet Labour's May Day in the year 1890 caught some of the old in the new—held to the roots of it, if not to the flora and fauna. The old festival had been the people's response to the kindling Spring to the blossoming promise of coming abundance. The same idea found expression in design made by artist Walter Crane for that first World Labour May Day, in which the Spring festival, the emblems of nature and liberty mingled with symbols of a flowering and garlanded earth, made joyous and fruitful by the co-operative labour of the craftsmen of field and forge and factory.

It expressed a simple enough faith, a belief that useful productive labour, freed from unjust oppression and usury, could make a world where the good fruits of the earth could be shared by all. In 1890, it was a faith that the old Chartists and the newly-organised dockers could share: and over the years that followed it was the faith that did more than any precise doctrine or electoral opportunism to make organised labour in Britain and other lands a powerful force for social change.

Where is it all now? Labour's May of youth has fallen into the sere, the yellow leaf; the garland has withered, the Maypole fallen. Not much is left in our movement of the belief in useful work and co-operative effort, judging by Labour's perpetuation in state-owned industries of the inequalities and oppressions of privately-owned industry, by its devotion to officialdom, by its privileged bureaucracy, by its dogged adherence to a foreign policy dominated by the belief that might is right.

GREAT and good social changes need great hearts and great ideals to bring them into being. In Britain, and in Western Europe, the tide of social change ebbs; counsels are confused, uncertain, divided. But on the perimeters of Western civilisation hundreds of millions of people long enslaved by local and imperial oppressions are stirring. The tide is at flood.

In this, if we understand it and conduct ourselves as socialists there is indeed hope and encouragement, promise of springtime. If we seek truly and honestly to make a world where the fruits of labour are co-operatively produced and shared among all peoples, then we shall find a way to break the barrier built by governments in both worlds, a way to join hands with the workers and peasants of all countries in a great common purpose.

If May Day, 1955, is to mean anything to socialists and trade unionists it must be the day on which all of us recover and renew our old and all but forgotten faith—the day on which under the old Red Flag of world socialism we send greetings to the workers and peoples everywhere; to the old guard and the new generations, to the insurgent peoples of Asia and Africa; to the countless men and women in prison because they are fighters for freedom, trade unionists or socialists—in Kenya, in many South American countries, in East Germany, Roumania, Spain and in so many other lands.

The words "liberty, equality, fraternity" graced many a banner on that first May Day; words launched on their subversive way over a hundred and sixty years ago, but in recent years thought outmoded.

Not so today. Whatever the government, whatever the prevailing system, these explosive words renew the age-long battle for human dignity and human rights.

THE GENERAL ELECTION and A.C.T.

As "Cine" goes to press, news comes of the Government's decision to hold a General Election. Polling Day is to be May 26th.

Film industry problems are frequently discussed in Parliament; legislation helps or hinders the industry and affects the conditions of the men and women working in it.

A financial appeal has been issued by A.C.T.'s President and Treasurer. Contributions from money donated will go to all association members standing as candidates in the election.

A.C.T.'s political fund is not a large one, and all members are urged to send in donations. Three A.C.T'ers are contesting: Secretary George Elvin fights Oxford for the second time; General Council member R. J. Minney fights Bexley, Kent; and R. Groves is standing for Ilford North. Former A.C.T. member, John Curthys—now out of the industry—fights Grantham, Lincolnshire. A.C.T.'s medical adviser, Dr. Gordon Evans, is contesting Buckingham.

All contributions to the fund should be sent to A.C.T. Head Office. Cars, helpers and loud-speaker equipment are needed badly in all areas. Those able to help in any way can get committee room addresses from A.C.T. Head Office.

At Annual Conference of Scottish Council of the Labour Party, held early this month, a resolution was carried, amid applause, urging Labour Groups on Scottish Town Councils "to give earnest consideration to the question of opening and running municipal picture houses in their particular area."

Resolution was moved by Mr. Sinclair-Shaw, Q.C., and seconded by Mr. Cyril Benez, M.P. for Dunbartonshire East.
ALEX NICHOL and VERONICA HURST in "THE GILDED CAGE"

A TEMPEAN PRODUCTION
DISTRIBUTED BY EROS

DIRECTED BY: JOHN GILLING
PHOTOGRAPHY: MONTY BERMAN

PRODUCTION MANAGER: George Fowler
LABORATORY: Denham

Photographed on

GEVAPAN 30
a studio negative of superlative quality

GEVAERT LIMITED · ACTON LANE · HARLESDEN N.W.10 · ELGAR 6755
EXPANDING CARTOON UNIT
welcomes
APPLICATIONS
from
TECHNICIANS
in
ALL STAGES OF PRODUCTION
ANIMATION
IN-BETWEENING
TRACING
PAINTING
STORY
LAYOUT
CAMERA

Interesting and Excellent Prospects

Box No. C.T. 155
CHARLES SELL ADVERTISING
5-6 Red Lion Square, London, W.C.1
A POLICY FOR BRITISH FILMS

REALIST FROM INDIA

WHO GETS THE MONEY?

COUNCIL IN SESSION

YOU LUCKY PEOPLE

July - 1955

Association of Cine and Allied Technicians

Vol. 21 No. 127 PRICE 6d.
A TEMPEAN PRODUCTION

DISTRIBUTED BY EROS

PRODUCED BY: Robert Baker and Monty Berman

DIRECTOR: CHARLES de LAUTOUR

PHOTOGRAPHY: Jonah Jones

LABORATORY: Denham

NEGATIVE:

GEVAPAN 30 of course!

GEVAERT LIMITED · ACTON LANE · HARLESDEN · N.W.10 · ELGAR 6755
**FIVE YEAR PLAN FOR BRITISH FILMS**

by George Elvin

**STATE CIRCUIT**

"Of supreme importance if we are to ever have a large and flourishing British film industry is the need for a cinema circuit owned by the State as influential in members, situations and seats as the present large circuits. (You will find details of A.C.T.'s case and complementary proposals in the report printed as an appendix to our 21st Annual Report.)"

"The Anglo-American Film Agreement must be revised at the next opportunity in order to reduce the drain on dollars."

"The Cinematograph Films Act which expires during the lifetime of the next Parliament must be renewed and strengthened in the interests of British production. The Cinematograph Films Council, which the Act establishes as the main advisory body to the President of the Board of Trade, should exclude exhibitors and renters, and all representatives of the American industry. The majority of its members should be representatives of the producers and film production trade unions, the balance should be independent interests. No individual associated with a company which has not fulfilled its quota should be permitted to serve on the Council. Penalties for quota defaults should be much heavier. The reintroduction of renters' quota should be considered."

"The powers of the National Film Finance Corporation should be increased so that the excellent work they have done can be extended to all sides of the film industry."

"Any relief a Chancellor of the Exchequer can be made to give on Entertainment Tax should be primarily directed towards helping production, cinema employees and the cinema-going public."

**BRITISH FIRST**

"Films made by American interests and films made for television should not benefit from the Eady Fund."

"The Crown Film Unit and the Colonial Film Units should be re-established."

"In short, British films should make a far greater contribution to the life of the country and all its policies, at home and abroad. The industry as such should be independent of all foreign interests and the aim should be for cinema programmes to be primarily British with, of course, the best—but only the best—of the product of foreign countries."

**PUBLIC OWNERSHIP**

With all due modesty I think, upon re-reading some weeks later what I wrote, it is a good programme outline. Many of the points raised must come up during the lifetime of the present Parliament. These include the Quota Act and Anglo-American Films Agreement. Others, such as tax, are almost sure to be raised. The remaining points ought to be. Indeed, one of them, the Colonial Film Unit, has already been the subject of Parliamentary questions (see page 101).

But the key point, the foundation upon which all the others should be built, is public ownership of a cinema circuit or circuits. As a special report to A.C.T.'s 21st Annual General Meeting said:

"The main handicap to the development of a healthy British film producing industry is the existing structure of the industry expressed in:

(a) Hollywood influence and penetration;
(b) the large vertical combines interlocked with American interests; and
(c) the conception that Britain's 4,575 cinemas have as their main purpose the showing of American films and not the promotion and encouragement of British films."

**THE ONLY WAY**

As the Report concluded, the existing methods of Government help for British films—quotas, Films Bank, Eady Levy, etc., welcome as they have been, have simply helped to keep British film production's head above water. The main factor hindering expansion is a distribution and exhibition structure which, apart from Rank and A.B.P.C. products, makes the market for British films uncertain, narrow and subject to impossible conditions for the producer.

We therefore came down firmly on the side of a publicly owned circuit or circuits of cinemas as the only way in which the necessary impetus and incentive can be given to British film production. What the "Kinematograph Weekly" didn't print yesterday might well form a five-year plan for today.
Book Review

LUNCH WITH SIR WILLIAM

"My Time Is My Own," by John Irwin. Max Parrish, 8/6d.

John Irwin is an Irishman, which, maybe, partly explains why in a little over one hundred pages he can cover sixteen years' experience in television and films, and dispose, with an authoritative air, of the shortcomings of the British Broadcasting Corporation, the apparent virtues of commercial television, what's wrong and what should be right with the approach of the political parties to television, various current issues such as telenetor television, and old thorny subjects such as employer-trade union relations. If there is a criticism, it is just that. His programme is overcrowded. Whilst an anecdote can pin-point a criticism—and almost everyone is a bull's-eye—it is impossible to dispose of more controversial and conjectural matters in a couple of sentences.

Having made my main point as to its shortcomings, let me make clear that they little diminished my pleasure at reading such a witty and pungent gem of a book. I, as A.C.T. secretary, have been getting the reactions from the outside to the warpish, out-of-this-world policy of the B.B.C. which John Irwin learnt the hard way, from the inside.

Listen to this, for example. John Irwin tells how he was commanded to have lunch with the Director-General, Sir William Hale, who had calculated that if he lunched with eight new people every Monday he would have met the entire staff in x years, y months, and z weeks. John Irwin continues:

"I arrived at the Council Chamber at ten minutes to one, looking and feeling as best-suited and unnatural as my seven colleagues. We drank the one glass of rather sweet, warm sherry handed to us by a maid servant, and waited until the Great Man entered on the stroke of one.

He shook me coldly by the hand and said, 'Ah, Glyn-Jones, and how are you?' I have never been so suddenly embarrassed by anybody in my life.

'Some soup was laid on the circular table and without a word Sir William flew to his chair and gulped his down at enormous speed. Nobody spoke. When he had finished his soup Sir William drew a copy of The Times from his pocket and cast a malevolent glance at Sir Noel Ashridge, Deputy D.G., and presumably deputy host on these occasions. Then we had some fish and water. Nobody spoke. Our hosts were busy with their papers and pencils. Fish was followed by steak and kidney pie with cider. Nobody spoke. Ice-cream and coffee, and thank Heaven it was five to two. At two precisely Sir William bounded to his feet, glowered at Sir Noel and said, 'I've finished—and you?' Rather sulkily Sir Noel replied, 'All except thirteen down,' Sir William glanced at his paper. 'Thirteen down—PRELATE,' and he left the room as hurriedly as he had entered.'

But there is one story John Irwin does not tell, the nearest A.C.T. got to calling a strike at the B.B.C. As an A.C.T. member, he came to me when all the main people concerned, except himself, were being paid repeat fees for "In the News" which he was producing. W. J. Brown, Bob Boothby, Michael Foot and A. J. P. Taylor had promised their full support if, in support of our member, we asked them not to appear. But instead of calling on them, we chose the path of diplomacy and negotiation. We lost.

But whilst all A.C.T. members will welcome the well-merited and long-overdue public exposure of the many shortcomings of the B.B.C. I think the author is over-optimistic in anticipating the corrective influences which will flow from the introduction of commercial television. Indeed I think he is wrong in over-assessing the virtues of the commercial corporations themselves. As our members know we had our first strike with one of the programme companies almost as soon as it had been formed.

On another matter, however, John Irwin very much hits the nail on the head in his forthright denunciation of the main political parties in breaking up the original "In the News" team because they were not good enough party-liners, and in the failure of the same parties to use television effectively for political purposes, mainly because they are unwilling to use technical experts to shape their programmes. We all saw the result of such a jaundiced policy during the recent General Election. A.C.T. then offered its help to the Labour Party. All we were in fact asked to do was to get a unit to obtain a few establishing shots in one of the programmes, incidentally the one which was generally acclaimed as the best. Transport House can provide the politicians but it can't produce the production experts. Until it learns that lesson—and the same goes for the other parties—the politicians are largely bound to waste their television time.

But read the book yourselves. It is an admirable blend of meat and good fun.

G.H.E.

NEW A.C.T. APPOINTMENTS

With the current issue "Cine Technician" comes under new editorship. The Executive Committee has appointed Mr. Martin Chisholm, a journalist of long and varied experience, as the journal's editor.

Mr. Chisholm, who has been a trade unionist for many years, and is a former member of the National Executive Council of his own union, the National Union of Journalists, is a well-known freelance writer specialising largely in radio and television documentaries.

At the same meeting the Executive Committee appointed Mr. Wyndham Thomas to fill the vacancy for an additional Organiser. Mr. Thomas, who takes up his duties this month, has already been studied for some time by the London School of Economics under a scholarship in Trade Union Studies.

He served five-and-a-half years in the army, being commissioned in the Royal Welch Fusiliers and, after the war, transferring to the Education Corps. He has been a Labour Borough Councillor since 1952, stood as parliamentary candidate for South-West Herts in the General Election, and is at present Chairman of his local Constituency Labour Party. George Elvin.
WHO GETS THE MONEY?

A FEW years ago everyone was complaining of the dearth of statistical information about the film industry. Now the conscientious student is more likely to grumble about its multiplicity. What with the Board of Trade monthly figures, the B.F.P.A. "Statistical Digest" and the Annual Report of the N.F.F.C., no one can complain of lack of research material.

Of course, statistics don’t get more films made, but they do tell us how many are made, who sees them and who gets the money. So the second issue of the B.F.P.A. Digest, June 1955, is to be welcomed. Running a somewhat jaundiced eye down its summaries, I notice that in 1954 we produced more films of over 6,500 feet in Britain than in 1953–54 against 85—and at the same time employed 350 fewer people in all grades to make them.

On another page I discovered that total cinema attendances dropped from 1,285 millions in 1953, to 1,276 millions in 1954, but that net takings at the Box Office rose from £68.6 millions in 1953, to £71.4 millions in 1954.

It would be reasonable to argue from these two facts that (1) fewer technicians and other grades have been required to produce a greater output and (2) the cash customers have been paying more for less frequent visits to the cinema.

A.C.T.’s long-sustained contention that the division of total (gross) box office receipts is lopsided is more than justified by the latest figures. The “cake” is broken down in the following proportions:

- Entertainment Tax ... 32.6%
- Exhibitors ... ... 42.2%
- Distributors ... ... 8.1%
- British Film Production Fund ... ... 2.5%
- Producers ... ... 14.1%

(In case you notice an arithmetical discrepancy, the percentages have been rounded.)

Of the Producers’ share, less than a third goes to British producers; Hollywood, as ever, gets the biggest chunk, although there is a very small but welcome increase for our own product.

One-third of all first feature films produced in the U.K. rely to some extent on financial backing from the National Film Finance Corporation, and another point of interest, particularly to Laboratory workers, is that in 1954, 39% of British first features were made in colour as against 21.2% in 1953 and 11.9% in 1951.

The overall picture, therefore, is a little better than heretofore, but when one remembers the studios lost for ever to film production, and the years of chronic unemployment, much of it now taken up not by films but by TV, it is impossible to resist the conclusion that there is little cause for real satisfaction compared with the potentialities that were thrown away.

RALPH BOND.

Films at Question Time

Mr. Benn asked the Secretary of State for the Colonies why the Colonial Film Unit was disbanded; what annual savings on the Estimates are expected to be made from this; what consultations were held with colonial governments before the decision was reached; and whether, in view of the importance of work of the Unit, he will make a colonial development and welfare grant so that this work can be carried on.

Mr. Lennox-Boyd: The Colonial Film Unit was disbanded because, largely owing to the success of its own pioneering work in stimulating the development of local film units overseas, the need for the advisory and training services of a central unit in London had greatly diminished. Colonial Governments were fully consulted. Expenditure from colonial development and welfare funds for the last full year’s operation of the Unit was £9,299. To assist those Governments still requiring technical advice on film matters the services have been retained in the Colonial Office of Mr. William Solers, the former Head of the Unit.

Attendances at cinemas during the first quarter of this year were fifteen million fewer than during the corresponding quarter of 1954. This drop in attendances was revealed in the House of Commons by Mr. Kaberry.

Replying to a question by Mr. Swingler, Mr. Kaberry said: “Total attendances at cinemas in the first quarter of this year are estimated to number 399 millions, compared with 326 millions in the first quarter of 1954 and 328 millions in the first quarter of 1953. Mr. Swingler also asked what were the total film quota defaults in the last year for which figures were available; and how they compared with those for the two previous years. Mr. Kaberry replied that the last year in respect of which exhibitors’ quota returns have been received and analysed was the year ended 30th September, 1954.

Quota failures for 1953-54 and for the two previous years were as follows:

<table>
<thead>
<tr>
<th>Year</th>
<th>First films under quota</th>
<th>Other films under quota</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1953-54</td>
<td>724</td>
<td>1,116</td>
<td>1,850</td>
</tr>
<tr>
<td>1952-53</td>
<td>884</td>
<td>1,626</td>
<td>2,510</td>
</tr>
<tr>
<td>1951-52</td>
<td>1,042</td>
<td>1,501</td>
<td>2,943</td>
</tr>
</tbody>
</table>

SENSATIONAL!

COLOSSAL!

DYNAMIC!

CHAPINGO!

We do not say all this for our Coffee Bar, neither do our many friends in the film world who come in regularly for a coffee in the morning or a really good meal at mid-day. They just like it. Come and join them today—or if this is your busy day phone GERRard 0203 for some sandwiches for the office.

CHAPINGO

Mexico in Soho

31 PETER ST., OFF WARDOUR ST.
A TECHNICIAN’S NOTEBOOK

Wide Screen Developments

Zoom Lens

“Giraffe”

In his report on this year's Biennale de la Photo et du Cinema, Paris, Stanley Bowler, writing in the British Journal of Photography, says that in the field of cinematography there appeared to be two simultaneous developments, the first an attempt to meet interest in wide-screen techniques, and the other in continuous reflex-viewing. Cinemastere having developed from the work of Henri Christen it is understandable that the French should be interested in the subject.

The wide-screen developments, Bowler reports, are in the substandard field. Pathé, with their 9.5mm. Duplex system, have produced a camera which gives either the standard 9.5mm. picture or a wide-screen shape 6.5mm. x 4.2mm., depending upon whether the camera is mounted vertically or horizontally. With the camera in the horizontal position two rows of pictures are taken, the film being slit after processing. The Dimaphot Company also have a camera, using 16mm. film, mounted horizontally to give a wide-screen picture.

Another camera—the “Panoscope,” made by Ercsam, photographs on standard 50-ft. spools of double 8mm. film (not slit after processing); the frame height is standard 8mm. but extends full width of film, producing an aspect ratio 1:2.5. The lens is a S.O.M. Berthiot 10mm. f/1.9 with a field angle of 62°.

In the continuous reflex-viewing or mirror shutter field is the new Ercsam model, the “Camex Reflex S,” in which a small silvered prism is attached to the front face of the vertically oscillating guillotine shutter which works in conjunction with a prism and lens system in the body of the camera.

The review from which we are quoting also reports some novelties amongst the exhibits of French lenses, for example, a telephoto lens with a focal length of 2.410mm. (8 feet) and an aperture of f/7.4. The actual length of the lens was 3 feet and it weighed 396 lbs. The makers are the S.F.O.M. (Société Française d’Optique et de Mecanique).

Angenieux, whose 18mm. “retrofocus” lens is familiar to cameramen in this country, showed what is claimed to be the first commercial production of a lens with an aperture greater than 1, the type M.1 25mm. focal length f/0.95 for use on 16mm. cine cameras.

Also on show was the latest model of the Berthiot “Pan-Cinor” zoom lens, the “Pan-Cinor 4 Reflex.” The range of focal length is 1:4 from 17.5mm. up to 70mm. with a maximum aperture of f/2.4 for 9.5mm. and 16mm. or from 25mm. up to 100mm. for 9.5mm., 16mm. and TV cameras. An integral part of the lens system is a reflex viewing system which allows continuous checking of the image; this may be removed when the lens is used with a camera having its own reflex viewing system.

Ercsam were exhibiting the “Polyfoc,” an accessory optical unit for existing lenses which enables them to be used as “zoom” lenses, with a focal length range of 1:2.5, primarily designed for use with the “Camex Reflex S” mentioned above.

by

A. E. JEAKINS

American Cinematographer for May reports developments in 35mm. wide-screen.

20th Century-Fox have announced the development of a new photographic process for shooting CinemaScope pictures on 55mm. width film. The new 55mm. frame area is said to have almost twice as much information—recording surface as any other large frame process proposed to date. The new film—actual width 55.625mm.—is the optimum size for a negative image from the point of view of film grain and “information storage” ability, according to Eastman Kodak and Bausch and Lomb engineers who have tested the negative. The film has four times the area of the present Cinema-Scope negative.

It is recalled that a little over 35 years ago it was Fox who launched the “Grandeur” 70mm. film, the first attempt this century to introduce wide screen.

20th Century also stated that they would road show their top calibre productions with 55mm. prints.

A few days after 20th Century’s announcement M.G.M. announced that they were going to switch to 65mm. film for all top productions. M.G.M.’s 65mm. shooting system will use conventional cameras with mechanisms adapted to handle the
double-size negatives. A.P.O. Panatar lenses developed by Panavision will be used.

* In the same issue is an account of the adaptation of an industrial hydraulic crane to camera use. The crane goes under the trade name “Giraffe” as it resembles in action the long flexible neck of the giraffe. It was used by Guy Roe, A.S.C., in shooting TV commercials for an automobile firm.

The Giraffe unit is self-contained and operates independently of the truck or chassis on which it is mounted. The crane and platform may be raised to heights up to forty feet and it may be rotated through 360° in either direction by hydraulic motor which gives instant, positive and controlled swing by the movement of a control lever. The platform is kept level at all times by a system based on the parallelogram principle.

Four foot pedals and a knee-operated lever on the platform control all boom movements. The cameraman can swing the boom and move either or both boom sections up, down, backwards and forwards, all at the same time. Operation can also be controlled from the ground through a set of dual controls.

* Several of the numbers in No Business Like Show Business called for a spotlight effect 10 feet in diameter that could travel from 25 feet to 70 feet out and retain its sharp outline throughout. No such piece of lighting equipment existed, and it fell to the Electrical Production Department of 20th Century-Fox to produce what was virtually a “zoom” spotlight. The Motion Picture Research Council developed a set of lenses.

As the 10-ft. spot had to have a strength of 1,200 foot-candles, a 225 amp. arc had to be used, and to bring the colour temperature down to 3,350 K° special lens coatings had to be worked out. According to American Cinematographer the finished job looked like an artillery piece, the barrel-like projection on the front of the lamp-house contained five lenses, a quartz condenser, a pyrex condenser, a pair of motor-driven lenses on an endless chain for the “zoom” effect and an object lens.

**Drive at Kodak**

A DRIVE for full trade union recognition and improved conditions at Kodak Limited was inaugurated at a meeting convened by the Harrow Trades Council last month.

The meeting, which was addressed by George Elvin, was attended by officials and members of eleven trade unions, unanimously agreed to undertake a joint organisational drive for membership, full trade union recognition and improved wages and working conditions.

The Trade Union Congress, who, in the past have requested the Harrow Trades Council to co-ordinate trade union recruiting activity in relation to Kodak, have agreed to co-operate. The full co-operation of Kodak employees themselves as well as that of national and district officials of the unions concerned, is also being sought.

It is proposed to prepare a charter of agreed objectives following meetings of their members employed at Kodak which are to be held by the unions concerned.
Realist Producer K. A. Abbas

talks to Chris Brunel

India has made some 5,000 talkies in the last 25 years, but only now has she made one without songs being artificially introduced into the story. Those who have perhaps been out East and seen Indian films will know the way, just as the story is getting interesting, the characters burst into a four-minute song and hold up the action.

The unique film, Munna, in which this does not happen, has just been shown at the first Indian Film Festival in London, and a very moving film it is. As I had met its director, Khwaja Ahmad Abbas, when I was in the Army in Bombay nine years ago, I decided to tackle him about his "revolutionary" venture.

"Our silent cinema," he explained, "did not mature." Indian films only began to develop during the era of sound, and so the Indian cinema borrowed directly from Indian musical operas—which accounted for the presence of the songs. As a script-writer himself, K. A. Abbas never wrote any songs into his scripts unless they arose naturally from the development of the story, and he tried to persuade producers to take the daring step of making the picture as scripted.

"No," they told him, "but do it yourself, if you like." Now as an independent producer and a director, Mr. Abbas has been able to do so. Munna, however, contains a lively musical accompaniment by the talented composer Anil Biswas.

Having seen another of Mr. Abbas's pictures, when in Bombay, a most realistic story of the terrible Bengal famine, Children of the Earth, I recognised him as being of the same school as the great Italian realist directors like De Sica, Rossellini and Blasetti. Mr. Abbas paid great tribute to the post-war Italian films, and told me how a festival of such films held in Bombay some three years ago had spurred Indian producers to make pictures on realistic themes. Two Acres of Land, which is soon to be shown commercially in London, had sprung directly from these outstanding Italian movies.

The national characteristics in these Indian films were, of course, catching on in India itself, but they made them popular outside India as well, to such an extent that their foreign sales were for the first time in the history of the Indian film industry becoming an important aspect.

I told Mr. Abbas that in Britain we found that trying to please the international market, especially the American market, often made our producers water down their films. "Isn't there a danger for Indian producers, too," I asked, "if they count too much on foreign sales?"

Mr. Abbas believed that one can break into the film market on two planes—the artistic plane with films of national appeal and realism, and the plane that has mainly colour, spectacle and pageantry.
“In India we do both,” he said, and he gave the respective examples of *Two Acres of Land* and *Aan, The Savage Princess*, of which *The Times* wrote with delightful ambiguity: “Has to be seen to be believed.” It was perhaps a blessing in disguise that Indian film-makers did not have as much money as Hollywood moguls, and so they did not often attempt to compete on the same plane as the Hollywood extravaganzas.

I always seem to be writing of the problems of foreign film industries—U.S.A., Italy, Hungary, and now India, but that is because I think that we are inclined to be rather insular and over-proud of our own undoubted successes. Indian film-makers are learning to please their own people first, and as a result are finding that they are beginning to please audiences in other countries, too. We are often tempted to worry too much about whether our films will please the Americans, and that is why films from the Continent and from Asia are well worth study.

What about co-production? As in international affairs, India bridges the two great power blocks, and Mr. Abbas is one of the producers making a joint Indian-Soviet picture. Mr. Abbas was critical of the cosmopolitanism of some co-productions, which he described as “co-exploitation.”

“Co-production should only be undertaken,” he said, “when both countries have a natural common interest in the story,” and he told me something he said he was writing for the Soviet Ministry of Culture about the life of an early Russian traveller who had gone to India as a merchant in 1469. This was a perfect subject for co-production, and he hoped to be directing it in Hindustani, working with a Soviet director; it would be filmed in Russian Sound Colour.

Mr. Abbas told me he was being left completely fre in writing the script—though both Governments would, of course, pass it. “I am not much worried about that,” he added, “because the story is not concerned with politics.”

Turning to the attitude of the Indian Government to the film industry, he said: “Our Government, on the whole, doesn’t give special encouragement, so much as moral support for our cinema.” He mentioned, however, that they had a hand in selecting films for international festivals and that Premier Nehru had given Indian producers much encouragement by sending a letter of praise, the first he had ever sent for a film, after seeing *Manna*.

**The Right to Strike**

The Editor, “Cine Technician.”

Sir,

In view of the recent discussions in the popular Press over the right to strike and certain misgivings among our own members, I feel we should not forget the history of the Trade Union movement and how the right to strike was obtained after years of battle—resulting in the recognition by the Government of this right.

It was restricted by the Government after the 1926 General Strike, but the first action of the Labour Government when elected in 1945 was to repeal the Trades Disputes Act, and it has always been recognised, except during the war, that the worker has the right to withdraw his labour in a trade dispute.

It is in the interests of all Trade Unionists to guard this basic right jealously, for without it all bargaining power is lost. Although we have had little industrial action in A.C.T., the present rates and conditions have not been won without struggle involving over-time bans, strikes and, on the employers’ side, lockouts.

I do not support unofficial strikes, as they are harmful to the Trade Union movement as a whole, and I believe that inter-union disputes are more help to the employers than to the workers concerned.

Although we are a mixed union, consisting of artistic, artisan and other workers, we must remember that our present rates and conditions would not have been obtained without our combined action within the A.C.T.

Yours sincerely,

Eric J. Fask

12 Elton Avenue
Barnet, Herts.

**INFORMATION PLEASE**

The Editor, *Cine Technician*,

Sir,

I am conducting research into the history of the pioneer showmen of the films.

I understand that from 1896-1912 the showmen took the Bioscope round to halls, and on the fairgrounds it became such a popular novelty that at some leading fairs as many as six different "Bioscopes" were present. I believe quite a few people in the cinema trade today have been connected with these old-time shows and I would be grateful to receive any information from any readers of the “Cine Technician”.

Yours faithfully,

Armand George.

Armand George's, 52 York Street, London, W.1.

**ASQUITH HONOURED**

A.C.T.’s President, Anthony Asquith gained a special award for his film *The Young Lovers* at the Berlin International Film Festival.

The *Young Lovers*, a Pinewood film, was eighth in the list of ten best films judged by the general public. The seventh place was won by Ealing Studio’s *The Divided Heart*.

**MONOPOLY REPORT**

The practice of renters in agreeing among themselves to have no dealings with “booking combines” or independent cinemas acting together to negotiate bookings, was mentioned in the report of the Monopolies and Restrictive Practices Commission.

The renters’ practice was held as a typical example of the rigidity imposed where suppliers or distributors refuse to deal with traders, normally collective-buying organisations and other co-operative bodies, who buy certain wares. The report gives a reminder that such agreement among renters had already been condemned in the Report on Tendencies to Monopoly in the Cinematograph Film Industry (1944).”
EMPLOYMENT UP • MANCHESTER DISPUTE

By the time this issue is published many of our members will be on holiday. This year is unique in the fact that, due to a great increase in employment, for the first time for many years members will be receiving holidays with pay, and not taking enforced breaks between productions.

Whilst touching on the subject of employment, it is interesting to note that visits have been made to the new studios opening up, and new productions starting, have proved that, in spite of the new techniques being introduced, the final products are being handled by technicians who have been in the industry for years.

It has been quite an experience during these last twelve months to visit companies who have started new ventures and studios, instead of being repeatedly called on to attend redundancy conferences.

Among the new studios that have been visited BARNES are in full working order carrying out a series of American commercial films, and I understand that the American sponsors are more than delighted with the general excellence of the product coming from that studio. MARYLEBONE, which many of our members know have reopened, have completed a second feature and are busily engaged making commercials for this country. At Shepperton, FUTURE FILMS (REDIFFUSION) are merrily going ahead with their programme and are highly satisfied with the finished product. These general comments will serve to prove that the British technicians can still compete with the best in the world.

The ART DEPARTMENT have had their general meeting and have elected John Gow as Chairman and Elvin Webb as their Secretary.

The NEWSREEL SECTION have also had their Annual General Meeting and George Richardson of Movietone has taken over the Chairmanship of the Section. This Section appears to be losing some of its members from newsreels to the I.T.A. group.

Further meetings have been held with the officials of the B.B.C. with the object of obtaining recognition. In view of the many changes that are taking place and the number of our members that are leaving the B.B.C. to join Commercial Television, who obviously have more advantageous conditions than the B.B.C. offer, one wonders why the Corporation refuses to recognise A.C.T. when their trained personnel are leaving so rapidly and joining a field in which trade unions are being recognised.

A DISPUTE AROSE with Times Film Company in Manchester over the non-payment of the appropriate Trade Union rate for newsreel cameramen.

The Organiser travelled to Manchester and met the company under the Chairmanship of the Industrial Relations Officer, Ministry of Labour. Arising from this meeting the technician concerned has received the sum of £83 salary, plus £52 expenses.

Gossip Round the Globe

MORE FREEDOM IN FRANCE: American film director Jules Dassin, whose alleged left-wing sympathies cut his Hollywood career short, said there was more freedom in France for film directors than in Hollywood.

He later admitted, however, that he would like to return to work in the California movie capital, according to a report from the Cannes Film Festival carried by the Daily American, Rome.

FILM WRITER HONOURED: When the World Council of Peace awarded the international peace prize to the well-known Italian screen writer and film-lover Cesere Zavattini, Zavattini declared: "Today the time is past when people can merely wear a white sheet and proclaim 'Long Live Peace!' Today people must struggle for peace, and the artist has a great responsibility in this."—L'Unità.

ANTI - MONOPOLY! Twelve people died near Bangkok, Siam, in a plot to murder a Buddhist abbot because he gave film-showing rights at his temple exclusively to one group of exhibitors, Reuter reported recently.

The abbot himself survived. Nine people were arrested on charges of putting arsenic in sweets given to priests, nuns and guests at a temple fair.

YOUR CONTRIBUTIONS ARE WELcomed

The Editor will be glad to receive contributions to this feature, but PLEASE keep them short, and please be sure to send full details of the source and date of each item.
GENERAL COUNCIL IN SESSION

JUNE MEETING DECISIONS

TRADES UNION CONGRESS: A.C.T. will nominate George Elvin for the General Council of the T.U.C. The meeting also agreed to table the following motions for Congress:

1. This Congress affirms its complete opposition to all forms of racial discrimination in whatever country it manifests itself.

2. The General Council shall not assist or encourage the claims of a Trade Union or other body operating in such a manner as not to be affiliated to Congress unless it has first obtained the agreement of the majority of the affiliated Unions in the appropriate occupational group or groups of Congress.

LABOUR PARTY: In addition to nominating George Elvin for the Executive of the Labour Party, the meeting agreed to nominate Aneurin Bevan as Treasurer. The following resolution will be tabled for the Labour Party annual meeting:

This Annual Conference pledges its firm opposition to any moves the Government may make to weaken the powers of the Trade Unions, particularly the right to strike.

NEW ENTRANTS COMMITTEE reported on a proposal to set up a Central Selection Committee with representatives of each Section to investigate all applications from people desiring to join the film industry as technicians; this was referred to the Executive for immediate action.

MEETING WITH TV PROGRAMME CONTRACTORS: The Executive had considered a list of the duties of the grades employed on live TV together with a previous list detailing the scope of the various trade unions within TV; thanks were given to Martin McLean who had been most helpful in preparing the first list.

With reference to the desire of the TV Programme Contractors to receive a list of grades organised by A.C.T., it was agreed to forward a list as detailed in the B.F.P.A. and Laboratory Agreements together with necessary live grades, making clear that the list was not meant to be exhaustive and that A.C.T. maintained its right to negotiate for all its members employed in television.

A letter was received from the Programme Contractors' Association inviting A.C.T. to send representatives to a meeting to discuss the establishment of negotiating machinery, it being stated that a similar invitation had been sent to the B.B.C. Staff Association, E. T. U., N. A. T. K. E., and N. U. G. M. W.

After very careful consideration it was agreed to reply requesting a postponement of this meeting until conclusion of the talks with A.C.T. In the event of a postponement not being agreed to, it was decided that A.C.T. would not be represented at the meeting.

TRADE UNION LABEL: N. A. T. K. E. was not prepared to discuss this with the Film Industry Employees' Council, but said it was open for one Executive to take up with the Executive of another Union any matters it thought necessary to discuss.

The General Council agreed to make separate representations to all the film unions on this matter. The B.F.P.A. confirmed its opposition to the proposal for a T.U. Label on all films, but the A.S.F.P. was willing to discuss it.

ONE HUNDRED AND FOURTEEN NEW MEMBERS were accepted (18 Features, 8 Shorts, 3 Newsreels, 2 Equipment, 57 Laboratories, 16 TV).

SIXTEEN FOREIGN TECHNICIANS were reported to have Labour permits to work in Britain; one of them had been opposed by A.C.T.

FIFTY-TWO UNEMPLOYED MEMBERS were registered with the Employment Bureau as at 1st June—a decrease of 20 on the May figure. Fifty-seven vacancies were filled by the Bureau during May, including one transfer from another Section.

ANY QUESTIONS? The British Soviet Friendship Society, which is preparing a pamphlet in the form of answers to questions dealing with the working of Trade Unions in the U.S.S.R., asked A.C.T. whether the Executive had any questions it felt such a pamphlet should answer. The General Council agreed to circularise Shops asking for questions.

SHEPPERTON STUDIOS' MEMBERS had "blacked" work involving Electronic Cameras, because there had been no consultation with A.C.T. on crews. Consultation had now been taken place, and the details agreed were endorsed.

TECHNICAL COMMITTEE reported lack of response to recommendation that Sections and Branches should elect a member to serve on the Committee. Contrary to the Committee's view, the General Council decided the Technical Committee should continue to function. A circular would be sent out emphasising the importance to members of the new technical developments in films and TV, and the Executive would meet the Secretary of the Technical Committee every three months to assist the Committee's work.

DUBBED FOREIGN LANGUAGE FILMS: Kenneth Gordon, Teresa Bolland and the General Secretary had represented A.C.T. at a meeting with the B.F.P.A. to discuss our policy. After discussing Italian requests for A.C.T. to relax its ban, the A.C.T. representatives agreed that, if the matter was to be considered further, we should wish to have:

(1) Satisfactory assurances from Italian and British Producers and all concerned

(Turn to page 108)

CAMERA HIRE

NEWMAN-SINCLAIR, Model 'N' (Mirror Shutter)

COOKE LENSES, PLUS 24 mm.
ANGENIEUX RETROFOCUS 12-2

KINGSTON TRIPOD

Also available, fully modified for CINEMASCOPE

S. W. SAMUELSON
FiNchley 1595
SHORTS AGREEMENT SIGNED

"I believe we have here one of the best agreements between any trade union and employers' association in the country," said George Elvin when the new A.S.F.P.-A.C.T. agreement was formally signed in London on July 11th.

The agreement, he added, gave A.C.T. members clauses which in many respects were a model for other employers and trade unions throughout Britain. The agreement was signed for A.C.T. by Max Anderson and Jim Garrett, Shorts Vice-Presidents, and for A.S.F.P. by Frank Hoare, President, Howard Thomas, Vice-President, and L. G. Parker, Secretary.

NATKE WINS

A dispute between N.A.T.K.E. and the proprietors of the Regal, Nairn, has been adjudicated in favour of N.A.T.K.E. by the Industrial Disputes Tribunal.

The issue was whether the employer should observe the wage rates and conditions of employment as agreed between the Cinematograph Exhibitors' Association and the Union.

The employer's case was that he was not a member of the association, there were no prima facie obligation upon him to observe the terms of the agreements to which the association was a party.

BRUTAL FILMS

Following the declaration of last September's T.U. Congress dwelling the increasing exploitation of themes of brutality and violence in films Trades Councils were asked to stimulate public opinion regarding the quality of films shown in their localities. In order to assist in these efforts the T.U.C. recently sought the views of the British Film Producers' Association and of the Cinematograph Exhibitors' Association regarding the production and showing of such films as the Congress had in mind. Both associations expressed their sympathy with the aims of the T.U.C. resolution.

21 YEARS AGO

A.C.T.'s FIRST ANNUAL MEETING HELD—Chairman Sir Reginald Mitchell Banks, who said that in spite of various difficulties which a young association would have to come up against for some time, A.C.T. was still forging ahead: the Association had become a clearing-house for unemployed technicians. Twenty-four members had been found work since March, and A.C.T. was in close touch with the Foreign Office who are keeping a good watch on the foreign technician problem.

The meeting revised the Rules to provide for four grades of membership:

1. Student: Less than 1 year in the industry.
2. Associate: Over 15 years of age, and who have not less than an aggregate of 50 weeks' employment.
3. Associate Member: Over 21 years of age, and who have not less than an aggregate of 125 weeks' employment.
4. Member: Over 25 years of age, and who have not less than an aggregate of 300 weeks' employment; or over 25 years with 125 weeks' employment and whose technical thesis will satisfy A.C.T.'s Grading Committee.

C.E.A. DECIDED to send a deputation to the Board of Trade to press for the abolition of the exhibitors' quota, or "until the Board of Trade could ensure that quota quickies are of better quality", a reduction of quota to 10%.

E.T.U. and N.A.T.K.E. joined in campaign for more than 50% trade union organisation in cinemas, in order to secure their chief demand for the reduction of the working week to 51 hours.

WESTMINSTER THEATRE, New York, reported to be doing "admirable business" with its policy of screening British films.

QUESTION asked in House of Commons about "discontent among artists, technicians, artisans, etc., employed in British films through the introduction of aliens". Ministry of Labour denied that there was any discontent.

C.B.
REMOTE TELECAST UNIT: Stephen McCormack, head of special events for Associated Rediffusion, has a new mobile unit, called the Mobile Telecast Unit, which has just successfully carried out its indoor and outdoor transmission tests.

The crew consists of an engineer in charge of the van, producer, three camera control unit operators, sound mixer, three cameramen and a microphone assistant.

*DOME OF DISCOVERY: Ralph Tubbs, who designed the Dome of Discovery, is designing the giant Television Centre, which Granada TV Ltd. are to build in Manchester. The Granada group have brought Sol Cornberg over here on a five-year contract, to help get things going. He was technical expert for N.B.C. in America. He handled their three top shows "Home", "Today" and "Tomorrow".

Cornberg says that his methods have helped to bring the preparing stage of a one-hour show down from 37 hours to 27. His aim, he says, is to give the artistes every chance and he is determined that no amount of equipment shall be denied them, so that they will have every opportunity to exploit their talents to their best advantage.

How does this interest us? The more equipment they have the more technicians will be needed.

*WHAT'S IN A NAME? "Cine-Techician's" front cover picture shows Tommy Trinder in an action still taken from Adelphi Film's new production You Lucky People. This picture has caused considerable interest in Wardour Street, the reason being, that, Arthur Dent has taken a bold step and produced Britain's first full-length feature with a screen ratio of 2.35 to 1 and called it "Camerascope".

This, of course, has no connection with 20th Century Fox's 2.35 to 1, which they call "Cinemascope". The picture was made at Beaconsfield Studios. The technical credits are: Producer—David Dent; Director—Maurice Elvey; Production Manager—John Workman; Assistant Director—George Pollard; Photography—Gordon Dines; Operator—H. R. Smith; Focus Puller—Robert Davis; Sound Mixer—Len Page; Boom—E. C. Otter.

THIRTY-THREE YEARS AGO: Cameraman Billy Williams, "a well-known figure around Wardour Street", was hired to photograph the European Welterweight Championship fight between Ted (Kid) Lewis of England and Marcel Thomas, of France, in London, September 1922.

According to Billy's version of the story, he was hired along with three other cameramen to film the fight, but he was the only one to turn up. The fight began and Billy started to crank the handle. In the third round he ran out of film and during the fourth round he was in the changing bag when Lewis knocked Thomas out.

The producer went crazy when he found out that the knock-out was not in the can. Two days later a double was brought in for Thomas, and in keeping with that old saying "The show must go on", Lewis knocked the double out, thus saving the day for the producer!

The other version, which came from the producer via Lewis, was that the fight became fast and furious in the fourth round and the cameraman got so excited that he stopped turning the handle. Immediately after the knock-down the producer, thinking that he had a scoop in the can, turned to Billy and saw he wasn't cranking the handle. Billy, thinking quickly, made the old excuse that he had run out of film. We asked Billy about this, and he said "I never got excited!" But Billy was 33 years younger at the time—So you can judge for yourselves.

*COLOUR AND FOOT-CANDLE METERS: We have had an enquiry regarding the different makes of meters. Can anyone give any information on this? Our enquirer would like to know the different makes of colour temperature meters and their cost, also all types of foot-candle meters. Your replies will be welcomed by the Editor.

*PEN PICTURES: Commencing in the August issue, this column intends to bring you a pen picture of A.C.T. members of old standing. We propose to make this a monthly feature, so that members may get to know a little more about each other. It is always hard to choose who should be first, but, upon reflection, it was quite obvious that the first member we should write about should be cameraman Arthur Graham. One good reason is that his membership number is Number ONE.

*PLEASE NOTE: In the July issue we gave a list of Studios that were making TV programmes and commercials. Unfortunately we omitted the name of Telefilms and Recorders (London) Ltd., Nascreno House, Soho Square, W.1. Gerard 5969, managed by Charles W. Green, A.M.Inst.B.E. Mr. Green, please accept our apologies.
SPEED without undue grain!

SPEED that stays on top for months and months!

SPEED for those difficult out-door shots at night; for shots that would be impossible with any other film.
SIR ARNE'S TREASURE

FREEDOM OF THE AIR

THREE A.C.T. SUCCESSES
EDINBURGH PREVIEW
COUNCIL DECISIONS

AUGUST - 1955
Association of Cine and Allied Technicians
Vol. 21 No. 128
PRICE 6d.
A TEMPEAN PRODUCTION

DISTRIBUTED BY EFOS

PRODUCED BY: Robert Baker and
Monty Berman

DIRECTOR: CHARLES de LAUTOUR

PHOTOGRAPHY: Jonah Jones

LABORATORY: Denham

NEGATIVE:

GEVAPAN 30 of course!

GEVAERT LIMITED • ACTON LANE • HARLESDEN • N.W.10 • ELGAR 6755
CINE TECHNICIAN EDITORIAL

FREEDOM OF THE AIR

When a conjurer is about to borrow your watch, put it in a hat and change it into a rabbit, an essential part of his stock-in-trade is a flow of patter to divert his audience from too close watchfulness. If the trick happens to be the last item on the programme he may be able to cut some of the patter, relying on the fact that the audience, already receptive after a long show, will hurry to the exits after the trick is over without bothering to be at all critical about what sort of a rabbit he has produced.

One wonders whether the Government had this elementary conjurer's psychology in mind when, on the very eve of the Parliamentary long recess and at a moment when the public was busy packing or queuing for its holiday trains, it staged a trick which very fortunately the more watchful members of the audience have found far from amusing.

The particular rabbit which the Government has produced from the hat in this holiday moment is an ugly creature whose teeth are sharp enough to gnaw dangerously at the foundations of one of Britain's most cherished freedoms, the freedom of public political discussion.

We refer to the directive issued by the Postmaster General to the B.B.C. and the I.T.A. regarding the discussion, on the air or on the screen, of matters which are to be, or are being debated in the House or regarding which legislation has been introduced into Parliament.

More specifically, as many of our readers will doubtless already be aware, this directive, in the form of an Order in Council, lays down that the B.B.C. and the I.T.A. "shall not, on any issue, arrange discussions or ex parte statements which are to be broadcast during a period of a fortnight before the issue is to be debated in either House or while it is being so debated." It then goes on to decree that when legislation is introduced in Parliament on any subject, the Corporation shall not arrange broadcasts on any such subject by any Member of Parliament during the period between the introduction of the legislation and the time when it receives the Royal Assent or is withdrawn or dropped."

That is the rabbit that has come out of the Postmaster General's hat. The watch that went in was, admittedly, an aged timepiece, a gentlemen's agreement under which the B.B.C. during the war accepted limitation of discussion on the lines now laid down in the Order in Council. This agreement has been rigidly observed ever since. The trick perpetrated by the Government on the eve of the recess has in, short, to change arbitrarily a gentlemen's agreement which could presumably have been freely terminated into an edict with the full force of law behind it.

We revert this month to the tradition of publishing an editorial. This will in future be a regular feature of the Journal.

This new directive is to apply not only to the B.B.C. but to the Independent Television Authority. It therefore becomes of immediate and direct concern to A.C.T. members connected with either form of television. Commentators in other journals have been at work to see an even wider danger. Dingle Foot, for instance, in a closely-reasoned article attacking the Order in The Observer of August 7th, made this very cogent point:

"The only defence which anyone has attempted is that the dignity and influence of Parliament would in some manner be impaired if its debates were forestalled by discussions over the air. If this is a valid argument, we should of course reconsider the licence which is given to both newspapers and to the platform. Editors and public speakers habitually anticipate Parliamentary debates. The only distinction is that they are using a different medium and that their words reach fewer people."

There, we believe, is the core of the matter. Television, whether from the B.B.C. or from the I.T.A., reaches a far wider section of the public than do the leading articles in the popular Press and in the weekly and monthly journals of opinion.

The freedom of the Press itself to report and comment on matters coming before Parliament was only won after long and heroic struggle. Though many politicians and publicists are ready enough to hold up the freedom of the British Press as a shining example to countries that they consider less enlightened and less free, they usually forget to mention that even today that freedom is only maintained as a result of constant vigilance by editors, journalists, proprietors and the general public.

The Press is a watchful dog which is not prone to lie still and allow itself to be quietly muzzled. Because of their special status the B.B.C. and the I.T.A. no doubt seem to the muzzlers, whether they be found among the Government or among the leaders of the Opposition, to be easier and safer game. They may, very likely, be considered more important game as well. Furthermore, if the Order is allowed to stand it may well prove the beginning of an attack on freedom of discussion, not only on the air and on the screen but in print and on the public platform, such as has not been since the days when John Wilkes fought his great battle for the freedom of the Press.

With the publication of the Government's Order in Council the open danger and the latent threat are obvious. We have been warned.

CINE TECHNICIAN
Edtor: MARTIN CHISHOLM
Editorial Office: 2 Soho Square, W.1 Telephone: GERRard 8906
Advertisement Office: 5 and 6 Red Lion Sq., W.C.1 Telephone: HOLborn 4972
**Book Reviews**

**A PHOTOGRAPHER’S CLASSIC**

**SENSITOMETRY**
(The Focal Press, 25s.)

This is an English adaptation of the French book "Manuel de Sensitometrie" by the late L. Lobel and M. Dubois, a well-established classic in its field, which first appeared in 1936, since when it has been progressively revised three times. It is amazing to think that no English work on this subject has been published for a period of twenty years; such a book is obviously long overdue.

A knowledge of the principles of Sensitometry, and how to apply them brings photography to the level of an exact science, based on the study of photochemical action of light on photographic emulsions.

In two hundred and fifty pages this book gives a wealth of information to the reader who is interested in knowing more about his profession or hobby in words comprehensible to a person of average intelligence. Much care has been taken in explaining in terms, diagrams and charts these principles and applications of Sensitometry so that they may be understood by the photographer and not only by the science graduate or the expert in advanced mathematics, as is so frequently the case with such books.

While this book should be of great use to all types of photographic worker it should be of even greater use to the Laboratory Technician and all in close touch with cinematographic laboratories.

The study of such problems as the comparison of different developers, variations of developer composition, negative and positive film characteristics, actinic values of different light sources, photographic speed, colour sensitivity, optimum conditions of development, and many others is only possible when suitable apparatus is available. Such apparatus, chiefly the sensitometer and densitometer, have for long had their places in all laboratories worthy of the name, and much useful investigation can be carried out with their aid. This little book will help to interpret the results of the many characteristic curves obtained.

Chapters likely to be of particular interest are those on “The Printing and Developing of Positive Sound Films,” “The Development of Sound Negatives” and “The Application of Sensitometry to Sound Films,” including notes on recording, reproduction and acoustics.

Control in Colour Photography is touched upon, but not in proportion to its present importance; since in colour work Sensitometry is a must.

To sum up let me say that Focal Press have published a book full of useful condensed information and one that I unhesitatingly advise you to read and then read again.

C.H.

**PEGGY ASHCROFT**

**Peggy Ashcroft.** By Eric Keown. (Rockliff, 12/6). Theatre World Monographs Series.

A first-class compilation—severely factual and devoid of shush and guff. There is almost no reference to her private life, which is to the good in a book of reference.

There are sixty-eight excellent reproductions of photographs and the general set-up of the volume is first-class. A most informative summary.

The compiler is the dramatic critic of "Punch" and reveals his snob attitude to films.

Miss Ashcroft has only appeared in six films:
1933 The Wandering Jew (Maurice Elvey)
1935 Thirty-Nine Steps (Alfred Hitchcock)
1936 Rhodes of Africa (Berthold Viestel)
1940 Channel Incident (Anthony Asquith)
1940 Quiet Wedding (Anthony Asquith)
1942 We Serve (Carol Reed, for M.O.I.),

and the compiler reveals his dis- taste for films when he says apropos of The Wandering Jew that “We can be thankful that the lads of the cinema have never seen her as glamour fodder for the masses.”

What a Bloomsbury pea-green intellectual attitude that is. The screen could never have glamourised Miss Ashcroft; she is not the type. As Herbert Farjeon once (Continued on page 117)
JUST PART OF OUR SERVICE

All except the most altruistic ask, when joining a trade union, "what can I get out of it?" Part of the answer is, of course, that joining a trade union is like taking out an insurance policy. It will grant benefits in the event of certain eventualities arising, but, of course, one hopes the need will never materialise.

Last month there were three members who did benefit from this "insurance" type of cover. The Executive Committee has asked me to say something on each of the three cases.

None of the members concerned when joining A.C.T. felt that they would need the sort of benefit they have just gained. It is equally clear that but for membership of a trade union they would not have got it. As we all know, the Courts of Law, like the Ritz Hotel, are open to everybody, but certainly most film technicians, like the majority of other trade unionists, cannot afford to embark upon cases which, however justified, might be very expensive.

Fractured Skull

The first of A.C.T.'s three successful cases concerned a camera operator who, over two years ago, while working at Pinewood Studios, missed his footing as he was crossing from the set to a rostrum and fell to the floor below, fracturing the base of his skull. The production company denied liability and we had been continuously pressing a claim for compensation ever since.

After the company had refused to meet the claim we started legal proceedings. In fact, the case was on one occasion set down for hearing in the Courts but it had to be postponed as our member, who had then recovered, was working on location abroad. Following a meeting I had with the Executive Producer of the company the case was reopened by direct discussion between the company's and A.C.T.'s lawyers, and a cash offer of settlement was made. Our lawyers were able to get this increased and as a result the case has now been settled, after two years' battling, by the satisfactory payment to our member of £400.

The second case concerned a laboratory member who was injured as a result of a motor cycle accident while on his way to work. This was not a case which fell strictly within A.C.T.'s rules for giving legal aid as it did not arise in connection with the member's employment. But we know only too well that members cannot be in employment unless they get from their home to their place of work and we therefore agreed to place our member in touch with the Union's lawyers and to accept responsibility, if necessary, for part of the costs.

Special Damages

In this case the Insurance Company did not dispute liability and it was a matter of finding out the correct medical basis on which to reach a settlement. We therefore had to obtain medical evidence, which we did, as also, of course, did the Insurance Company, and we called in a specialist to help our member.

This case has now been settled by payment to the member of £217 13s. 6d. special damages and £150 general damages, a total of £367 13s. 6d. In addition, the Insurance Company paid all costs.

The third case was one which we pursued not through our lawyers but through the Ministry of Labour. We have had a long standing complaint that Times Production, Ltd., of Manchester, have not been observing the appropriate agreement regarding the type of work which from time to time they do. Our Manchester Branch was naturally pressing us to take up the case and we also knew at the London end that when supplying newsreel material the company, through not observing the Newsreel Agreement, was in fact under-cutting our members employed in Newsreel Companies which are members of the N.R.A.

We failed to get settlement by direct approach to the company and eventually sought the help of the Ministry of Labour. A meeting was arranged under the chairmanship of the Manchester Area Conciliation Officer with the result that our claim on behalf of our member was met in full and he has now received £135 which was due to him, that is, the difference between proper A.C.T. rates and the rates he was paid.

Same Plea

Incidentally this case ties up with one reported in the last issue of the CINE TECHNICIAN where we noted with pleasure that N.A.T.K.E. had won a case against a cinema which was not a member of the C.E.A. and therefore claimed that it need not observe agreements negotiated between the employers' federation and the Union. Times Productions made the same plea but equally it was of no avail. We have here three perfect examples of the sort of work a trade union can do for its members which the individuals concerned are unable to do for themselves. We are glad we have been of service to our members in this way. It's just a part of the A.C.T. service!

Book Reviews

(Continued from page 116) said of her: "She was perhaps a little on the vegetarian side." It is interesting to note that Mr. Keown refers at length to nearly all her stage parts but does not even devote a line to describing any of her rare screen appearances. He seems to regard her film work as interruptions to her career.

And what a career it has been! I do not remember ever being disappointed in any of her performances—she has charm, sincerity and a certainty to which this concentrated little volume pays a most readable and crue...
Transmitting Film by T.V.

As it seems highly probable that a good many of us are going to be involved to a greater or lesser extent in the production of material for the television screen we are devoting this and next month's Notebooks to an exposition of the technique of transmitting film by television, taken from an article by WALLACE S. SHARPS, Manager of TV, Film & Radio Department, Smees Advertising Ltd., which we reproduce by permission of the Editor of The British Journal of Photography, ii, which it originally appeared.

EARLY television transmitters were based on the use of mechanical devices, such as scanning discs, the origin of which dates back to 1884.

With the invention of the electronic tube known as the "iconoscope," purely electronic methods of transmission were developed. With all the vast technical advances made since the pioneering days, the basis of television remains the same, in that a scene is broken into small portions in the camera and can be re-assembled in the receiver, the image having been transmitted by radio waves through the ether.

The scanning beam in the British system sweeps across the target in such a way that it traces out 405 lines in one twenty-fifth of a second. This is shown in Fig. 2. Our system is to use a 2-to-1 interlaced scan, so that the target is scanned twice (two fields) for each complete picture (frame). The first field is shown by the solid lines in Fig. 2, the second set of scanning lines being shown broken. It will be noted that at the end of each line, the scanning beam moves to the extreme left in order to commence the next scan. For various reasons it has been found most expedient to use an odd number of lines and so one field begins, and the other ends, with half a line.

The vertical definition is limited by the number of lines in each frame and the horizontal definition depends on a number of factors that determine the size of the spot produced by the scanning beam. Because of this, there is a loss of definition when the brightness control on a receiver is turned up and so the size of the spot on the fluorescent screen is increased.

The reason for using an interlaced system of two fields per frame is due to the need to reduce flicker on the image viewed. A field frequency of 25 per second is obtained by using a sequential scan in which each line from top to bottom is traced in order. However, this frequency is doubled with the interlaced system that scans alternate lines of the frame for each field and so flicker is reduced to a point where it is not too noticeable at ordinary viewing distances. At any moment of time only one spot is on the screen but, because of the retentivity of the human eye and the persistence of the fluorescent image, the impression is given of continuous movement.

The ratio of the picture width to height is 4:3 and this is known as the aspect ratio. The ratio can be varied at the receiver or transmitter, and if either is wrongly set up, a distorted picture results. It is important to bear this ratio in mind when producing material of any type for transmission.

(To be continued)
“Soho, You’ve Had It”

BY BUNNY GARNER

Soho’s HAD IT — London’s “square mile of vice” is now legitimate and respectable, and when you consider that the area includes Wardour Street that is quite an achievement. How was this transformation carried out? Quite simply—Soho had a Fair.

The Fair lasted for a week and for a change the weather man decided to behave himself — on Bastille Day one of the French community swore he saw him dancing in Richmond Mews and answering to the name of Pernod.

The Fair was officially inaugurated by a Church service at St. Anne’s, Soho, and the sermon was preached in seven languages—what was just to make sure nearly everybody understood what was going on.

The first event on the programme was a Waiters’ Race, in which over 70 competitors took part. It resulted in the only English entrant winning by a short head. The dispute which followed (also in several languages) has resulted in a request being made for photo-finish equipment to be installed for any future races in Soho! This highly colourful event was followed by impromptu displays of Morris Dancing by teams who just happened to be in town on route to the Continent where they were due to take part in an International Folk Dancing Competition.

George’s Camera

Allowing time for a breather, and a beer—a Soho tradition which fortunately coincided with the opening of the local hostelry—the festivities continued with a Carnival. If George Elvin’s camera had had any film in it this article would have been well illustrated. As it was, it transpired that he only had two unexposed negatives though he photographed over thirty set-ups!

The Carnival was a huge success—the Metropolitan Police estimated that over 60,000 people arrived in cars alone, to view a most colourful and cosmopolitan procession representing all the umpteen nationalities resident in the district, and the majority of the main business houses. The credit for the organisation of the procession, which was arranged in an incredibly short space of time, must go to R. Vernon Beste, the Associate Editor of the Daily Film Renter, who performed miracles in the face of what appeared to be insurmountable difficulties.

Waste of Time?

The remainder of the week, in view of Police and City Council regulations, had, of necessity, to be confined to certain areas, but even so, the Shell Exhibitions, three lunch-time concerts, two plays, a Chefs’ Exhibition, daily Punch and Judy shows, street dancing, national folk dancing, Wilfred Pickles and Have a Go, and a host of other entertainments were crowded into the week. The B.B.C. and the national and provincial press were very enthusiastic about the whole affair and as most of you will know, reported very favourably. I wonder why THE CINEMA said it was a complete waste of time. Maybe because the moguls in Wardour Street failed to see a great opportunity. Everybody I have met in the district, including a large number of people in the industry, has expressed delight at the enterprise and the hope that it will be made an annual event. I hope so, too.

The voluntary, unpaid Organising Committee had less than six months to arrange this affair and I think they did a wonderful job— I wish more power to their elbows and whole-hearted support, both financial and moral, from the film industry in future ventures of this nature. After all, Piccadilly Circus is supposed to be the centre of the Universe, and that is in Soho too!

Shorts and Documentary

Ian Brundle Reports:

One of the non-military uses of atomic energy is demonstrated in a Shell Film Unit production shown to the International Conference of Scientists on the Peaceful Uses of Atomic Energy at Geneva.

The film, Project 074, has been made in the five official languages of the conference, English, French, German, Spanish and Russian. This is the first time the Unit has tackled a Russian version, but that presented no unusual problem to Alan Gourlay, the foreign versions editor, who supervises the production of anything up to 20 different foreign language versions of most of the Unit’s productions, including Thai, Hindi, Arabic and Afrikaans!

The film, which was made in 1953 at a Shell research centre near Chester and at the Atomic Energy Research Establishment, Harwell, demonstrates how atomic energy, in the form of a radio-active piston ring, can be used to calculate engine-wear.

The use of a radio-active piston ring for lubricant anti-wear tests saves a great deal of time and effort; tests which previously took weeks may now be completed in hours, and the wear rate instantly recorded even while the engine is running. Put very simply the procedure is this. During the test any minute particles of metal worn from the radio-active piston ring flow with the oil, via the engine’s sump, to a device which measures, both visually and aurally, the amount of radio-activity present in the oil and therefore the amount of metal worn from the ring.

Project 074 was directed by Peter de Normanville and photographed by Alan Fabian. The diagrams were by Francis Rodker and the music composed by Thomas Henderson.

If any A.C.T. member is interested in seeing this or any other of the 100 odd films made by the Shell Film Unit, they can be borrowed free of charge from the Petroleum Films Bureau, 29 New Bond Street, W.1.
EDINBURGH PREVIEW

The dangers of writing about a Film Festival before it takes place are exceeded only by the difficulties of commenting on it afterwards. Projects and programmes have a habit of being upset and the tag about the best laid schemes has some currency in the country in which it was coined. What follows, therefore, must be read with the possibility of misadventure in mind.

The Festival is being held at a crucial time for the cinema. The television audience grows steadily and while cinema attendances have dropped less than the pessimists expected, the tendency is there. One of the main factors in the arrest of the slide has been the success of CinemaScope which seems to have had the same effect on the queues outside the cinema as it has had on the screen inside.

At the Festival in Edinburgh there will be an opportunity of seeing both the best work being done in television film-making and also the latest developments in CinemaScope. The B.B.C. have sent several of their documentaries, including John Piper and The Wallace Collection. Douglas Fairbanks, who has produced a large number of television films in this country mainly for showing in the United States, has entered several in contrasting styles. Canada illustrates a method of producing cheaply sound-and-film records and there are interesting contributions from France, French Morocco, and the United States. I can imagine that these films will produce some lively discussion in a sphere of filmmaking where opinion is still fluid and malleable.

There will be new experiences also in CinemaScope. Walt Disney has entered his first feature-length cartoon in the new dimension, The Lady and the Tramp, and it will be interesting to see how he fills the wide screen. He is also showing one of his People and Places series, Switzerland, which has the most breath-taking vistas I have yet seen in any CinemaScope documentary. This film has done more than any other I have seen to convert me from a rather reluctant attitude towards CinemaScope. The inclusion of East of Eden is an appropriate gesture towards a remarkable film. Scotland will be represented among the CinemaScope films by The Lilt of the Kilt, in which Harold Baim has memorably caught the beauties of the country's scenery and the rich colour of its ceremonial life.

Has the cinema any other experiments to set against the appeal of television? I understand that the Festival may have a first sight of the long-awaited Invitation to the Dance, if a print is available in time. Gene Kelly is one of cinema's men of ideas and all that we have read about his film, including his decision to dispense with dialogue and his combination of real and cartoon figures, suggests interesting experiment. His technique offers a contrast to the classical tradition used in the U.S.S.R.'s Romeo and Juliet, another of the Festival's feature films.

The Edinburgh Festival has always kept a receptive eye open for films with an element of social
commentary in their themes. This policy is reflected in the selection this year, for example, of Thordet Dickinson's *Hill 23 Doesn't Answer*, set in Palestine during the British mandate and with the cease-fire imposed by the United Nations during the Israeli War of Independence as its climax. The director's technical skill allied to a sincerely felt theme has produced an exciting film. There are wars and echoes of wars in several of the other films. *The Day Came*, from Denmark, is a reconstruction of the activities of the underground movement and the triumph of the day of liberation: a deeply felt film, finely acted and resourcefully directed. From Austria comes *The Last Act*, a reconstruction of the last hours in Hitler's life. It has aroused considerable controversy in Germany and should create more than a ripple of interest here.

From Sweden

I shall mention one or two of the other national contributions. Sweden is sending *Sir Arne's Treasure*, a new version in colour, directed by Gustaf Molander, of the late Mauritz Stiller's masterwork. Carl Dreyer is attending the Festival to introduce *The Word*, the film he has made from Kaj Munk's play, originally filmed in Sweden. Czechoslovakia's chief contribution is a film in colour about Jan Hus. India has sent *Munna*, the touching film about mother love and one of the first not to rely on song and spectacle for its appeal. Rumania is represented by *The Lark*, which exploits the country's national dances, and Yugoslavia by *Two Peasants*.

What of Britain? I stand a little too close to the Festival organisation to comment freely; but the entry of *Doctor at Sea*, already widely shown, scarcely seems adequate.

Gem from China

I write before the final selection of the feature films and especially before the French and Italian entries are known. China will be represented by *Shan-Po and Ying-Tai*, that exquisite and astonishing novelty, and Japan by *Ugetsu Monogatari*, produced by Masaichii Nagata who made the memorable *Gate of Hell*.

Both these Japanese films are included among the five from which the 1955 Selznick Golden Laurel Award winner will be chosen. The other films are *The Kidnappers*, produced by Sergei Nolbandov and Leslie Parkyn and directed by Philip Leacock from Neil Paterson's story; *M. Hulot's Holiday*, with Jacques Tati; and, from Greece, *The Barefoot Battalion*, produced by Peter Boudoures and directed by Gregg Tallas. The selection of the winning film will be announced by Douglas Fairbanks at a ceremony to take place at one of the Festival performances on September 4th.

At the same performance Vit-torio de Sica will receive the Golden Laurel Trophy, presented annually to a film maker, other than an American, for consistent contributions, through the production of motion pictures of high cinematic merit, to the purpose of the awards, which is to create international goodwill and understanding. It is significant that in a year of decreasing international tension the eligibility of films for the award has been extended for the first time to the whole world.

This is one of the ceremonies which will add to the interest and importance of this year's Festival. Another is the initiation of the Richard Winnington Award. Its aim is to perpetuate the high standards and principles set up in film criticism by the late Richard Winnington and it will be made to the director whose film is reckoned of the highest social and artistic integrity. The award ceremony will take place at the evening performance of *Day Came*, on Sunday, August 25th.

Another gesture to be made during the Festival is a performance of the Richard Massingham Memorial Programme. Dr. Massingham was a regular visitor to Edinburgh where several of his films had their premieres. He found the atmosphere stimulating and took a vigorous part in the discussions held informally at Film House. A performance of his films is therefore highly appropriate.

Several lectures are to be given. Mary Field will give the second annual celebrity lecture arranged by the British Film Academy. Her subject is concerned with the nature of audiences which she has found time to study amidst her preoccupation with matters concerning children's films. Another, arranged by the British Film Institute, will be by Carl Dreyer, who holds some decidedly unorthodox views about film-making and can express them with conviction.

Special prominence is to be given to children's films at the Festival this year, although I should point out in passing that there have been performances of children's films since the Festival was launched nine years ago. The prominence takes various forms. Forenoon

(Continued on page 122)
ROON IN THE HOUSE

A.C.T. Film Gets Good Press

A.C.T.'s production Room in the House, which commenced its Odeon circuit release on July 25th, received excellent notices from the Trade Press reviewers.

DAILY FILM RENTER's summary was "Pleasing, wholesome domestic comedy for family audiences. All the characters are such disarmingly nice folk, even in their follies, that it is impossible not to like them. Their adventures make good, wholesome screen entertainment of a quiet sort which will find its following particularly among family audiences."

THE CINEMA commented on the "Invigorating direction and smart-as-paint portrayals from stars and supporters. Likeable settings in old-world village, farm and rectory. Giddy fun for the family in the popular halls."

KINEMATOGRAPH WEEKLY's summary was "Clean humour and sentiment, provocative title, attractive players and quota ticket."

All the trade reviewers commented very favourably on the excellent performance by Marjorie Rhodes in the lead and the brilliant comedy acting of Hubert Gregg.

Room in the House was directed by Maurice Elvey and produced by Alfred Shaughnessy (not Terence Fisher and Francis Searle as erroneously reported in the last issue of the CINE TECHNICIAN) with Gerry Gibbs lighting and John Stoll responsible for Art Direction. Sash Fisher was in charge of the sound department and the film was edited by Bob Hill. Production Manager was Frank Bevis and 1st Assistant Director Bob Asher.

A.C.T. FILMS' latest production Stolen Assignment has now been delivered to British Lion. Terence Fisher directed and Francis Searle produced. The remainder of the unit was as follows:

Production Manager, Victor Wark; Production Secretary, Fanya Fisher; 1st Assistant Director, William Shore; 2nd Assistant Director, Aida Young; 3rd Assistant Director, Vernon Nolf; Lighting Cameraman, James Harvey; Camera Operator, Len Harris; 1st Assistant Camera, Harry Oakes; 2nd Assistant Camera, Ian Stewart; Stills, John Jay; Continuity, Gladys Reeve; Sound Mixer, Len Bulkeley; Sound Camera, Paul Robinson; Room Operator, Basil Harris; Sound Maintenance, J. L. V. Woodiwiss; Editor, William Kellner; 1st Assistant Editor, Roy Norman; 2nd Assistant Editor, Dorothy Spark.

Edinburgh

(Continued from page 121)

performances during the third week of the Festival are to be devoted to children's films. There has been a large and impressive entry and films will be shown from China, Czechoslovakia, Denmark, France, Germany, Great Britain, Indonesia, Japan, Norway, Poland, Rumania and the U.S.S.R. At the moment of writing I have seen the Japanese entry, Trumpet Boy, a well-made film on a theme which should have as much appeal for children in the West as in the Far East.

While these films are being shown, an international meeting convened by UNESCO will be discussing the creation of an international centre for entertainment films for children and adolescents. Problems of production, exhibition and distribution of films for children have been discussed on many occasions during the past few years and it must seem that the time has at last come for action. Among the countries of the West, Britain has taken the lead in the production of children's films and it is encouraging to know that the conference will have the guidance of Mary Field who surely knows more about this subject from hard experience than anyone else in the world today. If the conference were to suggest that the centre should be set up in this country, it would be only a fitting recognition of the untiring effort Mary Field has poured into this sphere of film-making for so many years.

Those who come to Edinburgh every year do so, not with the expectation of seeing hordes of film stars, but in the belief that they will see the World of Others who are genuinely interested in film-making. It is this meeting and mingling, this giving and taking of ideas, which helps to give the Edinburgh Festival its character and value.

STAN WARBEY.
Meeting With I.T.A. Contractors

L.T.A. The Contractors have formed a Labour Relations Committee and a Joint Meeting has been held with this body and our Negotiating Committee. At the time of going to press there is nothing further to report other than the fact that the meeting was conducted in a very helpful spirit, and satisfaction can be expressed that the Contractors are recognising A.C.T. as the appropriate Union to deal with technicians' conditions.

Whilst reporting this matter it would be very helpful if all technicians who are at present working with Programme Contractors would let Head Office know immediately, as no doubt we shall need their help and advice when the time arrives to negotiate an Agreement with I.T.A. Should technicians concerned need advice or wish an Organiser to visit them, please contact the office and this will be arranged.

THE NEW ENTRANTS COMMITTEE have been meeting regularly and have reached the position where, having interviewed applicants, waiting lists on the various Sections are considered more than sufficient to meet present needs. It is therefore expected that a halt will be called until the approved applicants are absorbed into employment in the industry.

PINewood STUDIOS are exceptionally busy and have a very full programme. The Special Effects Department are busily making model planes to be used in The Bader Story. This I understand is an intricate job, but no doubt the technicians in that department will succeed in producing the necessary effects.

ROtherhIthe STUDIOS. For some reason there was a rumour to the effect that this studio was closing down. It probably arose through certain changes that have taken place within the group. On enquiry I have been assured that the studio will be operating very shortly now, and that building is still in progress.

Talking about studios, Brighton seems to be the site for another studio. I understand the old Grand Theatre, which was originally built in 1892, and housed a circus at that time, has now been stripped and a very large stage will be built. Measurements, I am given to understand, will be 90ft x 50ft. During the course of years it has produced the good old melodramas Maria Martin and the Red Barn and Sweeney Todd the Demon Barber.

Meanwhile, the studio already operating in Brighton has a fairly full programme, in spite of losing Screen Audiences who are now at Pinewood.

Whilst I was at Pinewood discussing certain problems with Screen Audiences the Company expressed thanks for the co-operation they had received from the Pinewood Joint Works Committee. They look forward to a very enjoyable stay at this studio.

PEARL & DEAN have taken over Southall Studios and are giving a chance to a lot of our younger technicians, particularly some of the younger element from the Shorts and Documentary side of the industry. I am sure all readers will wish these technicians the best of luck in this venture.

WORLD WIDE. This documentary company have entered the Cartoon field for television and have opened up premises at Clapham under the direction of Mr. Jeffries, who, technicians will remember, was in charge of the David Hand Studios at Cookham.

We had a letter recently from Freddie Ford telling us that A.C.T. had obtained for him an assignment to photograph a picture for Norsk Films in Oslo. Freddie tells us that his son, Freddie Junior, married recently and has secured a contract with the Department of Information, Nairobi. Freddie Junior is acting as cameraman on semi-documentaries and features. Dave Mason is working for the same Department on newsreels.

Hearty congratulations to Miss Gracie Field, who was recently appointed News Editor of Pathé.

It is always good to hear of the promotion of our stalwart members. We wish her every success.

21 YEARS AGO

SCOTTISH HOME OFFICE INQUIRY into the unemployed told by the Convenor of Public Assistance Committee of Greenock: "It is much better for men to have the price of an evening at the cinema than they should become morbid and depressed."

THE CITY CONFIDENT in the stability of the film trade, when British National Films Ltd. was formed with £6,000 capital. A comparatively new name figured amongst the directors—Mr. J. Arthur Rank, described as one "who has taken a sympathetic interest in the production of cultural and educational films."

CAMERA HIRE

NEWMAN-SINCLAIR, Model 'N'
(Mirror Shutter)
COOKE LENSES, PLUS 24 mm.
ANGENIEUX RETROFOCUS 122
KINGSTON TUBULAR OR VINTEN LIGHT GYRO TRIPODS

Also available, fully modified for CINEMASCOPE
S. W. SAMUELSON
Finchley 1595
General Council in Session

Slow Progress on Labs Agreement

LAB NEGOTIATIONS: An interim report of the negotiations to clear up outstanding matters on the new agreement showed that progress was very slow in a number of respects, particularly in the negotiations for senior grades and certain new grades, and in agreement of a Disputes Clause. The principle was endorsed that all members must be covered by the agreement, although there would be no objection to some acceptable formula for certain senior grades along the lines of the B.F.P.A. Agreement.

The Executive also had before it a resolution passed by the Lab Negotiating Committee, pressing for a speedy conclusion to the outstanding matters, and it was agreed to convey these to the Film Laboratory Association, and press for settlement within one month. Further, it was agreed to inform Laboratory Shop Stewards of the position.

“COCKLESHELL HEROES”: A report was received on the employment of a sound crew of two on this production on the authority of the then shop steward, but without prior consultation with the local committee or Head Office. The matter had subsequently been straightened out satisfactorily and it was agreed to note the report.

BUSTER KEATON was to direct and act in a pilot film, and, if this was satisfactory, to make a series of 39 for Sapphire Films for American TV. A.C.T. welcomed so distinguished a person as Buster Keaton working here, and would not oppose a permit for the pilot, especially as an A.C.T. member would co-direct; a decision would be made later on the series.

BARNES STUDIOS: Harry Middleton had held a meeting with the management regarding arrangements for reimbursements to members of money expended in obtaining lunches. The Company have no canteen and arrangements have been made for them to pay 2/6 per day until such time as canteen facilities are arranged, retrospective to 1st June.

A question also arose at this studio regarding the dismissal of a Production Manager. Arising from the intervention of Head Office the Company agreed to pay the technician concerned a fortnight's salary in lieu of notice.

WARWICK FILMS were reported as being two short on the sound crew for a proposed foreign location. The Executive had pressed the company to employ a sound crew of four, and, while A.C.T.'s Employment Bureau would do all it could to help, the onus rested on the company. The company had employed three on sound and agreed to fly another over when anyone was available from the Bureau. Arising from this, the General Council unanimously agreed that when nobody was available, the membership should be informed of such jobs, so that they could make the necessary arrangements to change employment if they wanted to.

NATIONAL SCREEN SERVICE: Bessie Bond reported negotiation to operate the new A.S.F.P. Agreement and specifically the observance of feature rates and conditions when technicians were engaged on advertising films and TV Commercial. She had been helped considerably by the firm stand taken by the membership. The only outstanding point was a request from the management that when the B.F.P.A. Agreement was observed the working week should be 44 hours and not 37½ hours which was normal in the company.

The Executive could not agree to this, as not only would there be difficulties in its operation but more particularly it was contrary to Clause 7 of the Agreement.

The management had sent letters to three members of the staff, inviting them to resign. The Executive endorsed the demand of the local membership that the letters be withdrawn.

ASSOCIATED REDIFFUSION had inserted an advertisement in the EVENING NEWS offering prizes to amateurs submitting suitable film material covering their holiday experiences. The intention appeared to be to obtain cheap film material for TV commercial programmes. The Executive agreed to stress the distinction between a bona fide amateur programme and amateurs being used to provide cheap material.

INTER-UNION AGREEMENT: It was agreed to accept a request from N.A.T.K.E. for a meeting with themselves, A.C.T. and E.T.U to discuss three points in connection with the operation of the Inter-Union Demarcation Agreement. It was noted that the first point had been settled, namely— the transfer of the N.A.T.K.E. member employed at R.C.A.-Photophone to A.C.T. The other two matters concerned the organisation of Projectionists at Pathé Newsreel and certain claims by A.C.T. for transfer of N.A.T.K.E. membership employed by the B.B.C. The Executive agreed that it should also add to the Agenda other points for discussion, including:

1. The question of Projectionists at M.G.M. Laboratory.
2. The general complaint that frequently N.A.T.K.E. members seek transfer to A.C.T. jobs without the employers concerned making prior approaches to the Employment Bureau.

THIRTY-NINE UNEMPLOYED members were registered on the Bureau as at 1st July—a decrease of twelve on the June figure. During June the Bureau had filled forty-two vacancies.

EIGHTEEN AMERICAN TECHNICIANS and one Portuguese had permits to work in Britain this month—none had been opposed by A.C.T.
CINE TECHNICIAN

General Council

(Continued from page 124)

FORTY-THREE NEW MEMBERS were accepted into A.C.T., all in accordance with the recommendations of the appropriate sections; in addition, twenty-one television members were accepted. A circular, amplifying the recently accepted policy that new entrants in TV should be accepted by the Executive without going through the sections, had been sent to all sections and shops.

POLITICAL FUND GRANT of £2 2s. was made to the Hammersmith Labour Party towards the election expenses or Mrs. D. M. Heaks, an A.C.T. member at British Artists, who was recently elected to the Hammersmith Borough Council.

DENLABS NIGHT STAFF: At a general meeting of the night staff, attended by Bessie Bond, the members expressed great dissatisfaction with the outcome of the new colour grades agreement, particular mention being made of engineers and chemical mixers who received no increases. This has been reported to Bert Craik, who has issued an explanatory circular and asked for details of any points which members want considered.

NEW ORGANISER: The General Secretary reported that Wyndham Thomas had asked to be relieved of his engagement after four days, as he had been offered alternative employment in a post for which he applied at the same time as the A.C.T. vacancy. It was agreed to endorse the Secretary's action in agreeing that he be relieved of his duties forthwith. As the runner-up for the vacancy already had another job, it was agreed to defer advertising for an Organiser until after the holiday period; the Council would, however, welcome any suggestions, even temporary applicants, before then.

IT WAS ALSO AGREED to be represented at the annual conference of the Labour Research Department, for whose Executive Berk Craik was nominated... to donate £5 5s. to the Theatre Royal, Stratford (London) to call for a report on the dissatisfaction of Dress Designers when production companies used outside contractors... to thank Ivor Montagu for a report on the World Peace Assembly, Helsinki... that Bert Craik should discuss organisational problems at M.G.M. Studios with the Shop Steward... that the General Secretary should devise a formula to make sure that there was uniformity on the acceptance of new members under Rule 10 (c)... that owing to short notice A.C.T. could not send representatives to the World Festival of Youth, Warsaw, but that we should welcome a report later.

SITUATIONS VACANT

The engagement of persons answering these advertisements must be made through a Local Office of the Ministry of Labour or a Scheduled Employment Agency if the applicant is a man aged 18-64 inclusive, or a woman aged 18-59 inclusive, unless he or she or the Employment is excepted from the provisions of the Notification of Vacancies Order, 1952.

OFFICIAL APPOINTMENTS

THE NIGERIAN FEDERAL GOVERNMENT INFORMATION SERVICE requires the following staff on contract for 12-24 months in the first instance:

(A) DIRECTOR/SCRIPTWRITER
Salary scale £907 rising to £1,719 a year.

(B) EDITOR
Salary scale £907 rising to £1,557 a year.

(C) INVESTIGATOR/EDITOR
Salary scale £907 rising to £1,557 a year.

(D) RECORDING ENGINEER
Salary scale £907 rising to £1,453 a year.

Commencing salary for each post according to experience in scales shown, which include expatriation pay. Gratuity at rate of £100 £150 a year. Outfit allowance £90. Free passages for officer and wife. Assistance towards cost of children's passages or grant up to £150 annually for their maintenance in U.K. Liberal leave on full salary. Candidates must have had at least 5 years' experience in both 16mm, and 35mm, film production with reputable film production units, and should preferably have experience of filming under tropical conditions. Candidates for (A) will be required to write and direct documentary films of educational and instructional character and to write commentaries. Candidates for (B) will be required to edit such films to final stage and should be able to lay dialogue, commentary, music, and effects tracks and have experience of magnetic tape recordings. Candidates for (C) must be able to write clear and concise production reports and be fully conversant with 35mm, and 16mm, editing and matching sound to picture. They must be able to edit rush prints and assist in final editing with the Director and Editor. Candidates for (D) should be familiar with, and capable of maintaining and servicing, all types of magnetic and optical recording equipment including Levers Rich and G.B. Kales Ferrosonic magnetic recorders. Duties include recording and mixing dialogue, music, commentary and effects, both in studio and on location. Write to the Crown Agents, 4 Millbank, London, S.W.1. State age, name in block letters, full qualifications and experience and quote for post (A) M3B/33574/CY, for post (B) M3B/33575/CY, for post (C) M3B/33502/CY, and for post (D) M3B/33544/CY.

MERLIN - FILMS and FACILITIES

Television and Documentary Films

SCRIPT TO SCREEN

A PRODUCTION STAGE WILL BE AVAILABLE IN THE NEAR FUTURE

SOUND • RCA SYSTEM

RECORDING • DUBBING

MOBILE RECORDING CHANNELS

CAMERAS

Newall & Newman Sinclairs

DAYLIGHT CUTTING ROOMS • PREVIEW THEATRE 16 & 35 mm.

RCA MAGNETIC RECORDING EQUIPMENT AVAILABLE SHORTLY

THE MERLIN FILM Co. Ltd.

CLAPHAM PARK STUDIOS, LONDON, S.W.4

Telephone - - - MAC 1082-3
FILM AND T.V. ROUND-UP

IT'S YOUR OWN FAULT. If you are working on films for TV and you are not getting feature rates or you are under-crowded, it's your own fault. All you have to do is DIAL GERRARD 8506 and ask for MIDDY or one of the three B's, BESSIE, BERT or BUNNY, and you can bet your bottom rate that before you can say ITA, BBC, TVC, CBS or the initials of the company you are working for, everything will be put on a proper basis. So don't forget, you are carrying the ball.

* PEN PICTURE. This month's pen picture was supposed to be of Arthur Graham, who holds Membership number ONE. But dear Arthur pulled a fast one on us, he went away on holiday and was due back the same day we went to press. So let's hope he's fit and well and will be able to give us his story with plenty of vim and vigour.

* COMMERCIAL TV STARTS WITH A BANQUET. There will be a banquet at the Guildhall to inaugurate commercial television, which is due to start in Britain on 22nd September. The Lord Mayor of London will preside.

* VENICE FILM FESTIVAL 1955. Britain is really going to be present at the Venice Film Festival this year. John Davis, Robert Clark and Sir Henry French will lead the British delegation, with Michael Anderson, Mario Zampi, William Fairchild, Frank Launder and Sidney Gilliat representing the Directors and Producers. They are entering two films, which is the maximum allowed under the rules. The films are Doctor at Sea and John and Julie; both are in colour. We wish them lots of luck.

* "ROUND THE WORLD IN 80 DAYS." Michael Todd has caused quite an impact on the Press cover here, he is featured in nearly every national paper. His Todd-AO system sounds interesting; they say the sound quality in his first film Oklahoma is the finest ever married to the motion picture. We will be looking and listening.

* CRAZY GANG CO. Jack Hylton has signed with Associated-Rediffusion to act as adviser on Light Entertainment to the company. He is also forming a company to produce his own TV Star and Feature programmes—which will be exclusively available to AR-TV. He's going to need a unit.

* U.S. TV BUYS MORE BRITISH. Sir Alexander Korda has sold four films to WCBS TV, New York. They are Holly and the Ivy, Fighting Pimpernel, Mr. Deeney Drives North and Home at Seven. WCBS TV have also bought four more British films, Where there's a Will, Windfall, Undercover and Ships with Wings. This should be appreciated by our worried Mr. Butler.

NATIONAL RADIO SHOW, EARLS COURT. This year's show should be interesting. It should give us an opportunity to have a look at the new sets in time for commercial TV, or to inquire the best method of converting our old sets from the makers themselves. This year, Arthur Rank Screen Services are to put on four TV shows a day which will be piped round to all the sets at the show. This will give a good chance for comparison.

* B.B.C. v. I.T.A. The B.B.C. are making preliminary preparations for the launching of a second service, which indicates that they intend to put up a stiff fight against the I.T.A. As we all know, competition is our life's blood.

* FEATURE RATES AT THE B.B.C. The B.B.C. reveal that jobs offered to their staff by commercial TV were on such a scale that the effective continuance of the B.B.C.'s operations seemed to be jeopardised in the immediate future. They had to offer special contracts outside the scope of normal policy to the staff immediately concerned. If the B.B.C. want feature quality technicians, they will have to pay Feature Rates. And a good job will be done all round.

* QUESTION BOX. We have been asked to start a question box in this column, so if you send in your inquiries we shall do our best to print them with the answers.

GOSSIP ROUND THE GLOBE

WARRED by the change in international relations which has followed Geneva the American film industry appears to be getting ready to sell American films to Russia.

It is apparently not going to be trade in one direction only. VARIETY, New York, says that Moscow, now in a co-operative mood, is actually pushing the kind of cultural exchange between East and West which Americans have long felt could and would be the most effective medium of understanding and contact between the two worlds.

SIX WIX FIX NIX STIX. "If you take a worker out of London to live in a small expanded town, you will find him seriously disturbed if he has to see the big picture six weeks after his aunt has seen it in Bethnal Green."—Speaker at Housing Centre annual Conference. Daily Film Reuter.

ADVANCED DELIVERY DATES: "There are experienced editors who won't work under the production methods of the TV industry. Of those who will, some can't stand the pace. One, with 26 years of top experience at one of the major movie studios, was dismissed from his TV job because it took him five days to edit a picture which was scheduled for completion in 2-3 days. Since then the pace has so increased that a comparable picture is edited in 9 to 15 hours. And the pace will soon be faster than that."—Louis Harris in Films in Review, New York.
**Guide to British Film Makers**

**SECRET VENTURE**

**Year of Production:** 1954

**Studio:** Nettlefold Studios

**Laboratory:** Denham

**Producing Company:** Republic Productions (G.B.) Ltd.

**Producer:** Reginald Armstrong

**Associate Producer:** William N. Boyle

**Director:** R. G. Springsteen, John Lemont

**Camera Department:** Lighting Camera-man, Basil Emmott; Camera Operator, Bernie Lewis; 1st Camera Assistant (Focus), Nobby Smith; Other Camera Assistant, Humphrey Cull

**Sound Department:** Recordist (Mixer), Charles Cox; Sound Camera Operator, Gerry Humphries; Boom Operator, Tommy Meyers; Other Assistant, Charles Earl; Dubbing Crew, Anvil Films Ltd.

**Art Department:** Art Director, John Stoll

**Editing Department:** Editor, John Sea-bourne; 1st Assistant, Philip Augustus; Dubbing Editor, Arthur Ridout

**Production Department:** Production Manager and Unit Production Manager: Bernard Hanson; 1st Assistant Director, Jimmy Shinfield; 2nd Assistant Director, Max Gayton; Continuity, Doris Martin

**Stills Department:** Still Cameraman, Dennis Reed

---

**SMALL TOWN STORY**

**Year of Production:** 1953

**Studio:** Selwyn's Film Studios

**Laboratory:** Geo. Humphries Film Laboratories

**Producing Company:** Almanak Film Productions Ltd.

**Producer:** Otto Kreisler

**Director:** Montgomery Tully

**Camera Department:** Lighting Camera-man, George Fisher

**Sound Department:** Recordist (Mixer), supplied by Bushey Film Studios; 1st Camera Assistant (Focus), supplied by Bushey Film Studios; Other Camera Assistants, supplied by Bushey Film Studios; Second Camera Operator, supplied by Bushey Film Studios

**Art Department:** Art Director, C. G. Patterson; Draughtsmen, supplied by Bushey Film Studios

**Editing Department:** Supervising Editor, George Fisher; Editor, George Fisher; Assembly Cutter, A. Cox

**Production Department:** Production Manager, A. Markus; 1st Assistant Director, R. Dorratt; 2nd Assistant Director, W. Stanley; Continuity, D. Foreman

**Stills Department:** Still Cameraman, I. Taylor

---

**TRACK THE MAN DOWN**

**Year of Production:** 1954

**Studio:** Nettlefold Studios

**Laboratory:** Denham

**Producing Company:** Republic Productions (G.B.) Ltd.

**Producer:** Reginald Armstrong

**Associate Producer:** William N. Boyle

**Director:** R. G. Springsteen and John Lemont

**Camera Department:** Lighting Camera-man, Basil Emmott; Camera Operator, Bernie Lewis; 1st Camera Assistant (Focus), Nobby Smith; Other Camera Assistant, Humphrey Cull

**Sound Department:** Recordist (Mixer), Charles Poulton; Sound Camera Operator, Gerry Humphries; Boom Operator, Tommy Meyers; Other Assistant, Charles Earl (Maintenance); Dubbing Crew, Anvil Films Ltd.

**Art Department:** Art Director, John Stoll

**Editing Department:** Editor, John Sea-bourne; 1st Assistant, Philip Augustus; Dubbing Editor, Arthur Ridout

**Production Department:** Production Manager and Unit Production Manager: Bernard Hanson; 1st Assistant Director, Jimmy Shinfield; 2nd Assistant Director, Max Gayton; Continuity, Doris Martin

**Stills Department:** Still Cameraman, Dennis Reed

---

**THE BLACK RIDER**

**Year of Production:** 1954

**Studio:** Nettlefold Studios

**Laboratory:** Denham Laboratories

**Producing Company:** Ealing Studios Ltd.

**Producer:** Col. A. R. Rawlinson

**Stars:** Jimmy Hanley, Rona Anderson, Leslie Dwyer

**Director:** Wolf Rilla

**Sound Department:** Recordist (Mixer), H. Raynham; Boom Operator, J. Ryan; Dubbing Crew, Ken Cameron (Anvil Films)

**Art Department:** Art Director, John Stoll

**Editing Department:** Editor, John Trumper; 1st Assistant, T. E. Laurie

**Production Department:** Production Manager and/or Unit Production Manager, Victor Lynden; 1st Assistant Director, Frank Ernst; 2nd Assistant Director, Jane Buck; Production Secretary, Liz Townsend

**Stills Department:** Still Cameraman, Laurence Ridley

---

**THE SHIP THAT DIED OF SHAME**

**Year of Production:** 1954

**Studio:** Ealing Studios

**Laboratory:** Denham Laboratories

**Producing Company:** Ealing Studios Ltd.

**Production Supervisor:** Hal Mason

**Stars:** Michael Relph, Richard Attenborough, George Baker, Bill Owen, Virginia McKenna

**Director:** Basil Dearden

**Sound Department:** Recordist (Mixer), Brian Elvin, Ken Westbury; 2nd Camera Operator, Brian Elvin, Ken Westbury; 2nd Camera Operator, Herbert Smith; 3rd Camera Operator, Chic Waterson

**Sound Department:** Recordist (Mixer), Brian Elvin, Ken Westbury; 2nd Camera Operator, Brian Elvin, Ken Westbury; 2nd Camera Operator, Herbert Smith; 3rd Camera Operator, Chic Waterson

**Art Department:** Art Director, Bernard Robinson; Assistant Art Director, Frank C. Glover; Recordist, Anthony Rimmingham; Chief Draughtsman, J. Shanman

**Editing Department:** Editor, Peter Bezenecen; Assistant, John Smith; Other Assistant, J. J. Baldwin; Other Assistant, Gordon Stone; Other Assistant, A. McIntyre; Dubbing Assistants, J. Selwyn, L. Selwyn

**Production Department:** Production Manager and/or Unit Production Manager, David Peers; 1st Assistant Director, Chris Barry; 2nd Assistant Director, John Assig; 3rd Assistant Director, Julian Mackintosh; Continuity, Peter Wamsley

**Stills Department:** Still Cameraman, Joe Pearce

**Special Effects:** Geoffrey Dickinson (Glass Shots)

---
Here are four sound reasons why you can specify Ilford Fine Grain Safety Positive film with the utmost confidence:

1. You're safe because the high quality never varies.
2. You're safe because all Ilford positive stock is coated on a stable, long-life, British base.
3. You're safe because the superfine grain gives consistently high projection quality.
4. You're safe because you are following the lead of the biggest users in the industry.

ILFORD FINE GRAIN SAFETY POSITIVE

35 mm. in Release and Newsreel
16 mm. in Release only
CINE TECHNICIAN

SALARIES AND THE B.F.P.A.

LABS' WORKING WEEK

CENSORING BRUTALITY

SEPTEMBER - 1955

Association of Cine and Allied Technicians
Vol. 21 No. 129 PRICE 6d.
Arthur Kennedy and Constance Smith in "Impulse"

A TEMPEAN PRODUCTION

DISTRIBUTED BY EROS

PRODUCED BY: Robert Baker and Monty Berman

DIRECTOR: CHARLES de LAUTOUR

PHOTOGRAPHY: Jonah Jones

LABORATORY: Denham

NEGATIVE:

GEVAPAN 30 of course!

GEVAERT LIMITED · ACTON LANE · HARLESDEN · N.W.10 · ELGAR 6755
CINE TECHNICIAN EDITORIAL

THE WAGES ISSUE

At the moment of writing, our delegates have just returned from the Southport T.U.C. and details of the Conference discussions and comment on them must clearly wait until A.C.T.'s delegation has had time to draw up its report. There is one issue, however, on which we make no apology for commenting in advance of that report, the burning issue of wages.

Readers who followed the reports of the Conference in the daily Press will recall how this issue went at Southport. There was a forlorn and possibly the E.T.U. declaring that Congress declares its firm opposition to any form of wage restraint and will support the efforts of all affiliated unions to improve the wages and working conditions of their members." This was defeated in favour of the weaker line put forward in the Union of Shop, Distributive and Allied Workers' amendment which pledged Congress to oppose "any attempt to impose arbitrary restrictions on the freedom of collective bargaining" and to "uphold the right of affiliated unions to continue to exercise appropriately their function of protecting and improving the standards of wages and working conditions in accordance with their own needs."

This less forthright amendment was carried by 5,346,000 votes to 2,699,000, but, from the general tone of the debate itself and from the opinion of commentators on the spot it is clear that the upshot of this vital discussion means just one thing: wage restraint is dead. There will be few rank and file trade unionists and few among the ranks of progressive trade union leaders who will mourn its passing.

Wage restraint had, in any case, been suffering from a mortal sickness long before Southport. The symptoms pointing to its early death were evident enough for all to see.

The wages-cost-of-living-profits problem is one affecting not one or two unions but workers in industry as a whole. Here, however, we must confine ourselves to those aspects of it that are closest to our own door, wages and profits in the Cinematograph Industry. In this connection figures published from various sources during the summer months are revealing in the extreme. The unprecedented sunshine of July and August seems to be reflected in the growing prosperity of some of the largest organisations in the film world.

Preliminary figures of Odeon Theatres and associated companies in the Rank Organisation showed a trading profit of £8,727,035 on the consolidated profit and loss account of Odeon Theatres, an increase of £1,022,951 on the figure for 1954. In 1954 the ordinary dividend was 15 per cent. This sunny summer 25 per cent is proposed, a very pleasant windfall for the Rank shareholders.

OVERTIME IN THE LABS

See Important Policy
Statement on page 137

Turn from the Rank Organisation to George Humphries Ltd. and again the story is of an increase in dividend, though nothing like on the grand scale of Rank's. George Humphries' net profits for the year ended 31st March total £37,482, compared with £29,764 for 1953-54. The dividend, far from paltry at 25 per cent in that year, now rises to 27½ per cent.

Again, turn to the figures published earlier in the summer by the Associated British Picture Corporation. They showed a trading profit for the group as a whole of approximately £3,000,000, an increase of nearly three-quarters of a million pounds over the profits for the previous year.

We print here an analysis of the A.B.P.C. figures:

<table>
<thead>
<tr>
<th>PROFITS</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Trading Profits</td>
<td>£2,988,093</td>
</tr>
<tr>
<td>The previous year</td>
<td>£2,213,312</td>
</tr>
<tr>
<td>INCREASE</td>
<td>£774,781</td>
</tr>
</tbody>
</table>

SHAREHOLDERS
Ordinary and Bonus Dividend of 30% £341,250
The previous year, Ordinary Dividend of 20% ... £220,000

INCREASE (of 50%) £121,250
DIRECTORS (Fines in number)
Emoluments ... £34,300
The previous year £32,000

INCREASE £2,300
That is an average increase for each director of £60 per year or £9 a week.*

* In addition to the five directors named in the printed accounts, there are two others who are Directors of some of the Corporation's subsidiary companies. Such fees as they receive would therefore slightly reduce the average for the big five.

STAFF (14,000 approx.)
Staff Bonus ... £70,000
(Nil the previous year)
That is an average bonus for each employee of £5 per year or 2/- a week. With a ten per cent increase in dividend to shareholders there goes a bonus to employees averaging two shillings a week! Meanwhile the cost of living soars. The Cost of Living Index Figure announced recently was 150, an all-time high record, and there is no indication of any halt even here. Of course wage restraint is dead. There has not for long been such an occasion when by any standard, cost-of-living, profitability, productivity or simple need, salary and wage increases in the film industry were so overwhelmingly justified.

CINE TECHNICIAN
Editor: MARTIN CHISHOLM
Editorial Office: 2 Soho Square, W.1
Telephone: GERtard 8506
Advertisement Office: 5 and 6 Red Lion Sq., W.C.1
Telephone: HOLborn 4972
Lab Topics

Many members have been worried about the large amount of time which has slipped by since A.C.T. and F.L.A. started to discuss new grades in both Black-and-White and Colour labs. Quite a number of the colour grades have been finalised and it is fair to say that the joint negotiating committee have made a lot of progress with the outstanding Black-and-White grades.

It is impossible to report fully in this article all that has taken place, owing to the fact that the committee as yet, have not been able to report back to the Executive Committee, but at least I can say that we have quite a number of grades and rates which we are prepared to recommend the Executive to endorse.

It is very nice to hear from our Technicolor representatives on the General Council, reports stating that quite a number of the people who got themselves in bad standing with A.C.T. both during the Lab dispute and in the months that followed are beginning to realise that perhaps their outlook at that time was the wrong outlook and are coming back into the fold.

As Chairman of both the Lab Section and the Technicolor Shop I welcome this fact. Some of the finest craftsmen in the world today made some awful blunders when first they started to use the tools of their craft. All this means that I think some of these people may well turn out to be very good and useful members of the A.C.T. in the future.

I still believe that the man who never made a mistake never made anything, and in the minds of most A.C.T. members these folk made a mistake. Back again in the Union, they will be better able to maintain and indeed improve the conditions in this industry of ours.

These members have, of course, returned, in accordance with the terms decided by the General Council. If any of the people referred to in this column read this and have not yet decided to follow the G.C. instructions, may I take this opportunity of inviting them to meet me personally and talk quietly about the whole matter.

Pathé Labs

After twenty-six-and-a-half years with Associated British Pathé, Ronnie Spillane left on August 26th to join the B.B.C. Television Service. We all wish him every success in his new venture.

Ronnie joined the firm as a lift-boy on 14th January, 1929, and except for his war service, during which he had a very tough time as a prisoner of war in Japan, he has been with the company continuously. His first seven years were spent in the Pictorial and News Departments, and since then he has been in the Laboratory. When the Wardour Street Laboratory reopened in 1951, having been modernised throughout, he was made Chargehand of the Negative Room and in that capacity has done excellent work for the firm, who will certainly miss him.

Many readers will know him for the good work he has done for the Union as a former member of the Executive and as a member of the Social Committee. He has always been ready to render assistance in any A.C.T. cause. While with us he served almost continuously on the A.C.T. Tades committee and gave valuable service particularly in the offices of Secretary and of Deputy Shop Steward. For a time he took over the responsibilities of Shop Steward and filled the post very efficiently until, for health reasons, he decided to curtail his Union activities.

As a parting gesture the Branch presented Ronnie with an ornamental cigarette lighter.

Monica Toye reports from Denham

The Sports and Social Club have been very active. They are running coaches to the White City for the A.A.A. Floodlight International Meeting on 21st September. They are also hoping to run coaches to West End shows during this coming winter.

The Football Club has commenced its first season in the first division of the Uxbridge League, having been promoted for its good performances last year.

We are pleased to report that two of our technicians, Cecil Baker and Bill Girdlestone, were among those chosen to meet the Russian Film Delegation on behalf of A.C.T.

A.C.T. VICTORY AT T.U.C.

Congratulations to our delegates at the T.U.C. on their successful handling of our case on income-tax relief!

George Elvin moved the reference back of that section of the General Council's report dealing with the Council's action on a resolution passed last year asking them to make representations to the Chancellor of the Exchequer for tax relief on expenses incurred in travelling to and from work. He chastised the Council for having "deliberately done nothing about it". They had, he said, "flouted the decision of Congress when specifically instructed to take action". The reference back was seconded by Mr. Heath, of N.A.T.K.E., whose union seconded the original motion moved last year. It was carried.

Book Review

ATOMS FOR PEACE

Peaceful Uses of Atomic Energy—A.S.C.W., sixpence

To many technicians, atomic energy means either a bomb, or, of more immediate danger, sinister boxes marked "Radio active" that must be avoided at all cost when sending rushes by rail.

The Association of Scientific Workers is to be congratulated on having produced a pamphlet which should help many people to a wider understanding of atomic energy, what it is—and what it does. The pamphlet gives no indication of the way, if any, in which this new power which man has possessed for ten years, can help the film industry; but reading it once, persuades one of the worth of reading it again, and perhaps again, for the wide range of information it contains.

The title, Peaceful Uses of Atomic Energy, is perhaps a little misleading, as the pamphlet also gives a clear, simple, and therefore valuable, explanation of how (Continued on page 141)
WE wrote to the British Film Producers Association on the 16th June expressing our particular concern that despite previous applications a number of A.C.T. feature members have received increases neither in their minimum graded salaries nor in their working conditions since the B.F.P.A.-A.C.T. Agreement was signed in 1947. We therefore requested a further meeting stressing that there was more than one way by which satisfaction could be obtained, namely salary increases, higher overtime and other premium payment ceilings, or a combination of both.

The meeting was duly held on the 28th July. The B.F.P.A. listened to our case without comment and said they would meet us again on the 11th August after they had consulted their Executive Council. I feared the worst when at this second meeting Sir Henry French opened up by saying I had made A.C.T.'s case at the previous meeting in a very moderate and persuasive speech! True to form the compliments led to complete rejection of our claim. The B.F.P.A. case was that there was no need to what any A.C.T. member might earn if minima remained at their present figure and that therefore the present rates imposed no hardship. Secondly, they considered very strongly indeed that it was completely wrong for members in the higher salary brackets to be entitled to payment for overtime and other work outside the normal working week.

A.C.T.'s Case

Our case to the B.F.P.A. was a simple one. A.C.T.'s agreement has operated for the past eight-and-a-half years during which members in grades up to £3 8s. 4d. per week have received three increases totalling approximately £2 a week, and members above that figure but receiving not more than £25 a week have received two increases totalling approximately 30/-: Those over £25 a week have received nothing. These members include not only those who work in grades with minima of over £25 a week but also, of course, technicians on personal salaries of over £25 a week who work in a grade the minimum for which is £25 a week or below. Further, we stressed that those in grades with minimum of over £22 10s. 6d. a week received no payment for overtime whatsoever and those in grades with a minimum of £22 10s. 6d. and below but receiving a personal salary of over £30 per week receive no overtime payments. Incidentally, as our members concerned informed us, it is in many of these grades where most overtime has necessarily to be done. Further, these same grades are worse off than other members when it comes to work on Saturdays, Sundays and Declared Holidays and night work.

Unfair Discrimination

A.C.T.'s case clearly was that these three circumstances, no salary increases, no overtime payments and less satisfactory provisions for Saturdays, Sundays, Declared Holidays and night work, involve unfair discrimination against the key technicians responsible for the production of British films as the grades concerned clearly are. Those primarily responsible for the quality and reputation of British films, and in fact, of their skill British films could not be made, have been deliberately picked on by the B.F.P.A. to receive no financial benefits over the past eight-and-a-half years, during a period when the cost of living has risen 50%, the efficiency in the production of British films has substantially improved, there has been considerable economy in the costs of production and film production itself is more profitable.

This last statement is clearly highlighted from the recent Annual Reports of the companies controlling the two main producers of British films, Associated British with a record trading profit of £3 million last year and the Rank Organisation with a consolidated trading profit of nearly £9 million, an increase of over £1 million on the previous year's figure. Even they can't claim it's all due to ice cream sales!

For all these reasons we have had over recent years an excellent case for the increases which our members in the lower salary brackets have received, but if it is justified for these 90% to receive increases, as of course it is, it is fundamentally wrong and unjust to exclude the key 10%. As we told the B.F.P.A., we hold that a substantial salary increase is justified but fully appreciate that there are alternative routes of getting to the same destination. We would consider accepting a settlement of either a substantial salary increase or the upward revision of the clauses in the agreement which fall particularly harshly on the technicians concerned or, of course, a combination of both.

On the same day as the B.F.P.A. granted increases of seven and a half per cent to several thousand of the employees in film production—we do not cavil at these completely justified increases, on the contrary we congratulate those concerned on a successful campaign—they insist their key employees by summarily dismissing their claim.

One thing is certain, the B.F.P.A. have not heard the last of the matter. I marvel at the patience of our members in tolerating such an unjust position for so long. This article has been written before the B.F.P.A.'s rebuff has been discussed by our General Council or our Feature Branch, but I am confident of full Executive support for any action which the members concerned decide to take in order to halt the callous indifference which the B.F.P.A. is displaying towards those primarily responsible for the increasing prosperity of its member companies, and also to obtain overdue increases for the rest of our members.

A.C.T.'s solicitors have amalgamated with another firm and henceforth the firm will be known as Pollard, Stallabrass, Beuclinck & Martin.

In addition to their London Office a Branch Office has been opened at Harley House, 215 Shenley Road, Boreham Wood, Herts. Naturally all applications for official Union help and advice must continue to go through Head Office, but the Branch Office will obviously be of use to members living in that vicinity and to any members who may wish to go to the firm for their own private business.
A Technician's Notebook

Transmitting Film by T.V.

In this month's Notebook we conclude the exposition of the technique of transmitting film by television, taken from an article by WALLACE S. SHARPS, Manager of TV, Film and Radio Department, Smee's Advertising Ltd., which we reproduce by permission of the Editor of THE BRITISH JOURNAL OF PHOTOGRAPHY.

WHAT I wrote last month was intended to provide a basis for a description of the methods of transmitting photographic material.

Film scanners are of two types: (a) those which use a photo-conductive type of tube, such as the 'Staticon,' and (b) those which use a 'flying spot.' The Staticon tube is also used in the Pye industrial camera and this is the basis of a number of dual live and film closed circuits that have been installed in the offices of advertising agents and commercial television film producers. However, because the flying spot system is used purely for the transmission of photographic matter, I shall restrict myself on this occasion to a description of its operation.

Flying Spot

A Cintel 35mm. flying spot scanner (of the type supplied to the B.B.C.) is shown in Fig. 1 and it will be noted that there are two sets of film spool chambers. This provides for the running of an unmarried sound track in synchronism with the picture film being scanned.

On the left of the picture a cathode-ray tube can be seen and this is basically of the same type as used in a domestic receiver. The electron gun inside the tube is directed upon its face and produces the line pattern known as the 'raster' which appears to be a continuous pattern because of the persistence of human vision and the image retention properties of the internal phosphor coating. The film runs in front of this tube and so a spot of light is continually passing over the film surface. The light passes through the film and falls on to a simple condenser which collects the light and directs it on to a photo-electric cell. Thus, type of film projector the film is projected when stationary and the shutter seals the light off while the film is being pulled down. Now, it

Fig. 1. Traction unit of Cintel 35mm. flying spot telecine equipment. Photograph by courtesy of Cinema-Television Ltd.
of multiple shutter blades interrupting the scanning beam and a double optical system on the scan side of the film. Two sets of objectives and mirrors have been mounted one above the other so that half of one frame is viewed through the top lens on the first scan and the bottom lens on the second. In this way the shutter determines the objective in use and each half frame is scanned sequentially through each optical system in turn. The film movement is used to assist the process of scanning and the mechanical tolerances are naturally very small.

The film must be accurately positioned for scanning, and constant velocity and shrinkage must be considered. Fig. 2 shows a close-up of the film transport mechanism and something can be seen of the way in which the mechanical problems have been overcome.

Adjustment is made for film shrinkage by moving one of the objectives in the optical system of the scan mechanism, and this is achieved by using a mechanical link to a spring-loaded roller that rests on a loop of film of known length. Any shrinkage during running is automatically accounted for by this device and at the same time it operates the needle of the dial shown in the top centre of Fig. 2. This is not essential to its operation, but provides the operator with information regarding the shrinkage at any period.

The design and selection of the parts for the film transport mechanism decide the long-run variations in velocity. However, an ingenious filter has been provided to assist in maintaining stability over short periods and parts of this are visible in the illustration. Immediately above and below the space between the scan aperture and the photo-cell housing are two rollers attached to free-running flywheels. These impart some stability to the film, and to their right are two pulley wheels, each of which is joined to a spring-loaded tension arm. These latter are visible above and below the photo-cell housing and they move symmetrically about a single pivot, damping being effected by an oil dashpot. Slide scanners using a flying spot are also made, but, of course, these are rather less bulky.

It is fair to say that electronic engineers have provided in the flying-spot scanner a mechanism that will reproduce films and slides in all their beauty, provided that the television system is not asked to work beyond its limits in definition and contrast. The limits are known and it is sheer foolishness to ignore them and to produce projection material which, though looking well in the viewing-theatre, reproduces badly on the average domestic receiver.


(The first article on this subject appeared in our August issue.)

---

**Shorts and Documentary Section**

**SHELL MEMBERS’ ACTIVITIES**

Peter de Normanville has spent a week at the Edinburgh Festival for which four of the Unit’s productions were selected. Before leaving Peter completed his shooting at the National Physical Laboratory’s wind tunnel for his series on supersonic flight.

Other Festival news is that *The Rival World*, directed by Bert Haanstra and photographed by Sidney Beadle, has been awarded a first prize at Venice.

Unit members have been doing quite a lot of travelling during the past month. Denis Segaller and his crew of Alan Fabian, Maurice Picot and Douglas Gordon have returned from two weeks’ location in Austria shooting for his industrial lubrication film. Bill Mason is now on holiday after visiting Holland and Norway shooting items for the Shell Staff Magazine *Look at Your World*. When he returns he is off to Germany for some more shooting. Towards the end of next month John Armstrong sets off on his world tour shooting his film on civil aviation.

In the cutting rooms Geoffrey Hughes is now effects cutting and commentary writing on his *Belgium Grand Prix*, 1955, due for completion in early October. J.B.
THERE IS STILL TOO MUCH VIOLENCE

W ithout any doubt a major problem with which the Board of Film Censors has been faced since the war has been the prevalence of scenes of violence and brutality in the films submitted for censorship. Although this article is concerned only with the experience of the British Board, we know that the problem has equally exercised the minds of censors in most other countries.

In the years immediately following the war this undesirable trend has doubt to a certain extent reflected the aftermath of a period when violence had become the familiar accompaniment of our daily life. On the most charitable view it represented an attempt to portray on the screen some of the more characteristic psychological features of that war period and, on the general ground that an art should within reasonable limits be allowed to express the sullen mood of its times, stories and incidents were permitted by the Board which might not have been accepted in another period.

By the middle of 1948, however, any plea of realistic portrayal of contemporary circumstances had lost its validity and the continued choice of stories of a brutal and sadistic character, with their dependent incidents, could no longer, in the Board's view, be regarded as acceptable and was likely to meet with severe and justifiable public criticism.

They were warned

For this reason a warning was addressed in May 1948, impartially to both British and American producers, that the Board would not in future be prepared to grant its certificate to any film in which the story depended in any marked degree on the violent or sadistic behaviour of the characters or to allow in any film any incident in which there was recourse to needless violence.

When a warning of this kind is conveyed, it is, of course, necessary to wait for some four or five months before one is able to assess accurately the effect it has had—the obvious reason being that during that time the Board will be receiving films whose production was completed before the warning was delivered. By November 1949 it was, however, clear that the response had not been satisfactory, since the Board was still having to make a large number of cuts with the object of removing brutal shots or sequences.

Further letters were accordingly addressed to both British and American producers, in which the warning was repeated in even firmer terms, and in which it was made clear that the Board would continue to demand substantial cuts wherever necessary and that, where the making of cuts would not suffice to remove from a film the general element of excessive violence, a certificate would be refused altogether. In order to assist producers to comply with the Board's requirements, a detailed statement was enclosed clarifying the kind of shots and incidents to which exception would be taken.

What has happened since this second warning was sent out nearly six years ago? There has been some improvement, but the improvement has been relative and not by any means sufficient, as the following recent figures will show.

In 389 feature films examined during the first seven months of 1955, 624 cuts, either major or minor, had to be made. Of these cuts 275 were necessary to remove excessive violence or cruelty. This means not only that 44 per cent of the cuts currently being made by the Board come under the heading of "Violence," but that in 275 instances in seven months the Board's clear warnings have been disregarded.

This is a sad state of affairs and at the same time disappointing and frustrating to a Board which derives no pleasure whatever from cutting films and causing inconvenience to producers and directors. This continued disregard of a clearly stated policy involves not only the Board's examiners, but also film editors who have the often technically difficult and laborious task of complying with our requests, in a great deal of extra and unnecessary work. None of these considerations, regrettable though they are, will cause the Board to abate its policy by one jot. We shall continue to exercise the maximum vigilance and to ask for the necessary cuts, however substantial and whatever their effect on a film.

Are we too strict?

Is the Board being unreasonable? Are we being too strict? Here is a story with the answer. A short time ago a film containing a great deal of unnecessary violence was substantially cut by the Board. Through a genuine mistake on the part of the responsible editor, the uncut version was screened at the press show. Reaction from the critics was prompt and decisive. Two of the best-known complained in the strongest terms of the violence in the film, which they regarded as wholly unjustifiable and contrary to all acceptable standards of public entertainment. This illustrates surely beyond argument what Press and public reaction would be, if the Board did not firmly adhere to its present policy.

And what is that policy? Expressed quite simply in the letters addressed to producers it is this: "The Board does not object to the tough sort of incident or sequence which is a necessary ingredient in, for example, a gangster film. The Board objects—and this applies to all films—to the gratuitous introduction into a film of violence and brutality beyond the legitimate needs of the story."

Can anyone quarrel with this? Surely only those whose films depend for their appeal on the exploitation of undesirable elements and who have the mentality which believes that an overdose of sadism is what the majority of the public wants and what pays the largest dividends at the box office. There are too many such pro-
Bert Craik Outlines Executive's Policy on Excessive Overtime in Labs

No Seven-Day Week

The film laboratory processing industry is on the crest of a boom such as it has never before experienced. More cine film is being developed and printed than ever before. Laboratories are almost bursting at the seams in an endeavour to cope with the additional demands made on them by Commercial Television companies.

Most laboratories are searching for extra staff, if any, skilled laboratory technicians are available, staff is having to be trained.

In this setting there has been a call for additional overtime and in some cases a seven-day working week. It almost seems inevitable that television companies will expect a service enabling them to broadcast on every day of the week.

How do we cope with this situation when it is already known that long hours of work lower industrial efficiency, and when it is also known that laboratory technicians in responsible jobs have suffered in health because of pressure of work?

Two things are certain; A.C.T. will oppose the seven-day working week and it will oppose excessive overtime, indeed, our Executive Committee is very concerned that certain laboratory employers are seeking to introduce a seven-day week and, therefore, have decided to issue immediate instructions that under no circumstances should members work for these suggested periods. This decision was reached after very careful thought and went out in the form of the following:

The T.U.C. Acted

As a footnote to the foregoing article on brutality we draw attention to the following passage from the T.U.C. General Council’s report for 1955:

Following the resolution of the 1953 Congress on the subject of films of brutality and violence, and as reported to Congress by the Councils, the local Trades Councils were asked by the General Council to help in giving effect to the resolution by assisting in developing a healthy public opinion about the quality of films shown in the localities.

Subsequently a number of Trades Councils reported to the General Council efforts which they were making in this connection. One such report asked the General Council specifically to seek the co-operation of cinema owners. The British Film Producers’ Association and the Cinematograph Exhibitors’ Association were, therefore, approached on this matter. Both these bodies expressed their agreement with the general terms of the resolution of the 1953 Congress and assured the General Council of their interest in the efforts which local Trades Councils were making to give effect to it. It was recognised that the Trade Union Movement represented a substantial body of public opinion, which it would be unwise to ignore.

1. For many years A.C.T. have fought for a 44-hour week and improved wage conditions for laboratory technicians to ensure that leisure-time can be enjoyed. In fact the arbitrators in the recent laboratory dispute suggested that the F.L.A. and A.C.T. should explore the possibility of a 40-hour week due to the conditions under which laboratory technicians work.

2. Excessive overtime is a detriment to good health, and also invariably reduces the quality of work.

3. Owing to the shortage of trained laboratory technicians such excessive hours would place undue strain on the trained personnel.

4. It must be made clear that there is no objection to reasonable overtime as provided for in the Agreement or arrangements already agreed for news-reel week-end work, i.e., twelve week-ends per annum.

5. Any departure from the above-mentioned Agreements would seriously jeopardise them, and would inevitably bring back to the laboratories a seven-day working week.

The Executive Committee realised only too well that certain developments in the industry may call for change and arranged a special meeting of the Laboratory Committee to examine the whole position. The Laboratory Committee having considered the problem felt that all it could do at this stage was to oppose the principle of a regular seven-day working week and expressed the opinion that the circular issued by the Executive Committee adequately covered the situation.

It seems rather strange that when national newspapers and the Trades Union Congress are talking of automation as the way leading to a shorter working week we have a position in the film industry in which there is a danger of excessive overtime.

In conclusion, therefore, we reiterate quite firmly that A.C.T. policy, in line with general trade union policy, is for a shorter working week, and while continuing to observe the terms and conditions of the agreement with the Film Laboratory Association, we shall strongly oppose both excessive overtime and a seven-day working week.

We are quite certain that the Film Laboratory Association will ask for talks with us should the question of coping with the requirements of the film and television industries become too great a problem.
COMMERCIAL T.V.

During the month a meeting was arranged by those employed in TV HOUSE, to which the Organiser was invited as a guest speaker. Permission was received from the Executive Committee to attend this meeting and very helpful suggestions were given to the Organiser by the Executive Committee.

The meeting itself was held at the Hammer Theatre and approximately 120 people attended, some of whom were members of A.C.T. and others who were not members of any trade union. Amongst those present were three Executive Committee members and the Chairman of the TV Producers’ Section.

The Organiser addressed the meeting on the history of Trade Unions, particularly A.C.T., and stressed the importance of the Trade Union Movement as a whole and the necessity for everyone to join their appropriate union. Arising from this address several questions were asked which ranged from the “closed shop” and “10 (c)” to the necessity of joining a Trade Union at all. The members of the Executive who were present helped in answering questions and clarified replies to others.

The general summing up of the meeting can be placed under three headings:

1. It was quite evident that no one at that meeting wished to join the B.B.C. Staff Association;
2. The general feeling seemed to be that there should be one union for the commercial television field, certainly inclined towards A.C.T., and the Organiser had difficulty in explaining that it was impossible for A.C.T. to accept into membership those technicians who rightfully should be organised into other unions;
3. The Executive members present agreed that the meeting was a stimulating one from many points of view, and in particular drew attention to the amount of spadework the Trade Union Movement has still to do in normal industrial education.

Arisng from the meeting a committee has been set up at TV House to look into the question of Trade Union organisation, and it is hoped that a general meeting of all A.C.T. members will shortly be called to elect a Chairman, Committee and Shop Steward, and to use that central committee as a platform for recruiting within the television field.

Visit of Soviet Technicians

A number of British film technicians had the opportunity of meeting members of the Soviet Film Delegation at A.C.T. Headquarters on Wednesday, 10th August.

Mr. Rudocoff headed the Soviet Delegation and Mr. Solovie, Head of the Film Division at the Soviet Embassy, was also in attendance. A.C.T. was represented by Cecil Baker (Denlabs), Dave Boston (British Acoustic), John Cox (Sound Supervisor, Shepperton Studios), Sid Etherington (Technicolor), John Gow (Special Effects, Pinewood), Len Girdlestone (Denlabs), George Hill (Equipment Specialist), Oswald Morris (Lighting Cameraman) and Harry Williams (Technicolor).

In an informal atmosphere, during which there was an exchange of views on all aspects of film production, the evening passed all too quickly. When the time came to say goodbye the British technicians were invited to the Soviet Embassy for the following Monday. There they had the opportunity of seeing one of the latest Soviet colour films, Romeo and Juliet, and were entertained in a way for which the Embassy is becoming noted.

(Pictures on page 139)

Charles Chezeau Dies

We regret to announce the death of Charles Chezeau, Secretary of the Federation Nationale du Spectacle, the federation of all French film technicians and workers’ unions. M. Chezeau was an honorary member of A.C.T.

The General Secretary has sent the following letter expressing the Union’s sympathy and regret to M. Louis Daquin, Secretary-General of the Syndicat des Techniciens de la Production Cinematographique, Paris:

...was very sorry indeed to receive your letter and to learn of the sad death of Charles Chezeau.

“As you will know, I and many other leading members of this Union had known him for a good many years and had grown not only to like him personally but to appreciate his sterling work not only for French films and film workers but also for international collaboration and friendship. We send both to Comrade Chezeau’s family and to your Union our very deepest sympathy in such an irreparable loss.”

Visitors from Egypt

A.C.T. officers had the pleasure of meeting six Egyptian technicians who were on a three weeks’ visit to look round studios and laboratories. They are employed by the Shell Film Unit in Cairo and included three Directors, a Producer Manager, a Sound Recordist and a Cameraman.

The Egyptian technicians have recently formed their own union, and, like A.C.T. in the early days, they are experiencing great difficulty in getting recognition of their union from the various employers’ organisations.

Many interesting experiences were exchanged during our meeting with them. Friendly meetings of this sort go a long way in cementing goodwill and understanding between different nationalities. May we continue to welcome fellow technicians from other countries to exchange ideas and widen our friendships among people of other lands.
"21 YEARS AGO

In September 1934

WINSTON CHURCHILL signed by London Film Productions to edit a series of topical films—provisional list, selected by Churchill, was Will Monarchies Return? Rise of Japan, Marriage Laws & Customs, Gold and Unemployment.

TRADES UNION CONGRESS at Weymouth pledged support to cinema workers for a revision of the 1909 Cinematograph Act so as to improve working conditions. Main resolution at Congress was one condemning fascism.

THE Queen Mary LAUNCHED at Clydebank; 25 Gaumont-British cameramen and staff covered the event; Movietone flew their cameramen’s negative from Glasgow to London, where editing and lab staff worked through the night; Pathé and Universal Talking News also competed in the race to bring the event to the screens the following day.

G.P.O. FILM UNIT condemned by Select Committee on Estimates for competing with commercial companies in making documentaries; the Unit should, they said, stick to publicising the Post Office.

A.C.T. FILMS’ recently-completed second feature Stolen Assignment, made for British Lion, commences a complete A.B.C. circuit deal on October 3rd. Our film is teamed up with Geordie and will play with it wherever the latter is shown. Favouable notices were again received in the Trade Press. The DAILY FILM RENTER says “Breezing unfolding, well-maintained mystery factor, hearty fistic finale.” This paper commends the director, Terence Fisher; “He brings a light-hearted touch to bear from the directional end, and the laughs come plentifully. Likewise the cast takes its uncomplicated dialogue and situations well in its stride.” KINE WEEKLY sums it up as “Lively story, competent cast, handy footage and quota ticket.” THE CINEMA’s summary is “Plenty of easy humour and lightly suggested romantic interest. Back-ground of journalism and police work has reasonable authenticity, direction is smooth, camera work lively. Bright British quota booking.”

The full technical credit list for this film was published in last month’s CINE TECHNICIAN.

Who Wants a Car?

Here is a chance for a car enthusiast. We recently received a letter from Mrs. Dan Birt in which she said: “I am wondering whether any A.C.T. member would be interested in Dan’s car.”

“It is a 1934 Talbot 105 Sports Tourer. It is at present in the garage of a friend, Mr. Scates, of 2 Rushton Mews, St. Mark’s Road, Ladbroke Grove, W.11 (Telephone Park 9562 and LAD 3732). He is fully authorised by me to handle everything. The car is in very good condition, but she is, of course, an enthusiast’s car.”

---

TECHNICAL LECTURE

We hope to carry a report of the Technical Lecture on the TODD-AO PROCESS in our October issue.
USEFUL MEETING WITH P.C.A.

TV NEGOTIATIONS. The General Secretary reported to the Executive that a very useful meeting had been held with the Programme Contractors' Association and that a decision had been reached that an Agreement on TV should be negotiated as speedily as possible, based on the B.F.P.A. Agreement. Whilst the Programme Contractors' Association regretted that A.C.T. was not participating in the general negotiating machinery it would, of course, negotiate separately with A.C.T.

Although the Programme Contractors' Association had promised to submit a draft agreement within two weeks of the first meeting, they had written to say they could not find time to do this. The General Council reacted strongly on this and agreed unanimously to demand an early meeting, which was agreed to.

**ANGLO-AMERICAN FILM AGREEMENT.** Annual review of the Agreement was taking place this month in London, and A.C.T. would press the Board of Trade for some tightening up of the Agreement, so as to restrict remittances of money from American films to the United States, and thereby not only help British films but also help the general economy of the country.

**LABS STAND FIRM.** Management at Technicolor and Kay were asking for a seven-day working week, and the Executive had received a number of other reports of excessive overtime from labs as well as from the production side. As reported fully on page 137 the Executive issued a circular to all labs instructing all members not to enter into any negotiations on a seven-day week other than those already agreed in regard to the 12 nominated weekends for newsreels; production sections were also circularised explaining that any delay in deliveries from labs was occasioned by heavy increase in work there—excellent work was being done by our lab members in keeping delay to a minimum, and members were urged not to harass the labs. The Lab Committee at a special meeting had welcomed these circulars. Technicolor management had also put counter-proposals to A.C.T.'s claim for increased rates in the Matrix Department, and Technicolor Shop Steward had reported that these had been rejected by the membership.

The General Council, in considering all these points, decided that the Executive should go into the possible danger that processing might be sent to France. Meanwhile, there should be no departure from the Lab Agreement.

**CASUALISATION FUND.** Following the resolution at the Annual General Meeting, the Feature Branch Committee reported the following proposals to the Executive:

(a) Registration of all reputable technicians.
(b) These technicians to hold themselves available for work at the rate for the job, daily or weekly.
(c) That immediately a technician comes out of work he receives £1 per week, in addition to his unemployment benefit.
(d) This Fund to be brought about by a sum paid into a pool, held jointly by A.C.T. and the B.F.P.A., the Fund to be started and kept in operation by a means of a charge on every Production.

The Executive accepted this as an interim report, and agreed to ask the Feature Branch Committee to study somewhat similar arrangements which had been negotiated recently by the I.A.T.S.E. in America.

**FIFTY-FOUR NEW MEMBERS** were accepted, including twenty-one in TV. Arising from a general discussion in connection with TV applications it was noted that some applicants' category of employment was different from normal A.C.T. nomenclature. It was agreed to make clear to all concerned that the Union maintained the right to decide the actual category of membership and that as far as possible all future applications should be approved A.C.T. nomenclature.

**SOVIET FILM TRADE DELEGATION.** At the request of the Soviet Delegation the General Secretary had arranged a meeting with the Legislation Committee responsible for drawing up A.C.T.'s policy statement two years ago on the control and organisation of the film industry.

**SHORTS TRAINEES:** Bessie Bond reported to the Shorts Committee that she had met representatives of Merton Park Studios and Film Producers' Guild to discuss operation of the Trainee and Newcomer Clause of the A.S.F.P. Agreement. The following formula was drawn up:

For purposes of operating the 10% trainee allowance, the Union considers that regardless of whether the man is graded or not by the Management they will consider him as part of the 10% allowance for 12 months or such longer time as the individual is receiving a trainee's or new-comer's rate under the Agreement.

If, however, the trainee or new-comer is transferred from another section of A.C.T. then, subject to Union approval, he will leave the quota as soon as transferred to a graded job.

This was considered a suitable basis on which to work, but as the Shorts Committee was not fully representative, the matter was not discussed in detail and it was agreed as a matter of urgency to refer the formula to the Executive for decision.

**SHEPPERTON STUDIOS MEMBERS** were congratulated for their support of the E.T.U. and N.A.T.K.E. who were in dispute with the B.F.P.A. Our members at Shepperton also criticised the
GOSSIP ROUND THE GLOBE

U.S. TV TRENDS: “The emphasis on personal values in TV drama appears to be deepened by the nature of the audience. Whereas the motion picture audience is predominantly youthful and middle-class, the TV audience is a cross-section of the population as a whole, including working-class, middle-aged and elderly viewers who rarely, if ever, see movies,” according to the Hollywood Review, Vol. 2, No. 1.

Taking the interests and critical standards of such viewers into account, the Review says, the best small screen dramatic programmes often deal with problems that motion pictures characteristically avoid: unemployment as a personal crisis, the struggle of parents and children in normal families to understand each other, problems of personal relations and competence on the job, the struggle of ordinary people for self-respect.

* * *

THAT TOUCH OF AUTHENTICITY. “Actress Ruth Roman stars in a strictly Hollywood version of Shakespeare’s ‘Macbeth.’ She will portray Lady Macbeth as a gun moll named Lily Macbeth. Paul Douglas will be her husband, gangster Joe Macbeth. A cardreading fortune-teller will be the three witches rolled into one character and King Duncan emerges as Big Duncan. ‘We’re doing Macbeth on a sex basis,’ Miss Roman said, ‘I’m playing a slut. Our boy Joe is egged on by Lily to get ahead as a gangster and leaves all the killing to Lily. I’ll do all my killing with a revolver. We thought a knife would be too bloody. We’re going to shoot some of the scenes in Scotland. We could have done it in Hollywood, but we want that touch of authenticity .’”—New York Herald Tribune.

* * *

WORLD - WIDE STANDARD WIDTHS: That the future trend of exhibition will permit of two standards of film widths was the forecast of Eugene S. Gregg, President of Westrex, speaking at the company’s Far East convention. These widths would consist of the existing 35mm. standard and a wider one for “de luxe” showings of subjects in improved versions of such systems as Cinema-Scope VistaVision and Todd-AO.—Daily Film Reuter.

Book Review

(Continued from page 132)

atomic energy is produced, and an interesting analysis of the importance to our society of power in any form, whether from coal or from the atom.

The whole key of the message contained in this small sixpenny book can be stated thus: coal and the power it produces are becoming more and more difficult and costly to obtain; atomic energy offers the only possible alternative source of power to maintain a rising standard of living for everyone. Therefore effort should be diverted to some extent from bomb production to power stations.

This is a pamphlet that any trade union might be proud to have produced. It gives important information in a concise and considered manner; it is aimed for, and indeed should hit, “the man in the street,” although it demands rather a lot of concentration from him.

P.N.

* * *

General Council

(Continued)

employers’ association for “their continual repetition of the long intervals between meetings with the two unions concerned.”

* * *

PINEWOOD STUDIOS MEMBERS were advised they should not work with non-Union members coming to the Studios from the B.B.C. Film Unit. As a result of this three A.C.T. members replaced three non-A.C.T. members on the unit concerned.
Guide to British Film

MAKERS

DESTINATION MILAN
Year of Production: 1953.
Studio: National Studios, Boreham Wood.
Laboratory: Denham.
Producing Company: Douglas Fairbanks Productions.
Producer: Tom D. Connachie.
Stars: Tom Duggan, Lorraine Clewes.
Director: Lawrence Huntington.
Scenarists: Lawrence Huntington and Robert Hall.
Camera Department: Lighting Cameraman, Jimmy Wilson; Camera Operator, F. Drake; 1st Camera Assistant (Focus), T. Fletcher; Other Camera Assistants, M. Hyams.
Sound Department: Recordist (Mixer), Fred Turtle; Sound Camera Operator, L. Theaker; Assistant Operator, George Paternoster; Dubbing Crew, W. Milner, R. Lanzford.
Art Department: Art Director, Norman Arnold; Draughtsman, T. Goswell.
Production Department: Production Manager and/or Unit Production Manager, T. Basset; 1st Assistant Director, E. Pavis; 2nd Assistant Director, Peter Mullins; Continuity, Ann Besserman.
Stills Department: Still Cameraman, Hal Morey.

THE SECRET
Year of Production: 1955.
Studio: Brighton.
Laboratory: Denham.
Producing Company: Golden Era Films.
Producer: S. Benjamin Fisher.
Stars: Sam Wanamaker, Mandy, Andre Morell.
Director: C. Raker Endfield.
Scenarist: C. Raker Endfield.
Camera Department: Lighting Cameraman, Jack Asher; Camera Operator, Gerald Moss; 1st Camera Assistant (Focus), Dennis Lewiston; Other Camera Assistant, Ken McPherson.
Sound Department: Recordist (Mixer), Sydney Squires; Sound Camera Operator, Daniel Grinnell; Boom Operator, Pat Wheeler; Other Assistant, Richard Longstaff; Dubbing Engineer, Jack Davison.
Art Department: Art Director, Scott MacGregor.
Editing Department: Editor, Jack Slade; 1st Assistant, Stanley Smith; 2nd Assistant, Brian Lewis; Dubbing Editor, Jim Commock.
Production Department: Production Manager, George Fowler; 1st Assistant Director, Douglas Hickox; 2nd Assistant Director, Eric Pavitt; Continuity, Renee Gynne.
Stills Department: Still Cameraman, Hal Morey.

TIGER BY THE TAIL
Year of Production: 1954.
Studio: Nettlefold Studios, Walton-on-Thames.
Laboratory: Denham Labs.
Producing Company: Tempean Films Ltd.
Producers: Monty Berman, Robert S. Baker.
Stars: Larry Parks, Constance Smith.
Director: John Gilling.
Scenarist: John Gilling.
Camera Department: Lighting Cameraman, Eric Cross; Camera Operator, Eric Bechne; 1st Camera Assistant (Focus), Desmond Davis; Other Camera Assistant, Adrian Console.
Sound Department: Recordist (Mixer), Charles Foulkes; Camera Operator, F. G. Humphreys; Boom Operator, J. H. Meyers; Other Assistant, M. Basset (Maint.); Dubbing Crew (Riverside Crew), George Burgess, Gordon Hay, Cyril Collick, S. Peaster.
Art Department: Art Director, Wilfred Arnold.
Editing Department: Editor, Jack Slade; 1st Assistant, Peter Saunders; Other Assistant, Stanley Marks.
Production Department: Production Manager, Jack Fairchild; 1st Assistant Director, John Goodman; 2nd Assistant Director, Peter Price; Continuity, Kate Aston.
Stills Department: Still Cameraman, Frank Bellingham.

JOHN AND JULIE
Year of Production: 1955.
Studio: Beaconsfield.
Laboratory: Denham.
Producing Company: Group 3 Limited.
Producer: Herbert Mason.
Stars: Moira Lister, Noelle Middleton, Constance Cummings, Wilfred Hyde White, Colin Gibson, Leslie Dudley.
Director: William Fairchild.
Scenarist: William Fairchild.
Camera Department: Lighting Cameraman, Arthur Grant; Camera Operator, Moray Grant; 1st Camera Assistant (Focus), Richard Gifford; Other Camera Assistant, Ted Belcher; Second Camera Operators, Ernest Palmer, Geoffrey Faithfull.
Sound Department: Recordist (Mixer), Len Page; Sound Camera Operator, Al Thorne; Boom Operator, Tom Otter; Dubbing Crew, Aynil Films Ltd.
Art Department: Art Director, Raymond Simms; Draughtsman, Eric Saw.
Editing Department: Editor, Bernard Gribble; 1st Assistant, John Glen; Other Assistant, Jeanne Henderson.
Production Department: Production Manager and/or Unit Production Manager, Jack Hicks; 1st Assistant Director, John Gilling; 2nd Assistant Director, Peter Crowhurst; 3rd Assistant Director, Pat Clayton; Continuity, Gladys Goldsmith.
Stills Department: Still Cameraman, Richard Cantouris.
Special Processes: Bowie, Marguitt & Co.
NOW THE BLIMPEd ARRIFLEX 35

As used by CAROL REED in making his new film "A KID FOR TWO FARTHINGS"

With the new BLIMP and the alternative SYNCHRONOUS motor, the famous ARRIFLEX CAMERA becomes completely versatile—for studio sound shooting . . . features, shorts, TV, films, etc. And for location work, newsreels, etc., the ARRIFLEX can be converted in five minutes to its lightweight portable form. Weighing under 10 lbs. complete with 3 lens turret, the camera is equally easy to operate in the hand or tripod mounted. Weight of camera, blimped, complete with lenses and synchronous motor, approximately 56 lbs.

PLUS these other features
- MIRROR-REFLEX SHUTTER permits focussing while camera is running
- ALTERNATIVE 400 ft. or 200 ft. MAGAZINES
- TWO TYPES AVAILABLE:
  Model 2A 180° shutter and new 'D' Motion Film mechanism; Model 2 120° shutter

LENSES AVAILABLE
18 mm Cooke Speed Panchro f/1.7 T2
35 mm Cooke Speed Panchro f/2 T2.3
50 mm Cooke Speed Panchro f/2 T2.3
75 mm Cooke Speed Panchro f/2 T2.3
100 mm Cooke Deepfield f/2.5 T2.8
and a series of Cooke Telekinics from 6" to 20"

G.B-KALEE Ltd., Studio Department, 37-41 Mortimer St., London, W.1. MUSEum 5432
EVERYTHING FOR THE CINEMA, THEATRE AND STUDIO
A member of the BRITISH OPTICAL & PRECISION ENGINEERS' GROUP
Where SAFETY means something extra..... something which gives you the fullest confidence in specifying Ilford Fine Grain Safety Positive film

* It means that you can rely on the same high standard of quality from batch to batch.

* It means that you get extra fineness of grain to ensure perfect projection quality.

* It means that you can obtain regular and unlimited supplies coated on stable, long-life, British base.

ILFORD FINE GRAIN SAFETY POSITIVE

35 mm. in Release and Newsreel
16 mm. in Release only

Ilford Limited · Cine Sales Department · 104 High Holborn · London · W.C.1 · Tel.: HOLborn 3401

CINE TECHNICIAN

ITV IS LAUNCHED

EDINBURGH IN REVIEW

MISSED OPPORTUNITY

OCTOBER - 1955

Association of Cinematograph and Allied Technicians
Vol. 21 No. 130 PRICE 6d.
A TEMPEAN PRODUCTION

DISTRIBUTED BY EROS

PRODUCED BY: Robert Baker and Monty Berman
DIRECTOR: CHARLES de LAUTOUR

PHOTOGRAPHY: Jonah Jones
LABORATORY: Denham

NEGATIVE:

GEVAPAN 30 of course!

GEVAERT LIMITED · ACTON LANE · HARLESDEN · N.W.10 · ELGAR 6755
CINE TECHNICIAN EDITORIAL

THE CHANCE THEY MISSED

By its decision towards the end of September to extend the Anglo-American Film Agreement without alteration for a further year the Government has missed two golden opportunities. By insisting on certain long overdue revisions it could have taken a step, however small, to improve the balance of payments position and at the same time it could have made a practical move to encourage the production and presentation of friendly contacts with those concerned with the British Cinematograph Industry is entitled to ask why neither of these things was done.

The Agreement, it will be recalled, which was originally signed in 1948 and was designed as a substitute for the import duty which had previously been imposed, sought to restrict the export of money earned by American films in Britain. Under its terms no more than seventeen million dollars of these earnings were allowed to be remitted to the United States each year. The balance was to be frozen in Britain or to be used in certain specified ways in this country, including payment for productions and of general operational overheads.

As things stand today there is a very wide gulf between what was intended by the agreement and what is actually happening. There appear, in fact, now to be no frozen assets in the country. With the basic annual remittances of seventeen million dollars and various bonuses and allowances everything is being taken out either in cash or in kind. Moreover, the American film industry is even seeking permission to transfer blocked sterling from Australia and New Zealand, where it cannot be used for production purposes, to Britain, where it can be used. In these circumstances the original agreement begins to look something of a farce.

Prior to the routine annual Anglo-American meeting in September, at which the Agreement was extended as usual, A.C.T. represented to the Board of Trade the desirability of varying its terms in order still further to restrict the amount of the remittances which can be made direct to the United States. We also urged that consideration should be given to a further restriction of the number of American films which are allowed to enter this country.

It certainly never has been our intention to exclude the best foreign films from British cinemas, but it was felt that the policy of allowing several hundred American films to be imported every year is, to say the least of it, a questionable one. Such a restriction would not affect the best money-earning films. They would continue to come in any case, but, even so, it would lead to a reduction in the number of second features and shorts to be imported and this, in turn, would make for some degree of improvement, though certainly not a sensational one, in the balance of payments position.

A restriction such as we suggested would, furthermore, provide an added stimulus to British production in the field of second features and shorts and, as a result it would lead in time to a further contraction of the amount of foreign exchange leaving this country.

We shall continue to press for revisions on the lines that we have indicated whenever the opportunity to do so may arise.

GEORGE ELVIN AND RALPH BOND REPORT ON

THE SOUTHPORT T.U.C.

A feature of the Southport Congress as far as A.C.T.'s delegation was concerned, was the number of representatives of other Unions in the entertainment industry, particularly those of N.A.T.K.E., ACTORS' EQUITY, the MUSICIANS' UNION and E.T.U. Our informal discussions with the delegates from these Unions both inside and outside Congress, proved to be most helpful.

A.C.T. this year had two resolutions on the agenda and the delegation was also requested by the Executive to move the reference back of the section of the General Council report dealing with our 1954 resolution concerning workers' fares being a deductible item for income tax purposes.

Our first resolution asked that the T.U.C. should not assist the claims of organisations not affiliated to Congress. The General Purposes Committee of Congress asked us to withdraw the resolution. This we would not do until certain specific assurances were given in satisfactory terms. We then agreed to withdraw.

Our second resolution asked Congress to affirm its complete opposition to all forms of racial discrimination in whatever country it manifests itself. Unfortunately, this resolution was not called until Friday morning when Congress was nearly two days behind schedule. As a resolution in similar terms had been moved and carried earlier in the week, the President of Congress asked us to move for withdrawal.

(Continued on page 148)
CINE TECHNICIAN

October 1955

T.U.C.

(Continued)

mally. This we agreed to do, to assist Congress, and the resolution was carried unanimously.

On our reference back, we can modestly claim to have secured the only defeat the General Council suffered during the whole of Congress. As reported in the September CINE TECHNICIAN George Elvin moved the reference back on the grounds that the General Council had deliberately refused to act on a resolution carried by Congress the previous year. Sid Heath, of N.A.T.K.E., which Union seconded the very resolution last year, ably seconded. Ralph Bond supported by quoting extracts from the General Council's documents, and appealing for support on a matter of basic principle. On being put to the vote, our motion was overwhelmingly carried on a show of hands, and the President so declared. This means that the General Council must now pursue our 1954 resolution.

Musicians' Motion

A number of resolutions relating to the entertainment trade unions were discussed by Congress. A motion from the Musicians' Union urging the Government to increase the funds available to the Arts Council was carried, but an amendment from the V.A.F., asking that funds be devoted to reviving the Music Hall was defeated on the grounds that Arts Council funds could and should not be used to bolster up private enterprise. A resolution from Equity asking that Municipal Councils give greater consideration to the employment of professional artists was also carried.

Probably owing to the relaxation of international tension created by the Geneva Conference, Congress this year devoted most of its time to economic affairs. The key debate on the international situation arose from a resolution from the National Union of Mineworkers in these terms: "This Congress calls upon the General Council to make every endeavour to initiate discussions with the appropriate organisations with a view to securing the utmost international solidarity of the workers of all countries."

This was moved by Arthur Horner, the N.U.M. Secretary, in what was generally conceded to be one of the most brilliant speeches heard at this or any previous Congress. The debate was a full one and aroused the keenest interest. The General Council opposed, and on a card vote the resolution was defeated by 4,457,000 votes to 3,431,000 votes. The minority was substantially greater than for a similar resolution last year.

Another resolution calling for the abolition of all stocks of atomic and hydrogen weapons and for the prohibition of the manufacture and use of such weapons under international control was carried, as also was a resolution from the Musicians' Union demanding the admissittance of China into the United Nations and the Security Council.

One of the most important debates of Congress took place on the Rules and Standing Orders of Congress. The General Council proposed to amend Rule 11c. This rule says that in the event of a Union being involved in a dispute, and negotiations breaking down, and other workers being involved, the General Council may use its influence to effect a settlement.

The proposal before Congress was to amend this rule so that the General Council could intervene "if there is a likelihood of negotiations breaking down." The General Council spokesman claimed that this amendment was quite harmless and innocuous and no one should object. But many Unions did object very strongly, claiming that it would interfere with the autonomy of Union Executives, and that employers could always engineer a breakdown, and then demand the intervention of the General Council.

Block Votes Decide

Further, it was argued, the General Council alone would decide whether there was a "likelihood" of negotiations breaking down, and it might intervene to the detriment of the Union involved in the dispute. Despite all these arguments, the block votes of some of the larger Unions assisted the General Council to carry its amendment by 4,800,000 to 3,039,000 votes. The other big debate on domestic affairs concerned Wages Policy. The E.T.U. had a motion declaring firm opposition to any form of wage restraint. The mover referred to the rising cost of living, the increased output of workers, the unprecedented rise in profits and dividends, and the necessity for the Unions to defend and improve their members' standards of living.

After strong opposition from the big battalions, most of whom are demanding wage increases for their own members, the resolution was defeated in favour of an amendment from the distributive workers opposing "any attempt to impose arbitrary restrictions on the freedom of collective bargaining and upholding the rights of affiliating Unions to exercise their functions of protecting and improving the standards of wages and working conditions in accordance with their own needs."

No Interference

By carrying the amendment, Congress in effect protected the rights of Unions to fight for better wages and conditions, but was not willing to bury once and for all the policy of 'wage restraint' which hampered Union activities so much in the past.

In connection with this matter, Congress passed a resolution placing on record its determination to resist any interference with the right of a Trade Union Executive to authorise a stoppage of work in pursuance of a wages and conditions employment claim, or other object approved by the rules of the Union.

Excessive Overtime

Another resolution declared its alarm at the growing extension of the working week and called for a drastic reduction of systematic and excessive overtime, and a vigorous campaign to achieve the 40-hour week. The resolution was brilliantly moved by a young delegate from the Blacksmiths' Society, who incidentally pointed out that the 40-hour week was one of the declared objects of the T.U.C. Nevertheless, his resolution was strongly opposed by the General Council who seemed very worried that it might be carried; as well they might, for on being put to the vote the resolution was only defeated by about 600,000 votes. There was much argument among the delegates as to how their vote should be cast; had they abstained even, the motion might well have been carried. There is no doubt that the majority of delegates were in full support of the resolution, but the big block card vote produced, not for the first time in this Congress, strange results!

In the elections to the General Council George Elvin received 1,755,000 votes against 5,307,000 for T. O'Brien, the sitting member, who was thus re-elected.
The General Secretary Writes:

"A Major Achievement That Reflects Credit on Our Members"

THE LAUNCHING OF ITV

Incidentally, as far as the programmes themselves are concerned it is interesting to note some of the comments of the Press. The Observer, for example, in its issue of the 2nd October, picked on A Month in the Country as I.T.A.'s major cultural effort. This was a film programme shot at Shepperton Studios by Robert Hamer and made by a full film crew. If Robert Hamer and other A.C.T. members at Shepperton Studios can turn out the best programme to date it is clear that someone is over-exaggerating in saying that film technicians and television technicians are separate animals.

Fancy Names

That is one reason why I don't like the trend towards giving what A.C.T. feels are fancy names to many of the jobs in television. At the B.B.C. where this practice first started, it was felt that this was one of the devices used to try and shake off the Trade Unions and to seek to prove that any connection between films and television is purely coincidental. Why, for example, does an Assistant Director have to be called an Assistant Director in films and a Floor Manager in television, or a Sound Mixer in films called a Sound Balancer or Engineer (Sound) in television? This simply creates unnecessary confusion which must be straightened out.

The adage that "unity is strength" is exemplified by the success of the fourteen trade union and professional bodies interested in television in their negotiations with the I.T.A. over the programme content of recorded material in television as is clear from the following Press statement issued just prior to the first day of commercial television:

The fourteen organisations which have been concerned in securing safeguards for the British character of commercial television have now received assurances from the Independent Television Authority — assurances which the fourteen organisations regard as completely satisfactory — regarding the manner in which the I.T.A. intends to carry out its statutory obligation to ensure that proper proportions of the recorded and other material included in the programmes are of British origin and of British performance.

Safeguards Committee

The fourteen organisations have decided to maintain their close co-operation in the future not only to discuss with the I.T.A. any points arising from the above settlement but also to act as a general Radio and Television Safeguards Committee, which name the Committee has now assumed.

We just made our self-imposed deadline of reaching agreement with the Programme Contractors' Association before the 22nd September. The A.C.T. Executive Committee decided that it could not let the new service commence without at least provisional trade union safeguards for its members. These safeguards were obtained by agreements with the programme companies that pending negotiation of a new agreement A.C.T.'s agreements with the B.F.P.A. and the Newsreel Association, as the case may be, shall be the minimum terms under which members in the grades concerned shall be employed.

Draft Rejected

These have been the only television agreements reached, apart from the successful negotiations by Equity and the Musicians' Union, for those employed by the Programme Contractors and the I.T.A. The interim settlement was not easily obtained and during the course of its negotiation our representatives rejected a draft agreement submitted by the Programme Contractors which was completely (Continued on page 154)

There is a Myth

There is a myth which some of the companies may very well seek to perpetuate that there is a vast difference between television and film work and that an experienced technician on the latter is nevertheless unsuited without an extensive period of training to pull his full weight on television. Whilst, of course, there are always things to be learnt, and indeed may be some to be unlearnt, in moving from one medium to the other, some of the most capable television technicians are those who have come from the film industry, as anyone who has walked round Highbury Studios, for example, would know.
THE TODD-A.O. PROCESS

The new film process known as TODD-A.O. was explained in a lecture to members of A.C.T. and their friends, on Tuesday, 6th September, by Mr. Brian O'Brien, Jnr, the son of a famous American optical exper, Mr. O'Brien, Jnr, who is now employed by the American Optical Company, and has participated in the project from its very beginning, gave his listeners a fascinating account of the conception, development and present uses of the process.

He explained that Mike Todd, after whom the process is named, approached his father and asked if it was possible to produce CINERAMA—large curved-screen projection—"out of one hole." The question, in other words, was whether a camera could be designed to produce a single negative which, when processed and projected, would give the same answer as the three cameras and projectors used in CINERAMA.

Mr. O’Brien, Snr, replied that it could be done but that it would need a large team of expert technicians and opticians to produce the answer. A free hand and financial backing were guaranteed. The American Optical Company were selected as being the most suitable organisation for developing the project, and the last two letters in the name "TODD-A.O. PROCESS" were added, the A.O. standing for the American Optical Company.

The first step was to design a camera and optics so that the picture when projected would fill a curved screen with even light distribution and focus over its surface. It was decided to use a camera with 65mm film and the master-lens was to have an angle of 128°. The camera and movements were based on the Mitchell with five-hole pull-down. Film stock was to be Eastman although Ansco had been tried. Registration of film and tolerances were to be one-tenth those of A.S.A. Standard. It was decided that the aperture should be 2.072" by .900" and that all stocks, both negative and positive, should have the same perforations.

One of the optical problems involved in this process occurred when projecting the image on to the curved screen. Mr. O'Brien explained that, when shooting with the 128° lens, in order to obtain an identical picture on the screen it is necessary to project with a similar lens. He illustrated the ideal projector position with a blackboard diagram (see figure 1) but pointed out that in a theatre of normal dimensions this would mean having a projection box in the middle of the theatre, thus obscuring vision for a big proportion of the audience. A lens which would give exactly the same image from a greater distance therefore had to be designed. This is known as the phantom projection lens.

The film used in the projector is 70mm. wide in order to allow for three sound tracks on each edge of the film. Magnetic striping has been tried but, owing to the narrowness of the stripe, it was found to be noisy. Research is still proceeding to perfect this method. At present the normal optical recording is used.

The projection of an image on to a curved screen was the next problem to be solved. Light striking a flat surface is scattered in all directions, as is shown in figure 2. On a curved surface, such as that in figure 3, a certain amount of light would reflect sideways, striking the surface again and softening the projected image. However, by using millions of small optical elements in the surface of the screen it was possible to control the light and reflect it towards the audience and not to any other part of the screen. This effect is shown in figure 4.

This lenticular screen was found to give improved quality pictures with increased brightness but it was also found that when running the projector at the normal speed of twenty-four frames per second a stroboscopic flicker could be discerned at the edges of the screen. In order to eliminate this effect projector and camera speeds have been increased to thirty frames per second.

The problem of release prints was solved by making various standard reduction prints from the 65mm. film to 35mm., either-squeezed or normal, so that any theatres could show the final product, but adjustments of the speed of projectors to handle the increase of speed of film had to be made.

The projector designed for the
process has been adapted to take 70mm. or 35mm. with or without anamorphic. By changing mechanism this can be carried out in approximately three minutes. Spool boxes of 3,000 ft. are used and the light source is increased from normal to just over 200 amps. With the increase of heat and light film buckle was found to occur but by curving the gate and altering the optics a satisfactory picture was obtained.

Editing the film is carried out quite normally. Viewing the image is done on a converted Westrex machine that has literally been cut in half, opened to 65mm. with larger runners and sprockets mounted to take film and a new magnifying optical system added.

The first processing labs have converted one of these plants, having added larger rollers and modified mechanisms to take the film. This has been done by Consolidated Laboratories.

At the conclusion of the lecture Mr. O'Brien, Jnr., answered a number of questions on various aspects of the process. The lenses used, he said, were 128° at f2 (81° diameter), 64° at f2.2, 48° at f2.8, and 32° at f2. All lenses are calibrated in degrees of angle in preference to the normal 40mm., 50mm., etc. This is in order to assist art directors when designing sets.

The weight of the camera was approximately 4 lbs. greater than that of the B.N.C. Mitchell. The viewfinder is a standard Mitchell type with modified lenses to cover 64°, 48°, and 32°, but no satisfactory modification had been found for the 128°, and this is judged by using the hand when standing on the set.

One thousand foot magazines are fitted to the camera. Running time is approximately seven minutes per thousand feet.

For viewing rushes, dubbing and post syncing, a large stage had been converted, with a screen 51' wide, 25' high and 13' deep.

---

**BOOK REVIEW**

CONCISE GUIDE TO MAKE-UP

Photographic Make-up, by Jack Emerald. Fountain Press, 18/-. 

Among the few books on the art of make-up which have been written in this country, this new manual on the subject of cosmetics for the camera by Jack Emerald is clear and concise and, on the whole, well abreast of most of the up-to-date methods of photographic make-up.

I shall comment first on the sections dealing with basic and corrective make-up for straight portraiture. The information contained in these chapters should prove invaluable to stills cameramen who lack the services of a fully qualified make-up artist. The methods of application recommended are first class and easy to follow, but I must add that some of the technique is slightly out of date compared with the most advanced methods used in film studios today. This is inevitable, however, as the art of make-up for the screen, like all other facets of film photography, is constantly developing.

As far as the section dealing with character make-up is concerned—and I assume that this book has been written primarily for stills cameramen—I cannot see the photographers going to the great lengths advised in this book to produce a photographic character study unless they are also interested in amateur dramatics.

Through my own long experience of character make-up in the film industry, I can affirm that it takes years of trial and error to reach the stage of perfection attained by such make-up artists as Buddy Westmore, whose work forms one of the pictorial strips in the book. Also the case of character make-up on which he is engaged, that of transforming Yvonne de Carlo into a seventy-five-year-old woman for a film role, is almost as much of a laboratory job—that of manufacturing the basic skin-light rubber mask—as a make-up assignment. Such a task would be impossible for any stills photographer to attempt without the facilities of a film studio behind him.

Jack Emerald’s “Photographic Make-up” is most tastefully presented and contains a host of well reproduced and highly interesting illustrations of his subject, although one or two of them seem irrelevant to the main theme. It is nevertheless a book which should prove of absorbing interest, both to the professional photographer and to the mere ‘dabbler’ in this art.

W.P.

---

**Gossip Round the Globe**

ACROSS THE CURTAIN. Following his recent visit to Harrogate, Mr. Malik, the Russian Ambassador, has sent to Harrogate a full-length film in colour of the Russian State Ballet Company performing “Romeo and Juliet” with music by Prokofiev.—Daily Film Renter.

* ACROSS THE ATLANTIC. Although still unfinished, The Ladykillers, new Alec Guinness comedy produced by Sir Michael Balcon at Ealing Studios, has been sold unseen for Broadway showing early in the New Year.—Daily Film Renter.

* ACROSS ATLANTIC AND CURTAIN. The Soviet Government has authorised M-G-M to film four Van Gogh pictures in the Moscow Museum of Modern Art. The film on the life of the painter, which is entitled Lust for Life, will feature Kirk Douglas (Van Gogh) and Anthony Quinn (Paul Gaugin); Vincente Minnelli is directing.—Cinema Nuovo.

* EAST PAKISTAN will soon have an up-to-date film studio. Located at Dacca, it will be the first of its kind in East Pakistan. The studio is Government-sponsored and some German experts of UFA have arrived to assist in the production of films.—Filmindia.

---

**THIS MONTH’S LECTURE**

The next Technical Lecture will be on Wednesday, October 26th, at Hammer House, at 7.30 p.m.

Subject: Organising a Television Service

by T. M. Brownrigg, General Manager of Associated Re-diffusion

Chairman: Anthony Asquith
EDINBURGH IN REVIEW

By FORSYTH HARDY

IT would not be possible to write of Edinburgh, as someone did of one of the Continental film festivals the other day, that “no one appeared to be very interested in the films.” At Edinburgh the films still matter more than exhibitionism. More than one observer from overseas has commented on the genuine interest of the audiences in the films and in the film-makers who have introduced them. As one of them put it, they “charge the auditorium air with critical expectancy. It gives the pictures that flow across the screen a moment of intense significance.”

I mention this initially because the nature of the Edinburgh Film Festival appears to have been misunderstood by one or two writers visiting it for the first time this year. Showmanship is not and never has been the measure of the Edinburgh intention. The performances are primarily for those who want to see the films, not to be titillated by glimpses of more or less glamorous stars. Showmanship surely loses its meaning when it is regarded as of more importance than the film it is supposed to be serving.

On the other hand, when a film is introduced, as happened so often in Edinburgh this year, by the man mainly responsible for its produc-
tion, the occasion gains at once for those who are genuinely interested in film-making. To hear Carl Dreyer talk about his long-standing ambition to make Ordet; to have an analysis of the crisis in neorealism in Italy from Vittorio de Sica; to see a demonstration of the art of clowning from Jacques Tati—these are experiences which would enrich any performance. I would not like to see these disappear from the Edinburgh programme.

De Sica, the Edinburgh president this year, and Tati were in the city together, and it was a privilege to spend several hours in their company. The Italian’s serious interest in his art does not subdue his natural gaiety. I thought it typical of his understanding reception in Edinburgh that a reference to his difficulties over Umberto D should have brought the warmest round of applause from the audience. Jacques Tati enjoyed his sojourn in Edinburgh. He said that the further north he travelled, the better the emotional climate for the kind of clowning he preferred. He hinted he would like to return and make a film on the Festival theme.

In a characteristically modest way Carl Dreyer made his mark on the Festival. His film was one of its main talking points, both before and after it was shown. He told us on his arrival from Venice that newspaper reports of the audience walking out on the film because of its brutality were greatly exaggerated. Certainly when we saw Ordet it seemed hard to believe that the childbirth scene was sufficient to upset an audience in this way. With its emphasis on the power of faith to work miracles, Dreyer’s new film is in the tradition of Joan of Arc and Day of Wrath. It reaches its climax with tremendous power and gains greatly through its faithfully observed setting in a Jutland peasant community.

After Dreyer’s film I was most impressed by de Sica’s Oro di Napoli. The version shown at Edinburgh included the controversial funeral sequence, the most deeply moving of the six episodes which comprise the film. The others in this highly individual impression of life in Naples range
from the tragi-comedy of the small man whose house is invaded by a bully to the brilliant character study, by de Sica himself, of a faded Neapolitan count. His observation is as fresh as ever.

The United States had a particularly strong and well-varied entry this year. Withdrawn from Venice, Blackboard Jungle was genuinely in the Edinburgh tradition with its emphasis on social drama. The conflict between the idealistic young teacher and the wild destructive boys answered the Festival's search for "the living cinema." Add to this the stimulating experiment of East of Eden, the ballet sequences of The Glass Slipper, and the gaiety of Walt Disney's Lady and the Tramp, and you have an impressive entry.

Not Good Enough

In comparison Britain's Doctor at Sea seemed inadequate. There may well be reasons why British producers are unable to arrange release dates to fit in with a Festival presentation; but it would seem unwise not to attach more importance to the upholding of our prestige on these international occasions. Overseas visitors expect more than the excellence they always find in the British short films. Here, certainly, they were not disappointed this year, with films of the quality of The Bespoke Overcoat, The New Explorers, The Rival World and We Found a Valley.

The Eastern European countries were well represented. Russia's Romeo and Juliet, danced by Ulanova and the ballet of the Bolshoi Theatre, delighted an audience which included some of the Danish dancers who had given the same work on the stage during the Festival. Devotion, filmed in colour and set in contemporary Moscow, is interesting chiefly because it offers, not an incitement to revolution, but an appeal for orthodoxy in marriage and family affairs. Excellent nature and scientific films gave balance to the entry.

Czechoslovakia showed one of the Festival's most impressive films in Jan Hus. This is a superbly mounted piece of work, broad in its scope and meticulous in the detail of its settings and costumes. It suggests that the Czech film industry is now one of the most accomplished in Europe. This impression was strengthened by Prehistoric Adventure, which excitingly combines fantasy and scientific knowledge of prehistory.

It also demonstrates the effort which the Czechs are prepared to put into a film for children.

Yugoslavia sent two feature films this year. Two Peasants is a story of a conflict of loyalties involving partisans and Chetniks during the war; a sincere but unremarkable film. The other film, The Girl and the Oak Tree, is a surprisingly mature piece of work, excitingly directed and with a photographic brilliance unequalled in any other film at the Festival. Its evocation of the atmosphere of the bare, waterless Dalmatian heights is something I won't forget.

For the first time China was a major contributor, with two sharply contrasted films. Liang Shan-Po and Chu Ying-Tai, a folk opera in colour, has all the strangeness of a novelty. The Letter with the Feathers is a vigorous story of the anti-Japanese war, filmed on natural locations in North China and enlivened by a delightful performance by a small boy as the hero of the exploit it describes.

From Japan came Children of Hiroshima, already well known for its moving treatment of the atom bomb theme, and Ugetsu Monogatari. This is a story of feudal war in Central Japan and particularly of two peasants, one of whom becomes a samurai and the other falls in love with a beautiful ghost princess. This strange film has moments of delicate pictorial beauty yet fails to penetrate the barrier it appears there must always be to Western understanding of Oriental themes.

Ugetsu Monogatari received the Selznick Golden Laurel Award, made during the Festival, for the film contributing most to international understanding. It is hard to see on what justification. The choice of films for the award has this year been taken out of the hands of panels of critics in the various countries and the first result is not reassuring. Also made during the Festival was the Richard Winnington Award, made to Mark Donskoy for the Maxim Gorki trilogy.

Special prominence was given to films for children in the third week of the Festival. A conference on Making Films for Children, run on sound practical lines, was opened by Mary Field, under Frank Hoare's chairmanship. There were contributions by Patricia Latham on scripting, Brian Salt on direction, Jan Choyce on selection, Ernest Welton on international distribution and George Singleton on exhibition. The aim was to talk about, not vague generalities on the moral effects of film-going on children, but the practical prob-

(Continued on page 154)
lem of making and showing films to children. In this I thought it was successful.

A series of performances brought together some of the finest work being done at present for children. In addition to the Czech film I have mentioned, there were films from Poland, Denmark, the Netherlands, Rumania, Japan, France, Norway, Australia, Great Britain and the U.S.S.R. It was encouraging to find that Britain's praiseworthy effort in this field, which has produced so much excellent work is beginning to be supported by effort in other countries. When international distribution of these films is possible children should no longer need to put up with films made for adults and only by accident suitable for them.

This is one of the problems which will face the International Centre for Children's Films which a conference, convened by UNESCO in Edinburgh during the Festival, decided should be set up. A provisional secretariat is to be established in Paris and the chairman of the provisional governing body is Mary Field, who presided with great skill and tact over the Edinburgh conference. It is good to know that the conference has produced firm practical conclusions. Children's films have been the subject of feckless blethering for far too long.

Polish Delegates Delighted

The following impression of Edinburgh has been specially written for us by Cameraman Wladimir Forber and Scenario Director Jerzy Papaj, the Polish Delegates to the Festival.

We were delighted by the interest shown in our delegation and the friendly reception accorded to us during our visit.

The Edinburgh Festival is marked by the search for new forms, new media of expression for documentary films. As we were able to observe, the search leads in various directions and assumes various characters. Films ranged from the Hewitson Road of Iron, straight reportage of the building of a railway line in Canada, through Guggenheim's American social propaganda film The Big Issue, to the purely impressionist Moussoff film Le Chemin de L'Etoile. In every documentary film that we saw at the Festival it was apparent that its makers had given great thought to the search for lucid expression.

At present, documentary film in Poland is going through a difficult period. There is no shortage of subjects, but our film-makers rarely find the best way of presenting them. As yet Polish documentary has not evolved a distinctive style. Our documentary film-makers will have to give meticulous attention to the quality of their film reportage, since this branch of the cinema has, until recently, been afforded rather stepmotherly treatment in our country.

Besides the wide range of interests represented at the Festival, the personal contacts established there between directors from various countries have a particular significance. They assumed a really friendly character and achieved an atmosphere of mutual understanding. There was evidently a sincere wish to be of service to one another in sharing experiences. This exchange is the best proof of the need for such meeting, and of the valuable role of the Festival.

We followed up our experiences at the Festival with visits to film units in London and a trip to Pine-wood Studios. We were very impressed with the standard of documentary we saw at such places as the National Coal Board, the National Film Board of Canada, British Transport Films, and the Shell Film Unit. We also learned a great deal from the British Film Institute.

We should like to take this opportunity of thanking the organisers of the Festival, and the staff of the film units and studios we visited, for their hospitality to our delegations. We have taken back to Poland news of a wide variety of excellent productions.

General Secretary

(Continued)

and utterly unacceptable. It was not based on the B.F.P.A. Agreement, as was promised. Indeed, some of the key clauses were omitted altogether and only in about two of the others was there any similarity with the B.F.P.A. Agreement.

The employers want to have different terms of employment for different categories of members, but our view is that all members shall be covered by the same agreement. They want to abolish the principle of voluntary overtime and deem guilty of misconduct anybody who refuses to work overtime in a week which they state should be between 6.0 a.m. Sunday and the following Sunday. Whilst we realise that a seven-day public service must operate continuously the employers have failed to distinguish between this essential principle and the fact that the workers themselves should not have to operate continuously.

The proposed provisions for overtime payments were completely inadequate and well below those set down in the B.F.P.A. Agreement, as also were the provisions for payment on Bank and Public Holidays. We were asked to agree that our women members who became pregnant would be ineligible for sickness benefit, the employers telling us that the processes of childbirth were understood by them as voluntary sickness! In fact the only good thing about the draft agreement proposed was the statement that the leave year should run from 1st January to 31st December and as there was no other reference to holiday periods one or two of us rather innocently assumed that our members were to have twelve months holiday each year! But alas we were told this was a typing mistake and they would get no more than two weeks, but even then the principle of holiday credits was not proposed.

At a meeting of our TV members to which I reported on our negotiations the view was clearly and firmly expressed that A.C.T. must press the programme contractors to accept the full B.F.P.A. Agreement subject to any necessary amendments which the Executive Committee and Negotiating Committee think fit. That is the mandated course we shall follow.

STOP PRESS

As we go to press the General Secretary reports that at the resumed negotiations with the Programme Contractors many of the criticisms voiced above were accepted as valid by the employers and although there is still a long way to go progress was made towards the amicable conclusion of negotiations.
A MONTH FULL OF INTEREST

This has been a very interesting month from several points of view, particularly in the Television field.

NEW STUDIOS. The Danziger Brothers have practically completed the building of their studio at Elstree. It seems that they have a five-year contract and are building three stages, dressing rooms, cutting rooms, etc. Johnny Draper has been appointed Production Manager by the Company, Eric Blakemore Art Director, and Ernie Morris has been given a chance to direct; Jimmy Wilson will be Lighting Cameraman for this series.

THE TELEVISION THEATRE. British Actors' Equity had a dispute with Jack Hylton, who was using this theatre for filming extracts from the current London production Talk of the Town. A.C.T. gave active support to British Actors' Equity and instructed our members not to proceed with any work on this production until the dispute had been satisfactorily settled.

This incident, of course, is an example of how the Unions within the industry can assist each other. British Actors' Equity are grateful to us for the support, and wish to express their thanks to our members who so loyally supported them.

KAY'S, FINSBURY PARK. The football team met British Ships Carbons in the first round of the Film Industry Sports Cup and beat them by 5—2.

ROTHERHITHE STUDIOS. This Studio has now entered into production on its own. Percy Brittain has been elected Shop Steward.

NEW ENTRANTS COMMITTEE. The Committee has done an enormous amount of work, and has still a great deal to do, consequently it is circularising all fresh applicants to notify them that until the existing application list has been examined no further entries will be accepted for interview.

COMMERCIAL TELEVISION. A very successful meeting of our members employed in this field, particularly on live transmission, was held at the Holborn Hall on Sunday, 2nd October. A draft Agreement (summarised by the General Secretary, see pages 149 and 150) received from the Employers was unanimously rejected, and a Negotiating Committee was set up to meet the Programme Contractors with a mandate from the meeting to proceed along the lines of the current B.F.P.A. Agreement.

BY MIDDY

B.B.C. The Outside Broadcasts Department of the Corporation were to go to Pinewood to make a live transmission show of a film unit actually working. The General Council instructed our Pinewood members not to proceed with any assistance to the B.B.C. until the B.B.C. gave an undertaking that only members of their appropriate Union would be sent to Pinewood to carry out this work.

Discussions took place with the B.B.C. authorities, who went so far as to send representatives to the Studio. Arising from this dispute the B.B.C. have agreed to meet us before entering into any arrangements to carry out any such live transmissions where a fully organised unit is employed.

An unusual tribute to A.C.T. FILMS' Room in the House appeared in PICTUREGOER for September 17. Three readers' letters were published in praise of the film. "The most delightfully enjoyable film I have seen in many ages," wrote one reader. "A really human story, superbly acted," said another. And, interesting to note, the Editor in a footnote said that many readers had written to him to single out "this unpretentious British picture."

Room in the House is now on general release.

I have news of two invalids well-known in the industry. Tommy Tomlinson is now fully recovered and has been discharged from the sanatorium. Henry Halstead, who met with a very bad motor accident, is still in the King's College Hospital, Denmark Street, and would be glad to hear from any of his friends in the industry.

JOBS ON OUR BOOKS

At the moment of going to press the Employment Officer reports that he has a number of unfilled vacancies for jobs in the laboratories on his books.

On the studio side there are vacancies for:

Three Sound Camera Operators
One Assistant Librarian
Three Dubbing Editors
One Lighting Cameraman
for an Eastmancolor production in Pakistan
One Assistant Art Director.

Will A.C.T. members who are interested in any of these vacancies please telephone Bunny Garner at Head Office.
ITV NEGOTIATIONS

Full reports were presented on the negotiations that led to interim agreements to cover Independent Newsreel Association, the processing of TV news material, and the Programme Contractors' work. If no satisfaction had been reached with the latter, the Executive gave authority for a special meeting of members employed on contracted work at which the company would be recommended to stop work at once. However, successful negotiations were concluded with the Associated Broadcasting, Associated Rediffusion and Granada TV Network, under which A.C.T. members would, pending negotiation of a final agreement, be employed under terms not less favourable than the B.F.P.A. Agreement.

A similar settlement was reached with Independent Television News. Pending negotiation of a separate agreement, staff would be employed under terms not less favourable than the N.R.A. agreement.

At the request of I.T.N., A.C.T. reached agreement with Kay Labs, as a result of which the I.T.N. will get facilities no less favourable than those available to the B.B.C., but soon afterwards Kay's wrote that the settlement was impracticable, as the necessary number of staff was not procurable. The Executive protested to Kay's at their change of attitude, stressed that the original settlement was best, and insisted that any alternative arrangements must be on a rota basis and temporary, with a stipulated final date; the company must recruit necessary staff and revert to the original scheme as soon as possible. Following a special meeting of the Laboratory Committee, it was decided to agree to fresh proposals, which must be reviewed by 31st December, 1955.

FEATURE NEGOTIATIONS: Authority was given to the Feature Branch to continue to press its claim with the B.F.P.A. for all technicians up to the top minimum grades to be entitled to receive overtime, a proposal which the B.F.P.A. has recently rejected. Authority was also given to make a claim for a salary increase of 7½ per cent for all technicians up to the top minimum grades, and for taking the appropriate industrial action, if necessary, after a full meeting of the Feature Branch.

SCENIC ARTISTS: A member, mainly employed as a Matte Artist by a company servicing production units with trick and special effects work, was engaged by the local Art Director to paint some scenic backings. The Scenic Artists' Section registered strong objection to an A.C.T. member not in membership of their Section doing such work. The member in question held that he was justified in undertaking the work offered to him as Scenic Artists, Art Directors and Sketch Artists were often called upon, in addition to their normal job, to provide matte paintings, and the recognised Matte Artists in A.C.T. had never objected to such an arrangement. After a full discussion, with the President in the chair, it was unanimously agreed that under Rule the Section's views could not be accepted, unless, of course, there were unemployed Scenic Artists available or unless their existing employment was endangered, in which case the Council endorsed the Section's attitude; further, a meeting would be called between the Feature Section and Matte Artists to thrash out the whole problem.

GIFT TO NEW T.U.C. BUILDING: Subject to the approval of the renter, A.C.T. would donate a print of A.C.T. Films' The Final Test, with a suitably worded title, to the film to be available for showing to Trade Unions hiring the building for social purposes.

FILM LABORATORY ASSOCIATION: The terms of an agreement between A.C.T. and the F.L.A. covering certain new grades employed in black-and-white labs which would come into operation on Monday, 12th September, 1955, were endorsed. The F.L.A. was not prepared to accept the A.S.F.P. Disputes Clause, and suggested an alternative. This was rejected, and the meeting reiterated that the new clause must be in line with the A.S.F.P. Clause in the A.S.F.P. Agreement.

TRADE UNION LABEL: It was agreed to accede with pleasure to the request from Pearl and Dean Productions that they insert an A.C.T. Trade Union Label on the cartoon film Man of Action, which they are producing for the American market.

TWELVE AMERICAN TECHNICIANS were reported to be working in British Studios, all except one with A.C.T.'s permission. It was agreed to oppose a permit for Mr. F. R. Selch, an American who, as a TV Producer for J. Walter Thompson, was being offered a salary of only half the A.C.T. rate and less than half the Union rate in America. It was agreed to reiterate to the Ministry of Labour that A.C.T. policy in TV should be as in films.

ORGANISATION OF A.C.T. BUSINESS: The Finance and General Purposes Committee made recommendations for improving the efficiency of A.C.T., while fully maintaining the democratic manner in which the Union transacts its affairs. The Council agreed that Executive agendas should in future be prepared so that no item appeared twice in a month, other than in an extreme emergency, and that the Senior Organiser was responsible for presenting all organisation items to the Executive; the Employers' Associations, Government Departments and others would be informed that items of business would only be considered monthly, and they should plan accordingly. Both General Council and Executive would continue their present policy of loose operation of Standing Orders, but with an annual reminder of the need for the efficient conduct of business. As a result of these and other proposals, there would be more opportunity for discussions on general policy. The recommendations were approved.
Film and T.V. Round-up
Edited by
Morton Lewis

TV TIMES. B.B.C.'s Radio Times has a rival—the TV Times. Their first issue was a tremendous success; they estimated to sell three hundred thousand, but they actually sold four hundred and eighty thousand. It looks as if CTV have both feet in the door.

A LITTLE CULTURE DOES YOU GOOD. Sir Thomas Beecham has signed an exclusive contract with Granada TV as Musical Adviser. He is preparing an "unconventional" series of programmes featuring the Philharmonic Orchestra.

NEW GROUP TO MAKE TV FILMS. Herbert Wilcox and Bernard Delfont have announced that they have formed a partnership association for the production of TV films and for their worldwide distribution. By this arrangement all artists under contract to both Wilcox and Delfont will be made available for the production of a series of TV films, all of which will be produced in England. Production will commence immediately after Christmas. Stars available to the partnership include Norman Wisdom, Anna Neagle, Ruby Murray, Joan Regan and Winifred Atwell—Bernard Delfont is at present in New York arranging American distribution for the pictures.

TV CUT-OFF. Cameramen and Operators, did you see the cut-off on CTV? A lot of the agencies are complaining that their products are being lost and that some of the commercial packs will have to be re-shot. A good tip: if it looks good on a 75mm. lens—then shoot it on a 50mm. lens, thus allowing for the cut-off.

WHAT THE CRITICS THINK. "The Star": "Commercial TV came in like Christmas Day—full of good things and surprises. It had an array of personalities that Hollywood would call 'Colossal.' It had freshness. It had gaiety that spoke of freedom from pending trays and administration barriers." "Daily Telegraph": "CTV made a subdued and dignified start reminiscent of the B.B.C. Senior Service . . . it warmed up late in the evening . . . it did not become the huckster's riot of vulgarity that opponents of CTV had predicted." "The Times": "All in all, the new TV service has passed its first evening's test with a good measure of professional accomplishment." "The Daily Mail": "If judged by this evening's scope and variety, the ITA has established high standards for itself to follow." "Financial Times": "Britain's Commercial TV service was successfully inaugurated. Reception was far above expectations." "The Daily Sketch," "News Chronicle," "Evening Standard" and "The People" all more or less commented along the same lines—one or two said that the light was bad on some of the plays. One said that the sound was canny, otherwise O.K.

21 YEARS AGO
In October 1934

SIR REGINALD MITCHELL-BANKS intimated his desire to resign as President of A.C.T., as he had been made a Judge; it was suggested that Mr. Kenneth de Courtsey or Mr. Shakespeare Morrison, K.C., M.P., take his place, but most members at the Executive meeting on the 9th October, 1934, were against a predominance of Conservatives as A.C.T.'s Patrons. To quote one member, "In the event of A.C.T. feeling bound to call a strike, none of these Conservatives would support it."

The same Executive meeting heard a report from members at B.I.P., who wanted A.C.T. to be a proper Union and not a Guild; these members were in daily contact with studio electricians, "who," their delegate reported, "had got better hours and conditions through the E.U. and would like something of the sort for themselves."

NEWSREEL SCOOP OF THE YEAR—assassination of the King of Yugoslavia on arrival at Marseille on 9th October. The reels showed the way the crowds attacked the assassin after he had killed both the King and the French Foreign Minister, M. Barthou.

CAMERA HIRE SERVICE
NEWMAN SINCLAIR MODELS
G and HIGH SPEED
with FULL RANGE of EQUIPMENT
and GYRO TRIPods

Telephone: GER. 1365/6/7/8
S.F.L. LTD., 71 Dean St., London, W.I
OH ROSALINDA

Year of Production: 1955.
Studio: Associated British Picture Corp.
Laboratory: George Humphreys/Technicolor.
Producing Company: Michael Powell and Emeric Pressburger Productions Ltd.
Producers: Michael Powell, Emeric Pressburger.
Director: Michael Powell.
Scenarist: Michael Powell, Emeric Pressburger.

Book Department: Lighting Camera-man, Chris Charlton; Camera Operator, Norman Warbrick; 1st Camera Assistant (Focus), Kelvin Pike; Other Camera Assistant, Peter Hedges; 2nd Camera Operator, John Stillwell.

Sound Department: Recordist (Mixer), Leslie Hammond; Sound Camera Operator, Bud Abbott; Boom Operator, Dennis Potter; Boom Assistant, Dennis Lewiston; Other Camera Assistant, J. A. Glover.

Sound Department: Recordist (Mixer), Sash Fisher; Sound Camera Operator, Michael Bassett; Boom Operator, Noel Daniel.

Art Department: Art Director, John Stoll.

Editing Department: Editor, Robert Hill; 1st Assistant, Terry Laurie, Pamela Bosworth; 2nd Assistant, Gitta Blumenthal.

Production Department: Production Manager and/or Unit Production Manager, Frank Bevis; Assistant Director, John Stillwell; 2nd Assistant Director, F. N. Harrison; 3rd Assistant Director, Marjorie Owens.

Still Department: Still Cameraman, Dennis Read.

NOT SO DUSTY

Year of Production: 1955.
Studio: Twickenham Studios.
Laboratory: Kay Film Printing Co. Ltd.
Producing Company: Jaywell Productions Ltd.
Producers: Bill Luckwell.
Stars: Bill Owen, Joy Nichols, Leslie Dwyer.
Director: Maclean Rogers.
Scenarist: Maclean Rogers.

Camera Department: Lighting Camera-man, Jimmy Wilson; Camera Operator, Harry Gillam; 1st Camera Assistant (Focus), Michael Wilson; Other Camera Assistant, Ted Cutlack.

Sound Department: Recordist (Mixer), George Fenton Smith; Sound Camera Operator, Mickey Jay; Boom Operator, Brian Hunter; Dubbing, Picture (chief), John Vivian.

Art Department: Art Director, Norman Arnold.

Editing Department: Supervising Editor, Sam Simmonds.

Production Department: Production Manager and/or Unit Production Manager, Clive Midwinter; 1st Assistant Director, Ernie Morris; 2nd Assistant Director, Teddy Abel; Continuity, Gladys Reeve.

Still Department: Still Cameraman, Eric Gray.

ROOM IN THE HOUSE

Year of Production: 1955.
Studio: Nettlefold Studios.
Laboratory: Ray's Film Printing Co. Ltd.
Producers: Alfred Shagunnessy.
Stars: Patrick Barr, Hubert Gregg, Marjorie Rhodes.
Director: Maurice Elvey.
Scenarist: Alfred Shagunnessy.

Camera Department: Lighting Camera-man, Gerald Gibbs; Camera Operator, Peter Lambert; 1st Camera Assistant (Focus), Dennis Lewiston; Other Camera Assistant, J. A. Glover.

Sound Department: Recordist (Mixer), Sash Fisher; Sound Camera Operator, Michael Bassett; Boom Operator, Noel Daniel.

Art Department: Art Director, John Stoll.

Editing Department: Editor, Robert Hill; 1st Assistant, Terry Laurie, Pamela Bosworth; 2nd Assistant, Gitta Blumenthal.

Production Department: Production Manager and/or Unit Production Manager, Frank Bevis; Assistant Director, John Stillwell; 2nd Assistant Director, F. N. Harrison; 3rd Assistant Director, Marjorie Owens.

Still Department: Still Cameraman, Dennis Read.

CONFESSION

Year of Production: 1954.
Studio: Merton Park.
Laboratory: George Humphreys.
Producing Company: Anglo-Guild Productions.
Producers: Alec C. Snowden.
Stars: Sydney Chaplin, Audrey Dalton, John Bentley.
Director: Ken Hughes.
Scenarist: Ken Hughes, from a play by Don Martin (American).

Camera Department: Lighting Camera-man, Philip Grindrod; Camera Operator, Ron Robson; 1st Camera Assistant (Focus), Edgar Cooper; Other Camera Assistant, Ken McPherson.

Sound Department: Recordist (Mixer), Dick Smith; Sound Camera Operator, Arthur Vincent; Boom Operator, Brian Hunter; Boom Assistant, W. Germaine; Dubbing Crew, Ron Abbett, Sidney Rider.

Art Department: Art Director, Harold Watson; Assistant Art Director, W. Holmes.

Editing Department: Editor, Geoffrey Muller; 1st Assistant, James Roddan; Dubbing Editor, Harry Booth.

Production Department: Production Manager and/or Unit Production Manager, Jim O'Connell; 1st Assistant Director, Denis Johnson; 2nd Assistant Director, James Northcote; Continuity, Marjorie Owens.

Still Department: Still Cameraman, Charles Trigg.

DOCTOR AT SEA

Year of Production: 1955.
Studio: Pinewood.
Laboratory: Technicolor (VistaVision).
Producing Company: Group Film Productions Ltd.
Producers: Betty E. Box.
Stars: Mark Bogard, Brigitte Bardot, James Robertson Justice, Brenda de Banzie.
Director: Ralph Thomas.
Scenarist: Richard Gordon (from a screenplay by Nicholas Phipps and Jack Davis).

Camera Department: Lighting Camera-man, Ernest Stewart; Camera Operator, H. A. R. Thomson; 1st Camera Assistant (Focus), S. Clayton; Other Camera Assistant (Focus), B. Alberston.

Sound Department: Recordist (Mixer), John Stoll; 1st Assistant Operator, George Williams; Boom Operator, Basil Fenton-Smith; Other Assistant, John Recordings, Maintenance, Fred Hughesden (Location only); Dubbing Crew, Gordon K. McCullum, W. Daniel, C. J. Mesurier; Music, Ted Drake.

Art Department: Art Director, Carmen Liddell; 1st Assistant Art Director, Bob Cartwright; Draughtsmen, Jack Maxsted (Chief), H. Pottle, B. Grimes.

Editing Department: Editor, G. Thomas; Assembly Cutters, E. Beita, N. Mitchell; Other Assistant, John Hann-Campbell; Dubbing Editor, Roger Cheer; Assistant, Les Wiggens.

Production Department: Production Manager and/or Unit Production Manager, R. D. Holt; 1st Assistant Director, David Orton; 2nd Assistant Director, Patrick Clayton; Continuity, Yvonne Axford; Production Secretary, H. Westby.

Still Department: Still Cameraman, Ian Jayes.

BARBADOS QUEST

Year of Production: 1955.
Studio: Southall Studios.
Laboratory: Batchelor.
Producing Company: Cpa Productions Ltd.
Producers: Robert S. Baker, Monty Berman.
Stars: Ronald Conway, Delphi Lawrence, Brian Worth.
Scenarist: Bernard Knowles.
Director, Producer, Art Director, Bob Cartwright; Draughtsmen, Desmond Davis; Other Assistant, E. Cutlack.

Sound Department: Recordist (Mixer), Leo Wilkins; Sound Camera Operator, D. Goghan; Boom Operator, F. Tomlin; Dubbing Crew, British National Studio Crew.

Art Department: Art Director, W. Arnold.

Editing Department: Editor, Jack Slade; 1st Assistant, Stan Smith; Other Assistant, Stanley Marks; Production Controller, Ronald Liles.

Production Department: Production Manager and/or Unit Production Manager, Charles Permane; 1st Assistant Director, John Goodman; 2nd Assistant Director, Erica Masters; Continuity, Ann Forsyth.

Still Department: Still Cameraman, Frank Bellingham.
NOW THE **BLIMPED** ARRIFLEX 35

*As used by* CAROL REED *in making his new film*  
*"A KID FOR TWO FARTHINGS"

With the new BLIMP and the alternative SYNCHRONOUS motor, the famous ARRIFLEX CAMERA becomes completely versatile—for studio sound shooting . . . features, shorts, TV, films, etc. And for location work, newsreels, etc., the ARRIFLEX can be converted in five minutes to its lightweight portable form. Weighing under 10 lbs. complete with 3 lens turret, the camera is equally easy to operate in the hand or tripod mounted. Weight of camera, blimped, complete with lenses and synchronous motor, approximately 56 lbs.

### PLUS these other features
- MIRROR-REFLEX SHUTTER permits focussing while camera is running
- ALTERNATIVE 400 ft. or 200 ft. MAGAZINES
- MODEL 2A 180° shutter and new ‘D’ Motion Film mechanism

### LENSES AVAILABLE
- 18 mm Cooke Speed Panchro f/1.7 T2
- 35 mm Cooke Speed Panchro f/2 T2.3
- 50 mm Cooke Speed Panchro f/2 T2.3
- 75 mm Cooke Speed Panchro f/2 T2.3
- 100 mm Cooke Deepfield f/2.5 T2.8
- and a series of Cooke Telekinics from 6" to 20"

**G.B-KALEE** Ltd., Studio Department, 37-41 Mortimer St., London, W.1. **MUSEUM** 5432

**EVERYTHING FOR THE FILM STUDIO AND LABORATORY**

*A member of the BRITISH OPTICAL & PRECISION ENGINEERS’ GROUP*
Where SAFETY means something

When you remember that everything depends on the quality of the screen picture, you can see why so many users prefer Ilford Fine Grain Safety Positive stock. Your reputation is safe with this splendid Ilford film because it has so many ‘extras’.

EXTRA fine grain for perfect projection...
EXTRA long life
from British base...
EXTRA high quality
characteristic of all Ilford products

ILFORD
FINE GRAIN SAFETY POSITIVE

35 mm. in RELEASE & NEWSREEL
16 mm. in RELEASE ONLY

ILFORD LIMITED, CINE SALES DEPARTMENT, 104 HIGH HOLBORN, LONDON, W.C.1 TELEPHONE: HOLBORN 3401

In Memoriam
Ealing Studios

SALE OF EALING
DEAD HAND
ON HOLLYWOOD
GENERAL COUNCIL
DECISIONS

NOVEMBER - 1955
Association of Cinematograph and Allied Technicians
Vol. 21 No. 131 PRICE 6d.
ALEX NICHOL and VERONICA HURST in "THE GILDED CAGE"

A TEMPEAN PRODUCTION
DISTRIBUTED BY EROS

DIRECTED BY: JOHN GILLING
PHOTOGRAPHY: MONTY BERMAN

PRODUCTION MANAGER: George Fowler
LABORATORY: Denham

Photographed on

GEVAPAN 30
a studio negative of superlative quality

GEVAERT LIMITED • ACTON LANE • HARLESDEN N.W.10 • ELGAR 6755
CINE TECHNICIAN EDITORIAL

EALING

The President of the Board of Trade told the Union deputation that there was no evidence of shortage of studio space, no evidence that the sale of Ealing would lead to less film production, and no evidence that the sale of the Studios would lead to loss of employment. But he refused to answer what he called a hypothetical question as to whether, if there was such evidence, he would intervene and, now that there were only four major studios left, at what stage would he consider it proper to intervene in the interests of the British film industry.

We do not accept Captain Thorneycroft’s statement as to studio space, production, or employment. It is, of course, true that no independent producer would think of setting up a film unless studio space was available, and for that reason there are no productions queueing up for studio space; but there is no doubt at all that if there were more studio space available it would by itself encourage production, and independent producers, particularly, would be induced to produce more films.

The sale of Ealing must lead to less production, particularly as we understand such films as Ealing makes in the future will be made at one of the other existing present studios. The major studios are fully occupied. Therefore any Ealing films made in those studios will mean less production from other sources. Similarly any employment of Ealing personnel elsewhere must lead to a general contraction of total employment.

We therefore condemn the Government for refusing to take action to safeguard an industry for which it has overall responsibility, and we regret that Ealing Studios and the B.B.C. have entered into a deal which will do as much harm to the future of British films as the proud record of Ealing in the past has helped to foster their wellbeing.
George Elvin reports on

The Labour Party Conference

The Margate Conference was the first after the General Election, the first election at which for very many years the retiring Government had been returned to office with an increased majority. It was, therefore, to be expected that the Conference would be in the nature of an inquest on Labour's electoral defeat. To a large extent this proved true.

The much publicised Wilson report highlighted this side of the Conference, but, regrettably, the tone set to the debate by the early speakers from the floor of Conference was inclined to turn that session of Conference discussing the report into a bear-garden. But as it happened this led to the intervention in the debate of Aneurin Bevan, who, for the first time, really brought the Conference alive with his emphasis on policy as against a machine and his forthright criticism of those who had sought to expel him from the Labour Party just prior to the General Election, in his view action which had a substantial bearing on the Conservative's General Election victory. He received a greater ovation than I have ever known be given to a Conference delegate. But this does not mean the Labour Party is Bevanite—his 5:1 defeat for Treasurer shows that—but as the "New Statesman" wrote, "He (i.e., Bevan) remains the symbol of protest. He alone challenges the domination of the big unions and insists that the Labour Party exists not to create an efficient electoral machine, but to remake society."

"A CHARADE"

But when it came to discussion on how to remake society, the question of future policy, the Conference failed. For this, the Conference Arrangements Committee must be largely to blame. They arranged business so that the debate turned on a resolution containing the principle of nationalisation without compensation, a principle totally unacceptable to the Labour Party. We therefore had what Aneurin Bevan called "a charade of a debate."

For the Executive James Griffiths talked in general terms and said a new policy would be worked out over the next three years. During this time a series of policy reports would be prepared for submission to future conferences. The subjects to be covered are equality; the ownership of industry; housing; the publicly owned industries; social security and, in particular, pensions; planning and controls; the nuclear age and automation; education; agriculture; and the individual and society.

OUTSTANDING DEBATE

By far the most outstanding debate of the week was on the national insurance scheme, an example of debating at its best with the expression of conflicting views all submitted in a genuine search for an equitable solution to a difficult problem. Aneurin Bevan wanted the scheme removed from its present actuarial basis and to be financed wholly by the Exchequer and the principle of equal benefits strictly adhered to. Alfred Roberts, the T.U.C.'s expert on social insurance, wanted a continuation of the insurance principle without which, he insisted, means tests were inevitable and benefits could not be assured. Alfred Blenkinsop, a former Parliamentary Secretary to the Ministry of Health, and prior to that, to the Ministry of Pensions, drew attention to the present unequal benefits in old age as a result of private schemes, many of them devised solely to avoid income-tax payments. Richard Crossman, M.P., winding up for the executive, mentioned the possibility of trying to arrange a scheme under which any worker could not belong to a private scheme could belong to a Government one, so that in addition to a basic pension people could look forward to a supplementary superannuation scheme.

On foreign affairs, Conference unanimously passed resolutions calling for speedy action by the United Nations with a view to the peaceful settlement of difficulties, and immediate reduction of armaments and the banning of hydrogen and atomic weapons; demanding the admission of China to the United Nations and the withdrawal of Chiang Kai-Shek from Formosa; it opposed an arms race in the Middle East and pressed for a settlement between the Arab States and Israel based on the sovereignty and territorial integrity of the States concerned; it called for the reunification of Germany in peace and freedom. It also unanimously demanded a cut in the call-up and pressed for an independent inquiry into National Service.

A feature of the Conference was the jockeying for position amongst the aspirants for leadership when the time comes for Mr. Attlee to retire. After Bevan had shaken up the Conference on Tuesday afternoon, in a plea for a more Socialist policy, we had in the following days both Morrison and Gaitskell baring their souls in claiming they are just as good Socialists as anybody else, but that you mustn't run ahead of the electorate even if that means, according to the impression I received, that you have to water-down your election policy. And there I think you have the clash of view which still pervades the Labour Party, whether a full-blooded policy is both right in principle and likely in practice to capture the imagination and votes of the electorate; or whether, as Morrison puts it, whilst it was nonsense to try and divide the Conference into Socialist and non-Socialist, the Party policy accepted a mixed economy and we should not go forward on a policy which you could not get the electorate to accept.

One thing is certain. Conference procedure must be radically overhauled. Four hundred and eighteen resolutions, a number with amendments, were on the agenda. Such a number cannot possibly be tackled in a week's conference. Amongst the casualties were two to be seconded by A.C.T.'s delegate, one dealing with the 14-day ban on radio and television discussion of topics to be discussed in Parliament, and the other, to have been moved by the Musicians' Union, calling for increased funds to be made available to the Arts Council.

WHO WANTS A TYPEWRITER?

Here is a chance for any A.C.T. member in need of a typewriter. Head Office has four second-hand machines, all "Royals", for sale. Anyone interested in purchasing one of them should get in touch with Bunny Garner.
THE DEAD HAND ON HOLLYWOOD

The deadening effect of the proceedings of the Un-American Activities Committee on the United States Film Industry is sharply brought out by Adrian Scott, writer and producer, in an article in the "Hollywood Review" for September-October.

Unnumbered thousands who may be blissfully unaware of it are nevertheless "blacklisted" in the motion picture industry, whose clearance system applies to new applicants for employment as well as old. In a survey limited to persons who are known to have been regular studio employees before being "blacklisted" or "greylisted", the "Hollywood Review" states that the blacklist includes 214 motion picture craftsmen and professionals who are now barred from employment in the motion picture industry. They include 106 writers, four producers, 36 actors, six musicians, three dancers, four cartoonists, eleven directors and forty-four other craftsmen and professionals. They became unemployable by failing in one of several ways to "co-operate" with the House Committee on Un-American Activities:

The "greylist", the "Hollywood Review" adds, includes hundreds of studio craftsmen and professionals who are partially unemployable; that is whose employment in the studios is limited in varying degrees. They became greylisted for failing to repudiate (convincingly) activities such as support for New Deal or Independent political organisations. Other activities leading to the greylist included union activity such as signing a nominating petition for a blacklisted person and contributing to a strike welfare fund, also expressing disapproval of informers, and, of course, opposing the Un-American Activities Committee in various ways.

Adrian Scott, in his article, stresses that the conclusion is inescapable that the immediate victims of the blacklist, those who refused to submit to the demands of the Un-American Activities Committee, were not its ultimate target.

"It was the liberal," Scott says, "who would remain employable that the Committee was after; and the ultimate objective was the elimination of the liberal's ideas from the screen. In this object the Committee largely succeeded. By succumbing to political conformity, the liberal filmmaker has accommodated to cultural conformity. He has been 'duped'—indeed, not by his left-wing colleagues, but by his own employers, who promised him that once the industry cleaned house, once he was rid of associates who might subvert or corrupt him, he could go on to make great humanist pictures.

'It didn't turn out that way. The house-cleaning swept out his own ideas along with the men and women with whom he worked.'

Scott adds, "What concerns us is the future of the liberal—the decent American who wants to make decent American pictures.

Today a clean new wind is blowing across the nation. The McCarthyste blitz has been definitely retarded and in their struggle to preserve their civil liberties the American people have recently won some significant if not yet decisive victories. Most important of all, the prospect of a lasting peace seems brighter now than at any time since the cold war began.

"The change in the political climate is only beginning to be felt in Hollywood. There is no reflection at all in the current product. Reaction's eight years of siege and assault have immobilised the Hollywood liberal...he feels himself alone in a company town.

"That is not to say that the Hollywood liberal is beyond recovery. A great democratic upsurge in the country would certainly help to restore his morale. But the liberal will not recover his initiative as artist or citizen until he fights the very thing that brought him to this pass, the blacklist, for the blacklisting of other men was in essence the blacklisting of his own ideas. Unless the liberal squarely faces up to this fact, and acts upon it, he is not likely to create the kind of motion pictures that once gave him stature."

Mr. Mensa Builds a House (Gold Coast Film Unit). Festival in November. 1955.
HIGH INTENSITY CARBONS

The increasing use in the last few years of colour negative materials balanced for use with tungsten lighting has led to the development, in the U.S.A. and in this country, of high intensity carbons which work at a colour temperature of about 3350°K, and, with the addition of a very light filter, to eliminate excess blue and ultra-violet, can be mixed with "inkies" in photographing colour films with tripack stocks or the Technicolor low-light process.

Howard Cricks, in the "Kine Weekly," and Charles Handley, of the National Carbon Co., in the "American Cinematographer," have written about what is being done in this field on both sides of the Atlantic. As far as one can judge from these reports the Morgan Crucible Co., responsible for the development work here, have kept level with, if not rather ahead of, their competitor in the States.

For example, according to the "American Cinematographer" article the new carbons have so far been developed for use in the "Brute," and yellow flame carbons are planned for the 150-amp. Type MR-170 lamp, while over here, apparently, the new carbons are available in trims suitable for the "Brute," the MR-170, the MR-90 and the DuArc.

To return to the reasons for these new developments—Handley remarks that though a white light source composed of equal parts of red, green and blue, lends itself to easier control when removal of one colour component is indicated, incandescent tungsten has certain advantages in cinematography. Apparently it is possible to balance colour film to tungsten lighting at a higher speed rating than if a white light balance were used.

Converting white light to a tungsten balance by filtering an arc burning standard carbons would produce a loss of 40%. For instance, a "Brute" burning standard carbons would require an MT-2 plus a Y-1 filter. Changing to yellow flame carbons the MT-2 filter is eliminated.

The arc has two great advantages in the studio over other light sources, namely a very large amount of light from one unit, and small source size, which adds up to great carrying power or "punch." Sharp shadows and controllability. Another advantage of the arc over the tungsten source is its relative immunity to colour changes due to voltage fluctuations. A voltage drop from 115 to 100, with a 10kW. incandescent, will show 8% change in colouration; with the same drop in voltage an arc burning yellow carbons will show only 2%.

So the introduction of the new yellow flame carbons has restored to the lighting cameraman an extremely valuable tool for key lighting, effect lighting, back lighting and high-level fill lighting.

Cricks remarks that he is convinced that, thanks to these developments, the arc will largely supplant the "inkie" for all but the smallest colour films.

Incidentally, the American practice is to use a Y-1 filter on the lamps, while here Kodak have developed a light straw filter to bring the colour temperature of the arc to the standard 3,250°K.

Among the productions which have been photographed using the new carbons are Carol Reed's A Kid for Two Farthings, Moby Dick, The Ten Commandments, Kismet, and Guys and Dolls.

The accompanying table showing the light output of the "Brute" at various distances and for different beam spreads with filtered white flame and yellow flame carbons is from the "American Cinematographer."

*Produced in experimental quantities for three years, DuPont's

(Continued on page 167)

<table>
<thead>
<tr>
<th></th>
<th>40 FEET LAMP TO SUBJECT</th>
<th>50 FEET LAMP TO SUBJECT</th>
<th>75 FEET LAMP TO SUBJECT</th>
<th>100 FEET LAMP TO SUBJECT</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>White Flame Carbon</td>
<td>Yellow Flame Carbon</td>
<td>White Flame Carbon</td>
<td>Yellow Flame Carbon</td>
</tr>
<tr>
<td></td>
<td>Spot dia. in Feet</td>
<td>Spot dia. in Feet</td>
<td>Spot dia. in Feet</td>
<td>Spot dia. in Feet</td>
</tr>
<tr>
<td>Max. Flood</td>
<td>25</td>
<td>270</td>
<td>32</td>
<td>180</td>
</tr>
<tr>
<td></td>
<td>450</td>
<td>300</td>
<td>130</td>
<td></td>
</tr>
<tr>
<td>Min. Spot</td>
<td>3</td>
<td>4200</td>
<td>4</td>
<td>3000</td>
</tr>
<tr>
<td></td>
<td>7000</td>
<td>5000</td>
<td>2100</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>720</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>1200</td>
<td></td>
</tr>
</tbody>
</table>

*Spot diameter at which the intensity is 50%, of the intensity in centre of beam.
†Maximum intensity in foot candles at centre of beam with lamps filtered as follows:
  white flame carbon—one MT-2 and one Y-1 gelatine filters.
  yellow flame carbon—one Y-1 gelatine filter.
Readers' Letters

The Editor, "The Cine Technician."

Dear Sir:
I am writing the biography of Orson Welles, which Hutchinson are bringing out next Spring under the title "The Fabulous Orson." I wonder if any ACT members can help me with stories, anecdotes, personal recollections or reminiscences of Orson?
Welles has worked here in The Third Man, Trent's Last Case, Three Cases of Murder, Trouble in the Glen, and Moby Dick. If any of the technicians on any of these films can be bothered to sit down and write to me about anything that occurs to them about Orson I should be most grateful.

Or perhaps a telephone call to Malda Vale 4221? I'd love to hear from members who may have stories to add to the legend. It will all help to give my book colour and authenticity.

Yours sincerely,

PETER NOBLE
46 Abbey Road, N.W.8.

The Editor, "The Cine Technician."

Dear Sir:
My application for a visa has been with the Soviet authorities for some eighteen months, and I have recently renewed the application. I have been advised to book a tour through Messrs. Progressive Tours Ltd., London, S.W.1, and hope to be able to go to the Soviet Union during the coming summer of 1956.

Are there any technicians who would wish to come with me as a party, when I can make a further application to visit the Soviet Film Industry? I particularly want to stress the fact that this would be a non-political visit. Will anyone who wishes to accompany me kindly contact me via your office.

Yours faithfully,

DONALD WYNE.

Technician's Notebook

(continued)

new "Cronar" polyester film base is expected to come into large-scale production later this year.
A "Cronar" cine film base only 2½ mils in thickness—existing cine film base is 5 mils thick—has been tried out experimentally by DuPonts.

Book Review

WINDOW ON ITALY

The Italian Film Production 1951-55. Published in English by Unitalla Film, Rome.
A catalogue of ninety-nine recent Italian films may seem to be only of interest to the small but growing band of exhibitors of Continental pictures. The Italian Film Production 1951-55, has the imposing sound of the sales pamphlet, but its contents are of great importance to all film technicians interested in their work, for it opens a window upon a great film producing industry.

Reading between the lines, we learn the phenomena of Italian production. The practice of employing several screen-writers on one picture is very evident: eight writers, including the prolific genius Cesare Zavattini, worked on the scenario of The Sign of Venus (starring Sophia Loren and Vittorio de Sica), and six cooperated on the important peace film Women and Soldiers.

I was surprised to see French Can-Can, which has been so successful recently at the Regent Street Cameo-Ply, listed among Italian pictures. I learnt that this Technicolor masterpiece of Jean Renoir's was a French-Italian co-production. This illustrates how many Italian films are now losing their national flavour, which was often the attractive feature of the post-war realist Italian cinema.

Of the ninety-nine films given, twenty-eight are co-productions with France, three with Germany, three with Spain, and one with Japan. American and British influences are less apparent—Ulysses and Romeo and Juliet are evidently not classed in any way as being Italian films worthy of mention. But such stars' names as Patricia Roc, Ingrid Bergman, Mel Ferrer and Dennis O'Keefe crop up in the cast lists, and some of the stories appear built largely around spectacle in an attempt to crash into the American market.

The Italian film workers are suffering from a serious slump, but co-productions and trying to beat Hollywood at what it does best are not the way to build a healthy national film industry. The Italians will succeed only when they reflect their own people's lives, desires and hopes on the screen. The same applies to the British film industry.

C.B.

JOBS ON OUR BOOKS

The following vacancies have been notified to this office:
DENHAM LABORATORIES LTD. (Apply to Mr. H. G. Barker)
There is a vacancy for an Assistant Accountant under the direction of Mr. Reynolds. Applicants must be experienced and capable of working to final figures.
There is a vacancy for a Driver in the Transport Department to work under the direction of Mr. Nicholls.
There is a vacancy for a Senior Male Clerk for stock control and internal audit to work under the direction of Mr. Reynolds.
There is also a vacancy in the Negative Breakdown Department to work under the direction of Miss Williams.

TECHNICOLR LTD. (Apply to Personnel Department)
Auxiliary Equipment: Fitter's Mate.
Canteen: General Assistant Kitchen Porter.
Matrix Printing: Flasher/Loader.
PA/Shipping: Splicers.
Track Printing: Printers.
Track Developing: Driers.
Solutions Department: Chemical Mixer II.
Transfer: Dry End Operators.
Viewing: General Assistant.
Watchman: Watchman/Janitor (Poyle).

M.G.M. STUDIOS (Apply to Mr. White, ELStree 2000)
There is a vacancy at the above studio for a Negative Developer.
UNIVERSITY DAYS—AT EALING

A BOVE all film studios, Ealing was the school for technicians. It did not go in for star building. It was inclined against the starring vehicle. It would not be right to say that Sir Michael Balcon is against the star system—he is too old a hand in the film business to be that.

To Balcon, however, the use of stars has always been a secondary consideration. His interest lies in the actual process of film-making—the story, the construction and development of the script, the day-to-day battle on the floor. His interest is, in fact, an academic one. I have heard him eagerly pass on to us views on cutting expressed by David Lean—fascinated by Lean's latest theory. I have heard him time and again at rushes use the phrase: "That was a most interesting exercise." This is how he sees film-making, and consequently the people he has always been most interested in are the technicians.

Today, when the A.C.T. is criticizing Balcon for selling Ealing Studios to the B.B.C., we should pause to reflect how many of our more distinguished members were given their training and that first big chance by this man.

Solemn Thought

It seems to me a solemn thought—looking back at my days at Ealing—that at one period Robert Hamer, Charles Frend, Sid Cole and Charles Crichton were all working together in the cutting rooms. As they were promoted to producing and directing, their places were taken by people like Michael Truman, Leslie Norman and Seth Holt, now themselves producers and directors. Basil Dearden—a pre-Balcon inhabitant of Ealing—was a second assistant director at the Studios when Carol Reed was a first assistant. In Balcon's time, Basil was a production manager before he got his first chance. Sandy Mackendrick arrived at Ealing with a promise that he would be given some script-writing to do—but that was only a sop, because he was really wanted as a visualiser of set-ups. I was delighted to hear the other day that under his present contract Sandy can still be called upon to produce visuals. Michael Relph was an art director, before his partnership with Dearden produced the most consistent Ealing producer-director team. Henry Cornelius came from South Africa with a background of editing and a promise to be made an associate producer. The suspense between the promise and the fulfilment was memorable—certainly to me, for I was then in charge of publicity.

and Corny haunted my office complaining that I wasn’t doing anything for him. He would never take my explanation that I could not get anything in the papers about him as he wasn’t doing anything. “Invent something,” said Corny, with his peculiar logic, “then I’ll become well-known—then they’ll give me something to do.”

Well, that’s a pretty good list of technicians to have graduated in one studio under one man’s regime. It leaves out Hal Mason (from assistant director to production executive with a seat on the board) and it leaves out Harry Watt and Cavalcanti, who arrived at Ealing with ready-made reputations.

Harry became Ealing’s ambassador-at-large in distant lands—returning at intervals when the thud of his fist on the famous round conference table would reverberate throughout the Studios. As for Cavalcanti, only those who worked with him at Ealing can fully assess what a good influence he was on the younger technicians. So much of his creative talent was selflessly devoted to other people’s films. Cav was not only an inspiring colleague; his volatile Latin temperament made him a source of unending joy to anecdote collectors like myself. I shall never forget the argument which took place between him and the late “Chan” Balcon, Sir Michael’s brother and for many years his close colleague. “Chan” was insisting that Cav had not got enough light on the set. Cav insisted that he had. Finally, in an outburst of temperament, Cav rounded on his protagonist with this unforgettable phrase: “For years I have been making films in France in which nobody could see nothing and everybody was delighted.”

If Sir Michael Balcon can be said to be Provost of Ealing Studios College, Cavalcanti was certainly its most influential Don.

We were a closely-knit community at Ealing. Too closely-knit for our good, it has been said. Be that as it may, the companionship will be missed by the technicians who grew up together in that small suburban studio which played such a big part in the renascence of the British film industry.

“Sentimental Documentaries”

What was it that Ealing had which gave its films a recognisable stamp? It is difficult to define. The films were varied; even the sequence of comedies were not homogeneous when you come to think of it—the brittle satirical wit of Kind Hearts and Coronets, the simple “folksy” humour of Whisky Galore, the almost Gallic, Claire-like approach of Passport to Pimlico (Rene Clair adored the film when he saw it), the robust and essentially English humour of Hue and Cry and The Lavender Hill Mob—and, again, the questioning unease underlying the irony of The Man In The White Suit. How can these be lumped together—and with The Cruel Sea, The Overlanders, Where No Vultures Fly and Scott of the Antarctic—as “Ealing” films? Yet they are—not through a whim on the part of the Studios’ publicity department (the yardstick we found, could be used against us) but by a common instinctive assessment on the part of the press and the public. Paul Holt infuriated us all by attempting to sum it all up in the phrase “Sentimental Documentaries,” but on reflection this was a brave attempt on his part to define the undefin-
able. The "sentimental documentary" ingredient is, at least, one common ingredient which can be found in the list of films named. I think I am beginning to see what he was driving at—but it is only a small part of the truth.

At the time of writing, Sir Michael Balcon's new plans have not been disclosed. He will carry with him the affectionate good wishes of many like myself who have much to thank him for. But it remains to be seen if that undefinable quality—"the Ealing film"—will persist in his new productions, made in his new home, away from that self-contained community which had so little contact with other film-makers, away from that round table, and away from the nightly post-mortems in the bar of the Red Lion.

Since we are all sentimentalists, we all hate to see dynasties pass. But if it is a sad thought that Balcon's new films may not emerge as the "Ealing films" that we have known, it is not necessarily a bad thought. The change may prove to be in itself a revitalising factor.

---

Death of MILNER GARDNER

It is with deep regret that we report the death of Milner Gardner, known to many of us by an endearing nickname, Gabbo. Milner was a deputy Shop Steward at Pathe for many years and an active member of the Shorts and Documentary Negotiating team. He leaves a widow and one child, a girl of seven.

He entered the film industry in 1932 as an assistant editor with Gaumont British and Gainsborough, and stayed with them until the outbreak of war. In 1939 he joined the Army in the Rifle Brigade and was later transferred to the Army Film Unit at Pinewood.

After the war he teamed up with Peter Baylis and worked as an editor on the Rank Organisation's "This Modern Age" series.

In 1946 he joined Associated British-Pathe and was made editor of the Documentary Department, which post he was holding at the time of his death. He was responsible for many good pictures, and was co-editor on Pathe's "Elizabeth is Queen" Coronation film.

---

"CLARISSA" and A.C.T.

In its issue of October 8th "Illustrated" published under the title of "Clarissa" an article on Lady Eden. This article contained a number of inaccuracies regarding Lady Eden and A.C.T., including a suggestion that Lady Eden, prior to her marriage, had to join A.C.T. and that her application form was signed by "senior executives". On October 17th the General Secretary wrote to "Illustrated" a letter which they have not so far seen fit to publish. We think that A.C.T. members will be interested to read it and we therefore print it here:

The Editor, "Illustrated".

Sir,

My attention has been drawn to the first instalment of your feature "Clarissa" appearing in your issue of the 8th October in which a number of most inaccurate remarks are made in connection with Lady Eden's association with this Union prior to her marriage to the present Prime Minister. Except for this latter fact I would naturally ignore the article but under the present circumstances I feel correction is called for.

It is said Miss Churchill had to join this Union. Is this typical of the Conservatives' alleged love for Trade Unions? I know of no compulsion on Miss Churchill to join us, the first I knew about the matter was when her application form was received at this office. I have her form in front of me as I write. It is properly filled up and sponsored. There are no names of senior executives. Miss Churchill should have known that if the term 'Executive' is used in its right sense they cannot for that reason as employers be trade unionists and the rules of Trade Unions provide that only other trade unionists can sponsor application forms as they did in her case.

The form itself is made out in the grade of Publicity (Trainee) and incidentally Miss Churchill, in her own handwriting, stated that she had only been employed for two months in film production. It is therefore clear that the description was accurate and appropriate.

But, of course, the silliest point of all is the alleged elaborate practical joke to which you refer. It may be all very funny but would only be so hilarious if it had any relation at all to the facts. Neither this Union nor any other Union in the film industry has ever staged a mass meeting in Trafalgar Square. In any case, with all due respect to Miss Churchill she is not exactly the type from which banner bearers are made.

But the point which I am sure will perturb your readers most is the whole indication that a future wife of a Tory Prime Minister treated membership of a Trade Union as a joke and your readers may in fact be interested to know that she was lapsed from membership of her Union through not paying her subscriptions despite a number of reminders which she continued to ignore.

Yours, etc.,

GEO. H. ELVIN,
General Secretary.

---

Shorts & Documentary

(Continued)

Edinburgh (A.B. Pathe). Man of Action (Pearl and Dean), Fudgets' Budget (U.P.A. Cartoon), Balance 1950 (Larkins).

The show was very well attended. What I pity the same cannot be said of the Shorts General Meeting at the Crown Theatre! In addition to the general business we had a small film show and a brief report from Ralph Bond on the T.U.C. Conference at Margate; again a very interesting evening but the attendance was depressingly poor.

My final request is, if you have interesting news in your unit or shop, please let me know.

STEVE COX.
Organiser's Page

We Congratulated Ourselves too Soon

WHilst we have been congratulating ourselves on having full employment, facts show that we can be premature in such congratulations in this industry; thunderbolts drop—the latest being the closing down of Ealing Studios. This has been a shock to the industry, and other more competent people have already written articles in the Journal regarding the closing down of this Studio.

The reason I mention this is to inform our members that the New Entrants Committee, the Executive and the Finance and General Purposes Committees are making sure that the existing membership will be fully protected before further applications to enter the industry are considered.

* OUR MEMBERS EMPLOYED WITH I.T.A. are perhaps wondering what is happening in the negotiations that are in hand with the Programme Contractors. We can report that up to the moment these are going very well and it is hoped that we shall shortly be able to call a General Meeting of our membership in that field to place before them a proposed Agreement. Meanwhile, all is not happy in that camp, owing to the fact that, through the lack of trained personnel, excessive hours are being worked and our members are getting a little restless over this, plus the fact that they feel that their work is losing quality through the continual call on their services. Whilst it is true that all technicians, through a sense of loyalty, are prepared to give their services, it is true that there can arise a position where, through excessive hours, people become a little tired of the continued plea to their loyalty.

* FOREIGN LOCATIONS are still the source of worry to Head Office and again we would like to remind members and readers of the Journal that whilst we are prepared to help in these problems we cannot be expected to do so if either our members or employers do not inform us very quickly as to their proposed projects. It must be realised that our officers and negotiators have many problems to deal with and cannot be at the beck and call of Producers who do not seek our advice until the last possible moment. It would make a change if companies would help themselves and us by letting us know before finalising commitments what they have in mind so

BY

MIDDY

that when the negotiating time arrives neither side are faced with an accomplished fact.

* DANZIGER BROTHERS, ELS-TREE, are in full production, and are getting themselves into an organised Unit. John Hardman has taken over the position of Shop Steward at this new studio.

The people who missed the Technical Lecture given by Captain Brownrigg, General Manager of Associated Rediffusion, missed a very interesting evening because his lecture was based on the problems of organising a Television Service from scratch and he gave a very interesting talk on the back-room work involved in such a project, together with a great deal of praise to the technical staff who have to put the back-room work into operation.

A full report of this lecture will appear in the December issue.

—Editor.

While visiting Walton-on-Thames recently I was told that Ron Ford, who had been camera maintenance there for several years, has left the Studio to join Warwick Productions. The boys at the Studio gave Ron a present and we wish

Realism can go too Far!

Our cartoon, drawn by Peter Seaborn, comes to us from Shepperton Studios. The story behind it is that Future Film Productions are shooting a rural scene and the Art Department had made such a realistic effect that wasps invaded the set and held up shooting, to the utter despair of the Director, Robert Hamer, the Sound Mixer, Bill Salter, and Charlie Wheeler on the Boom. The cartoon shows Charlie coming to the rescue swatting wasps.
him every success in his new venture.

Also, I learn that Harry Booth, who was Editor at this Studio, has joined Michael Deeley. These members are producing their first film together at Michael Park Studios. It is a comedy with the "Goons," Peter Sellers, Spike Milligan and Dick Emery. I am sure that their many friends in the industry will join with me in wishing them all the luck in the world on this venture.

Charles Green's wife, Thelma, gave birth on 16th October to an 8 lb. 9 ozs. son. Charles tells me that his boy, Martin Charles by name, is a true son of a sound recordist, and does not bawl into the mike!

Whilst we are passing on congratulations, many who know Peter Cartwright, cameraman of British Films and Ace Films, will be interested to know that he is at last in the matrimonial stakes and was married on 5th November. Whether this is an omen or not I do not know, but I am sure that we all wish both him and his bride a long, happy married life and that fireworks do not explode too quickly.

It is irreverently rumoured that as a result of naval "infiltration" into Commercial Television and the B.F.P.A., ships' bells will be erected on all studio floors, and in future the starting time, 8.30 a.m., will be signified by one bell, tea break at 10 a.m. will be signified by four bells, lunch break at 1.00 p.m. by two bells, and tea break in the afternoon by six bells. Finishing time will be signified by four bells, which comes within the first dog-watch. Overtime worked up to 8 p.m. comes in the last dog-watch.

Xmas Party

The Continuity and Production Section will be holding a Christmas Party and Dance on Friday, 9th December, 1955 at The Coronet, Soho Street, London, W.1. The tickets, as before, are 10/6d. each, including buffet, licensed bar, and dance band; evening dress is optional.

If you would like tickets would you please get in touch with Bunny Garnier at A.C.T., 2 Soho Square, W.1; GEtmetal 5806, or Teresa Bolland, Pinewood Studios, Iver Heath, Bucks, Iver 700.

THAT MAN AGAIN. Sir Alexander Korda has joined the Board of Directors of two new companies, London Films (Television Services Ltd.) and Big Ben Television Services Ltd. Sir Alexander recently stated that he was interested in introducing "pay-as-you-view" TV into this country. It was announced that he had signed contracts with Zenith Radio Corporation of America to use "Phonervision" over here.

JOE MACBETH. It is very nice to read that Joe Macbeth was received so well by the critics. Director Ken Hughes did a good job. He has been a member of ACT for a long time. We all wish him luck in the future. By the way, Ken, Shakespeare wrote a lot of material, it should keep you going for some time.

NEW STUDIO. The new American hotel in London, the Westbury, may become the centre of some new Commercial TV activities. Westbury's are considering the proposition to set up studio facilities for commercial and other purposes.

STUDIO SITUATION. A new production company recently applied to the L.C.C. to convert a former church at Islington into a studio. It was a very suitable place, off the main road, with plenty of amenities and everything that a studio would require. The company had a deal to make commercials for export to the U.S.A. and what with Mr. Butler wanting everything for export, things looked good. Then came the reply from the L.C.C.; they thought that it was not in keeping with the neighbourhood's residential qualities. Our comment: Have you been to Islington lately? For that matter, how about Carlton Hill, Highbury, Barnes, Studio 22 and Viking in Kensington, all situated in residential areas—L.C.C. wake up! ACT wake them up! If we can't stop the sale of studios, let us at least help to create new ones when the opportunities arise.

SEVEN MILLION POUNDS. In the first three weeks of Commercial TV, advertisers spent £400,000 in return for 700 commercials. If the spending continues at the same rate, the advertisers will spend in the London area alone, about £7,000,000 in the first year... and there will be two more stations. That's a lot of money, and 99 per cent of the commercials are on film... No comment!

MUSICIANS' UNION WIN. The Musicians' Union and the Programme Contractors have come to an agreement after five months of negotiations. As a result musicians are to receive a minimum of 6d per session whether they actually appear on the screen or not. For recorded repeats, they will receive 50 per cent of the basic session fee. For overseas use of such recordings, musicians will get 100 per cent extra payment. This should give the ACT something to think about.

WARDOUR STREET STUDIOS. Associated British Pathé are to convert some of their property in Wardour Street into the London studios of the Associated British Cinemas TV group. They will be used mainly for interview programmes. Howard Thomas, head of the group, was recently in Birmingham looking for a suitable site for their Midland Studios.

RANK BOOSTS BRITISH. This year, for the first time, British stars predominated at the Venice Film Festival, providing a valuable world-wide boost for British films. To celebrate this the J. Arthur Rank Organisation produced a nine-minute film of the activities of these stars in Venice, suitable for televising. This film has already been shown on BBC and the Rank Organisation are now making it available, free of charge, to any other TV service in the world and are willing to "dub" the commentary in the language of the country accepting their offer.
General Council in Session

PROGRESS IN STUDIOS AND LABS

STUDIO SALARIES: Progress is being made in our application to B.F.P.A. for a 7½ per cent increase and for raising the overtime ceiling and other premium payments for technicians in the higher salary brackets. The B.F.P.A. have indicated that an offer will be forthcoming but details must await the B.F.P.A.'s next Executive Council meeting.

TECHNICOLOR LABORATORIES: For some while our members employed in the Matrix Department at Technicolor have been trying to obtain wage increases, particularly having regard to the increased responsibilities in that department. Following protracted negotiations at local level a report was made to the General Council that acceptable rates had been offered by the management in eight of the grades concerned but there had been a failure to agree in the remaining three grades, including that known as Top Printer, i.e., technician doing optical work.

The General Council endorsed the proposed settlement in the agreed grades but very much regretted the continued refusal of the management to recognise optical work as such and felt that if the management would not recognise the work then it was unreasonable to ask our members to do it. It was, however, agreed to press for one further meeting to try to resolve the matter by negotiation. Subsequent to the General Council Meeting the General Secretary and local representatives met the management and agreement was reached on the three outstanding grades.

WORLD WIDE PICTURES LTD. requested permission to pay Short Film rates for a series of Transatlantic Televiews of filmed interviews, sponsored by the Foreign Office through the Central Office of Information, for distribution on American TV. A letter giving details had been carefully considered by the Shorts Branch Committee and recommended, and it was agreed by the E.C. and General Council, that Feature rates should apply, as this type of film did not come under any of the exempted categories in the Short Film Agreement.

HUMPHRIES SHOP sent the following resolution to the Lab. Committee:

"This laboratory deplores the situation whereby a member was engaged by Associated Rediffusion and owing to the alleged interference by Humphries Management was offered a lower grade job."

The Executive had agreed to take up the matter at the highest level.

KODAK RECRUITING CAMPAIGN: A meeting of T.U. Officials and Kodak representatives was convened by the Harrow Trades Council to discuss how best the Unions could tackle recruitment at Kodak. As a first step a sub-committee of officers and Kodak workers was elected to collate information. Bossie Bond is a member of this sub-committee. It prepared a leaflet, which went out in the name of the Unions at Kodak. The Shop Steward reported on the results of this, and the Council agreed to refer the question of T.U. recognition at Kodak to the E.C. as a special item.

VANDYKE PICTURES: An Editor employed by this Company had difficulty in obtaining outstanding salaries, totalling £75. Through the intervention of Head Office this has now been satisfactorily settled.

CHARTER FILMS: A Sound technician, who was called by this Company, reported to the studio and was told the call had been cancelled. As a result of Harry Middleton's intervention, the member has now received a day's pay at daily rate for this call.

OLYMPIC KINE—7 DAY SERVICE FOR I.T.N.: The Shop Steward reported that the management had approached A.C.T. on the question of a seven day service for I.T.N. The proposals were to work 50 hours one week and 20 the other, with overtime payments in accordance with the Lab Agreement; some payments would be made town and country and travelling allowances. The matter was referred to the Laboratory Committee, who agreed that we could not accept conditions less favourable than those negotiated for Kay's. The management replied that our terms were quite unacceptable, as they were an F.L.A. laboratory and they could not go outside the terms of the F.L.A. Agreement without the consent of all the parties. They have withdrawn their proposals and called off negotiations with the I.T.N.

NIGHT WORK AT WEEKENDS: A shooting unit employed on a Saturday/Sunday night call at Pinewood had put in a claim for a single day's overtime payment in lieu of a rest day, which had been rejected. As a result, the local committee had resolved that: "No further night work which has not already been scheduled and agreed will be worked in these studios until such time as satisfactory settlement has been reached on this outstanding claim."

Following local discussion, the management agreed to meet the claim without prejudice, and a meeting will be arranged between A.C.T. and the B.F.P.A. to discuss the question of the correct payment for night work on a Saturday Sunday, it being understood that the discussion would not be on the basis of the Pinewood dispute.

LAWRIE PRODUCTIONS: The E.C. had agreed that the ban on the transfer of film of magnetic sound, recorded for the Lawrie Production A Pattern of Islands, be lifted, if Head Office had given clearance for the shooting unit to proceed abroad. It was further agreed to register a strong protest at the company's failure to advise us at an early date that the production was being shot in Cinemascope. It was reported to the Council that the Organiser had given clearance to proceed abroad, but a telegram from the Sound Section called for the re-imposition of the ban. After very full discussion, it was agreed not to do this, but to give the Sound Section and Shop stewards a full explanation of the reasons.

GIBRALTAR PRODUCTIONS were proposing to make a bilingual film, Death Has Deep
CINE TECHNICIAN

SITUATIONS VACANT

The engagement of persons answering these advertisements must be made through the Ministry of Labour and Employment Agency if the applicant is a man aged 18-44 inclusive, or a woman aged 18-39 inclusive, unless he or she or the Employment is excepted from the provisions of the Notification of Vacancies Order, 1952.

OFFICIAL APPOINTMENTS

The NIGERIAN FEDERAL GOVERNMENT INFORMATION SERVICE requires the following staff on contract for 12-24 months in the first instance:

(A) DIRECTOR/CAMERAMAN (M3B/42866/CY). Salary scale £340 rising to £1,158 a year.
(B) FILM EDITOR (M3B/42867/CY). Salary scale £807 rising to £1,712 a year. Required by the GOVERNMENT of the NORTHERN REGION of NIGERIA for the INFORMATION SERVICE on contract for 12-24 months in the first instance. Commencing salaries according to experience in scales shown (including inducement addition of £310 rising to £5,350 a year). Must be able to: (a) direct and produce films; (b) negotiate with government and other bodies to organise and produce films. Experience of producing films in Nigeria and a knowledge of the Nigerian language will be an advantage.
(C) RECORDING ENGINEER (M3B/42868/CY). Salary scale £461 rising to £1,261 a year. Must be able to: (a) direct and produce films; (b) negotiate with government and other bodies to organise and produce films. Experience of producing films in Nigeria and a knowledge of the Nigerian language will be an advantage.

(B) INVESTIGATOR/EDITOR

(A) RECORDING ENGINEER

Commencing salary for (A), post accepted and in scale including inducement addition of £310 rising to £5,350 a year. Gratuity at rate of 100/£50 a year. Outfit allowance up to £60. Free passages for officer and wife. Assistance towards cost of children's passages and grant up to £150 annually for their maintenance in U.K. Liberal leave on full salary. Candidates must have had at least 5 years' experience in both 16mm. and 35mm. film production with reputable film production units and should preferably have experience of filming under tropical conditions. Candidates for (A) will be required to edit films to final stage and should be able to lay dialogue, commentary, music, and effects tracks and have experience of magnetic tape recordings. Candidates for (B) must be able to write clear and concise production reports and be fully conversant with 35mm. and 16mm. editing and matching sound to picture. They must be able to edit rush prints and assist in dubbing. Candidates for (C) should be familiar with, and capable of maintaining and servicing, all types of magnetic and optical recording equipment including Levers Rich and G. Recorder and their accessories. Candidates for (C) should be able to produce and mix dialogue, music, commentary, and effects, both in studio and on location. Write to the Crown Agents, 4 Millbank, London, S.W.1. State age, name in block letters, full qualifications and experience, and quote for post (A) M3B/35575/CY, for post (B) M3B/35562/CY, and for post (C) M3B/35354/CY.

(A) DIRECTOR/SCRIPT WRITER required by the NIGERIAN FEDERAL GOVERNMENT INFORMATION SERVICE on contract for one tour of 12-24 months in first instance. Salary scale £340 rising to £1,824 (including inducement addition). Commencing salary according to experience. Gratuity at rate of 100/£150 a year. Outfit allowance up to £60. Free passages for officer and wife. Assistance towards cost of children's passages and allowance of up to £150 annually for maintenance in U.K. Liberal leave on full salary. Candidates must have had at least five years' experience in both 16mm. and 35mm. film production with reputable film production units and should preferably have experience of filming under tropical conditions. They will be required to write and direct documentary and educational films, and to write and edit programme and news comments. Write to the Crown Agents, 4 Millbank, London, S.W.1. State age, name in block letters, full qualifications and experience and quote M3B/35574/CY.

DIRECTOR/SCRIPT WRITER required by the NIGERIAN FEDERAL GOVERNMENT INFORMATION SERVICE on contract for one tour of 12-24 months in first instance. Salary scale £340 rising to £1,824 (including inducement addition). Commencing salary according to experience. Gratuity at rate of 100/£150 a year. Outfit allowance up to £60. Free passages for officer and wife. Assistance towards cost of children's passages and allowance of up to £150 annually for maintenance in U.K. Liberal leave on full salary. Candidates must have had at least five years' experience in both 16mm. and 35mm. film production with reputable film production units and should preferably have experience of filming under tropical conditions. They will be required to write and direct documentary and educational films, and to write and edit programme and news comments. Write to the Crown Agents, 4 Millbank, London, S.W.1. State age, name in block letters, full qualifications and experience and quote M3B/35574/CY.

DIRECTOR/SCRIPT WRITER required by the NIGERIAN FEDERAL GOVERNMENT INFORMATION SERVICE on contract for one tour of 12-24 months in first instance. Salary scale £340 rising to £1,824 (including inducement addition). Commencing salary according to experience. Gratuity at rate of 100/£150 a year. Outfit allowance up to £60. Free passages for officer and wife. Assistance towards cost of children's passages and allowance of up to £150 annually for maintenance in U.K. Liberal leave on full salary. Candidates must have had at least five years' experience in both 16mm. and 35mm. film production with reputable film production units and should preferably have experience of filming under tropical conditions. They will be required to write and direct documentary and educational films, and to write and edit programme and news comments. Write to the Crown Agents, 4 Millbank, London, S.W.1. State age, name in block letters, full qualifications and experience and quote M3B/35574/CY.

MAE WEST CURVE CLUB formed in the United States "to maintain a world-wide campaign for curves, and get rid of the boyish figure for good." The Picturegoer reported that the club had its own gym, its own restaurant and a "chef, who specialises in 'plump-making' menus!"

IN LONDON film technicians were beginning to decide what they wanted from the infant A.C.T. Desperately November fogs, a number of Executive meetings were held, and, under the Chairmanship of Fred Swann, it was unanimously agreed that A.C.T. should be a Trade Union rather than a Guild. Sidney Cole proposed, further:

By adopting a Trade Union policy rather than a Guild policy, the Association's primary concern would be with wages and conditions of Technicians in the Film Industry, and, secondly, to negotiate reciprocal agreements with the other Unions in the Entertainment Industry. This was also agreed by all, and discussions were held with the National Union of Journalists and the Entertainments Association, who gave us guidance on how to operate as a Union.
NOW THE BLIMPEO ARRIFLEX 35

As used by CAROL REED in making his new film "A KID FOR TWO FARTHINGS"

With the new BLIMP and the alternative SYNCHRONOUS motor, the famous ARRIFLEX CAMERA becomes completely versatile—for studio sound shooting . . . features, shorts, TV, films, etc. And for location work, newsreels, etc., the ARRIFLEX can be converted in five minutes to its light-weight portable form. Weighing under 10 lbs. complete with 3 lens turret, the camera is equally easy to operate in the hand or tripod mounted. Weight of camera, blimped, complete with lenses and synchronous motor, approximately 56 lbs.

PLUS these other features
- MIRROR-REFLEX SHUTTER permits focussing while camera is running
- ALTERNATIVE 400 ft. or 200 ft. MAGAZINES
- MODEL 2A 180° shutter and new ‘D’ Motion Film mechanism

LENSES AVAILABLE
18 mm Cooke Speed Panchro f/1.7 T2
35 mm Cooke Speed Panchro f/2 T2.3
50 mm Cooke Speed Panchro f/2 T2.3
75 mm Cooke Speed Panchro f/2 T2.3
100 mm Cooke Deepfield f/2.5 T2.8
and a series of Cooke Telekinics from 6" to 20"

G.B-KALEE Ltd., Studio Department, 37-41 Mortimer St., London, W.1. MUSeum 5432
EVERYTHING FOR THE FILM STUDIO AND LABORATORY
A member of the BRITISH OPTICAL & PRECISION ENGINEERS’ GROUP
Here are four sound reasons why you can specify Ilford Fine Grain Safety Positive film with the utmost confidence:

1. You're safe because the high quality never varies.
2. You're safe because all Ilford positive stock is coated on stable, long-life, British base.
3. You're safe because the superfine grain gives consistently high projection quality.
4. You're safe because you are following the lead of the biggest users in the industry.

**ILFORD**

FINE GRAIN SAFETY POSITIVE

35 mm. in Release and Newsreel
16 mm. in Release only
CINE TECHNICIAN

ORGANISING A TELEVISION SERVICE
THEATRE WORKSHOP
NEWS FROM THE LABS

DECEMBER - 1955
Association of Cinematograph and Allied Technicians
Vol. 21 No. 132 PRICE 6d.
Where SAFETY means something extra......

something which gives you the fullest confidence in specifying Ilford Fine Grain Safety Positive film

* It means that you can rely on the same high standard of quality from batch to batch.

* It means that you get extra fineness of grain to ensure perfect projection quality.

* It means that you can obtain regular and unlimited supplies coated on stable, long-life, British base.

ILFORD FINE GRAIN SAFETY POSITIVE

35 mm. in Release and Newsreel
16 mm. in Release only

Ilford Limited · Cine Sales Department · 104 High Holborn · London · W.C.1 · Tel.: HOLborn 3401
A Happy Christmas

The President, General Council, Editor and Officers wish all A.C.T. Members a convivial Christmas and prosperity in making and processing British films and Television during the coming Year.

CINE TECHNICIAN EDITORIAL

A Question of Principle

The alteration of The Dam Busters in the United States prior to showing to American audiences caused something of a stir among people interested in British film production. The storm has died down now and, in the view of some people, at least, it was perhaps in any case not much more than a storm in a teacup. Nevertheless, as it seems to us that an important principle was involved we make no apology for commenting on the subject here.

The facts, in brief, were as follows: when the film was received in the United States two brief shots were introduced, one showing a German anti-aircraft battery in action and the other showing "a huge bomber striking the earth." These shots, as Mr. Arthur Abeles subsequently stated in a letter to the Times, were for the purpose of giving the film "a bit more tension."

Unfortunately—or was it fortunately?—it dawned on some who saw the American version that the huge, crashing bomber was an American aircraft, a Flying Fortress, whereas the actual raid on the German dams was an entirely British operation.

After that feathers began to fly. In Parliament Mr. S. T. Swingler asked a question in which he alleged that the film had been "grossly distorted" in Hollywood. Mr. Swingler suggested that it was shameful that the American public had not been allowed to see the correct British version.

From Parliament the storm spread to Printing House Square. Mr. Abeles, in the letter to The Times to which we have already referred, maintained that audiences in the United States were all "blissfully unaware" that the aircraft they saw exploding on the ground was of American manufacture. Only an aircraft-spotter by training, he added, would be able to recognise it as a Flying Fortress, and "only a mischief-maker by inclination would have permitted this incident to be blown up to the ridiculous size it has become."

Incidentally, another correspondent in The Times maintained that any schoolboy could recognise a Flying Fortress.

Let us say quite categorically that we have no desire to make mischief at this Christmas season, or at any other time. We have no desire to reopen controversy about The Dam Busters. Our only reason for referring to the incident now is that it seems to us that a question quite apart from that of the prestige of the Royal Air Force is also involved in cases of this kind.

Surely when a film is conceived and made it is, or should be, the picture designed by its producers. It is their work alone. When they plan a picture they naturally must have their eye to audiences other than British. That is as it must be. But in our view no distributor or distributing organisation has a right to alter the original work or to add to it, save with the maker's consent, in the interest of box-office returns or for any other reasons.

CINE TECHNICIAN
Editor:
MARTIN CHISHOLM
Editorial Office:
2 Soho Square, W.1
Telephone: GERard 8506
Advertisement Office:
5 and 6 Red Lion Sq., W.C.1
Telephone: HOLborn 4972
The General Secretary Writes:

Our Job is Far From Done

At this seasonal time, some eighteen years ago, THE CINE TECHNICIAN featured an article "A Christmas Call from the Workhouse". It told of the sorry plight of the majority of our members who were unemployed, and it drew attention to the rough Christmas they and their families would be having.

This Christmas, for the first time for many years, such an article would be inappropriate. There will be few calls on our Benevolent Fund to ensure that all our members and their families have a Christmas dinner. Strangely enough, however, it is not making films for cinemas which has led to this improvement but the advent of commercial television. Whilst we welcome this new avenue of employment it is to be regretted that otherwise the situation would be worse than ever. As stated in last month's CINE TECHNICIAN there are, when Ealing has gone, only four major studios concentrating primarily on film production.

Therefore one point we should remember in the coming year is that welcome as work is, A.C.T.'s job is far from done when every member is fully employed. We want television and films developing alongside each other, and whilst the opening of new stations will lead to developments in television we equally must press for an expansion in normal film production. We shall have our chance during the coming year in preparing our views and recommendations to put before the Government and the public on the legislation to replace the present expiring Cinematograph Films Act.

While the past year has been a good one in at least one major respect, employment, we should never forget that our present membership is still less than our peak figure and there are many technicians who left the industry who have not yet returned.

There were at one time about thirty studios in the industry. At least we must press for an expansion of the present inadequate number of studios till we have sufficient facilities to enable the bulk of films shown in British cinemas to be British. In doing this we will be making it possible for the industry to get back in size and indeed travel beyond what it was in some of its peak years.

For example, we made 225 British feature films in 1937. By and large they cannot be dismissed as television in a few months where we have failed for many years with the B.B.C. It is a sorry reflection on a public corporation that the B.B.C. remains one of the largest employers still refusing to recognise many T.U.C. affiliated trade unions. But it should be remembered that we were not given recognition by commercial television for the asking. We were aided particularly by the original foolishness of one of the companies who referred us to, amongst others, a general workers' union for details under which our members were to be employed. The spark that this let off soon convinced the authorities, through the completely solid strike of our members, that A.C.T. should be recognised.

We are now in the process of negotiating agreements both for commercial television in general and for the newsreels. Meanwhile the Programme Contractors have agreed that technicians shall be employed under terms not less favourable than those provided in the B.F.P.A. Agreement and the Newsreel Agreement, as the case may be.

Incidentally, it has been a joy to attend meetings of our television members in recent months, which have recaptured some of the original enthusiasm we found when A.C.T. was making its own fight for recognition in film production.

Also during the past year we were able to conclude our negotiations for a new Agreement with the A.S.F.P. All members in Shorts and Documentary readily admit that the benefits from that agreement both in financial reward and working conditions have been very substantial.

With the B.F.P.A. we have renewed our approaches to obtain improvements in the minimum rates for those of our members in grades which have had no increase since the Agreement first came into operation some nine years ago. At the same time, in a separate claim, we have made application for a general increase in all the minimum rates of the agreement.

(Continued on page 190)
We are indebted to A. E. Jeakins for this report of the October Technical Lecture by
Captain T. M. BROWNRIFF, C.B.E., D.S.O., R.N. (Retired)
on

**Organising A Television Service**

he had to think hard about what came next. He felt there was a danger in having a lot of departments, so he decided to lump all the rest of the activities in the General Business Department, with the exception of Engineering. The three P's, Press, Publicity and Public Relations he decided to keep under his own control.

**The Departments**

Captain Brownrigg then went on to explain about the working of the departments, starting with the advertisements department. Though very important this was quite a small department for the reason that in the whole country there were only about 200 to 250 potential clients who have the money to pay for TV advertising rates, and these two hundred odd clients are represented by 50 to 60 advertising agents. The department employs five or six representatives who go round talking to clients, and four or five people in the office who deal with bookings and other matter. Another function of the department is censorship—though it is not called that. Television comes into the home, and an advertisement which might be quite acceptable say, on an Under-ground poster, might be quite unsuitable in the drawing room. They also followed the newspaper advertising code, e.g., in 'knocking'—a product couldn't be described as the 'best,' only 'better' than its competitors, and patent medicines couldn't claim to be a complete cure, only that they 'help.'

So one of the jobs of the department was to view every advertisement sent in. Associated Rediffusion had 35 hours' programme time a week, with 6 minutes' advertising an hour, this added up to 210 minutes a week, and much of it in the form of quarter- and half-minute films, so they had about 400 films, which had to be joined up for censorship viewing, then re-cut and put in right order for transmission, and finally cut up and returned to the advertisers.

Compared with other industries Commercial TV was peculiar in that they knew what their revenue was in advance. It averaged about £3,000 per hour, which gave them the maximum figure they could spend on programmes.

**Accounts**

Next came the Accounts department, which dealt with costing. In TV programmes are planned in series of thirteen. The producer is given an allocation of money for each quarter or half-hour programme and, for the reasons mentioned above, the cost of the programme has to be within that sum. The accounts department has to make available the figures of what the programme has actually cost within a week after transmission. As they got more experience, Captain Brownrigg said, he hoped they would know the costs in advance; at the moment their estimates were usually wide of the mark. Average cost of programmes was £3,000, though some cost more and some less. The one-hour films they made at Shepperton cost £5,000 each, which meant shooting had to be completed in a week—15 minutes screen time a day.

Occasional prestige films cost much more, so other programmes, women's and children's for instance, had to cost less.

**Live Programmes**

If they found they could not make a film for £5,000 they would have to do the programme live, which was much cheaper. He felt there were advantages in filming, residual value, for example the programme could be sold abroad.

The next department was the Secretary's. He was a very important man with one specific responsibility. Associated Rediffusion employed over 1,000 men, all men of inspiration and zeal, but not all experienced in business procedure; they were liable to write off letters which might be interpreted as contracts, etc. It was the Secretary's job to see every letter than went out—a great responsibility.

(Continued on page 182)
Television Service

(Continued)

Then there was the Business Manager's Department, which was responsible for all the commercial side of the business: providing studios and office facilities, buying or hiring 'props,' etc.

The Business Manager also dealt with Personnel, Welfare and Trade Union negotiations. In fact, over 50 per cent of his time was spent dealing with the very many unions involved in TV.

The key of the whole business was the Programme Department, and also the most difficult to organise. It was split into six sections: First, the Drama Section, with John Clements as adviser. Second, Light Entertainment, which embraced variety, panel games, musical comedy and dancing, with Jack Hylton acting as adviser. Third, the Music Section—this was such a specialised world on its own that they decided to form a subsidiary called Musical Facilities Ltd., and got John Barbirolli to organise it. They, Associated Rediffusion, told Barbirolli the sort of music they wanted and how much it was to cost, and through Musical Facilities he chose the music and put it on. This section also provided all the background music for the other programmes.

Women's Programmes

The fourth section handled Women's Programmes. This catered for a specialised audience, with specialised programmes, mostly during the morning. The programmes were fairly cheap and mostly 'live.' The fifth section dealt with Children's Programmes, from 5 o'clock to 6. Children were a tricky audience, with quite a different mentality.

The sixth section, Special Events, was responsible for Sports, Documentary and Outside Broadcasts.

Sports broadcasts were the most popular and also the most difficult; to start with one had to persuade promoters that their gate receipts would not suffer; then times and places were often inconvenient from a TV point of view, and the weather was an additional hazard. A lot of money went into sports transmissions, and so far, Captain Brownrigg said, he did not think they had been successful in coping with all the problems involved.

A sub-section dealt with Talks, which covered political discussions, interviews and religious broadcasts.

Documentary in TV covered the same field as in films—very often in TV the programmes were 'live' or a mixture of 'live' and filmed material, which might be either specially shot or library.

Outside Broadcasts, or 'Remotes,' as they were sometimes called, covered events like the Trooping of the Colour, the Lord Mayor's Show, etc. They were difficult to organise. The speaker recollected a recent OB when a gasometer, suddenly rising, cut off the programme by blocking one of the microwave links!

Six Sections

These were the six sections of the Programme Dept.; in addition there were six Servicing Sections, organised as follows:

1. Script. A most important section. Unfortunately there seemed to be a great shortage of scriptwriters; out of the large number of scripts submitted, very few were suitable.

2. Casting. Very difficult in television—they were competing for artists with films, which paid better, and with the theatre, which offered better continuity of employment.

3. Design. Responsible for scenery, props, costumes and captions for all programmes. This section probably spent more money than anyone else.

4. Make-up.

5. Presentation; runs the announcers.


Captain Brownrigg said it would have been easy to have had an Engineering department like the B.B.C., but he thought that the disadvantage that would have been the liability of friction arising between the maintainers and the users of equipment. If they were both in the same department, it would be much easier to resolve any difficulties and to bring about the co-operation which was essential in producing a programme. It also made promotion more flexible if people could move from one section to another; it gave a chance of promotion to everyone.

The films, which Captain Brownrigg mentioned earlier, were made at Shepperton Studios by one of their subsidiaries, Future Productions Ltd. The number of films they made was a matter of f. s. d. What they did was to look at a programme and, if they thought they could sell it afterwards, they filmed it. He personally didn't believe that the viewer could tell the difference between a filmed programme and a 'live' one.

Having dealt with organisation, Captain Brownrigg went on to talk about the worrying responsibility which fell upon anyone running a service of this kind. Television was going to have a great influence on people. It was not part of his job to put in education, nevertheless they could not carry to extremes the policy of putting on a majority programme, they had a responsibility to their minority audience.

Another thing they had to do was to slant their programmes, for example in sports, so that they made people want to play themselves and not only watch. They must slant other programmes to make people think for themselves. It would be a ghastly result if we became a nation of passive viewers.

To Help Exports

Turning to another aspect, Captain Brownrigg said that our prosperity depended on the export trade, and he felt that they could do a good export in programmes. Our actors and technicians reached a higher standard than in the U.S.A. He believed that if they made programmes of a good enough standard they could sell them and bring in a lot of money. Countries all over the world were starting television services, a very expensive business, and the only way countries with small populations could run a service would be by buying programmes. In ten years' time, he hoped that they would be like the shipping business, bringing money into the U.K. It could not be an entirely one-way traffic, but they hoped to sell more than they had to buy.

Captain Brownrigg concluded by saying, that, as he was addressing an A.C.T. audience, he would like to make it clear that he thought of television as a basically live entertainment. Though it did use film, its technique was 'live' technique and not film technique. It was an intimate medium, relying in the main on close-up shots.
**Readers' Letters**

**TV Production at Highbury**

The General Secretary's rather sweeping statement regarding the abilities of the production crew at Highbury studio, in his article in the October "Cine Technician", invites criticism.

May I say, Sir, that in no case, excepting those of David Bowen, our Boom Operator, and Arthur Graham, our Cameraman—both of whom are doing a wonderful job coping with our Multi-Camera technique—is a purely "television" job carried out by an ex-film technician. The members of the electronic side of High-Definition Films were all recruited from industries other than the film-making industry.

Good luck to the "Cine Technician."

Yours faithfully,

John C. Bartlett.

**Sale of Ealing**

The strange thing is that while Ealing goes out of films and our production facilities shrink, the number of pictures made in British studios has slowly been increasing over the past three to four years. Your editorial on Ealing rightly draws attention to the fact that the sale of the studios "must lead to a general contraction of total employment." We ought to face the fact that the employers are squeezing more work out of less workers and fewer studios.

Productivity is rising, but our members and those of the other film Unions are not gaining anything out of this greater productivity. The cost of living has been increasing by leaps and bounds, so we need more money in our pay packets. Let us determine that the employers are not going to keep all the fruits of our greater productivity, by seeing we all get salary increases. That is the lesson of the sale of Ealing Studios.

Yours faithfully,

Christopher Brunel.

Our Cover Picture shows cameraman Egil Wexholt preparing to shoot under water.

(See article on page 185)

---

**Lab Topics**

Edited by

**Alf Cooper**

**At** all times I wish my fellow A.C.T. members prosperity and good fortune, so it being Christmas time I can only emphasise these wishes and hope that in spite of rising costs in this wonderful land of ours where Tory freedom works, you will all have a good time at home with plenty of eats, drinks and fun. Also, having wrangled with the bosses all through this year round negotiation tables of one sort or another, I wish them Good Cheer, Good Luck and Prosperity, and hope that in the New Year ahead we may all enjoy equitably together the fruits of their finance and our labours.

**Death of Arthur Selby**

At the request and on behalf of the Denlab committee and members Bro. Bremson writes the following:

With feeling of deepest regret I have to report the death from coronary thrombosis of Arthur Selby of Denlabs. Our sympathy goes to Mrs. Selby on this tragic occasion.

Arthur Selby

Arthur had devoted his working life to the film industry. As far back as the 1920's, when manager of Pictos at Tottenham, he was one of the most popular men in the plant. When he had occasion to haul anybody over the coals he did it in the most forthright manner, not pulling any punches, but for all that he was fairminded and never bore malice. He had an amazing capacity for work and did not hesitate to don overalls and work side by side with the men in the developing-room. This will mean something to the older Lab members, who will remember just what conditions were like in the frame developing days.

With the introduction of sound processing Pictos closed down, and Arthur Selby went to work at Olympic Kinematograph in the Joe Skilton era—rub that age for him—just a man learning to print on a Debrief sound-printer, and it speaks volumes for this man, who adapted himself so well to the new technique, that he became the first technician in this country to operate a combined picture, sound and superimposing title printer, which in the year 1933 was a most complicated affair. The machine had no master control band as we know them today.

When Denham Laboratories opened towards the end of 1936 Arthur determined to work there, and on February 15th, 1937, was installed as Foreman Printer, training personnel and helping to overcome the teething troubles of a new Lab. With unflagging devotion to the job he helped to make Denlabs one of the foremost Labs in Europe.

The management, recognising Arthur's capabilities, promoted him to various positions, culminating in his being made Progress, Superintendent, a job which he did with his usual quiet and cheerful efficiency. This roving commission around the firm brought him into even closer contact with the remainder of the staff, who got to like him so much that he lost the name that he had been christened with and became affectionately known as "Pop".

One could write reams about Pop Selby's cheerfulness and good nature; the way he overcame all difficulties on the job, but space sets it's own limitations, so let me end by saying that he worked hard—real hard—for over fifty years, and in humble tribute may I add

(Continued on page 187)
THE GENERAL MANAGER OF THEATRE WORKSHOP WRITES ON

A Theatre for the People

It is very difficult for anyone who comes from a working-class family to get a job as an actor in the English Theatre unless he or she is prepared to lose all trace of their natural speech and to learn to speak always with a middle-class accent. This is because more than 99% of the plays presented in Great Britain deal with the lives of middle-class families and the only working-class people portrayed are the servants.

This was set out nearly twenty years ago to create a different sort of theatre organisation: one in which the actors would be able to speak the real dialects of the British people on the stage, whether working- or upper-class, also to encourage writers to write plays which were not limited to middle-class subjects. This was the birth of Theatre Workshop. It was the result of the meeting of two different sets of people—some who were dissatisfied with the commercial theatre on artistic grounds because they found it dull and unimaginative and lacking in movement, and others who were dissatisfied with the commercial theatre on social and political grounds because of its middle-class character and its anti-labour basis. The conflict and collaboration between these two groups has resulted in the creation of a theatre company that is unique in this country.

WE INVEST IN ACTORS

The training that is normally given to young actors is to fit them for the other theatre. When we get new actors we have to invest in them train them almost completely anew and hope that under the intensive cultivation they get in Theatre Workshop they will in time flower as artists. Every actor in the company must train every day because his tools are his own body, voice and imagination and they easily become rusty and inflexible. Unlike an engineer, no actor can ever complete a job. It has to be done again every night, and if he tries simply to repeat tonight the things he did last night he will fail to achieve anything worthwhile. Moreover, he has to spend his free time during the day studying the character he is to portray that evening.

The Company started in the North of England and worked until the war. In 1945 when some of us were demobilised we pooled our gratuities and started again. We started touring throughout Great Britain and Europe and it turned out to be rather a long tour. For 8½ years we were never more than a few weeks in any one place, until in February 1953 we took over the derelict Theatre Royal, Stratford.

Working without any financial backing or official support, all income was shared out equally among the Company, from the newest to the oldest. Even so, life was sometimes very hard and at one difficult period we lived on porridge and potatoes for over three weeks. We could only afford a rehearsal period in the summer time, because then we could camp out and earn enough in a couple of days’ farming to keep us for the rest of the week rehearsing. But still the group held together. Occasionally, the girls would get married, and have babies and have to leave, and sometimes the men would get similar domestic responsibilities which meant they could no longer risk earning a reasonable wage one week and a starvation rate the next.

Sometimes, too, actors who had been trained and developed in Theatre Workshop would begin to receive offers from commercial managements. For a time they would turn them down, but in the end they capitulated—they can hardly be blamed for exchanging a £5 a week job with us for £50 a week in the West End or on Television. But always the nucleus of the group has held firm and always there have been new young actors and actresses keen to try and build a different sort of theatre.

Our aim is to present only the best plays, whether new or old, and to produce them in a direct lively style which will not only interest but will excite the audience. If we do a classical play we refuse to treat the characters as abstract poetry but, instead, try to find out what they were really like as people, and to present them on the stage truthfully with all their vices and virtues brought out. When we produced Shakespeare’s “Richard II” this year the theatre critics were in arms! How dare we read Shakespeare differently from them!

It is this attitude which gave Theatre Workshop its tremendous success at the Paris International Theatre Festival this year. In the face of competition from the leading theatre companies of twenty different countries we were acclaimed everywhere and hailed as the “Pride of the modern English Theatre.”

Why not come along and see a show? Live actors have more vitality and punch than you can ever get from a cinema or television screen. We play in a beautiful old theatre which although not as plush as a super-cinema is clean, comfortable and above all exciting. Why not give us a trial?

NEW IDEAS. “Don’t lose the opportunity to experiment; the prestige of the documentary film has been acquired solely by experiment. Without experimentation, the documentary loses its value; without experimentation, the documentary ceases to exist.” Cavalcanti’s advice to young documentary producers, The Quarterly of Film, Radio and Television, California.
UNDER SWEDISH SEAS

By

EGIL WEXHOLT

FOR ten years now the Royal Swedish Navy have been producing their own recruiting films, newsreels and instruction films rather than contracting out their productions to independent companies, which seems to be the practice in most other countries.

In their tenth year of film making a special effort was made in order to bring out prestige films and some very enterprising productions are under way.

This year also marked the introduction of under-water filming in Sweden, with the Navy's project of four sub-aqua instruction films.

As there were no underwater cameramen in Sweden I was approached to do this assignment. I accepted the offer with great enthusiasm and when the moment I arrived in Gothenburg on June 4 to the moment I returned to Tilbury on September 3, I had no reason to regret my decision.

Work commenced at a Coastal Base situated on a tiny island in the Baltic near the approaches of Stockholm.

SWEDISH GEAR

After a quick inspection of the Swedish diving equipment I decided that it would be an advantage to make use of their gear rather than my own for the sake of speed and interchangeability. Particularly impressive was the wool-and-nylon combination garment which goes underneath the rubber suit to keep you warm.

In spite of all this protective clothing there is no denying that when being lowered over the side of the diving launch with the Vinten-Hodges underwater camera the next day, it was just like being dropped into liquid ice!

At fifteen feet the temperature was only 40° F. and after four minutes you start shivering. After six minutes you turn blue. If you can stick it for eight minutes you have only enough energy left to pull on the signal line, "Take me up."

It took a long time to get the shots in the early part of the summer, and I seem to have spent most of my time trying to get warm. One day I had the unpleasant experience of ripping my rubber suit on a notch on the wire-view-finder. As the water suddenly floods one sleeve, your whole body jerks with the cold shock and then gradually you feel the water spreading through the rest of your suit. It is like somebody packing you up in ice and you feel as though your blood is freezing in your veins.

There are many snags in connection with submarine filming both when using artificial light or sunlight as we did. Apart from the usual weather problems, which apply to all exterior work, the sea must not be too choppy, as the sun rays are refracted in the waves and little light will penetrate the surface. The main concern, however, is the clarity of the water. If it is muddy you are just out of luck. If it looks "quite clear" from the surface you may still be out of luck. When you go down there, you may find tiny particles floating about like dust. The result? Just like filming in a snowstorm!

Another time you may go down to do a sequence, having studied the water carefully through a water-glass first. You start looking along horizontally as soon as you are in a position and everything you see appears as though you were looking through jelly. This is most likely to be a concentration of plankton, and on the screen it doesn't look exactly pretty.

A shoal of small fish just out of the visual range of the camera may suddenly give thousands of reflections of light through the murky water and into the camera. But nobody would believe you if you told them they were herrings, because they were never actually seen. If you have shots to do on the sea bed, look out! The moment you touch down, the finest layer of small particles go flying upwards and they may take hours to settle down again. When not actually doing swimming shots or tracking shots, I always work heavy, that is, with diving boots (about 18lbs.), lead weights around my waist (10lbs.) and an iron anchor (50lbs.). I stand on an iron table or diving platform on the sea bed or sit suspended on it in midwater when required.

Toward the end of the summer, I was equipped with a three-way underwater telephone, to the diving tender and other divers, and a constant air supply from the diving launch. This left my air flasks on my back for reserve, and I could remain submerged for indefinite periods, often up to one hour at a time.

The camera which the late Lt.-Cdr. Jimmy Hodges had designed together with Messrs. W. Vinten and Siebe Gorman behaved beautifully all the time. Using Kodak Trix stock my exposures varied according to depth and brightness from f8 to f2 with a Wratten Gelatin Filter B2.

The type of work involved was all military, and included training of divers, compass swimming, searching for mines, dropping of mines, mine demolition and experimental work.
Organiser's Page

STILL SOME SCROOGES

The festive season having arrived, we would like to take this opportunity of wishing our readers a very happy Christmas and a prosperous New Year. This Christmas, for many technicians, will be the best they have had for some considerable time, owing to the advent of Commercial Television and more permanent employment with the major companies.

Even so, there are still one or two “Scrooge” companies who always find it convenient to dischage technicians on Christmas Eve. Appealing to the finer sentiments of such companies is of no use as obviously they have none. It may so happen that in these days of fuller employment these companies may find difficulty in obtaining the services of technicians in the future.

The boys in the Camera Section who know Ginger Gemmell will be sorry to hear that he met with an accident whilst on location with Warwick Films and has been in hospital in Nairobi, but is now home making a good recovery.

The Assistant Directors' Section have taken a leaf out of the Scenic Artists' Section’s book and are making a Christmas collection for one of their members who has been ill for some considerable time. This, of course, will be in addition to help the member concerned is receiving from the A.C.T. Benevolent Fund.

While at Pinewood recently I was interested to note the way the A.C.T. shop conducts its business. There is a committee meeting held every Tuesday at 1.30 at which each department is represented and the Shop Steward reports the week’s business. Requests for overtime, etc., are discussed, proceedings are minuted, and all forms of application for membership which the Shop Steward has received are placed before the Committee for approval before forwarding to the office. Perhaps Pinewood are lucky in the fact that they have interested members and not just cardholders, as, with all the goodwill in the world, Stewards at their units often find difficulty in getting people interested enough to do the donkey work. Perhaps, as

the New Year is almost upon us, it may be an idea for some of our members to make a resolution to the effect that they will take a more active interest and, in particular help local Shop Stewards in every possible way.

BY MIDDY

Everyone will be happy to hear that George Pollock, who is in the Edgware General Hospital with suspected pulmonary thrombosis, is making good progress and will be up, if not about, fairly soon. Pinewood is in for a very busy time next year—there are plans to make eighteen pictures. The boom has already got under way. On the floor at the moment are A Town Like Alice, Reach for the Sky, Jumping for Joy and The Battle of the River Plate. Recently completed are All For Mary, Lost, Black Tent, Simon and Laura and An Alligator Named Daisy.

Wally Gentleman, Special Effects Camera Operator, has left Pinewood to work at M.G.M. at a

(Continued on page 189)

The Spanish Customs recently detained a portrait of Sir Laurence Olivier by Salvador Dali
Lab Topics
(Continued)
that my earnest hope is that Pop Selby will be remembered by the people in this Film Industry for at least sixty-eight years, which was his age when he died.

Technicolor, for various reasons, has a few employees who for some months have failed to meet their financial obligations to A.C.T. Many of us have in the recent past spent a lot of time in pointing out to them what we believe to be the errors of their ways, ending up with a visit to them from Head Office of Dan Frostick, Temporary Assistant Organiser.

The result of all this effort, I am very pleased to state, is that the majority of these people will soon be back in our ranks as fully paid-up members, owning no money whatsoever to the Union. This news, I believe, everybody will accept as good, but until everybody working in an A.C.T. graded job is in A.C.T. not even the latest newcomer to the Union must let up in his or her efforts to persuade the non-members to become members.

Dan Frostick tells me that Colour Film Services, which specialises in the duplication of Kodachrome originals, started about eight years ago in a basement in Welbeck Street, staff at that time consisting of about three people, which included Roland Chase, the "Governor," Equipment was one Lawley Printer for mute and sound, a Victor Projector and a couple of rewinds, etc.

This Company has come along well and now occupies very good premises in Portland Place and has a staff of about thirty-six.

The A.C.T. membership is nearly 100%, the odd non-members being office and managerial staff. The present Shop Steward is Bro. A. Woods, and although he has had no previous Trade Union experience, he is doing a very good job.

The C.F.S. Lab is not a member of the F.L.A. but the A.C.T. lads have been putting in a lot of work drawing up local arrangements with the company, and the shop committee, working in co-operation with our Organisers, hope to present a draft agreement to the management in the near future.

Bill Whittimore states that Jack Lucas, after 25 years' service with Humphreys, is leaving. We wish him well.

There is great dissatisfaction among our older members at Denlabs regarding the method of promotion in this firm. It is felt that promotion is going more and more to new entrants to the industry and old-established members are being overlooked. While everybody concerned agrees this may well be justifiable in some cases, their opinion is that the proportion of new to old is something deeper than mere coincidence. Monica Toye and her committee will, of course, be taking this matter up locally. I hope to the satisfaction of all concerned.

This is the third year Pathé have entered a football team for the Kine Cup, and for the first time they have reached Round Two by beating British Acoustics 4—2 on Pathe's home ground at Tattenham Way, Epsom. The few people who turned up to watch enjoyed some good football with plenty of excitement.

In the first half, with Pathé kicking down the slope, but against the wind, the play was fairly even, and the boys were fortunate to end the first half 4 up, but they certainly made the most of their opportunities. Billy Holland scored the first goal, followed by a hat-trick from Jimmy Algar. Albert Richards, the Captain, was also prominent in attack, so the "Engineers" had a field day.

In the second half, except for an occasional break-away, it was all British Acoustics, and the Pathé goal bore a charmed life. Two or three shots hit the Woodward and several others were only inches wide. Both goals came from good shots which gave Brian Bolt no chance. The defence in the second half played well, but Pathé were very glad to hear the final whistle.

The boys meet Kodak in the next round and hope to get their revenge for the 2—1 defeat they suffered at Harrow two years ago. The match will again be on Pathé's home ground at Tattenham Way.

A.C.T. Badges may be obtained, price one shilling each, from Head Office.

Shorts & Documentary
Section

STEVE COX WRITES:
Well done Data! Data Film Productions' December issue of "Mining Review", No. 4, 9th year, is the Magazine's hundredth issue.

Data have been producing this series for the past eight years. The sponsor is now the National Coal Board. The films are screened in 400 theatres monthly, mainly in mining areas in Great Britain. This is probably the longest running and most seen industrial news magazine to reach the public theatres.

Director/Cameraman Derek Williams goes hot and cold, not through fright or excitement, but just doing a job of work. On returning from Aden, after shooting World Wide Pictures' "Oil Harbour — Aden," a film for Wimpey's, he is now on his way with colleague George Lowe filming part of the Antarctic Expedition led by Doctor Fuchs. Let's hope he doesn't get cold feet.

Other news from World Wide is that after eleven years' service with the company Supervising Editor Frances Cockburn is leaving to take a post at the C.O.I. as Film Officer. Congratulations Frances, and every success in your new venture.

Congratulations also to Julian Bond, Writer/Editor of Green Park Productions, on his marriage on November 10th to Gabrielle Blunt, film and TV actress.

Film Workshop have just completed a series for A.T.V. featured in John Arlott's "Hobby Corner". Each of these films covers past-times of general interest. One write-up in the National Press stated that the game of "Shove Ha'penny" was the brightest spot, ideal for TV and very exciting. Film Workshop unit on these consisted of: Producer/Director: Maxwell Munden, Cameraman: Morton Lewis and Derek Taylor; Assistant Director: Ron Genders; Editor: Steve Cox; Assistant Editor: Bill Huthert; and the Rotherhithe Sound Unit, headed by Jack Miller.
General Council in Session

STEP TO NEW LABS AGREEMENT

LAB MASS MEETING: The Lab Committee recommended that a mass meeting of all laboratory members be called to find out their views on going forward for a new Agreement. As a preliminary the Executive Committee asked the Lab Committee to organise Shop meetings. The General Council endorsed this.

* *

BUTLER'S AUTUMN BUDGET: As instructed by the November General Council, the E.C. considered the effect of the budget on members, their wages and working conditions. As interim measures the E.C. proposed that the General Council should table an appropriate motion for the annual general meeting, and should protest to the Chancellor of the Exchequer; these points were agreed by the Council, which asked the General Secretary to issue a Press statement on his protest to the Chancellor of the Exchequer.

* *

ANNUAL GENERAL MEETING: In addition to the resolution on the Budget, the Council decided to table motions on Independent Television and on T.U. recognition at Kodak.

* *

STUDIO WAGE APPLICATIONS: The General Secretary reported a letter from the B.F.P.A., stating that owing to pressure of other business they had not been able to conclude deliberations on A.C.T.'s applications for a substantial salary increase and for a raising of the overtime ceiling. The discussion would be continued at the next Council Meeting, meanwhile the B.F.P.A. was prepared to give A.C.T. members the same wage increases as agreed recently with the N.A.T.K.E. and E.T.U. The E.C. decided that the Feature Branch should be kept fully informed of the position, and that the General Secretary should inform the B.F.P.A. that they were concerned about the delay, making clear that, whilst the interim offer was noted, A.C.T. would only consider an offer as a whole for all its members.

TECHNICOLOR: Matrix Department: The General Secretary had now met the management, and complete satisfaction had been obtained on increases for the remaining grades in the Department, i.e., Top Printer, Foreman Matrix Printer, and Matrix Developer (Dark). The key grade was Top Printer (increase of 11d. per hour obtained), bringing the rate completely in line with that for Optical Printer in other Laboratories. The General Secretary said he had been most impressed with the knowledge and support received from members of the Department. The Executive agreed to congratulate them on their contribution to such a successful outcome.

Week-end Overtime: The management had requested overtime on both Saturday and Sunday, 12th and 13th November, to catch up with normal production. The Executive, mindful of its recent policy, endorsed by the General Council, that regular weekend overtime was to be opposed, decided it could not agree to the management's request on the basis of the information available.

NEW ORGANISER: The Executive Committee decided to appoint Dan Frostick as an Assistant Organiser for a temporary period. The General Council agreed to review this in three months.

* *

"SMILEY": As endorsed by last month's General Council, members both at Technicolor Labs, Technicolor Production Department, and British Lion Studios, had been instructed not to work on this film in view of the failure to reach satisfaction with London Films on observance of the Feature Agreement. Following discussions between the General Secretary and Sir Alexander Korda, a special meeting of the E.C. agreed on the 18th Nov., the following terms of settlement of the dispute:

1. London Films confirmed that consultation under the terms of the B.F.P.A. Agreement should have taken place with A.C.T. prior to commencement of production and regretted they did not take place owing primarily to absence through serious illness of Mr. Harold Boxall.

2. Sir Alexander Korda confirmed that David Lean's next production, which was to have been made in India will now be made in this country with, of course, Indian locations, both the studio and location work to be undertaken under the full provisions of the B.F.P.A. Agreement.

3. Sir Alexander Korda and the group of companies with which he is associated will not, in the foreseeable future, make, as in the case of "Smiley," any films entirely abroad but the studio scenes will be shot in this country and location scenes abroad, in each case under the full provisions of the B.F.P.A. Agreement.

In view of these assurances the Executive agreed to place forthwith the instructions given to its members not to work on the production or processing of the film.

* *

RULES REVISION COMMITTEE: As a result of a report from the Committee, a paragraph has been added to the notice of the Annual General Meeting drawing attention to the fact that the A.G.M. is not the proper place, other than in exceptional cases, to discuss sectional matters, and that if such resolutions are placed on the Agenda then the Standing Orders Committee be asked to place them at the tail end of business.

* *

NATIONAL SCREEN SERVICE, PERIVALE: Bessie Bond attended a meeting of the membership, who were dissatisfied that the management had not yet opened negotiations on their claim for a 30/- per week increase and £1 for those under 21. A resolution was unanimously passed pressing the management to meet A.C.T. and asking for retrospective payment to the date the matter had officially been taken up by Head Office. A further resolution seeking assurances that the B.F.P.A. Agreement would apply if members were engaged on Commercial T.V., advertising films or films of over 3,000 ft. in length was also

(Continued on page 189)
passed. Both resolutions have been sent to the management.

The Executive congratulated the membership on its stand.

* *

CHRISTMAS HOLIDAYS: The following has been circulated by the B.F.P.A.:

"As it is expected that Tuesday, 27th December, will be declared a Bank Holiday by Royal Proclamation, it was agreed to recommend to companies that both Monday, 26th December, and Tuesday, 27th December, should be regarded in the Studios as Bank Holidays."

The Executive asked Head Office to arrange similarly with other employers.

JOBS ON OUR BOOKS

The following vacancies have been notified to Head Office:

TECHNICOLOR

Matrix Printing: Flasher/Loader.
PA/Shipping: Splicer.
Matrix Printing: Matrix Drier.
Track Developing: Driers.
Solutions Department: Chemical Mixer II.
Negative Control: Operator—Sensitometric Control (GCE required)
Lighting: General Assistant.

HUMPHRIES LABORATORIES

Positive Synchronisers (day and night) 35mm. Printers.
1 Negative Assembler.
1 Stock Joiner.
1 Solutions Control No. 2 Operator.
1 Despatch Packer.

DENHAM LABORATORIES

1 Printer in the 16mm. Department.
1 Positive Drier in the Colour Developing Department.
1 Female to be attached to the Grading Departments for the work of writing up negatives.

ROtherHITHE STUDIOS

1 Experienced Sound Camera Operator.

Will any members interested in any of these appointments please get in touch with Bunny Garner at Head Office.

Organiser's Page

(Continued)

highly increased salary, we hear. Good luck to you, Wally.

All our members at some time or other have used the Crown Theatre, in particular the Shorts and Documentary side of the industry. They will be sorry to note that Mr. Frost is no longer active at the Crown, although he is on the board of a new company which has taken over the theatre. We should like to pay a tribute to "Frosty" from the Association for his help over the last twenty years in placing the Crown at the disposal of various sections, in many cases at a nominal rent. Mr. Victor Gover, who has taken over from Mr. Frost, was a prime mover in the setting up of the Crown Theatre, and assures me that the same happy association will continue.

Once more wishing you all the best for the festive season and hoping you will make a resolution in the New Year to let me have the material I want for this column.

QUALITY IN COLOUR PRINTS

The trade's most skilled colour technicians — accurate grading — automatic printer control—ensure prints of outstanding quality.

REDUCTION PRINTS IN EASTMAN COLOUR

From 35 mm. originals. Finest picture definition—silver track ensures highest sound quality.

—or KODACHROME

For direct reduction from 35 mm. positives—and of course 16 mm. contact printing.

The only Independent Laboratory undertaking exclusively Colour Processing

REED'S COLOUR FILM PRINTING

89/91, WARDOUR ST., LONDON, W.1.

Telephone: GERard 5716-8935
Film and TV Round-Up
Edited by
Morton Lewis

MIDLAND TV "MOVIELAND". Midland Independent TV transmissions will start on February 17th. This was revealed by Howard Thomas of Associated British Cinemas (Television) Ltd., who are programme contractors in the Midlands and the North at weekends. One of their big Sunday afternoon programmes will be called Movieland. It will be the film industry's shop window with stars and excerpts from films, and will come from their Elstree studios. Mr. Thomas said, "We shall show what the industry can offer."

SCOTTISH COMMERCIAL TV. This service is scheduled to start in 1957. It will serve between three and four million people in Glasgow, Edinburgh and surrounding districts. The Independent TV Authority is now asking for applications for the job of programme contractor. This should be a good opportunity for another film company to become Scotland's programme contractor.

MICHAEL ANDERSON WINS AWARD. Michael Anderson, Director of The Dam Busters, has been awarded the C. P. Robertson Memorial Trophy for the best interpretation of the Royal Air Force to the public in any field during the year. The trophy was presented by Lord Willoughby de Broke at the 9th Annual Reunion of the Air Public Relations Association. Unfortunately Michael Anderson was unable to be present and the trophy was received on his behalf by Mr. J. R. Wallace, an executive of the film company, and presented to Mr. Anderson.

REPUBLIC'S LATEST, 'NATURAMA'. Republic Pictures Corporation of U.S.A. are going on location to shoot a picture in its entirety in Portugal called Lisbon. It stars Ray Milland, Maureen O'Hara, Claude Raines, Yvonne Furneaux, Edward Chapman and Percy Marmont — incidentally, these artists are all British. The film is being Produced and Directed by Milland; it will be shot in Trucolor and in the new Wide-Screen system called Naturama, which is 2.35 to 1. Although this is an American film, several of the unit will be British technicians. The sound unit will be supplied by Mssrs. Halle, Roots, Bristow and Hughesdon. Will Lang will be the Assistant Director, Tony Storzini and Stewart Freeborn will be Make-up artists with Pauline Trent as Hairdresser. The sound equipment is being supplied by Sound Location Facilities, Comment: It's a shame that this production is not going to be British, when all it needed was a camera crew and a few more production staff.

General Secretary (Continued)

On the laboratory side we have been slowly settling the outstanding points left over from the Arbitration Award and main settlement, although regrettably there are still some hurdles to be crossed. Meanwhile, our laboratory members receive some compensation for the Government's policy of increasing the cost of living, from the improved sliding scale bonus arrangement which we obtained from the settlement. Since it came into operation in July 1954, the cost of living bonus has risen from 33/- to 44/-, a rise of eleven shillings for each laboratory worker.

Our Newsreel members have also benefited, but regrettably to a much smaller extent from their sliding scale arrangement and there now appear to be some indications that this normally quiescent group of members feel that it is about time they had a new agreement. We agree.

Finally, we should never overlook the fact that, when taking stock, those A.C.T. Sections on the fringe of the production industry, our vigorous branches at British Acoustic and Kodak. The British Acoustic Branch continues with success to look after its members' interests and our Kodak Branch has increased its membership despite the continued refusal of the management to recognise A.C.T. Our Kodak members are now planning, in conjunction with other trade unions in Harrow, a big drive in order to break through this bastion of anti-trade unionism.

Whilst we can be reasonably pleased with what A.C.T. has been able to do during the past year it is clear that the following year will have its own problems which will have to be tackled.

CAMERA HIRE
NEWMAN-SINCLAIR, Model 'N'
(Mirror Shutter)
COOKE LENSES, PLUS 24 mm.
ANGENIEUX RETROFOCUS

S. W. SAMUELSON
Finchley 1595

On the laboratory side we have been slowly settling the outstanding points left over from the Arbitration Award and main settlement, although regrettably there are still some hurdles to be crossed. Meanwhile, our laboratory members receive some compensation for the Government's policy of increasing the cost of living, from the improved sliding scale bonus arrangement which we obtained from the settlement. Since it came into operation in July 1954, the cost of living bonus has risen from 33/- to 44/-, a rise of eleven shillings for each laboratory worker.

Our Newsreel members have also benefited, but regrettably to a much smaller extent from their sliding scale arrangement and there now appear to be some indications that this normally quiescent group of members feel that it is about time they had a new agreement. We agree.

Finally, we should never overlook the fact that, when taking stock, those A.C.T. Sections on the fringe of the production industry, our vigorous branches at British Acoustic and Kodak. The British Acoustic Branch continues with success to look after its members' interests and our Kodak Branch has increased its membership despite the continued refusal of the management to recognise A.C.T. Our Kodak members are now planning, in conjunction with other trade unions in Harrow, a big drive in order to break through this bastion of anti-trade unionism.

Whilst we can be reasonably pleased with what A.C.T. has been able to do during the past year it is clear that the following year will have its own problems which will have to be tackled.

CAMERA HIRE
NEWMAN-SINCLAIR, Model 'N'
(Mirror Shutter)
COOKE LENSES, PLUS 24 mm.
ANGENIEUX RETROFOCUS

S. W. SAMUELSON
Finchley 1595
RICHARD III

Year of Production: 1954.
Studio: Shepperton Studios.

Laboratory: Eastman Colour Negative (VistaVision) Technicolor Ltd.; Sound—Raynham & Co. Ltd.

Producing Company: Big Ben Films Ltd.

Producer/Director: Laurence Olivier.
Associate Director: Anthony Bushell.
Production Supervisor: John Gossage.
Stars: Laurence Olivier, John Gielgud, Ralph Richardson, Claire Bloom.

Director: Laurence Olivier.

Text Author: Glen Byam Shaw.

Camera Department: Lighting Cameraman, Otto Heller; Camera Operator, Denys Coop; 1st Camera Assistant (Focus), Alex Thomson; Other Camera Assistant, Anthony Busbridge.

Sound Department: Recordist (Mixer), G. Stevenson; Sound Camera Operators, A. Fairlie; Other Assistants, A. Blay (Maintenance); Dubbing Crew, Red Law, Bob Jones, Barbara Hopkins; Other Assistants, George Newberry, Trevor Pyke, Eddie Steadman.

Art Department: Art Director, Bertram Tyrer.

Editing Department: Editor, Elly Boland; 1st Assistant, Richard Brys-Harvey; Other Assistant, Stephen Carreras; Dubbing Editor, Elly Boland.

Production Department: Production Manager and/or Unit Production Manager, Hunter; 1st Assistant Director, Eric Fullilove; Location Manager, Terry Hunter; Continuity, Desmond Collin; Laboratory, Desmond Pyke.

Stills Department: Still Cameraman, Geoff Conway.

Special Processes: Science Films Ltd., Bromley.

THE TIME OF HIS LIFE

Year of Production: 1955.
Studio: British National Studios.

Laboratory: Olympic Kine Labs.

Producing Company: Shaftesbury Films Ltd.

Producer: Elizabeth Hiscott.

Director: Leslie Hiscott, Cinematographer: Helga Cranston, Editor, Bob Warrington, Art Director, Ken Salter, Sound Engineer, Ted Stone, Assistant Director, Ken Grieve, Location Manager, May. S. Marks.

THE STOLEN AIRLINER

Year of Production: 1955.
Studio: Associated British Pathé Ltd.

Laboratory: George Humphries & Co. Ltd.

Producing Company: Remus Films Ltd.

Producer: J. Woolf.

Associate Producer: Jack Clayton.


Director: Don Sharp.

Production Department: Recordist; Nolan Roberts; Sound Camera Operator, Peter Matthews; Room Operator, Dave Drinkwater; Dubbing Crew, George Newberry, Trevor Pyke, Eddie Steadman.

Art Department: Art Director, Bertram Tyrer.

Editing Department: Editor, Elly Boland; 1st Assistant, Richard Brys-Harvey; Other Assistant, Stephen Carreras; Dubbing Editor, Elly Boland.

Production Department: Production Manager and/or Unit Production Manager, Hunter; 1st Assistant Director, Eric Fullilove; Location Manager, Terry Hunter; Continuity, Desmond Collin; Laboratory, Desmond Pyke.

Stills Department: Still Cameraman, Geoff Conway.

Special Processes: Science Films Ltd., Bromley.
Greetings...

to all our friends old
and new, and best wishes
for a happy Christmas and
a prosperous New Year

GEVAERT LIMITED · ACTON LANE · HARLESDEN · N.W.10 · ELGAR 6755

THE GENERAL SECRETARY
"COMES OF AGE"

THE STORY OF 21 YEARS OF STRUGGLE AND SERVICE

CAMERA COLUMN

JANUARY - 1956

Association of Cinematograph and Allied Technicians
Vol. 22 No. 133
PRICE 6d.
A COMPLETE LABORATORY SERVICE

PRODUCTION FILM PROCESSING & RUSH PRINTING
TITLES • OPTICALS • INSERTS • SPECIAL EFFECTS
ANIMATED DIAGRAMS • EDITING • NEGATIVE CUTTING
FILMLETS AND FILM STRIPS IN B & W AND COLOUR

STUDIO FILM LABORATORIES LTD
71 DEAN STREET, LONDON, W.1

TELEPHONE: GERRARD 1365-6-7-8

REVIEW YOUR FILMS AT OUR R.C.A. PREVIEW THEATRE

THE CROWN THEATRE
Lessees FILM PRODUCTION SERVICES (Surrey) LTD.
Provides Complete Studio Projection Service
at Any Time to Suit Your Requirements

DOUBLE HEAD PROJECTION
MIXING PANELS FOR TRACKS
also
SUB-STANDARD PROJECTION
SEATING FOR 70 PERSONS

SOUND RCA SYSTEM

ALSO THREE EDITING BAYS
86 WARDOUR ST., LONDON, W.1

Tel: GERrard 5223  Editing Bays: GERrard 9309

Camera Hire
NEWMAN-SINCLAIR, Model 'N'
(Mirror Shutter)

COOKE LENSES, PLUS 24 mm.
ANGENIEUX RETROFOCUS

KINGSTON TUBULAR TRIPOD
VINTEN LIGHT GYRO TRIPOD

Available fully modified for
CINEMASCOPE

S. W. SAMUELSON
FINchley 1595
CINE TECHNICIAN EDITORIAL

CONGRATULATIONS to

GEORGE ELVIN

ON behalf of all our members we offer heartiest congratulations to
George Elvin on his Twenty-first Anniversary as General Secretary
of A.C.T.

The occasion marks the achievement of a grand record of personal
service to the Union. But, as George Elvin himself would be the very
first to point out, it also marks a period in Trade Union history during
which, with an ever-increasing solidarity and fighting spirit among its
members, A.C.T. has grown from small and precarious beginnings to be
the force that it is today. Something of the story of those early days
appears in other pages of this special anniversary issue in which we
celebrate George Elvin's twenty-one years of struggle and leadership.

Tribute from the President

When I was asked to write
something for the CINE TECHNICIAN
in honour of George Elvin's
Twenty-First Anniversary as our
General Secretary I sat for a long
time in front of a blank sheet of
paper. It was not that I had too
little to say, I had far too much.
And then, when I began to write,
my pen became possessed by a
demoniac heard of cliches—"untiring
service," "selfless devotion," "fearless
skill in negotiation," "staunchness in friendship," etc., etc.

It was not that all these things
were not true of George Elvin, it
was the difficulty of finding words
not already killed by misuse and
abuse with which to express their
living reality; otherwise what I
wrote might read like the most
conventional obituary in "The
Times," and what matters most
to A.C.T. and to his personal
friends—the two things are prac-
tically the same—is that George is
very much alive.

I will not, even if I could, try to
pay tribute to everything that
George has achieved for A.C.T. as
General Secretary. Perhaps instead
I may be forgiven for a very per-
sonal reminiscence. Just after the
war we were in Paris together on
A.C.T. business. The night of our
arrival I was taken seriously ill.
It was the anniversary of the
liberation of Paris and for nearly
twenty-four hours no doctor could
be found, but George miraculously
transformed himself into a combina-
tion of hospital nurse and nanny
and I can truthfully say that it
was as much due to him as to the
doctors when they eventually
came that I pulled through.

In its earlier days A.C.T. was
often in the same bad state as I
was then but like me it was for-
rade enough to have George Elvin
at hand to nurse it back to health.
There is always a danger when
someone has been closely associ-
ated with you for a very long time
that you take their help and friend-
ship for granted, George Elvin has
been our servant, guide and friend
for twenty-one years but I don't
think there is any danger of our
taking him for granted or of fail-
ing to feel every day the gratitude
to him which I for one can never
properly express.

ANTHONY ASQUITH

WITHOUT PREJUDICE?

The Theatre Owners of America
have recently been in a self-
questioning mood regarding
British films. They conducted a
survey covering about 3,000
theatres toward the end of last
year and the experts who sum-
marised the result came to the
conclusion that there "is no basic
prejudice against the showing of
British pictures but . . ."

But what? According to the
Motion Picture Daily, New York,
it seems to be a very big "but"
indeed. Our pictures need to be
made more entertaining to the
mass of American theatregoers,
our stars must become better
known—by personal tours and
"advertising and exploitation"
we should use more American
scripts (for British pictures?)
Furthermore, members of A.C.T.
please note and be warned, the
employment in England is urged
of American authors, directors and
technicians. But still, of course
there is no prejudice. One
wonders.

John Davis, as head of the Rank
Organisation, has been quick to
show all this up for the nonsense
that it is. In a full-page advertise-
ment in the "New York Times
Financial Review" Ranks list
"Four famous British Movies
millions of Americans will never
see" because they are almost
always shown in small "art
theatres" in a few big cities where
they are seen by limited audiences.
The films listed are The Cruel Sea,
Genevieve, Simba, and The Purple
Plain.

It is interesting to note, too,
that this Rank advertisement
appeals, over the heads of ex-
hibitors, direct to audiences them-
selves, pressing them to demand a
chance to see the best films that
Britain can send.

CINE TECHNICIAN

Editor: MARTIN CHISHOLM

Editorial Office: 2 Soho Square, W.1
Telephone: GEffrard 8506

Advertisement Office: 5 and 6 Red Lion Sq., W.C.1
Telephone: HOfborn 4972
THE GENERAL SECRETARY WRITES:

"THE TIMES" SHOULD THINK AGAIN

Over Christmas, when presumably ideas were at a premium, "The Times" published one of its less well-informed and wise leaders.

It reminded readers that quota, the continuance of the National Film Finance Corporation and the Eady Fund have to be considered before autumn 1958, and after a dissertation on the profitability of British film production said that "the starting point in Government policy-making must surely be the judgment whether for aesthetic, social, trade or political reasons. I would have these arguments are largely sparring with the problem, which is, as "The Times" asks, whether we need a British film production industry for aesthetic, social, trade or political reasons. I would have means to make The Cruel Sea or the typical British comedies for which we are so famed? Would it kill our documentary industry? In films, as in all other industries, it is impossible to stop and start at will. An industry geared to a thirty per cent quota is small enough in all conscience. To dismember it still further is to destroy all opportunity for a steady output, without which we will never make the outstanding film, nor the bread-and-butter one, nor evade the occasional flop. After all, no one expects every manuscript to turn out a best seller, nor every play produced to be a box-office hit.

And, on aesthetic and social grounds, would any parent, schoolteacher, or even editor of "The Times", greet with equanimity a position whereby in this cinema-going age our children saw nothing but American films, as would be the case if there was no British production.

On the question of trade, the short answer was supplied by President Woodrow Wilson many years ago in his dictum "Trade follows the films". But since then the problems of hard and soft currencies have taught us another aspect of the value of films in trade. The points mentioned by us in this month's editorial indicate how much more valuable films could be as a dollar-earning medium if there were a little more goodwill and reciprocity by the American Industry. True, British Government representatives have lamentably failed to press for fair international trading in the negotiations on the successive Anglo-American Film Agreements. But that neither destroys the principles nor opportunities.

On the broad political point there is no easier nor surer way than films, if properly used, through which to portray the British way of life throughout the world.

On all counts, therefore, "The Times" should think again.

Remember These Dates

23rd ANNUAL GENERAL MEETING
Saturday and Sunday, 10th and 11th March, 1956
at the
Beaver Hall, Garlick Hill, E.C.2

RULES REVISION CONFERENCE
Sunday, 4th March, 1956
at
Denison House, S.W.1

thought these arguments were disposed of by the Parliamentary debates at the time of the first Cinematograph Films Act and the Moyne Report, prior to the second, or indeed on a parallel issue in the Parliamentary debates on the recent Television Act when the Government, after pressure from all sides of the House, conceded that the programmes must be predominantly British in tone and content. That the same issues are now being raised again is deplorable.

Would "The Times" have an industry so small that it is, for example, unable to gear itself to making Richard III, or at the other end of the scale, The Bespoke Overcoat? Would it deny us the
LAB TOPICS

DERMATITIS DANGER

Syd Bremson writes:

The November issue of the "Haldane Society Bulletin" opens with this grave warning: "Dermatitis is an inflammatory condition of the skin caused by external irritants, and industrial dermatitis is of much more frequent occurrence than the total of all other industrial diseases."

This statement is of particular interest to laboratory technicians and should be noted most carefully by them, more especially by all personnel whose duties bring them into contact with colour developing machines, i.e., developing or maintenance workers. Since the introduction of colour processing in this industry, the incidence of dermatitis has risen sharply among these workers, coming as they do in direct contact with the interior of the machines, cleaning, replacing and renewing sets of rollers, or other worn-out parts.

A study of the facts shows that some people are more allergic to the disease than others, which adds to this complicated problem.

How is dermatitis caused? How can it best be combatted? The medical profession itself has not yet found all the answers. In spite of all the valuable work it is doing in this field.

Preventive measures in laboratories in 1953 were inadequate, representations were made, arising out of which new washing facilities were provided, also new barrier creams, with instructions posted on the best method of use. In spite of these precautions numerous cases have arisen, and the individuals concerned can suffer hardship under the sickness clause of the agreement. On the surface it appears unjust that illness arising from dermatitis should be treated under the existing sickness clause of the agreement as at present. It is conceivable that the individual can use up all his sickness allowances whilst recovering from the disease, leaving nothing for the ordinary illnesses such as colds, influenza, etc. that all flesh is heir to.

CAMERA COLUMN

WE start this column on behalf of the Camera Section and hope to continue it every month.

The next committee meeting will be held on January 20th, at 7.30 p.m., at the Crown Theatre, Wardour Street. It will be followed by a General Section meeting at the same place at 8.15 p.m. So let's all make an effort and come in force. I'm not suggesting there have been any complaints about attendance. On the contrary, we are proud to say that our section has had the best attendances of the lot.

The Committee has been most concerned at the manner in which members nominate names for committee membership. The Committee feel that this nominating must be taken more seriously. It was suggested, for instance, that if you want to nominate someone, you should first ascertain if they are willing to stand. In this way we will know that those elected will attend most meetings. During the last year of office there was an average of 14½ members present at each of the eight meetings.

The "New York Film Daily" held a ballot of all the critics to nominate the five best artists and films, also naming the Cameramen. I thought you would be interested in knowing the films and Cameramen, they are: 1. Gate of Hell—

When it is realised that dermatitis is a malignant disease which will and must attack the individual and that there is no escaping this insidious illness, it will be seen that the need for continued high-level discussions to clarify the many points and problems is imperative, not only to our members, but also to the managements who are, in their own way, victims of the disease owing to the loss of man-hours in the course of a year.

The individual technician can play his part in helping to overcome dermatitis by making the fullest use of the washing facilities, barrier creams and protective clothing provided for him, and above all by reporting any skin irritations immediately to his doctor.

Note: A.C.T. is preparing a leaflet on this subject for Lab Members.

Jobs on Our Books

The following vacancies have been notified to Head Office:

HUMPHRIES LABORATORIES:
Positive and Negative Driers
Chemical Mixers
Two Positive Examiners (Female)
One Positive Synchroniser (Male)

DENHAM LABORATORIES:
A trainee in the Research Department. The applicant should have reached School Certificate standard and have a knowledge of chemistry.

A Joiner is required in the Model E Printing Department. This appointment will involve shift work.

A Positive Dryer in the Colour Developing Department on the night staff.

A Junior in the Records Office for typing and filing.

Will any members interested please get in touch with Bunny Garner at Head Office.
"I WAS THERE"

Members recall George Elvin's appointment and early days

By THOROLD DICKINSON

Twenty-two years ago, under an apathetic and ineffective organisation, the dying A.C.T. had dwindled to a paying membership of eighty.

One Friday Harold Elvin, spending an evening at my house, deplored the fact that his brother, George, was on the point of leaving for a job abroad, "He's a marvellous organiser, but he can't find an outlet here."

On Saturday evening I met George for the first time.

On Monday evening I introduced him to a few stalwarts among the Committee members.

On Tuesday evening, at their regular meeting, the whole Committee passed a vote of no confidence in the secretary and handed the baby jointly to Neill Brown and myself; most of them were unaware of George's existence.

On Wednesday Neill Brown and I took possession of the office in Piccadilly Mansions.

We had called a meeting for Thursday evening, and there we recommended our nominee to the Committee. "When can we meet him?" "He's downstairs in the saloon bar." George went home that night with the keys of the office, secretary to the penniless A.C.T.

On Friday evening we briefed him with a potted history of British films.

On Saturday evening, the palace revolution completed, and after a full week's work in the Ealing cutting rooms into the bargain, I went to bed until Monday morning.

By KENNETH GORDON

I look back on George Elvin's engagement as General Secretary as the foundation of successful Trade Union negotiations within the British Film industry.

When the "caucus" consisting of Neill-Brown, Thorold Dickinson, Sid Cole, Harold Elvin and myself met George in a Wardour Street coffee bar, the first thing I asked him was if he could do shorthand, and the answer George gave was "no". Accurate minutes and notes, I considered, were very essential to the good running of A.C.T., where they had varied from meeting to meeting and appeared to have no connection with the proceedings. However, George was engaged, without a shorthand qualification, and the record has been kept by him for twenty-one years and has met the exacting requirements of the many executive committees, so shorthand may not be so important to a good Secretary.

Twenty-one years ago he and I opened A.C.T.'s first banking account at Barclays Bank, Wardour Street, with exactly nothing. This year's account and our freehold property at 2 Soho Square, pay their own tribute to George Elvin's good management. Wages and conditions of employment enjoyed in Labs, Studios, Shorts, Television and Newsreels are themselves a medal to his generalship.

If George has not yet received all the honours due to him, he holds the record of having more pages of personal letters written him by Sam Harris in the 'Cinema' than any other Film personality.

Good luck to him. May he continue to be A.C.T.'s guide and mentor for many years to come.

By IVOR MONTAGU

I suppose I have known George in A.C.T. as long as anybody. What was he like then? Almost exactly as he is now. He hasn't changed. Then he was pale, lean, tall and young. He is still pale, lean, tall and young-looking. Then, with elegant earring and aplomb, he successfully concealed the fact that he knew nothing whatever about the film industry. Now, with elegant earring and modestly, he equally successfully conceals the fact that he really does know almost everything. I will tell you not about his genius as a T.U. official (is monumentum of this kind requiris, circumspecte at our Union), but about him as a sportsman.

For year after year, winter on hard courts and summer on grass, George and I used to carry the A.C.T. flag in the B.W.S.A. doubles. We never won, we always got licked in the final by two brawny busmen in a blizzard, or a couple of carpenters slyer in the thirsty sunshine than ourselves; of such the supply was inexhaustible, or, at any rate, too much for us. George was never severe, but in singles he was persistent and in doubles he had a tremendous reach that enabled him to get to everything and tip it disconcertingly stone-dead an inch over the net.

This went on until one year he met an equally stubborn singles adversary who ran him about so much he ran all the skin off the soles of his feet. In our subsequent doubles George had to stand still in the middle of the court, waving his racquet for honour, while I ran round him till I tore a muscle and had to be set right by a bone-setter, with a knife in my back. We swore we'd never play again. But if it hadn't been that the B.W.S.A. fell down on us and packed up its tournaments, I bet we'd be hobbling about there still, carrying the old flag.

By ARTHUR GRAHAM

I first met George Elvin in January 1935 at the studios at Welwyn. I was working there at the time, and one afternoon Sidney Cole, who was Editor on the picture, brought him on the floor to introduce him. I remember that I said how glad I was that he had agreed to take on the secretariatship, and that I hoped that he would not regret having done so.

He told me that he knew of the difficulties the Association was in, but that he was prepared to take a chance and give it a trial. I have not heard anything further on this point but I imagine that he will soon be letting us know if he intends to stay or not.

In those days he was the entire staff, but it was not long before his hard work was reflected in an improvement of A.C.T.'s fortunes and we were able to give him proper assistance. But for a long time those of us who were "resting" used to go in and give a

(Continued on page 7)
hand, and it was in this way George and I discovered that we had a taste in common. At tea-time we would go into a nearby Lyons Tea Shop and indulge in rather rich pastry, which he, much to the annoyance of the waitresses, used to refer to as “deadlies”. I do not eat much in that line myself now, but I think that I must take him out to tea one day and see if he still does.

By TOMMY LYNDON-HAYNES

I signed George’s first contract, and there is just one thing I want to say now. We are all individualists in the film production industry, with all its different sides, labs, documentary, feature, sound and so on, and now TV. One of the great things that George has done is this: he has succeeded in keeping us all sweet together.

We reported to the General Council, which decided to make a change. Tommy Lyndon-Haynes was in the chair when George was brought in. I think we had to pass the hat round to pay his first salary; anyway, we had got the idea into our heads that somehow we must make something of A.C.T., and A.C.T. was reborn. None of us has ever for a moment regretted the fact that George came into our midst as Secretary. A higher tribute than that I cannot pay.

Personally, I have always found him extremely accessible and friendly, but I have looked on him not only as a Secretary of the Union, but as a great personal friend to whom I can always refer in my troubles. I am afraid that perhaps too few members realise what A.C.T. has achieved under George in the past twenty-one years, not merely in building up the Union, but in the great advances that have been achieved in our conditions of work.

Mr. Asquith concluded by giving George a medallion with the sign of the twins on it.

Thorold Dickinson, who followed, recalled the story of George’s appointment to the General Secretaryship.

George Elvin, replying, declared that in one respect at least A.C.T. was probably unique in the trade union movement. It had had the same Secretary and the same President for the past seventeen years.

“All along,” he said, “I have been very fortunate in the friends I have had around me. I have certainly had a very fine twenty-one years. On the whole we have jogged along together building up our trade union from nothing, until today it is something in the film industry.”

Now I want to say a word about

(Continued on page 14)
POINT OF VIEW

To the A.C.T.
George Elvin may be
A saint
To the producers he ain't!

TWENTY-ONE YEARS

JUST about 21 years ago, when I was a young and rather raw reporter on a trade daily, I was sent to interview George Elvin. He had just been appointed General Secretary of the Association of Cine Technicians and I wanted to know what he was up to! I'm still finding out.

Quite recently, George Elvin was described by a London columnist as "tall, lean and hungry." That's how he looked when I first met him. Time, admittedly, has taken its toll and his thick brown hair has turned grey; but that's the only perceptible difference. He still has his boyish enthusiasms and unbounded optimism.

In these past twenty-one years I have never stopped being amazed at his sublime confidence. Defeat is never admitted as a practical possibility and is accepted philosophically when it happens. Victory, on the other hand, rarely goes to his head, and is regarded as an inevitable triumph for a just cause.

As recently as the last General Election, when he was making his fourth attempt to get into Parliament—as Labour candidate for Oxford—he refused to admit that the struggle was hopeless. Only George Elvin could have seen the bright side of an election campaign in Oxford and could almost have convinced me that the intervention of a Liberal candidate might be instrumental in sending him to Westminster. It was some months later before he actually confessed that he had no illusions about his prospects.

In the first eighteen of his twenty-one years, he had an incredible run of arbitration successes on behalf of ACT. A triumphant verdict had become the accepted thing; and the first defeat only a couple of years back, was an unpleasant jolt. But George is rightly proud of his record in arbitration, in which, at times, he has had to battle against the best legal brains, and only two adverse results represent a very healthy batting average — far better than that ever recorded by any member of the Essex cricket team he so loyally supports.

There was an air of suspicion at our first meeting and I made little headway. He was even more distrustful of the Press in those days than he is today. I, for my part, could not share the enthusiasm of this new recruit to the industry, whose future was bound up in an organisation which boasted eighty-eight members, only eight of whom had taken the trouble to pay their dues.

There are times when the journalist has to work to win the confidence of a person he is interviewing. I tried to win his confidence, without any of the conventional bits of trickery. I was to protest in vain that I, too, was a trade unionist and that we could be pals together. Indeed, many years were to pass before that element of distrust was to pass, and confidences could be freely exchanged.

Now, as I look back over those twenty-one years and reflect on the changes that have taken place, I occasionally wonder what this industry of ours would be like if the ACT had never been founded, or if George Elvin had never become its General Secretary. It would, without doubt, be a less
stormy industry, and some of the less reputable employers who have never liked paying the rate for the job, would be happier gents. But on the whole, it would probably be a less stable industry—and, heaven knows! the studios have never been renowned for the security they offer—in which there would be an unorganised scramble for existence.

George is honest enough to admit that he needed influence to get his £3 a week job as ACT's General Secretary. His brother Harold, then working as an Art Director at B. & D. Studios, Elstree, thought he would be the right man to organise the unorganised technicians and the selection committee, comprising Thorold Dickinson, Sidney Cole, Neil Brown and Ken Gordon, shared his view.

DOUBTS

Among the founder members, only Ivor Montagu had doubts about the appointment. After all, George Elvin was also a member of the Organising Committee of the World Table Tennis Championships to be held at Wembley for the first time and it would be a serious matter if, in his new job, he would not be able to devote due time and attention to the other.

It was, perhaps, unfortunate that from his first day in office, George Elvin was to come into conflict with Tom O'Brien. By his very appointment, he had robbed the NATKE leader of being the youngest trade union secretary in the country.

When George Elvin first took office on January 4th, 1935, ACT was already about 18 months old, but had made no impression on the industry. It had no funds, no staff and relatively few members. There was a one-roomed office in Piccadilly Mansions, but the rent had not been paid and a zealous caretaker had instructions to bar entry to the office. Thorold Dickinson was to take care of that situation, and a little unsuitable diplomacy in the shape of a crisp fiver, gave the new secretary access to a desk. But there was no office work to be done in those days and he was forced into the field to recruit new members. In that way he was able to steer clear of the rent collector and other creditors, collect dues to pay his own salary and add to the strength of the union. Judging by the end of the year report, the mission was being accomplished: the rent was being paid, there were no creditors to dodge, George's salary had gone up and the membership had soared to over 600. In May of that year, under the editorship of the General Secretary, this journal made its first appearance and he was to continue as editor for the next ten years.

Having been weaned in the movement—his late father was founder and General Secretary of the Clerical and Administrative Workers' Union—George knew the advantages of having a solid industrial element in membership. He could foresee the weakness in keeping ACT as a craft union, solely representing the skilled technical grades in the studios. There was, he recalls, quite strong opposition to the proposal that ACT should open its ranks and admit into membership the workers who contributed to the finished product, but were not creative workers actually engaged on film production. The eventual admission into membership of the men and women who process the films gave ACT the industrial background which Elvin knew it needed.

TRADE UNION LOYALTY

That his reasoning was correct is now a matter of history; it is, too, a matter for gratification that the membership in the studios have shown the same trade union loyalty to their colleagues in the labs as the process workers have to the men and women in the studios.

At the time when they were recruited into ACT, a large proportion of laboratory staffs were being paid under £2 per week and action on their behalf was given priority. The first lab agreement was to be signed in 1939, almost two years after 90 per cent of the members concerned had voted for strike action because the employers refused to meet ACT, George still considers that to be his greatest achievement. Today, the lab worker is protected by a minimum wage of about £7 10s. with guaranteed holidays, special rates for overtime, etc., and plays a full part in the affairs of the Union.

By the end of his second year in office, ACT was becoming a force in the industry. The membership had risen to 1,122 and there was money in the bank! George Elvin could now sign cheques with an easy conscience. An inherited deficit had been converted into a balance of £66, an industrial success had been achieved at Baling and the employment bureau registered that year with the L.C.C., had found jobs for 150 members. More important still, ACT had a policy for the industry, and its evidence to the Moyne Committee was to influence the legislation for the second Quota Act in the following year at a time when a major crisis was again bedevilling the industry. It was during 1937, the year in which ACT was eventually affiliated to the TUC after opposition from other unions had been overcome, that its influence became apparent.

Historians will remember 1937 as the year in which British film production was on the verge of bankruptcy, more than eight thousand of the workers in the industry were jobless and the

(Continued on page 10)
Twenty-One Years

(Continued)

banks and insurance companies pulled out of financing producers as quickly as they could. The studio workers today should remember 1937 as the year in which they were given protection by an Act of Parliament on the initiative of their own union officials.

AMAZING SUCCESS

It was part of my job at the time to cover the passage of the Quota Bill during its committee stages in the House of Commons and I still recall with amazement the successes scored by the then puny ACT. First came agreement on the minimum cost clause, a device designed to put paid to the harmful quickies; then acceptance of the 80 per cent British labour clause as a means of restricting the employment of foreign technicians; followed by adoption of a separate quota for shorts and acceptance of the principle of trade union representation on the Films Council.

George Elvin—and ACT—suffered one major defeat during the committee stage in the Commons in the rejection of the Fair Wages Clause. But George was far from disheartened. "There's still the House of Lords," he was heard to remark, and for once his unbounded optimism and youthful exuberance appeared to be justified. The upper chamber, not exactly renowned for its progressive legislation, added the fair wages clause to the Films Bill on an ACT-sponsored amendment moved by the late Lord Strabolgi.

Another milestone that year was the formation of a federation for unions within the industry. The Film Industry Employees Council has had a stormy existence, but in its earlier days and notably during the chaos which accompanied the outbreak of war, performed a valuable service. Even today, though no longer representative of all the organisations, it continues to play a useful role in industry affairs. George Elvin has been its honorary secretary from the time of its birth.

Even the greatest optimism—George Elvin included—would have been forced to admit that things looked pretty grim in 1939. In the early part of the year the studios were still suffering from a crisis hangover, advances in membership were not being sustained and unemployment was still at an alarming rate. Overnight, however, with the declaration of war, ACT officials were confronted with a government policy which virtually meant a total shutdown of the industry. Cinemas were closed by order of the Home Office, and the Board of Trade intended to suspend the Films Act. Had that not been successfully resisted at the time, there might not have been any production industry in Britain today. But gradually the industry was able to negotiate with the Board of Trade for reserved occupations and a close liaison was established with the Ministry of Information and the service film units to safeguard the interests of technicians engaged on official duties. ACT was saved as a going concern and George's first grey hairs were the only visible signs of the struggle.

ODD MAN OUT

It was just a few months before the outbreak of war when the ACT Executive first urged the government to establish a Films Bank. They argued that as private finance was almost impossible to come by, there should, in the national interest, be a State Bank which would make advances to reputable producers at reasonable rates of interest. The industry regarded it as another of Elvin's crackpot ideas and ACT was left in the dust. However, George cheerfully accepted his position of odd man out. Nine years were to pass before a Labour President of the Board of Trade, Harold Wilson, was to accept the logic of the ACT argument and set up the National Film Finance Corporation. Today, producers who have never been backward in blackening the name of ACT, coupled, of course, with the name of its General Secretary, have made good use of the Films Bank; and even if they haven't exactly been free in their praise for their union benefactors, many ACT members now working in the studios realise that without the availability of government money, hundreds more would have been driven from the industry and been compelled to make a fresh start in another job.

Ironically enough, although the start of war plunged almost the whole ACT membership into unemployment, it was during the war period that the Union advanced in stature and increased in strength. Individual agreements with major studios were followed by a national arbitration award against the B.F.P.A.; one producer who owed more than £3,500 in salaries couldn't get a new crew until he paid up; and eventually agreements were concluded with the producers, A.S.F.P. and the Newsreel Association. The grey hairs were becoming more noticeable.

FIRST OFFICIAL STRIKE

In these years, in which the membership had increased by well over 4,000, George Elvin was faced with his first official strike. It started at Welwyn over the suspension of eleven ACT members who had refused to show up for Sunday work as a protest against the refusal of the studio to pay the appropriate rate. The Executive ordered the remaining ACT members to down tools, and they stuck out until every claim had been conceded. In the archives at Soho Square there is today a petty-cash voucher for fourpence, the price of two cups of tea, which was the cost for settling the dispute. George describes with great enthusiasm an alternative service by Ralph Bond, he went to Max Milder to negotiate a settlement. Milder, in shirt sleeves and flanked by ABPC executives, appeared to be anxious to end the dispute, overruled his colleagues and seemed willing to concede to every ACT demand. While the employers were considering the terms of their offer, George and Ralph withdrew to a neighbouring tea shop, and over a tuppenny cuppa realised that ACT's first strike was coming to a triumphant end.

TEN HEARTBREAK YEARS

The ten years since the end of the war have been heartbreak years for George and his colleagues. The high hopes that a production boom would follow the introduction of a 45 per cent quota were soon to be shattered. A major crisis hit the industry in 1948, there was a rash of studio closures and the era of full employment came to an abrupt end. In the following five years ACT membership was to decline by nearly 2,000 and, but for the launching of commercial television, opposed, ironically enough by ACT, although favouring an alternative service, two more technicians might have missed their Christmas dinner.

(Continued on page 11)
many more would have had a far leaner time these last five years, if ACT had not taken practical steps to alleviate unemployment by setting up its own production company. Since its formation in 1950, ACT Films have found jobs for 450 unemployed technicians, completed ten supporting films and two first features, and paid out £95,000 in salaries.

It’s hard to believe that twenty-one years could pass so quickly—the cliché cannot be avoided—and that the “tall, lean and hungry” George Elvin could so successfully have built a powerful organisation on such an uncertain foundation.

Trade union secretaries are notoriously expected to forego their private lives, but somehow he has found time to get married and raise a family. His wife, Peggy, also born and bred in the movement, is a typical trade union widow who recognises that domestic bliss must take second place to union affairs.

I would like to end, as I began, on a personal note. For a short time after the war I became closely associated with ACT as Editor of this journal. I was proud that the barriers were down and that I was regarded as a friend in spite of the fact that I was still working on a trade paper. For two hectic years I had access to a desk in Soho Square and got to know George Elvin without the vencer he sports on public occasions. Not exactly modest, surprisingly considerate, generous with help and advice, and often prepared to entertain an alternative point of view, I liked him for his sincerity and determination—but then, I’ve never had to sit opposite him at the negotiating table!

The first twenty-one years, they say, are the worst. But they have been exciting and stimulating years for George Elvin and I trust we shall see him in office for many more, dominating the AGMs and never failing to return from Sunday lunch with an outsize arm.

(Continued from column 3)
**Organiser's Page**

**WE CANNOT BE TOO SATISFIED**

This month will see the final closing down of Ealing which will obviously lead to an increase of unemployment. Polytechnic Studios at Taplow are, it is regretted, also closing and British National are reducing numbers of crews to be employed in the TV field. The employment position, therefore, is not so bright as it was. It is hoped that this deterioration will be of a temporary nature only, but it serves as a warning that we cannot be too satisfied over general conditions in the industry.

It is noticeable that A.C.T. badges are being worn in increasing numbers by our members at Nascreno House. There is a story behind this.

For a number of years National Screen Service has paid Christmas Bonuses to all except Union members; a few months ago, when our members at Nascreno House were in dispute with the Management over payment of feature rates for TV productions, the members extracted a promise from the management that they would look into this discrimination against Trade Unionists. So, when just before Christmas a number of A.C.T. members found they did not receive the bonus this year they were very angry with the Company. Far from being intimidated by the Management's favouring of non-Unionists, they decided to proclaim their belief in A.C.T. by proudly wearing the Union's badge.

This badge, incidentally, is a neat job, and is available also as a badge: Price 1/- each.

It seems strange that employers will seek to discriminate in such a petty way between those who are members of their appropriate unions and employees who are not members of any Union, but the Nascreno A.C.T. members must be congratulated on their show of strength and also on the fact that they are not to be intimidated by such a management.

Highbury Studios have now transferred to Telecording only and there have been redundancies there as far as the film unit is concerned.

On Friday, 6th January, the first live transmission was made direct from that studio by Associated Rediffusion. An Organiser visited the studio, held a card check, and found that Associated Rediffusion, in spite of warnings from Head Office, had introduced into the studio four technicians who were not members of A.C.T. The Organiser informed Associated Rediffusion that the transmission would not take place under these circumstances as the live transmission was taking place at an organised shop. Consequently, it was eventually agreed that the two C.C.U. Operators and two Sound Technicians employed at Highbury and members of A.C.T. should take over from the technicians concerned. Needless to say the live transmission in no way suffered from this change, which proves conclusively that it is a lot of nonsense to claim that technicians trained in the industry cannot handle these problems when called upon to do so.

It would appear also that some of the heads of departments employed by Associated Rediffusion have still to learn the lesson that they cannot ignore the Trade Union movement. While discussing this matter it is well to note that we are progressing favourably enough with the Programme Contractors themselves, and it is only the action of these heads of departments that upsets the friendly relations we have established with the Executives of the Programme Contractors.

With the approach of the Annual General Meeting no doubt many of our members are a little fed up with the meetings they are constantly being asked to attend. I would like to say to those who feel that way that only by calling these meetings can the feelings of members be obtained so that A.C.T. can retain its position of being a democratic union, whose government is in the hands of the members and not ruled, as it is suggested in some quarters, by a caucus constantly sitting at 2 Soho Square.

Those of you who have not recently visited Soho Square will find that there has been a reorganisation of offices; this has been done to ensure a fuller service to our members as many complaints have been received from members as to the conditions at Soho Square.

Recently, a member of ours employed by a company operating under the B.F.P.A. Agreement was sick and the Company in the payment of sick pay reduced the amount by that payable to the member under the National Insurance Act. It must be pointed out to all members, whether feature, laboratories, shorts or newsreels, that this is a breach of the agreement. Should this occur to any other member please contact Head Office immediately.

Donald Wynne informs us that he has now received a reply from Progressive Tours Ltd. regarding his proposed visit to the U.S.S.R. If he can get a group of fourteen people together they are prepared to arrange a special tour. Donald Wynne adds:

"I should like to go some time at the beginning of July for two or three weeks. Fares range from £60 return by sea to £110 return by air but I think it would cost each individual in the region of £150 for a two-week visit to cover hotel expenses and travelling.

"The visit might well give members the opportunity of visiting film studios and seeing film making in progress."

"I should like to stress the fact that it will be a non-political tour."

Will any members interested please contact Donald Wynne through Head Office.
Film and TV Round-Up

Edited by

Morton Lewis

FILM PLUG ON TV. Were you one of the millions that watched the fantastic publicity Mike Frankovich of Columbia Pictures got for the film industry on the BBC last month? It was quite entertaining and I'm sure the public enjoyed it. To support Mike on this programme there were Patricia Medina, Anita Eckberg, Eunice Gayson, Donna Reed and Yana, Dennis Price, Ron Randell, Lee Paterson and Herbert Marshall, and Director Peter Glenville.

OLD FRIENDS. All the old friends of Anatole de Grunwald will be glad to hear that there is a possibility that "Tolly" will be coming back. I understand he is contemplating making a film here for a Paramount release. It will be nice to see him back in harness once again.

AN AMICABLE ARRANGEMENT. Directors Francis Searle and Terrence Fisher, who have their own production company, have a working arrangement that they alternate their jobs on their own productions, and take turns in producing and directing. We wish them the best of luck.

BRITISH FILMS SHOW IN FINLAND. Finland is honouring the British Film Industry in Helsinki by holding a special "British Film Week." Eight British films will be shown at the Kino Palatsi and Ritz cinemas. The eight films will be selected from The Dam Busters, Happy Ever After, Animal Farm, Josephine and Men, I am a Camera, A Kid for Two Farthings, Richard III, Doctor at Sea, Touch and Go, Above us the Waves, Value for Money and Simba. The films will be accompanied by Executives of most of the leading companies as well as numerous stars. This invasion by our stars, executives and films should do a great deal towards building up a market for us in Finland.

TODD A-O. We understand that American Producer Michael Todd is so delighted with the direction of Michael Anderson that he has got him to sign on the dotted line to direct the next Todd picture, which will start immediately Around the World in Eighty Days is finished. This will of course depend on Anderson's boss, Robert Clarke, releasing him for the job.

ACTORS' MINIMUM RATES. The agreement between the British Film Producers' Association and the British Actors' Equity Association came into force on January 2nd. It looks as if Equity have got themselves a good deal. They are to receive a minimum of £7 per day or £30 per week. It's unlucky they do not pay people by the number of words, because if they did Clapper Boys and Assistant Directors would be in the Super Tax class!

CAMERA SECTION. We have been asked by the Camera Section Committee to let them have a monthly column. The Editor has agreed to do this and the column appears this month on page 5 over the pen-name of "Viewfinder".

FILM EDITORS PLEASE NOTE. Peter Mosley, who is cutting several shorts for Max Munden of Film Workshops, is, much to everybody's surprise, keeping up to schedule. You might wonder why I mentioned this. After all it is quite normal for an Editor to keep to schedule (I think?). But considering that Peter is working with one hand, as he broke his left arm, I think this is quite a good effort. Keep the good work up.

WILCOX - DELFONT. Herbert Wilcox and Bernard Delfont have formed a production company to make TV films. They have taken a three-year lease on Brighton Studios and intend to turn out fifty-two hours of TV film a year. This will not interfere with the Wilcox programme of feature pictures. This should be a good deal for the Wynn's, who have made Brighton Studios what it is today.

IRISH FILM COMPANY. Four Provinces Films, of Dublin, are to start production on TV films. Among the Company's Directors are Lord Killanin and John Ford. Their first feature will be directed by John Ford and will be completed early this year. Lord Killanin announced that their future programme will be two feature films, and thirteen shorts suitable for TV and theatrical distribution each year.

NEW ELSTREE STUDIOS. The Danziger Brothers say that their new studios will be opened officially on March 15th. Harry Danziger said that the reason for the delay was that they were so busy that they couldn't spare the personnel to finish the other stages. They have been working on two stages, and hope to have a further stage ready every two weeks until the studio is completed. He says that they have made twenty pictures so far, and by the time the studios are open they will have finished twenty-six. He added that there were 300 people working at the studios at the moment. These studios should give a lot of work to A.C.T. members when they get going full blast.

MORE TV SERIES. Sir Alexander Korda says that his new company, Television Services Ltd., will start production this month on a series of films for TV based on famous trials. He intends to shoot one film a week. He also states that he has secured distribution in the United States.

OUR INDEX
The CINE TECHNICIAN Index for 1955 will appear in February.
“Birthday” Party (Continued)

Bunny Garner. I remember that after six months we appointed Bunny as Office Boy. Bunny appointed himself as Office Manager! In those early days every Thursday we looked at the cash book and the bank statement—a horrible red sight! Then we rang up some unemployed member and got him to go with Bunny to collect subscriptions so that we could pay Bunny and myself. On the whole he was successful, but there was one black Friday when the day’s accounts showed subscriptions collected as 15/6d., and petrol and lunches at 16/-! However, we still managed to pay ourselves by means of more red ink in the bank statement!

In those days we had hardly any members; we were barred from every studio and lab and we had no Agreements. Today (apart from those strongholds of feudalism, Kodak and the B.B.C.) we are 100% organised, recognised by every employer and have Agreements which we claim are second to none in the country.

I think that is not a bad record for twenty-one years, but we could never have done it without a militant membership behind us.

During those twenty-one years I think we can claim that A.C.T. has not only done things for its members, but for the industry as a whole. But for A.C.T. I do not think this would be an effective British Film Production Industry today. Under the first Films Act the quota was 5%. Today it is still too low at 30%, but we have been able to fight for a solid basis for British Film Production and I can assure you we are going on fighting.

Coming back to a personal note, I do want to say that I feel that in Bert Craik I have got the best lieutenant in the world, tough, loyal and sincere. Bert has inspired himself and Bessie and Middy and Bunny to go on and do a good job of work.

One of the great lessons I have learned in these twenty-one years is that you cannot do anything as an individual unless you have got good colleagues around you. We in A.C.T. have never had some of the everlasting bickering that rumour says go on in some other unions; on almost every major issue Executive decisions have been unanimous. I think that is something of which we can very well be proud.

OFFICIAL APPOINTMENTS

THE NIGERIAN FEDERAL GOVERNMENT INFORMATION SERVICE requires the following staff on contract for 12/24 months in the first instance:

(a) DIRECTOR/SCRIPTWRITER, Salary Scale £960 rising to £1,962 a year.

(b) INVESTIGATOR/EDITOR, Salary Scale £864 rising to £1,674 a year.

(c) RECORDING ENGINEER, Salary Scale £864 rising to £1,674 a year. Commencing salary for each post according to experience in scales shown, which include inducement addition. Gratuity at rate of £100/£150 a year. Outfit allowance up to £60. Free passages for officer and wife. Assistance towards cost of children’s passages and grant up to £150 annually for their maintenance in U.K. Liberal leave on full salary. Candidates must have had at least 5 years' experience in both 16mm. and 35mm. film production with reputable film production units and should preferably have experience of filming under tropical conditions. Candidates for (a) will be required to write and direct documentary films of an educational and instructional character and to write commentaries. Candidates for (b) must be able to write clear and concise production reports and be fully conversant with 35mm and 16mm. editing and matching sound to picture. They must be able to edit rush prints and assist in final editing with the Director and Editor. Candidates for (c) should be familiar with, and capable of maintaining and servicing, all types of magnetic and optical recording equipment including Levers Rich and G.B. Kalee Ferrosonic magnetic recorders. Duties include recording and mixing dialogue, music, commentary, and effects, both in studio and on location. Write to the Crown Agents, 4 Millbank, LONDON, S.W.1. State age, name in block letters, full qualifications and experience and quote for post (a) M3B/35374/CY, for post (b) M3B/35002/CY, and for post (c) M3B/35344/CY.

SITUATION VACANT

ADMINISTRATIVE HEAD OF FILM SECTION of a major industry, to work with Films Officer and relieve him of all executive duties other than technical planning and production of large annual film programme. Administrative experience and ability more important than specialised knowledge. Salary within range £950 to £1,200 p.a. Write, with full particulars of age, qualifications, education and experience, before 13th February, 1956, to Box 168, C.T., Charles Sell, 5-6 Red Lion Square, London, W.C.1.
CINE TECHNICIAN

Guide to British Film Makers

CAST A DARK SHADOW

Year of Production: 1955.
Studio: National, Elstree.
Laboratory: Denham Laboratories Ltd.
Producing Company: Probisher Productions Ltd.
Producer: Herbert Mason.
Executive Producer: Daniel Angel.
Stars: Dirk Bogarde, Margaret Lockwood, Kathleen Harrison, Kay Walsh.
Director: Leonard Rossiter.
Scenarist: John Cresswell.
Camera Department: Lighting Cameraman, Jack Asher; Camera Operator, Harry Gilliam; 1st Camera Assistant (Focus), Denis Lewistone; Other Assistants, Thomas Fletcher (Loader), Humphrey Cull (Clappers).
Sound Department: Recorder (Mixer), Dave Howells; Sound Camera Operator, Michael Bassett; Boom Operator, George Paterstomos; Sound Supervisor, Fred Turtle.
Art Department: Art Director, John Stoll; Draughtsman, Donald Mingaye.
Editing Department: Editor, Gordon Pilkington; 1st Assistant, Norman Savage; Other Assistant, Allen Killick.
Production Department: Production Manager, Roy Goddard; 1st Assistant, Stanley Rosgald; 2nd Assistant, Gordon Goodwin; 3rd Assistant Director, Harold Orton.
Continuity: Tilly Day; Production Secretary, Jean Tisdall.
Still Department: Still Cameraman, H. Gillard.

THE BLUE PETER

Year of Production: 1954.
Studio: Beaconsfield.
Laboratory: Denham Laboratories Ltd.
Producing Company: Group 3 Limited.
Producer: Herbert Mason.
Stars: Kieron Moore, Greta Gynt, Sarah Lawrence, Lyn Johns.
Director: Wolf Rilla.
Associate Director: Don Sharp.
Scenarists: Don Sharp, John Pudney.
Camera Department: Lighting Cameraman, Arthur Grant; Camera Operator, Gerry Massy Collier; 1st Camera Assistant (Focus), Richard Bayley; Other Camera Assistant, Eric Williams; 2nd Camera Operator, Jim Goding.
Sound Department: Recorder (Mixer), Len Page; Sound Camera Operator, Al Thorne; Boom Operator, Tom Otter; Dubbing Crew, Anvil Films Ltd.
Art Department: Art Director, Raymond Simm; Draughtsman, Eric Saw.
Editing Department: Editor, John Trumper; 1st Assistant, Peter Musgrave; Other Assistant, Eric Brown.
Production Department: Production Manager, Terry Hunter; 1st Assistant Director, Ronnie Spencer; 2nd Assistant Director, Michael Healy; Continuity, Gladys Goldsmith; Assistant Continuity, Doreen Desmaley.
Still Department: Still Cameraman, Richard Cantouris.

STOCK CAR

Year of Production: 1955.
Studio: Nettlefold Studios.
Laboratory: Kays Laboratories.
Producing Company: Balblair Productions Ltd.
Producer: A. R. Rawlinson.
Stars: Paul Carpenter, Rona Anderson.
Director: Wolf Rilla.
Scenarists: A. R. Rawlinson, Victor Lyndon.
Camera Department: Lighting Cameraman, Geoffrey Faithfull; Camera Operator, Michael Reed; 1st Camera Assistant (Focus), Eric Williams; Other Camera Assistant, Geoffrey Glover.
Sound Department: Recorder (Mixer), P. Pearson; Sound Camera Operator, Gerry Humphries; Boom Operator, R. Furseger; Other Assistant, Gerry Barnes.
Art Department: Art Director, Ted Clements.
Editing Department: Editor, Joseph Sterling; 1st Assistant, Terry Laurie.
Production Department: Unit Production Manager, Jack Hicks; 1st Assistant Director, George Gillard; 2nd Assistant Director, Donald Terrett.
Continuity, Doris Martin.
Still Department: Still Cameraman, R. A. Smith.

RICHARD III

We regret that in last month’s credit for this film the name of J. Davies. Boom Operator, was omitted.
Presenting Columbia's
"Joe Macbeth"

-with all the shooting on
ILFORD HP3

35 mm cine negative film

Starring PAUL DOUGLAS and RUTH ROMAN with
Bonar Colleano. Screenplay by Philip Yordan. Produced by
M. J. Frankovich. Directed by Ken Hughes. Lighting
Cameraman: Basil Emmott.

ILFORD LIMITED Cine Sales Department, 104 High Holborn, London, W.C.1 Telephone: HOLborn 3401

Published by the Proprietors, The Association of Cinematograph and Allied Technicians, 2 Soho Square,
"WANTED—A THREE-HEADED EDITOR"

SIR ALEXANDER KORDA
AN APPRECIATION

DEBATE IN THE COMMONS

FEBRUARY - 1956
Association of Cinematograph and Allied Technicians
Vol. 22 No. 134 PRICE 6d.
Romulus presents

"The Bespoke Overcoat"

a REMUS production

a dream of a film . . . brought to life on

ILFORD HP3 & HPS

35mm cine negative films

Romulus presents THE BESPOKE OVERCOAT, a Remus production starring DAVID KOSSOFF and ALFIE BASS.
WE ARE NOT ALONE

In recent months we have on a number of occasions in this Journal expressed concern at developments which, in our view, were inimical to healthy British film production. Among these developments were the sale of Ealing Studios and, again, the failure of the Government to insist on a long over-due amendment of the Anglo-American Film Agreement.

Last month, too, we drew attention to the somewhat curious attitude of American exhibitors to the showing of British films on their major circuits, and in the same issue the General Secretary had some pungent things to say in reply to an editorial in The Times questioning the desirability of a large British film producing industry.

On each occasion it may have seemed to our readers that we were a voice crying more or less in the wilderness. There was, as far as we are aware, certainly no undue straining on the part of the trade press in general to urge measures for the improvement of the production industry's health.

However, on February 10 when the industry came up for debate on a private member's motion in the House of Commons there was ample evidence that Labour members who have had time to give thought to the industry and its problems are as concerned as we are ourselves at the situation as it stands today.

Mr John Rankin (Glasgow, Govan) moved:

That this House views with concern the present state of the film industry and trade and calls upon Her Majesty's Government to take action to redress the present unfair incidence of entertainment duty and to institute an independent inquiry into the organisation and problems of the industry.

Mr. Rankin told the House that three influences had been decisive in determining the conditions in which the industry now operates. The first of these was the growth of large integrated groups within the industry combining the function of production, exhibition and distribution. The second was the extent of American interests in the British Film Industry and its home market. The third was the extent to which all Governments had found themselves obliged to take a hand in the industry's affairs.

As things stand to-day, Mr Rankin pointed out, the power of Hollywood has given the American film industry virtual control of world markets. The time had come when the Anglo-American Film Agreement should be varied to restrict still further the amount of remittances which American companies may make direct from the earnings of American films in Britain. Consideration should also be given to reducing the number of American films allowed into this country.

With these suggestions we most cordially agree. We pressed, unsuccessfull last year for a revision of the Agreement very much on these lines, and we are glad to see that we are not alone in realising and urging the necessity for the Agreement to be revised on a realistic basis.

The debate, which was marked by an exceedingly balanced and well-informed approach on the part of the Labour speakers, ranged far and wide over the problems of the Industry, from tax to monopoly, too far and wide for us to comment here upon all the issues raised.

Mr Rankin, for instance, also had some searching things to say on the difficulty which British producers encounter when they seek a big-circuit showing of their pictures in the United States. He referred to the recent Rank Organisation advertisement on this subject in the American Press, to which we alluded in January's Cine Technician and asked whether it was not the case that the latest and perhaps the finest of British films, Richard III was up against the same American ban as had been imposed on the pictures that Rank indicated.

Mr Stephen Swingler, dealing with a recent suggestion emanating from Rank's to the effect that any enquiry regarding the industry should be an inquiry inside the industry said that such a suggestion completely missed the point. It would lead to totally unsatisfactory results. 'It is no use,' he said, 'setting the oligarch to investigate oligarchy.'

Once again, we could not agree more. When an inquiry is held, as we believe it should and must be, if it is to prove of the slightest value it must include not only producers and distributors but also representatives of the trade-unionists who actually make the films and representatives of the cinema-going public whose money supports the industry.

Mr Harold Wilson, supporting the demand for an inquiry into the industry said there were powerful forces at work in the industry putting pressure on the Minister not to have an independent inquiry. What had they to hide? What did they fear? Did they fear a probe into the monopoly in the industry?

To the extent that the motion was finally withdrawn as a matter of Parliamentary tactics the debate was inconclusive. That, however, is very far from meaning that it was without value. For the first time for many years some of the industry's problems at home and in the American market have been fully and dispassionately discussed. That, in itself, cannot be otherwise than healthy, and we are grateful to those Labour speakers who took the pains to master this involved subject and to put their case ably.

We shall welcome the continuance of Parliamentary support in the coming year's campaign for a new quota act, continuance of the N.F.F.C. and the Eady Levy, Tax revision and more long-term measures for the welfare of British films.
The General Secretary Writes:—

Your duty to attend the A.G.M.

A.C.T. is almost unique as a trade union as every individual member is entitled to attend the Annual General Meeting and therefore play a direct part in electing officers and principal committees for the coming year, endorsing or disapproving of the General Council’s previous year’s work, and voting on resolutions which will frame our policy for the ensuing year.

Despite this opportunity there are members who have never attended and others who only attend spasmodically. The fact that they deprive themselves of the right to criticise by staying away is small consolation. We would much sooner they played a prominent part by being really active.

The subjects to be discussed this year are as important as ever. They include a motion from the Producer/Directors Section viewing with alarm the shrinkage of studio space available for feature film production and the dangers arising from that shortage including the threats to the maintenance of quota, the continuation of strictly independent film production, and curtailment of the operations of the National Film Finance Corporation. These dangers were discussed in the House of Commons only recently, as our Editorial indicates, and we have our chance to raise the matter once again and shape policy for presentation to the President of the Board of Trade.

Another aspect of national policy which will be under review is the threats to our members’ living standards as a result of the Government’s policy particularly as shown in the last Autumn Budget and the obvious corollary to criticism of this policy namely seeking authority to make appropriate demands for wage increases to maintain the standards of living of our members.

There are a number of resolutions dealing with the failure of the B.F.P.A. to respond to our approaches both for salary increases in general and for salary increases and the raising of the overtime ceilings to those of our members who have had no increase in their minimum rates since 1947.

Negotiations with the Programme Contractors Association for an agreement to cover commercial television are also up for discussion, the emphasis being on the fact that there is no valid reason for any basic variation in the terms of employment between makers of films for cinemas and makers of programmes for television.

TWO VITAL PROBLEMS

The laboratories draw attention to two vital problems, one the increasing incidence of dermatitis in film laboratories and members will have noted in the Annual Report a reference to a leaflet on this matter which has been prepared by our Medical Adviser. The second subject draws attention to the tendency towards excessive overtime which would have been very much greater than it has been in the past year but for the vigilance of the Laboratory Committee and the General Council.

Whilst we pride ourselves on complete organisation in general, there are, as members know, a couple of black spots and one of these is down for attention this year. The General Council has tabled a motion complimenting our Kodak membership on their loyalty and deprecating the company’s continued hostility and refusal to negotiate with trade unions. The Trades Union Congress itself, as members well know, is to co-operate in an attempt to eradicate this black spot in British industry.

Our newsreel members will be drawing attention to the question of Sunday duties and particularly the inadequate arrangements for compensation for these, and also to the Rota System which in the view of our newsreel members is jeopardising their livelihood.

There is also down for discussion a number of domestic matters such as A.C.T. Films Ltd., the “Cine Technician”, and subjects concerned with the organisation and efficiency of the Union itself. One unit wants us to extend the policy of purchasing shares in film companies so that we can attend shareholders meetings as it will be remembered we dramatically did at the Technicolor meeting during the Laboratory strike, and another unit seeks the approval of the Annual Meeting for A.C.T. to apply for corporate membership of the United Nations Association.

The Technicolor membership have tabled a resolution on the proposed British Film Festival in Moscow and the Russian Film Festival in London.

This summary will, I hope, persuade those members who have not bothered or not been able to attend in the past they really do miss something in not coming to their Union’s Annual Meeting. Not only is it their duty to come but also it is an experience which, if it at times gets occasionally hectic, is, overall, a well informed and well balanced discussion of the problems of the film industry in general and the problems of film technicians in particular. I hope, therefore, to see you all on March 10th and 11th, and, of course, also at the Rules Revision Conference the previous Sunday, 4th March, at which nearly fifty proposals will be discussed covering such items as the name of the Union, its scope having regard to the developments of television, and the general administration of A.C.T. including the obligations of members and the powers of the Executive Committee and General Council.

A.C.T. APPOINTMENT

Mr P. S. Leech has been appointed to fill the vacancy for an Organiser.

‘Paddy Leech, who is a Lancashireman, worked for some time in the textile industry and also elsewhere for three years as a Trade Union Organiser.

He holds a B.Sc (Econ.) degree in Industrial Law from London University.
NEW POLYESTER FILM BASE

A BULLETIN to hand from the firm of DuPont in U.S.A. gives the latest news of their new "Cronar" polyester film base, which, after eight years of research, is due on the market some time this year.

This base is not only considerably thinner but also far stronger than any in use at present. DuPont forecast that it will make possible smaller rolls with greater footage in aerial cameras; that the thinner film will give new sharpness in the fields of photolithography and photoengraving, and that motion-picture film that is less subject to deterioration will last longer, yet occupy less space on the reel.

TAKES PLACE OF GLASS

Apart from its extreme toughness and durability, "Cronar" is also dimensionally stable. Even under varying conditions of temperature and humidity, it will register accurately time after time. It can take the place of glass or metal plates as a support for a sensitised emulsion and still provide the stability required for exacting performance with greater convenience and less expense.

While ordinary film base breaks down with the passage of time, "Cronar" being almost chemically inert and containing neither solvents nor plasticizers, will remain stable and clear after many years, subject only to the care expended in developing and washing the sensitive image before storage. This should make it an ideal medium where films are stored for archival and record purposes.

With particular reference to its use in aerial photography, tests under flight and laboratory conditions produced no film breakage at temperatures ranging from -50°C to +83°C.

Experiments were carried out with the "Fastex" high speed camera to test the durability of "Cronar" based motion picture film. A .004 inch "Cronar" film was run at normal temperature through this camera at 8000 frames per second, and with temperature lowered to -50°C at 5000 frames per second. No failures resulted with the DuPont base, whereas conventional film bases did not pass this test.

In connection with the research and development of its new film base, DuPont has worked out a new method of splicing motion-picture film, which is applicable to any type of base.

The new process uses a special transparent tape, perforated to match the film to be spliced, and coated on one side with a pressureresponsive adhesive. Using "Mylar" polyester film .001" in thickness as the transparent tape, splices are stronger than required for any normal use and are not visible in projection. Both butt and lap splices can be made with this method. The bulletin describes three different machines designed to use this system.

A NOTHER approach to the problem of getting better picture definition on the big screens of to-day has been made by 20th Century Fox in filming Carousel in 55mm. CinemaScope.

The camera used was a conversion of the Fox 70mm. "Grandeur" wide screen camera developed round about 1930. Aperture and race plates were converted to the 55mm. size and the existing narrow CinemaScope perforation dimensions have been retained.

While 55mm. projectors are being designed, the only prints available are standard 55mm. CinemaScope reduced from the 55mm. negative which can be shown on existing projectors equipped for projecting CinemaScope. Even with these reduction prints it is claimed that there is an improvement of about 50% in clarity and definition.

The 55mm. CinemaScope frame has an 8 perforation height giving a picture with four times the area of the 35mm. film. The photographic lenses used are naturally doubled in focal length over what is normally used. "In filming Carousel," says Charles Clarke in an article in the December issue of the "American Cinematographer," "I used 75mm., 100mm., and 152mm. coupled CinemaScope lenses. The 100mm. lens is considered the 'normal' lens and was used for the majority of scenes. We used 152mm. lens for close shots and the 75mm. when an extremely wide angle was required."

The camera and blimp weigh about the same as the Technicolor camera and blimp so that the velocitators, tripods and crane apparatus evolved for Technicolor production could be used.

A 900 foot-candle key light at f.8 was used on night interiors and a 1000 foot-candle key at the same stop for day interiors. At this aperture all the depth desirable was obtained.

A.C.T. FILMS

A.C.T. Films will commence production of The Jury at Nettlefold Studios on March 5th.

Terence Fisher has been signed as director, with John Gossage producing and Desmond Dickinson lighting. The Jury is based on the famous novel by Gerald Bullett.

Ralph Bond, who is in charge of A.C.T. Films, tells us that this production is the most ambitious that the company has lined up since The Final Test. It is being made in association with Warwick Films, for Columbia distribution, and the stars are Tom Conway and Elizabeth Sellars. Some of the best known British artistes will be featured in supporting roles.
Camera Column

RETURN TO ENGLAND. Skeets Kelly returned home at the beginning of the month with his wife, they are both happy to be back. Skeets had a very serious operation in the States, he made a remarkable recovery and flew back as an ordinary passenger, instead of as a stretcher case as had been expected. I am sure all his friends will be glad to hear this news. The Camera Section sent him a telegram wishing him a speedy recovery.

SECTION MEETING. The last General Meeting of our section was held on January 20th at the Crown Theatre, Wardour Street, there were sixty-eight members present: Ken Gordon and Cedric Williams, helped to make it a lively meeting.

MOBY DICK. Several people have asked me how many were on the camera crew of Moby Dick. I thought everybody worked on that epic until I asked Harold Payne to clear the matter up. Well, there were seventeen on the crew with four cameras. The first unit was: Lighting Cameraman: Oswald Morris; Camera Operator: Arthur Ishetson; Assistant Cameraman: Gerry Turpin; Loader/Clappers: Reg Pope, Other Cameramen were: Freddy Francis, Cyril Knowles and Bert Mason. Other Camera Operators were: Jimmy Bawden, Frank Ellis, Val Stewart and Harold Hayson. Other Camera Assistants were: Paul Wilson, Tony White, Chick McNorton, Kelvin Pike, Mark Hyams and Robert Hartford Davis. With the mention of Robert Hartford Davis in the Moby Dick line-up, I should like to bring to your notice that he is directing two TV shows for Jack Hylton on Channel 9. they are the Arthur Hilliwell and the Albany Club shows. It seems only a matter of months ago that he was pulling focus for Bert Mason on Moby Dick. Nice going Bob!

“ACT ONE SCENE 1.” Cameraman Henry Harris and Operator Gerry Lewis, can always be found when not grinding a camera, grinding coffee, at their café in Old Compton Street. The name of the place is “Act One Scene 1.”

ODONGO INCIDENT. Cameraman Freddy Ford, Camera Operator Ginger Gemmel and Assistant Cameraman Kelvin Pike have all recovered from their accident. The story is that they were in Rumpwiate, Kenya last November for Warwick Film Productions on the film Odongo. They set up for a shot of a truck racing by; the rehearsal went off OK then the camera turned over and it seemed that the truck got out of control and ran right over the camera, Ginger, Kelvin, knocking Freddy for six. All three were hospital cases, with Ginger and Kelvin laid up for a couple of months and Freddy for about six weeks.

Incidentally the film in the camera was saved and came out OK.

RICHARD III GETS ACADEMY AWARD

Richard III has been given the British Film Academy’s award for the best film from any source during 1955. In addition to this it has been named as the best British film and Sir Laurence Olivier’s performance in it won the award for the best performance by a British actor.

Jobs on our Books

The following vacancies have been notified to this office:

HUMPHRIES LABORATORIES LTD.
One Positive Synchroniser / Examiner (Male).

REED’S COLOUR FILM PRINTING.
A Dressing Room Operator or Assistant, preferably young man to be trained who is, perhaps, just finishing his National Service.

A.B. PATHE LTD.
A Negative Dryer, Positive Dryer and Stock Control.

DENHAM LABORATORIES LTD.
Two young ladies as Projectionist Viewers.

Will any members interested in any of these appointments please get in touch with Bunny Garner at Head Office.

Lab Topics

Edited by ALF COOPER

It is with deep regret that I have to announce the death of Bert Cracknell of Kays W.E. Labs, who passed away on January 18 after a short illness.

When the Rapid Film Co. closed down in 1919 Bert joined the staff of Kays where he remained up to his death.

Bert was a cheerful colleague and a Most conscientious worker. He will be sadly missed by both management and staff.

Ron Wilkins writes from Kays:

We older members of Kay’s staff who know Wally Durham, feel just a little sad in the thought that through continuous ill health, he has been forced reluctantly into early retirement.

His age? Well; past the sixty mark maybe; but came to the last until his heart played fast and loose; and hearts are not things to be disregarded.

Wally could, I suppose, be looked upon as a pioneer in colour, being employed by the Chas Urban Trading Co., back in the early days when one was invited to “See the World from an armchair” in “Kinemacolour” the latter being a two-colour alternation system which gave remarkable results.

Those of your printers who check their Lawley controls by the illuminated numbers, are reaping the benefit of an addition for which Wally was responsible; for the early Lawley controls had no indicators. Wally put them there, as well as other refinements which are used exclusively at Kay’s today.

Wally had been at Kay’s since around 1924 when he started as a printer. Since then, many years have passed, but these years of hard work and tireless effort leave nothing but admiration from all who knew him.

Prior to the war, when Kays held their heads high in the Kin Football League, Wally had the honour of acting as Secretary, and when the Sick Benefit Club was launched and a search made for a Secretary there, he once again came forward and carried on until he was obliged to stand aside on account of deteriorating health.

(Continued on page 23)
SIR ALEXANDER KORDA

IN an unusual industry like ours which mixes art with commerce in varying degrees with varying success, there are bound to be wide differences of opinion about the men who shape its course. But there can surely be nobody who will not feel that with the passing of Sir Alexander Korda, British film production has suffered the biggest loss it has ever experienced in its whole history.

It has not only lost its most colourful personality, but with his tragic disappearance, it has abruptly lost size. It was Alex who first gave British films stature; it was Alex, above everyone else, who maintained their stature for more than twenty years.

If we wish to have a great film industry in this country, he often said, we must try to make great films. But great films that can catch the imagination of world audiences generally cost a lot of money. We can count ourselves lucky that there was nobody in the world so capable of finding that money as Alex, and there were few people in the world so capable of producing films with such artistry and such taste as Alex. He was a film producer in the grandest and truest sense of the term, and he was one of the finest showmen of this century. He was a film director of exceptional distinction, and an outstanding international salesman.

These highly variegated qualifications would be quite enough to give any man a claim to fame, but beyond them in Alex were the qualities of true greatness. He had grace and charm. He was both generous and warm-hearted. He never bore malice. He was a tremendous enthusiast. He had a true wit—the kind of wit that in a few pithy words would put occasions and difficulties and people in their proper perspective.

He was a real cosmopolitan, a brilliant conversationalist, and a superb host. He was a clear-thinking and a shrewd debater. Had he chosen politics as a career he might have made a first-class foreign minister—if a somewhat unorthodox one.

He was certainly the finest foreign minister that British films ever possessed. He devoted a great deal of his time, both at home and abroad, to working in the interests of British film production. Yet I know that this continual office and boardroom work bored him utterly. He told me not long ago that one of his happiest times in recent years was when he returned for a brief spell to the studio floor, and met once again the technicians, the propmen and the electricians whom he had worked with for years. I remember him saying wistfully, "They still call me Alex. And it is as Alex that he will always be known and loved by all who had the good fortune to know him.

There are some people, who by the very strength of their personality and by the abundance of their qualities leave a much greater gap than others in people's lives when they pass away. Alex was like that. We have lost our greatest artist and I doubt whether anyone will ever replace him.

FRANK LAUNDER.

Lab Topics

(continued)

As an amateur gardener Wally was always running off with the local horticultural and vegetable-show prizes for he was keen in this direction too. So now we will leave him at home, at Potters Bar, pottering with his pots in tranquillity, where he can rest assured that his many associates and friends will cast a kindly thought now and then, and wish him peace along the rest of life's path.

Stan Warbye reports from Elstree that because of a most enjoyable staff Christmas Party given by A.B. Pathé Ltd., the lads decided to follow it up with a party and social of their own, to which they could invite their wives and friends. This they are doing shortly and a room has been booked for the occasion at the Red Lion Hotel, Boreham Wood. A running buffet will be laid on and some of their members will, they hope, provide the cabaret. Two people who will not be there are Patricia Brophy, Negative Assembly, Elstree, and Ted Turney, Vaultkeeper, at Pathé, Wardour Street, they will be too busy making final preparations for their wedding. To mark the occasion the rest of the folk at both these labs are making a presentation to go with their congratulations and best wishes to Pat and Ted's new life together; the present from Elstree is a pop-up toaster.

Talking of new life, Ken Souter, now the proud father of a son, John Arthur, tells me that baby John is doing very nicely thank you, and wife Dorothy likewise. Congratulations Ken and Dorothy from all at Elstree.

Ernie Welch, Chargehand Engineer, is making good progress after his operation.

Also in hospital is Sid Humphries who, though one of the Wardour Street Engineers, was taken ill while on a job at Elstree.
In the United States, under the spur of Commercial TV, Technicians are working often under almost intolerable pressure. The situation is summed up in this article which first appeared in "Films in Review," New York.

‘THREE-HEADED EDITOR REQUIRED’

WANTED: Three-headed Film Editor to operate three-headed moviola. Must be able to cut half-hour TV film in 9 hours. Stutterers, fumblers, nervous types need not apply; calm deliberate types not wanted either. Must supply own scissors.

Don’t be at all surprised if you see such an advertisement gracing the Hollywood trade papers. Only its frankness would be startling—for, in the TV field, the editorial function is today but a highly organised, schematic process of rule and rote, a race against time in which the major satisfaction is meeting the advertiser’s deadline. The shears are sharp; the hand, expert; the thinking ingenious rather than creative.

None of this is to criticise or to underestimate the ability of Hollywood’s film editors, but rather to dramatise the present conflict between any aesthetic impulses they may possess and the organisational and efficiency drives that curtail these urges and must finally eradicate them. Nor can the producers, the immediate employers, be entirely blamed.

The cause of the dilemma lies in the distribution system that has spawned four major television networks, over 426 television stations (of which 383 are network-owned or affiliated) in 278 cities (as many as seven each in New York and Los Angeles), monstrously demanding the production of an untold number of films per day, seven days a week, 365 days a year—year in, year out, wet weather or dry—to satisfy the demands of thousands of advertisers served by more than 400 recognised advertising agencies and the needs of a public possessing 35,123,710 sets to which it appears to be bound by interest, lethargy and/or inertia.

All this provides jobs, but competent editors are at a premium. It should be explained at the start, competence has a different meaning today from what it had before the start of the Electronic Age. Today, it requires a higher concentration of organisational ability than ever before.

Take the case of Kenneth Crane. Crane edited the memorable earthquake sequence in Metro-Goldwyn-Mayer’s San Francisco. The job took eleven months of deliberation and of trial-and-error before its completion. During that time, some sections of it were re-shot three times. In the first version, Clark Gable brawled through the filmic turbulence accompanied by a small dog he had found during the upheaval. In the second version, he was joined by a Negro who accompanied him in his search for Jeanette MacDonald. In the third version, the one finally used, it was Gable and Spencer Tracy, side by side. In all versions, however, the special effect and process shots were identical. Yet, 11 months!

Today, Crane is Supervisor Editor of Gross-Kraene Productions operating out of the California Studios in Hollywood. He heads a staff of thirteen, soon to be increased, and edits four series—all weekly, 1-hour films, in addition to commercial announcements for Heinz Foods, Lever Brothers’ “Good Luck” Margarine, Chevrolet, and R.C.A.

Faced with this production schedule, Crane has no time for pre-production script conferences with the writer, director, or producer. But, before photography starts, he must search for any stock material that may be needed and to which production scenes must be matched.

His basic job is at the moviola or looking over the shoulder of the man at the moviola. Here is a typical weekly work schedule of the Red Skelton programme:

“On Monday morning, 18,000 to 20,000 feet of rushes would arrive at the Studio,” says Crane, “That all had to be synched and coded, which took most of Monday. On Tuesday morning, I’d go to work on the three-headed machine, running all three pictures and the sound track simultaneously, and marking on the sound track which camera angles were to be used. That done, we took the whole deal into a four-way synchroniser, and the cuts were made in the picture following my directions marked on the sound track.

“Come Wednesday morning, we ran the hour-length film for the writers, director, producer, and Red Skelton. Everybody got in the act, told me what cuts were to be made to bring the show down to its final half-hour length.”

Since TV films are restricted in length to a specific number of minutes, to allow time for open, end and middle commercials, Crane indicates the footage problems and makes his suggestions for cutting, additions, and for whatever reconstruction may be necessary to improve the story-telling. This conference, though necessarily a short one, is not always limited to the making of simple editorial decisions for, according to Crane, not
more than 80% of the finished pictures resemble the shooting scripts.

Narration having been discovered to be the perfect substitute for the long expository sections of a picture which, in feature films, had to be dramatised, large sections of TV films are shot silent as "background" for narration. Now, on the afternoon of the third day, this narration footage is timed and written to fit the completed cut which has occupied four days of Crane's time from the date of final photography. This cut is turned over to the Music and Sound Effects Editors, who usually take three to five days to complete this operation. Crane then supervises the dubbing of the picture in 2½ to 3 hours of the sixth day. While the Sound Effects and Music Editors are lining up tracks, Crane is ordering main and end titles, opticals and special effects, cutting them into his cutting copy in preparation for negative cutting. The entire operation, from the morning on which photography starts to the delivery of an answer print takes from 11-12 days.

Another Pressure Point

The laboratories represent still another pressure point for the supervising editor. He must depend upon them for prompt and scheduled delivery of all film. Crowded as they are with an ever-increasing amount of work, even though the number and capacity of all plants is on the rise, they still face pressure from all sides and, as a result, add to the editor's worries, headaches, and ulcers.

This is entertainment on a belt line. The schedule is the master. "Think" may be framed on the walls of offices of business executives; "Speed" is the motto that pushes editors. One editor in the field, not Crane, frankly declares, "It is shovelled out by the pound." Another, after six months of working simultaneously on two series of pictures, was advised by his doctor to give up the industry or be prepared to die before his time. That is why there is such a shortage of editors, even though some twenty-eight union men are out of work.

Some experienced editors can neither stand the pace nor accept the production methods of the TV industry. One Editor, with twenty-six years of top experience at one of the major studios, had to be dismissed from his TV job because it took him five days to cut a picture which was scheduled for completion in 2-3 days. Today the pace has been speeded up to the point where the accepted average cutting time on the same picture is 9 to 15 hours. And the pace is still increasing.

Over at American National Studios, another Supervising Editor pleads for release from harassment of another kind—the demands made upon him for seven-days-a-week, 24-hours-a-day supervision upon the job—and the consequent demands he must make upon his own Editorial staff.

Of course, pressures can be relieved by the hiring of adequate staffs, but TV-budgets are small, around $25,000 a picture, and the possible returns, in most cases, are limited.

One can understand why there is so much cynicism in American TV production. There are some who, like Crane, are excited by the challenge of almost insurmountable production problems and meet them head-on. There are others to whom such problems are unimportant, but who are upset by the triviality of story material and the industry's over-dependence upon cliches. They report that "you don't have to know how to 'cut' in television; you have to be able only to splice. As long as it goes through the projection machine, it's okay!"

Such cynicism has, of course, a basis in fact. Since the single TV picture is part of an entire package (and we must discount the few "class" pictures), a small percentage of the completed pictures in a package can be below par without challenging the effectiveness of the entire package. Thus, speed is essential, not only to keep down costs but also to guarantee meeting release schedules.

Whereas in feature production, the Editor normally spends from four to six or more months on each picture, his work today in TV is measured by hours.

No one has any time in TV. The scripts are rarely completed before the shooting deadline. The actor cannot relax with time to study, to improve, to develop characterisation. He has his own personal demon in television—the teleprompter, a mechanical marvel that is activated by an operator who causes the actor's lines, set in type from ½" to 1" high, to appear before the actor's eyes as quickly as he reads them.

Obviously, within the TV field, many problems are daily becoming intensified for artists and technicians and for producers as well. The development of the medium and the improvement of the public's taste may bring about the solution of some of these problems. It is certain that some of the difficulties will be eradicated by the simpler and more direct trade union methods.

For example, in the editing field, the International Alliance of Theatrical and Stage Employees is opening its ranks to editorial members of the American Film Crafts-men (CIO), which had been organised to bring unionism to the young documentary film workers. Many of them had already entered Hollywood and were employed in the making of the advertising spots for TV, where speed and youthful aggressiveness, rather than technical perfection, were required. Today, as members of the IATSE, they will solve their problems within a single union. The organisational changes must inevitably result in consideration of the problems of wages, overtime, speed-up, working conditions.

There is little likelihood, however, that the television producers or the advertising agencies or sponsors who control the producers will voluntarily attempt any solution of these problems. The need for film is greater than ever, and is increasing day by day as new television stations open across the country. The need for film will increase the problems, not diminish them. And more and more studio
Kenneth Gor don, who has re- 
tired from Pathé News and is now 
engaged in free-lance camera 
work, recently had an interesting 
assignment for Frank Green, of 
Ace Distributors, filming the 
Dorman Long's iron-ore pit at 
Saltburn, Yorkshire.
Specical lighting, all gas tight,
and heavily protected, was sup- 
plied by the Safety in Mines De- 
partment, Sheffield. It consisted 
of a number of "Basher" type 
lamps protected by double glass. 
These lamps work on 150 volts. 
Kenneth suggests that if "snoots" 
or "barn-doors" were fitted to the 
lamps it would be an advantage. 
Lugs could be spot welded to the 
housing to carry these and would 
give the cameraman control over 
the spill light which is one of the 
drawbacks of "basher" lighting.
Using a Newman camera with 
Ilford H.P.S., the job was com- 
pleted in two days shooting, well 
within schedule. The toughest 
part was getting from the bottom 
of the shaft to the working face.

**THREE EXPERIMENTAL FILMS**

An exceedingly interesting pro-
grame of 'experimental' films 
was shown in February at the 
National Film Theatre.

One of the films, _Momma don't 
allow_, funds for which were pro- 
vided by the British Film In- 
stitute's Experimental Film Com- 
mittee, was shot at the Wood 
Green Jazz Club. It showed with 
an objective eye, free from either 
disapproval or false romanticism, 
the ordinary young people who 
once a week give rein to their 
enthusiasm for jazz. Its one 
weakness was, perhaps, a failure 
to make sufficient use of close-up 
to bring out the individual quality 
and character of the participants.

_Together_, a story of two deaf-
mutes, brought into each other's 
company through their infirmity, 
in the heart of dockland, was an 
almost terrifyingly moving film, 
made more moving still by the 
restraint with which the story was 
unfolded and the characters 
drawn. The shooting was partic- 
ularly noteworthy for its acute 
obervation not only of faces and 
the movements of people but of 
the odd and too-often-unnointed 
arhitectural details of this world 
of cranes and warehouses and 
narrow streets.

_O Dreamland_ dealt with the 
'pleasures' of a seaside 'funland' 
complete with the side-shows like 
'the pleasures of the torture 
chamber', the weary crowds, and 
the children, sometimes happy, 
often puzzled. Clearly there was 
a strong note of social protest 
behind this picture. It was in- 
tended, evidently as a criticism of 
the fact that places of this kind 
are often one of the few available 
forms of entertainment in some 
seaside towns. To me, at least, 
this point was not made as clearly 
as it might have been.

M.C.

"Three-headed Editor" 
(continued)

space in Hollywood is today de- 
voted to TV production, less and 
less to the production of theatrical 
films. The problems increase in 
direct proportion to the increase in 
studio space and the quantity of 
production. It need only be pointed 
out, therefore, that seven studios, 
one devoted to the production of 
features exclusively, are today en- 
tirely involved in the production of 
TV films.

In addition, a substantial num- 
er of TV films are also produced 
at the Samuel Goldwyn Studio, 
Columbia, Allied Artists, Republic, 
Key West, RKO-Pathé, and Walt 
Disney Studios. And commercial 
announcements are being made at 
some of the larger and dozens of 
the smaller studios in town.

To see all the pictures made 
would be impossible. One would 
have to find a three-headed audi- 
cee to complement the three- 
headed editor.
RECRUITING MAKES PROGRESS

PROGRAMME CONTRACTORS:
Negotiations are rapidly reaching a final stage with this body, and every effort is being made to complete the negotiations by the dates of the Annual General Meeting.

While writing on this topic, I should like to mention that the General Secretary recently addressed a very well attended meeting at the Wembley Studios, which are owned by Associated Rediffusion, and it is felt that as a result of this meeting there will be a very much heavier recruitment. It is important from A.C.T.'s point of view that we organize the industry collectively and negotiate terms and conditions which are in line with the Agreement we already hold.

Recruiting is progressing fairly steadily and Programme Contractors realize that A.C.T. is a force of considerable strength within their organisation.

POLYTECHNIC FILMS: No doubt members will have read in the press that this company has gone into voluntary liquidation. There is a considerable amount of money outstanding to technicians who were employed by the company and A.C.T. are looking after members' interests by refusing to allow any further negatives to be processed. Furthermore, at a creditors meeting that was held, A.C.T.'s representative made quite clear to the creditors where we stood, and from that meeting A.C.T. were elected to attend a Board of Investigation into the company's affairs.

The unemployed situation has not improved since the last issue, and at the moment there is no difficulty in providing companies with any staff that may be required. This has arisen obviously through the closing of Ealing, the liquidation of Polytechnic and redundancy at British National, and also the completion of some of Warwick Film Productions' programme.

ANOTHER KELLY GETS HER MAN: Readers, particularly those who know Maisie Kelly, will, I am sure, wish to convey to her their good wishes on her forthcoming marriage to Duncan Monroe Davis.

By MIDDY

Some of you will remember John Tiley, who was an Assistant Cameraman with Technicolor Film Unit. He is now with the Central African Film Unit. In a letter we have received from him he mentions that some may be interested to know that Bob Hawkins, formerly with A.C.T., is in Lusaka, where he has his own stills business which he has called "Elstree Studios".

Some time ago I mentioned that Henry Halstead, formerly of Marylebone Studios, was in hospital. Those who know him will be sorry to hear that he has had to have his leg amputated in spite of efforts to save it. I feel sure that we should like to send our sympathy to him.

Two well-known members of the industry, Holmes-Paul, Art Director, and Billy Asher, Assistant Director, have recently died. We extend to their families our deepest sympathy.

BOREHAM WOOD ART SOCIETY: Members working or living in the Boreham Wood area who are keen on art will be interested to learn that the Boreham Wood Art Society run life classes every Saturday afternoon at the Community Centre. Boreham Wood from 3-5 p.m., entrance fee 10/-, and 3/- per session.

THE CROWN THEATRE
Lessee: FILM PRODUCTION SERVICES (Surrey) LTD.
Provides Complete Studio Projection Service at Any Time to Suit Your Requirements
DOUBLE HEAD PROJECTION
MIXING PANELS FOR TRACKS
also
SUB-STANDARD PROJECTION
SEATING FOR 70 PERSONS

SOUND RCA SYSTEM

ALSO THREE EDITING BAYS

86 WARDOUR ST., LONDON, W.1
Tel: GERard 5223 Editing Bays: GERard 9309
General Council in Session

Improvement at Technicolor

Further consideration was given to those individuals who had continued to work during the last major dispute with Technicolor. It was noted with pleasure that as a result of a recent visit by the Temporary Assistant Organiser some of those concerned had agreed to pay the fines imposed by the General Council and to continue their A.C.T. membership. An excellent meeting had been held of the foremen at which the General Secretary spoke, and the Council noted with satisfaction the greatly improved A.C.T. position in the plant.

TV BRANCH TO BE FORMED:
After carefully considering the TV Producer/Directors Section’s suggestion for a TV Branch, the Executive passed the following resolution:

"The Executive Committee is of opinion that the eventual formation of a TV Branch is desirable and recommends that a committee should be formed to examine the best conditions and stage of development for formation of such a branch and the best methods for its operation, when eventually it is formed."

This was unanimously endorsed by General Council.

HIGH DEFINITION FILMS: It was reported that the company were still refusing to pay the B.F.P.A. rates to lighting cameramen, vision mixers, and a camera operator, though willing to lodge with A.C.T. the difference between what was being claimed and what was being paid, settlement to be concluded in the light of the negotiations for a new Agreement with the Programme Contractors’ Association. The Executive held the view that this was not an acceptable settlement in view of the interim agreement signed with the Programme Contractors’, and decided to raise the matter as one of urgency at the next meeting with the B.F.P.A. It was subsequently reported that the P.C.A. agreed that A.C.T. could raise the matter direct with M.D.F., and this would be done.

CHRISTMAS GRANTS: Grants totalling £212 14s. 4d. had been made from the Benevolent Fund to members, their wives, and children who were in need owing to sickness, bereavement or unemployment.

DUBBED FILMS: The General Secretary had had further discussions with the producer of the film *The Face That Launched a Thousand Ships* about the assurance given that in the event of it being proved that there had been any dubbing from Italian into English in Italy the identical dubbing would be done in Britain. A.C.T. had now submitted to the company evidence that some of the film had been dubbed. The company had consequently made an offer to try and settle the matter but the Executive Committee agreed that this was not acceptable.

GRANADA: It was agreed not to object to an application for a labour permit for an American TV Director to be employed by this company for a period not exceeding six months on the understanding that he was employed in conjunction with existing A.C.T. directors to train additional staff consequent upon the opening of their new television station, and that after six months the directors would be entirely British.

INTER-UNION SCHOOL: The E.T.U. is again arranging a school open to members of other unions at the Educational College, Esher, from April 24th to April 30th next. A.C.T. was invited to send students and the Executive agreed to nominate two.

STILLS DEPARTMENT: On the authority of the General Council a letter was written to the Stills Department on the 30th September drawing attention to the fact that there had been no replies to letters of the 4th April and the 10th August in connection with Resolution 7 tabled at the last Annual General Meeting. The resolution was withdrawn on the assurance that sympathetic consideration would be given, and in discussing the matter after the A.G.M. the General Council asked the Section to have joint meetings with the Producers/Directors Section and the Art Department in order to try to agree a common policy. The Section now replied that they were not prepared to meet any Section to discuss this resolution, it being felt that the Stills Cameramen were the only people who should take stiffs of any description relating to any film production. The view was expressed at the Council that the Stills Section was prejudicing its own case by refusing to meet other Sections of A.C.T., and it was agreed that further efforts be made to get a meeting—this time in the presence of members of the Finance and General Purposes Committee.

AUTOMATION: It was agreed that an Organiser and a Laboratory member should attend a discussion meeting being arranged by the Labour Research Department on Automation.

LABORATORY NEGOTIATIONS: We were advised at the joint meeting held on 8th December 1955 that Technicolor Laboratories were now members of the Film Laboratory Association.

Wage increases in the Solutions Control and Chemical Depts., recommended by the Lab Negotiating Committee, as well as an increased rate for Foremen Chemical Mixer and the establishment of the new grade of Assistant Foreman Chemical Mixer had been approved and negotiated. The Council heard with pleasure that these were now operating.

The F.L.A. had offered £15 basic minimum for Colour Chemists, £12 5. 8. for Black and White Chemists and were not prepared to go beyond this. The Executive authorised the Laboratory Negotiating Committee to submit the matter as a dispute to arbitration if no further progress were made.

(Continued on page 29)
<table>
<thead>
<tr>
<th>SUBJECTS</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>A NEWSREEL MAN'S STORY. By Kenneth Gordon</td>
<td>36, 37</td>
</tr>
<tr>
<td>ABAS, K.A. Realist Producer, talks to Chris Brunel</td>
<td>104, 105</td>
</tr>
<tr>
<td>A.C.T.</td>
<td>41, 42</td>
</tr>
<tr>
<td>Annual General Meeting</td>
<td>15, 78, 95, 107, 108, 124, 125, 140, 141, 156, 172, 189</td>
</tr>
<tr>
<td>General Council</td>
<td>169</td>
</tr>
<tr>
<td>A.C.T and Clarissa</td>
<td>137</td>
</tr>
<tr>
<td>A.C.T's Solicitors</td>
<td>62</td>
</tr>
<tr>
<td>ACT and General Election</td>
<td>100</td>
</tr>
<tr>
<td>New Appointments</td>
<td>132</td>
</tr>
<tr>
<td>ACT FILMS</td>
<td>68, 69, 108, 122, 130</td>
</tr>
<tr>
<td>&quot;ANIMAL FARM&quot;</td>
<td>7, 70, 71, 72</td>
</tr>
<tr>
<td>ANGLO-AMERICAN FILM AGREEMENT (Editorial)</td>
<td>157</td>
</tr>
<tr>
<td>A THEATRE FOR THE PEOPLE. G. Gerald Raffles</td>
<td>184</td>
</tr>
<tr>
<td>B.A.F.</td>
<td>30, 31</td>
</tr>
<tr>
<td>BEACONSFIELD STUDIOS</td>
<td>30</td>
</tr>
<tr>
<td>BENEVOLENT FUND</td>
<td>131</td>
</tr>
<tr>
<td>B.F.P.A. Rejects wage claims</td>
<td>107</td>
</tr>
<tr>
<td>B.F.P.A. statistical digest</td>
<td>75</td>
</tr>
<tr>
<td>BOARD OF TRADE CENSUS OF PRODUCTION</td>
<td>132, 141</td>
</tr>
<tr>
<td>BOOK REVIEWS</td>
<td>116</td>
</tr>
<tr>
<td>Atoms for Peace</td>
<td>36</td>
</tr>
<tr>
<td>British union</td>
<td>100</td>
</tr>
<tr>
<td>Bryn Roberts and the National Union of Public Employees</td>
<td>116</td>
</tr>
<tr>
<td>First Interval</td>
<td>109</td>
</tr>
<tr>
<td>Magnificent Journey</td>
<td>111</td>
</tr>
<tr>
<td>My time is my own</td>
<td>151</td>
</tr>
<tr>
<td>Peggy Ashcroft</td>
<td>116, 117</td>
</tr>
<tr>
<td>Photographic Make-up</td>
<td>55</td>
</tr>
<tr>
<td>Prism and Lens Making</td>
<td>116</td>
</tr>
<tr>
<td>Sensitometry</td>
<td>165</td>
</tr>
<tr>
<td>The Italian State Film Production 1954-55</td>
<td>10</td>
</tr>
<tr>
<td>The Typographical Association</td>
<td>10</td>
</tr>
<tr>
<td>Victorian Southwood</td>
<td>10</td>
</tr>
<tr>
<td>BRUTALITY IN FILMS</td>
<td>136, 137</td>
</tr>
<tr>
<td>There is still too much Violence. By A. T. L. Watkins</td>
<td>108, 137</td>
</tr>
<tr>
<td>T.U.C and Brutality</td>
<td>163</td>
</tr>
<tr>
<td>BUDGET (Editorial)</td>
<td>53, 91</td>
</tr>
<tr>
<td>&quot;CHILDREN OF HIROSHIMA&quot;</td>
<td>56, 57</td>
</tr>
<tr>
<td>CHRIST-BRUNEL'S ROMAN HOLIDAY. By Chris Brunel</td>
<td>138, 140, 149, 155, 156, 181, 182</td>
</tr>
<tr>
<td>COMMERCIAL TV</td>
<td>179</td>
</tr>
<tr>
<td>DAM BUSTERS, THE. Alteration to</td>
<td>163, 168, 170, 183</td>
</tr>
<tr>
<td>EALING STUDIOS</td>
<td>120, 121, 122</td>
</tr>
<tr>
<td>EDINBURGH FILM FESTIVAL</td>
<td>152, 153, 134</td>
</tr>
<tr>
<td>Edinburgh Preview. By Forsyth Hardy</td>
<td>156</td>
</tr>
<tr>
<td>Edinburgh in Review. By Forsyth Hardy</td>
<td>179</td>
</tr>
<tr>
<td>Polish Delegates at Edinburgh</td>
<td>165</td>
</tr>
<tr>
<td>EDITORIALS</td>
<td>115</td>
</tr>
<tr>
<td>A question of Principle</td>
<td>161</td>
</tr>
<tr>
<td>Editing</td>
<td>163</td>
</tr>
<tr>
<td>Freedom of the Air</td>
<td>147</td>
</tr>
<tr>
<td>The Edge</td>
<td>131</td>
</tr>
<tr>
<td>The Chance They Missed</td>
<td>77</td>
</tr>
<tr>
<td>EDITORIAL SECTION</td>
<td>131</td>
</tr>
<tr>
<td>F.I.M. MAKING IN YUGOSLAVIA. By Bill Luckwell and Bill Kirby</td>
<td>28</td>
</tr>
<tr>
<td>FILM AND TV. ROUND-UP. Edited by Morton Lewis</td>
<td>68, 69</td>
</tr>
<tr>
<td>FIVE YEARS OF FILM MAKING. By Ralph Bond</td>
<td>93</td>
</tr>
<tr>
<td>FIVE YEAR PLAN FOR BRITISH FILMS. By George Elvin</td>
<td>39</td>
</tr>
<tr>
<td>FRENCH LABORATORIES</td>
<td>21, 22, 23</td>
</tr>
<tr>
<td>GENERAL ELECTION, WHY LABOUR LOST THE</td>
<td>62</td>
</tr>
<tr>
<td>G.B.I. LIFE AND DEATH OF. By Darrel Caling</td>
<td>89</td>
</tr>
<tr>
<td>GENERAL LABOUR AND DEATH OF. By Darrel Caling</td>
<td>117, 133, 149, 154, 150</td>
</tr>
<tr>
<td>FIVE YEARS OF FILM MAKING. By Ralph Bond</td>
<td>77, 106, 126, 141, 151</td>
</tr>
<tr>
<td>FOSSIL BOUND TO THE GLOBE</td>
<td>11</td>
</tr>
<tr>
<td>GUIDE TO BRITISH FILM MAKERS</td>
<td>11, 12, 13, 14, 25, 26, 43, 44, 45, 58, 59, 73, 74, 79, 90, 110, 127, 112, 158, 174, 191</td>
</tr>
<tr>
<td>HELP IN NEED. By Stan Warby</td>
<td>39</td>
</tr>
<tr>
<td>HOLLYWOOD, DEAD hand on.</td>
<td>165</td>
</tr>
<tr>
<td>KODAK-A.C.T. PARLEY. By George Elvin</td>
<td>30</td>
</tr>
<tr>
<td>KODAK DRIVE AT</td>
<td>103</td>
</tr>
<tr>
<td>LABOUR PARTY CONFERENCE (George Elvin Reports)</td>
<td>161</td>
</tr>
<tr>
<td>LIFE AND DEATH OF G.B.I. By Darrel Caling</td>
<td>21, 22, 23</td>
</tr>
<tr>
<td>LUCIN, ARTHUR</td>
<td>19, 57</td>
</tr>
<tr>
<td>LABORATORIES</td>
<td>124, 118, 188</td>
</tr>
<tr>
<td>Agreement</td>
<td>137</td>
</tr>
<tr>
<td>Excessive overtime in. Bert Craig outlines policies</td>
<td>75</td>
</tr>
<tr>
<td>Lab output. Employment and Wages</td>
<td>60, 122, 132, 169, 183</td>
</tr>
<tr>
<td>MAGNETIC SOUND EDITING</td>
<td>52</td>
</tr>
<tr>
<td>MAY DAY</td>
<td>62</td>
</tr>
<tr>
<td>MORE MOVIES NEED NOT MEAN POOR MOVIES</td>
<td>5</td>
</tr>
<tr>
<td>NATIONAL FILM THEATRE</td>
<td>108</td>
</tr>
<tr>
<td>NATIONAL STUDIO</td>
<td>55</td>
</tr>
<tr>
<td>N.A.T.K.E.</td>
<td>4</td>
</tr>
</tbody>
</table>

**INDEX Vol. 21 - 1955**
<table>
<thead>
<tr>
<th>OBITUARIES</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dan Birt</td>
<td>83</td>
</tr>
<tr>
<td>Milner Gardner</td>
<td>169</td>
</tr>
<tr>
<td>Stanley Nead</td>
<td>10</td>
</tr>
<tr>
<td>Harry Rose</td>
<td>26</td>
</tr>
<tr>
<td>Arthur Selby</td>
<td>183</td>
</tr>
<tr>
<td>ORGANISER'S PAGE, By Middy</td>
<td>106, 123, 138, 155, 170, 186, 189</td>
</tr>
<tr>
<td>PARLIAMENT, QUESTIONS IN</td>
<td>106</td>
</tr>
<tr>
<td>PATHE LAB'S ANNUAL MEETING</td>
<td>101</td>
</tr>
<tr>
<td>PHOTO FAIR</td>
<td>78</td>
</tr>
<tr>
<td>PRESIDENT HONOURED</td>
<td>105</td>
</tr>
<tr>
<td>PROFILE: KEN ROBERTS</td>
<td>61</td>
</tr>
<tr>
<td>REALPRODUCER K. A. ABAS TALKS TO CHRIS BRUNEL By Chris Brunel</td>
<td>104, 105</td>
</tr>
<tr>
<td>ROBERTS, KEN. PROFILE</td>
<td>61</td>
</tr>
<tr>
<td>ROSE, HARRY, A TRIBUTE. By Ken Healey</td>
<td>26</td>
</tr>
<tr>
<td>ROUND THE FILM WORLD</td>
<td>35, 67, 75</td>
</tr>
<tr>
<td>SHEPPERTON DISPUTE</td>
<td>51, 52</td>
</tr>
<tr>
<td>SHORTS &amp; DOCUMENTARY SECTION</td>
<td>82</td>
</tr>
<tr>
<td>New Shorts Agreement</td>
<td>119, 135, 157</td>
</tr>
<tr>
<td>New Shorts Agreement Signed</td>
<td>132, 137</td>
</tr>
<tr>
<td>Reports</td>
<td>137</td>
</tr>
<tr>
<td>&quot;SIGHT &amp; SOUND&quot;</td>
<td>54, 55</td>
</tr>
<tr>
<td>SUNDAY PICTORIAL</td>
<td>78</td>
</tr>
<tr>
<td>&quot;SOHO, YOU'VE HAD IT.&quot; By Bunny Garner</td>
<td>119</td>
</tr>
<tr>
<td>THE DAY THE PRODUCER LOST A POKER GAME, By Jack Mills</td>
<td>92, 93, 94</td>
</tr>
<tr>
<td>THE DEAD HAND ON HOLLYWOOD</td>
<td>165</td>
</tr>
<tr>
<td>THERE IS TOO MUCH VIOLENCE, By A. T. L. Watkins</td>
<td>136, 137</td>
</tr>
<tr>
<td>TECHNICIAN'S NOTEBOOK</td>
<td>132, 137</td>
</tr>
<tr>
<td>5, 25, 34, 38, 39, 55, 70, 71, 72, 84, 118, 134, 139, 150, 166, 167, 181, 182</td>
<td></td>
</tr>
<tr>
<td>TRADE UNION CONGRESS</td>
<td>137</td>
</tr>
<tr>
<td>TRADE UNION CONGRESS &amp; BRUTALITY</td>
<td>147, 148</td>
</tr>
<tr>
<td>TRADE UNION CONGRESS REPORT ON SOUTHPORT MEETING</td>
<td>9</td>
</tr>
<tr>
<td>TUC SCULPTURES ON SHOW</td>
<td></td>
</tr>
<tr>
<td>TELEVISION</td>
<td></td>
</tr>
<tr>
<td>General Council and Television</td>
<td>78</td>
</tr>
<tr>
<td>TU and Labour's Programme</td>
<td>69</td>
</tr>
<tr>
<td>Transmitting Film by TV. By Wallace S. Sharps</td>
<td>181, 182</td>
</tr>
<tr>
<td>TRANSMITTING FILM TV.</td>
<td>118, 134, 135</td>
</tr>
<tr>
<td>TRANSMITTING FILM TV. By Wallace S. Sharps</td>
<td></td>
</tr>
<tr>
<td>TODD-A.O. PROCESS. Lecture by Brian O'Brien, Junior</td>
<td>170</td>
</tr>
<tr>
<td>TWENTY-ONE YEARS AGO</td>
<td>6, 57, 69, 91, 109, 123, 129, 137</td>
</tr>
<tr>
<td>UNDER SWEDISH SEAS, By Karl Woxholt</td>
<td>187</td>
</tr>
<tr>
<td>UNIVERSITY DAYS AT EALING, By Monja Danischewsky</td>
<td>168</td>
</tr>
<tr>
<td>WAGES (Editorial)</td>
<td>131</td>
</tr>
<tr>
<td>&quot;WATERFRONT&quot;</td>
<td></td>
</tr>
<tr>
<td>WHO GETS THE MONEY, By Ralph Bond</td>
<td>101</td>
</tr>
<tr>
<td>WHY LABOUR LOST THE GENERAL ELECTION, By George Elvin</td>
<td>88</td>
</tr>
<tr>
<td>WOULD LABOUR TO PROMOTE FILMS</td>
<td>8</td>
</tr>
<tr>
<td>AUTHORS</td>
<td></td>
</tr>
<tr>
<td>BOND, RALPH</td>
<td></td>
</tr>
<tr>
<td>Five Years of Film Making</td>
<td>68, 69</td>
</tr>
<tr>
<td>Who Gets the Money</td>
<td>101</td>
</tr>
<tr>
<td>BOND, RALPH &amp; ELVIN GEORGE, Report on Southport TUC.</td>
<td>147, 148</td>
</tr>
<tr>
<td>BRUNEL, CHRIS</td>
<td>119</td>
</tr>
<tr>
<td>Children of Hiroshima</td>
<td>33</td>
</tr>
<tr>
<td>Child, Brunel's Roman Holiday</td>
<td>86, 87</td>
</tr>
<tr>
<td>Real Producer K. A. Abas talks to Chris Brunel</td>
<td>104, 105</td>
</tr>
<tr>
<td>BROWNRIGG, Capt. T.M., C.B.E., D.S.O., R.N.(Retd) Organising a Television Service (Lecture)</td>
<td>181, 182</td>
</tr>
<tr>
<td>CATLING, DARREL Life and Death of G.B.S.</td>
<td>21, 22, 25</td>
</tr>
<tr>
<td>COOPER, J.F. Lab Topics</td>
<td>60, 100, 121, 122</td>
</tr>
<tr>
<td>COX, STEVE, Shorts &amp; Documentary Section report</td>
<td>165, 187</td>
</tr>
<tr>
<td>CHAIK, BERT</td>
<td></td>
</tr>
<tr>
<td>Outlines policy on excessive overtime in Labs</td>
<td>137</td>
</tr>
<tr>
<td>Sums up past gains and future prospects</td>
<td>27, 28</td>
</tr>
<tr>
<td>DANISCHEWSKY, MONJA. University Days at Ealing</td>
<td>168</td>
</tr>
<tr>
<td>ELVIN, GEORGE</td>
<td></td>
</tr>
<tr>
<td>Report on Labour Party Conference</td>
<td>164</td>
</tr>
<tr>
<td>Why Labour lost the General Election</td>
<td>89</td>
</tr>
<tr>
<td>ROBART, A.C.T. Perkins</td>
<td>99</td>
</tr>
<tr>
<td>Five Year Plan for British Films</td>
<td></td>
</tr>
<tr>
<td>ELVIN, GEORGE &amp; BOND, RALPH, Report on Southport TUC.</td>
<td>147, 148</td>
</tr>
<tr>
<td>GARNER, BUNNY, &quot;Soho you've had it&quot;</td>
<td>119</td>
</tr>
<tr>
<td>GORDON, KENNETH, A Newsread Man's Story</td>
<td>36, 37</td>
</tr>
<tr>
<td>HARDY, FORSYTH</td>
<td></td>
</tr>
<tr>
<td>Edinburgh Preview</td>
<td>129, 121, 122</td>
</tr>
<tr>
<td>Edinburgh in Review</td>
<td>152, 153, 154</td>
</tr>
<tr>
<td>HEALEY, B.E.N. Harry Rose, a Tribute</td>
<td>26</td>
</tr>
<tr>
<td>JEAKINS, A E. A Technician's Notebook</td>
<td></td>
</tr>
<tr>
<td>5, 6, 23, 24, 38, 39, 56, 57, 70, 71, 72, 84, 85, 87, 102, 103, 196</td>
<td></td>
</tr>
<tr>
<td>KIRBY, BILL &amp; LUCKWELL, BILL Film Making in Yugoslavia</td>
<td>28</td>
</tr>
<tr>
<td>LEWIS, MORTON. Film &amp; T.V. Round-up</td>
<td></td>
</tr>
<tr>
<td>LUCKWELL, BILL &amp; KIRBY, BILL Film Making in Yugoslavia</td>
<td>88, 109, 126, 157, 171, 190</td>
</tr>
<tr>
<td>&quot;MIDDY.&quot; (Organiser's Page)</td>
<td>106, 123, 138, 155, 170, 186, 189</td>
</tr>
<tr>
<td>MILLS, JACK. The Day the Producer lost a Poker Game</td>
<td>92, 93, 94</td>
</tr>
<tr>
<td>O'BRIEN, JUNIOR, BRIAN. Todd-A.O. Process (Lecture)</td>
<td>159, 161</td>
</tr>
<tr>
<td>RAPFLES, GERALD, A Theatre for the people</td>
<td>184</td>
</tr>
<tr>
<td>SCOTT, ADRIAN. The Dead Hand on Hollywood</td>
<td>165</td>
</tr>
<tr>
<td>SHARPS, WALLACE S. Transmitting Film by TV</td>
<td></td>
</tr>
<tr>
<td>WARIBBEY, STAN. Help in Need</td>
<td>30</td>
</tr>
<tr>
<td>WATKINS, A. T. L. There is still too much Violence</td>
<td>136, 137</td>
</tr>
<tr>
<td>WOXHOLT, E.G.H. Under Swedish Seas</td>
<td>185</td>
</tr>
</tbody>
</table>
BIG COMMERCIAL CHANGES. Associated TeleVision Limited announce that Val Parnell replaces Norman Collins as Chief Executive, and that the Management Committee has been dissolved. Collins will however continue as an Executive. The same statement from ATV announce that Harry Alan Towers has resigned from the boards of both ATV and ITP Co. Ltd. Towers says he will continue in commercial TV but as an independent producer. Associated-Rediffusion followed up with the announcement that they have terminated their contract with Roland Gillett, who was Programme Controller to A.R. John McMillan has been appointed in his place. Strange that the top three, as they were called, Collins, Towers, and Gillett all go at the same time.

UNDERGROUND STUDIO. The old Kingsway tram tunnel looks like becoming a film studio. Radiovision (Westminster) Ltd. propose to convert the tunnel into 'sound-proof' studios. Good luck to them.

"A TOWN LIKE ALICE": The General Secretary reported that the producers wanted to post-synch a scene, that had been shot on location without any Sound Crew; after discussion, the Council agreed not to vary Union policy and to refuse the application for relaxation.

EALING TO ELSTREE. Rumours have it that Sir Michael Balcon, his producers, directors, and writers may move into Associated British Studios at Elstree. The rumour says that Mick is working on a deal with Robert Clarke. This is a quick move after Ealing's break with the Rank Organization, and Balcon giving up five directorships.

UNDER THE HAMMER. We were at the Elstree Sale last month where we saw most of the equipment bought up by the Danziger Brothers for their new studios at Elstree, the prices of equipment were fantastic. Two Mitchell cameras went for over £10,000, that's more than they cost new. Mole-Richardson and the Danzigers fought it out over the lighting equipment. Nobody else had a look in. We went to buy a Mitchell and wound up with the rolling legs. We wandered around the lot feeling rather bad, it brought back a lot of memories. Bunny Chadwick bought a treadmill; he says he can take a walk and get nowhere fast. Bert Kingston was there trying to buy the place up as usual. Alan Blowey bought some model trains, maybe he intends to supply the British Railways like he does the film business. Hylton Craig scratched his head and bought a box of odds-and-ends only to find that it contained some moviola parts that he wanted, he smiled, and drove home in his 17ft. long shooting brake. "Studio 22" bought a Waterlite recording channel for £125, they expected to pay around £200 to £300. Nobody had the heart to bid against them. Amongst those who were shocked at the prices were Mark Lloyd, who bought a few bits and pieces, also George Hill, who must have laughed to himself when comparing prices with the sale at the Bush. Harry Frost of the Crown Theatre went away empty-handed. I think the Ealing mob had the last laugh, there were a dozen of them sitting in a group writing down the prices that the goods fetched.

NIGHTS OF THE ROUND TABLE. When George Elvin holds a round table conference in his office it really is a round table conference, the old oblong table has been replaced by a round one. That's progress for you!

TWICKENHAM STUDIOS. Alliance Film Studios Ltd., who own Twickenham Studios, have big plans for the future. They hope to add three more stages on their lot, to make a total of five stages. They also intend to build a recording theatre, workshops, dressing rooms, and other amenities to bring the studio into line with the latest production developments.

IN TOWN TONIGHT. Did you see Cameraman Douglas Hill being interviewed recently on \textit{In Town Tonight}? He had just returned from a four months tour of East and West Africa. He visited the Gold Coast, Accra, Lagos, Satele and Cano. He was accompanied by director Sid Latto and Assistant Cameraman Alf Ray. Dough said he had quite an exciting time, but one period they were filming a number of surf boats, when twenty of them over-turned but luckily the camera boat didn't. They brought back five documentaries in colour—nice going!

**Camera Hire**

\textbf{NEWMAN-SINCLAIR, Model 'N' (Mirror Shutter)}

\textbf{COOKE LENSES, PLUS 24 mm.}

\textbf{ANGENIEUX RETROFOCUS}

\textbf{KINGSTON TUBULAR TRIPOD}

\textbf{VINTEN LIGHT GYRO TRIPOD}

Available fully modified for \textbf{CINEMASCOPe}

\textbf{S. W. SAMUELSON}

FINchley 1595
**VALUE FOR MONEY**

**Year of Production:** 1955.
**Studio:** Pinewood.
**Laboratory:** Technicolor.
**Producing Company:** Group Film Productions Ltd.
**Producer:** Sergei Nolbandov.
**Production Controller:** Arthur Alcott.
**Stars:** Diana Dors, John Gregson, Susan Stephen, Derek Farr.
**Director:** Ken Annakin.
**Scenarists:** R. F. Delderfield, Wm. Fairchild.

**Camera Department:** Lighting Camera men, Geoff Unsworth; Camera Operator, David Harcourt; 1st Camera Assistant (Focus), John Alcott; Other Camera Assistant, Bernard Ford; Technicolor Technici an, George Menassian.

**Sound Department:** Recorder (Mixer), John Dennis; Sound Camera Operator, Bob McPhee; Boom Operator, Bob McPhee; Assistant, M. Jay; Dubbing Crew, Gordon K. McCann; Mixer, C. Le Messurier; Music, Ted Drake.

**Art Department:** Art Director, A. Vetch; Assistant Art Director, Arthur Takeden; Draughtsman, Lionel Couch.

**Editing Department:** Editor, Geoffrey Foot; Assembly Cutter, John Cooke; Assistant, Jack Knight; Dubbing Editor, Arthur Laidlaw; Assistant, C. Lancaster.

**Production Department:** Production Manager, H. R. Atwood; 1st Assistant Director, Pat Marsden; 2nd Assistant Director, Geoffrey Hammond; Director, Colin Brewer; Continuity, Kathleen Hosgood; Production Secretary, Bolle Pilgrim.

**Stills Department:** Still Cameraman, Norman Gysperdell; Dress Designer, Julie Harris.

*CAST A DARK SHADOW*

**Year of Production:** 1955.
**Studio:** Nonsuch Studios, Elstree.
**Laboratory:** Denham Laboratories Ltd.
**Producing Company:** Frobisher Productions Ltd.
**Producer:** Herbert Mason.
**Executive Producer:** Daniel M. Angel.
**Stars:** Dirk Bogarde, Margaret Lockwood, Kathleen Harrison, Kay Walsh.
**Director:** Lewis Gilbert.
**Scenarist:** John Creswell.

**Camera Department:** Lighting Cameraman, Jack Asher; Camera Operator, Harry Gillan; 1st Camera Assistant (Focus), Denis Lewistone; Other Camera Assistants, Thomas Fletcher (Londor), Humphrey Cull Clappers.

**Sound Department:** Recorder (Mixer), Dave Howells; Sound Camera Operator, Michael Bassett; Boom Operator, George Paternoster; Other Assistant (Sound Supervisor), Fred Turalle.

**Art Department:** Art Director, John Stoll; Draughtsman, Donald Mingaye.

**Editing Department:** Editor, Gordon Pilkingston; 1st Assistant, Norman Savage; Other Assistant, Allen Killick.

**Production Department:** Production Manager and/or Unit Production Manager, Cliff Lock; 1st Assistant Director, Dennis Johnson; 2nd Assistant Director, Ted Sturgis; 3rd Assistant, Max Kemp; Continuity, Shirley Barnes.

**Stills Department:** Still Cameraman, Cyril Stanborough.

**NO SMOKING**

**Year of Production:** 1954.
**Studio:** Southall.
**Laboratory:** Denham.
**Producing Company:** Tempean Films Ltd.
**Producers:** Robert S. Baker, Monty Berman.
**Stars:** Reg Dixon, Belinda Lee, Lionel Jeffries.
**Director:** Henry Cass.
**Scenarist:** Kenneth Hayles.

**Camera Department:** Lighting Cameraman, Monty Berman; Camera Operator, Eric Besche; 1st Camera Assistant (Focus), Bob Kindred; Other Camera Assistant, Ted Cutluck.

**Sound Department:** Recorder (Mixer), W. Balkley; Sound Camera Operator, D.戈hgan; Boom Operator, F. Tomlin; Dubbing Crew, Beaconsfield (Anvil) Creations.

**Art Department:** Art Director, Wilfred Arnold.

**Editing Department:** Editor Jack Slade; 1st Assistant, N. Gurney; Dubbing Editor, Jack Slade.

**Production Department:** Production Manager, George McPhee; Production Assistant, George McPhee; Boom Operator, D. Whiltok; Boom Assistant, Eric Woodward; Sound Master, Reg Dixon; Boos, B. Bradbury; Dubbing Crew, Len Shilton, Bud Abbott, H. Strain, M. Bradbury.

**Art Department:** Assistant Art Director, Bob Jones; Assistant Art Director, John Jones; Draughtsman, W. Smith.

**Editing Department:** Editor, Max Benedict; Assembly Cutter, Peter Austen Hunt; Other Assistant, Peter Weatherhead; Dubbing Editors, Charles Crafford, Peter Austen Hunt.

**Production Department:** Production Manager and/or Unit Production Manager, G. L. T. Scott; 1st Assistant Director, Dennis Johnson; 2nd Assistant Director, E. Sturgis; 3rd Assistant Director, R. Mackenzie; Continuity, Thelma Orr; Production Secretary, Diana Rice.

**Stills Department:** Still Cameraman, Ken Ryan.

**Unit Publicity Representative:** Peter Hammond.

**Stills:** W. Penn.

**THE STOLEN AIRLINER**

Last month's credit for this film should have read.

**Production Manager:** A. S. Brettell.
**Unit Production Manager:** Terry Hunter.

**NOW AND FOREVER**

(Originally entitled "First Love")

**Year of Production:** 1955.
**Studio:** Associated British Picture Corporation, Elstree.
**Laboratory:** Humphries.
**Producing Company:** Anglofilm Ltd.
**Producer:** Mario Zampi.
**Associate Producer:** L. D. Zampi.
**Stars:** Janette Scott, Vernon Gray.
**Director:** Mario Zampi.
**Scenarists:** R. M. Delderfield, Michael Pertwee.

**Camera Department:** Lighting Cameramen, Erwin Hallier; Camera Operator, Gus Drisse; 1st Camera Assistant (Focus), Bob Kindred; Other Camera Assistant, Ken MacPherson.

**Sound Department:** Recorder (Mixer), Leslie Hammond; Sound Camera Operator, Bud Abbott; Boom Operator, Dennis Whiltok; Boom Assistant, D. Jones; Sound Master, C. Van De Goor; Dubbing Crew, Len Shilton, L. Abbott, H. Blackmore.

**Art Department:** Art Director, Ivan King; Assistant Art Director, John Jones; Draughtsman, Ron Bentin.

**Editing Department:** Editor, Richard Best; 1st Assistant, Joan Warwick; Other Assistants, Stanley, J. T. Riddin; Dubbing Editor, Charles Crafford.

**Production Department:** Production Manager and/or Unit Production Manager, Victor Peck; 1st Assistant Director, P. H. Gallaher; 2nd Assistant Director, Max Gayton; 2nd Assistant Director, David Mycroft; Continuity, Trudy MacPherson; Film Secretary, Emily Cocks; Film/Production Secretary, Lorna Selwyn.

**Stills Department:** Still Cameraman, Cyril Stanborough.

**Unit Publicity Representatives:** Jean Garlock, Peter Hammond.

**Publicity Stills:** W. Penn.

**BEFORE I WAKE**

**Year of Production:** 1955.
**Studio:** Nettlefold, Walton.
**Laboratory:** Kay Film Printing Co. Ltd.
**Producing Company:**ibal Productions Ltd.
**Producer:** Charles Leeds.
**Stars:** Maxwell Reed, Jean Kent.
**Director:** Geoff Tully.
**Scenarist:** Robert Westerby.

**Camera Department:** Lighting Cameraman, Ted Asher; Camera Operator, M. Reed; 1st Camera Assistant (Focus), T. H. Myers; 2nd Unit Camera Assistants, L. Rogers, E. Earp; 2nd Lighting Cameraman, J. Gibbs.

**Sound Department:** Recorders (Mixer), C. Sandall (3 weeks), D. Howells (2 weeks); Sound Camera Operator, G. Humphries; Boom Operator, J. Meyers.

**Art Department:** Art Director, R. S. McGregor.

**Editing Department:** Editor, James Connock; Assembly Cutter, B. Lewis.

**Production Manager and/or Unit Production Manager:** V. Bels; 1st Assistant Director, D. Hickox; 2nd Assistant Director, N. Harrison; Continuity, B. Wilkins.

**Stills Department:** Still Cameraman, J. Dooley.

**Special Processes:** Cliff Richardson (Scenic Artist).
EXPANDING CARTOON UNIT
welcomes
APPLICATIONS
from
TECHNICIANS
in
ALL STAGES OF PRODUCTION

DIRECTION
ANIMATION
IN-BETWEENING
TRACING
PAINTING
STORY
LAYOUT

Interesting and Excellent Prospects

Please apply by letter to:

STUDIO MANAGER
HALAS & BATCHelor CARTOON FILMS LIMITED
10A Soho Square, W.1
A TEMPEAN PRODUCTION

Distributed by Eros

Produced by: Monty Berman and Robert Baker
Director: Henry Cass

Photography: Monty Berman
Sound: Leo Wilkins
Laboratory: Denham

Picture Negative: GEVAPAN 30
Sound Negative: GEVAERT ST4

GEVAERT LIMITED - ACTON LANE - HARLESDEN - N.W.10 - ELGAR 6755
CINE TECHNICIAN

KEIKO TSUSHIMA
(See page 37)

BEST A.G.M. IN OUR HISTORY

UNDERSTANDING FOR MINORITY PROBLEMS

THE ISSUES AHEAD

MARCH - - 1956

Association of Cinematograph and Allied Technicians
Vol. 22 No. 135

PRICE 6d.
Now...you can check your focus ACCURATELY...IN A FEW SECONDS...

before you shoot

From Taylor-Hobson comes a new instrument of immense value to cameramen, camera mechanics and manufacturers—the Camera Focus Auto-Collimator. Now, for the first time, you can solve all your focussing problems at a glance, whenever and wherever you like. The Collimator enables you to check the accuracy of your lens infinity focus and your lens mounts without having to shoot and develop tests. In addition, you can detect wear in gates and "breathing" whilst running. It is a small telescope-type instrument, illuminated by a torch that uses a standard battery. The unit is self-checking and is easily portable in a neat carrying case, provided with a sling.

Please write for further details.

Studio Dept., G.B-Kalee Ltd., Dept. CT/3, 56, Mortimer House, 37-41 Mortimer Street, London, W.1

Telephone: MUSEum 5432.

A Member of the British Optical & Precision Engineers' Group
THE BEST A.G.M. IN OUR HISTORY

It is never easy to sum up an Annual General Meeting. Sometimes it is because of the search for words to cover up the bad patches. On other occasions it is because satisfaction might be mistaken for complacency.

To summarise this year's Annual General Meeting puts us in the second position. All those with long memories will agree that it was the most satisfying in A.C.T.'s history.

There were a number of reasons for this. Firstly perhaps because of the existence of new blood, mainly from television, we all tried to be a little bit on our best behaviour.

Secondly, that new blood in itself did bring new angles to the problems before the meeting. This was most evident in the discussions on commercial television itself. The bite to this debate was understandable because we had a group of members who were not working under the same rates and conditions as their colleagues elsewhere. We therefore had on the one hand members in the studios who had shown firmness during the past year both to protect their own standards and to look after the interests of the newcomers. On the other hand there was the somewhat perplexed approach of those who had spent a somewhat sheltered life within the British Broadcasting Corporation and elsewhere to whom the battle of the rate for the job was relatively new.

But keen as this debate was there was little bad feeling, and certainly nothing which the negotiation of A.C.T. rates and conditions for television members will not cure.

Thirdly, an outstanding feature of the meeting was the understanding and sympathy of the majority for the special problems of the minority. We need only mention two examples. There was the absorbed silence in which the meeting listened to those on the jobs in the laboratories and A.C.T.'s own Medical Adviser talking on the risks and problems of industrial dermatitis which, if it has so far only affected a few dozen of our members, is a deadly disease providing increasing dangers with all the developments now going on in colour cinematography and in processing generally.

The other minority matter, which was an eye-opener to the bulk of the membership was the story of the bitter struggles which our members and other trade unionists at Kodak have had to face in order to try and obtain recognition from the management and be eternally vigilant to protect their own interests, knowing that the slightest slip of a key member, particularly of a shop steward, will lead almost inevitably to demotion, transfer or dismissal.

The fourth general impression was of the remarkably high standard of debate, not so much in terms of rhetoric, as most A.C.T. members are workers on the job rather than practised speakers, but the straightforward and simple way, devoid of all irrelevancies, with which everybody made their case.

Finally, and above all, it was very pleasing to find, for the first time for many years, a meeting from which all personalities and witch-hunting were absent. There were no inspired lists circulated advising members how to vote and who to vote for. Everyone present made up his own mind on the merits of each particular case and the qualities of each candidate for office. This is, of course, as it should be.

As to the coming year, the issues before us were simply summarised by our President. For our general wellbeing we have a big job not only to prepare our own case but to obtain support of others so that the next Quota Act is as much an improvement on the present one as the present one was an improvement on its predecessors; that the National Film Finance Corporation and British Film Production Fund continue their necessary aids to film production; and that plans are prepared for long-term policies for British film production which will avoid the recurrence of the repetitive crises which always seem to beset us.

The second task is to clear up the industrial black spots. A.C.T. must follow up the lesson the Musicians' Union have taught the British Broadcasting Corporation, and all the Unions concerned, of which A.C.T. is the major one, must follow through successfully, with the help of the Trades Union Congress, the campaign to end Kodak's abuse of the hospitality of our shores and make them recognise and negotiate with all the appropriate trade unions.

Thirdly, we must perfect our organisation within television and particularly conclude our negotiations with the Programme Contractors in order to protect our members working in commercial television in the same way as we look after the interests of our members in film production.

Finally, as an overall task, we must see that the standards of living of our members in all fields are in no way retarded as a result of Government economic policy. Our members' rates of employment must at least keep pace with rises in the cost of living. Where there is leeway to be made up we must do so, and where there are additional reasons, as there are in most cases, we must vigorously fight for general improvement over the basic standards already negotiated in the conditions and rates of our members.

CINE TECHNICIAN
Editor:
MARTIN CHISHOLM
Editorial Office:
2 Soho Square, W.1
Telephone: GEltrud 8506
Advertisement Office:
5 and 6 Red Lion Sq., W.C.1
Telephone: HOLborn 4972
Lab Topics

A very happy and enjoyable evening, marking the occasion of the fifth annual prize-giving night of the George Humphries & Company Limited Photographic Society, was held in the R.C.A. Theatre early in March. The Society is sponsored by the Joint Production Committee. It holds an annual photographic competition, with the object of encouraging the members of the staff to take an interest in still photography and colour transparencies. Competitors enter their work under three classes, senior, intermediate, and box-camera, and there is no limit to the number they may submit.

The standard of work has improved considerably since our first competition in 1951, and prints of high quality and composition are the order of the day.

This year, although there were fewer entries, the judges considered the standard and quality the best so far.

The judges were Walter Bird, F.I.B.P., F.R.P.S, and Kevin MacDonald, of Johnsons Limited, Hendon.

Reproduced here is the First Prize winning entry in the senior class, submitted by Mr. Leslie Gill, of the Positive Room.

Leslie Gill's Senior Class

Prize Winner

Frank Vericonte

Frank Vericonte, of the Despatch Department, seen above with the cup and replica, was the 1955 winner of the Murray Cup, presented annually by Mr. W. G. Murray, one of the firm's directors. For what, in the opinion of the judges, is the best exhibit among the prize-winning competitors.


* Syd Bremson writes from Denham:

As from the 27th February, 1956, Denham Laboratories ceased to exist, but don't be alarmed, it was not an "H" bomb or even a little "A" bomb which brought this about, it is just part of the Rank Organisation Policy that in future "The Seal of Quality" will appear under the heading of "The Rank Laboratories (Denham) Ltd."

The membership at Denham, in common with all other laboratories, are seething with excitement at the prospect of negotiations being opened with the Film Laboratory Association, for a new agreement. A mass meeting of the Denham membership was held in Uxbridge the other Sunday, and in spite of the weather the meeting was crowded to capacity. The
DEATH OF ERIN LINDEGAARD

All A.C.T. members will hear with deep regret of the sudden death of Erin Lindegaard in hospital a few weeks ago.

‘Lindy’, as he was known to almost everyone in the industry, was one of the most prominent members of the Scenic Artists’ Section, a fine artist, a striking and forthright personality and a tireless and determined fighter.

The Scenic Artists in particular know how much work and energy Lindy gave to their affairs—at different times committee member, Secretary and Chairman of the branch, but he might well be remembered most for his far-seeing part in organising their branch benevolent fund—in fact it was known as the ‘Lindy Fund’—and it is his best memorial—which has given very real and practical help to many scenic artists in times of temporary need.

In the last few years Lindy had more than his fair share of bad luck. Some time ago he had a serious accident which kept him in hospital for several months. Then, barely a year after that he was seriously ill again with cardiac asthma. Last year he went to Bermuda to work and we hoped that a few months out there would finally set him up again. It was all the more of a shock, therefore, when we heard that he had returned to England suddenly and died after only a few days’ illness in hospital.

Lindy was a notable man, a staunch figure in any struggle and good company in better times. His going will leave a serious gap in A.C.T.

BEN HEALEY

A.C.T. FILMS

Ralph Bond reports that a wonderful cast has been lined up for the current A.C.T. Films production The Jury.

The stars are Tom Conway, Elizabeth Sellars, Eunice Gayson and Freda Jackson. Feature artistes include Victor Maddern, Raymond Huntley, Hugh Latimer, Margaretta Scott, Harold Goodwin, Bill Shine, Walter Hudd and David Horne. The script calls for nearly 60 speaking parts.

The Jury is based on Gerald Bullett’s best-selling novel. Terence Fisher is directing, and John Gossage producing. Shooting commenced at Nettlefold Studios on March 5th with a five week schedule.

Five days will be spent on an exact replica of the Old Bailey courtroom and the first day on this required the presence of some forty artistes. Expert technical advice has been obtained to secure absolute authenticity in all the Old Bailey scenes.

Desmond Dickinson is lighting the film. The art director is Allan Harris, whose schedule calls for 21 sets apart from the Old Bailey.

Production Manager is Fred Swann, first assistant Rene Dupont, and Peter Taylor is the Editor. Horace Beck is in charge of Publicity.

INTERNATIONAL CENTRE FOR CHILDREN’S FILMS

An international centre for children’s films is to be opened shortly in Brussels. It will receive a grant of 5,000 dollars from UNESCO and will also have the support of the Belgian Government.

The centre is being established as the result of the conference convened by UNESCO at Edinburgh during the International Film Festival in September 1955.

Monsieur Jacques Toussaint, Belgian representative of the International Union of Cinema Owners at the Edinburgh conference, has been appointed Secretary-General of the new centre.
A Technician's Notebook

"JOCK" DYMORE'S H.I. CARBONS

In his article on High Intensity Carbons in the November issue of the CINE TECHNICIAN, Mr. Jenkins quoted the American Cinematographer and Mr. Howard Crick's in the KINE WEEKLY as both reporting the development of some new carbons for use in "Brutes" and the 150 amp. type MR-170 lamps, in order to eliminate the 40% loss encountered when ordinary white flame H.I. carbons are filtered to obtain a tungsten balance.

Readers may be interested to learn that the idea of producing H.I. carbons with a yellow flame, so as to eliminate the necessity of using Y-1 gelatine filters, for Technicolor work, was first put forward by a studio electrician, the late Mr. "Jock" Dymore, as far back as 1939. Everyone was aware of the difficulties encountered through the use of the expensive imported Y-1 filters, due to rapid fading, buckling and scorching after a few minutes in front of the arc, to say nothing of the element of danger involved in the frequent changing of the hot metal diffuser frames.

At Dymore's request Ship Carbon produced a yellow flame carbon designed for use on Technicolor, which would not require the use of Y-1 filters and, in fact, Ship produced two carbons. The first one was approximately equal to a standard white flame carbon plus two Y-1's. The other approximated to a white flame plus a single Y-1.

On test they appeared to be quite satisfactory, but in view of the rigid attitude of Technicolor in refusing to accept any responsibility for the negative unless it was lit by standard white flame carbons and Y-1 filters, the cameraman in question was compelled to reject their use.

So they lay in Denham electrical stores until the production of Major Barbara, when the energetic Jock persuaded Ronnie Neame, who lit the film, to try them on black and white. Gradually more and more cameramen were attracted to the use of these carbons, which were "sold" by Jock under the title of "Pan-chromatic" carbons.

The writer in 1946 wrote to six leading cameramen asking them what it was they obtained from the use of the "Pan" carbon on a black and white picture, that they couldn't get with standard white flame carbons mixed with tungsten lighting. In general the replies were that with the Max Factor Pan make-up, artists' faces took on a "nice warm texture" with lighting by this method, and that they would regard the loss of these carbons as a serious handicap to their work.

Of course, everybody knows that yellow flame carbons, under the title of "Pan" carbons, were in use as far back as the '20s, for the low intensity 300 and 700mm. arcs.

HEAVIER LOAD

An interesting thing about these new H.I. "Pan" carbons, which were originally developed for Technicolor and are now widely used on black and white, was that nobody at the time, including the carbon manufacturers, appreciated the fact that this new carbons imposed a much heavier load than the white flame carbon of the same size. Tests carried out by the writer showed that the current consumption of a type 170 lamp using white flame carbons at a line voltage of 115v, passed current of 140-145 amps, whereas the same lamp using the H.I. "Pan" carbon passed a current of 168 amps.

Unfortunately, at the latter end of 1945, two things occurred at roughly the same time which aggravated the over-loading problem quite considerably. They were:

1. The introduction of sound-proofing by means of asbestos/glass wool linings which were clipped inside the lamp housings.
2. The persistence of a theory that arc lamps in Hollywood burnt much brighter than the same lamps at Denham which led the electrical department into reducing the ballast resistance from .33 ohm to .28 ohm in an attempt to emulate what was reported to us as current Hollywood practice.

It will therefore be appreciated that the growing use of these carbons on black and white, along with the other factors brought a number of problems, such as pencilling of the negative carbon, instability through inadequate ventilation, and cracked condensers. Manufacturers, not realising the different characteristics of this carbon, supplied negatives admirably suited to burn with 16mm. white flame carbon, but quite inadequately sheathed to cope with the increased current passed by the so-called "Pan" carbon.

Denham's problem was solved by restoring the ballast resistance to its correct value and by scrapping the bulky sound proofing.

A.C.T. has always been a staunch defender of the British technician. I am sure you will see the importance in an industry so largely dominated by American influence of giving proper credit to the British technicians in this case.

A. C. Batchelor

The Other Man's Job

We print below a letter which we have received from Mr. M. Wynn, of the Camera Section. The suggestion which he puts forward for enabling members of one section to get a deeper insight into the work of their fellow-members in other sections seems to us a first-class idea. Mr. Wynn writes:

"I wonder whether it would be possible for, say, two members of the Camera Section to be invited to see what goes on in the Laboratories, then perhaps a couple of Lab members could be invited to see a production in progress.

Exchange visits of this kind would give the other fellow a chance to see what his brother member does towards making a film. They would help towards an appreciation of the difficulties that arise and would, I am sure, lead to a better understanding all round."
A.C.T.'s 23rd Annual General Meeting was held on March 11th and 12th

THE PRESIDENT'S SPEECH

In his opening address to the crowded Annual General Meeting at the Beaver Hall, the President referred to the film debate in the House of Commons as one of the notable events of recent months.

"With all due respect to Members of Parliament," he said, "we have generally suffered in the past from inadequate and ill-informed debates whenever they have turned their attention to our industry. This time there was the impression of a most informed debate, in fact it appears to have been so well-informed that one trade paper announced its refusal as a matter of policy to report a single word of it!"

The very existence of the industry was dependent upon the Cinematograph Films Act and such virility as British production had was largely conditioned by Government policy on such matters as the National Film Finance Corporation, the British Film Production Fund, the Anglo-American Film Agreement and Entertainment Tax.

QUOTA DEMAND

All these facets were covered in the recent debate. There was a strong demand for British quotas to be raised when revision was next possible. Indeed, it was pointed out that next year's first feature quota had been fixed by the President of the Board of Trade at 30%, although it is estimated there will be 89 films available as compared with 63 in 1950-51 when the 30% was first fixed. There was, Mr. Asquith added, clearly a case for an upward revision.

The President then reviewed other aspects of the debate, including the reference to the one-sided nature of the Anglo-American Film Agreement, the necessity of the National Film Finance Corporation to independent British production and the references to the need for removing doubts about the continuance of the British Film Production Fund.

Referring to the Entertainment Tax, Mr. Asquith said, "I understand that an 'All Industry Tax Committee' has recently made representations to the Government in this connection. I fail to appreciate how the Committee got its name as it seeks to be an all-industry without having any trade union representation on it. Indeed it is activities of committees such as this which have always kept A.C.T. outside active association with the tax campaigns.

WHO IS TO BENEFIT?

"We would be the first to demand justice for the cinema industry but we have also to consider who is to benefit from any tax reduction, if it comes.

"A.C.T.'s view has always been that the public and British film production should be the main gainers. We do not advocate a tax reduction campaign which would merely swell the profits of the big circuits and of the foreign interests who take money out of our industry. Of course, we must fight for equitable taxation but also let us see that the right people benefit from the measures necessary to obtain justice. Indeed, if a cinema owner is to gain from taxation adjustments I would favour something along the Italian lines, which fixes the value of the financial benefit to the exhibitor in proportion to the volume of native production shown."

Turning to long-term policy, the President welcomed the invitation from the President of the Board of Trade to A.C.T., in common with other trade organisations, to submit its views on the economic problems of British film production. He was, however, a little worried about being asked to submit them to the National Film Finance Corporation because it might well be the case that the Government was going to hide behind the N.F.F.C. in order to avoid making the independent enquiry demanded, which was vital as a prelude to drafting a new Quota Act, and revising the other aids to British film production.

"On the other hand," Mr. Asquith said, "let me make equally clear that we very much prefer an N.F.F.C. inquiry to a so-called voluntary trade inquiry as mooted in certain quarters which, we assume, like the all-industry tax campaign, would exclude the trade unions and, of course, exclude the public, who after all is the consumer."

The President then reviewed the shrinkage of production facilities. He was unable to accept recent statements by the President of the Board of Trade that there was no evidence of a shortage of studio space, no evidence that the sale of Ealing would lead to less film production and no evidence that the sale of studios would lead to less employment. He pointed out that as a result of the new combined operations of M.G.M. and Ealing 340 fewer film production workers would be required.

TELEVISION

Referring to Television, Mr. Asquith declared there was no valid reason why the same basic conditions could not apply to our members in television as we had been able to negotiate for our members in other fields.

"It is a sad reflection," he added, "that within television generally, as indeed our friends of the Musicians' Union have learnt, commercial enterprises have been more happy to respond to the requirements of industrial policy and recognition of trade unions than the public corporation, the British Broadcasting Corporation. In fact I could well commend to the B.B.C. a new motto, based on the Chinese proverb which says, 'Why be difficult when with a little more effort you can be impossible!'"

After summarising A.C.T.'s main tasks for the coming year, to which we refer on our editorial page, the President ended on a personal note.

"Two years ago," he said, "I told you that I did not intend to stand again for the Presidency. I had held office for a very long time and I could not help feeling that there were many younger and

(Continued on page 40)
A.C.T. MEMBERS IN DEBATE

THE PRESIDENT

(continued)

abler candidates better able to serve you. I feared, too, that you might have allowed the kindness of your hearts to get the better of your judgment. During the ensuing year I was, however, convinced by a lot of evidence that you really did believe that I was still useful to you as your President. It is impossible for me to tell you how heart-warming and re-vitalising this conviction was to me.

"But I should hate you to think that I now accept nomination with any complacency as a matter of course. To be your President is the thing of which I am most proud and about which I am most humble. As soon as any of you think a change would benefit A.C.T., say so. Those of you who know me well—and I am happy to say there are a great many—will know also that I will not take it as an offence but as a compliment to the loyalty with which I have tried and always will try to serve A.C.T., either as President or ordinary member. Meanwhile I can only say with deep sincerity thank you for your continued confidence."

Following the President's speech members began the debate on the large number of resolutions on the order paper. We summarise some of the main items of discussion on this and the following pages.

SHRINKAGE OF PRODUCTION FACILITIES

One of the highlights of the A.G.M., was the debate on the resolution calling on the General Council to continue its fight for an increase in the quota on British films, and particularly to fight for those made by strictly independent producers. (Resolution 7).

The resolution stressed the alarm which was felt at the shrinkage of available floor space for normal feature film production. This constituted a threat to the maintenance of the quota and would mean the gradual shutting out of strictly independent film producers and a curtailment of the operations of the National Film Finance Corporation.

Sidney Cole, moving the resolution, said that in 1937 twenty-one studios produced 225 British films. In 1954 the five major studios produced fifty-eight films and now there were only four major studios left.

Speaking for the General Council, Ralph Bond declared, "We cannot accept the situation of a static 30 per cent quota for first feature films. We want that quota raised and the absolute refusal of the Government to protect our studios seems to indicate that they are serving notice on us that they will not in future contemplate any increase in the quota."

COMMERCIAL TELEVISION

A.G.M. carried unanimously a resolution reminding members that it had always been A.C.T.'s policy to refuse to recognise any artificial barriers seeking to divide television from films, since, in the production of both the same skills and experience were required. (Composite Resolution 3).

The resolution declared that the agreement with the Programme Contractors should not contain basic variations from the provisions of the A.C.T.-B.F.P.A. Agreement either as regards minimum salary rates or all the safeguards contained in the agreement including the crewing by A.C.T. technicians of all films produced by companies operating from the United Kingdom and intended to be shown on Television.

(Continued on next page)

Readers will appreciate that it is not possible, owing to shortage of space, to carry a complete report of all the Annual General Meeting proceedings in the Cine Technician. Those members who were not able to be present will have read details of all the other subjects which came up for discussion in the printed A.G.M. Report which each member should have received before the meeting.
B.F.P.A.

This resolution (Composite Resolution 1) deplored the attitude of the B.F.P.A. towards A.C.T. and in particular their constant refusal to recognise the right of certain of A.C.T.'s members to any increase or overtime since 1947.

they are dealing only with us as individual people."

Charles Wheeler said there had been times when he and George Elvin had felt inclined to walk out of meetings with the B.F.P.A., but they had kept their patience.

George Elvin, supporting the resolution on behalf of the General Council, said there were two main issues. There was the right upon which we insist to negotiate for ALL our members. We were not going to be told that we could only negotiate for those with certain salaries and had no right to negotiate for the rest. Secondly, we insist upon the right to negotiate as a separate trade union in the absence of joint machinery.

KODAK

Fine Trade Union solidarity was shown when (Resolution 25) all sections rallied firmly to pledge support to A.C.T. members and all other trade unionists at Kodak in face of the Company's continued hostility and refusal to negotiate with the trade unions concerned. (Resolution 25).

The resolution welcomed renewed efforts of the Harrow Trades Council, with the promised co-operation of the Trades Union Congress, to secure a 100% trade unionism and in the words of the resolution, "thus eradicate this black spot in British industry".

George Elvin, moving the resolution, said "you are risking your job when you take an active trade union part at Kodak. I believe there is hardly a shop steward at Kodak who has not, during the course of years, either been dismissed or transferred to another part of the plant or factory for his A.C.T. activities."

Pointing out that Kodak was an American concern, the General Secretary added, "when a company comes from abroad to operate in this country, as it is entitled to, it should observe the customs of this country. We expect employers to recognise and negotiate with trade unions. Kodak does not recognise or negotiate with any union."

R. J. Minney, seconding, said that the attitude of this modern flourishing American organisation towards its workers was clearly "pre the invention of Kodak, pre the invention of photography and one might say belongs to the pre horse and buggy stage. They are burying their heads in the sands of a period which is written indelibly for all time in one word 'Toolpudle'."

They seem to imagine they can dictate what you must live on

(Continued on page 42)
A.G.M. (Kodak)

(Continued)

without any heed to what you can live on. They refuse to recognise trade unionism because what they really want is a tail waggers' club, but the moment the tail ceased to wag there would, of course, be trouble. All the more honour, therefore, to those brave spirits who, in defiance of the ban, are keeping the flags flying."

Ray Sharpe, Technicolor, said "I am speaking, I think, with the full approval of the Technicolor members, because I think it is disgusting that we, who are usually very militant on various matters to help our other trade union brothers, have left this matter for Kodak to fight on their own. I know that after this meeting I am going to put it to our members in our laboratory to let them know fully the attitude of the Kodak management to A.C.T. and I know as a result our members and Shop Stewards' Committee will make our own attitude felt quite plainly to the Kodak management."

Ken Roberts, Kodak, spoke of victimisation of Shop Stewards and A.C.T. members at Kodak and said "people did not realise the influence of A.C.T. inside and outside the factory. Kodak recognised the strength of A.C.T. in the outside industry and they know the repercussions there would be if they came out for direct victimisation of A.C.T. members so they always use a subtle approach."

Dermatitis

The industrial hazard of dermatitis, to which many of our members in the laboratories are exposed, was the subject of a very illuminating debate.

Bill Whitemore, of Humphries Laboratories, moved a resolution (Composite Resolution 2) stressing the gravity of the disease and calling upon the General Council and Laboratory Committee to establish, in conjunction with the Film Laboratory Association, a charter for the prevention of dermatitis, and, meanwhile, to make secure the employment of those persons who contract the disease.

The resolution was seconded by Joe Lawrence, of Denham, who said that in the past two years they had had twelve cases of dermatitis, which involved a considerable loss of working time.

Dr. Gordon Evans, A.C.T.'s honorary medical officer, who attended the A.G.M. specially to deal with this subject, said that it always seemed to him that in every industry a worker could only sell himself and his work by hand or brain and no employer, whether in privately or publicly owned industry, had any right to hazard that man's or woman's health in any way at all by any process or material which might be used in that industry.

Referring to the pamphlet which A.C.T. is to issue to every member working in the laboratories, Dr. Evans said that new chemicals were constantly being introduced into the industry and all the details could not be covered in this pamphlet.

"We have had to cover certain general principles applying to the prevention of Dermatitis, not only in this industry but in every other industry in the country, principles which by and large were not observed by employers," he said.

When new processes were brought in the introduction of safeguards was costly. The problem could only be tackled in two ways, either by getting the full co-operation of employers, or by making it more costly for them not to take precautions, "and by that I mean not only securing a man's employment when he has contracted the disease, but securing his wages as well until he is cured from it."

Dr. Evans said that taking Common Law action in cases of this kind was a thing to be avoided if possible because there would almost certainly be a conflict of expert opinion on dermatitis in court.

The employer's duty, above all, was to make sure he did not introduce any chemical at all without being sure no health hazard went with it. He should try to avoid using chemicals with a health hazard and if that was impossible he should automatically inform the workers of the dangers, tell them the precautions to be taken and provide the facilities for them.

In many laboratories there were closed processes introduced, not to safeguard the workers but to safe-

Guard the firm. The same precautions must be applied to the workers in the industry too and closed processes be introduced wherever possible so that the workers do not come into contact with the chemicals at all.

Dr. Evans then referred to the problem of secrecy. "In the present conditions of industry," he said, "it was understandable that an employer did not want to disclose what particular chemical he was using in what might be a secret process."

"In time of war you could maintain secrecy by the use of code words, by all means let employers use code words for what particular chemical they have so long as they tell us what the ingredients are.

(Continued on page 43)
A.G.M. (Dermatitis) (Continued)

so that everyone knows what precautions are necessary.

If a joint committee was set up it would have to operate under an agreement of secrecy in that way, but that still did not absolve the employer from telling responsible people, both in the trade unions and on the medical side, what the constituents of that chemical were so that full precautions could be taken.

Alf Cooper, in the course of the debate, stressed the fact that laboratories would need the help of all members of A.C.T. on this problem. “We are determined to work together to make the employers foot the bill,” he said.

The resolution was carried.

GEORGE ELVIN’S LAMP

The lampshade bears the signatures of members at Kodak

A.C.T. TO CHANGE ITS NAME

The effect of the rapid growth of television was in evidence at the Rules Revision Conference held the week before the main Annual General Meeting.

Alterations of rule were passed to enable the necessary procedure to be put in motion for changing A.C.T.’s name to The Association of Cinematograph, Television and allied technicians, thus recognising the increasing part that television is playing in the industry.

Provision was also made to provide for members employed in both B.B.C. and commercial television being represented in future through their own Vice-President and on the Executive Committee.

OFFICERS ELECTED FOR THE YEAR

President: Anthony Asquith
Vice-Presidents:
Max Anderson
Alf Cooper
Kenneth Gordon
Terry O’Brien
Charles Wheeler
Treasurer: Frank Fuller
Trustees: Colin Bell
Geoffrey Bell

General Council (other than Laboratory):
Ralph Bond
Christopher Brunel
Sidney Cole
Desmond Davis
Desmond Dickinson
Sash Fisher
Muriel Herd
Ivor Montagu
Fred Swann

General Council (Laboratory):
Sydney Bremsen
George Irons
Kenneth Roberts
Len Runkel
Ray Sharpe
Monica Toye

SHORTS & DOCUMENTARY SECTION

Steve Cox writes:

Now that the Annual General Meeting is over—and incidentally it was one of the most interesting meetings I have had the pleasure of attending—I would like to remind members of our section that the Shorts A.G.M. will be held on the 22nd March at 7 p.m. at Crown Theatre, Wardour Street.

Shorts members might also like to know that our section will again be represented with two Vice-Presidents, this time by Ken Gordon and Max Anderson.

Our section secretary, Cliff Paris, of World Wide Pictures, is back from Malaya and he tells me that while he was there he visited the Malayan Film Unit and met Production Manager Jimmy Davidson who, I am sure many members will remember, was with C.O.I. for some years. I understand, too, that he is due back in England in the summer.

While with the World Wide Unit I heard that Miss Morag MacLennan, Assistant Producer, was responsible for wedding bells ringing at St. Martins-in-the-Fields on Saturday, 3rd March. Congratulations to you and your husband.

Other news includes information received from Chris Brunel, which (Continued on page 44)

FOR SALE

VINTEN LIGHT GYRO TRIPOD, including tall and short legs, top hat, two canvas carrying cases. Immaculate condition, gyro movement as new. Write Box 174, Charles Sell, Advtg., 5/6 Red Lion Square, London, W.C.1.

Camera Hire

NEWMAN-SINCLAIR, Model ‘N’
(Mirror Shutter)

COOKE LENSES, PLUS 24” mm.
ANGENIEUX RETROFOCUS

KINGSTON TUBULAR TRIPOD
VINTEN LIGHT GYRO TRIPOD

Available fully modified for CINEMASCOPE

S. W. SAMUELSON
FINchley 1595
Organiser’s Page

CONDITIONS IN TELEVISION

SHEPPERTON STUDIOS. While we are recruiting strength within the TV field the general fight for conditions is being maintained by our members working at studio level. For example, Associated Rediffusion wished to carry cut certain electronic tests at Shepperton and submitted a crew which was not acceptable to the local shop. After consultation with Rediffusion’s Film Adviser it was suggested to the company that the technicians employed by their subsidiary film company, Future Films, could quite well proceed with these tests, allowing, of course, for the installing engineers to be present, this the Company refused to accept.

Arising from meetings at local level Rediffusion were approached and Head Office officials together with Charlie Wheeler met at Television House and proved conclusively to the management that the technicians at Shepperton were quite qualified to conduct the tests, but curiously enough when it was agreed to bring in three Camera Control Unit operators and A.C.T. informed the Company that full B.F.P.A. rates and conditions would have to apply as they were entering the studio, the tests were cancelled as Rediffusion would not agree to this.

PINewood and A.B.P. ELSTREE have also been carrying on the fight for recognition by refusing to allow television units to enter these studios unless they worked under the appropriate studio agreement.

TRAVELLING EXPENSES. The General Secretary and Ralph Bond, who were A.C.T.'s delegates to the T.U.C. 1954 Annual Conference, moved a resolution at the Conference which was carried, claiming that workers’ travelling expenses should be deducted for income tax purposes. They had been instructed to do this by the membership at the A.G.M. of the same year.

Travelling expenses to technicians employed in this industry are a very heavy burden and should be considered as part of the cost of living. The T.U.C. General Council, instead of carrying out the mandate of Congress, took it upon themselves to declare that the resolution was not a practical proposition.

The same delegates this year successfully moved the reference back of the report wherein it was indicated the T.U.C. General Council had refused to act on the resolution that had been moved and carried by Congress.

We still have to await the outcome, but at least the T.U.C. General Council have been instructed to proceed with the resolution moved at Congress.

This incident proves the value of affiliation to the T.U.C. and the power of a small union not only to bring forward resolutions, but to see they are implemented.

The Granada Group has also been contacted and recruitment is proceeding satisfactorily. This expansion should revitalise our Manchester Branch as a lot of these technicians will be proceeding to Manchester in April and May.

The spate in recruitment at Wembley was due to very quick action by A.C.T. in obtaining from Associated Rediffusion a payment of overtime for sound technicians employed on a weekly basis. These claims were back-dated to January 1st, also individual cases that have arisen have been dealt with to the satisfaction of the people concerned.

Shorts and Documentary
(Continued)

I give you in his own words:

“As Collector as well as Steward at Nascreno House, Soho Square, I have long been saddened by the number of Labour supporters who do not pay their political levy of 2d. a week. Imagine my surprise and pleasure when one member, who had contracted out of paying some while ago, told me that to mark the 50th anniversary of the Parliamentary Labour Party he had decided to pay his 2d. a week again.

“I took the money, and phoned up George Elvin to find out what the procedure was over a member who had contracted out. George told me that the Trade Union Act was silent about the matter, and the case was unique in A.C.T.'s history. He advised the member to drop a note to Records Department, so that everything should be properly recorded.

“Our modest little shop at Nascreno House has started things before now—the idea for a trade union label for all films came through us—so let us hope that paying the Political Levy in greater numbers will be another idea that catches on. The money will help get a Government that will put a stop to the constantly rising cost of living.”
BOX-WILCOX. Box-Wilcox is not meant as a pun, but a little birdie whispered in my ear that a big deal between Herbert Wilcox and Sidney Box is under negotiation. It involves fitting out a medium-sized studio and to start with their own feature production. The more the merrier!

FEATURES ON TV. The B.F.P.A. agreed at their last executive council meeting that members should not make their films available in their entirety to any of the TV services in the United Kingdom except, of course, excerpts—which are good teasers and good for the film business.

QUOTA, NO CHANGE. President of the Board of Trade, Mr. Thorneycroft announced that for the year beginning October 1956, the exhibitors' quota for features will stand at 30 per cent, and supporting programmes will remain at 25 per cent. I would love to see the renters' quota return, then it would not be so hard for the small independent producer to secure distribution contracts and be sure of at least getting their cost of production returned.

SERVICE IN COLOUR PRINTING

All printing and (with the exception of Kodachrome) all processing is carried out in our Wardour Street laboratories, on machines made to or modified for our special requirements. We can therefore offer an unrivalled service.

We specialise in REDUCTION PRINTING in Eastman Colour 16 mm. with silver sound track (from 35 mm. Eastman negatives)—in Kodachrome (for direct reduction from 35 mm. positives).

FLASHED PRINTS give softer colours and better shadow detail in Kodachrome films.

NEW MONTHLY ILLUSTRATED

A new monthly illustrated magazine, British Soviet Friendship, appears on April 1st. Sixteen pages, 4d. (Ann. sub. 5s. 6d, p.f.) Send for specimen copy (1/2d. stamp) to B.S.F., 36 Spencer Street, London, E.C.1. Contributors include Lord Chorley, George Elvin, etc.

The only Independent Laboratory undertaking exclusively Colour Processing

89/91, WARDOUR ST., LONDON, W.1.

Telephone: GERrard 5716-8935
THE LADYKILLERS

Year of Production: 1955.
Studio: Ealing Studios.
Laboratory: Denham Laboratories.
Producing Company: Ealing Studios Ltd.
Producer: Sir Michael Balcon.
Associate Producer: Seth Holt.
Director: Alec MacKenzie.
Camera Department: Lighting Camera-man, Otto Heller, E.S.C.; Camera Operator, Mike Tarwater; 1st Camera Assistant (Focus), Ray Parslow; Other Camera Assistants, Allan Bryce.
Sound Department: Recorder (Mixer), Leo Wilkins; Sound Camera Operator, W. Robson; Boom Operator, D. Wortham; Boom Assistant, E. Belcher; Dubbing: Crew, Ian, Stephen Dalby, Ray Palmer, E. Stockel, W. Rowe.
Art Department: Art Director, Jim Morahan; Assistant Art Director, A. Daisey; Draughtsman, Jack Shapland.
Editing Department: Editor, Jack Harris; 1st Assistant, Harry Aldous; Other Assistants: Design, John Clark; Sound, Dubbing: Editor, Gordon Stone.
Production Department: Supervisor, Hal Mason; Unit Production Manager, David Peers; 1st Assistant Director, Terence Young; 2nd Assistant Director, John Meadows; 3rd Assistant Director, Michael Birckett; Continuity, Felicia Mihelm.
Stills Department: Still Cameraman, H. Hanscomb.

JOE MACBETH

Year of Production: 1955.
Studio: B. S. Mint Studios.
Laboratory: Humphries.
Producing Company: Film Locations, Ealing Studios.
Producer: M. R. Frankovich.
Associate Producer: George Maynard.
Director: Kenneth Hughes.
Scenarist: Philip Jordan.
Camera Department: Lighting Camera-man, Basil Emmott; Camera Operator, Bernie Lewis; 1st Camera Assistant (Focus), Nobby Smith; Other Camera Assistants, John Shinerick.
Art Department: Art Director, Alan Parkinson; Draughtsmen, Herbert Smith; Other Artists, Brian明亮; John Assitant Dubbing Editor, Alfred Cox.
Production Department: Unit Production Manager, "Freddie" Pearson; 1st Assistant Director, Phil Shipway; 2nd Assistant Director, John Confort; 3rd Assistant Director, John Keri- son; Continuity, "Splitters" Denison.
Stills Department: Still Cameraman, Lauree Ridley.

YOU CAN'T ESCAPE

(Formerly entitled "She Died Young")

Year of Production: 1955.
Studio: Associated British Picture Corporation Ltd. Elstree Studios.
Laboratory: Humphries.
Producing Company: Associated British Picture Corporation.
Producer: Robert Hall.
Stars: Noelle Middleton, Guy Rolfe, Robert Urquhart, Peter Reynolds.
Scenario: Wilfred Eades.
Scenarist: Doreen Montgomery, Robert Hall.
Camera Department: Lighting Camera-man, Norman Warwick; Camera Operator, Val Stewart; 1st Camera Assistant (Focus), Tony White; Other Camera Assistant, R. Stillwell; 2nd Camera Operator, A. Bradburn.
Sound Department: Recorder (Mixer), Malcolm Stewart; Sound Camera Operator, Moray MacFarlane; Boom Operator, D. Jones; Maintenance, S. Connolly, L. V. Shilton, Bud Abbott, H. Strain, J. Young, M. Bradbury.
Art Department: Art Director, Terence Verity; Draughtsmen, Maurice Pelling, George Richardson.
Editing Department: Editor, E. F. Jarvis; 1st Assistant, Eva Catchpole; Other Assistant, Joan Newton; Dubbing Editor, D. Armstrong.
Production Department: Production Manager, and/or Unit Manager, G. R. Mitchell; 1st Assistant Director, Eric Pavitt; 2nd Assistant Director, Frank Slack; 3rd Assistant Director, Ross McKenzie; Continuity, Gladys Goldsmith; Production Secretary, Sheila Puckett.
Stills Department: Still Cameraman, Ken Ryan.
Publicity Stills: N. T. Smith.

YOU CAN'T ESCAPE

Year of Production: 1955.
Studio: Morton Park Studios.
Laboratory: Great Films Ltd.
Producing Company: Anglo-Guild Productions.
Producer: Alec C. Snowden.
Stars: Gene Nelson, Mona Freeman, John Bentley.
Director: Montgomery Tully.
Scenario: Montgomery Tully.
Camera Department: Lighting Camera-man, Philip Grindrod; Camera Operator, Gilbert Knight; 1st Camera Assistant (Focus), Manny Yosef; Other Camera Assistants, Frank Elliott.
Sound Department: Recorder (Mixer), R. C. Smith; Sound Camera Operator, P. Clare; Boom Operator, P. Wheeler; Boom Assistant, M. Britwom; Dubbing Crew, Ron Anderson, Dick Smith.
Art Department: Art Director, Wilfred Arnold; Assistant Art Director, W. Holmes.
Editing Department: Editor, Geoffrey Muller; 1st Assistant, Molly Morran; Dubbing Editor, Derek Holdign.
Production Department: Production Manager, and/or Unit Manager, B. J. O' Connolly; 1st Assistant Director, Bill Shore; 2nd Assistant Director, John C. H. Weight; Continuity, Marjorie Owens.
Stills Department: Still Cameraman, Charles Trigg.
A TEMPEAN PRODUCTION

Distributed by Eros

Produced by: Monty Berman and Robert Baker
Director: Henry Cass
Photography: Monty Berman
Sound: Leo Wilkins
Laboratory: Denham

Picture Negative:
GEVAPAN 30

Sound Negative:
GEVAERT ST4

GEVAERT LIMITED • ACTON LANE • HARLESDEN • N.W.10 • ELGAR 6755
Where SAFETY means something

When you remember that everything depends on the quality of the screen picture, you can see why so many users prefer Ilford Fine Grain Safety Positive stock. Your reputation is safe with this splendid Ilford film because it has so many ‘extras’.

EXTRA fine grain for perfect projection ... EXTRA long life

from British base ... EXTRA high quality

classic of all Ilford products

ILFORD

FINE GRAIN SAFETY POSITIVE

35 mm. in RELEASE & NEWSREEL
16 mm. in RELEASE ONLY

ILFORD LIMITED, CINE SALES DEPARTMENT, 104 HIGH HOLBORN, LONDON W.C.1 TELEPHONE: HOLBORN 3401

A.C.T. FILMS IN PRODUCTION
(See page 58)

THE COST OF LIVING

B.F.P.A. AGREEMENT

TV RECRUITING IN MANCHESTER

APRIL - 1956
Association of Cinematograph and Allied Technicians
Vol. 22 No. 136
PRICE 6d.
An Eros Film

Produced by: Robert S. Baker and Monty Berman
Camera: Eric Besche
Sound: George Burgess and Leo Wilkins
Directed by: Henry Cass
Laboratory: Denham

Picture Negative: GEVAPAN 30
Sound Negative: GEVAERT ST4

Gevaert Limited · Acton Lane · Harlesden · N.W.10
THE COST OF LIVING

"TURNIPS are out but frozen peas are in" is a very apt summary of the new Index of Retail Prices familiarly known as the Cost of Living Index. At last we have an index which realistically faces the overall needs and tastes of the majority of the working population.

It is particularly important to Unions like A.C.T. whose membership much more accurately represents a genuine cross-section of the people of this country than those who, under the old index, depended at least to some extent for their sustenance on turnips and equivalent unpalatable but cheap foods. But this does not mean that less emphasis is placed on food than heretofore and greater emphasis on the other items in the normal household budget.

The previous index confined itself to working-class households, the present one includes both small and medium salary earners, and indeed with certain exceptions is claimed to be representative of nearly nine-tenths of all households in the United Kingdom. But this point, while obviously desirable, does mean that, in reflecting a much larger proportion of higher income levels than before, the index gives greater weight to a number of items than would be and fully representative. But when it comes to basic needs upon which many salary and wage claims are calculated it is well known that the television set and washing-machine whilst obviously desirable and welcome are not the sort of necessity upon which a householder founds his budget. In other words, in time of stress, which is what many a trade union has to argue on, the extras have to be forgotten and on the basic necessities the new index will clearly show less fluctuation.

A.C.T. in its negotiations has always advanced changes in the cost of living as one reason why its members should receive in-

<table>
<thead>
<tr>
<th>HOW PRICES HAVE Risen</th>
</tr>
</thead>
<tbody>
<tr>
<td>FEBRUARY ...</td>
</tr>
<tr>
<td>MARCH ...</td>
</tr>
<tr>
<td>APRIL ...</td>
</tr>
<tr>
<td>MAY ...</td>
</tr>
<tr>
<td>JUNE ...</td>
</tr>
<tr>
<td>JULY ...</td>
</tr>
<tr>
<td>AUGUST ...</td>
</tr>
<tr>
<td>SEPTEMBER ...</td>
</tr>
<tr>
<td>OCTOBER ...</td>
</tr>
<tr>
<td>NOVEMBER ...</td>
</tr>
<tr>
<td>DECEMBER ...</td>
</tr>
</tbody>
</table>

* New Index
The General Secretary Writes On The

B.F.P.A. AGREEMENT

In last September's CINE TECHNICIAN I gave a history of our failure to reach agreement with the British Film Producers' Association for long overdue salary increases and other adjustments to our members' working conditions mainly because of the B.F.P.A.'s persistent refusal to recognise the right of certain of A.C.T.'s members to any increases since 1947.

DIFFICULTIES SURMOUNTED

At last, as members will now know, these difficulties have been surmounted and the adjustments to the B.F.P.A. Agreement operating from the 26th March, 1956, met all the main points of principle which have been the keystone of our approaches to the B.F.P.A. These are:

1. All grades for which there are minimum rates in the Agreement must be covered; some of these have not been increased since the main Agreement was signed nine years ago;
2. Some redress for those members not entitled to payment for overtime and
3. A.C.T.'s right, in the absence of joint machinery, to negotiate its own case and not merely to be told "take it or leave it", and that the employers' offer "could only be in line with their negotiations with other unions".

It is difficult to say what led to the B.F.P.A.'s change of heart but we think it is mainly because the resolutions tabled for our recent Annual General Meeting and the speeches in support of them at that Meeting shattered the views expressed by B.F.P.A. representatives at previous meetings that the A.C.T. demands were just a whim of a few 'difficult' officers of the Union and showed clearly that they were, in fact, the very strong demand of the membership as a whole.

DETAILS CIRCULATED

Full details of the settlement have been circulated to Shop Stewards and can be summarised here by saying that it provides for a minimum increase of £1 a week (apart from members under 21 years of age who receive two-thirds of this figure) and an increase of £3 to £4 in the minimum rates of those grades which have not been raised since 1947.

In addition, those members who are above the ceiling which entitles them to receive payment for overtime will receive a supper allowance of 10/- should overtime work be called for and worked up to or beyond the normal supper break. This applies both to studio work and on location except, in the latter case, where meals are provided. Naturally, all the consequential adjustments have been made so that certain benefits in the Agreement for which there is a ceiling henceforth apply at a level which is raised by the amount of the new increases.

CLARIFICATION

At the same time we asked the B.F.P.A., and they readily agreed, to clarify certain points in the operation of the Agreement on which there is still some confusion. Accordingly they have issued circulars to their members on these points and particularly they have reiterated the provisions of Clause 13 of the Agreement, with special emphasis on the editing and dubbing departments, which lays down that productions shall be scheduled on the basis of 44 hours per week. In other words, the only overtime worked shall be essential and emergency overtime agreed, of course, at local level.

The benefits of the settlement outside the B.F.P.A. should also not be overlooked. A.C.T.'s policy with the Television Programme Contractors' Association and the Association of Specialised Film Producers bears additional fruit as a result of this settlement, and in all cases where members in these fields are entitled to remuneration under the terms of the B.F.P.A. Agreement they also will benefit.

OVERWHELMINGLY ENDORSED

A specially summoned meeting of the Feature Branch overwhelmingly endorsed the settlement which is so satisfactory not only in itself but in the acceptance by the B.F.P.A. of the principles referred to at the beginning of this article.

At the same time it would be churlish not to record that once the main barriers had been broken down a settlement was speedily concluded and John Davis, President of the B.F.P.A., who attended one of the crucial meetings with our representatives, has written to me expressing pleasure that a solution has been found to the deadlock between the two associations and hoping that both sides will be able to look forward to a more friendly relationship than has existed for several years.
A number of exceedingly interesting features are incorporated in the colour developing and printing equipment of the new extension of George Humphries' Laboratories which went into production this month after the completion of a series of processing tests which lasted ten days.

The whole of the equipment was designed by members of the staff and nearly all of it was built in Britain. Many of the items were in fact manufactured in Humphries' own workshops.

One feature of the developing equipment that is of special interest is the system of bottom drive. The top rollers of the machine revolve freely on nylon bearings while the bottom rollers are driven through shaft gear from the main driving shaft. Under this system if at any time the film being processed becomes slack it drops off the bottom rollers and transmission through the various baths ceases until the slack has once more been taken up.

These processing machines comprise three sections, only one of which, the pre-developer, developer and stop, is in the dark. The second section comprises bleach, track application and final fixing and washing. The third, and last, section of the machines is the air-conditioned drying cabinet which is automatically controlled for relative temperature and humidity.

As a stand-by in case of electrical power failure there is a diesel generator designed to come into operation automatically so that the machine can be kept running without interruption.

The total length of each machine is 45 feet and the main chassis of each is split into two sections each of which can be raised by electrically driven gear out of the solution tanks for inspection and maintenance. Raising one of these sections to a height of eight feet takes thirty seconds.

The lower part of the processing machines projects downwards into the basement and here, too, are housed the bulk chemical mixing tanks and their equipment. All these mixing tanks have hot and cold water supply, heat exchangers and automatic stirrers. Control of the working temperature of solutions is automatically maintained to within plus or minus half a degree. All solutions are continuously filtered during processing.

The complete installation will comprise five Eastman Colour processing machines, each operating at a speed of 90 feet per minute. Humphries also have one 35mm. negative Eastman Colour machine and one 35mm. positive Eastman Colour machine which have been in operation for the past two years.

The new colour production printing room can house seven high-speed fully automatic colour printers. Sodium vapour lamps have been installed which give a much higher level of light intensity for the benefit of operators. The sound and picture subtractive printers, with a capacity of 90ft. per minute were designed and built by Humphries engineers under the supervision of the Chief Engineer, Mr. J. L. Stuart.

M.C.
We are indebted to A. E. Jeakins for the following account of Sir Arthur Elton's lecture

**FILMING ROUND THE WORLD**

For its third lecture meeting of the current season, the Technical Committee were fortunate in getting Sir Arthur Elton, executive producer of Shell Film Unit, to talk to members about the film-making activities in various parts of the world of Shell and its related companies. Jim Garrett was in the Chair.

Sir Arthur Elton introduced the programme of films he was going to show by explaining that, with one exception, all of them were made by the Shell and Iraq Petroleum Companies as part of their information services.

**BOILING UP**

They were made in Iraq, Egypt, India and Venezuela and were reflections of a general kind of movement that was taking place; if some people felt that the documentary film was rather static in this country, they might be interested to learn that it was boiling up in other parts of the world. These films were in fact training films for a future film industry. They were distinguished from most other films of the same type in that they were made by the local people.

Shell could, of course, have sent out teams of technicians to make these films, but, Sir Arthur said, he felt that a unit descending on a country, staying for a while, and then leaving contributed little of value to the culture of that country. It was Shell's policy, wherever possible, to send out expert technicians to train people to make their own films. He felt it would not lead to the diminution of employment that some people feared. There was a continually growing demand for people who wanted to help in this way. The jobs were well paid and people enjoyed doing this sort of work.

This scheme had also led to an exchange of technicians under a plan agreed with A.C.T. Many A.C.T. members were at work all over the world and Bert Hanstra had come over here to make the *Rival World* for the Shell Film Unit.

One of the reasons why Sir Arthur favoured this system was that people who had learned to make films about oil could go on to make films about other things and be the instruments of spreading the seeds of learning among their fellows.

**COMPERED BY IMAM**

Sir Arthur said he would show an excerpt from the first film made under this system. It was shot in Egypt on 16mm, under great difficulties and he asked the audience not to pay too much attention to the print quality. The film was made by a young Egyptian, to his own script with the aim of training workers to take safety precautions. The Muslim faith often encouraged a fatalistic attitude towards accidents, regarding them as things sent by God and so unavoidable. The film set out to combat that attitude. To strengthen its message it was combined by an Imam. It took the form of a series of personal stories and had as its title an old Arab proverb, 'Tie up your camel and leave the rest to God.'

After the extract from the film had been projected Sir Arthur said he hoped that his audience would agree that it was a piece of genuine film-making and that it could have been made in just that way only by someone knowing intimately the ways and thoughts of the people he was describing.

Another thing Shell had set out to do in Egypt was to make a staff film magazine for showing to the workers in the oil fields on the western side of the Red Sea. Many of these people had never been far from their homes and often knew little about the outside world and even about Egypt.

He would show a sequence from the magazine; shot by a painter from Cairo who had become interested in films. The quality, it would be noticed, was better. This item showed a great Egyptian monument being transported from its original site to where it was going to be set up in Cairo. It was shot on the hop by one man with a Newman Sinclair.

**INDIAN IMPROVISATION**

The Burmah Shell Company had recently started a similar scheme in India, which was operating under Jim Beveridge, formerly with the Canadian National Film Board. Before the unit was formed Burmah-Shell had sponsored an advertising film about kerosene. This was the exception, Sir Arthur said, which he had referred to earlier. It was shot in Kodachrome, and was an outstanding example of Indian improvisation. It had an excellent track.

Now to the other side of the world, to Venezuela, where there was the biggest Shell Film Unit after London, with Lionel Cole in charge. It had been running for two or three years after overcoming formidable difficulties at the start. Everything, including labs and recording, had to be started from scratch. The unit's programme included films about oil and about Venezuela itself. The excerpt that was to be shown was from a film on malaria. Venezuela had attracted people of all nations and the unit is made up of not only Venezuelans by birth but also of people who had emigrated from other countries.

The excerpt from the Venezuelan film was then shown and its mag-
significant photographic and pictorial qualities were remarked upon.

Sir Arthur said he would wind up this programme by coming back to the Middle East—Bagdad, where the Iraq Petroleum Co. film unit was under John Shearman, and had a wide programme of all kinds of films. A number of Iraquis were being trained.

IRAQ

He was going to show an excerpt from a magazine designed for showing to the Shell staff. It happened to be almost the first film ever made about Iraq, almost the first time anyone had recorded what was happening in Iraq. In no time at all the film was showing in public cinemas to enthusiastic audiences. In fact, enthusiasm was so great that the film was sometimes played through twice, and tickets changed hands at a premium!

The item he was going to show was about the new bus service which had just started in Bagdad. It was accompanied by a ballad written by the night watchman of the film unit who was discovered to have a flair for this sort of composition. This film was shot in black and white, but now all films are in Eastman colour. Lab work and dubbing are done in Britain.

MUSICIANS' PROBLEM

The music which accompanied the film was rather interesting. In Iraq, music was never written down, and the musicians there had never before had to face the problem of shooting a piece of music to an exact length. The musicians who did the music for the film were members of a radio group; they saw the film in the theatre and worked out the themes to the screen; they then returned to the radio studio, which had the only recording facilities in Bagdad, and recorded the music with the conductor—presumably working by telepathy, as there is no written score—who conducted with a large laboratory clock in his hand to time the lengths needed!

Another film excerpt from the I.P.C. magazine, shot in Eastmancolour and showing a craftsman making a musical instrument, the ancestor of the lute, was then shown. The meeting ended with a vote of thanks proposed by John Gow.

DURING the past month there have been great activities in Manchester. Officials visited the new Granada set up and a very fine meeting was held of prospective members supported by our old members of the Manchester Branch and members who have transferred from London to the Granada group. Most gratifying results have arisen from this meeting and we are pleased to report that a very heavy enrolment of new members has taken place.

The new members have been invited to join our Manchester Branch and this will obviously become one of the strongest provincial branches of the Association. It is expected that there will be a very strong contingent from the A.B.C. TV Group who will also be working from Manchester.

It is hoped that when this re-grouping takes place with this very full membership technical lectures will be arranged and the Branch will function as fully as the various committees in London.

ANNUAL DINNER

While visiting Manchester the opportunity was taken to arrange the annual dinner. Our guests were Sidney Bernstein and Victor Peers, Granada Television, Howard Thomas, A.B.C., and Mr. D. L. Porter, Assistant Head of Programmes, Northern Region B.B.C. Other notabilities who will be tied up in the television activities were also invited, Our President and the General Secretary travelled from London for this occasion and full coverage was given in the Manchester editions of the press.

The results of these activities have been reflected in the recruiting of members and also in the fact that labour relations have been established on a very friendly and satisfactory basis.

It is interesting to note that following our first meeting in Manchester for recruitment purposes, within two or three days a representative of the B.B.C. Staff Association called a meeting and no one turned up. Perhaps a lesson can be drawn from this by technicians in the TV field who have not yet joined us. It must be quite obvious that the majority of the technicians in this field feel that A.C.T. is the only body that can adequately represent them in negotiations with the Programme Contractors.

EQUITY'S HELP

British Actors' Equity, who have offices in Manchester, very kindly agreed to share office accommodation with an official who may have to spend two or three days in the area at various times. They have also placed at the disposal of our local representative their office machinery for duplicating circulars, as well as rooms for meetings.

From Pinewood we were very sorry to hear of the very serious accident to Kathy Hosgood and we extend to her husband, Stanley, our sympathy and trust that Kathy will make a speedy and full recovery.

While writing about Pinewood, there appears to be a very strong rumour that Arthur Alecott is shortly to retire, there is no truth in this; in fact, the last time I saw Arthur he looked good for (Continued on page 56)
MIDDY
(continued)

another fifty years as Production Supervisor at Pinewood Studios. I am sure that our members will be pleased to hear this.

★

Members in our TV field may be worrying as to what is happening to the meetings with Programme Contractors regarding an agreement. We have received from the employers’ side a further draft in answer to A.C.T.’s requirements, and apart from the wage structure, the working conditions should be satisfactorily settled within a very short period. Needless to say, members will be kept fully informed and meetings will be called to advise them before acceptance of the conditions under which they will be employed.

★

We should like to congratulate Erica Masters, the Secretary of the Assistant Directors’ Section, and her husband on the birth of a daughter.

★

British Acoustic Films—Our Committee in this shop continue to keep a very vigilant eye on matters in general concerning our members and have recently taken up with the management the question of canteen facilities and have approached the management with a novel scheme regarding the issue of overalls and laundering, repairs and subsequent replacements. A scheme has been worked out whereby participants can have this service at a cost of eighteen pence per week. The management will subsidise the extra cost entailed.

They have also taken up very seriously the matter of fire drill in view of the combustible nature of the goods stored in the factory. They feel that some positive forms of drill should be instituted.

In view of the wide coverage of membership within the factory they are having all minutes of committees duplicated and copies will go to each member.

I KNOW that the previous issue of the Journal carried a full report of the A.G.M., but I should like to wish Frank Fuller, who has been our Section Vice-President for so many years, good luck in his new office as Union Treasurer. I know he will carry out his new duties as ably as he carried out his duties on our behalf in his previous office. I hope as your new Vice-President the same can be truly said about me at the end of my term.

Whether the A.G.M. and all the local activities which have to follow, namely the election of committees, etc., has taken up too much time or whether just nothing has happened in any laboratory, I do not know, but it is a fact very little has come to me for this issue of Topics. I think this is rather bad because at this time all laboratory boys really want to know what lads in other laboratories are thinking and doing. In view of this I shall give you a small look into the activities of the Technicolor members and their committee.

Our Treasurer reported that he had handed nearly £1,000 in the first three months of this year, nearly double last year’s figure for the same period, over 500 being subscriptions. Further, he reported that in the local welfare fund which we run there is over £120 in hand. This money is raised by voluntary efforts of members outside the normal activities of the Union.

KODAK

Following discussion the Stewards Committee passed the following resolution in line with the A.G.M. attitude to the Kodak situation:

“That this American Company refuses to recognise A.C.T. and the Trade Union Movement and disregards the rights of members to have their wages and conditions negotiated by their Trade Union. We support the decisions of the A.C.T. Annual General Meeting and call on the A.C.T., A.E.U. and E.T.U. Executives with the help of the rest of the Trade Union movement to take the necessary steps to gain recognition.”

Members feel it very strongly that a foreign company should come to these islands, start up in business and refuse to the workers that is a right of all workers in this, their own country, the protection if they so desire of a Trade Union. The officers of this shop have been instructed to inform the Kodak management in no uncertain terms their feelings in this matter.

TRADES COUNCIL

At one time there was a very young and virile Yiewsley and West Drayton Trades Council, but like many lusty infants it met with a bad accident and died, now we at Technicolor feel that it is time this district gave birth to another child and hope to give it the same name as the previous one. All this leads up to a report that owing to the large number of Trade Unions operating in this district which, I might add, includes London Airport, we at Technicolor feel that the only way we can really meet and discuss all problems affecting ourselves in the area is through a local council and not, as at present, by being attached in some small way to neighbouring Trades Councils.

The Local Officers of Technicolor have been instructed to contact all Trade Union Shops and branches in this area and put this view to their officials with the hope that meetings of all Union representatives can take place, and that, as I said earlier, our local Trades Council can be reborn. If any officer of another Trade Union in the area reads this report I should welcome a letter from him or her.
addressed to me at 13 Warner Close, Harlington.

The Committee has agreed it would be good both economically and from a peace point of view for there to be a trade in films between Russia and Britain and has instructed the Convener to write to the Russian Minister of Trade along these lines, also to contact the management with a view to inviting Messrs. Bulganin and Kruschev to visit our plant.

During the last three months 89 new members have been accepted into A.C.T., at this shop and all floor stewards have been duly congratulated on their organising efforts.

The last report from this shop, namely the organising of an evening’s lobbying at the Houses of Parliament, is dealt with in the following report by Ray Sharpe, the Technicolor Convener.

RAY SHARPE WRITES:

A national day of lobbying was called by Trade Unions against the Government’s policy which has created unemployment and short-time working in so many industries. We, as workers, must not accept unemployment and short-time as being necessary.

Profits and dividends for 1956 are set for new records, soaring above the peak reached in 1955, partly due to Tory benevolence to industry, but mainly due to increased productivity by the workers. Balance sheets of 561 industrial concerns, published in the last three months, showed profits of £485,167,000, an increase of £49,810,000 on their returns in the preceding year. Increased productivity without increased wages and a reduction in hours of the working week can and will only result in short-time working and unemployment.

Workers must realize that employers only see the introduction of new processes and machines as a means to increase productivity per worker, thereby resulting in increased profits.

The Government’s policy of raising the bank rates of interest and reducing subsidies attacks all our living standards. It is an attack against the whole Trade Union Movement. We supported the lobbying called by the Engineering, Wireless, Motor Car, Building and Furniture workers, etc., because we have people in the Film Industry who every time we are not running to complete capacity seize the opportunity to talk about chilly winds, etc., for the purpose of creating uncertainty in workers’ minds. We are, therefore, joining with all Trade Union Members in their demands for regular work with a decent wage so that we can educate, clothe and feed our families.

TRADE UNIONISTS AT NATIONAL LOBBY

Left to right: Messrs. Kavanagh, Saunders, E.T.U.; Mason, E.T.U.; Frank Beswick, M.P.; Ray Sharpe, Heasman, Faul and James

Shorts & Documentary Section

Steve Cox writes:

While our Annual General Meeting held at the Crown Theatre on the 22nd March had a fair representation from our various sections, I think the attendance could have been better. Anyway it was quite an interesting meeting. After the Secretary’s report had been read and accepted, the election of officers was carried out.

This year our committee is: President, Max Anderson; Vice-President, Eric Pask; and Steve Cox, Secretary. This job I hope will give me the opportunity to give you even more interesting news in this column.

The other elected members were Ted Worthingham, Ken Gordon, Chris Brunel, Sid Sharples, Barbara Vincent, Ralph Bond, Peter de Normanville, John Legard and Derek Knight. Bessie Bond is of course still our section organiser. The elections were followed by a talk by our General Secretary, George Elvin, on: “What next for British Films—First thoughts on the Board of Trade Film Enquiry.”

The talk and later discussion proved that it was more than “first thoughts” on George’s part. On behalf of the section I want to say “Thank you, George.”

Now for news in general. Script Writer/Director John Rowdon tells me he has been scripting on the problems associated with Iraq, from whence he has recently returned. He tells me that John Shearman, who used to be with British Transport, is now producing for Iraq Petroleum Company, and that John Armstrong, ex-World Wide, is working for the same company and directing a series of twelve films on geology in colour. I gather that he is making a very good job of it, too.

I understand that Alex Shaw, of Realist, has gone to Liberia for twelve months for UNESCO. Mention of UNESCO reminds me that Rod Baxter is producing for them in Mexico. Kitty Marshall, recently with the Coal Board, and our section’s first Secretary, left England at Easter to edit for him.
**Book Reviews**

**Commercial Television Year Book and Directory.** Business Publications Limited, 35/-.

This is the first book of such a nature published and is the most complete record on Commercial Television.

Admittedly it is not up to date, probably owing to the fact that this field is expanding so quickly that there are inaccuracies which are not the fault of the publishers.

The Year Book is divided into two parts, one giving a series of informative articles describing many aspects of Commercial Television, financial arrangements and technical information. The second part of the book contains a quick reference directory covering production companies, artists' representatives and research facilities. In addition a full list of television equipment manufacturers and suppliers is embodied.

While admittedly the book is not completely up to date owing to the fact that the field is expanding so rapidly, and there are some inaccuracies which are not their fault, the publishers have done a very good job and the book should be a must for everyone interested in this field.

_H.T.M._

**How to Write Film Commentaries,** by Maurice Kirsh. Focal Press, 7/6.

Stripped 16mm film enables the home-movie maker to add a sound track, and Mr. Kirsh's book, addressed to the younger teenager, tells how to go about it.

Lest it be thought that Shaw's dictum is right, that those who can, do; those who can't, teach, the author disarms the sceptic by admitting that he writes the commentary to Pathé Pictorial. Furthermore he explains how that result is achieved; how mood, tempo, insight, hardwork and (let it not be concealed) ability labour to produce the script—"sprinkled with dots and hieroglyphics"—eventually put before the commentator.

It might be thought that Mr. Kirsh is unconsciously training an army of commentary writers, unwisely in an age when opportunity does not knock in all directions; but he explains that he himself has no fear; apparently the knowledge must be accompanied by a flair. The best novelists and dramatists, he implies, would be at sea on Pathé Pictorial. He is undoubtedly right.

_J.C.S._

**DEATH OF GEORGE BURGESS**

Just as our last issue was in the press we learned with deep regret of the death of George Burgess, one of the oldest members of our Sound Section.

George Burgess was known and respected throughout the industry and, in the field of sound recording, his work was generally recognised as outstanding. The sound equipment at Riverside Studios and the fine standard of recording there were in a very large measure the result of his work. Later, when the B.B.C. took over Riverside, George worked at Southall and Twickenham.

His reputation in sound recording was not confined to this country, in fact his name was almost equally well known in this field on the Continent.

**OUR COVER**

Picture by Dick Cantouri shows Terence Fisher lining up a scene in the Old Bailey in A.C.T. Films' production of "The Jury."
LABOUR PARTY FILMS COMMITTEE. The Labour Party's shadow cabinet have decided to set up a films committee. All Labour M.P.s were circularised inviting them to join the committee and attend the inaugural meeting to be held shortly. The following subjects will be on the early agendas: (1) The problem of selling British films for dollars; (2) Monopolistic tendencies in the industry and the dangers to the independent producers; (3) Entertainments Tax; (4) The Sunday Levy.

FEATURES ON TV. The B.F.P.A. agreed at their last executive council meeting that members should not make their films available in their entirety to any of the TV services in the U.K., except, of course, excerpts, which are good teasers and good for the film business.

ANOTHER CHANGE-OVER. ROLAND GILLET, who used to be programme controller for Associated Rediffusion, has joined JACK HYLTON to produce TV shows.

WHAT'S IN A NAME. Production Services (Radio and TV) Ltd. have gone into voluntary liquidation. The managing director was HARRY ALLEN TOWERS. A new company has been formed called Towers of London, Sales Ltd. — with HARRY ALLEN TOWERS as managing director.

BIG SPENDING. From 22nd September, 1955, until 19th February, 1956, 91 advertisers spent over two and a half million pounds. Top spenders were Unilevers with £372,753; second, J. Lyons with £139,591; and third, Beechams with £128,638, followed by Shell, Cadburys, Hedleys, Daily Mail, Guinness and Gillette.

ROLLS ROYCE. I understand that BLUKE HILL is getting his Rolls Royce Story rolling again after a couple of years of delays and setbacks. He may set the deal up with Warwick.

SELENK AFFAIR. Former cameraman ROY KELLINE is back in England; he is directing most of the filmed programmes shown on A.R.T.V. will be rented from independent producers. This is a good move, it will give the independent producer a chance, but he will have to syndicate his product to all three stations to make a profit. The quality of the films should be better, because the producers can concentrate on producing and the programme contractors on their job of putting out good programmes.

BRIGHTON STUDIOS. The HERBERT WILCOX deal with Brighton Studios has come to a standstill. They were supposed to do a series for TV with CARL BRISON, but because of difficulties on song copyrights, their starting date had to be postponed. There are thirteen pictures in their series which includes fifty-two song numbers. It is taking them longer to get clearance than expected.

---

SITUATIONS VACANT

OFFICIAL APPOINTMENTS

THE NIGERIAN FEDERAL GOVERNMENT INFORMATION SERVICE requires the following on contract for 12/24 months in the first instance:

(A) DIRECTOR/SCRIPTWRITER. Salary Scale £960 rising to £1,962 a year.
(B) INVESTIGATOR/EDITOR. Salary Scale £864 rising to £1,674 a year.
(C) RECORDING ENGINEER. Salary Scale £864 rising to £1,674 a year.

Commencing salary for each post according to experience in scales shown, which include inducement addition. Gratuity at rate £100/£150 a year. Outfit allowance up to £60. Free passages for officer and wife. Assistance towards cost of children's passages and grant up to £150 annually for their maintenance in U.K. Liberal leave on full salary. Candidates must have had at least 5 years' experience in 16 mm. and 35 mm. film production with reputable units. Experience of filming under tropical conditions desirable. Candidates for (A) must be able to write and direct documentary films and write commentaries. Candidates for (B) must be able to write clear concise productions reports, edit 35 mm. and 16 mm. films, match sound to picture and assist in final editing with the Director and Editor. Candidates for (C) should be able to operate, maintain and service all types of magnetic and optical recording equipment, including Levers Rich and G.B. Kalee Ferrosonic magnetic recorders. Write to the Crown Agents, 4 Millbank, London, S.W.1. State age, name in block letters, full qualifications and experience and quote for post (A) M3B/35374/CY, for post (B) M3B/35002/CY, and for post (C) M3B/35344/CY.

---

By MORTON LEWIS

The Selken Affair for Dragon Films at A.B.P.C.
CINE QUIZ

1. Who is She?  2. In What Picture?
3. Who directed it?  4. When?
(Answers on page 61, column 1)

Camera Column

NEW RATES. No doubt you have all heard about the rise A.C.T. secured for us. But I still say that we are hired to work a 44-hour week, and if we work overtime, then we are entitled to the same overtime payments as everybody else, that is TIME AND A HALF.

NEW FILM HOUSE. The new block of flats called Kemble House, in Dean Street, ought to be called the New Film House. Its tenants include TONY YOUNG, Camera Operator GERRY LEWIS, Director MAURICE ELVEY and funny man NAT JACKLEY, who is doing his best to drive all the other tenants crazy.

DESERVED BREAK. KEN HODGES has been promoted to Lighting Cameraman on the Robin Hood series at Nettlefolds Studios for Sapphire Productions—SYDNEY COLE informs me that he is doing a good job. Keep it up, Ken.

GOOD NEWS. SKEETS KELLY has made a wonderful recovery and will be convalescing for the next two months. Anybody wishing to drop him a line can do so to Flat 4, The Friary, Old Windsor, Berks, telephone Windsor 2352. I am sure he would be glad to hear from all his friends.

BACK IN ENGLAND. I notice that Cameraman LAURIE FREE-MAN is back in London, looking as dapper as ever.

LOCATION PERSIA. Merton Park Studios have sent a unit out to Persia, to make a film on the Persian oil pipe line. ROLAND STAFFORD is director cameraman, DICKY BAILY is assistant camera. They left on 25th February and will be away eight weeks, and I have just heard that Baily contracted malaria but Stafford is still hale and hearty.

THOSE UNITED STATES

"In due modesty it must be acknowledged that there are probably not many Americans who can successfully follow Shakespeare's magnificent English even when so expertly delivered by Sir Laurence Olivier and other members of the fine cast. The concentration required is a factor limiting entertainment value"—Motion Picture Herald, New York, on Richard III, 17/3/56.

Jobs on our Books

The following vacancies have been notified to Head Office.

GEORGE HUMPHRIES LABORATORIES LTD.

Printers
Positive Dryers
Chemical Mixers, Grade II
Projectionist 35mm.

TECHNICOLOR LTD. — EASTMANCOLOR PROCESSING PLANT

1 Negative Handler—two shifts, day and night.
2 Colour Printers—Two shifts, day and night.
3 Colour Developers — Two shifts, day and night.

(Continued on page 61)
Jobs

(continued)

Auxiliary—Fitter.
Auxiliary—Fitter’s Mate.
Auxiliary—Stoker.
Dry Maintenance — First Mechanic.
Electricians—Electrician.
Janitors—Janitor.
Solutions—Chemical Mixer II.
Track Developing—Track Drier.
Track Printing—Track Printer.

THE RANK LABORATORIES (DENHAM) LTD.

Girl required urgently to work in the Negative Breakdown Department.
Colour grader also required.

Will anybody interested in any of these vacancies please get in touch with Bunny Garner.

CINE QUIZ ANSWERS

1. Jessie Matthews
2. Evergreen
3. Victor Saville
4. 1951, at Shepherds Bush

NEW A.C.T. COMMITTEES

The following are among the Committees elected for 1956-7

B.F.P.A. Negotiating Committee:

Max Anderson
 Mrs. Teresa Bolland
 P. F. Chips
 Norman Coggs
 Sidney Cole

Alf Cooper (or Ken Gordon)
 Gordon MacCullum
 Fred Swann
 Charles Wheeler

Shorts Negotiating Committee:

Max Anderson
 Cliff Parris
 Eric Park
 Chris Brunel
 J. Telford
 Corona Maher

Alf Cooper (or Frank Fuller)
 Charles Wheeler
 (or R. J. Minney)
 E. J. Worringham

Laboratory Negotiating Committee:

Alf Cooper
 Joseph Lawrence
 Frank Fuller
 Ray Sharpe

Len Runkel
 (or R. J. Minney)
 Max Anderson

Legislation Committee:

Chris Brunel
 Ralph Bond
 Ken Gordon
 Alf Cooper
 Bert Easey
 R. J. Minney

Sid Cole
 Jim Garrett
 Derek Twist
 Fred Swann
 Desmond Davis

A.C.T. Films:

Anthony Asquith
 A. Allighan
 Sydney Bremson
 Syd Clare
 Sidney Cole
 A. R. Cooper
 A. W. Easey
 G. H. Elvin
 A. S. Fisher

Frank Fuller
 Ken Gordon
 B. J. Healey
 R. Kemp
 R. J. Minney
 Len Runkel
 Fred Swann
 C. J. F. Wheeler

Journal Committee:

Chris Brunel
 A. E. Jenkins
 Alf Cooper
 Frank Fuller

Arthur Allighan
 Morton Lewis
 Peter Noble
 The Editor

Newsreel Negotiating Committee:

Terry O’Brien
 Ken Gordon
 Alf Cooper
 Charles Wheeler

Stewart Farrar
 Ron Gillingwater
 A. R. Coast
 George Page

Rules Revision Committee:

Anthony Asquith
 Ken Gordon
 Len Runkel
 Phil Dennis

FOR ALL YOUR
FILM EDITING REQUIREMENTS

NEW, RECONDITIONED OR ON HIRE
— 35 AND 16 mm. —

CINIOLAS • EDITOLAS • REWINDERS • SYNCHRONISERS
SPOOLS • JOINERS • MEASURERS • BINS and SUNDRIES

PHOTOGRAPHIC
ELECTRICAL CO LTD

71 DEAN STREET, W.I

PHONE: GERRARD 4633

PROMPT SERVICE TO ALL TYPES OF EQUIPMENT
Guide to British Film Makers

**KING’S RHAPSODY**

Year of Production: 1955.
Studio: Associated British Picture Corporation, Elstree.
Laboratory: Denham Laboratories.
Producing Company: Everest Pictures Ltd. (Imperadio Pictures Ltd.)
Producer: Herbert Wilcox.
Stars: Anna Neagle, Patrice Wymore, Errol Flynn.
Director: Herbert Wilcox.
Securars: Pamela Bower, Christopher Hassall. Additional dialogue by A. P. Herbert.

**A TIME TO KILL**

Year of Production: 1958.
Studio: Nettlefold Studios.
Laboratory: Denham.
Producing Company: Fortress Film Productions Ltd.
Producer: C. Nicholas.
Stars: Jack Hawkins, Rona Anderson.
Director: Charles Saunders.
Securars: Doreen Montgomery.

**THE COCKLESHELL HEROES**

Year of Production: 1955.
Studio: Shepperton.
Laboratory: Technicolor.
Producing Company: Warwick Film Productions Ltd.
Producer: Phil C. Samuel.
Stars: John Gregson, Trevor Howard, Patric Knowles.
Director: John Farrow.

**IT’S NEVER TOO LATE**

Year of Production: 1955.
Studio: Associated British Picture Corporation, Elstree.
Laboratory: Humphries.
Producing Company: Park Lane Films Ltd.
Executive Producer: Jules Simon.
Producer: George Pitcher.
Stars: Phyllis Calvert, Patrick Barr, Gay Rolfe, Susan Stephen.
Director: Michael McCarthy.
Securars: Screen play by Edward Jernan from the play “It’s Never Too Late” by Felicity Douglas.

**THE NARROWING CIRCLE**

Year of Production: 1955.
Studio: Morton Park Studios.
Laboratory: Denham Laboratories.
Producing Company: Fortress Films.
Producer: Frank Bevis.
Studios: Doreen Montgomery.
Co-Producer: David Handford.
Director: John Herdman.
Securars: Doreen Montgomery.

**Camera Hire**

NEWMAN-SINCLAIR, Model ‘N’
(Mirror Shutter)

COOKE LENSES, PLUS 24 mm.

ANGENIEUX RETROFOCUS

**KINGSTON TUBULAR TRIPOD**

VINTEN LIGHT GYRO TRIPOD

Available fully modified for CINEMASCOPE

S. W. SAMUELSON

Finchley 1595
STORM OVER THE NILE

Year of Production: 1955.
Studio: Associated British Picture Corporation Ltd., Elstree Studios.
Laboratory: Humphries Laboratories. Producing Company: Kenwood Productions Ltd.
Producer: Kenneth Harper.
Stars: Diana Dors, Yvonne Mitchell, Michael Craig.
Director: J. Lee Thompson.
Scenarists: J. Lee Thompson and Joan Henry.

GEORDIE

Year of Production: 1954/55.
Studio: Shepperton Studios.
Laboratory: Humphries. Producing Company: Argonaut Films Ltd.
Producers: Sidney Gilliat and Frank Launder.
Associate Producer: Leslie Gilliat.
Stars: Bill Travers, Alastair Sim.
Director: Frank Launder.
Scenarists: Sidney Gilliat, Frank Launder.

CINE TECHNICIAN

PHOTOGRAPHIC DATA

STILLS

Year of Production: 1955.
Studio: Cine Technician Ltd., London Film Prods. Ltd.
Producer: Zoltan Korda.
Stars: Anthony Steel, Laurence Harvey, James Robertson Justice, Mary Ure.
Directors: Terence Young, Zoltan Korda.

THE CROWN THEATRE

Lessee FILM PRODUCTION SERVICES (Surrey) LTD.

Provides Complete Studio Projection Service at Any Time to Suit Your Requirements

DOUBLE HEAD PROJECTION MIXING PANELS FOR TRACKS also

SUB-STANDARD PROJECTION SEATING FOR 70 PERSONS

SOUND RCA SYSTEM

ALSO THREE EDITING BAYS

86 WAORDOUR ST., LONDON, W.1

Tel: GEx 5223

Editing Bays: GEx 9309

* Funn AT ST. FANNY'S

Year of Production: 1955.
Studio: Twickenham Film Studios.
Laboratory: Denham Laboratories. Producing Company: Advance Films Ltd.
Producer: David Dent.
Stars: Fred Emney, Cardew Robinson.
Director: Maurice Elvey.
Scenarists: Antony Verney, story and adaptation by Peter Noble and Denis Waldock, with additional dialogue by Fred Emney.

Camera Department: Lighting Camera-man, Wilkie Cooper; Camera Operator, Alan Hum; 1st Camera Assistant (Focus), Denis Bartlett; Other Camera Assistants, James Boddy, Denis Lewiston; Second Camera Operator, Bob Walker.

Sound Department: Recordist (Mixers), A. R. Bradborn (Post Synch. and Effects—N. Cogge), Sound Camera Operator, D. Grimme; Boom Operator, D. Whitlock; Boom Assistant, D. Jones; Sound Maintenance, Jack Lovelock; Dubbing Crew, L. Shilton, L. Abbot, H. Strain, W. Rowe, M. Bradbury.

Art Department: Art Director, Bob Jones; Assistant Art Director, Peter Glazer; Draughtsman, W. Smith.

Editing Department: Editor, Richard Best; 1st Assistant, Joan Warwick; Other Assistant, Angela Ibbetson.

Production Department: Production Manager and/or Unit Production Manager, G. R. Mitchell; 1st Assistant Director, F. Goode; 2nd Assistant Director, Ross Mackenzie; Continuity, Thelma Orr; Production Secretary, Sheila Puddick.

Stills Department: Still Cameraman, George Higgins.

Publicity Stills: W. Penn.
Here are four sound reasons why you can specify Ilford Fine Grain Safety Positive film with the utmost confidence:

1. You're safe because the high quality never varies.
2. You're safe because all Ilford positive stock is coated on stable, long-life, British base.
3. You're safe because the superfine grain gives consistently high projection quality.
4. You're safe because you are following the lead of the biggest users in the industry.

ILFORD FINE GRAIN SAFETY POSITIVE

35 mm. in Release and Newsreel
16 mm. in Release only

CHARLIE CHAPLIN GETS HIS TICKET

SIX UNIONS AGREE ON INDUSTRY'S FUTURE

60 YEARS OF BRITISH FILMS

JUNE 1956

Association of Cinematograph and Allied Technicians
Vol. 22 No. 138

PRICE 6d.
An Eros Film

Produced by: Robert S. Baker and Monty Berman
Camera: Eric Besche
Sound: George Burgess and Leo Wilkins
Directed by: Henry Cass
Laboratory: Denham

Picture Negative: GEVAPAN 30
Sound Negative: GEVAERT ST4
A POLICY FOR BRITISH FILMS

ELSEWHERE in this issue we print a review of some of the achievements of the British film industry during the sixty years of its life. On this page we are concerned not with individual pictures but with the industry’s economic health particularly as it affects all Trade Unionists employed in it.

Nobody working in films has ever been assured of his job for next year. Often enough he has not even known where he would get work when the picture in hand was finished, or if he would get any work at all. It has been a story of boom and slump, slump and boom, a story of continued uncertainty. The position has been discussed often enough in the past and nearly always as many widely differing remedies have been put forward as there have been advisers. This month we are able to report a change which, in many respects, makes Trade Union history.

As our members will recall, the National Film Finance Corporation was asked some time ago by the Board of Trade to report on the measures that it considered necessary to help the British film industry. Before preparing their report the Corporation asked both the trade organisations and the Trade Unions concerned to state their own opinions on the subject. In answer to this request the six unions involved, A.C.T., Actors’ Equity, E.T.U., Film Artists, Musicians and N.A.T.E. met to formulate their views.

The result of those meetings is a great step forward in Trade Union collaboration. Many points of view had to be considered. Many differing ideas had to be reconciled. But the final outcome was a unanimous document, a report without any of those qualifying footnotes inserted by one party or another which so often weaken documents of this kind, and without any of those discordant arguments which one so often finds attached as a separate minority report. Because of the importance which we feel attaches to this unanimous statement of the views of the Trade Unions in our industry we print below an extended summary of their report.*

The six Unions open their report with a scathing criticism of the Board of Trade for what it has done and what it has not done in the past.

No Confidence

“We desire to place on record”, they say, “our complete lack of confidence in the Board of Trade, as judged by its policy to date, to take any measure to benefit British film production. The opportunity provided by the 1956 Budget and Finance Bill to deal effectively with some of the industry’s problems has now been missed for another year. The Board of Trade has ignored the approaches of the unions on the question of Studio Space and has so far been deaf to appeals for urgency in dealing with the continuance of the British Film Production Fund. . . . In our opinion the Board of Trade is going about things the wrong way and sheltering behind enquiries in order to postpone or avoid the urgent action which the circumstances merit.”

“Does the film production industry require Government assistance?” This was the first question that the six Unions were called on to answer. Their reply was an emphatic and unequivocal “Yes”. The Unions add:

“British film production requires special assistance and encouragement from the Government because it operates in competition with a product from other countries, particularly the United States of America, which, because of its size, is in a position to dominate the British film industry, which, in fact, it does.”

It was basically because of this that the first Cinematograph Films Act of 1927 was put on the Statute Book and, as the Unions now recall, the main arguments in the House at the time in support of Government protection were that it was essential in order to:

- Repress foreign domination of the trade and remove trade abuses.
- Alleviate unemployment by creating a new industry.
- Publicise Britain by pictorial means.
- Make use of the cinema from a British rather than a foreign educational standpoint.

Reasons Still Good

These reasons for assistance still hold good. What is more the film industry is a dollar-saver. It saves dollars to the extent to which American films are not imported, and on the other hand, it earns dollars by the distribution of British films in dollar countries.

In short, the British film industry is an essential industry. That being so, it is entitled to Government support.

All types of films should be given assistance but at the same time regard should be paid to their respective problems and needs.

“Broadly speaking, the greater the production and financial risk the greater the need for Government assistance, but a film industry to be successful must be comprehensive, and one can no more develop a film industry which makes only first features than one can develop an industry which makes only shorts. But first features form the backbone of programmes and are entitled to receive our first consideration.”

Second Features

This emphasis on first features does not mean that the plight of second feature films is neglected. The decreasing amount of revenue that these pictures are getting from the box office is particularly noted and one of the suggestions for dealing with this situation is that the British Film Production Fund returns for second features should be weighted similarly to the added weight given to shorts. It might also be stipulated that they should be booked on a percentage basis like first features.

In principle help must be given to all sections of the production industry and at the same time the over-all aim of a balanced industry.

(Continued on page 84)

* Members wishing to study the report in full can obtain copies free from Head Office.
UNIONS' POLICY
(Continued)

making all types of films, must never be overlooked.

British films ought to form a substantial proportion of the pictures shown in British cinemas and therefore a quota system is essential. Financial assistance is essential for British films, too. It can take one or more forms:

"a British Film Production Fund, tax remission part of which goes back to the producer, fairer trading conditions for British producers or, maybe, other ways which ensure that a bigger proportion of box office takings comes back to the makers of films."

At all costs the life of the National Film Finance Corporation needs to be continued. There are two main reasons for this. In the first place it is the only channel through which a production which has not its own financial resources can be got going. And in the second place the N.F.F.C. is the only bulwark against the monopoly of the two big combines. The N.F.F.C. ought to become a permanent institution.

"It should not be dependent for its existence upon Parliamentary decisions every few years. Broadly speaking, it has done an excellent job. Criticism lies in its limited scope. It should be enabled to operate on a much broader basis."

State Circuit Needed

What is needed is that the N.F.F.C. should be given sufficient powers to act in a more enterprising way so that it can initiate policy rather than follow it. If it is going to do that it must have power to set up its own distribution organisation. There must be a State circuit.

"If we are to have a large and viable British film production, action must be taken by Parliament to extend the powers of the N.F.F.C. or by other suitable methods to enable the State to acquire a circuit of cinemas equal in size and booking-power to the present main circuits."

The N.F.F.C. is not responsible for the fact that it is one thing to finance a production and quite another thing to get it adequately distributed and exhibited. What the N.F.F.C. requires is to be given power to expand into a vertically integrated combine which can, where necessary, compete with the existing combines.

The Government comes in for very strong criticism on its attitude to entertainment duty. A.C.T. and all the other unions concerned record their view that the Government has lamentably failed to respond to the approaches from the industry to lessen the grossly unfair burdens of this tax. What is needed is a new approach aimed at benefiting the cinema owner who shows British films, and the production company that makes them.

A new approach to the whole question of exhibitors' and renters' quotas is needed too. The whole present basis is wrong.

"Instead of there being a British quota there should be a foreign quota ... adjusted so that, as in commerce, the material part of the programme is British, while a strictly limited remainder is foreign."

Differences Resolved

Past differences in attitude to renters' quota have been ironed out and all the unions now feel that the reintroduction of renters' quota is essential because it is impossible to enforce compulsory exhibition without compulsory production which renters' quota ensures.

The functioning of the British Film Production Fund also comes in for attention. The fund should be continued but if it is to be the sole means of making good on a rough and ready basis the difference between production costs and basic receipts the scale needs to be revised upwards so that, "apart from the obvious flop", all other producers shall recoup at least their production costs.

"Make the fund compulsory is the Unions' demand. This is essential because cinema owners consistently refuse to pay the levy while others are not averse to using the threat to cease payments to the fund as a bargaining weapon when trade politics are involved."

Monopoly Tendencies

When the report of the committee appointed by the Cinematograph Film Council in 1944 to consider tendencies to monopoly was issued, as our members will recall, the Unions welcomed it and supported it. Today the conclusions in that report are as valid as they were when they were issued. In fact the situation at the present time is worse than it was then, for it was never intended when the Government gave authority for the establishment of the Circuits Management Association that Odeon and Gaumont-British should book as one. This situation is strongly criticised.

"We cannot consider as desirable any arrangement between two individuals (the booker of films for the C.M.A. and the booker of films for A.B.P.C.) shall be the sole arbitrators as to what films shall or shall not be shown. This is in fact their position, as without a circuit release no British film can possibly hope to recoup its production costs. This is one reason for supporting the advocates of an additional powerful circuit."

Among the many questions on which the N.F.F.C asked the Unions to give their views was one on overseas sales. On the American side of this particular problem the answer is sharp and to the point:

"From the days of the Ostrer Brothers onwards individual organisations have been trying without success to establish themselves in the American market and we can well understand their failure because the Americans must know that the more British films they show the less revenue there will be for American films. The only way, therefore, in which this matter can be tackled from the British Government basis, probably tied up with the next revision of the Anglo-American Film Agreement."

Readers of the CINE TECHNICIAN will recall that at the time of the last revision of this Agreement we were strongly critical of the Government for their failure to grasp this opportunity of helping British films. This is what the six unions have to say now:

"As a start the British Government should say that American companies can take out of Britain a sum equivalent to what British companies can take out of America. Thus a type of reciprocal arrangement could be established further when, in the next revision of the Cinematograph Film Act distribution by American companies of films in Great Britain should only be permitted the extent that the same companies distribute British films in the United States of America."

Embassies Must Help

Another way to help British films abroad is through the various British Embassies. They appear to be giving less help to the British film industry than foreign embassies in London give to their native industries. British embassies should be instructed by the Government to give much greater help and in addition a British Film Centre should be established in the United States and support should be given to the establishment of an Anglo-American Films Council.

Among a large number of other items in the questionnaire there was one on "Trade Union Restrictive Practices". The unions evidently enjoyed this one. Their reply was brief. "We assume," they said, "that the Trade Unions are not required to answer this question. We therefore reluctantly suppress our impish desire to do so."
HAVE you ever seen Fuji-colour?

It was a most promising Japanese colour process, which was taken up in 1951 by the big Shochiku company. But although—as in Britain—the making of Japanese pictures in colour is increasing, Fuji-colour film production is on the way out.

The story of how pressure from America forced the Japanese to change to Eastmancolor is told in a fascinating memorandum recently prepared by a group of independent producers in Japan. So far only a small number of pictures are made in colour—ten features last year out of a total production of 420—but nine of these were made with imported colour negative. The native colour systems are relegated simply to making prints from Eastmancolor negative for what the report describes as "the use of lower-class bookings."

As in Britain, American influence and monopoly in all sections of the industry seem to be the bane of the Japanese independent producer, though the situation is not exactly parallel to our own. For instance, the Japanese independents, while getting little help from the Government, have won useful allies in a way ours might consider. But let me first give a brief survey of the Japanese film scene.

Retreat of Independents

"Four hundred and twenty feature films produced in a year is an enormous amount—second only to Hollywood—and 401 of them were made by the six big enterprises; in addition, a further fourteen were made for the monopolies by independents; the remaining five were handled by the truly independent Dokuritsu Eiga Co., Ltd., whose famous film of modern Japan, Children of Hiroshima, won critical acclaim here last year.

The retreat of the independents has also been reflected in the content of the whole of Japanese production. As the report of the independent producers says, "Socially-minded films which criticised social problems occupied 7½% of the total production in 1952, and this increased to 9½% in 1953, but in 1954 decreased to 5½%—only nineteen films—and in 1955 to 2½%.

And, as the report continued, this was not because social conditions in Japan had become more stable.

Post-war American occupation enabled the USA to capture the screens of Japan, often using censorship to keep out certain films from France, Italy and the USSR. However, unlike Britain, more than half the cinemas are devoted to the native product; a third of them show mixed Japanese and foreign programmes, and about a tenth go in for foreign pictures only. For each of the past two years only sixteen British films were shown, while Hollywood sent 122; this large number of American films was despite the critical state of the Japanese economy over foreign currency.

America managed to keep its dominant position in the import of foreign films. Until the economic crisis of 1954 each country was granted an allotment of films it could send to Japan. When the administration of the system was transferred to the Ministry of Finance, and the allotments reduced in 1954, the USA grabbed the total allocation of all the dollar area countries and so prevented the import of films from such countries as the USSR, Denmark, Spain, Hungary, Mexico and Switzerland.

Overseas Sales

However, a bonus import system came into operation, by which most countries could send Japan their films, if they showed Japanese pictures. The success abroad of some Japanese films, following the Venice Film Festival award to Rashomon in 1951, opened the eyes of all the Japanese producers to the value of overseas sales. The bonus scheme enabled the independents to score, because their films tended to be the ones that gave a truer portrayal of Japanese life, which made them more popular abroad, especially in the USSR, China, Eastern Europe and the neutral nations of South-East Asia.

American pressure prevents the official development of these markets. This year, however, a free exchange of films has started—but through the back door of such countries as France. The independent producers are calling for greater international exchange of films, and they are supported by cinema audiences who are becoming tired of the flood of American pictures and are acquiring a taste for European subjects.

Co-operation

Among Japan's 5,181 cinemas are a number of independent theatre-owners, who have suffered from the activities of the big enterprises, and there appears to be a very welcome co-operation between them and the independent producers, whose films are regarded as powerful weapons against the monopolistic enterprises—a form of unity that is sadly lacking in the British industry.

The possibilities of this co-operation between the independent producers and cinemas together with the growing number of cinema-goers may not be easy, and the report ends cautiously. But as in other film industries, the independents are determined to fight for survival.

UNION BADGES

If you haven't a Union badge already, you can obtain one from Head Office, price one shilling, post free.
A Technician's Notebook

BRIGHTER THAN TUNGSTEN

A new lamp that transforms radio impulses into light so brilliant that it is brighter than any existing tungsten light source, has been designed by the Sylvania Company in the U.S.A. The lamp uses the same type of radio signal that transmits sound to radio television receivers and is not connected by wires to the source of its activating energy.

It is known as the R.F. (radio frequency) lamp; its makers claim that it provides a concentrated and uniform source of light—so concentrated that nearly all the light produced by the lamp is usable.

The film industry is already using this lamp to speed up printing operations. The first commercial installation of the RF lamp was made by Consolidated Film Industries, who report that use of the light source in optical printing equipment resulted in increased uniformity of field, exceptional increase in light output and greater lamp life. They predict that eventually all optical printing equipment will be converted to RF light and that this will be only the first step towards even wider laboratory applications.

Sylvania are now working on the possibility of using the RF light for studio set lighting, where one of its advantages would be that the heat which in other lamps is radiated in the RF lamp is conducted out.

It was mentioned earlier that the energy used to produce the light in the RF lamp is the same as that used in TV and radio. In the case of the RF lamp, the energy is concentrated into a small disc about $\frac{1}{8}$ of an inch in diameter, causing it to incandesce brilliantly. The disc is of refractory material which because it can be heated to a much higher temperature than a tungsten filament, produces a greater intensity of light, and for the same reason the light has a higher blue content and more emission in the visible range.

The use of a disc instead of a wire filament means that the light can be focused directly without a complicated optical system.

The RF energy is carried to the lamp from a radio frequency oscillator by means of a copper coil wound round the outside of the lamp. A DC voltage source is used and the brightness of the lamp can be controlled by varying the voltage. A water line can be connected to cool the lamp and coil. (Charles Loring, American Cinematographer).

Camera of 1910

A story of particular interest in connection with the 60th Anniversary of public cinema in this country is that of a Polish pioneer of the cinema who worked for a time in England and who designed the first cine camera with a practical self-contained driving mechanism. Put into manufacture here, this camera was used by the main newsreel companies.

The pioneer was Kazimierz Proszynski (born 1875, died 1945, victim of the Nazi Germans). His first cine apparatus dates back to 1894, and by 1898 he was associated with the public showing of films in Warsaw. Between 1908 and 1910, in France, he developed a portable camera and its manufacture was begun in England in 1912. The camera, called the Aeroscope, was powered by compressed air and could be loaded with 400 feet of film.

The arrival of this camera in London was warmly welcomed by one of the leading personalities in the field of 'actualities,' Cherry Kearton, presently to be better known for his nature films.

Kearton proved the capabilities of the Aeroscope in a number of ways. He took it up in a balloon for aerial shots of London in 1912, and it proved itself for feature films. It was also used for filming wild animal life, and used it for reportage work in South-West Africa during the 1914-18 War.

Soon Gaumont and Pathé, then Topical, and later Paramount and Movietone newsreel cameramen were using Aeroscope cameras. In particular, they were found good for reporting sports events, and there are amusing stories of the Aeroscope being smuggled on to football fields in picnic baskets for "stolen" pictures of big matches. State occasions too were filmed with this versatile camera, which was also used for aerial work from planes and once at least, it seems, for travelling shots in a ballroom scene for a feature film.

During the Balkan War of 1912 and then the First World War, the Aeroscope served in reportage work at the front.

The Aeroscope continued in use right through the 1920s and even into the early 1930s. It went out with the coming of sound film and of other types of camera with better alternative driving mechanisms.

B. and E. ORNA.
THEY’RE ALL ASKING ABOUT THE NEW AGREEMENT

IN the May issue of the Cine-Technician, Bro. Whitmore gave some of the reasons why we in the Labs want an improved agreement. Following the publication of his article, the number of people who have asked me when the draft of the new agreement is going to be presented to the Employers has become larger than ever. (Even before the article appeared I was asked about twenty times a day!)

The new draft agreement should, I feel sure, be in the hands of the P.L.A. members before the July issue of this journal is on sale, in fact we might even have held the first meeting between the two negotiating committees by that time. The negotiations for our last agreement became a little strained and difficult at times, and it is my sincere wish that when the negotiations start this time we shall go right through to the final agreed document without hard feeling on either side. It has been done before and I am sure that it can be done again.

You will find details of the main points for which we are going to press on page 92 in the General Council report.

The lads at Olympic have had a fairly rough time lately in connection with the processing of week-end TV newsreel. Following a General Council directive, the members at this shop have been very loyal to A.C.T., and refused to handle B.B.C. week-end newsreel work until such time as the employers recognise the right of our members to receive as good terms of employment as are enjoyed by other members doing this type of work elsewhere.

During Cup Final week-end the whole membership of A.C.T. refused to handle the processing of this event for the B.B.C., but the B.B.C. were able to do the same to us as Trade Unionists as it did to the printers during their dispute, namely to send the Cup Final material to the continent for processing in the same way that they had the Radio Times printed on the continent.

If an organisation which is under the control of the British Government is going to be allowed to use foreign non-union labour, probably at undercut wage rates, to defeat the just demands of British workers, it is about time the workers told the government that its first job is to look after the interests of the people who elected them into office, and not to ignore their claims and endeavour to defeat them with foreign labour in foreign countries. I hope that all our members will remember this when the next General Election arrives.

A few of us from the Executive Committee along with George Elvin, attended a meeting of the whole membership at Olympic and a lively meeting it turned out to be, but as I said earlier these members are very good technicians and very good Trade Unionists, their main concern being how best can they get this matter cleared up satisfactorily. On behalf of all members, we assured them that, come what may, the whole strength and membership of A.C.T. is a hundred per cent behind them and that this problem will be solved in the usual A.C.T. manner, fairly and with as small amount of trouble as is humanly possible.

Automation

Since my remarks in the last issue regarding Automation it is interesting to note that the Standard Motor Co. have now issued dismissal notices to 2,400 workers and still not one person in any official capacity from either the Government or the employers associations has uttered one word about these new production developments being made to create greater production for the employer and shorter working hours for the employees. As usual the employers have created a set of conditions to their own advantage and the organised labour will again have to fight conditions actually in existence, thus giving the employer all the advantages in the fight. I say again, the workers must make sure that any prosperity in these islands is shared by ALL, not just by the industrialists and financiers.

Bro. J. Timms of Studio Film Labs, writes suggesting that members from the smaller laboratories could very easily obtain a greater knowledge of the industry to the advantage of both themselves and the employers, if conducted tours of the bigger laboratories, studios and manufacturing organisations could be arranged while these plants are in operation. He feels that this kind of on-the-spot demonstration would probably get more support than the lectures previously organised by A.C.T. For this idea to be a success members and the employers will

(Continued on page 91)
YEARS OF CONSTANT STRUGGLE
Forsyth Hardy Takes
A BACKWARD GLANCE

BACKWARD-looking glances are in fashion. The cinema is celebrating its diamond jubilee: film progress over sixty years is being plotted, traditions are being surveyed, memories of the early years are being stirred. These are innocent enough pastimes and no great harm can come of them. They may even provide the occasion for a little justifiable preening.

My own film memories scarcely reach back to that first performance in the Regent Street Polytechnic. When I began writing about films The Singing Fool had just arrived and the first era of film-making was ending. I cannot, therefore, comment at first hand on the full sixty years of British films: the reference books, the jubilee editions, and the reminiscences of the surviving veterans are there to cover the earlier period.

Booms and Depressions

My predominant impression of British film-making over some thirty years is of a continuous struggle, with booms and depressions at irregular intervals. We are at the moment in a period of comparative calm; but the last film crisis is still comparatively recent and who can say round which corner the next will be met? The basic problem, which scarcely needs elaboration here, is the inability of British films, which must compete with American films in Britain, to compete successfully with them overseas, and particularly in America itself. This is an over-simplification; but I think it gets to the root of the matter.

When I first started writing about films, the products of British studios were decidedly unpopular in the cinemas. I recall an exhibitor who told me that he always carefully obliterated any reference to a British film’s origin from stills he proposed to show outside his cinema. In 1928 cinemas were showing only 5 per cent British films and the films shown were seldom among “the biggest money-makers of the year”. In this at least there has been a complete transformation. For those who remember the minimal support given to British films some thirty years ago there must be a sense of satisfaction in seeing queues for The Dam Busters and A Town Like Alice and in noting that whenever an exhibitor has been having a lean time he can grow fat again with a revival of Genevieve or Doctor in the House. It was not always so!

In the late ’twenties British International Pictures at Elstree was the main source of British films. I remember visiting Alfred Hitchcock shortly after he had made Blackmail. He was full of his plans for that odd misfire of a film Rich and Strange, and for others I asumed to reach the screens during the ’thirties. In the grounds of the studio were discarded props for Atlantic, one of the most ambitious films attempted by BIP and a half-success only because of limited resources. Elsewhere Anthony Asquith was making Dance, Pretty Lady from Compton Mackenzie’s novel, a film which gave an early demonstration of his skill and sensitivity as a director.

Difficult Years

Film-making, however, scarcely flourished at Elstree during those difficult years when films of the box-office power of The Broadway Melody, Rio Rita, All Quiet on the Western Front, The Big House and Hell’s Angels were reaching the cinemas from Hollywood. The big British effort came at last with the opening of Shepherds Bush studios by Gaumont-British and the launching of London Film Productions and Denham Studios by Alexander Korda. I have vivid memories of the making of both Rome Express and The Private Life of Henry VIII. The first launched a film-making effort which, if it did not reach the heights, produced a flow of entertaining films which became almost as popular as the equivalent films from Hollywood and sometimes much more. It was a period which produced Hitchcock’s The Thirty-Nine Steps and The Man Who Knew Too Much and Robert Flaherty’s Man of Aran, as well as the comedies with Jack Hulbert and Cicely Courtneidge.

Korda’s film was much more revolutionary in its impact. Its world-wide success and fabulous profit (it would be interesting to have an up-to-date figure) created the first boom in British film-making. This was indeed a rich and strange chapter in the British
film story. There was a wild scramble to repeat the success of Henry VIII; but many producers—and more investors—learned that the popularity of that film did not depend on costumes alone. Even Korda found it difficult. With Douglas Fairbanks he made The Private Life of Don Juan. When it was shown he said: “When London Films make a flop they make a big one.”

Talents Emerge

Out of this topsy-turvy period, however, there did emerge a number of unmistakable talents. Carol Reed made Laburnum Grove, Robert Stevenson Tudor Rose, and Michael Powell The Edge of the World. In another sense Turn of the Tide was to have a significance in the film world far beyond its importance as a film. But too many films—212 in 1936 alone—were being produced for stability. Too many of them were failures in every sense of the word. And so the first boom ended.

Wartime Achievement

Paradoxically the war gave British cinema its period of maximum achievement. Its impetus gave a new urgency to the themes and treatment of British films. When, after the first disruption, filmmaking was resumed, the directors found that the old stuff of peacetime movie had little meaning for audiences in the midst of threat and privation. The documentary directors found the answer by taking their stories from the drama around them: Squadron 992, London Can Take It, Target for Tonight; and the feature-film directors followed with One of Our Aircraft is Missing, Next of Kin, In Which We Serve. There was a merging of the documentary style with its insistence on realism and the story film, concerned with people. As Dilys Powell has written, “It took a war to compel the British to look at themselves and find themselves interesting”.

Receptive Audiences

When we emerged from the war British films were in a strong position, in both the creative and the commercial sense. It had been demonstrated that British audiences were receptive to the imaginative interpretation of everyday life. It had been demonstrated also that films which achieved this interpretation were popular overseas.

In the post-war period these concepts have not at all points been preserved. But they have not been discarded and British films have the individual and distinctive style of which they were once innocent.

Ealing

A major contribution to this individuality has been Ealing with its satirical comedies and socially conscious dramas. Will those virtues survive at their full strength now that Ealing is working in collaboration with an American company? The first films made under the new regime will indicate the continuing strength of the Ealing tradition.

Economically the post-war period has not been free of crisis. The major one was in the spring of 1949 when sixteen out of twenty-seven British film studios were idle and twenty per cent of the industry’s 8,000 workers were out of a job. Arguments began then about a fairer distribution of the revenue obtained at the box-office, continue unabated, especially in relation to the amount which goes to the Treasury in the form of Entertainment Tax. The existence of the National Film Finance Corporation and the British Film Production Fund is a recognition of the financial problems the industry faces. Not many, I imagine, would suggest that they are the ideal solution.

Looking Forward

The opportunity of looking back on a jubilee occasion also gives the privilege of looking forward. I would like to see British films get a little closer to everyday life in this country. J. B. Priestley once brought the charge that “Most of our films lack authenticity and richness of background. They suggest not ordinary English life but a kind of musical comedy and light farce world, made up of stage sets and character actors.” That charge is still to a large extent justified. The quality of authenticity carried over from the war years has dwindled. It has survived in the films made today on war themes; but the producers have been reluctant to apply it to peace-time stories. Television and radio can make drama acceptable to a huge audience out of the everyday lives of the Groves and the Dales. Is there no lesson for our film-makers in this? Could they not make more films which would not depart far from ordinary life and yet would make us laugh and cry and wonder, so that we would go out and see our own country with fresh eyes?

CINE QUIZ

DO YOU KNOW...

1. WHO THEY ARE?
2. IN WHAT PICTURE?
3. WHO PRODUCED IT?
4. WHO WAS THE PHOTOGRAPHER?

(Answers on page 95)
LIFE MEMBERSHIP FOR CHARLIE

Charlie Chaplin's got his Union ticket, and his A.C.T. badge, too.

At the end of last month, at a joint function organised by A.C.T. and the British Film Academy, Anthony Asquith presented Charlie Chaplin with a scroll conferring upon him Honorary Life Membership of A.C.T. The wording is perhaps a trifle different from that found on the normal run of union cards. It reads:

"To the world's greatest film actor and world's greatest film producer, Charlie Chaplin, in token of our great admiration and respect for his artistry and the immeasurably valuable service he has rendered to film making for forty years, the Association of Cinematograph and Allied Technicians do hereby confer upon him Honorary Membership of the Association for life free of all charges and encumbrances absolutely."

At the same function Charlie Chaplin also had conferred upon him Honorary Membership of the British Film Academy.

Sir Arthur Jarratt

Sir Arthur Jarratt, presiding on behalf of the Studio Company, pointed out that this was the first joint function ever organised by the British Film Academy and A.C.T. It was a unique occasion. Every person concerned in the creative side of the film production industry was represented.

"We especially welcome the members of the film group of the Parliamentary Labour Party," he added, "although I must say that I did wonder why they had such a group on the Labour Party. I wondered whether it was their way of protesting against the Government's not granting any reduction of the film producers' tax, a reduction which would enable money to go into British film production!"

Edgar Anstey

Edgar Anstey, President of the British Film Academy, said Charlie Chaplin was a most wonderful citizen, a great film maker who has proved his mastery in every branch of his art: "I am surprised to learn that he is not photographing this picture! But, for me, his contribution to film making consists in this, primarily, that he has succeeded in bending this great mechanised, departmentalised, even sometimes soulless, industry of ours to his individual genius. He has brought the industry under control in a way that no other film maker has achieved."

The Presentation

Anthony Asquith, making A.C.T.'s presentation, read the words of the scroll. "That," he said, "seemed to me to say with simple brevity exactly what we meant. I say 'seemed' because I realise there is something wrong with it. Precisely these words are wrong—the words CHARLES SPENCER CHAPLIN. That is the name of a particular Londoner, but it is not the name of the man we are honouring today. London indeed is no mean city, but this man is not only a citizen of London—he is in a sense never before so literally true a citizen of the world. And his name in every language is 'Charlie.'

"So, Sir, if I address you as Charlie you will not hope take it as impertinent familiarity. For it is not only your name—it is your title, conferred on you by the whole world, and I believe that, on formal occasions at least, you should be addressed by his full title. When we meet informally perhaps you will allow me the privilege of calling you 'Mr. Chaplin.'"

"Treibly Unique"

"All artists, great and small, are unique in that they have something to say which they alone can. But you are, if I may speak paradoxically, treibly unique. Alone among artists you combine in one physical person the creator, the medium and the creation. You are Charlie the conceiver and director of films about a character called Charlie, acted by an actor called Charlie and they are all the same person. It is as if Beethoven were the composer, Beethoven the pianist, all the piano works of Beethoven—and the piano on which he played them.

"I am reluctant to add to the thousands of words which have been written and said about your art, but it seems to me that in 'Charlie' you have created a worthy companion for Falstaff and Don Quixote—a human being who is also a symbol of humanity. And you have one clear advantage over Shakespeare and Cervantes. I am reasonably certain that they have joined their creations in the Elysian fields. But about you there can be no doubt. When Charlie joins that splendid company, as he certainly will, you inevitably will be with them.

Without a Ticket

"I hate to sound a discordant note, but it has been brought to the notice of the General Council that you have already been working for some time on your film without a union ticket. As a newcomer to British studios there is some excuse for you. But there is none whatsoever for the technicians who have been working with you. Two courses lay open to the General Council. One was to stop working on your film and expel the guilty members forthwith. The other was to give you your ticket and let the guilty members off with a severe reprimand.

"After grave deliberations, you will be relieved to hear, we chose the more lenient course.

"I remember you told me that in your early days before you directed, all the instructions you got from a certain director were: 'Now get out there and monkey around for about 20 feet.' If this were an informal occasion I would say, 'Mr. Chaplin, on behalf of the film technicians of the country, in token of our profound and affectionate admiration, will you accept this scroll and with it honorary membership of our Association, and will you honour us by saying a few words?'

"But as this occasion is strictly formal I will just say 'Charlie, here's your ticket and now get out there and monkey around for as many feet as you like.'"

Charlie received his "ticket" and then he made his first speech as a member of A.C.T.

"I feel," he said, "I am suddenly the subject of a TV show. This is your line. It is a very pleasant surprise that I am so honoured. I am not a man particularly preoccupied with honours, but I do appreciate the affection.
and the warm friendship in which I modestly believe you hold me.

"I shall be brief. As the late Calvin Coolidge said when he terminated his Presidency and was preparing to go. He was waylaid by reporters who said, 'Mr. President, aren't you going to say a few words to the American people?' He said, 'Yes, goodbye!'

"Now, I think I ought to say goodbye and thank you very much.'"

Then there was a bouquet presented to Mrs. Chaplin and Charlie was on his feet again. He had had an after-thought. It was this:

"One thing I would add, that now I am a member of a Union and, being a producer and an actor, I suppose if we go on strike either way, win or lose, I shall be one of you."

As he was leaving the studio Charlie fingered his buttonhole and remarked that he hadn't got a Union badge. He didn't have to write up to Head Office and send a bob for one. Ken Roberts took his own badge out of his buttonhole and handed it to Charlie. "You can have mine," he said. "That badge will get you anywhere in the British film industry." And then Ken thought again and added, "But if you wear it at Kodak you're likely to get kicked out!"

---

**Lab Topics**

*(continued)*

have to co-operate whole-heartedly. I look forward to hearing by letter from all concerned about this and I hope that something will emerge that will benefit everybody.

**Pathe, Elstree**

Stan Warbey writes that there have been some comings and goings at this Lab, lately, Mrs. Eleanor Wilkinson, Positive Examiner, has left to prepare for a happy event and she goes with every good wish from all members. In the printing room Bill Silcock has been promoted from Stock Joiner to Printer and Leslie Felstead, who has become Stock Joiner, is welcomed into A.C.T.

In the last month’s Lab Topics we referred to George IVANS. This should have been George IRONS. Sorry, George.

---

**Shorts and Documentary Section**

**STEVE COX REPORTS:**

The presentation of the scroll conferring Honorary Life Membership of A.C.T. to Charlie Chaplin was a really wonderful occasion. While at the party I met Scriptwriter-Director Tony Thompson of British Transport Films and his wife, Betty. I first met Betty as Editor, when we both worked at World Wide Pictures. Many members, I am sure, will remember her in those days as Betty Lewis. During our conversation I found out that their son is now seven years old; how time flies.

Among others I met there was an old friend and tutor of my early editing days, Editor Peter Tanner of Ealing Films. Peter was my first Editor when I started as an Assistant in the Cutting Room; we were working on documentary films for the then M.O.I.

Other news of our section is that our Organiser, Bessie Bond, left London by air on Friday evening, June 1st, for her summer vacation—in Italy. Bon voyage, Bessie.

An item which might interest football fans is that recently I was introduced to Mr. Jimmy Guthrie, Chairman of the Soccer Players' Union. He is, of course, an exponent himself and was, if my memory serves me correctly, Captain of the Portsmouth team when they won the F.A. Challenge Cup in 1939, and a Scottish International. He is now fully occupied trying to obtain better conditions for his members in a ‘field’ he knows so well.

In the last issue Middy claims that the Camera Section had set an example by appointing a Journal correspondent. Could I point out that ‘Lab Topics’, by Alf Cooper, has been going for years, and our column was started with Ian Brundle as Journal Correspondent in the August issue, 1955. It is a small point, I know, but surely in this case the Labs should receive the laurels.

**OUR COVER**

Our cover still is from *The Imposter*, a story of a 17th century Japanese Robin Hood. With Rushhous and Tora-No-O it made a big impression on post-war Western film festivals and opened up foreign markets for Japan.

*Photo by Contemporary Films Ltd.*
Organiser's Page

REDUNDANCY?

By MIDDY

ASSOCIATED REDIFFUSION, according to Press statements, were about to declare a state of redundancy. We immediately informed the Company that under normal practice, redundancies should be discussed with the Trade Unions concerned, and that should notices be issued without consultation then A.C.T. would reserve the right to take whatever action they thought necessary.

Warning Letters

The Company met the Organiser, together with the Steward from Wembley. They stated that notices would not be issued, but letters would be sent out warning certain people that their services would be terminated as from dates mentioned in the letters, and this was to be construed as a preliminary warning and not as a notice. The Company were informed that this was quite unsatisfactory and if such letters were issued we should construe it as notice of termination of employment.

The Company went ahead and issued the letters. A meeting of our members was therefore immediately called at Wembley, and this was also attended by N.A.T.K.E. and E.T.U. members. A.C.T. made it perfectly clear that unless such letters were withdrawn, we intended to institute an overtime ban, N.A.T.K.E. and E.T.U. members immediately supported this and a joint resolution from the three Unions was moved to the effect that unless the Company withdrew the redundancy announcement by 6 p.m. on Friday, 11th May, it would place a ban on all overtime over 44 hours in any one week; the week being from Monday to Friday; no Saturdays or Sundays would be worked, and each week would stand on its own. This overtime ban would come into force as from midnight on Friday, May 11th. This decision was rigidly adhered to and no work was carried out on the Saturday or Sunday at Wembley.

On the following Monday, representatives of the Company had a meeting with the three officials from the Unions to discuss the problem and when local representatives arrived from Wembley they informed us that in spite of the redundancy notices additional staff had been introduced at Wembley on that morning. The Company were immediately informed that under these circumstances notices already issued must be withdrawn, failing which, members of the three Unions at Wembley were pressing for strike action. The Company then agreed to withdraw such notices. Each person who had received notice would receive a letter confirming withdrawal of the notice until the three Unions had met the Company to discuss the overall question. This meeting took place on June 7th. The T.U. side refused to accept that there was a ease of redundancy: consequently there is to be a further meeting on July 13th and in the meantime all notices have been cancelled.

The facts of this case should be a reminder to those employed in the Television field who have not yet joined their appropriate Union, i.e. those Unions affiliated to the T.U.C., that they should do so if they wish to receive the protection that the affiliated Unions can give them through the general strength of the Trade Union movement.

Congratulations

Congratulations to Desmond Davis, Vice-Chairman of the TV Producers/Directors' Section, whose wife has presented him with a daughter. I understand that Desmond was a little disappointed at the rapidity of the birth as he had taken his wife to the Nursing Home and bought a bottle of whiskey with which to sit up all night and wait for the news— but he did not even have time to draw the cork!
this Area Branch; while A.C.T.'s officials were visiting Manchester, the opportunity was taken to contact the TV groups of ABC, Manchester, and ATV and ABC, Birmingham. Our Birmingham members expressed the desire to form a branch similar to that of Manchester, and a further meeting is being held to do this.

FARES ALLOWANCES. A meeting had been held with the Association of Specialised Film Producers, arising from the resolution passed at the A.G.M. in connection with fares. The two sides agreed to report back a recommendation that existing anomalies be clarified among Shorts and Documentary firms. Those A.S.F.P. companies who pay the fares allowance as negotiated with the B.F.P.A. to members of other Unions and to certain, though not all, A.C.T. members, would pay the allowance henceforth to all A.C.T. members qualified to receive it. The wider issues, particularly the question of members working from London offices, was left for reporting back to the respective Associations and, if required by either party, the holding of a further meeting.

TV VISION MIXERS. The Editorial Section had been asked to consider a minimum rate for Vision Mixers; it was arranged for a Vision Mixer to be present at the Editorial Committee, and after a very useful discussion had taken place, it was recommended that £20 be asked for as a basis for negotiation.

PHOENIX PRODUCTIONS, controlled by George Breakston, had made a film in Kenya for British Quota which employed no A.C.T. members on the production. Head Office has accordingly arranged for the editing and processing of the film to be blacked. A cable had been received from the board of the company in Nairobi stating that their policy was in line with the provisions of the Cinematograph Films Act and therefore they found no justification for A.C.T.'s attitude. The Executive agreed that the blacking of the film should continue and that the company be informed that A.C.T. was concerned with trade union policy as well as legal requirements. There would be no objection to printing copies of the film for overseas release as long as written assurance was received that the copies would not be brought back into this country. The General Secretary had had meetings with the company at which no progress was made. The negative had now been sent abroad for processing.

The Executive agreed that this matter should be pursued vigorously both from the international trade union angle and also through approaches to the Board of Trade to refuse import licences to copies when an attempt was made to bring them back into the country.

PATHE LABS, ELSTREE, passed the following resolution:

"This Elstree Laboratory Shop deplores the continued refusal by Kodak Management to recognise A.C.T. and pledges full support to our fellow members at Kodak in their struggle for "Trade Union recognition". This has been communicated to the Management and an acknowledgment received. Arising from this, the Council instructed the Executive to plan further steps in the campaign at Kodak.

FILMISTAN LTD. The Executive had endorsed the settlement with appreciation to those responsible on this long outstanding dispute, which had resulted in £2,098 2s. 9d., being obtained for A.C.T. members, a member of Equity and a member of the Screenwriters' Association on whose behalf A.C.T. also acted. The settlement met all the claims in full, except that the company had been as adamant in refusing to pay the difference between tourist and first class fares, as A.C.T. was adamant that the company should not benefit from its breach of contracts. This matter had been disposed of by payment to the A.C.T. Benevolent Fund of £186 16s. 0d., i.e., 50% of the difference between first class and tourist fare of the members concerned. The Council noted with great pleasure that Equity had given their share to the A.C.T. Benevolent Fund.

PURCHASE OF SHARES. Arising from the resolution passed at the Annual Meeting, attention is drawn to the fact that shares are held in all major production companies. It was, however, agreed that shares be purchased if possible in the three main television companies—Granada, ATV and Associated Rediffusion (we already hold shares in the fourth Programme Company—Pathé) and also, if shares can be obtained, in Kodak and Cinecolour (Radiant).

IVOR MONTAGU was appointed A.C.T.'s delegate to the A.G.M. of the United Nations Association, to which A.C.T. is now affiliated in accordance with the decision of our last A.G.M. . . . David Plumb was appointed to represent A.C.T. at a further meeting on the establishment of a U.K. Committee of U.N.I.C.E.F. . . . Mrs. Monica Toye was elected to the week-end school on "New Trends in Soviet Policy". "Bunny" Garner and Miss Daphne Le Brun are to go to a T.U.C. conference on "Mechanisation in Offices" and Christopher Brunel represents A.C.T. at the National Council for Civil Liberties' conference on "Mental Deficiency Laws".

Reports were received from delegates to various bodies to which A.C.T. is affiliated.

Muriel Herd, Alf Cooper and H. Craik reported on the Annual General Meeting of the National Federation of Professional Workers.

A report was received from Chris Brunel on the Annual Conference of the National Council for Civil Liberties: Paul Le Saux reported on the formation of a U.K. Committee for U.N.I.C.E.F. and Bessie Bond reported on the Women's T.U.C.

CINE TECHNICIAN

Camera Hire

NEWMAN SINCLAIR—Mirror Shutter, Cooke Lenses and 24mm. Angineux Wide Angle. (Available fully adapted for CINEMASCOPE if required).

NEWMAN SINCLAIR—Model 'G'. Cooke Lenses, Single Frame Exposure and electric motor drive if required.

Kingston Tubular Tripods.

LOCATION
CAMERA DOLLYS
Metal construction, pneumatic tyres, drop-down jacks, lightweight tracks, etc.

S. W. SAMUELSON
FINchley 1595
CLOAK WITHOUT DAGGER

Year of Production: 1955.
Studio: Nettlefold Studios.
Laboratory: Rayant Pictures Ltd.
Producing Company: Balblair Productions Ltd.
Producer: A. R. Rawlinson.
Stars: Mary Mackenzie, Philip Friend, Leslie Dwyer.
Director: Joe Sterling.
Scenarist: A. R. Rawlinson.
Camera Department: Lighting Cameraman, George Gibbs; Camera Operator, Eric Williams; 1st Camera Assistant (Focus), Reginald King; Other Camera Assistant—Loader/Clapper, Geoffrey Glover.
Sound Department: Recorder (Mixers), Fred Ryan; Boom Operator, B. Drinkwater; Other Assistant, Sound Maintenance, Stan Clarke; Dubbing Crew, Ken Cameron, Beaconsfield.
Art Department: Art Director, John Stoll.
Editing Department: Editor, Carmen Belfrage; 1st Assistant, Alban Streeter, Ronald Fowler.
Production Department: Production Supervision, Victor Gordon; 1st Assistant Director, Frank Erst; 2nd Assistant Director, Stanley Goulder; Continuity, Barbara Thomas.
Stills Department: Still Cameraman, Ricky Smith.

SMON AND LAURA

Year of Production: 1955.
Studio: Pinewood.
Laboratory: Technicolor.
Producing Company: Group Film Productions Ltd.
Producer: Teddy Baird.
Production Controller: Arthur Alcott.
Stars: Kay Kendall, Peter Finch, Murdoch Palfrey, Ian Carmichael, Hubert Gregg.
Director: Muriel Box.
Scenarist: Peter Blackmore.
Camera Department: Lighting Cameraman, Ernie Steward; Camera Operator, Bob Thomson; 1st Camera Assistant (Focus), John Morgan; Other Camera Assistant, Jack Rixon.
Sound Department: Recorder (Mixers), C. C. Stevens; Sound Camera Operator, E. Kornoi; Boom Operator, Geoff Daniels; Boom Assistant, A. Cripps; Dubbing Crew, Gordon K. McCallum, W. Daniels, C. le Messuriere; Music, Ted Drake.
Art Department: Art Director, Carmen Dillon; Assistant Art Director, (Set) Bob Cartwright; Draughtsmen, (Chief) Jack Maxted, C. Bishop, B. Grimes.
Editing Department: Editor, Jean Parker; 1st Assistant, Les Wiggins; Other Assistant, Jack Gardner; Dubbing Editor, Harry Miller; Assistant, B. Rodwell.
Production Department: Production Manager, Roy Golddall; 1st Assistant Director, Stanley Hosgood; 2nd Assistant Director, Kip Gowans; 3rd Assistant Director, Patrick Clayton; Continuity, Kathleen Hosgood.
Stills Department: Still Cameraman, Ian Lewis.
Production Secretary: Jean Tisdall.
Dress Designer: Julie Harris.

THE SECRET OF THE FOREST

THE FEMININE TOUCH

Year of Production: 1955.
Studio: Ealing Studios.
Laboratory: Denham.
Producing Company: Ealing Studios Ltd.
Producer: Sir Michael Balcon.
Associate Producer: Jack Rix.
Stars: George Baker, Belinda Lee, Delphi Lawrence, Adrienne Corri, Mandy, Diana Wynyard.
Director: Pat Jackson.
Camera Department: Lighting Cameraman, Paul Besson; Camera Operator, Hugh Wilson; Technicolor Technician, G. E. Minassian; Assistant, A. E. Spratling; Clappers and Loader, Michael Shepherd.
Sound Department: Recorder (Mixers), Geoffrey Daniels; Sound Camera Operator, Peter Lacey; Boom Operator, Cyril Swern; Boom Assistant, Michael Sale; Dubbing Crew, Stephen Daisy, Ray Palmer, E. Store.
Art Department: Art Director, E. Carrick; Assistant Art Director, Len Wilks.
Editing Department: Editor, Peter Bezencenec; 1st Assistant, R. Coppeland; Other Assistant, Ivor Selwyn; Dubbing Editor, Lionel Selwyn.
Production Department: Unit Production Manager, 1st Assistant Director, David Middlemiss; 2nd Assistant Director, Christopher Hare; Assistant Director, Julian Mackintosh; Continuity, Jean Graham.
Stills Department: Still Cameraman, Roy Gough.

A MAN ON THE BEACH

Year of Production: 1955.
Studio: Bray.
Laboratory: Humphries.
Producing Company: Hammer Film Productions Ltd.
Producer: Anthony Hinds.
Stars: Donald Wolfit, Michael Medwin.
Director: Joseph Losey.
Scenarist: Jimmy Sangster.
Camera Department: Location Cameraman, Len Harris; Lighting Cameraman, Wilkie Cooper; Camera Operator, Len Harris; 1st Camera Assistant (Focus), Harry Oakes, Brian West; Other Camera Assistant, Mark Hyams; Second Camera Operator, Harry Oakes.
Sound Department: Recorder (Mixers), W. H. F. May; Sound Camera Operator, Charles Boulet; Boom Operator, Harrie Copeland; Dubbing Crew, Anvil Films Ltd, Beaconsfield Studios; Sound Maintenance, John Woodwires.
Art Department: Art Director, Edward Marshall; Draughtsmen, Donald Minyon.
Editing Department: Editor, Henry Richardson; 1st Assistant, Maureen Lester.
Production Department: Production Manager and Unit Production Manager, Micky Delamar; 1st Assistant Director, Ted Belcher; Continuity, Doreen Darnale; Production Secretary, Doreen Soan.
Stills Department: Still Cameraman, Tom Edwards.

A TOWN LIKE ALICE

Year of Production: 1955.
Studio: Pinewood.
Laboratory: Rank Laboratories (Denham) Ltd.
Producing Company: J. Arthur Rank Productions Ltd.
Producer: Joseph Janni.
Production Controller: Arthur Alcott.
Stars: Virginia McKenna, Peter Finch.
Director: Jack Lee.
Scenarists: W. P. Lipscomb and Richard Mason.
Camera Department: Lighting Cameraman, Godfrey Rawsthorne; Camera Operator, Jack Atcheler; 1st Camera Assistant (Focus), John Alcott; Other Camera Assistant, Bernard Forre; Camera Assistant, Bernard Forre.
Sound Department: Recorder (Mixers), Geoffrey Daniels; Sound Camera Operator, Charles Arnold; Boom Operator, Moray MacFarlane; Boom Assistant, W. R. Stanton; Dubbing Crew, Gordon K. McCallum, W. Daniels, C. le Messuriere; Music, Ted Drake.
Art Department: Draughtsmen, Lionel Couch (Chief), Terry Marsh.
Editing Department: Editor, Sid Hayers; 1st Assistant, Roy Fry; Other Assistant, Bill Pour; Dubbing Editors, Harry Miller, Archde Luschi; Dubbing Assistants, Barbara Rodwell, Lisa Whitaker.
Production Department: Production Manager, Jack Hanbury; 1st Assistant Director, Dennis Beretta; 2nd Assistant Director, Harold Orton; 3rd Assistant Director, Peter Carey; Continuity, Penny Daniels; Production Secretary, Jeanette Green.
Stills Department: Still Cameraman, Harry Gillard.
**ALL FOR MARY**

Year of Production: 1955.

Studio: Pinewood.

Laboratory: Technicolor.

Producing Company: Group Film Productions Ltd.

Production Manager: Ronald R. Nelson; Pearson; Fry; Stan-Adrian Bernard Assistant, Commercial.

Director: Wendy Toye.

Production Manager: Peter Blackmore, Paul Soksin.

Camera Department: Lighting Cameraman, Reg Weyer; Camera Operator, John Bawden; 1st Camera Assistant (Focus), Steve Claydon; Other Camera Assistants, Jim Devis, Chris Nash, John Martin; Sound Department: Recordist (Mixer), John Dennis; Sound Camera Operator, Ken Rawkins; Boom Operator, Basil Harris; Boom Assistant, E. Butcher; Dubbing Crew, Gordon K. McCallum, W. Daniels, C. le Messurier; Music, Ted Drake.

Art Department: Art Director, Maurice Carter; Assistant Art Director, (Set) Arthur Taken; Draughtsman, (Chief) Ernie Archer, P. Lamont, R. Dorman.

Editing Department: Editor, Freddie Wilson; 1st Assistant, G. R. Fry; Other Assistants, Pauline Devens; Dubbing Editor, Archie Ludeki; Assistant, Chris Lancaster; Track Layer, John Cooke.

Production Department: Production Manager, T. S. Lyndon-Haynes; 1st Assistant Director, Adrian Pyke; Jones; 2nd Assistant Director, Bert Batt; 3rd Assistant Director, Colin Brewer; Continuity, Yvonne Axworthy.

Stills Department: Still Cameraman, George Ward.

Production Secretary: Sheila O’Donnell.

Dress Designer: Joan Ellacott.

**SOHO INCIDENT**

Year of Production: 1955.

Studio: Nettlefold.

Laboratory: Humphries Laboratories.

Producing Company: Film Locations Ltd.

Producer: E. C. Maynard.

Stars: Faith Domergue, Lee Patterson, Martin Benson, Robert Arden, Rona Anderson.

Director: Vernon Sewell.

Cameraman: Robert Westerby, Ian Stuart Black.

Camera Department: Lighting Cameraman, Basil Emmanuel; Camera Operator, Bernard Lewis; 1st Camera Assistant (Focus), H. Smith; Other Camera Assistant, J. Shinerock.

Sound Department: Recordist (Mixer), W. Lindop; Sound Camera Operator, C. Tait; Boom Operator, P. Fuller; Dubbing Crew, E. Cameron and crew, Beaconsfield Studios.

Art Department: Art Director, Ken Adam; Assistant Art Director, T. Woolard; Draughtsman, H. Smith.

Editing Department: Editor, P. Johnson; Assembly Cutter, J. Jynpseon; 1st Assistant, M. Holder; Other Assistant, W. Nelson; Dubbing Editor, A. Cox.

Production Department: Unit Production Manager, "Freddie" Pearson; 1st Assistant Director, D. Hermes; 2nd Assistant Director, J. Comfort; 3rd Assistant Director, J. Kershaw; Continuity, B. Deason; Rene Elvidge; Production Secretary, A. Stanbrook.

Stills Department: Still Cameraman, L. Ridley.

**THE SECRET TENT**

Year of Production: 1955.

Studio: Shepperton.

Laboratory: Humphries.

Producing Company: Forward Films.

Executive Producer: Nat Miller.

Producer: Frank Bevis.

Stars: Andree Melly, Donald Gray.

Director: Don Chaffey.

Scenarist: Jan Read.

Camera Department: Lighting Cameraman, Harry Waxman; Camera Operator, Allan Hume; 1st Camera Assistant (Focus), G. Godar; Other Camera Assistant, Ronald Ansoncombe.

Sound Department: Recordist (Mixer), G. Stephenson; Sound Camera Operator, A. Fairlie; Boom Operator, Jack Davies; Dubbing Crew, Ken Cameron.

(Continued in col. 3)

(Anvil) Sound Maintenance, Eric Vincent, Alan Blay.

Art Department: Art Director, N. Arnold.

Editing Department: Editor, Peter Hunt; 1st Assistant, Michael Hart.

Production Department: 1st Assistant Director, D. Hicks; 2nd Assistant Director, Tom Sachs; 3rd Assistant Director, G. Arbeid; Continuity, Jane Buck; Production Secretary, Joan William.

Stills Department: Still Cameraman, J. Taylor.

**CINE QUIZ ANSWERS**


---

**WE SERVE EUROPE**

We handle colour processing and printing for practically every country in Europe—this not through high-pressure salesmanship, but due solely to our reputation for work of the highest standard.

**REDUCTION PRINTING**

forms the bulk of the overseas demand: in Eastman Colour from 35 mm. originals, or in Kodachrome for direct reduction from 35 mm. positives.

The only Independent Laboratory undertaking exclusively Colour Processing

---

**Reed's Colour Film Printing**


Telephone: GERnard 5716-8935
Where SAFETY means something

When you remember that everything depends on the quality of the screen picture, you can see why so many users prefer Ilford Fine Grain Safety Positive stock. Your reputation is safe with this splendid Ilford film because it has so many ‘extras’.

EXTRA fine grain for perfect projection . . . EXTRA long life from British base . . . EXTRA high quality characteristic of all Ilford products

ILFORD
FINE GRAIN
SAFETY POSITIVE

35 mm. in RELEASE & NEWSREEL
16 mm. in RELEASE ONLY

"THE LAST MAN TO HANG"

AMERICANIZATION OF BRITISH TELEVISION

CASE FOR NEW LABS AGREEMENT

DYNAMIC FRAME TECHNIQUE

JULY - - 1956
Association of Cinematograph and Allied Technicians
Vol. 22 No. 139 PRICE 6d.
Now a blimped ARRIFLEX 16

With the new BLIMP and SYNCHRONOUS motor unit the famous ARRIFLEX 16 mm. professional motion picture camera is now completely versatile. You can use it in studios and outside on location for sound shooting of features, shorts, T.V., films etc. The ARRIFLEX camera can be quickly and easily removed from the blimp when required.

With these Special Features:

- EXTERNAL FOLLOW-FOCUS CONTROL
- MIRROR-REFLEX SHUTTER with 180° opening permits focusing while camera is running.
- ALTERNATIVE 400 ft. MAGAZINES
- RANGE OF ZEISS AND SCHNEIDER LENSES from 11.5 mm. to 135 mm.

Full details from

G.B-KALEE LTD. Studio Dept.,
Mortimer House, 37-41 Mortimer Street,
London W.1. Phone: Museum 5432
A Member of the Rank Precision Industries Group
TIME, SPACE AND THE I.T.A.

LOUD, frequent and to my mind wholly justified are the cries of wrath against the increasing Americanization of English television; for, whatever we feel about the American way of life, and however much we might admire the genuine, native American, we certainly do not want to bring up in this country a race of ersatz Yanks. And that, unless we are very careful, is what we are about to do. But anger, however enjoyable, is of no avail if it is expended in a vacuum. Let us, therefore, examine the root causes and thereby suggest a remedy.

The first cause is that, owing to the long domination of the American film industry, entertainment has become associated with an American accent in the minds of a large mass of the population. The silliest plot and the dullest dialogue will, to them, seem more witty, slick and professional if it is delivered with a transatlantic twang and is liberally peppered with American clichés.

The second and much more powerful cause is that the television production companies, for reasons we will examine later, are in very low financial water; they are, therefore, forced to put on the cheapest programmes that will pull in the largest audience. These are largely American TV films that have already paid for themselves in the States and English TV films that, because of economic pressure, are basically aimed at the American market and, for this reason, are Americanized.

But why has the economic insecurity of the commercial companies produced the same effect, though admittedly to a lesser extent, in the BBC, which is financially secure and independent? The answer to that is a BBC policy decision at high level. The BBC instead of using its wealth to set its sights and standards high and give an example of what television could and should be, has unfortunately decided to enter the rat race and join issue with the commercial companies in the scramble for ever larger viewing figures. In fact commercial television is leading the BBC by the nose round the downward spiral towards an ever lower and more common denominator.

Let us delve a little deeper yet. We have seen that the prime cause of the Americanization of British television is the economic struggle which the commercial companies are having. Why are they having this struggle? There are a number of small reasons for this but by far the biggest, the best, the most basic reason is the fact that the ITA gave them a foundation on which it was virtually impossible to build a satisfactory house.

Geographical Chunks

The ITA, in an attempt to provide a semblance of competition, divided the country up into geographical chunks and handed those chunks round to the programme contractors. This early bloomer has completely bedevilled the entire operation and will continue to bedevil it until it is rectified.

Television is very, very expensive indeed. The basic need of good television is plenty of money. Cheap programmes are almost always nasty programmes. For commercial programmes to be of top quality they must have the maximum income and to have the maximum income they must have the maximum audience, since advertisers naturally pay strictly in relation to the number of viewers. To have the maximum audience they must be transmitted by all stations simultaneously throughout the country.

Instead of splitting the space the ITA should, of course, have split only the time, the days and hours of operation, between the programme contractors so that all their programmes, except those very few of purely regional character and interest, could have been automatically networked and transmitted nationally; thus giving them the maximum audience coverage.

Under the present, absurd system of waste and duplication with its multiplicity of local programmes each with a very limited audience and income, contractors are starved of money, overloaded with capital expenditure and forced to originate programmes in places where there is little or no local talent, because the local talent has naturally gravitated to London, the traditional centre of the entertainment industry.

What is the solution? Short of stopping and starting again in the right way, it is impossible to say in the course of a brief article. Doubtless some sort of fumbled compromise could be found. The ITA could, I suppose, give the offending production companies a little homily on cultural and aesthetic values. They could tell them that they were very naughty boys and that they must mend their ways. But it is hardly the effective time to do so when those companies are virtually struggling for economic survival. It would be like rebuking a drowning man for getting his collar wet.

One thing, however, is certain; the ITA, set up by the government as a bulwark against bad taste and low standards, has made this one cardinal blunder which is tending not only to debase commercial television but is also reducing the standards of the BBC.

DESMOND DAVIS.
The General Secretary Writes:

LABS HAVE AN OVERWHELMING CASE

SOME months ago Head Office received requests from laboratories that consideration should be given to an application to the Film Laboratory Association for wage increases and improved working conditions. As a result, the Laboratory Committee asked for and carefully considered detailed proposals. A report was then made to the General Council as to the lines of approach to the F.L.A.

These proposals were approved by the General Council and unanimously endorsed at a mass meeting of the laboratory members on July 1st. A formal approach has now been made to the employers.

When making their views known members had not forgotten what happened last time we made an application on their behalf. It led us into the bitterest struggle. A.C.T. has ever experienced and only after a lockout by the employers and a strike by the remainder of the laboratory membership, followed by an official Government Enquiry, followed in turn by negotiations with the employers and arbitration on outstanding points, was a settlement achieved.

The fact that the settlement was substantially in our favour underlines both the justification of our demands and the lengths to which the employers were willing to go in order to defeat them. It is a credit to our members that having regard to their experience on the last occasion their present demands are so reasonable. But that does not necessarily mean that a settlement will be easy.

Have They Learnt?

On the grounds of the justice of our case we have overwhelming arguments but we do not yet know what the attitude of the employers will be or indeed whether they have learnt their lesson from the last occasion. We must also realise that apart from their attitude as owners of film laboratories they will be influenced by national policy generally. What is happening in the engineering industry and elsewhere is indicative of the toughening of the employers and the toughening of the Government (the two invariably move hand in hand) towards legitimate trade union claims. Our demands will not therefore be considered as isolated ones in respect of 3,000 laboratory workers.

Four Main Arguments

There are four main arguments which can be put forward in favour of any wage claim: firstly, the rise in the cost of living since the last negotiations. It is, of course, true as the employers still speedily tell us, that our members have received some benefit on account of rises in the cost of living bonus over the past two years. It is equally true, as the wife of any of our members will tell them, that the 1/- a point rise in the official Government Index is only partial compensation for the increases in the cost of living over the past two years. The new Government Index which gives less emphasis to rises in the cost of food and more emphasis to rises in other items may well be introduced into the discussions by the employers. If so we on our part shall make clear that the 1/- a point in the old Index must be replaced by about 1/9d, a point for our members to have only equivalent benefits.

We shall also argue strongly on the profitability of the laboratory owners' business. The spectre of bankruptcy which was held over our heads when we last made our claim has not materialised. Some laboratories are better off financially, whilst those whose profits have suffered some small setback must attribute these not to increased wages but to the shift of business in the industry mainly on account of the spread of colour processing which was previously a monopoly, to almost all laboratories.

It is significant how the first argument of any group of employers is that they cannot afford to meet a wage claim and yet, when they are forced to meet it, their profits continue at a comfortably high level.

The third argument is that owing to the introduction of new processes and new machinery our members individually are on the whole turning out more product each week and if output rises in this way the workers are entitled to their share of the benefits of it.

Fourthly, of course, we do not accept the argument that the minimum sufficient to enable our members to live a more or less normal life is the sole yardstick under which wage claims should be judged. As long as profits are made by our members' work they are never fully rewarded and indeed, as we in the film and television industries know particularly, it is not only morally just but to the benefit of our members and of members in similar industries which were once known as the industrial aristocracy that their standard of living should continue to rise to enable them to go to places of entertainment and purchase television sets without which there can be no demand for the product of our members' labour.

Reduced Working Week

The main heads under which we are going forward were listed in last month's CINE TECHNICIAN. After the £1 a week wage increase most emphasis was placed by speakers from the floor at the mass laboratory meeting on the demand for a reduction of the working week from 44 to 40 hours. As some of them stated, the arbitrators two years ago expressed the view that ways and means should be found to reduce the normal working hours over a period without loss of output. Nothing has been done on this point during the past two years. Now is clearly the time to do it. We believe it is quite practicable to reduce the working week as the arbitrators suggested, without losing output.

The demand was also reopened for 100% trade union membership, and members have made very clear that they are not going to tolerate a position whereby a handful of non-trade unionists, who...
are potential blacklegs if a dispute arises, can jeopardise the outcome of any legitimate claim.

The question of a pensions scheme was also raised strongly. Ours is a young industry, but it has now grown up and there is scarcely a laboratory worker who will leave his job when the time comes with an adequate pension. Even those firms who, to their credit, have introduced pensions schemes, have only done so on a scale which, while it would ease the position after retiring age, does not give the veteran workers in the industry the security to which they should be entitled in their old age. After thirty to forty years’ service, as some of our members will have had when retiring age comes, the least they can expect from the industry is to be able to live the last few years of their lives in freedom from economic insecurity.

On these key points and many others the demand was unanimous at the mass meeting, and members realised that in order to achieve success, as we have done in the past, we must go forward with a united and determined membership. It is clear from the tone of the meeting that we shall do this and we hope that on this occasion we shall be able to achieve satisfaction through the reasonable basis of negotiation.

Kodak in their continued efforts to achieve recognition ".

Chris also tells me that Camera-man Norman Johnson is leaving N.S.S. for Merlin Films; this splits up a ten-year association with Director Norman Hemsley. "The two Normans" have been well known in shorts and documentaries for many years, and the story is told that when working on a Richard Dimbleby film of Cardiff a sign was erected by Cardiff Castle saying that it was “Built by the Romans—and filmed by the Normans”!

**Jack Howells**

I have just received information that Jack Howells, whom I am sure many of our members know for his script writing (he was, of course, a director, too) is unfortunately in hospital, where he is to be detained for some time. His address is Ward 52, University College Hospital, W.C.1. If anyone who knew him would like to write to him, I’m sure it would cheer him up no end.

On completion of *Great Water*, a travel film for British Films, Jack started his own company, Jack Howells Productions, and was only half way through his first production when he had to enter hospital. I understand that Bill Stuart is going to take over while Jack is indisposed. Best of luck, Bill, and the same to you, Jack, and hurry up and get fit again.

The Observer’s Film Exhibition, on the old site of Hampton’s furnishing store, seems to be doing very well, and being smack opposite the offices of Film Workshop and Television Workshop makes the little junction of St. Martin’s Street and Whitcomb Street practically a film colony. During the last few weeks in the “local”—the Horse and Groom—have been seen Douglas Fairbanks, Jnr., Terry Thomas and Maurice Elvey, to name but a few.

**OUR COVER**

Cover still by Dick Cantourlis is of Freda Jackson in A.C.T. Films’ latest production, *The Last Man to Hang*. 

---

**Shorts & Documentary Section**

**STEVE COX writes:**

In our last issue I said that our Organiser, Bessie, was on holiday. Well, she’s now back in harness after having, in her own words, "A really marvellous time ".

Another person, to my surprise, is back in London—Editor Oswald Haffenrichter—who, many members may remember, went to Brazil to work. One of his films there was *The Bandit*. Members may recall that ‘Ossy’ cut *Madchen in Uniform* for U.F.A., followed by *Third Man, Happiest Days of Your Life, Ideal Husband*, etc. I first met ‘Ossy’ at Denham when he was working for Gryphon Films after leaving Strand. It’s nice to see you back, ‘Ossy’.

Chris Brunel, shop steward of Nascreno House, informs me that at a meeting attended by all the A.C.T. members of National Screen Service and Telefilms and Recorders the following resolution was unanimously passed:

"The A.C.T. members at Nascreno House regret the continued refusal of Kodak Ltd., to recognise Trade Unions, and we give our backing to the A.C.T. members at Kodak in their continued efforts to achieve recognition ".

---

**BEFORE THE LABS MASS MEETING**

(Picture by Chris Brunel)
Dynamic Frame Technique

At the Plaza, Lower Regent Street, recently there was the first demonstration of a "new" technique called "Dynamic Frame". The film itself is a three reeler and was produced by Associated Pathé and the Experimental Fund of the British Film Institute and is in Vistavision and Technicolor.

Its director, Mr. Glenn Alvey Jnr, is the mainspring behind the process. He chose the story from H. G. Wells' The Door in the Wall as it lends itself to a varied range of effects from fantasy to realism.

The technique consists simply of a changing shape, proportion, and position of the picture frame in relation to the dramatic needs of the story. It is an attempt to solve the past and present limitations of composition. The old almost square 4:3 screen proportions are unsatisfactory for the immense long shots that were needed for say: historical spectacles. While the present wide screens do not solve the intimacy of a close up.

More important, each past static composition whether square or wide screen neutralised its own impact, because every shot, whether close up or long shot, was proportionally the same shape and scale. Dynamic Frame now permits the director to vary the scale ratio at will. He can use the existing wide screens like vistavision or cinemascope or go back to the old conventional shape. He can achieve the desired effects of height or claustrophobia by vertical, tall, thin compositions or use the broad, shallow and free horizontal framings.

Costs Negligible

An important point, too, is that unlike the introduction of vistavision or cinemascope, the costs are negligible, as the process uses the existing wide screens. The changing shape of picture frame is based on a simple system of masking mattes constructed specially for the camera. The film is developed in the normal way and no adjustments or different lenses are needed in projection. A point, incidentally, that was quickly noted in the Daily Film Renter's editorial, "it's a production device pure and simple, costing the exhibitor nothing new in equipment. And it's British!"

In their brochure for the demonstration of Dynamic Frame, the B.F.I. posed this important question for the industry, "Is the Dynamic Frame simply a gimmick, or can it be an important contribution to film technique?"

Some people have already hastened to chorus—"It's a stunt." Others more thoughtfully have said it is the latest attempt to hold audiences from drifting to TV.

By Lewis McLeod

Our President, Anthony Asquith, said in his opening remarks at the demonstration "It's the most important contribution to film technique for many years. Its importance lies in the fact that it springs from an imaginative understanding of the film as a medium and is not merely a mechanical answer to television. For while it preserves all the splendid spectacular effects of wide screen, it restores to the director the possibility of intimacy."

Great Possibilities

The demonstration was correctly judged by most people not by the success of this particular film, but by the tremendous possibilities it illustrates. Indeed most comments showed that its over-use in this purely sample film, made one a little conscious of the changes, thus distracting the audience rather than leading to an appreciation of the effects Mr. Alvey was trying to convey. Despite this, some of the movements and direct cuts in scene proportions I found strikingly effective. But The Door in the Wall contains its real possibilities only in embryonic form. Its full artistic maturity awaits its modern master.

Vetern film makers realise that the idea of changing screen shapes by masking compositions is not new. One remembers Griffith's wall of Babylon shot from Intolerance, where he used vertical masking to achieve height. Similar masking is found in Eisenstein's Potemkin of people hurrying down steps (not the famous Odessa steps—another shot). An example of horizontal masking was used by Lubitsch in 1919 in Madame Dubarry to give a long procession-effect of the hearse.

This early masking was a similar effect to overcome the artistic limitations of compositions. Eisenstein (whom Chaplin considered to be the greatest film aesthete) gave a lecture to the technician branch of the Academy of Motion Picture Arts and Science, at Fox Hill Studio in September 1930, on the subject of Wide Films. The title of the lecture was the "Dynamic Square!"

"Take it Seriously"

"I would like to point out the basic importance of this problem to every creative art director, director and cameraman" began Eisenstein. "I appeal to them to take it as seriously as possible—for if we permit the standardisation of new screen shape without the thorough weighing of all the pros and cons of the question, we risk paralysing once more for years to come, our compositional efforts in new shapes as unfortunately chosen as those from which the practical realisation of the wide screen film now seems to give us the opportunity of freeing ourselves."

He continued in his ponderous erudite style, telling us the difficulties of shooting totem poles, Gothic cathedrals and the "abysmal canyons of Wall Street". He referred particularly to the study of painting such as Hokusai's horizontal and vertical roll pictures, and the work of Edgar Degas, compositions he said, "available to the cheapest magazine yet exiled for thirty years from the screen. He criticised the idea that close ups are equally expressive on wide screen, by precisely defining the nature of a close up. "The impressive value of a close up lies not at all in its absolute size, but entirely in its size relation to the optical impulse produced by the dimension of the previous and following shots."

Now Eisenstein established his genius in the cinema by his mastery of the principles of editing, as shown in the film classics Potemkin, Nevsky, and also his writings. So his remarks about the need for a new assessment of editing laws because of the complete changes in screen dimensions and shapes are interesting today.
Dynamic Frame Technique  
(continued)

"The advent of the wide screen," he said, "marks one further stage of enormous progress in the development of montage, which once more will have to undergo a critical review of its laws; laws mightily affected by the change of absolute screen dimension, making impossible or unsuitable quite a number of the montage processes of the days of the olden screen, but on the other hand, providing us with such a gigantic new agent of impression as the rhythmic assemblage of varied screen shapes, the attack upon our perceptive field of the affective impulses associated with the geometric and dimensional variation of the successive various possible dimensions, proportions and design."

And now twenty-six years later Mr. Glenn Alvey Jnr. gives us a practical improved realisation of this concept in his splendid illustrative film, The Door in the Wall.

My conclusions are that the Dynamic Frame should be adopted whole heartedly by our industry. For in the hands of real artists and good craftsmen it will offer new realms of human psychology for the director and scriptwriter to explore, wonderful new compositions for cameramen and art directors, and probably headaches for the editor.

POLE IN LONDON

The Observer Film Exhibition

Sixty years covers a span of achievement in film history which no exhibition on earth could do full justice to; but the exhibition in Trafalgar Square sponsored by The Observer, in association with the British Film Institute and La Cinématheque Française is a brave endeavour.

In fact nothing like it has ever appeared before in this country, and film technicians who miss the opportunity may have to wait many years before its like appears again.

Under the direction of Richard Buckle, and with designers of the calibre of Jean Hugo, Osbert Lancaster, Alan Withy, Leonard Rosomom, Lotte Reiniger and John Gow, this exhibition is one of fine taste, much imagination and considerable research.

"Prehistoric" Fancies

The scientific progression from the theories of Leonardo da Vinci to Vigo's Vision is admirably opened with working reconstructions of the Thaumatrope, the Phenakistoscope, the Stroboscope, and J. E. Marey's Zoetrope with its flight of birds. From these fascinating, almost now, it seems, prehistoric, inventors' fancies it is an easy transition to the works of Melies, the magician and first artist of the cinema. In adjacent alcoves hidden projectors endlessly screen The Great Train Robbery and early films from the Lumiere programme of 1895.

The next several rooms are largely given over to stills—stills of all sizes, stills that overwhelm by their vastness, stills that make you peer closely for a detail, stills that bring back fragrant memories of William S. Hart, Mary Pickford, Theda Bara, Chrissie White, the Gish girls and Nazimova, the comics and Clara Bow.

Picture shows Stanislaw Wohl, cameraman and director, who was a member of the ten-man delegation of Polish film technicians to Britain. He is seen putting air into the cylinders of the veteran newsreel camera, the Aeroscope, described in our June issue, designed by the Polish inventor Proszynski and made by A. S. Newman before the First World War. The camera was used to shoot a few scenes for Polish newsreel and, appropriately, the occasion was a visit by Mr. Wohl and Mr. Jerzy Brzozowski, engineer, to the Newman & Sinclair factory, London. With Mr. Wohl, in the picture, are Mr. Brzozowski and Mrs. Elizabeth Orna, who has been concerned with research into Proszynski's work in England.

In pursuit of more stills we find a room devoted to the greatest name of them all, D. W. Griffith; and then rooms representing the Scandinavian countries, Germany, Russia, China, Japan. A splendid display of French stills illuminating the artistic triumphs of Clair, Carné, Feyder, Renoir, Vigo, and many others, and a woefully inadequate British section, quite unrepresentative.

Something Wrong

Hollywood fares better and more largely, but something has gone wrong and it is not with reluctance that we move on to the contribution of the Rank Organisation, setting out with painstaking care the whole process of modern film production from script to release print. A complete studio in miniature, with prop department, plasterers' shop, art department and wardrobe, make-up, hairdressing and cutting rooms, production charts, schedules, call sheets and publicity lay-outs. This is a fine tribute to our craftsmanship and equipment, but somehow it seems too static and lifeless to enthrall the uninitiated.

By Ralph Bond

So out through the door marked "Exit"—do you remember the Barnum and Bailey story? When the crowds got too dense in their Museum they put up a sign "To the Exit", and the suckers, anticipating another fabulous exhibit, duly followed.

Perhaps a little more of the B. and B. touch would have done this exhibition good. Of course, we are dignified now, and full of good thoughts and high missions, and Friese-Greene helps us when we cease to have high missions in our business.

But . . . the big drum still has to be whacked, the crowds must be told we are alive, the vitality and the bravura must always be with us.

Maybe that is what is lacking in Trafalgar Square, but many thanks to The Observer just the same.
PARIS STOCKTAKING

At a conference in Paris throughout the week of May 13th-20th, some seventy film makers from twenty-five countries took stock of the current situation and future possibilities of the cinema.

The meeting was derived from discussions at the Cannes Film Festival, 1955, and was finally set for the week following the Festival of '56, thereby ensuring the participation of foreigners who took part in the Festival.

The general discussions of the conference came under three headings: National Cinema, Cultural Exchanges and Freedom of Expression. After preliminaries, the members split up into groups which detailed the reactions to the subjects discussed in public session and listed the conclusions, printed below.

3,000 Enthusiasts

The whole event aroused much publicity in the press and on radio and television, for which I myself did two daily radio programmes and one TV news reel. There was also a personal appearance of the visitors at a film show organised by the cine-clubs before some three thousand film enthusiasts in the gigantic Palais de Chaillot, at which we were welcomed by flower bouquets, perfumed water, perfumed bottles, and tobacco and cigarette lighters of different colors, by charming players like Gaby Morlay and Daniel Gelin.

On the move and on the talk for fourteen hours a day, we were constantly refuelled with chicken and champagne. Michael Wilson, the writer, showed us Salt of the Earth, Paul Strand introduced Native Land, his unforgettable film, strong in subject and intensely alive in treatment; the technicians of Brazil had clubbed together to send the young director Pereira dos Santos with his feature film Rio 40 Degrees, made on a shoestring (£5,000), a touching web of realistic stories woven on by the local authorities. This was one issue hotly discussed at the conference: the blind snobbery in official circles, particularly in Italy and Brazil, against the neo-realist presentation of poverty in these countries: surely it is just these films which have roused sympathy and understanding for these peoples wherever the films have been seen?

Who else were there? Alazaraki flew in straight from a Mexican studio. There were Marcel Pagnol, Abel Gance, Marcel l'Herbier (France), Caeoyannis (Greece), Cavalcanti, Joris Ivens (Holland), Henri Storek (Belgium), Vassiliev and Yutkevitch (U.S.S.R.), Zavattini (Italy), Preston Sturges, Otto Preminger, Jules Dassin (U.S.A.). There were representatives of China, Bulgaria, Poland, Norway, Denmark, Iran, Germany, Hungary. It is impossible to name them all.

By Thorold Dickinson

Supported by the French Centre of Cinematography, Unifrance, the trade unions and cine-clubs, the conference was organised by the French Association of Film Authors, opposite number of our Screenwriters' Association; both affiliated to the International Federation of Film Authors. But to the French and Italians, as Louis Chavance explained at an early session, the phrase Film Author corresponds to our phrase Film Maker: in both France and Italy it comprises writers, directors and music composers, all of whom are considered to share the creative responsibility for a film.

He pointed out that a bill is under consideration in the French Parliament, one of whose provisions will accord to Film Authors the right to a share in the box-office receipts in France, a right which already exists in most countries for playwrights and composers of music. It seemed appropriate, then, to aim at standardising this concept in as many countries as possible, so that each association of film authors could be empowered to act for the rest nationally and internationally. Mr. Chavance quoted the case of foreign 90-minute television films, dubbed into French, earning the equivalent of £100 per performance for their 'authors' over and above the production company's fee.

It was refreshing to hear discussed in public and private, in sessions and over meals, the international aspects of cinema, often with direct and frank revelation of conditions and trends in areas remote from one's normal field of operations. Some at first seemed anxious to confine discussion to the economic, commercial and political problems of production, but others among us insisted that it is useless to fight for freedom of expression if we do not cultivate the audience and attract to the cinema that enormous proportion of the population that deserts the cinema after the average age of twenty-five years.

Censorship Excesses

We heard direct evidence of excesses of censorship, the swamping of screens by foreign product, copyright in literary works being bought up and left unused by foreign interests—Ferenc Molnár and Selma Lagerlöf, for example, none of whose works are available for production in their countries of origin.

Difference in the meaning of words like democracy and in attitudes to police and censors led to misunderstandings which had to be clarified. Bad accents in French and misuse of French roused occasional duststorms. Set speeches from the East, read in the original language and in translation, induced some massive doodling among the listeners. Clichés belittling the words that expressed them poured out images of promised lands attained, where all the freedoms flourish. The Westerns were much franker. But the spirit was right and healthy in the main, and an occasional clap of laughter acted like rain on a thickened atmosphere.

All who participated owe a strong debt of gratitude to the open and women who steered the conference from generalisations around the blu-blu and the irrelevant to its conclusions, above all to the tact and energy of Jean-Paul le Chanois and his cheerful assistant, Pierre Biro.

The work is not finished. Indeed it has only just begun. There will be future conferences, interchange of information through a quarterly bulletin, an annual display of films, personal contact between film makers in need of advice and in-
formation, all associated with the slogan which the fertile brain of Cesare Zavattini gave us: 'to produce and show films of value to mankind.'

The Conclusions

Every nation has the right to its own production of films and to access to the agencies of film distribution of other countries. Established industries should not swamp the screens of less favoured nations, but should help them to establish their own production with access to material equipment and expert advice. Film distribution should be handled by a separate body. This should be organised solely from the point of view of economics and should respect in every department the integral character of the subject concerned. . . . Film training schools, now internationally affiliated, should be open to all students, particularly those from countries where no such schools yet exist. Films should be made to present films which authentically reflect national characteristics.

Let the film-makers of all nations—
(1) Try to make available acknowledged works of art which meet with distribution obstacles in their own country.
(2) Protect foreign films from alterations made without the approval of their producers.
(3) Intervene whenever an acknowledged work of art is forbidden export from its country of origin.
(4) Encourage in their own countries international film festivals, unrestricted by extraneous conditions of any kind.
(5) Demand the standardisation of all screens, so that no film shall be projected on any screen of a shape or size other than that for which it was designed.
(6) Make known by means of an international bulletin audience reactions in each country to films made abroad.
(7) Pay respect to all efforts for the international exchange of films to UNESCO, to the International Federation of Film Archives, and to the International Centre for Film Schools.
(8) Welcome film-makers forbidden to work in their own countries.

Cinema is an art limited too often by economic, commercial or other restrictions. Films are made for the millions—no film exists without an audience—and any demand for freedom of expression is justified only by a sense of responsibility. The conference recognised the moral influence of the cinema, notably its effect on the young. This sense of responsibility should encourage the film-maker to fight against triviality, dishonesty, and every tendency to degrade human dignity; to think twice about the way in which he will depict other peoples and races to avoid miseducation and gross caricature.

The conference affirmed its will to fight against all forms of censorship (pre-certification, official censorship, the officious censorship of powerful organisations). They decided to plead on all international bodies before the Hague Tribunal, the International Labour Bureau at Geneva and UNESCO against any obstacles to the right of film-makers to work or any attempts on their part to dictate to them. They stood out against the practice of mutilating films and changing titles without consulting the authors, and against the destruction of old films of value to mankind. They recommended general adoption of the system of legal deposit and the promotion of film archives.

Finally, the conference adopted the proposal of Cesare Zavattini, derived from his slogan "films of value to mankind" to publish regular lists of approved films and to organise annually a week of public showings of the best of these films available.

REDUNDANCY

I AM not much given to shouting about either A.C.T.'s misfortunes or employer organisations' misfortunes, but in view of all that has been written about the redundancy of workers at Technicolor in various newspapers, which, to say the least, are certainly not pro-union-minded, it may be as well for a few words from me.

First, I feel that all industry should, and must in the future, be financially equipped, and controlled, by minds that are prepared to use its reserve funds not only to protect the shareholders from buffeting in lean times but also to use those reserves to maintain the employees' jobs.

The handling of this very unwelcome situation by the two sides, although a long way from perfect, could well be commended to the very large organisations in the English Midlands that are even now struggling with the same problem.

Let me say at once that the Technicolor management started off, so far as A.C.T. is concerned, very much on the right foot, by immediately reporting their difficulties to the Union and calling for joint discussions.

A.C.T. obviously will not recognise the validity of redundancy as the first means to be applied to stay any loss of funds in any company, especially when a company has had a fairly long run of good annual balance sheets.

Much joint discussion took place, with the final result that, "last in first out", irrespective of sex or age, became the yardstick to be used by the firm, although our Union refused at all times to be involved in discussions as to who the individuals should be.

It is also very creditable that, although these members have not been able to retain their jobs, they have at least received four weeks' pay with which to enable them to carry on for a short time while seeking fresh employment.

By

ALF COOPER

It must be reported that during the whole of these discussions our General Secretary was present and members of the Technicolor Shop Committee recorded their thanks and full confidence in George and the Executive Committee on their handling of this matter.

Many meetings have been called at very short notice, and I must report that it became necessary to collect the whole of our electricians together one lunch time, including the night workers, and such is the quality of electricians' ingenuity in 1956 that pigeons were released with notes on their legs to call these members from bed. Brothers, that must be real Trade Union progress, methinks.

One meeting, held on Tuesday, July 10th, at 9.15 a.m., was attended by about nine hundred members from Technicolor. This, of course, meant the shut down of the Lab, and here the management certainly assisted the Union to carry out its business and placed no obstacles of any sort in our path. During this meeting the membership agreed that on no account would it tolerate the dismissal on redundancy grounds of any one of the Shop Committee members, it being realised that the efficiency of any Union shop can only be maintained by continued activity of members on the job, and that these members must at all times know that while holding office the "shop" is behind them.

(Continued on page 106)
Lab Topics (continued)

It is unfortunate that this report is being written during the course of this trouble, thus making it impossible to give a complete outline, as many points are still being discussed.

Before leaving this problem it must be reported that various other shops have already passed local resolutions to the effect that while any members made redundant are still without work in our industry on no account will they work with fresh entrants, obviously the members at Technicolor are adamant in this also, and at the same time appreciate and thank their brothers in other shops for this support.

F.L.A.

We have not yet started discussions with the F.L.A. re the new agreement. A copy of the proposals has been sent and in the near future the first meeting will I hope take place.

We have now met the F.L.A. for the first time to discuss the TV news week-end work problem, which has been causing so much trouble to our brothers at Olympics and elsewhere. They have listened to our proposals and are coming back with their answers shortly. We should be able to report further in the next issue of the journal.

The mass meeting of Lab members held to discuss the “Agreement” has been reported elsewhere in the journal, thus I will not add to it other than to say, “Good luck, brothers.”

One of the Technicolor Floor Stewards, with many years of trade union activity to his credit, not, unfortunately, with A.C.T., has submitted the following lines:

* * *

Does This Touch You?

Are you an “ACTIVE” member, the kind that would be missed,

Or are just contented that your name is on the list?

Do you attend the meetings, and mingle with the flock,

Or do you only stay at home, and criticise, and knock?

Do you take an active part to help the work along?

Or are you satisfied to be the kind that “JUST BELONG”?

Do you ever go to see a member who is sick,

Or leave the work to just a few, then talk about a clique?

There’s quite a programme scheduled, which I’m sure you’ve heard about,

And we’ll appreciate it if you, too, will come and help us out.

So come to the meetings often, and help with hand and heart.

Don’t be just a member, but take an active part.

Think this over, comrade, you know right from wrong—

Are you an ACTIVE member, or do you “JUST BELONG”? 

CINE TECHNICIAN

July 1956

TV Producer-Directors’ Section

A negotiating committee of A.C.T. TV Producer/Directors’ Section led by Harry Middleton met a representative board of A.R.-T.V., including Colonel Harris and John McMillan, for three extremely hard-fought discussions. The result was satisfactory to both sides. Of twelve directors who had been declared redundant, one was completely reinstated; four had their contracts extended to 30th September; and two were offered acceptable alternative contracts. It was agreed that five of the cancellations should stand. Members of the A.C.T. committee were unanimous in their appreciation of the reasonable and human manner in which A.R.-T.V. had conducted negotiations. A happy augury for future relations with A.R.-T.V.

(See also General Council Report on next page)

ARThUR DENT

We very much regret to announce the death, at the end of last month, of Arthur Dent, chief of Adelphi Films and a very good friend of A.C.T. He will be deeply missed by a host of friends all over the world.

We print below a copy of a letter which the General Secretary sent to his son, David Dent, on behalf of A.C.T.:

I was very sorry indeed to read of the death of your father.

As you will know, he had always been a very staunch friend of ours and indeed put his friendship to practical use when he helped A.C.T. Films on one of its early productions.

We have always been appreciative of your father’s zealous advocacy of British films and his sense of fair play in dealing with all those associated with him.

Will you please accept yourself and convey to your family our very genuine regrets at your bereavement.

Yours sincerely,

GEORGE ELVIN.

Cine Quiz

WHO WAS THIS FAMOUS STAGE AND FILM STAR?

He is seen here in his last silent picture, made by Gainsborough in 1928.

(Answer on page 108)
UNION ACTS ON A.R.-TV "REDUNDANCY"

Further to the withdrawal of notices following Trade Union action, a meeting was held at Wembley Studios between A.C.T., N.A.T.K.E., E.T.U., and A.S.W. and representatives of the Management. Redundancy lists were passed to the Trade Union side and it was interesting to note that these had been reduced from 157 to 90. The Trade Union side requested the attendance of the head of each department affected by the redundancy. Each union, after questioning the Company's representatives, stated that they were not satisfied that any case had been made out for redundancy. After retirement the Management and the Unions agreed that a further meeting should be held on 13th July, meanwhile all notices were to be withdrawn. Following this meeting, a mass meeting was held on 11th June, and the following resolution was moved from the floor and unanimously accepted:

"This joint meeting of the membership of the Unions concerned wishes to convey to their officials and stewards appreciation of their work and the satisfactory solution that has been obtained. Further, unless employees at Wembley join their appropriate Trade Union the four Unions mentioned will refuse to work with them after 12th July." The Executive expressed appreciation of the attitude of members concerned, asked to be informed prior to any specific action arising, and gave assurances of general support.

RANK SCREEN SERVICES LTD. —LETTERING AND LAYOUT ARTISTS: Bessie Bond reported that as a result of approaches to the Management of this company our members now receive the extra 5% under the A.S.F.P. Agreement, the increases being backdated to the date the matter was raised.

THOROLD DICKINSON attended the Executive Committee to give a report on the International Film Authors' Conference, which he had attended with a watching brief from A.C.T. and also on discussions which had taken place with the French film technicians on broader matters of policy. (A report of the Conference by Thorold Dickinson, appears on page 104).

It was agreed to discuss at a future Executive meeting the other matters at the same time as the report of the A.C.T. Italian delegation was received.

NEGOTIATIONS WITH TELEVISION PROGRAMME CONTRACTORS: Harry Middleton reported that it would soon be necessary to submit proposals covering salaries for members employed on live television. The A.C.T. Television Negotiating Committee had drawn up salary proposals which were before the Executive for consideration. It was agreed to commend the Committee on the extremely valuable work undertaken, and the Organiser was asked to take back certain helpful amendments for consideration. The Executive would await a further report.

SOUND SECTION: At a Committee Meeting it was brought to notice that Contractors sent engineers to studios for maintenance work who were not paid at the correct rate. Arising from this a resolution was carried drawing attention to Clause 18 of the B.F.P.A. Agreement and requesting representatives of Sound within the Studios to check the Contractors' employees' trade union cards and to inquire whether or not they are being paid the rate for the job whilst in the studio, and if not to report the matter to the Shop Steward immediately, who will contact Head Office.

This was endorsed.

POLISH FILM TECHNICIANS: The President, Anthony Asquith, Vice-Presidents and the Officers had met the Polish technicians visiting Britain and exchanged technical ideas with them.

NEW STUDIO: P. Leech paid an official visit to the new Anglo-Scottish Haliford Studios. An

(Continued on page 108)
assurance was given that the Company would in every way honour the appropriate A.C.T. Agreements and a card check was carried out.

EDITORIAL SECTION: The following resolution was passed at the last Editorial Section General Meeting:

"This meeting, whilst acknowledging a Producer's right to request a reference regarding any technician about to be employed by him, strongly deprecates the procedure whereby certain members of the B.F.P.A. automatically request and obtain details of salary from the technician's last employer."

The resolution was endorsed, and a copy will be sent to the B.F.P.A. and the A.S.P.F.

T.U.C.: The following two resolutions were tabled:

(i) "British Film Production. This Conference draws attention to the lamentable failure of the British Government to help effectively British film production and in-
structs the General Council to give all possible support to the joint proposals of the six trade unions operating in the industry."

(ii) "Trade Unionism and the British Broadcasting Corporation. This Congress deplores the fact that the B.B.C. while still refusing recognition to some Congress-affiliated trade unions representing substantial numbers of their employees, nevertheless has permitted its programme to be used for the purpose of influencing trade union elections."

LABOUR PARTY: The following resolution was tabled:

"British Film Production. This Conference draws attention to the lamentable failure of the British Government to help effectively British film production and instructs the National Executive Committee, in conjunction with the Parliamentary Labour Party, to give all possible support to the joint proposals of the six trade unions operating in the industry."

PROPOSED NEW LAB AGREEMENT: The unanimous agreement of the lab mass meeting was endorsed, and the General Secretary instructed to lodge the claim with the Film Laboratory Association. (See page 100.)
THE MARCH HARE

Year of Production: 1955.

Studio: Shепerton.

Laboratory: Humphries.

Producing Company: Achilles Film Productions Ltd.

Producers: B. M. Ostrer, A. F. Fennell.

Stars: Peggy Cummins, Terence Morgan, Wilfred Hyde White, Marita Hunt, Cyril Cusack.

Director: George More O’Ferrall.

Scenarists: Gordon Welsley, Alan Mackinnon.


Camera Department: Lighting Camera- man, Jack Hildyard; Camera Operator, Peter Newbrook; 1st Camera Assistant (Focus), C. P. Davies; 2nd Assistant, R. Jones; 1st Camera Assistant, M. Saradan, R. Etherington.

Sound Department: Recordist (Mixer), A. T. Amherst; Sound Camera Operator, D. Tate; Boom Operator, R. Ritchie; Other Assistants, E. Vincent; Dubbing Crew, E. Law, R. Jones, E. Webb, B. Hopkins.

Art Department: Art Director, Anthony Masters; Assistant Art Director, M. Fowler; Draughtsmen, T. Woolard, F. Wilson, W. Hutchison; Dress Designer, Julie Harris.

Editing Department: Editor, Gordon Fulkington; 1st Assistant, N. Savage; Other Assistants, Alan Kilke; Dubbing Editor, E. Mason; Assistant Editor, J. Lee.

Production Department: Production Manager, Production Assistant, J. J. O’Connor; 1st Assistant Director, J. O’Connor; 2nd Assistant Director, H. Emsley; Continuity, Betty Forster; Production Secretary, M. Forster; Assistant Production Secretary, Anne More O’Ferrall.

Stills Department: Still Cameraman, J. Hardman.

Publicity Department: Publicity Director, Jean Osborne.

(Second Unit)


Production Staff: 1st Assistants, D. Horne, P. Price; Continuity, G. Gordon.


NEWMAN SINCLAIR—Mirror Shutter, Cooke Lenses and 24 mm. Angineux Wide Angle. (Available fully adapted for CINEMASCOPe if required).

NEWMAN SINCLAIR—Model ‘G’. Cooke Lenses, Single Frame Exposure and electric motor drive if required.

Camera Hire

Camera Dollys

Metal construction, pneumatic tyres, drop-down jacks, lightweight tracks, etc.

S. W. SAMUELSON

FINchley 1595
1984

THE CROWN THEATRE
Loses FILM PRODUCTION SERVICES (Surrey) LTD.

Provides Complete Studio Projection Service at Any Time to Suit Your Requirements

DOUBLE HEAD PROJECTION MIXING PANELS FOR TRACKS also

SUB-STANDARD PROJECTION SEATING FOR 70 PERSONS

THE EXTRA DAY

Year of Production: 1955.
Studio: Shepperton.
Laboratory: George Humphries.
Producing Company: William Fairchild Productions Ltd.
Producer: M. Smedley-Aston.
Stars: Richard Basehart, Simone Simon, George Baker.
Director: William Fairchild.
Scenario: William Fairchild.
Camera Department: Lighting Camera-man, Arthur Grant; Camera Operator, Alan Hume; 1st Camera Assistant (Focus), Geoffrey Goddard; Other Camera Assistant, Peter Lamb.
Sound Department: Recordist (Mixer), Bert Ross; Sound Camera Operator, Ernest Webb; Boom Operator, Peter Duke-Low; Other Assistant, Norman Bolland (Maintenance), Dubbing Crew, Red Law, Bob Jones, R. Hopkins.
Art Department: Art Director, Raymond Simm; Assistant Art Director - Set, Freida Pearson; Draughtsman, Jim Payne.
Editing Department: Editor, Bernard Gribble; 1st Assistant, John Glen; Other Assistant, Eric Brown; Dubbing Editor, John Glen.
Production Department: Production Managers, Roy Parkinson, Ily Sargent; Assistant Director, Jack Causey; 2nd Assistant Director, Rene Dupont; 3rd Assistant Director, Peter Pinto continuity, June Randall; Production Secretary, Sheila Willans.
Stills Department: Still Cameraman, Richard Cantouri.
Special Processes: Scenic Artist, Ted Brier.

JUMPING FOR JOY

Year of Production: 1955.
Studio: Pinewood Studios.
Laboratory: Denham Laboratories.
Producing Company: Rank Organisation Film Productions Ltd.
Producer: Raymond Stross.
Production Controller: Arthur Alcott.
Stars: Frankie Howard, Stanley Holloway, A. E. Matthews.
Director: John Paddy Carstairs.
Scenario: Jack Davies, Henry E. Blyth.
Camera Department: Lighting Camera-man, Jackie Cox; Camera Operator, Jim Bewden; 1st Camera Assistant (Focus), Steve Claydon; Other Camera Assistant, Jack Dixon.
Sound Department: Recordist (Mixer), John Dennis; Sound Camera Operator, R. Allen; Boom Operator, Basil Harris; Boom Assistant, Ken Reynolds; Sound Maintenance, Peter Glover; Dubbing Crew, Gordon K. McCallum, W. Daniels, C. le Mesurier.
Art Department: Art Director, Michael Stringer; Assistant Art Director (Set), John Jarvis; Draughtsmen, Roy Dorman (Chief), Bob Cartwright, Ramsey Short.
Editing Department: Editor, John D. Guthridge; Assistant Editor, James Kelly; 1st Assistant, Richard Woodworth; Other Assistant, Norman Wanstall; Dubbing Editor, J. Groom.
Production Department: Production Manager, Jack Swinburne; 1st Assistant Director, R. Asher; 2nd Assistant Director, R. Batt; 3rd Assistant Director, D. Lewis; Continuity, Kathleen Hoggood; Assistant Continuity, Susan Dyson; Production Secretary, Ruth Grossman.
Stills Department: Still Cameraman, George Ward.
Special Processes: Dress Designer, Joan Ellicott.

LOST

Year of Production: 1955.
Studio: Pinewood Studios.
Laboratory: Denham Laboratories.
Producing Company: Rank Organisation Film Productions Ltd.
Producer: Vivian Cox.
Production Controller: Arthur Alcott.
Associate Producer: Peter Noble.
Stars: David Farrar, David Knight, Julia Arnall.
Director: Guy Green.
Scenario: Janet Green.
Camera Department: Lighting Camera-man, Harry Warman; Camera Operator, Ronald Taylor; 1st Camera Assistant (Focus, W. Fairweather; Other Camera Assistant, A. Mills.
Sound Department: Recordist (Mixer), J. W. Mitchell; Sound Camera Operator, J. Butter; Boom Operator, J. W. N. Daniel; Boom Assistant, Peter Gray; Dubbing Crew, Gordon K. McCallum, W. Daniels, C. le Mesurier.
Art Department: Art Directors, Cedric Dawe, Harold Pottle; Assistant Art Director (Set), Vernon Dixon.
Editing Department: Editor, Anne V. Coates; 1st Assistant, Jack Knight; Other Assistant, Gareth Bogaerde; Dubbing Editor, Roger Cheril; Dubbing Assistant, Stanley Fiferman.
Production Department: Production Manager, Denis Holt; 1st Assistant Director, Peter Manley; 2nd Assistant Director, Maurice Gibson; 3rd Assistant Director, Barry Melrose; Continuity, Tilly Day; Production Secretary, Joan Forbes.
Stills Department: Still Cameraman, Ian Jones.

CINE TECHNICIAN

July 1956

110

Year of Production: 1955.
Studio: A.B.P.C.
Laboratory: Pinewood, Denham; Sound, Humphries.
Producing Company: Holiday Film Productions Ltd.
Producer: M. Smedley-Aston.
Production Supervisor: John Croydon.
Stars: Michael Redgrave, Edmund O'Brien, Jan Sterling.
Director: William Fairchild.
Scenario: William Fairchild.
Camera Department: Lighting Camera-man, C. Pennington Richards; Camera Operator, Robert Day; 1st Camera Assistant (Focus), Peter Hendry; Other Camera Assistant, Terry Rolls.
Sound Department: Recordist (Mixer), A. Bradburn, Sound Camera Operators, M. Hickey, D. Grimmel, Boom Operator, M. McFarlane; Boom Assistant, D. Jones; Other Assistant (Maintenance), J. Lovelock; Dubbing Crew, E. Shilton, Shilton; Peter H. Strain, G. Hooton, M. Bradbury.
Art Department: Art Director, Terence Verity; Assistant Art Director, Peter Glazier; Draughtsmen, Ron Benton, George Hume; Draughtsman, Maurice Pellissier.
Editing Department: Editor, Bill Lewthwaite; 1st Assistant, Stanley Snail; 2nd Assistant, D. K. Hilton, David Burrahe; Dubbing Editor, Arthur Southgate.
Production Department: Production Manager and/or Unit Production Manager, Jerry Mitchell; 1st Assistant Director, K. Stark; 2nd Assistant Director, Ken Shipman; 3rd Assistant Director, Jack Drury; Continuity, Gladys Goldsmith; Production Secretary, Sheila Pudick.
Stills Department: Still Cameraman, George Higgins.
Publicity Director: Alan Thomson.

THE CROWN THEATRE

Loses FILM PRODUCTION SERVICES (Surrey) LTD.

Provides Complete Studio Projection Service at Any Time to Suit Your Requirements

DOUBLE HEAD PROJECTION MIXING PANELS FOR TRACKS also

SUB-STANDARD PROJECTION SEATING FOR 70 PERSONS

SOUND RCA SYSTEM

THREE EDITING BAYS FOR HIRE

86 WARDOUR ST., LONDON, W.1

Tel: GERard 5223
Editing Bays: GERard 9309
An Eros Film

Produced by: Robert S. Baker and Monty Berman
Camera: Eric Besche
Sound: George Burgess and Leo Wilkins
Directed by: Henry Cass
Laboratory: Denham

Picture Negative:
GEVAPAN 30

Sound Negative:
GEVAERT ST4

GEVAERT LIMITED • ACTON LANE • HARLESDEN • N.W.10
"The Adventures of Robin Hood", produced by Sapphire Films Ltd., and starring Richard Greene and Bernadette O'Farrell, is the first British-made television series to be sold to a national network in the United States. All credit to Sapphire Films Ltd., to the actors, producer, director and lighting cameramen—and to Ilford HP3, the cine negative film so exceptionally suitable for TV film productions.

"The Adventures of Robin Hood," This top-rating entertainment, produced by Sapphire Films Ltd., is presented in London and Birmingham by Associated Television Limited by arrangement with the Incorporated Television Programme Co. Ltd.

**ILFORD HP3 'TAKES' Robin Hood**  
for 30,000,000 American viewers

**ILFORD HP3 35mm Cine Negative Film**

ILFORD LIMITED, Cine Sales Department, 104 High Holborn, London, W.C.1  Telephone: HOLborn 3401

AN OUTSTANDING T.U.C. CO-OPS IN ACTION
CAMERAMAN IN CANADA

SEPTEMBER - 1956
Association of Cinematograph, Television and allied Technicians
Vol. 22 No. 141 PRICE 6d.
COLOUR FILM SERVICES

who were first with

★ Sensitometric Control
   (for consistent quality control)

★ Printer Fades & Dissolves

★ Masked Prints

★ Pre-flashing
   (and without extra charge!)

have now introduced their latest technical advance

ELECTRONIC CUEING

which eliminates edge notching for light changes in cutting copy.
It will also shortly be available for release printing.

For full details of this new service, consult

COLOUR FILM SERVICES LIMITED

22-25 Portman Close, Baker Street, London, W.1
HUNter 0408-9
In view of the great importance of the Brighton T.U.C. we print in place of our usual editorial the report of our delegates, George Elvin and Ralph Bond, who describe the conference as

AN OVERWHELMING SUCCESS

If atmosphere is the standard by which to judge a Congress, this year's T.U.C. was a overwhelming success. The sense of frustration of previous years had disappeared with the passing of the feeling that many a good resolution stood a more than even chance of being steamrollered down by the block votes of the big unions responding to the lead of the General Council.

No one cause is alone responsible for this change but without a doubt the election of Frank Cousins to the General Secretaryship of the Transport and General Workers' Union was a main factor in the improved tone and temper of Congress.

For example, it was he who moved the main resolution on the economic situation which rejected any policy of wage restraint under the present Government's policy, insisting that the fight for improved wages and conditions was the only answer to the Chancellor of the Exchequer.

Congress Impressed

But it was not so much the words of his resolution as the manner and matter of his speech which impressed Congress. He stressed that the struggle was political, not merely industrial as has been argued in the past.

He attacked the Government's election promises, saying "They promised to double our standard of living in 25 years. The way they are going they will have to keep up a hell of a pace in the last few years."

He told the Government that their policy was a challenge which he accepted and which would be fought. If the Government wanted to save money let them look at the arms bill. If they were to save £750,000,000 on that they would be economically sound. Let them save money there, not on wages.

Frank Cousins earned a special cheer when he said all unions were in this fight together and his large union promised its help to smaller ones in a spirit of comradeship.

As Arthur Horner of the Miners said, the discussion wasn't a debate, it was a demonstration. The resolution was carried unanimously and there can be no ambiguity now as to where the Trade Union Movement stands on this all-important issue.

Automation

On automation, we had the unusual sight of the General and Municipal Workers' Union seconding the Electrical Trades Union resolution. In recent years one felt they had opposed any E.T.U. resolution on principle.

The two unions jointly argued, with the support of Congress, that automation provides the possibility of better living standards and greater leisure but that full employment must be maintained, and that workers shall be safeguarded against any ruthless application of automation by employers. Where it is to be applied there must be prior discussion between the employers and unions to ensure that the fullest consideration is given to recruitment and training policies and the avoidance of redundancy, the maintenance of the level of earnings, and reductions in the price of commodities being produced. Finally, where labour is displaced adequate compensation shall be paid.

Forty-hour Week

The other main domestic issue was the forty-hour week. Here Frank Cousins spoke, in the words of one delegate, as the reluctant but obedient member of the General Council. He opposed a resolution confirming support for the forty-hour week and considering that the time is now opportune to achieve it. The General Council was opposed to the wording, not the principle, of the resolution, arguing that it was impracticable in every case and that the T.U.C. should not give a blanket blessing to the idea for the whole of British industry.

J. Jarvie, who moved the resolution for the Blacksmiths' Society, argued that the employers are determined not to grant a shorter working week, claiming they can't when they are busy and they can't afford it when they are slack. If unions had the support of Congress it would strengthen their hand. Mr. Jarvie won, Mr. Cousins lost. The resolution was carried by 526,000 votes, reversing a defeat by 639,000 votes on a similar resolution the previous year.

Suez

The main international debate was on Suez. We had a feeling that Charles Geddes for the General Council shifted his line with great skill when he got, by interruptions, the feeling of Congress, and he broke away from his original arguments to stress the Egyptians' right to nationalise the canal and emphasised that the Government must not lead us into war and, in the terms of the resolution, should the Cairo talks break down, force should not be used until the question had been referred to the United Nations, and with its consent.

An amendment demanding the recall of Parliament was accepted and was passed together with the resolution a couple of hours before the announcement of the Government's decision to do so. (Continued on page 132)
T.U.C.  

(continued)

Your delegates intervened on a number of issues. The General Secretary supported the National Union of Bank Employees and others in protesting at the lack of clarity in the document on Congress Finances submitted to a private session which sought authority to increase affiliation fees by 3d. a member per annum.

There is no doubt that some increase is justified but the document was muddled and the figures in it did not even add up correctly. We asked at least for accuracy and efficiency. We got neither, but the increase went through.

Slaughter of Innocents

We also protested, with the support of Equity and others, at the "slaughter of the innocents" on Friday morning when about one quarter of the resolutions before Congress were perfunctorily disposed of in three hours, the other three-quarters having had four days. Our plea to continue through Friday afternoon was rejected. A.C.T.T.'s resolutions were two of the many which suffered.

The General Secretary made the only speech on the film resolution, not even Tom O'Brien being able to speak in seconding as he had agreed to do.

Government and Films

Congress unanimously approved the resolution which drew attention to the lamentable failure of the Government to help effectively British film production and instructed the General Council to give all possible support to the joint proposals of the six trade unions operating in the industry.

In moving the resolution on our behalf the General Secretary pointed out that it was supported unanimously by all six unions in the industry — actors, musicians, technicians, craftsmen, and general workers. He said that the union's plan would turn the British film industry into a virile and decent one. Fifty out of every four films on our screens were foreign, not because the public did not like British films but because of an idiotic quota system, the dominating position of the American economy, and the abject failure of the British Government to assist our film industry.

The Government took in entertainments tax 4d. out of every Is. paid by the cinema-goer and about 2d. went to the makers of films. Although the film industry had made progress under the Labour Government, the situation under the Conservative Government was a study in retrogression. A.C.T.T. members were being denied employment because films were being made in Italy instead of in this country owing to lack of studio space.

B.B.C.

Ralph Bond spoke on the resolution deploring the fact that the B.B.C., while still refusing recognition to some Congress-affiliated trade unions representing substantial numbers of their employees, nevertheless has permitted its programme time to be used for the purpose of influencing trade union elections. He pointed out that the B.B.C. still refused to recognise A.C.T.T. although we had secured full recognition with the Commercial Television Contractors.

On the second part of the resolution he quoted the obligations of the B.B.C.'s Charter "to give its listeners at home and overseas news that is objective and without political bias and to see that over the whole range of its programmes political comment is fair and balanced". He said that the B.B.C. cannot really complain if people view with concern a public corporation which, while withholding recognition to Unions who have the right to be recognised, at the same time seeks to tell other trade unionists how and for whom they should vote.

In view of the fact that some delegates had misinterpreted the wording of our resolution, which they thought might give the impression that it would be all right for the B.B.C. to interfere in trade union elections once they had given recognition to the Unions, we decided, as a friendly gesture, and having made our points, to withdraw the resolution, and the Congress agreed to this.

The General Secretary again stood for the General Council in the non-manual workers' group. Sir Tom O'Brien was elected with 4,730,000 votes (the lowest poll of any elected member) and the General Secretary was an easy second with 2,127,000 votes, a considerable increase on his previous best.

---

**Cover Design Competition**

Toward the beginning of next year CINE TECHNICIAN will change its name. In order to give full recognition to the place which Television Technicians have in A.C.T.T. the journal will be called SCREEN TECHNICIAN. To mark this change we are seeking a new cover design which will show clearly that the journal is for technicians engaged in film production, television, film processing, stock and equipment manufacture, etc.

The competition is open to all members of A.C.T.T. (though entries from other Trade Unions will not be barred) and the Finance and General Purposes Committee offer a first prize of ten guineas and a second prize of three guineas for the best designs submitted. The decision of the General Council regarding awards will be final and A.C.T.T. will retain the right to use all designs submitted.

Designs need not necessarily allow space for the printing of a still, but if they do, such space should be proportioned to allow for the normal shape of still and not a square as at present. Designs should allow for printing in black and one colour. All entries must be sent to the Editor at Head Office, the envelope marked "Cover Competition". Final date for receipt of entries is

FRIDAY, NOVEMBER 16
FIVE SHILLINGS A DAY HOLIDAY

How would you like your holiday food and accommodation to cost you only five shillings a day? That is what is paid by the Hungarian who goes to the large hotel on the beautiful Lake Balaton, run by the Central Council of Trade Unions — the Hungarian T.U.C.

With a party of tourists I visited this magnificent modern resort situated at Balaton Lelle at the end of July and was shown round by the Director, Károly (Charlie) Sallay. He told us that the place held 220 guests, who were elected by the local unions; industrial workers, farmers and professional employees, all were entitled to come for a mere 8 forints a day — the rest of the cost was made up by the T.U.C. Priority was given to the best workers, and more women came than men.

"Spinach"

We soon started firing questions at Mr. Sallay: Is it also open in the Winter? Yes, all the year round. What's the size of the staff? Sixty, including medical staff and a cultural officer, who every evening arranges a show of some sort. What are the rules of the resort? People can do anything they like, so long as they are back punctually for meals — otherwise they only get "spinach", which was Mr. Sallay's way of saying they merely get the Hungarian equivalent of bread and cheese.

Always Something to do

I examined the 16mm. projector they had for film shows — the cinema holds 120 at each performance and the latest films are always shown; the projector was a heavily built model, manufactured at the Gamma factory, and although it appeared in good working order was soon going to be replaced by a more modern one.

By evening or during the day there is always something to do — everything, it seemed, from a quiet game of chess in the lounge to tennis, volley-ball or skittles. But the main attraction is the warm water of Lake Balaton for swimming, rowing, riding water-bikes, fishing, or sailing on one of the establishment's 40 yachts.

Money is constantly being invested in the hotel, half a million forints (£15,625) being paid this year for new fabrics, crockery, glass and so on. This sort of thing is typical of Hungary, which is at the same time rapidly raising its standard of living and cutting down its armed forces. No credit squeeze there.

The resort exchanges guests with other European countries — France, Czechoslovakia, Rumania, East and West Germany — and Mr. Sallay gave us the broad hint that he would dearly like to practise his English! I am sure that if British trade unionists were to stay there— or at any of the hundreds of smaller trade union resorts along the shores of Lake Balaton they would soon be getting the T.U.C. to build a similar place on our South coast, in the Lake District or some other beauty spot in the British Isles.

A far larger proportion of the workers belong to the Hungarian T.U.C.s than here, but I am sure a scheme could be devised that would raise the money to give good, cheap holidays to British workers.

---

The Last Man to Hang

The Last Man to Hang, A.C.T. Films latest production, commences its Gaumont Circuit Release on 17th September.

We print below a recent mention of this picture carried in the Daily Film Renter:

"That British films, even modest ones, can command wide showing in the United States is shown in a heartening piece of news which I heard yesterday.

Congratulations

After viewing it in New York, Leo Jaffe and Lacy Kastner of Columbia, its distributors, telephoned congratulations to Irving Allen in London.

They told him they could guarantee a minimum of six thousand bookings for it!

It looks as if, at long last, A.C.T. Films have really pulled one out of the bag with a modest picture made for the domestic market."
MORE WIDE SCREEN SYSTEMS

WIDE screen and big negative systems continue to be announced. Here are some details about some of the most recent ones.

Joseph and Irving Tushinsky, responsible some while back for a variable anamorphic projection lens, are also the inventors and developers of the Superscope process. They have announced the perfection of the new Superscope 235 process, with a screen aspect ratio of 2.35 to 1 against 2 to 1 of the original Superscope.

Superscope is photographed on 35mm. negative with standard camera equipment and according to its inventors retains the advantages of conventional 35mm. production practices, including normal exposure and depth of focus. In addition, there is no “fall off” at the sides when the anamorphic print is unsqueezed in projection.

The Tushinskys have proceeded on the premise that the most advantageous location of the anamorphic optical system was in the laboratory for processing of release prints; and that the camera should not be burdened by the addition of a “squeeze” lens to add to production problems.

The system uses standard Mitchell Camera, with gate aperture which should be .980” wide and at least .650” high. The picture is composed in an area .940” x .410”.

After the regulation 35mm. negative is processed and edited the anamorphic treatment of release prints is accomplished in the laboratory by means of a series of spectral lenses developed by the Tushinskys and fitted to the printer.

It is claimed that colour negatives using the Technicolor dye transfer method for release prints maintain the quality of the original at no additional cost over standard prints. The producer using Superscope pays a license and service fee of one dollar a cut foot of negative. Say about $9,000 for a production.

Standard aperture release prints for normal projection can also be made from the negatives shot by this method.

M.G.M. has filmed $5,000,000 production Ramtree Country, with Dmytryk directing and Surtees photographing, in its own new 65mm. system. A negative photographed in 65mm. can supply prints for roadshowing in a 3 to 1 ratio filling the largest screens in use today. Same negative can supply prints in 2.35 to 1, 2 to 1, 1.85 to 1, and standard screen ratios.

By

A. E. JEAKINS

M.G.M. Camera 65, as the system has been named, is the result of years of study and experiment stemming from the studio’s first use of wide film 26 years ago in Billy the Kid.

The research programme was directed by Douglas Shearer and John Arnold. Optical equipment was produced by Panavision Ltd.

The following information on new developments is reproduced from The International Photographer.

After two years of research and development by engineers of Republic Pictures and Consolidated Film Industries, Republic is introducing its own anamorphic wide screen process under the trade name of Naturama.

Prints shot in the system will have an optical sound track only, with aspect ratio of 2.35 to one. Prints will be made available also to theatres without wide screen projection lenses in the 1.35 to one size.

After a year of intensive study of every anamorphic system in use or in stages of development, Herbert J. Yates, president of Republic, ordered specially designed lenses made according to specifications of the studio’s engineering department. These lenses were fabricated by one of the optical manufacturers in France. After months of revision of the original and subsequent lenses, Republic engineers developed a small and compact anamorphic camera lens which can be used with the standard Mitchell camera. Preliminary tests indicated greatly improved resolution and definition.

The Naturama system originally was designed around an adaptor type device. A separate anamorphic lens was used with the standard Mitchell camera lenses.

Subsequently studio engineering department designed an adaptor attachment which controls the simultaneous focusing of both the anamorphic and the Mitchell camera lenses. This type of control device was not attempted or perfected by any of the other studios in adding anamorphic lenses to existing cameras it is claimed.

Initial picture to be produced by Republic in Naturama is The Maverick Queen.


Film exchanges between Britain and the U.S.S.R. should these days be considered in the context of trade as well as of culture, A.C.T.T.’s representative on the British-Soviet Friendship Society, Christopher Brunel, told the Society’s last council meeting.

After outlining the possibilities of developing the showing of Soviet films in our commercial cinemas, he stressed that the reciprocal exchange of pictures was an essential of A.C.T.T.’s policy in the matter. He suggested two main ways to extend trade in films: 1. The export of Technicolor copies of British films—the Technicolor process being ideal for maintaining quality with the very large number of copies required for release in the U.S.S.R. 2. The dubbing of Soviet pictures into English, which would give work to British film employees.
CAMERAMAN IN CANADA

STEVE COX WRITES: Data Film Unit have recently received a letter from their ex-cameraman, John Gunn, who is now with the Canadian Film Unit. With the permission of Data, and because I am sure it will be of much interest to our members, I am including a large portion of it in this column. This is what John Gunn has to tell his colleagues in London:

"Firstly, you will notice that we have moved our tent from Ottawa to Montreal, following in the wake of the Film Board move to new hunting grounds. We now have a building that would put Denham and Pinewood to shame and a Studio that Data would dearly love for film production.

"Jean and I now live in a five and a half roomed Duplex with garage, and the last word in modern design. We have furnished two-thirds already, but need a few more bucks to finish the job, but considering we have only just passed the twelve month stage, feel pretty clever.

"You will all be pleased to read that I am now an established permanent cameraman with the Film Board, and am due, at this present moment, to leave on a three-month assignment in the West Indies to cover the Federation of the Islands, Jamaica, Barbados, Antigua, Port of Spain Trinidad, ending around Granada and Haiti."

John went by air with camera gear and film stock, sending the lighting equipment ahead by ship.

Basic Gear

The camera department will no doubt be interested in the basic lighting gear now standardised for television production. This is how John describes it: "Lighting cases have been constructed to carry 3 Pups, 3 Dinkies, 1 Single Broad and 2 Gator clips with spot 500 watt bulbs. Aluminium stands, goboe stands, twenty plastic extension leads, plus one hundred and fifty feet of main cable, are the main bulk of lighting gear. Silks, jellies, spots, spare bulbs are carried in the lid of the case, plus base plates, barn doors, snoots, etc., carried in special compartments. The lighting case is on castors and becomes the dolly or trolley for the rest of the equipment when moving from one location to another. Lightweight three-wheeled dollies have been made with lock positions in one direction, with snap clips for holding the medium legs, and the 16mm 400ft. Auricon Camera.

Sprocket Tape Unit

"We have now finished using the Auricon as a double system camera, as the optical sound quality left much to be desired. A genius at the Film Board has designed a Sprocket Tape Unit that beats any machine on the American market for sound quality, and with the tape having its own perf, ensures perfect sync with camera, since they are run in line.

"I have also been designing gadgets myself for my own unit, and have come up with a bowden lever control for parallax when tracking, which leaves me one-eyed and free to focus. This dolly, by the way, weighs fourteen pounds and is as strong as steel . . . so get cracking boys!

"Grind coffee, too"

"I have pulled off some amazing shots with this Auricon camera and dolly, and when I have completed ALL my attachments . . . will be able to grind coffee at the same time. We do, of course, use Tri-X in line with this lighting rig, with the equivalent of Plus X for Exteriors (Dupont 930A).

"We have high-speed spray processing giving us a three-hour mag to theatre service.

"I can imagine the rude remarks that would pass if any Data members could see my complete rig, as it is all a bright yellow with red lettering. You see, having a half-dozen TV maniacs loose around the Board, one has to be able to identify beloved pieces of equipment before they vanish into somebody else's kit. It also serves to keep a close eye when shipping by air or train, so it's not all bull stuff!

"I can imagine Su setting up mole lamps sprayed a bright yellow, but, believe me, chums, working with coloured equipment makes one feel good.

"The secret of TV assignments is to work with the minimum equipment, and if one has steel stands, etc., scrap them and modify in aluminium. Jean and I are really on the way up now in the film business, as she is now a Budget Officer (Production Manager), and when my own efforts hit the tubes with credit titles, I shall feel that my name will begin to circulate. We spend our few week-ends together across the border around the Vermont area, where I dabble in a little golf and generally laze after hectic assignments.

We can relax

"When on TV we complete six weeks' shooting (three stories) and then have two weeks off, so although we work hard, we can relax between assignments. The Caribbean trip will herald a new series for the Board under the heading of Commonwealth Series, and who knows, maybe I shall get the next U.K. assignment?

"I will endeavour to enrol in the American I.A. Union in September as it will enable me to free-lance state-wise after a period of twelve months, without having to pay a thousand bucks for a ticket to operate.

"Whilst in the Carib I shall be working with a Tim Wilson (Business Manager) who spent a long time with Phil Law in Iraq, a great guy, and I might add that Peter Kelly is also over here now, informing me that Phil might follow in his footsteps.

"On a Bush assignment, I ran foul of black fly and within two days both my eyes were closed, my face distorted, and my arms a bloody mess, so, all in all, I felt like suicide. I am very glad that I am fairly rugged to face up to some of the assignments. Maybe (Continued on page 137)"
IS the Co-operative Movement simply an amorphous mass of independent organisations? This may be asked for the independence of co-operative societies, and the voluntary character of their respective members, were the themes which ran through my last month’s description of the Movement.

So, is there any unity at all? Yes, the Co-operative Union is a voluntary association of these different societies. Actually about 97% of co-operative societies in Britain are affiliate to the Union.

Among qualifications for Union membership is the requirement that the applicant society’s objectives must include “the promotion of co-operative principles and ideas”, and “the desire to promote the practice of truthfulness, justice and economy in production and exchange ...”

Annual Congress

The Union is governed by an annual Congress, which about 2,000 delegates attend. Congress discusses trading and semi-technical matters as well as broader issues of general policy. Policy democratically decided at Congress is usually accepted by societies but the power of enforcement rests mainly upon the moral authority of the Union.

A former Tory parliamentary opponent of mine, no doubt aggrieved by his defeat, violently attacked the power of the Co-operative Union, and described it as “enormously wealthy”. This is a fable which is assiduously cultivated by evil-wishers.

In fact, though the trading turnover of all the sovereign societies runs into so many hundreds of millions of pounds, the income of the Union is around only £170,000 a year. Considering the enormous administrative work, and technical advice and guidance available to member organisations, through the Agricultural, Legal, Financial, Research, Labour, Publications, Parliamentary, Educational and Research Departments, the Union can be said to be run on a shoestring.

Of the total Union income approximately £10,000 a year goes on political activities through the Co-operative Party. It is interesting and relevant to compare this sum with the £38½ million paid out in dividends each year, on average, between 1951 and 1954.

The Co-operative Party also receives subscriptions from those individual societies who voluntarily decide, at a society members’ meeting, to affiliate. Just over 61% of societies, with, in 1952, 85% of total individual membership, have affiliated.

By Frank Beswick, M.P.

They paid to the Party 3d. per member per year affiliation subscription. This totalled £24,311 in 1955. This year Congress agreed to an increase in subscriptions to 6d. per member per year.

To the Co-operative Movement, therefore, politics are not expensive. Nevertheless the question is sometimes asked, why a Co-operative Party?

The answer is twofold. In Parliament and the political field generally we have good and proper interests to defend and we have definite and distinctive ideas to promote.

Is there any friction with the Labour Party? There is occasional controversy but also much mutually advantageous co-operation. There is machinery for policy consultation at national level and a practical working arrangement between local parties in the constituencies. A candidate nominated by the local Co-operative Party, and adopted by the divisional Labour Party, runs at election times as a Co-operative and Labour Candidate.

We currently have a group of twenty Co-operative and Labour M.P.s. Each plays his full part in the Parliamentary Labour Party, and they all meet collectively as a Co-operative Party Group. This year I was elected Chairman of the Group after Will Coirrick had served us well since 1945.

How and when did the Movement get into politics? The demand for political action goes back many years—into the last century—even though it was Robert Owen and the Rochdale pioneers in 1844 did lay down the principle of political neutrality.

Neutrality Not Feasible

The fact which emerged was that neutrality was not feasible within a partisan community. The demand for direct political representation came to a head in 1917 following war-time experiences which showed quite clearly that Big Business was quite prepared to use political pressure in order to obstruct Co-operative progress. Discrimination against Co-operative organisations had been apparent in the allocation of rationed foodstuffs, there was prejudice against Co-operative key workers in the operation of the Military Service Acts, and there was unfair application of tax liability.

Eternal Vigilance

Since those First World War days there has been subsequent evidence that the price of Co-operative expansion, like liberty, is eternal political vigilance.

This year the Tories have put the Restrictive Trade Practices Act upon the Statute Book. It embodies legislation which goes some way to curb the activities of the monopolists and price riggers in industry. The Co-operative Movement has been in the absolute forefront of this fight against the monopolies. But into this very Act the Tories have inserted a clause which will enable manufacturers who are so minded to sue a Co-operative Society in the courts if it pays a dividend upon that firm’s products. This discriminatory legislation was pushed through against the efforts of Co-operative M.P.s, but there is no doubt and indeed the Labour Party is pledged to this end, that the offensive clause will soon be wiped off the book.

This year, too, there has been an objectionable clause in the Finance Act which is calculated to injure
the Co-operative small savers, but here again the Co-operative case was made, the facts are known, and we are confident that the discrimination will be ended in the not so distant future.

Another example of the need for constant co-operative vigilance was in connection with the Dentists Act, also taken through Parliament this past year. This measure provided for the self-regulation of the dental profession. As originally introduced it would also have prevented any dental service being offered by any co-operative organisation. This despite the outstanding service, which the Minister of Health had to acknowledge. Ultimately, in the later stages of the Bill, the Minister yielded to the protests of Co-operative M.P.'s and this embargo upon a most valuable service was removed.

The Broader Principles

So much, then, for what one might call the practical side of co-operative politics, but what about the broader principles which the Co-operative Party seeks to further?

The Co-operative Party has recently re-stated its policy in the light of contemporary facts in a pamphlet "Challenge of our Time". This publication is worth buying and reading, but for this purpose one or two points might be emphasised.

Within their hard and practical experience Co-operators have worked out a proper place for capital. Within the co-operative economy capital is a servant and not a master. It receives a fair and assured return—but a fixed and limited one. The surplus resulting from successful and efficient trading is not distributed between the owners of capital. After a proper reward to labour the distributable surplus goes back to the consumers. Because of their practicable solution to the problem posed by capital, co-operators are entitled to be consulted in any policy designed to help social transition from capital to socialism.

Again, through years of experience co-operators have learned that it is not good enough to impose any plan for social betterment. Such a plan, if it is to mean real social advance, must enable the intended beneficiaries to participate both in the planning and its execution. In their discussion and policy statements on nationalisation and public ownership, the Co-operative Party has been much more imaginative and progressive than others in their proposals to protect the consumers. The present consumer councils attached to nationalised industries are by no means good enough for co-operators. Real power and influence is needed, for genuine representation of consumers, if the interests of consumers are to be safeguarded. And, equally important, if consumers are to play a constructive part in guiding the development of an industry which, fundamentally, only exists to serve them.

Agricultural Produce

Similarly, co-operators are beginning to influence thought and action with regard to the marketing of agricultural produce. At one time both Tory and Labour Parties thought only in terms of marketing arrangements, set up by statute, but under the control mainly of the producer. Their principal concern was the maintenance of good prices. Co-operators have consistently challenged this conception and have shown that the consumer has not only an interest as important as the producer but, properly organised, can make as good a contribution towards the orderly marketing of agricultural commodities.

Consumers' Welfare

Another idea developed by the Co-operative Party members, which is attracting increasing attention, is that of a Ministry of Consumers' Welfare.

In the modern world the consumer needs more, not less, advice and assistance. Some affect to say that in the modern world the housewife is the best judge of the value of the article she buys. But with new materials, new metals, plastics and complicated electronic mechanism, it just is not true that the housewife can always judge. Technical advice is needed—and some protection against deliberately misinformed. So many other organisations and professions have government department to help them, why not the consumer? Such a department could be given responsibility in connection with Merchandise Marks, weights and measures, food hygiene and standards. It could also be given the job of putting new life and vitality in the Consumer Councils attached to nationalised industries.

The scope for co-operation in domestic politics is wide indeed. But the Movement is also intrinsically internationalist. The co-operative idea is not impeded by national frontiers. The International Co-operative Alliance is the only major international organisation, apart from the United Nations itself, which embraces nations from both sides of the so-called Iron Curtain. Special mention must also be made of the growth of co-operation in the Colonies. The Co-operative Party, in and out of Parliament, has taken a special interest in this development. Ten years ago there were 1,885 registered co-operative societies in nine colonial territories, with about 250,000 members. In 1955 there were 8,626 societies in 27 territories with a total membership of more than a million.

These marketing, credit, retail consumer, transport, and farming societies are not only helping to lift the standard of living in those 27 areas, they are also giving invaluable experience in the techniques of administration, executive responsibility and self-government. And this, after all, is something which is good for them—and for us.

Cameraman in Canada

Continued

the underground assignments at home dispersed the Feature fat from my chassis!!!

"If Ron Bicker reads this, please forgive me chum for not answering your most welcome letter . . . but please believe that this first twelve months have been a trifle hectic.

"We shall soon be using the huge stage for television and standard productions, so I'm hoping to get a few large assignments very soon.

"I have certainly had my run of equipment and stock; from B.N.C.'s to 16mm. Arriflex, and 16mm. B/W and colour to 35mm. B/W to Eastman, in fact, I've had every chosen opportunity to improve my own ability as a technician."

KATHLEEN HOSGOOD

Kathleen Hosgood, who met with a serious accident in Italy whilst on location has now been brought home and is in the National Hospital for Nervous Diseases, Queen Street, London, W.C.1. She will be glad to hear from some of her friends.
News from the French Labs

COPIES, recently received, of the bulletin issued by the Joinville-le-Pont Laboratory Branch (comprising G.T.C. and Technicolor) of the French Union (S.G.T.I.F.) contain several items of interest to our own members.

The May/June issue, reporting the speech of their delegate to the Conference of The National Entertainment Workers' Federation, quotes his tribute to the part played in the winning of a recent strike by "the solidarity of the British lab workers who, alerted by our Union, had refused to carry out any work that might have been sent from G.T.C. during the strike".

The same issue records that, since the Management had apparently taken no steps to organise a celebration of the fiftieth anniversary of the founding of the Pathé Labs at Joinville, the Shop Committee of G.T.C. (a joint Gaumont-Pathe enterprise) had done so themselves, together with the Paris Film Sports Association. Proceeds go to help the lab's workers and pensioners.

Salary Campaign

In the August issue is an article on a current campaign for salary increases in the labs. A demand for a flat increase of 50 francs (about a shilling) an hour was rejected outright by the employers, with a request for an alternative proposition. The Union thereupon demanded an all-round increase of 15%, equal to the rise in the cost of living since October, 1955. The Employers had undertaken to study this in the light of their financial situation, but so far had given only an evasive reply. The bulletin calls on all labs and studios to discuss what action can be taken, if this attitude persists, in the pursuit of their first claims.

A further article chats on the trade union situation in the Technicolor plant, where a so-called "independent" union had been set up and the S.G.T.I.F. branch decided a year ago to put a stop to all wrangling and to rely on time proved to the members of this "independent" body the need for trade union unity. This policy is proving successful and a great measure of unity in action has been achieved. The Technicolor workers gave splendid support to their brothers at G.T.C. during a two weeks' strike against redundancy last January. However, it is still proving difficult to organise a strong S.G.T.I.F. branch in the plant mainly because of the tremendous turnover of labour. It has even been estimated that the number of people taken on during the last year who have stayed only a few days or weeks is about 5 or 6 times the present total labour force of nearly 300. While accepting this figure with reserve, the bulletin agrees with the broad picture and adds that their own difficulties are nothing to those of the management trying to run a lab with a constantly changing and unqualified staff. It points out further that the staff themselves cannot possibly be held responsible for the situation, which was bound to arise from the policy of excluding qualified workers on the pretext that literally "they were too demanding" - a policy denounced at the time by the Union. The Union's job, the bulletin concludes, is to look after the workers' interests and to convince them of the strength which trade union organisation will give them.

BOOK REVIEWS


The dust-cover of this book reads, "The aim of this book is to answer all the questions of the hi-fi enthusiast and audio technician that pertain to high fidelity loudspeakers and enclosures."

The text, which is very well illustrated by many photographs and diagrams, is marred by the over-use of slang terms; also many of the component parts of the hi-fidelity systems described are unavailable to enthusiasts in this country. The complete lack of mathematics and formulae will commend this work to the layman but, by the same token, this lack will relegate the contents to the level of an over-simplified commentary to the technician and advanced audio-hobbyist. This book is recommended as a stepping-stone into the mystic rites of the Hi-Fi fetish; but not as a text-book in the accepted sense of the term.

M.B.

Kemp's Commercial Guides Ltd. have now published the first edition of their new "Kemp's Short and Specialized Film and Independent TV Directory". We are grateful to them, quite apart from the fact that they, like "The Times", seem to be one of the very few publishers who know how to spell words ending in "ize" correctly.

The new directory contains more than seventy-five classifications, including advertising agents, producers, equipment agents and services, hire facilities, music and film libraries, etc.

The work is remarkably comprehensive, though there are, of course, omissions. In particular one notices that, under the heading "Trade and Professional Associations", no mention is made of The Guild of Television Producers and Directors. One also feels that a list of freelance television directors would be useful; but these lacunae are inevitable in the first edition of a new publication of this sort and, as it stands, it is a most valuable addition to the library of anyone engaged in the short film and TV field.

D.D.

The 9th Edition of the American Cinematographer Handbook and Reference Guide contains the latest information and charts on colour and wide screen methods of shooting motion pictures. Articles on television image recording, intensification, photograping motion pictures for television release, and the make-up charts for black-and-white and colour, make the "Jackson Rose" as necessary to the modern cameraman as his pans, glass and exposure meter.

O.H.

OUR COVER

COVER STILL is that of Burmese actress Min Min Thun in England to work in her first film The Purple Plain.
**CINE TECHNICIAN**

**Organiser's Page**

**REDUNDANCY SETTLEMENT**

The redundancies at Associated Rediffusion have now been discussed with the Unions concerned and we have successfully obtained compensation for those people to be discharged. The following is agreed:

To employees with more than six months but less than one year's service, compensation will be paid to the equivalent of an extra week's pay, and a quarter of a month's pay for those on monthly staff. To employees with more than one year's service, compensation equivalent to two weeks' pay or half a month's salary, whichever is appropriate.

Further, the Company has agreed that as from Monday, September 17th, a 41-hour week only shall be worked at Wembley Studios, where they propose to centre all their production.

The boys on the job have accepted this settlement and ran a very successful dance at Wembley on Friday, 14th September. I think their ticket is well worth reproducing. Here it is:

---

**A. C. T. T.**

**PRESENT**

**"THE WAKE"**

**TO BE HELD AT**

**THE CENTURY HOTEL**

**FORTY AVENUE, WEMBLEY**

**FRIDAY, 14th SEPT. 1956**

"Eat, drink, and be merry, for tomorrow ye die."

François Villon

**LIGHT REFRESHMENTS**

**LICENSED BAR.**

Extension applied for

**TICKETS 5/-**

**ADMIT ONE**

---

In my notes last month I wrote that the Sound Section had raised the question regarding all-in contracts. It has been pointed out to me that all sections have raised the same query, therefore I am glad to make this correction.

During this month, Head Office lapsed members. It is felt that in a lot of cases it is forgetfulness on the part of members, and not a deliberate attempt to avoid paying subscriptions that leads to lapsing.

It is also the duty of members to approach the Collector or Steward and not leave it to the officials concerned to chase members for subscriptions.

Of course, as members know, letters go out from our Records Department reminding people that they are in arrears. The reply to one of these reminders is worth quoting. It says:

"I resigned four months ago on the principle that as a British subject I am entitled to think for myself and am opposed to any movement which robs mankind of that right. I am now a free man, although I am paying a price—working longer hours with less pay, and although life is hard I am happy to be free."

Comment would be superfluous!

Those of you who have had occasion to come to Head Office and have made an enquiry on the ground floor will be interested to know that the very attractive brunette who answers your queries, known to Head Office as Sylvia, is leaving us to enter the entertainment industry. She will be joining the Windmill Theatre on the 8th October under the name of Lynne Gray. I am sure we wish her every success in her new career and hope that in the not too distant future we may see her appearing at the Studios.

Members who have met Sid Varney, of the E.T.U., who was Treasurer of the F.I.E.C. and Shop Steward at Ealing, will be sorry to learn that he was killed in a motor accident. We take this opportunity to extend to his family our sincere sympathy.

During my visits to TV House to discuss trade union problems, I came across this story: "Some bright lad approached a TV producer with an idea for a script on a 'human drama'. He explained to the producer that he had a marvellous story full of dramatic family conflict. Parents had twins; one wished to be a jet pilot and the other a concert pianist. The producer did not quite see where the dramatic conflict came in. The bright lad informed him that he had an entirely new twist on the story—the twins were Siamese!"
SUEZ: The General Council, meeting on the night of the emergency recall of Parliament, supported the T.U.C.'s policy over the Suez canal and called for settlement of the question along the lines of the United Nations Charter; the resolution, moved on behalf of thirty-four members of Rank Screen Services who had signed a petition in similar terms, arose from the discussion of A.C.T.T.'s delegates to the T.U.C. (See pages 131 and 132), and was carried without dissent.

Also arising from the T.U.C. report, it was agreed to write to the T.U.C., urging that steps be taken to prevent resolutions towards the end of the agenda being rushed through without adequate discussion—as had happened to our two resolutions.

"BUNNY" GARNER: The 21st anniversary of "Bunny" Garner joining our staff was marked by a testimonial gift.

SEVENTEEN FOREIGN TECHNICIANS were reported to be working in British studios, all but two of them Americans. In addition, the Council considered an emergency item: the American technicians for four further productions; in regard to Island in the Sun, a British quota film, the Ministry of Labour had not given A.C.T.T. time to discuss the application and had granted permits for both a foreign producer and director; the Council protested vigorously at this and resolved that, if sufficient time was not given to consider such applications in future, members would be asked to refuse to work on the production concerned. The whole problem of foreign technicians will be discussed by the Feature Producers' Directors' Section and the Legislation Committee, and A.C.T.T.'s views made widely known by means of publicity. The Minister of Labour will be asked to receive a deputation.

REDUNDANCY AT REDIFFUSION: A detailed report of the negotiations and settlement was received from Harry Middleton (see page 139), who added that the final figures of redundancies were 198, including some 80 of our members. The report paid particular tribute to the local Shop Stewards, who had been willing to meet at all times, including a series of very late evenings, in an attempt to get satisfaction for the members. The Council received a resolution from A.R Film Section, urging that they be employed under the terms and conditions of the B.F.P.A. agreement retrospective to July 16th; this was agreed, and the negotiators were urged to press for the retention of the pension scheme, which the company wanted to drop as a condition of agreeing to the B.F.P.A. agreement.

HUMPHRIES LABS DISPUTE: A letter was received from the F.L.A. on the dispute with Humphries Laboratories in connection with the Tuesday to Saturday shift for two members of the Chemical Department. It was agreed to suggest to the company that the best way to resolve the matter would be to revert to the previous policy of voluntary Saturday overtime, where essential.

TWICKENHAM STUDIOS: The Management refused to accept our interpretation of payment of the daily rate on Saturday, that is, time and one-half on the daily rate. They offered to take the matter to conciliation at B.F.P.A. level. The Executive decided to draw to the attention of members that it was Union policy that they should not agree to work on Saturdays unless the proper rate was agreed beforehand.

KODAK: Following consideration of the joint report from the General Secretary and Ken Roberts on suitable steps to be taken in order to further progress at Kodak, broad approval was given to the recommendations made. Specifically it was agreed to make a start by preparing details of the most suitable department, for whom Trade Union rates and conditions would be demanded; at the next suitable Kodak exhibition leaflets on our case for T.U. recognition would be distributed to the public.

JOINT T.U. FILM POLICY: A letter was received from the E.T.U., giving the text of a resolution, unanimously carried at their recent annual policy conference; after noting the continued disposal of British studios, the resolution deplored that more than 70% of films shown here were foreign, "in spite of the unquestioned ability of British artists and technicians to make films of high entertainment value." The E.T.U. conference called for nationalisation, and, in the meantime, called for the immediate restoration of Renters' Quota.

The E.T.U. further inquired if we would co-operate in a Conference to initiate a campaign for the industry, and A.C.T.T. agreed to welcome a Conference based on the joint T.U. document, but that it should not go outside that document's policies.

UNEMPLOYMENT INSURANCE: Frank Fuller and Ralph Bond met (Continued on page 141)

Camera Hire

NEWMAN SINCLAIR—Mirror Shutter, Cooke Lenses and 24mm. Angineux Wide Angle. (Available fully adapted for CINEMASCOPE if required).

NEWMAN SINCLAIR—Model 'G' Cooke Lenses. Single Frame Exposure and electric motor drive if required.

Kingston Tubular Tripods.

LOCATION CAMERA DOLLYS
Metal construction, pneumatic tyres, drop-down jacks, lightweight tracks, etc.

S. W. SAMUELSON
FIuchi 1595
General Council (continued)

members of the T.U.C. Social Insurance Committee to discuss further the position arising from the resolution moved by A.C.T.T. at the 1954 T.U.C., following the Ministry of Labour's refusal to pay unemployment benefit to those members dismissed during the Laboratory Dispute.

The T.U.C. spokesmen said that, whilst they continued to be very concerned about the matter, they could not suggest any concrete solution.

The Government had been pressed to amend the Act so that, where an employer had breached an agreement and a stoppage ensued, the workers would be entitled to unemployment benefit. The Government had not agreed to such an amendment. The Executive decided that the General Secretary should consult H. Samuels, who took the Test Case on Appeal, as to whether he could suggest a suitable amendment to the Act in which case such a proposal would be forwarded to the T.U.C.

GRANADA TV: At the request of our Manchester members, employed by Granada, Harry Middleton held a meeting there on payment for meal breaks. Following the threat by A.C.T.T. members of an overtime ban the company agreed to pay for the second meal break which means that 44 hours per week are worked, but they include the second meal break; overtime, of course, is payable if the meal break is not taken.

JOBS ON OUR BOOKS

The following vacancies have been notified to us:

HUMPHRIES FILM LABORATORIES.
Two 35mm. Black and White Printers
One Positive Synchroniser (Nights)
One Positive Synchroniser (Days)
One Solutions Control II Operator
One 35mm. Projectionist
One Negative Assembler (Days)
One Draughtsman
One Foreign Titles Assistant

PATHIE LABORATORIES (Wardour Street).
Vacancy in office for General Clerk

WANTED

WANTED: Newman Sinclair in good condition (similar camera considered). Please air mail replies to Robert Hawkins, Elstree Studios, Central Africa, P.O. Box 1517 Lusaka, Northern Rhodesia.

Mental Deficiency

A number of people detained in mental deficiency institutions were being exploited as cheap labour, says a report from A.C.T.T.'s delegate to a recent conference on mental deficiency, organised by the National Council for Civil Liberties. All the cases successfully fought by the N.C.L.L. had remained mentally sound after release.

Miss Elizabeth A. Allan, N.C.C.L. Secretary, urged delegates to raise with the Ministry of Health the need for proper rehabilitation of mental deficients; she said that those who performed useful work should be paid T.U. rates and should get insurance stamps.

SOUND QUALITY IN COLOUR PRINTS

is not quite so easy to ensure as in black-and-white. The finest equipment—the careful testing of each batch of stock—the selection of appropriate printing filters—regular densitometric tests: all are essentials.

STILL ONE THING MORE

is needed to maintain the consistently high quality of our prints: the skill of the Industry's most experienced colour technicians. Give us first-class recording, and we will guarantee perfect results.

The only Independent Laboratory undertaking exclusively Colour Processing

The only

Independent
Laboratory
undertaking
exclusively
Colour
Processing

89/91, WARDOUR ST., LONDON, W.1.
Telephone: GERrard 5716-8935
Guide to British Film Makers

THE CROWN THEATRE

Lessee: FILM PRODUCTION SERVICES (Surrey) LTD.

Provides Complete Studio Projection Service at Any Time to Suit Your Requirements

DOUBLE HEAD PROJECTION MIXING PANELS FOR TRACKS also SUB-STANDARD PROJECTION SEATING FOR 70 PERSONS

SOUND R.C.A. SYSTEM

EDITING ROOMS FOR HIRE

86 WARDOUR ST., LONDON, W.1

Tel: G.L.2223 Editing Rooms G.L.9399

SEPTEMBER 1956

GUilty

Year of Production: 1956.
Studio: Beaconsfield.
Laboratory: Humphries.
Producing Company: Gibraltar.
Producer: Charles Leeds.
Stars: John Justin, Barbara Lave, Donald Peers, Stephen Murray, Norman Wooland.
Director: Edmond Greville.
Scenario: Maurice J. Wilson.
Camera Department: Lighting Camera-nan, Stanley Page; Camera Operator, John Kotze; 1st Camera Assistant (Focus), Richard Bailey; Other Camera Assistant, Philip Finch.
Sound Department: Recordist (Mixer), Len Page; Sound Camera Operator, George Rice; Boom Operator, Don Roberts; Dubbing Crew, R.C.A.
Art Department: Art Director, Scott Macgregor; Draughtsman, E. Saw.
Editing Department: Supervising Editor, Jim Connock; Assembly Cutters, Pat Holmes; Other Assistants, W. Creed, N. Brenson.
Production Department: Production Manager and/or Unit Production Manager, Jack Hicks; 1st Assistant Director, Peter Manley; 2nd Assistant Director, Denny Lewis; Continuity, Audrey Warwick; Production Secretary, Grace McCorry.
Stills Department: Still Camera-man, Fred Williams.
Publicity Department: Publicity Director, Bill Batchelor.

WICKED AS THEY COME

Year of Production: 1956.
Studio: Netleyfield, Walton-on-Thames.
Laboratory: Rank Laboratories (Denham) Ltd.
Producing Company: Hemisphere Films Ltd.
Producer: Maxwell Setton.
Director: Ken Hughes.
Scenario: Adapted by Robert Westerby and Sigmund Miller. Screen play by Ken Hughes.
Camera Department: Lighting Camera-man, Basil Emmott; Camera Operator, Jerry Turpin, 1st Camera Assistant (Focus), B. West; Other Camera Assistant, J. Shinerock.
Sound Department: Recordist (Mixer), Fred Ryan; Sound Camera Operator, N. Raynham; Boom Operator, Gerry Humphreys; Dubbing Crew, Len Shil- ton and Crew, A.E.F.C., Elstree; Maintenance, C. Earle.
Art Department: Art Director, Don Ashton; Assistant Art Director, John L. Jones; Draughtsman, John L. Jones; Set Dresser, Terence Morgan; Dress Designer, Cynthia Tingley.
Editing Department: Editor, Max Benedict; Assembly Cutter and 1st Assistant, John Jempson; Other Assistants, W. Nelson, Diana Baer- lein; Dubbing Editor, P. Owtram.
Production Department: Production Manager, F. Gunn, 1st Assistant Director, P. Shipway; 2nd Assistant Director, J. Comfort; 3rd Assistant Director, D. Hall; Continuity, Beryl Booth; Production Secretary, Sheila O'Donnell.

Stills Department: Still Cameraman, K. Ryan.
Special Processes: Brian Langley and Pinewood Company, Prilling Matte; Charles Staffell and Crew — R.P.
Publicity Director: John Newham.

★

REACH FOR THE SKY

Year of Production: 1955.
Studio: Pinewood.
Laboratory: Denham.
Art Department: Pinewood Productions Ltd.
Producer: Major D. M. Angel.
Assistant Producer: Anthony Nelson-Keys.
Production Controller: Arthur Alcott.
Stunts: Kenneth More, Muriel Pavlow.
Director: Lewis Gilbert.
Screen Play: Lewis Gilbert.
SOUND RECORDING: Vernon Harris.
Camera Department: Lighting Camera-man, Jack Asher, H. A. R. Thomson (2nd Unit), Camera Operators, Harry Gillam, David Harcourt (2nd Unit); 1st Camera Assistants (Focus), John Morgan, J. F. Scott, Other Camera Assistants, M. O. Wilson, J. Levy (2nd Unit).
Sound Department: Recordists (Mixers), John W. Mitchell, Terry Cotter (Location); Sound Camera Operators, R. Butler, F. J. Hales (Location); Boom Operators, J. W. N. Daniel, Basil Roots (Location); Boom Assistants, R. Charnan; Dubbing Crew, Gordon K. McCullum, W. Daniels, C. Le Messurier; Music, Ted Drake; Sound Maintenance (Location), G. H. Saunders.
Art Department: Art Director, Bernard Robinson; Assistant Art Director (Set), Vernon Dixon; Draughtsman (Chief), C. Edis; Electrician, R. Berman; Dress Designer, Julie Harris.
Editing Department: Editor, John Shirley; Assembly Cutters, Peter Flick; Other Assistants, Pam Hilliard, Mike Edmonds; Dubbing Editors, Arthur Archibald Ludski; Assistant Editors, Graham Harris.

Chris Lancaster.

Production Department: Production Manager and/or Unit Production Manager, H. R. R. Attwood; 1st Assistant Directors, Basil Keys, P. Marsden (2nd Unit); 2nd Assistant Directors, Ken Gowans, G. Helman (2nd Unit); 3rd Assistant Director, Gino Marotta; Continuity, Shirley Barnes, D. Francis; Production Secretary, Teresa Holland.
Stills Department: Still Cameraman, Charles Trigg; Unit Publicist, Jerry Lewis.

★

SIMON AND LAURA

In the credits for this production published in the June issue the name of the Sound Recordist was wrongly given. It should have been D. M. Barnett. We regret this error.
GEVAERT
SOUND RECORDING FILMS

The remarkable increase in sales of Gevaert Sound Films for variable area recording, S.T.4 and S.T.6, is easy to understand. Each in its class is outstandingly good and will give you better cancellation, better high frequency response, and will enable you to work at lower lamp currents.

GEVAERT
MAGNETIC FILMS AND TAPES

Gevasonor magnetic coatings are available on 5 thou. base in 16 mm., 17.5 mm. and 35 mm. widths or as ¼-inch tape. These materials are of such quality that for some scientific applications where freedom from dropouts and evenness of coating is essential no other tape available will fulfil requirements.

Full Technical Information from:

GEVAERT LIMITED, Motion Picture Department,
Acton Lane, Harlesden, London, N.W.10  ELGar 6755
THE RANK ORGANISATION presents "EYEWITNESS", a first feature production starring DONALD SINDEN, MURIEL PAVLOW, BELINDA LEE and Guest Star DAVID KNIGHT. Produced by SYDNEY BOX. Directed by MURIEL BOX. Lighting Cameraman R. WYER. Filmed on ILFORD HP3 and HPS 35mm cine negative films.

Ilford Limited, Cine Sales Department, 104 High Holborn, London, W.C.1 Telephone: HOLborn 3401

NEGATIVE CUTTER
(See page 154)

LABORATORIES SECTION COMES OF AGE
GREETINGS FROM THE PRESIDENT
21 YEARS OF STRUGGLE
PIONEERS REMEMBER

OCTOBER - - 1956
Association of Cinematograph, Television and allied Technicians
Vol. 22 No. 142 PRICE 6d.
COLOUR FILM SERVICES

who were first with

★ Sensitometric Control
  (for consistent quality control)

★ Printer Fades & Dissolves

★ Masked Prints

★ Pre-flashing
  (and without extra charge!)

have now introduced their latest technical advance

ELECTRONIC CUEING

which eliminates edge notching for light changes in cutting copy.
It will also shortly be available for release printing.

For full details of this new service, consult

COLOUR FILM SERVICES LIMITED

22-25 Portman Close, Baker Street, London, W.1
HUNter 0408-9
In this issue of the Journal we celebrate the twenty-first anniversary of one of the most important events in the history of A.C.T.T., the foundation, on October 15, 1935, of the Laboratory Section

PRESIDENT CONGRATULATES THE LABS

One of the pleasures of belonging to a young Trade Union is the number of opportunities it gives us for celebrating 21st anniversaries.

Hardly had we wiped the last crumbs of A.C.T.T.'s coming of age cake from our lips when we found ourselves tucking in to the General Secretary's. And now in this very same year the Laboratory Section have twenty-one candles on their birthday cake. Soon, indeed, the calendar of A.C.T.T. will be like that of some Latin countries where every day has its patron saint and, of course, its holiday (with pay).

Apart from the major festivals of Action Day (A.C.T.T.) and St. George's Day (Gen. Sec.) I look forward, to mention only two, to the feasts of St. Edward (Editorial) and that charmingly feminine saint St. Constance (Continuity). But of all the Sectional Red Letter days by far the most significant is Lab Day. Incidentally, whether or not our Lab members will see fit to celebrate it with a modest display of fireworks—not excluding rockets—in certain darkrooms, we may safely leave to their discretion.

But, speaking seriously, the founding of the Laboratory Section is one of the most important events in A.C.T.T. history, if for no other reason than that from it sprang all other Sections, and I would like to be the first to offer my own warmest and most sincerely felt congratulations to the Lab Section on attaining its majority.

I do so all the more enthusiastically because my work has been entirely in the studios. There used to be a myth, now long extinct, that the studio workers and the lab workers were somehow two entirely different bodies. I can even remember in the dim past being asked why lab workers should belong to an Association of film technicians. Why indeed—since they only have the trilling responsibility for seeing that all the work of Writers, Directors, Producers, Assistant Directors, Cameramen, Editors, Continuity, Art Directors, Composers, Actors, Make-Up, Hairdressers, Wardrobe, Electricians, Carpenters, Plasterers, Riggers, and Wardour Street ever appears on the screen at all—let alone the quality of its appearance. Nothing makes me personally more angry than the suggestion—admittedly hardly ever made now—that there is any division between the studios and the labs except that they do different jobs in different places.

Different jobs, yes—but on the same end product and involving just as high a degree of technical craftsmanship. There is no division in our work, still less is there in our solidarity, as recent history has overwhelmingly proved. We in the studios know how much we owe not only to your technical skill but to your splendid Trade Union fellowship and support. I hope and believe that you feel the same way about us.

We are—and in many ways what a blessing it is—a small union, for that gives us the chance to know each other as individuals, but for those in the labs and studios who are not shop stewards or on the General Council personal contact is difficult. My own wish for the future is that this difficulty may be overcome, for I know from happy personal experience that one ounce of friendship is worth a ton of resolutions.

I would just like to end by once again wishing our Laboratory Section many happy returns, not only on behalf of our studio members but on behalf of A.C.T.T. as a whole. While you continue to gain in strength and prosperity so will A.C.T.T. as a whole.

ANTHONY ASQUITH

Anglo-American Film Agreement

Once again the Anglo-American Film Agreement has been renewed unchanged.

Last year in this Journal we had to draw attention to the opportunity that the Government had missed of taking steps to improve the position of the British Film Industry.

This year the Government has let another golden opportunity slip by, and on this occasion, too, it has completely ignored the advice tendered to it in the joint statement prepared by the six film unions.

One is tempted to wonder; do the Government want a healthy British film industry at all, or could they not care less?

For the record we reproduce here the text of a letter sent to the President of the Board of Trade by our General Secretary on September 20th.

"My Executive Committee at its meeting last night noted that the Anglo-American Film Agreement is due for revision. We very much trust that the forecasts of the negotiations which have appeared in the Press are inaccurate and that the Board of Trade is not intending merely to

(Continued on page 148)
As a large number of A.C.T.T. members already know, George Elvin is in hospital suffering from chest trouble and he is likely to be away for the next six months. On behalf of all the members we extend to him our very best wishes for a speedy recovery.

George assures us that he is going along very nicely and asks us to thank all those who have written to him and to say how sorry he is that it is not possible for him to reply to them all personally.

Anglo-American Film Agreement
(continued)

extend the present Agreement in an unamended form.

"I have been particularly asked to stress the references in the joint statement by all the Film Unions, a copy of which was sent to you at the time we replied to the National Film Finance Corporation. In that document we proposed that the Anglo-American Film Agreement be revised in keeping with other plans for the well-being of the industry and whilst we appreciate that you have not yet received a report from the N.F.F.C. we believe that a start should nevertheless be made at this moment in proposing certain revisions to the Anglo-American Film Agreement. Particularly, we have in mind the Trade Union proposal that American companies be told they can only take out of Great Britain a sum equivalent to what British companies can take out of America and if possible such proposals be extended on a similar line to benefit the showing of United Kingdom films in those Commonwealth and Colonial territories where American domination restricts their exhibition.

"Finally, we hope that during the course of the discussions you will also put forward the other point made by the Unions that a British Film Centre should be established in the U.S.A. and support be given to the establishing of an Anglo-American Films Council."

It is most disturbing to hear of the continued contraction of the Laboratory output in this country due to loss of foreign markets, etc., especially in the colour world. However, as this industry of ours seems to spend its whole life living through one major crisis after another, it is to be hoped that true to form it will successfully weather the present troubles, and in passing I would once again utter the cry: If only the so-called big-shots of the cinema production companies will realise that all the money in the world spent on large screen equipment will never replace the value of good stories intelligently presented to the public into cinemas we could again enjoy a period of maximum production output throughout our industry.

The recently-born television section are getting off on the right foot very early indeed. Already they are more than perturbed at non-union labour handling or makeings films for TV and have set the General Council the problem of sorting this matter out with the aid of all sections of our Union. It is, of course, too early for a policy to be laid down as yet, but as the General Council report shows, the Laboratory Section will be giving this matter thought at its next meeting, as indeed will all other sections, with a view to letting the Council know how best it can help the TV Brothers to put this matter right.

The Laboratory Committee are still very busy working on the problem of adequate safeguards for members contracting dermatitis whilst at work. It is all too clear that the legal responsibility of any employer is much too short of what is required to maintain the living standards of any person unfortunate enough to contract this disease and, like so much of the protection which workers do enjoy in the many industries of this free country, it will have to be obtained by the strength of the membership behind its negotiating body. I hope round the negotiating table.

Edited by
Alf Cooper

It is certain that our members will not tolerate the idea in Laboratories that if a person gets this complaint then he should get to hell out of this industry and become a liability to some other set of employers. If work in this industry knocks a man down then this industry must support him and get him back firmly on his feet again.

The health of our General Secretary is a matter that, at this moment, is of far greater importance to all members than new agreements and improved conditions of employment, and when George reads this report I know that in spite of its lack of adequate words he will understand that all his members in the Laboratory section are keenly awaiting the news of his return to good health, not just because of his brilliant leadership on our behalf, but simply that he himself is once again back amongst us.

COVER DESIGN COMPETITION

A CORRECTION

Will all entrants for the competition for the design for a new cover please note that the new name of the CINE TECHNICIAN will be FILM AND TV-TECHNICIAN and not SCREEN TECHNICIAN as given in the announcement of the competition in our September issue. We apologise to any entrants who may have been inconvenienced by this error. For those who have not yet decided to compete, the terms of the competition are reproduced on page 155 of this issue. You still have until November 16 to get your designs to Head Office.
RANK ORGANISATION'S

ONCE again this lavish brochure, some ninety pages thick, admirably printed on top quality paper, prodigally illustrated with charts and diagrams in three colours, bursts upon the investing public.

Is such extravagant display justified? I believe it most definitely is. Not only because it sets out very fully, simply and clearly the manifold activities and interests of this great combine; nor because its business is essentially show business, but because such an impressive and well-ordered publication cannot fail to make an impression of solidarity, sanity and purpose in an industry too frequently accused of irresponsibility and lack of organisation. It is a very cogent and dispassionate reply to a recent, astonishingly ill-informed, editorial diatribe against the Cinema business in the daily Press.

I am not competent to comment on the mass of figures and accounts which it sets out, though they appear to provide all the information an investor can reasonably expect. Of course it would be nice to have the figures for the private companies too, through which the personal control is largely exercised, but there is no legal compulsion to give them and one must not be too greedy.

Healthy Enthusiasm

On the more general aspects of the Report, I find the pervading under-current of enthusiasm for the Cinema in all its manifestations most healthy and heartening. Few of us really love huge industrial combines but it is hard to see how anyone but a giant could have shaken off the appalling depression of 48-'49 and emerged to spread his interests so that today we are largely independent of foreign equipment and, to an increasing degree, of foreign dominated distribution in overseas territories. This is a great achievement.

My only doubts are about the implied assessment of future probabilities. Seventy-nine cinemas are being closed because they do not pay; indeed, this is said to be of no less than 230. Yet twenty-one new theatres have been acquired or built. This apparent anomaly is explained on the grounds of rationalising locations, which no doubt makes good sense on short-term view, but I feel there is an over-insistence on the iniquities of entertainment-tax as the cause of the trouble.

Throughout the report entertainment-tax is continually arraigned as the arch-villain, almost ad nauseam. May not these very justified tears of righteous rage perhaps be obscuring a clear vision of a fundamental change in the social pattern of the Cinema?

May it not be that TV is taking away for ever the "six penn'orth of hot hands twice a week" audience which has been the staple of TV. This may not matter to shareholders but to film makers, and especially the independent producers, a more detailed breakdown would have been valuable.

All in all, as a report of a self-critically full employment, have never met him and a photograph would therefore not have been amiss.

By Derek Twist

the box-office for so long and that we are already in a transition stage towards fewer cinemas, fewer films, longer runs, a more adult and selective audience? There is nothing in this report to suggest that such possible developments have been considered.

It is encouraging to see that Mr. Rank's views about the future of the Production Fund, the Film Finance Corporation and even the quota are surprisingly parallel to those of A.C.T.T. and the other Unions as expressed in the recent questionnaire on these topics. In particular, a protest is voiced against the payment of Eady money to films made here by American companies, a complaint which we have been urging for a long time.

The Report

A good deal of space is allotted to production activities at Pinewood, which appear to be progressively more profitable though, unfortunately, the figures given include Production and Distribution. The latest figure also includes a non-recurring and undisclosed amount for the sale of old films for Profitable Pinewood

BUNNY GARNER

We have received the following letter from Stan Warbe:

To the Editor, Cine Technician,

Reading through last month's Cine Technician I was most disappointed at the brief reference given to "Bunny" Garner's twenty-one years service with A.C.T.T. I realise that space is limited but I would have thought that such a service was worthy of more than three and a half lines, especially since Bunny's early days were so closely linked with our Union's formation and early struggles, particularly in the laboratories.

It is also worth remembering that some of our newer members, particularly those enjoying reasonable lines, have never met him and a photograph would therefore not have been amiss.
In tribute to the Laboratory Members of A.C.T.T. we tell here the story of the birth and growth of the Laboratory Section

TWENTY-ONE YEARS OF STRUGGLE AND ACHIEVEMENT

The minutes of the General Council Meeting for October 15th, 1935, cover three handwritten quarto pages on paper now yellowing with the years for those were the days before A.C.T.T. rose to typewriters with two-colour ribbons which allowed minutes to be set out legibly in "glorious Technicolor".

Tucked away on the second page of the record of that particular meeting is a two-and-a-half line paragraph which might only too easily be overlooked by anyone scanning the Union's past records in search of the turning-points in its history. It reads:

"Report of Laboratory Meeting. The Secretary gave a report of the meeting of laboratory workers at which it was resolved to form a special laboratory section of A.C.T."

Words of Destiny

Those twenty-eight words, sandwiched between items of routine business, constitute the official record of what the President, on another page of this issue, describes as one of the most important events in A.C.T.T. history, the welding together of the Laboratory Members into a section of their own which was destined to become the largest section in the Union.

Between the drafting of that minute and the present day the Laboratory Members, with the backing of their fellow members in other branches of the film industry, have built up for themselves a record of struggle and solid achievement of which any Trade Unionist would have every right to be proud. In this article we shall try to give some of the highlights of that struggle and of those achievements.

For the young worker coming fresh into a modern laboratory it may be difficult if not almost impossible to imagine what conditions were like in those early days before A.C.T.T. took up the fight for their improvement.

Bert Craik, who was himself a laboratory worker in those dark, far-off days, has summed them up in one word, "appalling". Printing rooms, for instance, were cramped and over-heated, with blankets hanging from the roof with their lower ends in the water, a primitive device to cut down the effects of static electricity. Workers in the developing rooms had to wear gum-boots to protect them from the pools of chemical solutions lying everywhere over floors. As often as not their clothes were wringing wet with hypo and developer.

Pay was appalling, too. On the first appearance of LAB TOPICS, in the Journal of December 1936-January 1937 we find the situation summarised as follows:

"There are dozens of lab workers with ten to twenty years' experience earning £3 to £4 per week for highly skilled and responsible technical jobs. They feel justified in grousing when they see younger on the production side who, after a couple of years in the trade, are earning £5 and upwards per week, and have the chance of advancing still further."

Available any time

Miserable pay and appalling physical conditions were not the only grievances. Workers in the laboratories, again to quote Bert Craik, "were expected to be available for work any time of the day or night. Sunday to Saturday included, and overtime was not paid for."

It was against this background that Trade Unionism grew up in the laboratories, slowly at first, and perhaps a little diffidently, for in those days there was little contact between one lab and another. Workers began to join A.C.T.T. in twos and threes, and then gradually in larger groups. Those early recruiting days form a story in itself and some of it has been told by pioneer members elsewhere in this issue of the Journal (see page 153).

Gradually the strength of the membership grew and with it there grew even closer contacts between shop and shop until, twenty-one years ago this month Laboratory Members felt sufficiently strong and self-confident to demand a section of their own. That was the first great landmark.

First Great Victory

It is impossible in a single article to tell the subsequent story in all its detail. One can only pick out the most outstanding events and achievements and so the story moves from the foundation of the Section in 1935 to the first great victory, the obtaining of the first laboratory agreement between A.C.T. and the Film Production Employers' Federation, one of the forerunners of the B.F.P.A., which then embraced laboratories as well as producers, which was signed on February 16th, 1939.

That agreement marked a terrific advance. Here is just one example, picked at random from the Schedule of Minimum Wage Rates. The minimum laid down for printers was £4 per week. In comparison with the rates that A.C.T.T. has obtained since that time this may seem nothing very handsome. But the hard fact is that before the first Agreement was signed printers were getting often as little as thirty-five shillings for a week's work. One could go through the whole list of grades and find a number of similar increases.

Then the Agreement contained something that had never been heard of in the Labs before, a clause compelling payment for overtime. There was another clause, too, which restricted the length of continuous work to sixteen hours.

Recent entrants to the industry on the laboratory side may, perhaps, not fully realise just how much they owe to the struggles of
the early Union pioneers for the conditions that they enjoy today, and it is certainly very difficult for anyone who did not experience laboratory work before this first agreement to realise at all what working hours were like.

Until the 1939 Agreement there was virtually no overtime payment at all and, especially on the newsreel side, it was not at all uncommon for people to work for two or three days and nights on end. As one of the old stalwarts put it to the writer of this article, "What it boiled down to was this, if you worked in the labs you were on call for the whole of the rest of your working life."

There was a clause in the agreement, too, legislatiting for sick leave and sick pay. Before that sick pay had been comparatively rare. All too often it was just a case of being off sick for a little too long and getting the sack.

**Award No. 758**

Turning quickly on through the records of A.C.T.T.'s work in the laboratory field one comes to another document. Unlike the first entry in the minute book it is not hand-written but printed. On the back page it bears this imprint: "Printed and Published by His Majesty's Stationery Office." And on the front page is the heading: "National Arbitration Tribunal. Award No. 758." "Award No. 758", which had effect "as from the first full pay period following 1st February, 1945", is another of the key documents for anyone trying to tell, however briefly, the story of the Laboratory Section of A.C.T.T.

It was the Union's most important success up to that time and it was the result of three years of intensive struggle which were themselves a continuation of the struggle for improved conditions which started when the first laboratory workers came into the Union. Perhaps even more important still, the battle that preceded this award was the greatest trial of strength that the Union had had during the thirteen years it had been in existence.

Negotiations for a new Laboratory agreement had opened in the Autumn of 1944 but they had dragged on and on with little progress made until certain members in the labs imposed an unofficial ban on overtime. Meetings followed at the Ministry of Labour and it was agreed to call off the ban and resume negotiations.

Once again the negotiations dragged on, with the employers refusing to endorse the work done by their own negotiating committee. Eventually the matter was discussed at A.C.T.'s Annual General Meeting which pledged full support to the Laboratory members and instructed the General Council to offer to refer the outstanding points to arbitration and, if the employers persisted in their obstinacy to impose an official overtime ban on every section of the industry.

The employers remained obstinate and on May 4th the overtime ban came into general operation. There were only two exceptions, the Kay group of laboratories who were outside the employers' federation and readily agreed to sign the agreement as negotiated, and outside newsreel technicians who were covering the historic events of that last year of the war.

That ban had an instantaneous and most noticeable effect on the employers' companies. Humphries Laboratories, in hope of breaking the ban, dismissed those members of A.C.T. who refused to work overtime.

**Boycott**

A.C.T. at once started to pay dispute benefit to the victimised members and at the same time a boycott was imposed by the rest of the members on the company. A.C.T. members in studios and producing companies refused to handle work due to be sent in or coming from the offending laboratory. And so the fight went on.

Eventually the dispute was referred to the National Arbitration Tribunal which found in favour of A.C.T. The award, in fact, gave the Union everything it had ever hoped for. What is more, the award was back-dated so that it came into force on the day which had originally been agreed with the employers.

No sooner had that award been made than Randall Terraneau, the Managing Director of Humphries, phoned George Elvin and said just two words being used for more momentous events at about that same time—"unconditional surrender". As a result Humphries reinstated the workers who had been locked out, and paid them their wages and cost of living bonus for the entire fourteen weeks of the dispute. And, of course, they also got all the increases due under the award. Members refunded their dispute pay and A.C.T. finished up showing a financial profit on the dispute!

This was a resounding victory for A.C.T. Writing on the dispute in the Journal after the award George Elvin used words which are well worth recalling to every member today. "Our members," he said, "risked a lot financially and in other ways to gain the success now obtained. By standing solidly together they have weathered all storms. For the first time many laboratory workers will go home on Fridays with a decent pay packet."

"**Always remember**"

"I hope they will always remember that extra money, together with the improved working conditions they will in future enjoy, was obtained solely through Trade Union organisation. If they maintain that organisation, as I am sure they will, then the future can surely be bright. Who knows the price of this victory is theirs and not any one individual's, they will, I know, like to join me in paying tribute to those who led the A.C.T. team to victory: Sid Bremson, F. Fuller, L. Pryor and Charlie Wheeler, who, together with Bert Craik and myself, comprised the Negotiating Committee; H. Samuels, our counsel at the tribunal; and, of course, Eric Pask, Shop Steward at George Humphries."

It was about this time, too, that Head Office strengthened its ranks. Bessie Bond, who had been working on the A.C.T. Staff, was appointed Organiser with Bert Craik. She has always made the Labs one of her special jobs helping members to maintain their organisation by advising on everyday problems, whether they occur during office hours, or whether she has to make a night-time visit to a Lab to discuss things with the night staff.

There is one other key document in the files which marks the culmination of the next great struggle. It is the Arbitration Award of July 19th, 1954, which constitutes the existing Agreement.

The work and struggle which led to that Award will still be fresh in the memory of the majority of members and it is impossible to re-tell the whole story here. Briefly the facts were these: In October, 1953, A.C.T. approached the Film Laboratory Association and Technicolor for a revision of the agreements then existing. What A.C.T. was seek-
LABS TO ACTION STATIONS!

March 1945

Left: Procession to Technicolor shareholders' meeting during the dispute.

Above: George Elvin and Frank Fuller before entering shareholders' meeting at which they put A.C.T.T.'s case.

(Pictures supplied by C. Brunel)

Twenty-one Years of Struggle

(continued)

ing was an overall wage increase and the consolidation of part of the cost of living bonus.

The reply on the employers' side was a flat refusal. After that there followed nine months of almost ceaseless struggle leading to strikes and lock-outs until eventually the whole of the processing side of the industry came to a standstill with A.C.T. members out and picketing their laboratories.

Once again Trade Union solidarity and determination won the day and when at last the Arbitration Award was given the Union received a highly satisfactory settlement. Another victory had been written into the record.

Once again George Elvin's summing up is worth recalling today:

"We have overcome threats, intimidation, refusal to negotiate, closure of their plants by the laboratory owners and a threatened shut-down in support by studio owners and newsreel companies, all kept in tune by traditional Trade Press diatribes against A.C.T. Through all this our membership has stood firm, responding loyally and promptly to the call for necessary counter-measures to the employers' onslaughts and va--
unt and loyally playing their part in progress towards the successful climax."

Such, in broad outline, is the story of the twenty-one years of the life of the Laboratory Section. It forms an essential chapter in the history of A.C.T.T. as a whole. But it is more than just a piece of history because it is the essential background of past achievement against which should be seen the present move once again to secure a new Laboratory Agreement.

M.C.
PIONEERS REMEMBER

Stories of the early days of recruiting and organisation in the Laboratories were exchanged at an informal gathering of some of A.C.T.’s pioneers held last month to talk over the twenty-one years’ life of the Laboratories Section.

Bert Craik, at that time himself a laboratory worker, set many memories working when he told how recruiting started at Elstree with a meeting in the boiler-house at which Sid Cole chatted about the Union’s aims. “As a result of that chat we were convinced it was a good idea,” said Bert, “and from that time the thing never looked back. Thirty per cent joined on that occasion and in a short period we were fully organised.”

On the Grapevine

Then Syd Bremson took up the story, telling how things were started at Olympic. “We had a message come through on the ‘grapevine’ that a certain George Elvin would be prepared to meet anyone willing to join the Union,” he said. “About fifteen of us, including Ted Hansner, Bill Hobbs, Les Prior and Jack Pethwick, went along to the Castle, which was our meeting place after hours, to meet Elvin.

“Imagine our surprise when we looked at this tall thin man, his real size hidden by a huge teddy-bear coat! Incidentally, with George’s permission, I can reveal that that coat, after years of service, is now keeping warm two rabbits and a guinea-pig!

“Well George told us there was a Trade Union and outlined its aims and objects, and we thought it would be a good thing to join, and most of us filled up forms there and then. We were impressed with George.

“There was a sequel next morning at the Castle when Jack Pethwick remarked: ‘Well, I don’t know whether it is a good thing to have joined. If this fellow can afford a coat like that he must be well off.’ Little did we know that George was going round to collect the sixpences for the Union subs himself!”

Jim Ritchie, whose membership number is 86, told how he started organising at Kay, “I was the first A.C.T. shop steward there,” he said, “I’ve been shop steward five or six times, and I’ve taken the can back two or three times, too!

“I’m now helping the younger members, coaching them along in the Union, in the background all the time, protesting about points I don’t like.”

Bill Sharp, taking up the story from the Pathé angle, told of a meeting of about twelve people with George Elvin, Ralph Bond and Ken Gordon. “George told us about the Society to be formed. There were so many societies at that time we were wary, so I said we had a fine agreement which was bettering their conditions. A.C.T. had come to stay.”

Leo Cass remembered the early recruiting days at Humphries. “There was one chap trying to get people interested in A.C.T.,” he said. “He had a handful of propaganda and he made it his business to throw bills all over the place!”

After that memories awoke of the fourteen-week strike and lock-out at Humphries in 1945. “We had wonderful support from the Students,” said Bert Craik. “A member of the management came out and asked me, ‘Do you consider you are in the right, then?’. I said ‘Definitely we are in the right. If not would we be out here fighting?’”

Alf Cooper told how, during the course of organising at Technicolor, A.C.T. got questions asked in the House of Commons. “Here was an American company,” he said, “refusing to recognise the fair wages clause.”

Alf’s Arithmetic

Turning to the negotiations for the Agreement, Alf recalled how his slightly shaky arithmetic came to his aid. “I told the management,” he said, “that we had seventy-five per cent membership. My arithmetic was not very good. I’m afraid, because if they had cared to examine the figures they would have found I was a bit out, it was seventy-five members out of four hundred, not seventy-five per cent! Anyway, ultimately, after a lot of trouble we did get the agreement.

“I did not realise at the time that this was the first agreement. Had I realised that A.C.T. was so young a union and that we were

(Continued on page 154)
going for our first agreement I should have been scared stiff. I sailed in believing we were a full-blooded organisation."

Syd Bremson told how he was offered £3 per week to train personnel when Denham Laboratories were first being started. He refused and said that when they really wanted him he would go at a reasonable salary. In the end he and Pop Selby did go. Then Bert Craik joined as an optical printer and started pushing around literature on A.C.T. policy and trying to organise things. "I bumped into Bert at the station one day," Syd said, "and asked him what he was trying to do. He explained and got me full of enthusiasm and I promised to help.

"Don't get mixed up with A.C.T."

"Certain of us key technicians enjoyed certain privileges. When we started organising the union we were called into the office one at a time. When my turn came I was told 'You don't want to get mixed up with A.C.T.' After all, if you join A.C.T. you'll have to clock in and lose your privileges,' I replied that that didn't scare me. It didn't matter if I had to clock in or not. I had to get in at eight o'clock just the same. If we all clocked in and got paid for it then to be a member of A.C.T. was a good thing.

"If it hadn't been for Bert Craik Denham Laboratories would not have been organised in the early stages and all workers at Denham owe a deep debt of gratitude to him."

Frank Fuller recalled how Bert was the key link between union members in the various labs. "We were little bands of people trying to find connecting links. I remember Bert at a club we used to use for meetings. There was George Elvin from the office. Bert Craik was the lay member, but he was from Elstree, and to us that was like being in China!"

Among the many stories of the struggles of the laboratories and tributes to the stalwarts of the movement was one to Chris Brunel who, although not himself a laboratory member, was, in Alf Cooper's words, 'always popping up.' 'Chris is there on every occasion when we have trouble,' Alf said. And Chris replied:

"There are a hell of a lot of people on the production side who like to help the Laboratories and find it a great pleasure to do so because we know what a terrific help the laboratories are to us."

At this point Anthony Asquith, who had been listening very quietly to the exchange of reminiscences, joined in: "We in the Studios," the President said, "are absolutely conscious of being very much one body and we are conscious that we owe so much to you in the labs doing the dirty work. You have had to bear the brunt and burden of A.C.T.'s struggle and I am speaking for everyone when I say how deeply grateful we are for it. We are grateful, so we must show our gratitude."

How the Laboratory Section itself came into being was related by Syd Bremson. "Frank Fuller, George Ivons and myself were very active on the Labs side," he said. "There was meeting after meeting and one night Frank said to me 'I suppose there'll be nothing but studio stuff at the General Council tonight!' We thought around this and concocted the idea of forming a Laboratory Section under rule. There was a tremendous discussion on this and we gave a firm undertaking that if we were allowed to have this Section we would see that A.C.T. would be enriched by it and would not have anything to fear from its formation. To our great amazement we won the day and were allowed to form the Section."

Steve Cox, now on the production side, told how when he was working at Brent Bert Craik came to visit him with a view to starting enrolment of members. "I must say it was rather hard going. They were not very enthusiastic. But Bert got his teeth in and he wasn't going to let go. One day I was told by the laboratory office that no union movement would be formed there, I told them they couldn't stop it, so the management sent round ballot papers for or against the union. People had to sign the papers. Several asked me what to do. I told them either to ignore them or to put a cross 'for', but not to sign."

Steve added that results at first were not very encouraging but when various people found out that he was a member they began asking him for membership forms. This was the start.

Dignity we are allowed to assume

Alf Cooper referred to stories of the early days which, he said, some people might think fairly tall—sore fingers, clothes that tore after being saturated with developer and so on, and compared the low wages and conditions of former times with what he described as "the dignity that we are allowed to assume now."

"I think," he added, "the newer members should know what we have had to fight for."

---

Our Cover

Cover still is of Mrs. Eva Brown, a former Shop Steward at Denlabs.
SUNSHINE AND SHADOW. An Autobiography by Mary Pickford (Heinemann, 25s.).

Driven by poverty as a child, what a hard, ambitious little thing Mary Pickford became. Early in her career she set herself a target of five hundred dollars a week by the age of twenty; she reached her goal when she was nineteen and from then on determined to double her salary as frequently as possible. And so she became one of the outstanding and richest characters in Hollywood.

Yet her autobiography is not really a success story in the general acceptance of the phrase, for she was a money-success while still a girl, and her set-backs were not in this field. It was in her first two marriages that she had her disappointments and distresses, though now, married to Buddy Rogers, with two adopted children, she has settled down to being a happy human being.

She deals frankly and interestingly with this phase of her life and in the process reveals how she has advanced from her hard obsession with making money, to being a person with considerable humanity. An illustration is the account of her generous atonement for a thoughtless generalisation about Jews. I have a feeling that if she returned to the screen in the right part, she would be a finer artist than when she was in her so-called prime—though she has never been a bad artist.

But in many ways she has not changed. She had a middle-class upbringing; she was, and is, very religious, superstitious, conventional and emotional. In spite of all her experiences in life and the many people she has met, she does not seem to have had any intellectual influences. One result of the latter is that in recording past conversations, there is a general imprint of her commonplace, respectable home life.

If you have 25s. to spare and a library of books about the cinema, you should add this one. Alas, it has no index, but it has over a hundred photos and many interesting references to Griffith, Chaplin and other pioneers.

VIVIAN MILROY WRITES:

In the Spring a disagreement between contractors led to the stoppage of network arrangements and each area had its own separate programme. But since then most of the contractors have reintroduced networking. Many of A.B.C.'s weekend programmes from Birmingham are being taken by A.T.V. in London and A.R.T.V. have agreements with Granada in Manchester for up to four hours networked programmes a day—that is up to two thirds of the total programme time.

This is an inevitable move towards a more economic use of programme material and its effects on union relationships are two-fold. In the first place it quite obviously reduces the demand for trained personnel; but at the same time the standards demanded will necessarily be higher.

The second effect of increased networking is to increase the vulnerability of programmes to any form of pressure from the Unions. A go-slow on a programme networked to three contractors would be felt three times as strongly as for a single contractor's programme, as indeed would be the case in B.B.C. Television. And in the view of the contractors, current unwillingness to negotiate a working agreement may be a factor of some importance.

Certainly nobody working in television wants to use the weapons of working to rule or striking. But if they must be used it is better for them to be used forcibly, speedily and as universally as possible. Networking will be a factor in ensuring this. But let us hope that the contractors will reach a more reasonable frame of mind over the negotiations before this point can be tested.

Cover Design Competition

Toward the beginning of next year CINE TECHNICIAN will change its name. In order to give full recognition to the place which Television Technicians have in A.C.T.T. the journal will be called FILM AND TV TECHNICIAN. To mark this change we are seeking a new cover design which will show clearly that the journal is for technicians engaged in film production, television, film processing, stock and equipment manufacture, etc.

The competition is open to all members of A.C.T.T. (though entries from other Trade Unionists will not be barred) and the Finance and General Purposes Committee offer a first prize of ten guineas and a second prize of three guineas for the best designs submitted. The decision of the General Council regarding awards will be final and A.C.T.T. will retain the right to use all designs submitted.

Designs need not necessarily allow space for the printing of a still, but if they do, such space should be proportioned to allow for the normal shape of still and not a square as at present. Designs should allow for printing in black and one colour. All entries must be sent to the Editor at Head Office, the envelope marked "Cover Competition". Final date for receipt of entries is FRIDAY, NOVEMBER 16.
PATIENT TV MEMBERS

There will be reference elsewhere in this issue to George Elvin, but I have been asked by many people on all sides of the industry to convey to George through this column sincere wishes for his speedy and complete recovery.

While writing about invalids, Charlie Wheeler is now back to work but not sufficiently recovered to take a full active part in the Union's affairs. He has been advised to take things quietly for a while.

The Sound Section seem to be having a bad run of ill-health, as their Chairman, Bill Salter, has been in the Kingston General Hospital. He is now convalescing at home. I am sure he would be glad to hear from his colleagues.

TV Section

Members in the TV Section will be interested to know that the General Council have approved the formation of a section. Together with its own officers, meetings will be arranged in Birmingham, Manchester and London so that members can elect their committee. It is hoped that these meetings will be called in the very near future when the Negotiating Committee will be in a position to place before our members the Trade Union Agreement for endorsement. I should like to congratulate our TV members on their patience in waiting for an Agreement. Your negotiators have not found it an easy task as they have been dealing with an entirely new set-up which has presented many difficulties in reaching a satisfactory agreement.

Similarly, we shall be shortly approaching the employers at E.M.I., Maida Vale, where a proposed agreement has been discussed with our members and Head Office. This suggested agreement has now been endorsed.

The Employment Officer has asked me to mention in these notes that it is felt that many of our members who became redundant at Associated Rediffusion have not taken full advantage of the Employment Bureau. They are, of course, entitled to register and should do so, particularly in view of the fact that we are approaching the I.T.A. and various other Programme Contractors, particularly the new ones that have been appointed, reminding them that we have trained technicians in the field available.

In the Shorts and Documentary field, while we have no difficulty in persuading reputable employers to carry the minimum crews as mentioned in the Shorts and Documentary Agreement on various types of film, these employers point out to us that there are small studios within the London area which do not carry minimum crews. It would be helpful if technicians who are offered work by these Companies contact Head Office immediately so that not only can we protect our members' standards but also insist that companies who are not members of the A.S.F.P. are placed on the same competitive basis, particularly in the market for advertising films, as the reputable employer.

We are sorry to hear that Joe Burr, Maintenance Engineer with Humphries Laboratories over the last 25 years, has passed away. We extend to his family and to his colleagues at Humphries who have lost a very good friend, our deepest sympathy.

SHORTS—continued

charge of the Film Section covering distribution and production for the Co-op, Bert, of course, is still mainly in Manchester, and is still interested in the Manchester Branch. He sends his regards to all his friends in the South, and he has promised to send me more news from the North. Thank you, Bert, and best wishes to the Manchester Branch.

And, now, to our General Secretary, George, may I say, on behalf of the Section, hurry up and get well, and don't worry!
General Council in Session

TV BRANCH FORMED

At its October meeting the Council unanimously agreed to the proposals of the TV Producer/ Directors' Section that a Television Branch of the Union be set up under a constitution similar to that of the Feature Film Production Branch; the by-laws, which the Council approved, set out that the membership of the Branch be comprised of all fully-paid up A.C.T.T. members “who are normally employed on Television.” One of the first jobs of the Branch would be to put forward to the Executive its ideas on a recruitment campaign in TV. Meanwhile the Laboratory Committee of A.C.T.T. would be discussing the request of the TV Producer/Directors' Section that consideration be given to the possibility of asking lab members to “black” films shot for TV by non-members.

GEORGE ELVIN. Best wishes for a speedy recovery were sent from the Council to the General Secretary in hospital, and the Council heard of the steps already taken by the Finance and General Purposes Committee to express to him the Association's feelings. The appointment of Bert Craik at Acting General Secretary was confirmed.

OLYMPIC WEEK-END WORK. Bessie Bond gave an emergency report on negotiations with the Olympic Kiné Lab management over week-end processing of a BBC television sports programme; the Council was very disturbed at how far short of the week-end TV processing agreement with Kay Labs were the proposals of Olympic, and decided to refer the matter back to the Lab Negotiating Committee. The company's threat of redundancies caused great concern at the meeting and it was agreed that the Union's negotiators should strongly press Olympic to withdraw their redundancy threats during negotiation.

FOREIGN TECHNICIANS. Arising from the minutes of the September meeting (see September CINE TECHNICIAN p. 140), it was reported that the Minister of Labour had not agreed to meet our proposed deputation, but suggested that the deputation should see a member of his Ministry; A.C.T.T. agreed to this as a first step and elected the following to represent us: The Hon. Anthony Asquith, Bert Craik, Sid Cole, Charles Wheeler, Bob Dunbar, Desmond Davis, Derek Twist and Ivor Montagu.

“BUNNY” GARNER, the Employment Officer, attended the meeting and reported that 99 members were registered on his books as unemployed, as compared with 37 this time last year; he had filled forty-four vacancies during September. After discussing the redundancies at Technicolor and Associated Rediffusion and the efforts to find employment for these members, it was agreed to give wider publicity to the services of the Union's Employment Bureau.

CELEBRITY CONCERT IN AID OF BENEVOLENT FUND. The Executive considered a proposal that a Celebrity Concert should be organised in aid of the Benevolent Fund in connection with which a member would be able to lay on several artists. It was agreed that a Sub-Committee, composed of Fred Swann, Frank Fuller and an Organiser, should meet the member for further information.

HUMPHRIES LABS, DERMATITIS. A member, who had contracted dermatitis while employed at Humphries, had been sacked, on whom the following resolution was carried:

“This mass meeting of A.C.T.T. members at George Humphries unanimously agreed that members who contract Dermatitis shall be assured of employment at Humphries Labs and, should medical advice be contrary to this view, compensation in the form of a life pension should be given.”

The Executive agreed that an Organiser should see the Management together with the Shop Steward to make further representations that the man concerned.

(Continued on next page)
should be at least kept on the payroll until we have received legal advice, pointing out that it is the practice with Technicolor and Kodak that people contracting Dermatitis are found alternative employment. If the Management are refused to accept this then the Shop should be informed and if they wish to take direct action, they would get the full support of the Executive.

The General Council heard that the company had now agreed to keep the technician on the payroll, but that because of an alleged danger of him getting Dermatitis again he should not be allowed into any department of Humphries. After a full discussion of the next steps, it was agreed to take up the question of sickness pay.

KODAK. At the request of Shop Steward Ken Roberts, Paddy Leech wrote to Kodak asking for a meeting to discuss a Management proposal to cut down the crew on a particular process. The Management replied that the matter was in the hands of the Workers’ Representative Committee. A.C.T.T. then suggested to the Chairman of this Committee that a meeting be held with an A.C.T.T. official present. Ken Roberts and the Organiser suggested to the meeting that the W.R.C. submit a series of questions to the Management and that following receipt of an answer, joint action be taken by A.C.T.T. and the W.R.C. These decisions were not endorsed by the full W.R.C.

The Association took further steps to meet the Management without much success, so the Council agreed to press for a representative cross-section of A.C.T.T. to meet the company, and that we would insist on Ken Roberts being present at this meeting.

THE LONG ARM

Year of Production: 1955.
Studio: Ealing Studios.
Laboratory: Denham Laboratories.
Producing Company: Ealing Studios Ltd.
Producer: Sir Michael Balcon.
Associate Producer: Tom Morahan.
Stars: Jack Hawkins, John Stratton, Dorothy Alison, Geoffrey Keen, Ursula Howells, Newton Blick, Sydney Taller, Ralph Truman, Maureen Delany.
Director: Charles Frend.
Scenario: Janet Green, Robert Barr.
Camera Department: Lighting Camera, Gordon Dines; Camera Operator, Geoff Seasholme; 1st Camera Assistant (Focus), Ken Westbury; Other Camera Assistants, Michael Sarafian, E. Lockhart.
Sound Department: Recorder (Mixer), Cyril Swern; Sound Camera Operator, Peter Lacey; Boom Operator, Don Wortham; Boom Assistants, H. Fairbairn; Dubbing Crew, Steve Dalby, Ray Palmer, Cyril Swern, Eric Stockl.
Art Department: Art Director, Edward Carrick; Assistant Art Director, Len Wills; Designers, Anthony Mendelson.
Editing Department: Supervising Editor, Jack Harris; Editor, Gordon Stone; 1st Assistant, Barbara Bennett; Other Assistants, Robin Clarke; Dubbing Editor, Alastair McIntyre.

Production Department: Production Supervisor, Hal Mason; Unit Production Manager, Norman Priggan; 1st Assistant Director, David Middlemans; 2nd Assistant Director, Michael Birckett; 3rd Assistant Director, Otto Plashkes; Continuity, Pamela Gayler; Production Secretary, Lee Turner.
Still Department: Still Cameraman, Ray Gough.
Publicity Department: Publicity Director, Jack Worrow.

DOUBLECROSS

The credits for this picture, published in our May issue, should have read:
Editor: Peter Hunt.
1st Assistant: Peter Musgrave.
2nd Assistant: Eric Brown.

(Continued on next page)

UNION BADGES
If you haven’t a Union badge already, you can obtain one from Head Office, price one shilling, post free.

BOMBAY CINE EMPLOYEES’ UNION. The T.U.C. had confirmed that the aforementioned was a recognised Trade Union and it was agreed that £25 be forwarded to their Disputes Fund in response to their appeal.

OFFICIAL APPOINTMENT

FILM DIRECTOR required by NIGERIAN FEDERAL GOVT. INFORMATION SERVICE on contract for 12/24 months in first instance. Salary scale (including inducement addition) £1,725 rising to £1,962 a year. Graduation at rate £150 a year. Overtime allowance up to £60. Free passages for officer and wife. Assistance towards cost of children’s passages and grant up to £150 annually for their maintenance in U.K. Liberal leave on full salary. Candidates must have had at least 5 years’ experience in 16mm. and 35mm. film production with reputable units. They must be able to write and direct documentary films and write commentaries. Experience of filming under tropical conditions desirable. Write to the Crown Agents, 4 Millbank, London, S.W.1. State age, name in block letters, full qualifications and experience and quote M3B/35374/CY.

CAMERA HIRE

NEWMAN SINCLAIR—Mirror Shutter, Cooke Lenses and 24mm. Angineux Wide Angle, Single Frame Exposure. (Available fully adapted for CINEMASCOPE if required).

NEWMAN SINCLAIR—Model ‘G’. Cooke Lenses, Single Frame, Exposure and electric motor drive if required.

Kingson Tubular Tripods.

LOCATION CAMERA DOLLYS

Metal construction, pneumacic tires, drop-down jacks, lightweight tracks, etc.

S. W. SAMUELSON
Finchley 1595
CINE TECHNICIAN

PACIFIC DESTINY

Year of Production: 1955.
Studio: Location work only.
Laboratory: Humphries Laboratories.
Producing Company: Lawrie Productions Ltd.

Producer: James Lawrie.
Associate Producer: Eric Williams.
Stars: Denholm Elliott, Susan Stephen.
Director: Wolf Rilla.

Camera Department: Lighting Cameraman, Martin Curtis; Camera Operator, Robert Day; 1st Camera Assistant (Focus), Robert Kindred; Other Camera Assistants, Nicholas Roeg, Ken Lankshear; Second Camera Operator, Carl Kayser.

Sound Department: Recordist (Mixer), Basil Penton-Smith; Boom Operator, Brian Coates; Other Assistant (Maintenance), John Bramall; Dubbing Crew, Robert Jones, John Aldred.

Art Department: Art Director, Anthony Ingham; Dress Designer (European only), Bernans.

Editing Department: Editor, John Trumper; Assembly Cutter, Audrey Bennett; Other Assistants, Beryl Barry, Charles Morgan, Robert Wynfer; Dubbing Editor, Richard Marden.

Production Department: Production Manager and/or Unit Production Manager, Jack Hicks; 1st Assistant Director, Fred Stark; 2nd Assistant Director, John Comfort; Continuity, Joan Burns; Production Secretary, Maureen Warbrick.

Stills Department: Still Cameraman, Freddie Williams.

Publicity Department: Publicity Director, Ken Green.

BRAKAWAY

Year of Production: 1955.
Studio: Twickenham.
Laboratory: Denham Laboratories Ltd.
Producing Company: Cipa Productions Ltd.

Producers: Robert S. Baker, Monty Berman.
Production Supervisor: Ronald C. Liles.
Stars: Tom Conway, Honor Blackman, Brian Worth, Bruce Seton.
Director: Henry Cass.

Camera Department: Lighting Cameraman, Monty Berman; Camera Operator, Desmond Davis; 1st Camera Assistant (Focus), Michael Wilson; Other Camera Assistant, Ted Cutlack; Second Camera Operator, Harry Hall.

Sound Department: Recordist (Mixer), George Burgess; Sound Camera Operator, M. Jay; Boom Operator, B. K. Hunter; Dubbing Crew, R.C.A. Hammersmith Crew; Sound Maintenance, D. Goghan.

Art Department: Art Director, Norman Arnold.

Editing Department: Editor, Anne Barker; 1st Assistant, Richard Coward; Dubbing Editor, Anne Barker.

Production Department: Production Manager, Clive Midwinter; 1st Assistant Director, Percy Hermes; 2nd Assistant Director, G. Ardeid; Continuity, Gladys Reeve; Production Secretary, Fanya Fisher.

Stills Department: Still Cameraman, Frank Bellingham.

A COMPLETE LABORATORY SERVICE

PRODUCTION FILM PROCESSING & RUSH PRINTING

TITLES * OPTICALS * INSERTS * SPECIAL EFFECTS

ANIMATED DIAGRAMS * EDITING * NEGATIVE CUTTING

FILMLETS AND FILM STRIPS IN B & W AND COLOUR

STUDIO FILM LABORATORIES LTD.

71 DEAN STREET, LONDON, W.1

TELEPHONE: GERRARD 1365-6-7-8

REVIEW YOUR FILMS AT OUR R.C.A. PREVIEW THEATRE
Gevaert

Sound Recording Films

The remarkable increase in sales of Gevaert Sound Films for variable area recording, S.T.4 and S.T.6, is easy to understand. Each in its class is outstandingly good and will give you better cancellation, better high frequency response, and will enable you to work at lower lamp currents.

Gevaert

Magnetic Films and Tapes

Gevasonor magnetic coatings are available on 5 thou. base in 16 mm., 17.5 mm. and 35 mm. widths or as ½-inch tape. These materials are of such quality that for some scientific applications where freedom from dropouts and evenness of coating is essential no other tape available will fulfil requirements.

Full Technical Information from:

Gevaert Limited, Motion Picture Department,
Acton Lane, Harlesden, London, N.W.10 ELgar 6755
GOOD TO BE ALIVE
(See page 174)

VITAL DEBATES COMING IN PARLIAMENT

TV—A POLICY FOR BALANCE

EDUCATION FOR TRADE UNIONISTS

NOVEMBER - 1956
Association of Cinematograph, Television and allied Technicians
Vol. 22 No. 143 PRICE 6d.
COLOUR FILM SERVICES

who were first with

★ Sensitometric Control
  (for consistent quality control)

★ Printer Fades & Dissolves

★ Masked Prints

★ Pre-flashing
  (and without extra charge!)

have now introduced their latest technical advance

ELECTRONIC CUEING

which eliminates edge notching for light changes in cutting copy.
It will also shortly be available for release printing.

For full details of this new service, consult

COLOUR FILM SERVICES LIMITED

22-25 Portman Close, Baker Street, London, W.1
HUNter 0408-9
PREPARE FOR THESE DEBATES

DECIIONS of vital importance to the British Film Industry are likely to be taken by Parliament before Christmas. The Queen’s Speech opening the new session earlier in November outlined the proposed legislation.

Steps would be taken, Her Majesty said, “to continue the lending powers of the National Film Finance Corporation and to substitute a statutory levy on exhibitors for the present voluntary levy.”

In its report on the Speech from the Throne The Daily Film Renter pointed out that, since any law making the levy statutory must be operative by the end of October, the time schedule is very tight and it was therefore reasonable to assume that the bills would be before the House before the Christmas recess.

The content of whatever legislation the Government may introduce for the future of our industry is of vital concern to every Trade Unionist employed in any branch of film making and for this reason we return once again in these columns to the statement of policy unanimously placed before the Government through the National Film Finance Corporation earlier in the year.

Such slight evidence as we have had up to now suggests that the Government has so far paid little attention to the advice given to it by the workers in the industry. As we pointed out in last month’s Cine Technician, the Government recently renewed unchanged the Anglo-American Film Agreement in face of the Unions’ advice that it should be revised to bring it into line with other suggestions for the well-being of the industry.

The whole scope of the forthcoming debates in the House is not yet clear, but it appears likely to be very wide and to offer an opportunity which we hope will be seized by all those M.P.s, particularly those members of the Labour Party, who recognise the need for a healthy British film industry and who have steadfastly given us their support to this end in the past.

Of course A.C.T.T. welcomes the news that the lending powers of the N.F.F.C. are to be continued, but, as was made very clear in the policy statement of the six Film Unions, a great deal more is needed than that. The N.F.F.C., if it is to do the job which it should be enabled to do for British films, must be made into a permanent body with far wider powers than it has at present. Its scope should include, among other things, power to enable the State to acquire a circuit of cinemas equal in size and booking power to the present main circuits, and it should be placed in a position, too, from which it can initiate policy rather than merely follow it.

We welcome the fact that legislation is to be introduced which will make the levy on exhibitors compulsory instead of voluntary, as it is at present. It must be borne in mind, however, that the total amount of the levy has in any case tended to decline. What is now necessary is that as well as making the levy a compulsory one, there should be an upward revision of the scale of the levy in order to ensure that producers shall in fact recoup at least their production costs.

The Quota Act is also due for renewal during the coming year. While there is as yet no indication of the Government’s intentions, this may be taken at the same time as the other film legislation. Our position on the quota is, briefly, that instead of being a British quota there should be a foreign quota and it should be adjusted so that the bulk of film programmes are British and a strictly limited remainder foreign.

We strongly urge all our members to draw the attention of their Members of Parliament to these and the other points of our policy for the Film Industry which were set out fully in the statement of the six film Unions.

* BRITISH FILMS, the joint policy statement of the six Unions was issued to A.C.T.T. Shop Stewards for distribution to members at the time of its publication. A limited number of copies are still available at Head Office.
XEROGRAPHY

This image can be developed by applying a positive charged pigmented resin powder, or toner, which adheres by electrostatic attraction to the negatively charged areas on the coated surface.

The ‘toner’ can be charged and applied in a number of ways, one of which is by using a magnetic brush. This consists of a permanent magnet which carries at one end a mass of iron powder loaded with a fusible toner powder. In this way an image on paper or other base is built up by deposits of the toner and is capable of a wide control. Fixing of the image is simply accomplished by baking for a few seconds at a temperature which will cause the toner to melt and fuse to the paper surface.

It seems that the present applications of this process are mainly concerned with making microfilm copies, engineering drawings, recording data from cathode ray tubes and other such commercial uses; but, as the B.J. editorial concludes, ‘... there are unlimited possibilities that may well provide us with solutions of many of our problems of today—may in fact open to us entirely new concepts of photographic reactions.’

★

Mention of the B.J. (British Journal of Photography—in case anyone doesn’t know!) reminds us to offer belated congratulations to our respected and very senior contemporary on its attractive typographical ‘new look’ which it assumed in August.

★

The General Electric Company of America announce a new exposure meter having twice the sensitivity of its predecessors. Named the Guardian, it has a light multiplying attachment which increases the meter’s sensitivity sixty-four times for incident light readings and four times for reflected light readings.

The time-lapse technique of photography used to compress phenomena occupying hours or days such as the growth of plants into a few seconds or minutes has now been applied to time-and-motion studies. “Memomotion”, as this technique is called, was developed in 1948 at Purdue University in U.S.A. by Dr. Marvin Mundel and Professor Wallace J. Richardson.

The Du Pont Company are responsible for supplying the information which follows. In contrast with time-and-motion studies which involve continuous cinematography, with many exposures a second, which produces the effect of slowing down the operation to be studied, “Memomotion” uses intermittent exposures to condense the action, and allow projection of the film either at normal speed, or frame by frame.

A condensed photographic memorandum is obtained by placing a motion-picture camera at a key point, and exposing the film at intervals ranging from one frame every twenty minutes to one per second, depending on the procedure to be studied.

Rapid Visual Analysis

The technique emphasises important steps rather than details of the process under study, permits its rapid visual analysis, and is more economical in film than continuous or high-speed cinematography. An hour-long operation can be reviewed in less than four minutes, and a 15-minute film can represent more than four hours of elapsed time.

Equipment used by Du Pont engineers in their “Memomotion” units includes a 16mm. cine camera with a 100-ft. capacity fitted with 13mm., 25mm. and 102mm. lenses; a timer control box equipped with a solenoid mounting for the 16mm. camera; and an analysis projector with hand crank and frame counter.

Availability nowadays of very fast film emulsions allows a “Memomotion” unit to operate without special lighting.
LABS 21st ANNIVERSARY

I would like to congratulate the Editor and all who were concerned in the last issue of the Cine Technician. It was received with great enthusiasm and appreciation by all of our members.

I am sure that many of our younger members in particular are feeling much more enlightened as to how the Union works and how lucky they are that before them came the Alf Coopers, Sid Bremsons, Bert Craiks and the George Irons, etc.

As quite a new shop steward I feel I should personally like to thank and congratulate all the people who have worked so hard and given up so much of their time in making our Union what it is today.

Most of these people are still very active and they are always there when needed. I can think of no words to praise them enough.

To all Shop Stewards and your committees I should like to say—Let us always live up to the good standards which have been created in our Union and as progress changes the world we must be ready to fight for our rights and protection as these people did before us.

Monica Toye,
Shop Steward, Rank Labs.,
Denham.

COVER COMPETITION

Owing to the fact that in the original announcement of this competition our new name was wrongly given, it has been decided to extend the closing date for entries until December 31st.

Cartoonists, Art Department Members and all others with artistic talent, now's your chance. Let us have a cover to be proud of for the Film and TV Technician.

Thriller with a New Slant

A.C.T. Films Limited has just completed another second feature, provisionally titled Suspended Alibi, starring Patrick Holt, Honor Blackman and Valentine Dyall. The film has been made for J.A.R.F.I.D. and was shot in October at Nettlefold Studios, with day and night locations at Liverpool Street Station and in the West End of London.

Ralph Bond tells us that Suspended Alibi is a thriller with a new slant, based on an original story written by Kenneth Hayles, produced by Robert Dunbar, and directed by Alfred Shaughnessy. Peter Hennessy was responsible for lighting, with Tony Heller on camera. Joe Bato was art director, Pinky Green production manager, Frank Ernst first assistant director, and Pip Pearson in charge of sound. Bob Hill is editing. The processing is in the hands of Kay's Laboratories, Finsbury Park.

Thus Fleur, who turns out to be quite an actress in silhouette, breaks into films, and this particular film is completed in a series of long shots.

Meanwhile, however, Fleur has fallen for the director, who somewhat boorishly fails to return the compliment. This causes Fleur some anguish, but not for long, and she eventually settles for marriage with Otto Z. Wadd, the producer whose name is indicative of his comfortable bankroll.

Now if you have read Mr. Carstairs' lesson well you should soon be on the way to your first million dollars. Quite what your procedure should be if you happen to be a man I do not know, but Mr. Carstairs presumably does, and perhaps he will be persuaded to share his secret in some future book. To say that Sunshine and Champagne is a fast moving comedy is to do Mr. Carstairs a grave injustice. Fleur de Lys moves through these pages like a jet-propelled Judy Holiday, and although the situations are all familiar, one is never quite sure whether they are familiar from life or from literature. It seems therefore, that any similarities with film personalities, living, dead, or moribund, are not, perhaps coincidental after all.

L.H.

Jet-propelled Go-getter

If a life of luxury is your ambition you might do well to take some advice from John Paddy Carstairs, In Sunshine and Champagne, published by Hutchinson, he introduces you to Annie Betts of Fimlico, whose ambitions are very similar to your own. Things have been happening to Annie ever since she wisely changed her name to Fleur de Lys.

Starting with a rather tense young man named Laureence, she 'happens' to meet a professional cricketer, through whom she 'happens' to team up with a restaurateur through whom she 'happens' to get a trip to Paris, where she 'happens' to meet a further succession of well-wishers upon whose backs she steps, lightly but firmly, towards the acquaintance of ship of an industrialist in Cannes, who 'happens' to be exceedingly rich.

In Cannes she 'happens' to get involved with a number of people from a visiting film company. And when this film company is in danger of going on the rocks (it is not, of course, a British company) it so 'happens' that the exceedingly rich industrialist is persuaded to lend them some money.

His generosity does not, however, put an end to their difficulties. The star, as stars occasionally will, and this is not, of course, a British star, goes missing.

Book Review

November 1956

CINE TECHNICIAN

165
Sorry—It's Education!

If I seem apologetic it is because I have undertaken to write on a subject which is not universally popular—Education!

The only time I ever found it really draw a large audience, was by mistake. I was due to address a meeting in a South Yorkshire colliery area and the local bellman in mistake announced that the speaker was Herbert Smith, the popular miners' leader. I certainly got the audience, five hundred miners. They had a dispute on and thought Herbert was coming to talk about it! When the Chairman announced my subject, "Education for Workers", there was a sudden exodus of four out of every five! Yet there was not one of those miners who would not have sworn that education is vitally necessary—for the other fellow.

Bleak and Dismal Past

The fact is that in Education as in so many other things we are victims of an unfortunate history. It is not a long history. Up to the end of the 19th Century most of the working-class children would have had no educational opportunity at all, but for the voluntary efforts of the church schools, and it was only in 1902, with the Balfour Education Act, that the State laid the foundation by making local education authorities responsible.

In 1852 the State grant for education was £20,000, and in the same year it spent £30,000 on cleaning out the royal stables! It was only in 1944 that we conceded the right of every child to a free secondary education, and we are not justified in expecting wild enthusiasm for education among an adult population which, in the main, has only dismal memories of its own bleak and meagre opportunities.

We Delude Ourselves

The trouble today is not that the educational opportunities are bleak and meagre, the opportunities were never more abundant. What is wrong is that the kind of education we have had has given us no sense of relative values, and we delude ourselves that we are living, when in fact we are only existing.

In a defence of "The Intellectual in the English Work-shop", Harold Nicholson said a few weeks ago that "the English public is less interested in the important than the unimportant, they feel more passionately about what happens at Lord's Cricket Ground or at the Old Trafford, than they do about what happens at Port Said or Singapore."

Do you doubt it? If so, think of the millions of 'phone calls put through to the Post Office Telephones for the special service during the test matches this year, and ask yourself how many would have used such a service to enquire what the U.N. Security Council had done about the Suez question?

Of course it would be presumptuous for me to assume that you are uninterested in education. Any man who has had to go through the prolonged task of fitting himself to follow a profession in which technical skill is the test of efficiency, must have had to sweat blood and tears to guarantee his claim to a livelihood.

Thus there is a compelling interest, an incentive to the kind of education which equips us to earn a living and there are quite a lot of people who can earn a very substantial living with no other kind of education.

Living or Earning a Living

In general, however, it is recognised that most of the satisfactions we enjoy outside our job of work are those which depend upon what education we have acquired outside our technical or professional training.

I do not know if you found your training as a technician fascinating and enjoyable. I hope so. In any case I am sure you would not claim that it even pretended to give you an insight into the social and economic problems that face you in the society you live in. Still less, would it provide the kind of background to industrial, social and political history, on the basis of which we form opinions on contemporary affairs.

To be a complete training it should really have included some aspects of logic, philosophy and psychology, for these are the criteria on which we cultivate our relationships with others inside and outside industry.

By ERNEST GREEN

HON. TREASURER OF THE WORKERS' EDUCATIONAL ASSOCIATION

In fact the education in which I am trying to interest you, is that which provides you with the power and the will to contribute something to social progress, to help build a new society.

There is no need to be an apologetic advocate for this. It is sometimes called liberal education.

The pursuit of knowledge is the most fascinating adventure. You know how you enjoy having a good "argy bargy" and pitting your ideas against the next best man. That is what a Workers' Educational Association class is. It is a small group of people coming together under the guidance of an expert tutor, to argue out all the problems in which they are interested.

It may be history, politics, literature, trade union problems, international affairs. It may be that they want to develop their capacity for enjoyment of music, drama or literature, and to find the satisfactions in life which come from adding to one's intellectual stature and personality. Most of those who have joined W.E.A. courses are trade unionists. Over forty trade unions provide through the W.E.T.U.C. facilities for their members to attend summer courses—at home and abroad, to join in one-day and week-end courses and to take up correspondence courses, and attend classes.

I know your Union would welcome your interest in furthering your own education. It recognises that the Trade Union Movement depends for its unity and progress on a well-informed membership. If, therefore, you would welcome co-operation between your Union and the Workers' Educational Association and would be interested in taking advantage of the kind of educational activities, send the form on the next page to your General Secretary.
Excessive Overtime

Head Office is receiving complaints that excessive overtime is being worked, particularly in Editing and Dubbing. It must be reiterated that all overtime requests should be reported to Shop Stewards, and a warning given that any failure to do this may result in action being taken against the technicians concerned. Reasonable requests are not refused, but with unemployment increasing the livelihood of fellow members must be protected and excessive overtime usually means that there is under employment. Extra money is a temptation, especially in these days of rising costs, but remember, the true Trade Union spirit must include concern for your fellow technicians who may be unemployed. Having made this comment and issued a general warning, I must stress that no further excuse will be accepted from members who do not contact their Steward when overtime is called for.

Another question that repeats itself is Foreign Locations and light crews. Why, in heaven’s name, do producing companies and technicians think they can get away with these? They are bound to come to light, and when they do there are all sorts of excuses given, but the fact remains they are breaches of agreements. Whilst the Executive Committee are prepared to make concessions and indeed help genuine cases if they are approached, they are a little weary of dealing with those who are found out, therefore, in future companies who dabble in this practice run the risk of having their production permanently blacked, and members who work on these productions run the risk of being expelled.

The previous two paragraphs may upset some people who will, undoubtedly, raise the cry “Restrictive Practices,” but if they take the trouble to read the Agreements we hold with the employers’ organisations they will see that such agreements not only cover the members but give protection to the employer. In short, the good employers and the good members use them, the others try to dodge them.

Are they members of any Union?” First, it is a condition of employment that all staff must be members of their Union, the Clerical & Administrative Workers; secondly, there is a Shop Steward, but more important is the fact that they are not just ticket holders, for recently they took an active part in a recruitment campaign. Two of the secretaries carried posters demanding better office conditions and equal pay for the job. All power to their elbows!

A dispute arose at Pearl & Dean concerning Lettering Artists, which has now been satisfactorily settled. A letter has been received from the Shop addressed to Bessie Bond thanking her and the Executive for the support received.

In answer to many enquiries regarding George Elvin, it can be reported that he is getting along very well and making a splendid response to medical treatment.

Harry Halstead has not allowed the fact that, owing to an accident, he had a leg amputated, to interfere with his production plans. As soon as he was discharged from hospital he went ahead and has a unit shooting in Tangiers. Good luck, Henry!

Movietone has had a scoop in the parachute landings in the Suez area; their cameraman was John Davis, who was A.C.T.T. Shop Steward at Kay’s, West End. John has received many congratulations on his work, and we should like to add ours.Maybe other newsreel companies could take notice of the example set by Movietone and, when vacancies occur, give an opportunity to their Laboratory employees.

The following story I pass over without comment: A little centipede suffered with arthritis in every knee. Being a fully paid-up member of its Union the Union agreed that it should see its doctor. The doctor was a little Sparrow who examined the centipede and told him there was no cure. The centipede’s Union was not altogether happy with this report and sent the centipede to see a specialist. The specialist turned out to be a very wise old Owl, who reiterated

(Continued on page 168)
DERMATITIS—TV NEWS PROCESSING
—WOMEN MEMBERS ACTIVE

The Lab Committee are now collecting information on dermatitis from all shops in an endeavour to ascertain the most effective and desirable safeguards and methods of prevention, with a view to future discussions with the F.L.A. for incorporating these methods in all Labs as a minimum of standards required.

Our members at Olympic Labs are still without a recognised set of conditions covering week-end TV News processing. Meetings between ourselves and the management are still taking place and it is to be hoped that a satisfactory result may be available for the December issue of this journal.

All members working at this Laboratory are reminded that the whole union supports them on this issue and the General Council are hoping for an early reasonable settlement.

Technicolor

The Technicolor Management have been notified of the lifting of the overtime ban, imposed by the General Council following the redundancy problem at this Lab. It is also pleasing to note that much of the strained feeling existing between management and worker at this Laboratory is fast slackening off, both sides recognising that the solution of their respective problems is of joint interest.

It is very encouraging to some of the older members of the Laboratories Section to find that our lady members are giving more and more of their time to the activities of A.C.T.T. Only recently two of the three members to attend a weekend T.U.C. course on "Women's place in the Trade Union Movement came from the Laboratories. They were Daphne Le Brun, our committee minutes secretary, and Monica Toye, our very able shop stewardess at the Rank Laboratories, Denham. The Executive have now nominated Monica, along with Elizabeth Wallis from the Shorts Section, to represent A.C.T.T. at the Women's T.U.C. to be held in Hastings next April.

The Convenor of the Technicolor trade unions, Bro. Ray Sharpe, reports the following activities of his shop committee and members:

On Monday, October 22nd, the shop committee met and entertained three Russian film technicians from whom they learned much of the ways of the film industry laboratory life in that country. It was a very pleasant evening and our guests were very friendly, well-informed and competent technicians.

Their appreciation of our technical skills and willingness to admit such was very pleasing to all present, but they gave us to understand that they in their own country are not just sitting around, but working very hard indeed to bring their standards of knowledge and skill quickly up alongside that of our and other countries' film industries. At the end of the meeting two members of the party were presented with Ronson lighters to remind them of their visit to our shop when they are back in their own country. The third member of the party was handed an A.C.T.T. badge, the property of the Branch Chairman. In spite of present world troubles and threats of war, many of us firmly believe that more and more informal meetings of workers from different countries in all parts of the world can do much to foster friendship and thus, ultimately, lasting peace for us all.

The Technicolor shop has this month affiliated to the Hayes and Southall Trades Council and elected six delegates to attend. Already the shop has moved a resolution asking the Council to demand adequate and proper senior grade education for partially deaf children within the Middlesex County instead of forcing such children to enter boarding schools in many cases miles from their homes and thus denying them something which is of paramount importance to them, namely, home environment and background, something which incidentally the Middlesex Council waxed so strongly about when, a short while ago, they were pursuing their policy of closing day nurseries and stressed the great importance of home environment for children.

A very large number of members signed a petition which was sent to the Prime Minister supporting the Labour Party, T.U.C. and Co-operative Society Political Section in their fight against the Government's policy on Suez. Many brochures printed by the Co-operative Society headed "Law not War" have been handed out by members.

At the time of writing, collecting lists are going round to all members of this shop with a view to sending a large donation to the International Red Cross Fund for the relief of Hungarians in their present troubles.

Under the chairmanship of Mike Byrne, Technicolor Sports and Social Club are holding a New Year Dance at Seymour Hall on Saturday, January 5th, 1957. Dancing will be to the music of Eric Winstone's Orchestra. Tickets 6/- each.

The T.S.S.C. cordially invite all our Lab, Studio, Shorts and Newsreel friends and brothers to come along and make this a night to remember. Tickets can be obtained from Mike Byrne, c/o Technicolor Ltd., Bath Road, Harmondsworth.

MIDDY

(Continued)

the Sparrow's comments but informed the centipede that he could turn himself into a four-legged animal and, therefore, lose 75% of the pain. The centipede enquired how this could be done, and the wise old Owl's reply was, "Don't ask me old chap, I'm only the policy maker."
LABOUR PARTY CONFERENCE REPORT

Among the many thousands of visitors who crowded into Blackpool over the weekend 29th-30th September five thousand were delegates to the Conference. The illuminations attracted the holiday makers, but they were as much interested in the comings and goings of the various delegates and personalities moving from hotel to hotel, everyone trying to foresee the ballot for Treasurer, Bevan or Brown. Not till Tuesday did Conference know. From the moment that the result was declared an excited expectancy spread over delegates, almost as if a General Election had returned a Labour Government.

402 Resolutions

There were 402 resolutions on the Agenda, plus four policy documents to be discussed. Conference Standing Orders Committee proposed 32 composite resolutions which had direct bearing on the policy documents. These were: Colonial Policy, Housing, Social Justice, The Individual and Society. The A.C.T.T., resolution "This Conference draws attention to the lamentable failure of the British Government to help effectively British film production and instructs the National Executive Committee, in conjunction with the Parliamentary Labour Party, to give all possible support to the joint proposals of the six trade unions operating in the industry, was left on the Agenda, but was not reached and has been referred with many others to the Executive Committee of the Labour Party. Most of the National Press, B.B.C. and I.T. News have already covered the highlights of the main debates, so your delegate gives a personal impression of the Conference.

Blood Transfusion

On Tuesday morning of Conference confidence in the determination of the rank and file to break through the old school and bring the Party back to Socialism became apparent. A blood-transfusion took place and the inertia that had settled on the Labour Party was broken, suddenly and dramatically. The political situation is transformed, a new Socialist thrust has been initiated.

If Labour wins the next election the power will be used to secure an enlargement of human freedom, a change in relationship with the peoples of Africa and Asia and at home a big extension of public ownership. Plenty of work remains to be done, Blackpool must not be under-rated. The rank and file have elected an Executive pledged to a forthright policy.

The question "Why do we send delegates to these conferences?" is often asked. I was sent because our General Secretary was taken ill. Various organisations approached A.C.T.T. to talk over problems; I was agreeably surprised to meet people who were really interested in British film production, including Members of Parliament, asking what our policy was and whether they could help.

Arrangements were made for certain M.P.'s to meet our Legislation Committee.

I am sure that this interest shown in the activities of A.C.T.T. is, in particular, due to the amount of work that George Elvin has put in on our behalf over the years. This, I think, was proved by the many enquiries about him and in particular the President of E.T.U. and the General Secretary of A.S.S.E.T., both of whom are on Hospital Boards, offered to place at George's disposal the best medical attention that was available.

The experience I gained was valuable. Our Union is held in high esteem by national leaders, and those of our members who pay the political levy are assured of national representation, and many who ought to be paying it should start at once and those who do not should think seriously about doing so and support those national leaders who are willing to take British Film Production seriously.

H. T. MIDDLETON.

Shorts and Documentary Section

Steve Cox writes:

Following up on my report in the last issue regarding Technical Activities for the Section, as suggested at the Half-Annual General Meeting, the Committee has gone ahead with the matter, and the first of these will be held at Crown Theatre on Thursday, 29th November.

These meetings will be held bi-monthly, for a start, so please watch for the next date, we do want to make these a success.

Members may remember that earlier this year, C.O.I. Films Officer, Jimmy Davidson, was working in Malaya. He is now on leave in London, and over a "noggin" in the "Highlander", he mentioned several people whom he had met out there. I am sure, to many of you, these names are familiar—Dick Tambling, Ralph Keene, Brian Salt, Jack Lee, Jack Hanbury, Frank Bundy (who is working for TV), Tom Hodge and

(Continued on page 170)
Steve Cox (Continued)

Noni Lloyd Williams. He also named Cliff Parris and Ronnie Anscombe, but it was Cliff who gave me the "dope" about the Malayan Film Unit in the first place.

I learn, too, that John Shearman is returning to Baghdad shortly. I sincerely hope that the situation in the Middle East is peaceful by the time you return, John, and the best of luck.

I understand, too, that cameraman George Noble, of the Gold Coast Film Unit, is returning to London on leave shortly and that Cyril Arapoff is taking over George's duties for two or three months and is due to leave for the Gold Coast on Tuesday, 13th November, 1956. I hope it doesn't get too hot for you Cyril, and that you have a pleasant trip.

Other interesting news is that Terry Trench and Bill Mason are leaving for Australia as Joint Editors on the Official Eastman Colour Record of this year's Olympic Games at Melbourne. I understand that Shell (Australia) have acquired the sole rights of covering in colour the Games, but does not cover the B. & W. newsreels. The events will be shot by Australian camera crews, but the Company asked Shell Film Unit in London to supply the Director/Editor and Editor. The lucky two being Bill and Terry respectively. Let's hope the results of the film compare with those of the Berlin Olympics of 1936. Best of luck, lads, and happy cutting.

This column this time is almost like "Gulliver's Travels," isn't it, with all these comings and goings? And as I've just heard that John Rowdon is back from Baghdad, I hope to get some news from him for the next issue, so look for the next episode.

CINE TECHNICIAN

Editor: MARTIN CHISHOLM
Editorial Office: 2 Soho Square, W.1
Telephone: GELLtard 6606
Advertisement Office: 5 and 6 Red Lion Sq., W.C.1
Telephone: HOLborn 4972

November 1956

ITV: A POLICY FOR BALANCE

As the recruitment of more and more members working in TV goes on, A.C.T.T. is increasingly drafting policies connected with this growing medium of entertainment. At the request of a number of TV members, the Legislation Committee of the Union considered what our policy should be towards the three-quarters of a million pounds set aside by the Government for the purpose of helping to get a balanced programme on commercial TV.

After a number of opposing points of view had been voiced, unity was reached, and the following resolution has been sent to the Postmaster-General, the Director-General of the I.T.A., and to the Treasury on behalf of A.C.T.T.:

"The Association of Cinematographers, Television and allied Technicians, the Trade Union Organising Technicians in the television and film industries, is alarmed at the generally low standard and trivial content of Commercial Television and at the present almost complete failure of the Contractors to fulfill their obligations to put out a balanced programme.

"It would appear that the Contractors have decided that a balanced programme is not a profitable investment and that they have, therefore, decided to spend money only on those types of programme calculated to attract a majority audience.

"This Association is of the strong opinion that immediate steps should be taken to stem the tendency towards an ever decreasing quality and its consequent effect on public taste, and that the enormous powers of Commercial Television should not merely be used for frivolous entertainment, but that its beneficial effects should be put to their fullest use.

"It is felt that drastic measures should speedily be taken to improve the present low standard. It is understood that the Government is contemplating allocating the £750,000 set aside by the Government for the purpose of sponsoring a balanced programme. If this course of action is taken, this Association recommends that the I.T.A. itself should control, expend and administer the funds so made available, but that any sub-contracting that the I.T.A. deems advisable should be under its control and subject always to the following provisos:

1. In the event of one of these programmes becoming sufficiently popular to attract a large enough audience in its turn to attract sufficient advertising to make it pay, the subsidy for that programme shall be withdrawn and the money used for subsidising a further similar programme.

2. In the event of one of these programmes partially paying for itself, a reasonable proportion of its income shall be deducted from the subsidy.

3. If the Government does make all or part of the £750,000 available, we suggest that it should be limited to an experimental period of, say, one year, when the situation can be reviewed in the light of all the circumstances. However, we consider it most important that nothing should be done which would encourage the contracting companies to believe that their obligations to provide balanced programmes can be avoided by appealing for Government subsidy.

4. Such programmes to be British in conception and production.

5. All such programmes (except where a special one-off commission exists to the satisfaction of the I.T.A.) shall be networked to all transmitting stations.

6. Programmes put out under this allocation shall be transmitted during the normal peak hours, i.e., between 7 p.m. and 11 p.m. in the evening or on Saturday and Sunday afternoons only, between 2.30 p.m. and 5 p.m. A reasonable proportion shall be transmitted between the hours of 8 p.m. and 10.30 p.m.

NOTE THE DATES

A.G.M.
SATURDAY AND SUNDAY,
MARCH 9th & 10th, 1957
RESOLUTIONS AND
NOMINATIONS must be in
by FRIDAY, DECEMBER 28th,
1956
George Humphries

A Correction

At the end of October A.C.T.T. received the following letter from Mr. W. G. Murray, director of Messrs. George Humphries & Co. Ltd.:

"I have just read the report on page 157 of the October Cine Technician, under the heading 'Humphries Laboratory, Dermatitis'.

"On behalf of Humphries Management, I must make the strongest protest at the completely misleading and unfair way in which this report has been written. The facts of this case were that the man concerned contracted a very severe Dermatitis and we arranged for him to have some special shallow X-ray treatments, which I, from personal and bitter experience, knew might be highly successful as Doctor Corsi, who employs this method, freed me from a Dermatitis of nearly thirty years' standing.

"This treatment was, in fact, successful in this case, but Doctor Corsi gave it as his considered opinion that this man should not be re-employed anywhere where he could come in contact with the chemicals which it was believed had caused the outbreak.

"As far as we were concerned, the man had been advised of this whilst still away sick and in receipt of sick pay. Without consulting the Management, the man concerned came back to work at his job as a Chemical Mixer and as soon as the Management discovered that he had done this, he was suspended in the interests of his own health, but was still in receipt of pay.

"The wording of your report, and I quote, 'a member, who had contracted Dermatitis while being employed at Humphries, had been sacked . . . is, therefore, completely untrue. I would say to you that few employers of labour in this country have been more careful of the interests of members during sickness of any sort than has this Company.

"The publication of completely untrue statements of this nature surely cannot conceivably help towards what I think is so important in industry, and that is good feeling between Management and their staffs.

"I believe, also, that you value good relations and I would welcome confirmation of this by your arranging for the same publicity to be given to my statement as has been given to the completely misleading report to which I refer."

After investigation of Mr. Murray's complaint by the Executive the following reply was sent by the Acting General Secretary:

"Dear Mr. Murray,

"Thank you for your letter of the 30th October regarding the Report which appeared on page 157 of the October issue of the Cine Technician.

"This was considered by my Executive Committee at their meeting last night and I was instructed to advise you that having checked on the various points you raised I would appear that by the use of the word 'sacked' instead of 'suspended' we have been guilty, as you say, of giving a misleading report of the situation.

"Under the circumstances, therefore, we will be glad to give prominence to your letter in our next issue of the Journal.

"We are as anxious as you are to maintain good relations and we trust you will accept our assurance that our original report was published in good faith and our apologies for this error."

(Continued on page 172)
Obituaries

(Continued)

not only because he was a fine artist who never spared himself to give of his best, but also because of his never-failing enthusiasm, his energy and ready generosity.

In his twenty-five or more years of work in most of the major studios George became almost a legendary figure, and everyone who knew him will feel that the industry will be slightly less colourful without him.

In his time he worked on some of the most important films to be made in this country; he was occasionally temperamental, sometimes explosive— but he never failed to deliver the goods and all who knew him in every grade of A.C.T.T. will remember him with affectionate respect. The cremation was at Golders Green on Wednesday, November 7th, and A.C.T.T., Art Directors and Scenic Artists were represented.

F. A. TEATHER

We also announce with deep regret that Mr. Frederick A. Teather, aged 54 years, a loyal and trusted member of the A.C.T.T., died in his sleep on the night of October 29th-30th.

He was a conscientious employee of Younger Film Productions for over 20 years and continued with the Company when the merger of Younger Publicity Service and Pearl and Dean was effected.

We offer our condolences to his wife and family in their tragic loss.

CAMERA HIRE

NEWMAN SINCLAIR—Mirror Shutter, Cooke Lenses and 24mm, Angineux Wide Angle, Single Frame Exposure and Electric Motor Drive. (Available fully adapted for CINEMASCOPe if required).

NEWMAN SINCLAIR—Model 'G'. Cooke Lenses, Single Frame Exposure and electric motor drive if required.

Kingston Tubular and Vinten Light Gyro Tripods.

LOCATION CAMERA DOLLYS

Metal construction, pneumatic tyres, drop-down jacks, lightweight tracks, etc.

S. W. SAMUELSON

FINchley 1595

General Council in Session

Suez and Hungary Debated

When members arrived for the November General Council at the Shaftesbury Hotel, they found on each chair an illustrated broadsheet from the Political Committee of the Co-operative movement, headlined "Law Not War. Eden Must Go". The Council also had before it a number of urgent requests concerning the serious world situation; these included a resolution from the Shorts Committee asking the TUC to convene a special conference of Trade Union executives "to mobilise the Trade Union Movement against the Government's Suez policy", a letter from the TUC calling on the British people through normal constitutional Parliamentary methods "to bring effective pressure to bear on the Government" to cease all military measures against Egypt and to support the United Nations demand for an immediate cease fire and withdrawal of Israeli troops to the armistice frontiers; and also a report from Ivor Montagu of an emergency meeting of the United Nations Association on the Middle East and Hungary, which he had attended as A.C.T.T.'s delegate.

So, as an emergency matter, taken after domestic business, the General Council unanimously carried this resolution:

"The General Council of A.C.T.T., concerned with the threat to world peace, due to the grave events in Egypt and Hungary, requests the General Council of the TUC to call a special conference of all affiliated Trade Union executives at once to consider measures for preventing the extension of hostilities and ensuring the resumption of negotiations based on fairness to the interests of all concerned."

It was explained that the idea of a conference of T.U. executives was one that had been carried out during the war.

After the resolution had been put—and carried unanimously—the Council considered a letter from the TUC appealing for financial help for Hungarian workers, and it was unanimously agreed to instruct the Finance and General Purposes Committee to send an immediate donation to the British Red Cross, and at the same time to consider, if necessary, making recommendations to the Executive Committee for further help to the Hungarian workers.

RATES OF PAY FOR NIGHT WORK: It was reported that the Pinewood Committee felt very strongly that the question of Clause 14 (3) of the Feature Agreement covering Rates of Pay for Night Work which had been the subject of discussion with the management in 1953, should be strongly taken up again on the grounds that the Agreement is very plain and concise on this question. In view of the fact that the original discussions had broken down in 1953 because the management refused to accept A.C.T.T.'s interpretation of the clause, the Acting General Secretary recommended that the matter be referred to the B.F.P.A. as a dispute. This was agreed.

NEW MEMBERS: A number of Sections appeared to want to formulate their own rules in connection with the acceptance of new members. After considering all the various resolutions from the Sections contained in the Organisers' reports, the Executive Committee decided to recommend to the General Council that a Conference be called of representatives of all the Sections concerned, with the Employment Officer, Executive Committee Members, and members of the New Entrants Committee present. The meeting should be held under the auspices of the Executive Committee. The Executive Committee at the present time could do no other than observe the existing rules of the Association and indeed would be open to censure if it did not do so. After a full discussion, the proposals were agreed with the added suggestion that representatives of the Unemployed Section and Casting Department members be invited to the Conference.
General Council

"ACTION OF THE TIGER": A letter had been received from the Unit Steward regarding a dispute which had risen with N.A.T.K.E. about the driving of a camera car by an A.C.T.T. member on this location. The Executive agreed that Head Office should inform the Steward that it was, in fact, general practice for a N.A.T.K.E. driver to be used (with the exception of Documentaries or Newsreels, where special arrangements have been made with N.A.T.K.E.).

SHORTS AND DOCUMENTARY SECTION: The question of technical activities has occupied the attention of the Committee and a proposal to have a series of meetings throughout the winter was enthusiastically endorsed at a general meeting of the Section. A small sub-committee was elected to prepare three lectures combined with film shows. The first one was tentatively arranged for November 29th.

BRITISH TRANSPORT COMMISSION FILMS will be using a unit to do some night shooting over a period of four weeks. They approached Bessie Bond for her views on the matter, there being no arrangements laid down in the A.S.F.P. Agreement. The Organiser asked for the terms of the Feature Agreement to apply, since a precedent had been set for our Feature members. The Organiser, in company with the Shop Steward, met the Management. They offered time-and-a-half payments for the whole period of the film, but this was rejected by the Organiser. The Organiser was pleased to report they had now agreed that the conditions of the B.F.P.A. Agreement would apply.

LETTERING ARTISTS: A report was received from Mrs. Bond on the dismissal of nine Lettering Artists out of a total of 15 from Pearl and Dean and Youngers. The Management claimed these dismissals were necessary, as the department was working at a loss and they had made arrangements to sub-contract the greater part of their title work for reasons of economy. Four of the artists had over twenty years' service (one was subsequently offered a job in another department), and the Management had offered to pay the three men with long service six weeks' salary; the others, two weeks' salary free of income tax in lieu of notice. In addition, those in the superannuation scheme are to receive their payments together with the amount contributed by the company. The following resolution had been submitted by the Shop:

"This shop meeting passed a resolution of full support for the lettering artists as to any action the Executive feel necessary.

"The shop would like clarification of the reasons for dismissal of the eight Lettering Artists and earnestly desire that all notices shall be withdrawn until the shop is fully acquainted with both sides of the dispute."

The Executive considered that there was no justification for the Management's attitude and A.C.T.T. could never agree to a company solving its economic problems in this fashion. The Organiser subsequently reported that the notices would be completely withdrawn and the position of the department reviewed at the end of the year. The Organiser placed on record her appreciation of the part played by the Shop Steward in helping to bring these negotiations to a successful conclusion.

(Continued on page 174)

PRODUCER

required to supervise the production of

TELEVISION COMMERCIALS

Well-known London Advertising Agency (in Commercial T.V.'s top six) requires an experienced Production Executive in the Television Department.

Duties will include supervising the production of films for Commercial T.V., and a good knowledge of the technicalities of film making is essential. In addition, an ability to make a creative contribution would be a decided asset.

Salary in accordance with qualifications and experience.

BOX No. 186, Cine Technician, 5-6 Red Lion Square.
London, W.C.1
General Council

(Continued)

BRITISH ACOUSTIC FILMS LTD, issued instructions that as from a certain date members entitled to sick benefit would receive such benefits less National Health Insurance. This was taken up very strongly as far as A.C.T.T. members were concerned, on the ground that it was a breach of the Agreement the Company held with us. As far as our members were concerned the instruction was withdrawn.

NETTLEFOLD STUDIOS: Bessie Bond visited the studios and held a lunchtime meeting of the A.C.T. Film Unit to elect a Shop Steward. A card check was also conducted throughout the studio with satisfactory results.

TECHNICOLOR: The Shop Committee requested that the ban on overtime, which had been imposed at the time the problem of redundancy arose, should now be lifted. It was agreed that this should be done but on a negotiated basis, the Shop Committee to keep a close watch on the situation to see that overtime was kept within reasonable limits.

TECHNICIANS' CREDITS

In order to provide additional space for editorial matter and A.C.T.T. news, the Guide to British Film Makers will in future be published from time to time as a separate supplement. The first of these supplements will appear in January.

SERVICE TO MEMBERS: About £1,000 would be paid to our members for outstanding holiday credits from Production Services Ltd., as a result of approaches from Harry Middleton; a claim made for a technician employed by Associated Rediffusion on a job that he was paid £70; £20 was obtained for a member from Presbury's Ltd.; £147 obtained for a member from Golden Era Films Ltd., arising from Sunday work on location; two weeks' salary was obtained by Paddy Leech for a member given notice while sick.

LORENZA MAZZETTI: A letter had been received from the members at Harlequin Productions in support of the application for a labour permit to enable Miss Mazzetti to direct a film provisionally entitled Teddy Boys for Triangle Films which the Union had opposed on the grounds that the theme could not be directed by a British director. The previous decision was endorsed, but in the meantime a claim should be referred back to the Shorts Committee at their meeting on November 1st for any further views they might have. The Shorts Committee had maintained its opposition to the Labour Permit, because of the state of the industry and because it considered the film could be made by a British director. A spokesman of Harlequin members put the case for Miss Mazzetti, and after a spirited debate, it was agreed to recommend her for a permit, if a fully-qualified A.C.T.T. Shorts Producer were also employed.

DANZIGER STUDIOS: A number of problems had been reported to the Executive, arising from the debate, the Executive agreed that a meeting be arranged with the Danziger brothers to take up with them very strongly their whole attitude to A.C.T.T. members; the Council gave full support to members at these studios for action to improve relations with the Management.

THE CROWN THEATRE

Lessee: FILM PRODUCTION SERVICES (Surrey) LTD.
Provides Complete Studio Projection Service at Any Time to Suit Your Requirements
DOUBLE HEAD PROJECTION
MIXING PANELS FOR TRACKS
also
SUB-STANDARD PROJECTION
SEATING FOR 70 PERSONS
SOUND SYSTEM
EDITING ROOMS FOR HIRE
86 WAREDOUR ST., LONDON, W.1
Tel: GERsard 5223 Editing Rooms GERsard 9309

OUR COVER

Girl with the "good to be alive look" is Betta St. John, star of High Tide at Noon on location in Canada.

Still by Norman Gaysperdt
GEVAERT
SOUND RECORDING FILMS

The remarkable increase in sales of Gevaert Sound Films for variable area recording, S.T.4 and S.T.6, is easy to understand. Each in its class is outstandingly good and will give you better cancellation, better high frequency response, and will enable you to work at lower lamp currents.

GEVAERT
MAGNETIC FILMS AND TAPES

Gevasonor magnetic coatings are available on 5 thou, base in 16 mm., 17.5 mm. and 35 mm. widths or as ¼-inch tape. These materials are of such quality that for some scientific applications where freedom from dropouts and evenness of coating is essential no other tape available will fulfil requirements.

Full Technical Information from:

GEVAERT LIMITED, Motion Picture Department,
Acton Lane, Harlesden, London, N.W.10 ELGar 6755
THE RANK ORGANISATION presents "EYEWITNESS", a first feature production starring DONALD SINDEN, MURIEL PAVLOW, BELINDA LEE and Guest Star DAVID KNIGHT. Produced by SYDNEY BOX. Directed by MURIEL BOX. Lighting Cameraman R. WYER. Filmed on ILFORD HP3 and HPS 35mm cine negative films.

Ilford Limited, Cine Sales Department.
104 High Holborn, London, W.C.1
Telephone: HOLborn 3401

CINE TECHNICIAN

UP IN THE WORLD
See page 184

NEW LABORATORIES AGREEMENT

TV's TWENTIETH ANNIVERSARY

STATISTICS BEFORE DINNER

DECEMBER - 1956
Association of Cinematograph, Television and allied Technicians
Vol. 22 No. 144 PRICE 6d.
NO NEED TO LOOK TWICE...

... once is sufficient to see the noticeable improvement in all films when masked printed by Colour Film Services Limited—Britain's biggest 16 mm Kodachrome laboratory.

22-25 PORTMAN CLOSE • BAKER STREET • LONDON • W.1. Telephone: Hunter 0408-9
NOT GOOD ENOUGH

BY the time this issue is in the hands of our members the Government's new film legislation, to which we referred last month, will have received its second reading in the House of Lords. We cannot comment on that debate in this issue, but meantime there are a number of questions that need to be asked.

First of all, why was legislation of such importance to a vital British industry introduced in the Upper Chamber instead of in the House of Commons? And why the haste—we are tempted to write, the indecent haste—to rush a second reading through before Christmas?

The Government would presumably reply that the new Cinematograph Films Bill which has just been tabled is a piece of non-controversial legislation which requires no lengthy debate. From the point of view of those members in both Houses who have no great interest in or knowledge of our industry this may be well enough. But, to everybody, employers and employees alike, who depend on film-making for a livelihood, the bill is thick with questionable points which require the fullest possible discussion.

The first thing to bear in mind is that this short measure is designed to settle the fate of the British Film Industry for the next ten years.

The bill provides firstly for the imposition of a compulsory levy on exhibitors to take the place of the present voluntary Eady Levy, and for the setting up of a fund to make payments out of the proceeds to makers of British films.

Secondly, it extends the life of the National Film Finance Corporation and amends its powers to make loans. Thirdly, it extends the operation of the quota provisions of 1948 for ten years and increases some of the fees payable under the Cinematograph Films Act of 1938.

A question arises immediately on the first section of the bill. Certainly it follows the lines advocated by the six Trade Unions in general principle, but how is the actual amount of each year's levy to be determined? The figure of £3,750,000 is given for the first year's levy. In future years it can fall as low as £2 millions or rise as high as £5 millions. On what basis is the yearly figure to be worked out?

The second section of the bill shows that the Government has, as we suspected that it would, completely disregarded Trade Union advice on the need to widen the powers of the N.F.F.C. Moreover, there is nothing in the bill to provide powers for the acquisition of a circuit of cinemas.

The third section of the bill might have been drafted by Scrooge himself for all the concern that is shown for the welfare of British films. The quota is to continue for ten years, it is true, but it is to be a British quota as before: there is not one word in the bill to enable the establishment of a quota for foreign films, and it is a foreign quota that is essential to the health of the British industry. Even the unsatisfactory methods at present in force to define a British film are, it would appear, to remain unchanged.

We are not alone in viewing this proposed legislation with suspicion and concern. Judging by comments in the trade press the employers' side is by no means happy either.

To introduce a bill that will affect the industry for the next ten years through the 'back door' of the House of Lords on the eve of the Christmas recess is bad enough. But the facts are even worse than this since the bill contains no provisions for the actual carrying out in detail of the various steps involved. This will have to be done through Board of Trade regulations. Such regulations do, of course, have to be debated by Parliament, so that there is some theoretical safeguard, but everybody who follows parliamentary proceedings knows that regulations of this kind usually get comparatively scanty consideration and the minimum of time amid the press of business in the House.

We say frankly that this measure is not good enough. But we shall not let it rest at that. We shall do all in our power to see that amendments are introduced wherever they are necessary for the safeguarding of the future of the industry and of Trade Unionists working in it.
A Technician's Notebook

COLOUR DELETION

John Paddy Carstairs has sent in a note concerning an idea of his for the use of colour in films which he calls "Colour Deletion". He writes:

"The idea, briefly and in simple terms, is this:

The deletion of one or two of the primary and basic colours in a colour negative.

The deletion, retention and deletion again of basic colours.

The deletion of one colour for certain sequences.

The deletion of all but one of the basic colours.

For example, say one has a dream sequence in a colour film; a deletion, a merger and a subsequent emphasis by the return of a dominant colour could be very effective.

Suppose in a comedy a man dreams he is in Hell, that sequence could be shot with the greens and blues deleted, leaving a fiery red screen. Suppose there is a moonlight sequence in a drama, the deletion of the red and possibly the green, might make a pleasing effect.

I have checked its plausibility with Mr. Frank Bush, of Technicolor, who has agreed that it is:

(a) possible to do,

(b) interesting to do, and

(c) his laboratory can handle the processing.

I have no doubt Rank Laboratories are similarly qualified.

The use of near monochrome in Moby Dick leads one to suppose that new colour ideas and colour tricks may well be the trend. It is submitted that this deletion may well be of interest to producers of colour films.

This process can also be used effectively for musical sequences, still pictures and as an isolated sequence in a black-and-white film."

By A.E. JEAKINS

While there cannot be said to be universal agreement at present as to what is the best aspect ratio for wide screen presentation, the British Standards Institution has given the matter careful study and guided by recommendations from the B.P.I.A. has issued a British Standard which gives some positive guidance, yet permits of latitude in the ratio chosen for presentation.

The standard relates to the taking and projection of 35mm. films by normal techniques, it does not relate to techniques using anamorphic lenses nor to proprietary techniques.

The principles followed are that all films, whether for presentation at the previous standard ratio (1.375) or for wide screen presentation should have the full aspect ratio (viz., for 35mm) that films which are intended for wide screen presentation should have their optimum composition at a ratio of 1:1.75 but should permit of being shown at any ratio between 1:1.65 and 1:1.85; and that the head line shall be the same whatever the particular aspect ratio chosen for wide screen presentation.

This latter is a most important feature, since it enables the film studio to compose scenes and subtitles with the confidence that essential matter will not be cropped in presentation, and it enables the projectionist to use a single racking position for all films.

The subject of aspect ratios was discussed at a meeting of the International Organisation for Standardisation (I.S.O.) held in Stockholm last summer, to which the B.S.I. sent a delegation, and the agreement then reached with the other European countries as to the position of the head line is that which is now standardised in this new British Standard.

The British Standard gives fully dimensional diagrams for the various aspect ratios, both for projector and camera, and also gives the appropriate dimensions and locations for the areas within which the lettering of titles, credits and inserts should be contained.

Copies of this British Standard B.S. 2781. "Aspect ratios for 35mm. Motion Picture Film", may be obtained from the British Standards Institution, 2 Park Street, London, W.1. Price 3/-.

It is from the American Cinematographer that we get the following sidelights on the production set-up in Hollywood at the present time. Firstly, TV film production continues to provide the greatest field of employment for cinematographers with around forty-five cameramen directing the photography of sponsored TV films each week as against an average of thirty shooting feature films in or for the major studios.

Secondly, of the twenty-eight features being filmed in Hollywood during the week of May 28, nine were in CinemaScope, seven in Vista-Vision, one in 65mm., and eleven in miscellaneous wide screen formats (viz., 1:85.1, etc.).

The latest of the excellent Camera Guide Series published by the Focal Press has just been published; it deals with the GB-Bell and Howell 624 8mm. camera and is written by G. R. Sharp. Like its companion volumes in this series it is a straightforward, practical exposition of how this camera works and how to handle it to get the best results.

Roughly a quarter of the book is given to a description of the 624, its controls and how to handle it. The other three-quarters is virtually a manual of 'shooting' in 8mm. with specific reference where appropriate to the 624 camera. It has chapters on choice of film, exposure, focusing, filters, colour, indoor filming, editing and finishes up with a piece on titles and the simple effects that can be achieved with this type of apparatus. It is all very clear, written in plain English, and illustrated with those excellent diagrams one has come to expect in

(Continued on page 189)
LABS ACCEPT NEW AGREEMENT

A SPLENDID turn-out of laboratory members on a drizzly Sunday morning at the Broadway Cinema, Hammersmith, endorsed all the recommendations of the Laboratories Negotiating Committee and General Council for the new agreement.

With the President, Anthony Asquith, in the chair, Bert Craik outlined the work A.C.T.T. had been doing since the last Laboratories Agreement, and gave the background to the present negotiations: the bottom, he said, had fallen out of the export market for processing and the industry was no longer in an expanding condition. The Film Laboratories Association would not give a full revision of the Agreement, so A.C.T.T. was forced to prune its demands.

What Bert Craik described as “one of the quickest negotiations A.C.T.T. had been tied up in,” had resulted in the following settlement:

1. The full cost of living bonus will now be paid to all employees at age eighteen, and two-thirds to those under this age. (This means that members between 18 and 21 will receive an increase of £17s. 6d. a week.)

2. The new Index of Retail Prices in connection with the Cost of Living Bonus will be adopted as from January 1957 on the basis of a rise or fall of 1/6d. per week for each rise or fall of one point in the Index.

3. The grade of Chemist or Physicist will be written into the Agreement at a minimum rate of £14 0s. 0d. for Black and White and £15 0s. 0d. per week for Colour Chemists or Physicists plus the wage increase negotiated.

4. A wage increase of 11/- will be paid to all employees irrespective of their earnings whose grades are covered by the Schedules of the Technical, General and Clerical Agreements. This payment to take effect retrospectively from Monday, December 3, 1956.

5. The Agreement will operate for a period of twelve months from date of signature.

6. A sub-committee has been set up to negotiate the terms and conditions under which Assistant Supervisors will be included in both Technical Agreements. These negotiations when concluded will operate retrospectively to December 3, 1956.

7. A.C.T.T. has placed on record that if redundancy arises during the period of this agreement then it reserves the right to raise the F.L.A. the question of the shorter working week.

Bert Craik emphasised that it was a settlement under which every member would get an increase; if in a year’s time conditions in the laboratories improved, the Union would be free to go forward for a fuller revision of the clauses of the Agreement. But if serious redundancy arose in the meantime A.C.T.T. had the right to raise the question of a shorter working week with the F.L.A.

Discussions ranged over such points as the Government’s new cost of living index, a shorter working week where round-the-clock shifts were worked, further redundancies and the position of chemists and physicists. Sid Bremson (Rank Laboratories, Denham) then moved from the floor the acceptance of the seven points, and this was carried with only two voting against.

Alf Thursby, National Films Officer of the Electrical Trades Union, then addressed the meeting, saying that he was sure that if an 11/- wage increase had been given in the engineering industry it would have been accepted immediately without question. He himself had always had very good relations with A.C.T.T. in the laboratories and studios, and he was sure that when he retired next year A.C.T.T. would continue to get every co-operation from his successor.

After votes of thanks had been passed to the President and to the Laboratories Negotiating Committee, the meeting closed.

Obituaries

With regret we announce the death of two of our members, Arthur Barnes, Production Manager, and Billy Russell.

Arthur Barnes

Arthur joined the industry in 1921 as Wardrobe Master with Famous Players Lasky at Islington, worked with Herbert Wilcox, B.I.P., Exclusive, and A.C.T. Films. He was a kindly soul and a good companion. Our sympathy goes to his relatives.

Billy Russell

ERIC FULLILOVE writes:

The curtain has come down for the last time on a grand old trouper, Billy Russell, has passed away.

We, at Pathé, and his friends in Show Business throughout this country, will miss Old Billy. By describing him thus, we are not disrespectful to his memory, for we shall always remember him that way, with great affection.

Billy was a warm-hearted Northerner who, apart from the years he gave to the film industry, had a long and varied career in the world of Variety. He was generous to an almost foolish degree and was the first person to help a friend in need.

We think he would have been glad to know that he died in harness. It seems hard to realise that he’s gone, when only a few days ago he was actively organising “his unit” in his own inimitable way.

We shall miss Billy.

GET YOUR NEW BADGE

The new A.C.T.T. badges and brooches can be obtained from Head Office. Badges 2/-, brooches 2/4, post free.
FIRST TECHNICAL MEETING

STEVE COX WRITES:

The first of our technical meetings took place at the Crown Theatre, Wardour Street, on Thursday, November 29. The subject for discussion was “Twenty-five Years of Documentary—Forwards or Backwards?” with Edgar Anstey and Stuart Legg as our celebrities.

We had a great send-off, for we had a packed house for a very interesting evening.

The first film, Housing Problems, which was sponsored by the Gas Council and made by Associated Realist in 1935, was introduced by co-director Edgar Anstey. The second, Ordinary People, sponsored by the Central Office of Information, and produced by the G.P.O. Film Unit in 1941, was introduced by co-director Jack Holmes. The third, Atomic Achievement, made by Rayant Pictures in 1956, was introduced, in the absence of Director John Reeve, by Camera-man Sidney Samuelson.

Then Stuart Legg opened the discussion. He was followed by Edgar Anstey; then came the free-for-all from the floor.

The debate proved very lively and interesting, with the general feeling that Documentary Films should be about people and their ways rather than about things and inanimate objects.

On behalf of the Committee and Sub-Committee I would like to thank all those members who attended for making the meeting great success it was. I would also like to thank Edgar Anstey and Stuart Legg for their most helpful contribution.

May I warn you that it is possible there will be a change of meeting-place for our future gatherings. This may be Shell’s Theatre at Shell-Mex House, in the Strand, where there is larger seating capacity.

Back from Baghdad

I have now obtained news from Scriptwriter/ Director John Rowdon, who is back from Baghdad, and now working with World Wide Pictures preparing for a film about the reforms in Italy, for the International Bank. John was in Baghdad when the Egyptian affair blew up and he tells me they were staggered and shocked when the news reached them, for although they were in the midst of things out there, the news came as a bolt from the blue.

John—Rowdon—that is, was to go to Syria on a coverage job, but the day before he was due to go the oil pipelines were blown up and his trip was cancelled. This meant a return to London, and he left Baghdad at 5 a.m. one morning, and John Armstrong was there to see him off.

I gather there is one snag for the boys in the Middle East. It is the lack of news from Britain. Perhaps a copy of the Journal would be a start towards filling the gap.

Well, now that the festive season is upon us, I would like to wish all members a Merry Christmas and a Prosperous New Year.
A REASONABLE YEAR

To "review the events of the past year" is a hackneyed phrase, but I think it is fair comment that the past year has been a reasonable one for our members in terms of employment.

Unfortunately, owing to Suez, unemployment is becoming heavy and once more we find "Scrooge" companies are taking advantage of any possible excuse to declare redundancies just before the Christmas season.

To those technicians on whom the axe has fallen we wish a much more prosperous 1957 and to those who are still in work a very happy Christmas and New Year.

I trust that they will think of their unemployed colleagues especially in times of overtime calls. It may be a thought that while there is unemployment in any particular grade overtime is not worked.

TV Members

During the last month visits have been paid to our TV members in Manchester and Birmingham. Desmond Davis went along with the Organiser to these branches and his talks and influence in this field were very helpful to recruitment. (Further details of these visits will be found in the General Council report on page 188.)

Our TV members are very patient regarding any Agreement but a very strong warning should be issued to the Programme Contractors that unless we can agree very quickly our members in this field will find another means of expression against the delaying tactics of the Programme Contractors' Association. It is all very well for the contractors to claim that they have to put out a public service, but that is no excuse for exploitation and while technicians in this field appear to accept the responsibilities, they do, and are indeed entitled to, some form of trade union agreement to cover their hours and conditions.

George Elvin

The General Secretary writes that he is progressing very favourably and would like to thank, through this column, everyone for their good wishes for his speedy recovery which have been a very great help to him in keeping up his morale. Meanwhile, in wishing members a Happy Christmas and a much more prosperous New Year, he expresses a hope that most of us will have a much less sober Christmas than he will under his present circumstances.

By MIDDY

PETROL RATIONING

A.C.T.T. met representatives of the Ministry of Fuel and Power to discuss the position of those members not attached permanently to a studio. Arising from this, agreement has been reached that members of this Trade Union not attached to studios will be treated as self-employed and must apply to the Post Office for Form F.R.I., complete it and return it to the address on the form, with a covering letter to the effect that the applicant is a member of A.C.T.T.

By the time these notes are being read, meetings will have been called to nominate your officers and Executive for the forthcoming year. It is essential that meetings held for such purpose should be well attended. We claim to be, and indeed are, the most democratic trade union in this country, and a position can be reached where, through lack of interest, such democracy can be lost. It is not much good grumbling after the event if you haven't taken the bother to attend these meetings which, after all, elect your governing body for the next twelve months.

If you want a New Year resolution make one to the effect that you will be more active in your sectional branches and not leave the work to the two or three stalwarts who are prepared to shoulder the section's business and keep the ball rolling.

Deaths on Location

During the past year, unfortunately, some of our members have been killed on location. We have just heard of the death of Johnny Kerrison, Second Assistant Director on the Horizon location in Ceylon. Johnny was not with us long but he became a very popular figure and we extend to his widow and family our sincere sympathy in their bereavement.

Watch Your Insurance

These unfortunate accidents bring out the value of the insurance clauses which we have negotiated for members and also the importance of making doubly sure, before proceeding on location, that insurances are in order so that, should accidents happen, adequate coverage is given and trouble is not caused to those who may be bereaved.

A.C.T.T. Head Office is always at members' disposal to discuss insurance proposals.

Our firm instruction is that you should not proceed on location unless the company employing you produces evidence of insurance coverage and, further, before you go on location, you should appoint an executor in this country to look after your interests.

One final word: on behalf of the Head Office officials I should like to thank our Shop Stewards and Collectors for the work they have put in over this last twelve months and to thank the readers of this journal for their support and ask them each to get at least one extra reader for the ensuing twelve months.
TWENTY YEARS OF TELEVISION

On the second of November 1936 the world's first public television service opened at Alexandra Palace, London. The baby, hitherto to a foundling, had somewhat unwilling foster-parents in the BBC, in which capacity the Government had ordered the Corporation to act.

With characteristic ineptitude and muddle-headedness the Committee set up by the Government to decide upon the child's future had been unable to make up its mind as to which of the two competing technical systems should be used, with the result that both EMI and Baird—were put into operation simultaneously at considerable greater cost. Obviously, than would otherwise have been the case had a firm decision been taken in the face of evidence quite overwhelmingly in favour of the technical superiority of EMI.

Gerald Cock, the first Controller of Television for C.Tel. as he was officially designated by the BBC's own peculiar jargon—was considered a 'safe' man, hitherto in charge of Outside Broadcasts. He now revealed himself to be a veritable battering ram of energy and drive, choosing his staff with meticulous care, and setting standards which kept everyone at fever pitch. Thus by 1939, when the war abruptly shut down the service, many technical advances had been made and much programme work done artistically which has not been surpassed to this day.

'Band of Brothers'

The 'band of brothers' went 'into the breach' with an official opening by the then Postmaster-General, followed by a programme of variety turns accompanied by the BBC Television Orchestra conducted by Hyam Greenbaum, who had hand-picked his men. Although this splendid body of musicians on this occasion suffered the indignity of accompanying a little signature ditty whose opening lines were—

I'm looking at you
From out of the blue,
very soon they were tackling works as complex and various as a first performance in the United Kingdom of Busoni's opera Arlecchino and Spike Hughes' superb jazz ballet High Yellow.

The Baird system was dropped after the first six months of operation. Highly ingenious as a laboratory experiment, the practical shortcomings of the system, with its non-electronic cameras and erratic mechanism of scanning film negative immediately after development, should have been seen from the beginning. There was never any doubt in the minds of the engineers, the production staff, and if I may add without immodesty, the two producers—Stephen Thomas and myself—that the success or failure of the service lay entirely with EMI.

Like the Dark Days

The pressure on all concerned in the first year of BBC television was exceedingly high and not a little reminiscent of the dark days of British film production methods at their quota quickie worst. But everyone at Alexandra Palace had the pioneering spirit and was prepared to blaze a trail, otherwise, clearly, he or she would not have been there.

The service owes an incalculable debt to D. H. Munroe, its first Production Manager, whose day-by-day running orders made programmes possible with such relatively slender resources, and to Leonard Schuster and Anthony Rendall, whose financial ability and good judgment certainly kept the baby from falling out of its perambulator and destroying itself in its swaddling clothes. As to Douglas Birkenshaw, the Engineer-in-Charge, it is a miracle he survived pushing the vehicle.

Although as producer or director or both, I have probably been responsible for putting more live television entertainment on the air than anyone living, I believed in 1936 and I believe today that ultimately television will not survive without film any more than the gramophone would have done without music.

The fallacy of immediacy (the actor, dancer, singer, etc., actually being there at the moment of viewing) has long since been apparent. A film, Hamlet, for example must ipso facto be better intrinsically than a live television production of Hamlet. The future of live television lies in actuality—sport, public events, and, alas! parlour games and their like. I cannot envisage the day when live television will ever be able to measure up to the excellence of say, Alexander Nevsky (which incidentally was seen at least a dozen times by the early camera operators to school them in visual composition) whether a TV Eisenstein arises or not. The physical freedom of the cinema, with its total lack of a space-time continuum which is its quintessence as a medium, live television does not, and never can, possess.
**THEY START ON APRIL FOOL'S DAY!**

**By Christopher Brunel**

**WARNING:** You must read this before eating your Christmas dinner, or else you will fall asleep.

We are so used to doom and gloom in the slumps that hit film production that, when things get better, we do not always recognise it. Maybe the improvement never lasts long enough. Take feature films registered each year with the Board of Trade, for instance.

For most of us the year begins on January 1, but for the statisticians at the Board of Trade it seems it starts on April Fool's Day. For the year from April 1, 1951, to March 31, 1952, 111 British features were registered. The next year it grew to 117, then to 138, and in the year 1954-55 to 150 pictures.

Before you start dreaming of an Eldorado with twelve months' continuous work and bags of overtime (not a word to A.C.T.T. about that!) look at the figures published some weeks ago; down to 110 films in the year 1955-56.

Shorts took a similar plunge during the past year from 326 pictures to 279. It is all wrong this, because there have been fewer foreign films around. So British studios and documentary units ought to have been bridging the gap. Why have they not? Have the National Film Finance Corporation and the British Film Production Fund failed to assist producers? Far from it, but it seems that the uncertainty about the Government's intentions over these two institutions has made many producers rather cautious.

This is the season for fairy tales, so maybe that one about us film employees getting too much money and making films too expensive has been a contributory cause? The N.F.F.C.'s last annual report gives the answer. The average cost of pictures it has assisted has fallen fairly steadily over the past six years, so that it is now below £100,000.

Technicians, craftsmen and actors have on average drawn £8,961 less in wages and salaries on each film assisted by the Corporation in the year to March 31, 1956, as compared with the previous year.

I have worked it out to be the same as a wage cut of 3s. 2d. in the pound—and with fewer films around and the prices of things on the increase that is serious. It is a good thing we have all got Trade Unions to help put things right.

The employers have been getting more work out of everyone. On these films they got fourteen seconds a day more in the can compared with the previous year. It sounds little enough, but put it another way: the average number of days each picture took to shoot was reduced in the same period from 46 to 41—5 days' work less on each feature.

Soon we shall be making our New Year resolutions. Let us all decide on a few simple things like making certain our M.P.s know the need for proper assistance for British pictures through a strong new Quota Act, and a bountiful N.F.F.C.; let us help A.C.T.T. to help us; let us make certain we come to the annual general meeting to discuss our problems in March; let us... But enough of pep talk—let us enjoy our Christmas feast. Pass the slide-rule, please!

---

**Book Review**


In this latest of an internationally published series of specialised polyglot dictionaries, over three thousand technical terms in cinematography, sound recording and music are defined. For each the French, Spanish, Italian, Dutch and German term is given; alphabetical reference lists follow for each language, and there is a bibliography of sources. Differences between American and 'British English' are shown, although the terms noted as slang are almost all American.

Such a dictionary is an essential tool of the technical translator. As a guide to usage in English Feature studios, however, this dictionary is not everywhere reliable, and sometimes the definitions are not clear or are misleading. We are told an Assistant Director is 'an executive who notes the scenes taken to prevent confusion later on' and that a Production Manager is the same as an Associate Producer, while Dubbing and Recordist are still ambiguous. Some space could have been saved by avoiding repetition and the glossary extended; we miss, to take a few words at random, location, cutting copy, wild, loops, trims, mixer, boomswinger, wardrobe, azimuth.

The book, printed in the Netherlands, is very finely produced.

C. L. M.
FOCUS', a new regular contributor, opens a can of RUSHES

A PLEASANT way to start a new column, by wishing a Merry and I hope Prosperous Christmas to all members, long locations and short redundancies in 1957. A sincere hope, too, that before much of 1957 has passed, George Elvin is back, fit and well, in his office at No. 2 Soho Square.

In the Agreement?

Feature Vice-President and Shepperton Shop Steward, Charlie Wheeler, is now well on the way to recovery following a very nasty attack of arthritis of the spine.

Middy tells me the following story of Charlie's illness before it was properly diagnosed (Charlie assures me there isn't a word of truth in it):

When he first went to the doctor, the latter shook his head sadly and told him a specialist would be necessary, so Charlie goes to Harley Street and after a searching examination the specialist looked grave. "I fear . . . " he said, "Cut out the shilly-shally," says Charlie, "tell me the worst."

The specialist continued, "Mr. Wheeler, you have a week to live." "Oh, well," says Charlie, "I'll keep going for my last seven days."

The specialist become apoplectic. "Seven days," he roared, "seven days nothing. The five-day week you fought for, the five-day week you get!"

Food and Figures

With turkey-time upon us it seems ironically appropriate to look at the studio canteen set-up. A recent press report that Miss Maureen Swanson kept her delightful figure within bounds by dancing was provoked, so the article said, by the sight of her tucking into "those creamy sweets" in the Pinewood canteen.

Those of our members who need to, or care about the same problem, tackle it by looking at the price-list or indulging in a ten-minute daily exercise known as queuing.

At M.G.M. our members face an additional problem—finding clean cutlery. These comments do not, of course, apply to the M.G.M. restaurant, where the highest standards apply, including the price—6s. 6d.

Shepperton can take the palm for having the gloomiest canteen. A few warders in evidence and there's a ready-made set for Riot U.S. market, and in some cases, to help the director with "artistic direction", whatever that may be. In one studio—it shall be nameless—, when an organiser queried the employment of one of these gentlemen, he was told he was Irish.

When the relevance of this to the U.S. market was pursued, the organiser was asked, "Well, aren't nine-tenths of the American population Irish?" During the time of a subsequent Dialogue Director, this line was uttered on the set, "We are respectable, peacable people." Try it out.

This might be an A.C.T.T. member who believed them when they said that five guineas would cover the cost-of-living in Patagonia. But who is it? In which film, made by whom and when? (See page 190).

FOCUS

B.B.C. producer Mrs. Naomi Capon gets high credit from The Times for her work presenting ballet for children on television. . . . Full-scale TV is expected in Bulgaria by 1958, says Professor Popov, head of his country's experimental TV centre. At the moment Sofia has two hundred TV sets and no redundancy problem. . . . Presburys have opened a new studio in the basement of Kemble House, Dean Street, W.1. If they ever need a top-flight director in a hurry, Maurice Elvey, one of our oldest members, lives a few floors above. . . .

"FOCUS,"
TRIBUTE TO BERT CRAIK

By the time this issue of the Journal reaches you the results of our F.I.A. negotiations will be known to all members; but for the benefit of any members from the Laboratories who were not able to attend the meeting at Hammersmith on December 9, I would like to tell them how well Bert Craik, our Acting General Secretary, worked and looked after the interests of everybody in the absence of George Elvin during these negotiations.

I am sure that George, when he hears the full story, will be very quick to congratulate Bert.

As Trade Union members we are extremely fortunate in having in both George and Bert, as our senior officials, two sincere and able brothers who while being very efficient at their jobs are completely divorced from personal power-seeking ambitions, an all too rare quality in the world today.

George Elvin, I am happy to say, is reported to be making progress in the right direction, and I know everybody in the section and indeed in the whole union will be pleased to hear this news.

George Wiseman Retires

Frank Fuller writes:

At Pathé Laboratory, Wardour Street, we feel the occasion of the retirement of George Wiseman, one of the longest-serving Laboratory Workers in the industry, should not pass without comment.

'Shorty,' as George is known to his friends and colleagues, joined Pathé Fréres Cinema Ltd., a fore-runner of the present Company, way back in 1914.

A year later George joined the army, was sent to France where he saw service in the King’s Royal Rifles—returning to civvy street after World War I he returned to Pathé in 1920 and has put in unbroken service ever since.

For some years he was on the 'wet' side working in developing, washing, drum rooms, etc. Subsequently, going over to printing, he gained a working knowledge of all the different grades and types of paper over a number of years. He was an efficient worker, seldom if ever late, an impressive record indeed.

He was an early member of A.C.T.T., holding ticket No. 1571, joining when members were needed and the going was not so good. George was popular in the lab, being fond of social activities. He reminds me that he holds three medals won as a member of the Pathé A.C.T.T. Shield three years in succession. A collection was made at Wardour Street and Elstree, the Management chipping in. The presentation of a clock and ten guineas was made in Manager C. J. Phillips’ office on Friday, November 16. A few of the older members being present, Mr. W. A. Fielder, General Manager, looked in, and although unable to be present, I understand glasses were raised, suitably filled, to 'George'.

It is pleasing to record that A.B. Pathé are making George an allowance, and judging by the broad smile when I talked to him, it is really something worth having. Good Luck, 'Shorty'. We all wish you a long and happy retirement.

Kodak

Bill Whittemore, of Humphries, tells me that his shop is still perturbed about the Kodak situation and are determined that A.C.T.T. shall, with the help of all members, finally bring this non-recognition by the management to an end, indeed at their last meeting the following resolution was passed:

"That this 100% A.C.T.T. membership at Humphries Laboratories deplore the continued refusal of Kodak Ltd. to recognise A.C.T.T. and the Trade Union Movement, and we give our full support to the A.C.T.T. members at Kodak in their efforts to achieve recognition."

Charlie Gunnell

Steve Cox, now in Shorts, met recently an old stalwart of the Labs, Charlie Gunnell. Charlie and Steve were school pals before becoming Lab members of A.C.T.T.

Charlie worked at Lime Grove Labs, originally G.B., and later taken over by Rank and renamed G.F.D., and at one period of time was deputy shop steward to Jack Gearing and Lab representative on the General Council and a member of the Laboratories Negotiating Committee.

He had worked in the Labs for 16 years when G.F.D. closed down and was then offered a job at Denlabs, but turned it down, deciding to go into freelance photography as a means to earning a living with a small firm in Acton, namely, White Bottsouos. This was in 1950, and within the last two years this company has been absorbed into the Rank (Bush Radio) organisation. Here again he was promised, in his own words, 'The Earth', but on this occasion it turned out to be a painter's job at less money than he was then getting.

J.A.R. for P.M.G.?

At this stage of his career he decided to call it a day. He said, "the J. Arthur Rank organisation has twice been responsible for me losing my job, although in completely different fields of employment. I must get a job with no possibility of Rank buying the firm up." As a result, for the last few weeks Charlie has been pounding a postman's beat. In view of current events and quick changes in high places he is now beginning to wonder whether or not J. Arthur Rank may one day become the Postmaster-General!
General Council in Session

PROTEST ON PETROL

The General Council has followed up its protests of September and November against the Government's Suez policy by taking action against the first economic consequence of that policy. As an emergency item, a member of the Council moved a resolution on the petrol shortage and the rise in petrol prices, which had just been announced. Organiser Harry Middleton reported that he was going the following day to see the Ministry of Fuel and Power about special petrol allowances for members who used their cars in connection with their employment. The resolution, which was in three parts, was carried unanimously; it protested at the petrol shortage and price increases, which had been caused by the Government's Suez policy, it sought special allowances for film and TV technicians who used cars to get to out-of-the-way studios and other places of work, and it called for the full implementation of the Annual General Meeting resolution on fares and fare allowances for those not already entitled to them. The resolution was to be sent to the Prime Minister, the T.U.C., the Labour Party and to the Press.

HUNGARIAN APPEALS: The Finance and General Purposes Committee had made an immediate grant of £100 to the International Red Cross, and a circular and collecting sheet, prepared by A.C.T.T., had been sent to each shop for the collection of contributions from members to the T.U.C. Appeal. (A list of contributions so far received appears on page 190.)

NEW LAB AGREEMENT: The settlement reached with the Film Laboratory Association (details on page 181), was reported by the Negotiating Committee, and, after discussion, was approved and recommended for endorsement by the Laboratories' Mass Meeting.

ANNUAL GENERAL MEETING: It was agreed to table motions on Television and on the Social Services (with particular reference to health and rent increases), and that the annual resolution be tabled on the Government's film policy when this was known. It was also agreed to invite Stephen Swinger, M.P., as fraternal delegate to the meeting. The difficulties of some TV members, who would be working on March 9 and 10, and who were living outside the London area were of particular concern to the Council, and the Executive was instructed to look into the matter.

On Sunday the Alpha Studios in Birmingham were visited, where interest in A.C.T.T. was revived. The impression gained was that the visit to the provinces was of the greatest value and that to keep interest which had been aroused alive and dynamic, it will be necessary for an Organiser to visit them at least once a month.

RADIANT COLOUR: A receiver has been appointed at Radiant Colour Laboratories and notice has been given to all staff from November 30. The Executive agreed that all Laboratory Employers should be written to stating that these members will be available for employment as from November 30 and we hope preferential consideration will be given to them, when jobs fall vacant.

Organiser Paddy Leech reported further that negotiations were in hand to keep on a skeleton staff in the hope that the laboratory could be sold to some other company.

WOMEN'S T.U.C.: Mrs. Bessie Bond met the two delegates nominated to attend the Women's T.U.C. and the following resolution is being tabled:

This Conference urges the General Council to use its influence to publicise the genetic effects of nuclear weapons with the immediate purpose of discouraging further tests, and with the ultimate object of outlawing their use.

PRODUCER-DIRECTORS' SECTION: Two resolutions from this Section were considered:

1. "On the record of the last two years of making British TV films for the American market, this Section believes there is no case for granting labour permits for foreign directors for such films".

2. Identical with above—substitute "producers" for "directors".

The Executive accepted both these resolutions and would be guided by them when considering the question of labour permits for television films.

PHOENIX PRODUCTIONS — "BLACK DAWN": The Executive had been reminded that earlier this
year the company had been informed that we would oppose this film qualifying for British Quo'a unless a full British crew was engaged, and three of our members were instructed not to take employment with the Company until these differences between the company and the Union were cleared up. It had been reported that a music recording session was due to take place at Beaconsfield, and H. Middleton had contacted the shop steward at Anvil Films and told him that the Union's black on the film had not been lifted. The recording session at Beaconsfield therefore did not take place, although it is understood it had been done somewhere else. The Musicians' Union had promised to give any help they could and a circular has been sent out to all laboratory Shop Stewards advising them to contact Head Office before proceeding with any processing.

The Organiser had received a letter from Ken Cameron protesting against his action in very strong terms. The Executive agreed:

1. The job should continue to be blacked in every way possible and a notice to this effect should go to all recording studios.
2. The Organiser should inform Ken Cameron that his letter was reported to the Executive Committee and he was instructed to write and inform him that the Executive Committee had full confidence in the Officers of the Union.
3. That Head Office should convey the Executive's congratulations to the members at Beaconsfield on their prompt action.

"MOBY DICK": A complaint was received from the Editorial Section Committee that this film was being hailed as American. The Committee felt that A.C.T.T. should take some action about this.

The Executive Committee agreed that Head Office should raise the matter with Warner Brothers as a matter of principle, having first obtained more detailed information from the Editorial Committee. The director, John Huston, was also being contacted.

LEGISLATION COMMITTEE—CLASSIFICATION OF TV FILMS: The Executive Committee considered the following proposals from the Legislation Committee on the conditions to be observed before film can be classified as 100% British:
1. It must be made wholly in the United Kingdom (subject to normal location conditions).
2. The United Kingdom Producer and Director must be employed.
3. United Kingdom technicians and crews to be employed.
4. At least half the stories must be original stories by U.K. writers. At least half the scripts must be by U.K. script-writers and, in addition, a maximum of another quarter foreign stories scripted by British writers.
5. Artists: As in draft from I.T.A., subject to Equity's approval.
6. Music: As in draft, subject to Musicians' Union approval.
7. Laboratory processing throughout must be carried out in the United Kingdom.
8. (a) If the films are made outside the United Kingdom an immediate reduction of 25% should be made on quota valuation, and
   (b) Under less favourable conditions than any of the above provisions their quota value to be determined as less than 100% on a points system to be worked out.

These proposals were endorsed.

NOTE THE DATES

A.G.M.
SATURDAY AND SUNDAY,
MARCH 9th & 10th, 1957

RESOLUTIONS AND
NOMINATIONS must be in
by FRIDAY, DECEMBER 28th,
1956

ROtherhithe Studios were closing and the management had decided to give notice to all their personnel in the studios. In view of the fact that they were unable to contact Head Office prior to giving this notice they have given them a week longer than they would be entitled to normally. The Executive Committee agreed that in conjunction with the other Unions an approach should be made to the management to try and keep things going.

TECHNICOLOR: Letters of resignation were received from certain members at Technicolor who had decided to transfer to the A.E.U. The Executive agreed that there should be a joint meeting between officials of the A.E.U. and A.C.T.T. in an endeavour to resolve the problem, prior to which all the facts in connection with the resignations and the events leading up to them should be obtained from the shop. It was also agreed that pending such joint meeting the members concerned should be written to by Head Office and advised that their resignations are not acceptable.

CAMERA HIRE

NEWMAN SINCLAIR—Mirror Shutter, Cooke Lenses and 24mm. Angenieux Wide Angle, Single Frame Exposure and Electric Motor Drive. (Available fully adapted for CINE-TECHNICOPE if required).

NEWMAN SINCLAIR—Model 'G'. Cooke Lenses, Single Frame Exposure and electric motor drive if required.

Kingston Tubular and Vincen Light Gyro Tripods.

LOCATION CAMERA DOLLYS
Metal construction, pneumatic tyres, drop-down jacks, lightweight tracks, etc.

S. W. SAMUELSON
Finchley 1595

Come to Moscow for the
WORLD YOUTH FESTIVAL

August 1957 • £47 inclusive

Young Russian Trade Unionists are preparing the welcome of a lifetime for you and thousands like you from all over the world who will be thronging to this spectacular event.

Olympic stars in action: world's great musicians and films; free and open discussions with the youth of the world.

Places are limited—send s.a.e. for details NOW to avoid disappointment.

BRITISH YOUTH FESTIVAL COMMITTEE,
351 GOSWELL ROAD, LONDON, E.C.1

Technician's Notebook

(Continued)

Focal Press books. The price is 7/6d.

Albert H. Reynolds of Dallas, Texas, has developed a portable wide screen setup which is claimed to allow exhibition of Thrillarama in any theatre without investment

(Continued on page 190)
Suspended Alibi

Andrew Keir (left) and Valentine Dyall (right) in a scene from A.C.T.T. Films' latest production

Technician's Notebook
(Continued)

for new equipment by the theatre owner. The screen, made in metal sections of varying sizes, is adjustable for both height and width. It is deeply curved, and will extend down the side walls of most theatres. It is stated that the screen can be assembled and installed in a theatre within 12 hours; and less time is required for dismantling.

Two interlocked projectors are used.

Projection is accomplished by the two projectors now installed in theatre booths. By a special attachment, the two machines are locked together for simultaneous projection and retention of synchronisation. (This is similar to the interlock used for the brief run of three dimension pictures.) As both projectors are used simultaneously, film must be mounted on 5,000-foot reels (as was also the case with 3D), with an intermission in the middle of the programme for change of reels. Necessary booth equipment for the interlock will be provided by the Reynolds organisation.

One feature, shot in colour with prints to be made by Technicolor, has been completed under title of Thrillame Adventure. No date has been announced for initial release.

HUNGARY FUND

The following donations have been received in response to the T.U.C.'s appeal for help for Hungary:

<table>
<thead>
<tr>
<th>Name</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>P. Carey (Anvil Films)</td>
<td>£ 4 9 0</td>
</tr>
<tr>
<td>W. Megarry (Merton Park Studios)</td>
<td>8 14 0</td>
</tr>
<tr>
<td>O. Le Mare (N.S.S. Perivale)</td>
<td>2 0 0</td>
</tr>
<tr>
<td>J. Workman (Street &amp; V. Landon)</td>
<td>2 0 0</td>
</tr>
<tr>
<td>H. S. McLaren (World Wide Animation)</td>
<td>3 0 0</td>
</tr>
<tr>
<td>Mrs. G. Hodgson (N.S.S. Lab)</td>
<td>1 3 6</td>
</tr>
<tr>
<td>C. Swern (M.G.M.)</td>
<td>16 12 0</td>
</tr>
<tr>
<td>E. Honey (Kays West End)</td>
<td>5 2 6</td>
</tr>
<tr>
<td>J. Telford (R.S.S. Local Films)</td>
<td>2 1 5 4</td>
</tr>
<tr>
<td>H. Oakes (Bray)</td>
<td>2 1 1 0</td>
</tr>
<tr>
<td>G. Hughes (Brent Labs)</td>
<td>1 8 0</td>
</tr>
<tr>
<td>J. Ritchie (Kays (F.P.) Labs)</td>
<td>10 0 0</td>
</tr>
<tr>
<td>L. Lee (Night staff, Rank Labs, Denham)</td>
<td>6 1 4 3</td>
</tr>
<tr>
<td>J. Godfrey (Pearl &amp; Dean)</td>
<td>2 0 6</td>
</tr>
<tr>
<td>A. Toder (Reeds Color Film Printing)</td>
<td>14 1 7 6</td>
</tr>
<tr>
<td>M. Gordon</td>
<td>5 0 0</td>
</tr>
<tr>
<td>J. D. Gordon (Shell Film Unit)</td>
<td>7 0 0</td>
</tr>
<tr>
<td>S. Warby (Pathé Elestree Labs)</td>
<td>3 0 0</td>
</tr>
<tr>
<td>F. Cull (Pathé Wardour Street Labs)</td>
<td>4 5 6</td>
</tr>
</tbody>
</table>

£103 3 1

The Technicolor shop started collecting before the T.U.C. appeal was announced and has sent the sum of £100 26.6. to the Red Cross.

Donations received after the time of going to press will be acknowledged in next month's journal.

'Focus' Quiz
Answer

Picture on page 156 shows Roger Livesey as Clive Candy in the "Life and Death of Colonel Blimp", made in 1943 by Michael Powell and Emeric Pressburger. Georges Perinal did the film, which was edited by John Seaborne. We reproduce the picture by kind permission of J. Arthur Rank Film Distributors Ltd.

OFFICIAL APPOINTMENT

CINEMA OFFICER required by NYASALAND GOVERNMENT for Information Section, Secretariat, for tour of 2/3 years in first instance with prospect of pensionable employment. Commencing salary according to experience in scale £825 rising to £1,200 a year. Outfit allowance £30. Free passages. Liberal leave on full salary. Candidates must be SINGLE, of good education, with a keen mechanical and administrative ability. They should be able to maintain film projectors, tape-recorders and other cinema equipment and should have a knowledge of the mechanics of radio and amplifier circuits. Write to the Crown Agents, 4 Millbank, London, S.W.1. State age, name in block letters, full qualifications and experience and quote M3B/43803/CY.
'THE GREEN MAN'... on ILFORD HP3

A British Lion release, with Alastair Sim, George Cole and Terry-Thomas, also starring Jill Adams. Screenplay, production and presentation by Frank Launder and Sidney Gilliat. Directed by Robert Day. Associate Producer, Leslie Gilliat. Director of Photography, Gerald Gibbs, B.S.C. Processed by George Humphries & Co. Ltd.

ILFORD HP3 35mm cine negative film
GEVAERT
SOUND RECORDING FILMS

The remarkable increase in sales of Gevaert Sound Films for variable area recording, S.T.4 and S.T.6, is easy to understand. Each in its class is outstandingly good and will give you better cancellation, better high frequency response, and will enable you to work at lower lamp currents.

GEVAERT
MAGNETIC FILMS AND TAPES

Gevasonor magnetic coatings are available on 5 thou. base in 16 mm., 17.5 mm. and 35 mm. widths or as ¼-inch tape. These materials are of such quality that for some scientific applications where freedom from dropouts and evenness of coating is essential no other tape available will fulfil requirements.

Full Technical Information from:

GEVAERT LIMITED, Motion Picture Department,
Acton Lane, Harlesden, London, N.W.10 ELGar 6755