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MOVIE MAKERS

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THE MAGAZINE FOR **8** mm. & **16** mm. FILMERS

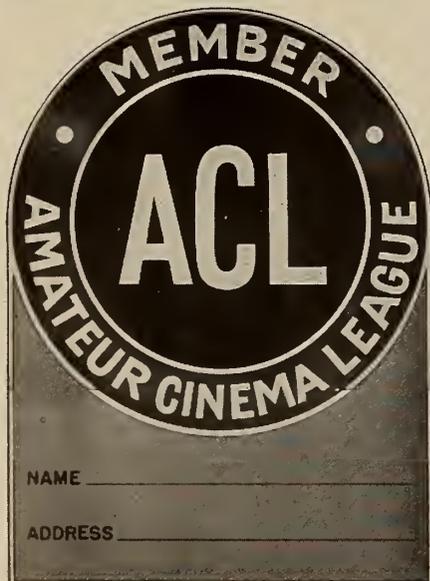
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Cordially,

James W. Moore

JAMES W. MOORE
Managing Editor

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MOVIE MAKERS

THE MAGAZINE FOR
8mm & 16mm FILMERS
Published Every Month by
AMATEUR CINEMA LEAGUE

January
1953

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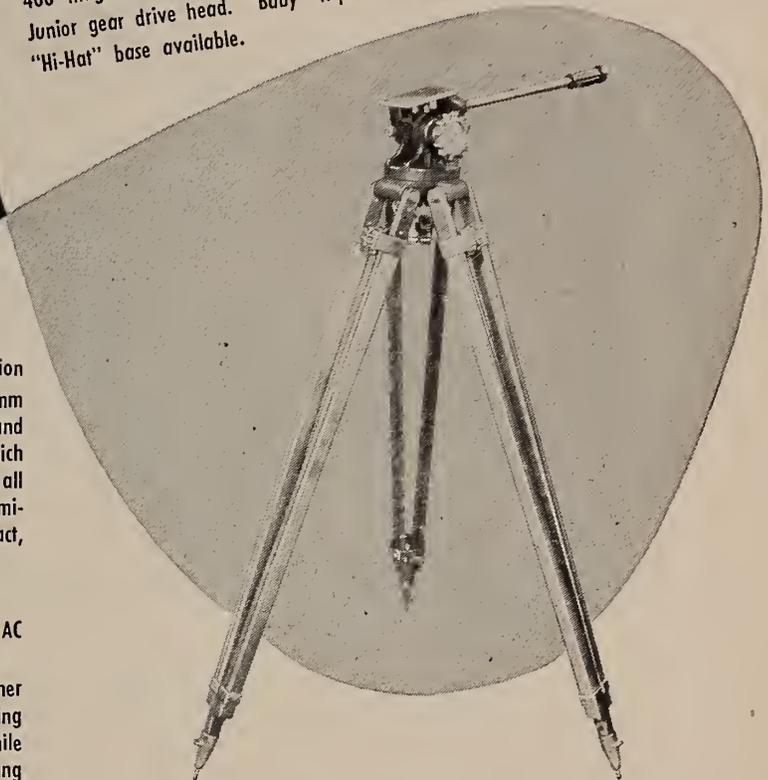
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Closeups—What filmers are doing

AND NOW, for those who are interested, we present the facts and figures of the Ten Best competition of 1952.

The League's board of judges examined in that contest a total of 51,750 feet of film. In bulk footage, this figure shows an increase of 1,398 feet over 1951's total. In projection terms, 1952's operation represents 34½ hours of unbroken screen time—with no time out for threading and rewinding films, setting up, rehearsing and synchronizing musical scores. Our rough recollection is that these latter tasks often took longer than running the film itself. *Something*, obviously, needs to be done toward standardizing cue and sync marks in amateur-film audio arrangements.

As to number of entries, last year (1951) had seen an increase of 6½ percent over the 1950 competition. In 1952 the increase over 1951's total was 1.2 percent, or exactly one more entry. In terms of 8mm. vs. 16mm., color vs. black and white, the 1952 entries (in comparison to those of '51) break down as shown herewith.

ALL FILMS SUBMITTED		
	1951	1952
8mm.	25.9	29.2
16mm.	74.1	70.8
Color	90.1	87.9
B & W	9.9	12.1
ALL FILMS HONORED		
8mm.	23.0	31.8
16mm.	77.0	68.1
Color	96.1	91.0
B & W	3.9	9.0
THE TEN BEST		
8mm.	10.0	20.0
16mm.	90.0	80.0
Color	100.0	80.0
B & W	.0	20.0
HONORABLE MENTION		
8mm.	31.2	41.6
16mm.	68.8	58.3
Color	93.7	100.0
B & W	6.3	.0

Clearly, the outstanding fact which should be noted in these 1952 figures is the continuing ascendancy of the 8mm. competitor. In 1950, 35.5 percent of the total number of entries in the contest were on 8mm. film; but only 11.6 percent of them won through to honors. In 1951, this ratio stood at 25.9 percent 8mm. films entered, with 23 percent of them honored. And now, in 1952, we find that 29.2 percent of all films entered were on 8mm. stock, but that they copped 31.8 percent of the Ten Best and Honorable Mention awards.

Not shown in the figures above are the following facts . . . Among the total of 22 producers honored (10 Ten Best, 12 Honorable Mentions), 14 of them had never placed before in any ACL competition. The newcomers won 6 of the

Ten Best, 8 of 12 Honorable Mentions.

Among the total of 22 films honored, 16 (or 72.7%) were accompanied with sound of some kind, to be reproduced in some manner. Six winners, therefore, won through without sound in any form. Of the 16 films (in 1952) which did use sound, 11 (or 68.7%) of them presented it on magnetic tape; 3 (or 18.7%) of them on magnetic stripe, and 2 (or 12.5%) of them on an optical sound track. Presented in the same order, directly comparative figures for sound usage in 1951 show: total use—69.2%; tape—22 percent; optical sound track—22.2 percent.

Two omissions from our previous reports on the Ten Best sound components should be noted at once. Gone completely from the 1952 winner's circle is the amateur's original audio system—direct disc playing via the double turntable. Also gone is the use of magnetic wire—a lack which we are sure no audiophile will long lament.

At the risk of seeming to rationalize these omissions too readily, we nevertheless *do* feel that they are easily explained. The satisfactory playing of a direct sound on disc accompaniment was an exacting and arduous task—and one which had to be repeated in all its complexity at each successive screening. Thus, with the advent of the first of the magnetic recording methods (the wire), it was natural that amateurs should turn to it as a solution of their disc-system difficulties. There then followed magnetic tape which, by its superior audio qualities, began almost immediately to replace wire. Thus, although turntables (single or double) are still in the background of any amateur sound scoring, the end-product presented for playback is now predominantly a magnetic tape.

What, then, of amateur movies' newest audio method—magnetic sound on film? Well less than a year from its first birthday as the 1952 contest passed its deadline, magnetic on film (it seems to us) was surprisingly prevalent. For roughly 10 percent of *all* the films entered in the contest carried a magnetic sound stripe—that is, 8 films out of 83 entries. Three of these 8 were to comprise 18.7 percent of the winning films with sound—thus immediately outstripping optical sound for the amateur (12.5%), to the surprise (surely) of no one. . . . However, every amateur should note carefully that the mere presentation of magnetic sound on one's picture has proved no guarantee of a winning production. Only 3 (or 37.5%) of this, the first year's crop of 8, came through with honors. Fundamental good filming still is—and always will be—of paramount importance.

AND NOW, as is our January custom, we present for your delectation such personal data as we have been able to elicit from (and about) the year's Maxim Award winner—in this case, winners.

Tim and Delores Lawler (and they really *are* a filming team) have been making amateur movies since November, 1943. Their camera was then, and still is, a Bolex H-16; and, as Tim tells you in his current article, they squeeze the most out of its considerable capabilities by adapting their battery of Contax lenses to its turret.

Our Timmy, concerning our review of which in 1945 Mr. L. is so shatteringly mnemonic, seems to have been their first award winner on any contest level—in this case, the Kenosha (Wisc.) Movie and Slide Club. (They are still members of this group.) Other local winners were *Trail in Two Cities* and *Pastorale*, both undated on our data sheet. However, in 1949 ACL took a look at *Trilogy* and promptly tapped it for Honorable Mention—a judgment which was reinforced in 1950 by *Isle of the Dead*, which reached the Ten Best circle. It was, we gather, in the summer of 1951 that *Duck Soup* began taking form—as Mr. Lawler so engagingly describes in his story *From Review to Reward*. And you know what happened in '52.

On the more personal side, you should know—both from this story and from our review of *Duck Soup*—that the Lawlers had five children when the film was made. Well, they now have six, a second daughter, name of Bridget, having been added within the past year. Furthermore, of the five whose names we itemized in December, the then-baby's name is *Barry*—not Gary, as we gave it. We took it phonetically off the tape track—and we regret the slight slip.

Tim Lawler, when not making movies, rearing children or building a house for them, apparently with his own hands, is a special test engineer in the Aircraft Division of the Nash-Kelvinator Corporation. In reply to our routine query concerning *his* employment, he has gratuitously added:

"Delores is unemployed. I have tried to instill a little ambition in her to take on some outside job to help fill out her day. But so far I have been unsuccessful."

WE leave you, one and all, with that thought for the New Year. But before the old year fades too far into obscurity, all here at ACL send our warmest thanks to all of you everywhere for your myriad Christmas greetings. They were, happily, far, far too plentiful to acknowledge in person.



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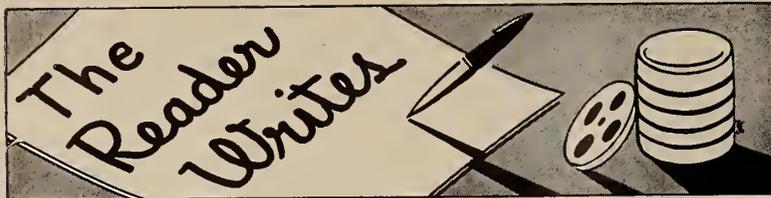
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EXTREMELY THRILLED

DEAR ACL: We were extremely thrilled, to put it mildly, when we received your letter telling us that *Duck Soup* had been chosen to receive the most desired trophy in the amateur movie field—the Hiram Percy Maxim Memorial Award. My wife was so excited that she lost her appetite completely for two days and still has not completely regained it.

We certainly would like to extend to the staff of ACL and to the League's board of judges our sincere thanks for this very great honor which you have awarded our film.

TIMOTHY M. LAWLER, JR., ACL
Kenosha, Wis.

HARD TO EXPRESS

DEAR MR. MOORE: It's hard to find words to express the happiness that my wife and myself experienced when your wonderful letter and award certificate arrived today, advising me that my film, *Bulbs and Beauty*, had been chosen by the League as one of the Ten Best for 1952.

We are deeply grateful to the board of judges and to yourself. Being among the winners is most certainly an incentive to do a better job next year.

HAVEN TRECKER, ACL
Kankakee, Ill.

A BIT BREATHLESS

DEAR ACL: Your letter of the 24th still has me a bit breathless! That my entry in the Ten Best contest actually came through a winner seems too good to be true. Just as though the fun of making the film wasn't enough, now a Ten Best award comes along to make things perfect . . . To say I'm elated is to put it mildly.

HERBERT D. SHUMWAY, ACL
Greenfield, Mass.

THE FONDEST DREAM

DEAR SIR: I dare say the fondest dream of every serious amateur filmer throughout the world is to have his work numbered among the ACL's Ten Best. By this morning's mail I was thrilled to learn that my film, *Give Us This Day*, had qualified for this high award.

I regard it not only as a personal

honor, but as an honor for Australia and for Queensland in particular.

A. T. BARTLETT, ACL
Brisbane, Q'land
Australia

GIBLETS AND GRAVY

DEAR MR. MOORE: After mailing my film, *The Man With The Box*, to League headquarters a few days before the contest deadline, I began to wonder if I had a chance to place in the Ten Best—or if I had produced a prize turkey.

Then, two days before Thanksgiving, I opened the mail and realized that my turkey would be of the giblets-and-gravy variety. My film had placed in the first ten! My thanks and appreciation to the League for seeing fit to so honor my efforts.

JAMES L. WATSON, ACL
Worcester, Mass.

VERY HAPPY

DEAR SIR: I have just received notice that *Poet and Peasant* has been chosen by the Amateur Cinema League as one of the Ten Best Films of 1952. Needless to say, I am very happy over the award.

ROBERT G. WILLIAMS, ACL
Toledo, Ohio

PLEASED AND PROUD

DEAR MR. MOORE: I am both pleased and proud to learn that my film, *Outsmarted Smarties*, has been chosen by the ACL as one of the Ten Best for 1952. I want to thank you and the Amateur Cinema League for the award and for the certificate which accompanied it.

GEORGE A. VALENTINE
Glenbrook, Conn.

DEEPLY GRATIFIED

DEAR SIR: We have been deeply gratified to receive the certificates stating that two films produced by our members—*Olvido* and *Ciudad de la Paz*—have been rated by the Amateur Cinema League for Ten Best and Honorable Mention awards respectively.

OSCAR J. BONELLO, President
CARLOS BARRIOS BARON
Secretary for Foreign Relations
Cine Club Argentino, ACL
Buenos Aires, Argentina

SURPRISE AND PLEASURE

GENTLEMEN: It was with considerable surprise and a great deal of pleasure that I read your announcement that my film, *Woods and Waters of Winterland*, had been chosen for Honorable Men-

tion among the Ten Best Amateur Films of 1952.

I accept with thanks your congratulations and those of the League's board of judges, as well as the certificate and the animated award leader which are included with this honor.

HERMAN E. DOW, ACL
Bristol, Conn.

PROUD TO ACCEPT

DEAR ACL: I have just received your Honorable Mention certificate for my film, *The Carabi Incident*, and I am happy to have been included once again in the distinctive Amateur Cinema League contest. It is an honor any amateur filmer is proud to accept.

HARRY A. ATWOOD, ACL
Elmendorf Air Force Base
Alaska

THANK YOU HEARTILY

DEAR MR. MOORE: Ralph Lawrence, ACL, and I want to thank you heartily for your nice letter informing us that our film, *Birds of Washington*, was chosen by the League for an Honorable Mention award. We think that the judges were charitable in selecting our picture for this honor.

J. DON SUTHERLAND, ACL
Washington, D. C.

LITTLE WORK DONE

GENTLEMEN: I was certainly surprised and thrilled to hear that my 8mm. film, *Mountain Playground*, won an Honorable Mention in the ACL Ten Best contest for 1952. The news reached me at the office, where my wife informed me over the phone. I can assure you that very little work was done by me the rest of that afternoon.

L. G. DARBY
Calgary, Alta.
Canada

REAL FAMILY OF FILMERS

DEAR ACL: It certainly was a thrill to receive the certificate stating that *Fire-Fighters Field Day* was awarded Honorable Mention in this year's Ten Best contest.

I do not seem to know why I get particular satisfaction when one of my films receives a rating in the ACL contest—even though my work (on occasion) wins top honors in other competitions. Possibly it is because the ACL is the only real family of amateur filmers on this globe of ours that belongs to the amateur cinematographers . . . Thank you again.

WILLIAM MESSNER, ACL
Teaneck, N. J.

MORE CAUSE THAN USUAL

DEAR FRIENDS: I had more cause than usual to be thankful this Thanksgiving season, for your letter and accompanying certificate attesting an Honorable Mention award to my 8mm. film, *Near Miss*,

in this year's Ten Best contest was received on Thanksgiving Eve.

Your award has given me confidence. And, rather than stand on my laurels, I shall work harder than ever to make some day the Ten Best circle.

BARRY W. DANCE, ACL
Los Angeles, Calif.

IT'S A MIRACLE

DEAR MR. MOORE: While baking Thanksgiving pies Wednesday, the mailman brought the certificate for Honorable Mention with the Ten Best Amateur Films of 1952 for *Grand Adventure*. It's a miracle that I did not stuff the turkey with pumpkin or put cranberries in the soup—for my head was lost in a rosy cloud.

Now, this fifty-two year old housewife is warning you that 1953 will bring you another adventure picture, with sound, from the beautiful canyon country of the West. This time I hope to prove that an 8mm. picture can be a Ten Best winner. I've been told it's impossible!

LOUISE FETZNER, ACL
Pasadena, Calif.

Eight filmer Fetzner has been listening to the wrong gossips. For, 29 percent of the 8mm. films entered in ACL's 1952 contest won through to honors—two in the Ten Best, five among the Honorable Mentions. Only 24½ percent of all 16mm. films in the competition were equally honored.

Furthermore, 8mm. films have twice won the Maxim Memorial Award—first in 1940 with *The Will and The Way*, by Chester Glassley; most recently in 1949 with *One Summer Day*, by Glen H. Turner, ACL.

THE ACL SPIRIT

DEAR ACL: I want to express my deep appreciation for your sending me the name of A. J. Lustig, ACL, of the Detroit Cinema Club, ACL, as one who might be able to show a film of mine to an elderly couple in that city.

I have never seen such cooperation and friendliness as Mr. Lustig extended to me, and I hope that in some way I may be able to return his kindness. If other ACL cinema clubs have this same spirit, it means a great success for the ACL.

EDMUND RUSHMORE, ACL
Reno, Nevada

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BOUNCE LIGHT FOR BABY: 1

Photographs for MOVIE MAKERS by

BETTE and FRED KLOSTERMAN, ACL

PERHAPS your pediatrician will not agree with this. But Bette and I hold that the harsh, blinding glare of movie lighting is hard on a baby's eyes—specifically, *our* baby's eyes. We have, therefore, been experimenting with indirect or bounce light. A pictorial report on our findings will be found on the page opposite.

I believe that these pictures will prove our point—that “it's bounce light for baby.” To begin with, the system is unquestionably pleasanter from an infant's point of view. It is, further, easy to arrange and, properly placed, will require far fewer lamp units than you might suppose. But most important of all, indirect lighting is the ideal illuminant for all baby pictures. It is soft in texture, high-key in tone and magically shadowless, all qualities which are eminently suitable to the gentleness of one's subject—a mother and child.

Bounce light is achieved, of course, by training your lighting units *away* from the subject and *onto* suitable reflecting surfaces surrounding that subject. Usually these



BRIGHT-CLOUDY LIGHTING out of doors, as in the shot above, parallels the soft, shadowless effects of bounce lighting indoors.



INDOOR-OUTDOOR LIGHTING is combined here with two RFL-2s and a silvered reflector bouncing fill light on shadow side of scene.



FRITZ KLOSTERMAN and his mother, photographed by the father in hospital only three days after the baby's birth. It was this picture, exposed solely under indirect lighting, which prompted the Klostermans' definitive picture story on *Bounce Light for Baby*.

surfaces are the ceiling and the walls of the room which is the setting. Other and more specialized reflecting surfaces might be a spread sheet, newspapers on the floor, a movie projection screen or simply a white shirt. In general, the more reflective the surface is (save for a true mirror), the easier it will be to work with. In particular, the whiter the surface is, the truer in color tone will be the light reflected from it. For, any noticeably colored surface will tincture the light reflected from it, and this light in turn will impose its color on the subject image.

The soft, shadowless effects of bounce lighting indoors may be studied and evaluated in advance under two outdoor light conditions. These are in open shade on a sunlit day or under a bright-cloudy sky on an overcast day. Our picture at the left illustrates this latter condition.

From an all-outdoor use of indirect lighting, you may progress to a combination of both outdoor and indoor illumination, as is also pictured on this page. The highlights here are created by direct sunlight, but it has been slightly diffused in coming through the window. On the off-light side—which normally would be in heavy and contrasty shadow—bounce light has been used as a fill to bring the contrast range within a usable ratio. Specifically, two RFL-2 flood lamps were bounced off the ceiling and a 2 by 3 foot silver surfaced reflector was used to bounce back the excess daylight. *A word of warning:* If you are working in color, such a combination will be possible only with Daylight Type film and so-called daylight or blue-glass flood lamps.

And now for the 100 percent bounce lighting setups indoors. The lamps used in the pictures opposite are of the 500 watt, built-in reflector type—either GE's RFL-2 or Sylvania's R-2 Reflectorflood. The exposures given are for Tungsten type color films, run at 16 frames per second; and for accuracy of color temperature no lamp was used for more than half of its rated life.

But don't take our dope verbatim. The setups pictured and the specifications given are intended only as guides. Get in there now and try your own hand at bounce light for baby! . . . See you next month with more setups.



SINGLE FRONT LIGHT: Two RFL-2s (left) are 20" from ceiling, baby 36" from same. Ceiling dull white, walls light blue in 5 by 8 foot room. F/3.1 with baby 42" from stand (as seen), f/2.2 at 75 inches.



DIVIDED FRONT LIGHT: Two RFL-2s (left) and one at right give effective 2:1 modeling. Lamps 20" from light yellow ceiling, baby 61" from same. Corner walls light, tile darker yellow. Exposure f/2.5.

Production equipment courtesy Mileo's Photo Shop



SINGLE LAMP at 8" from wall, twin lamps 20" from ceiling, with baby 2 and 5 feet from same. Exposure f/2.5.

TV and the AMATEUR

The producer of "Reel Adventures," a television program of amateur movies, reports his findings

DAVID O. TAYLOR, *Station WGN-TV, Chicago*

A PROGRAM of amateur movies entitled *Reel Adventures* was carried on WGN-TV, in Chicago, for six months last year. This article is an outline of some of the problems that were encountered, some of the things that were learned and an appraisal of the possibilities for amateur movies on television.

My first problem as the producer of *Reel Adventures* was to discover what films were available, who had made them, and how they could be seen. In approaching this, it soon became apparent that there was one man in Chicago who knew more amateur filmers than anyone else. This was Dr. C. Enion Smith, FACL, president of the Associated Amateur Cinema Clubs and a founding officer of the Metro Movie Club of River Park, ACL. He paved the way by introducing me at various cinema clubs and by indicating which cameramen were doing outstanding work.

FIRST IMPRESSIONS

My first and still outstanding impression of amateur movies was that their producers were trying to run before they had learned to walk. Not technically, I hasten to add; for the general level of amateur camera work I found to be acceptably and surprisingly high. But I found also that personal movie makers get so intrigued with the mechanics of taking pictures that they forget to say anything in the process. Their ambition in making each new picture is to capture and hold an audience. But not one in a hundred stops to ask himself, before he starts a film: "What do I know best that can be said in moving pictures?"

Thus, I cannot stress too strongly my belief that the secret of success in film making—as with many other endeavors—is to *know your subject*. This point was made succinctly yet powerfully in *MOVIE MAKERS* review last September of the Disney picture *Water Birds*. And I can assure all amateurs that what holds true for the theatrical entertainment screen holds equally true for television. It makes no difference whether your subject be birds, bugs or your own backyard. You must know more about it than your audience if you will hold their interest.

NATURE FILMS EXCEL

Proof positive of this theory was supplied by two outstanding nature studies shown on the *Reel Adventures* program. These were *Honey Harvest*, a documentary of bee culture by William W. Vincent, FACL, of Kenosha, Wisc., and *The Monarch Butterfly*, a life study of this insect by Leon F. Urbain, ACL, of Chicago. Of the two, the butterfly film was unquestionably the finest piece of amateur movie making seen on our program. For Urbain was an authority on the monarch and what he presented was a sequential and authoritative story which held the spectators' interest from beginning to end.



DAVID O. TAYLOR, at right, producer of *Reel Adventures*, welcomes Edwin Dahlquist, ACL, to program.

YOUR OWN BACKYARD

Quite a different, but almost equally effective, example of knowing your subject was found in *Historic Chicago*, by Alice Stiger. A first prize winner in *Reel Adventure's* initial series, her picture was a simple but satisfying study of the changing face of a great city. There were some bits of old times and old timers, and woven in with them were the people and their practices of current Chicago. Such a documentary carried over several years will improve with age. The value of its showing will increase as time goes on. While not every amateur may become the authoritative naturalist, he can easily become an authority on his own home town—and record it in pictures for posterity.

THE FAMILY FILM

The family album idea was presented by several; but no one of these films was outstanding. They included Christmas parties, a trip to the farm, a boy and his dog and neighborhood news flashes. Our impression, however, was that amateur photographers have failed to uncover the opportunity that is latent in everyday American family life. Our American way of life is the boast of the whole world, yet no one makes a record of it as it really is. There is beauty there, and there is romance of an enduring kind. Let some imaginative amateur dare to outdo Sinclair Lewis and make the commonplace vivid by showing its true worth!

HALF-HEARTED HOBBIES

Many put hobbies into their films, but they did not carry them through from beginning to end. If hobbies are the "escape mechanism of thwarted men," let the movie show how the escape works. If hobbies are a "tie between members of the family," let *that* story be told but let it be factual and honest. These are approaches that would be acceptable on television, and they lend themselves to amateur photography. But so far no film, either amateur or professional, was observed that did a good job on hobbies.

THE TRAVEL FILM

The majority of films shown on *Reel Adventures* were travelogs, with scenery predominant and only occasionally with bits of good action. Also, most of the photographers traveled the same route. So that after seeing one picture of, say, Mexico you knew what to expect in all the others. While their quality varied greatly, their subject matter coverage varied little. Further, [Continued on page 22]

I SAW CINERAMA

A movie maker and engineer reports for
ACL on Hollywood's latest headache

JOHN R. HEFELE, ACL

WHEN I arose from my seat, after a recent performance of *This Is Cinerama* in New York's Broadway Theatre, I felt that the most admiring adjectives of the first-night critics had been understatements. "Sensational!" "Breath-taking!" "Revolutionary!"—These, and other impassioned accolades, were all true. In fact, perhaps the only *untruth* is my own opening statement—about "rising from my seat." For the plain truth is that about half the time I wasn't even on the seat.

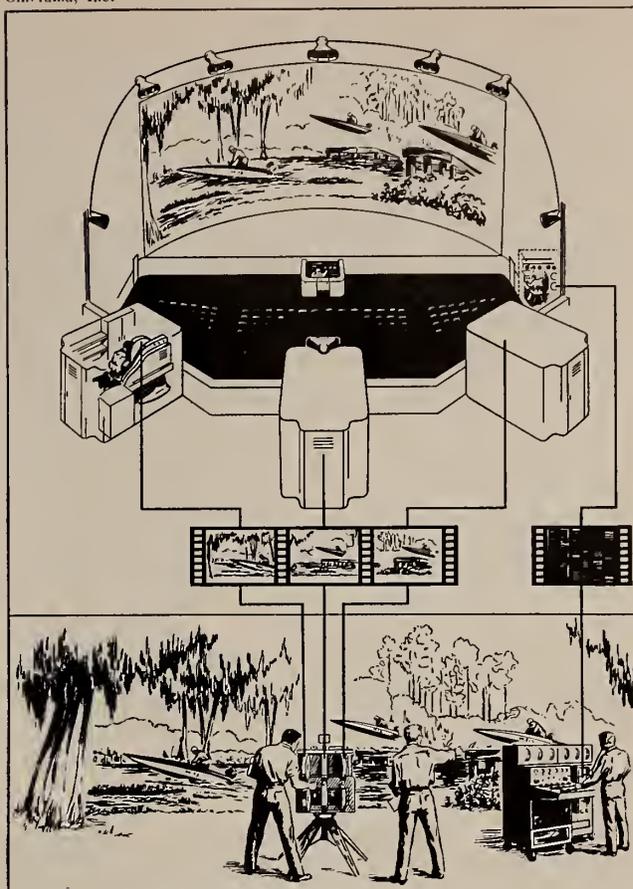
No, sir! I was in the front seat of a diving Coney Island roller coaster, clutching the hand rails in desperation as the skeleton structures reeled by me, the wheels bumped and roared—and the audience (myself included) screamed with excitement. I was hovering over Niagara Falls in a helicopter, with the mighty thunder of the waters welling up around me. I was in Venice for a water festival. And as the gondola glided smoothly under the low bridges I found myself ducking to avoid a cracked head.

But, by now, you probably are familiar with the succession of sequences which has made Cinerama the present-day sensation of the movie making world. There is a choral recital for which the stereophonic sound is so realistic that people turn in their seats, expecting to see the twin columns of choristers marching down the aisles. There are bullfights in Spain, a gathering of the bag-piped clans in Scotland, and a visit to Florida's Cypress Gardens, where daredevil racing drivers plunge almost into your lap with their snarling, bucking outboards. And there is, finally, a moving and infinitely beautiful tour by air over many of America's outstanding landmarks. Seen for the first time in the multi-dimensional perspectives of Cinerama, these familiar subjects take on new and impressive stature.

Being a movie maker (and, it says here, an engineer), I was naturally curious about this latest development in stereo-cinematography. Therefore, I remained at the theatre after the show to check objectively on the impressions I had absorbed both visually and emotionally.

I already knew, of course, that Cinerama does not rely on polarizing glasses to create the illusion of stereoscopic reality. Instead, it recreates as accurately as is possible what the eye actually sees and the ear actually hears, 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, their angles of view 48 degrees apart and each recording on its own magazine of 35mm. film a third of the scene being shot.

These three films are then simultaneously projected on a huge concave screen by three projectors in balcony booths—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 center directed straight ahead. The result



CINERAMA CYCLE begins with tri-filmed, tri-lensed camera and six microphones, ends at cycloramic screen and eight speakers.

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 64 feet across the top of the arc, 23 feet high and has an area almost six times that of a standard movie screen.

It is not size alone, however, or even the curvature of the screen that provides the illusion of reality. The new and unique accomplishment is that Cinerama duplicates in a theatre the "peripheral vision" of the human eye. 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 by 55 degrees in coverage. 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.

But again this enlarged and encompassing area of moving imagery does not comprise all of Cinerama's amazing magic. For, as well as being wrapped in action, the audience is also bathed in sound. During production six separate omni-directional microphones are used, strategically spotted around the scene of action and 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 magnetically-coated 35mm. 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 a plane zooms across the screen the noise of its en- [Continued on page 22]

FROM REVIEW TO REWARD

An ACL analysis of their early filming efforts stands strongly in the background of "Duck Soup," Maxim Memorial Award winner for 1952

Photographs by Cleve Ward



DELORES LAWLER, no clear-weather cameraman, trains the family's trusty Bolex on Pop and (we suspect) Bridget, subbing for Barry.



GREG AND KEVIN, a year older than in the film (see right), are still equally eager to re-enact the famous haircutting sequence.



BARRY, THE BABY is the only one missing here from the family group which produced *Duck Soup*, Maxim Award winner for 1952.

TIMOTHY M. LAWLER, JR., ACL

DUCK SOUP, a family film, owes its existence to a combination of several good reasons.

First, although we had gone somewhat beyond the snapshotter stage with our travel films, our family filming had been sadly neglected. Second, with the coming of the fifth addition to our little family in the summer of 1951, prospects for a vacation trip were out of the picture. Thus, Delores and I decided that here was the golden opportunity to make a presentable family film—using the time and money we normally allotted to vacationing.

A LETTER FROM THE LEAGUE

Third, and probably the most basic reason of all, was a thorn I'd been carrying for about six years, courtesy of some fellow by the name of James W. Moore. It seems that, in the course of his duties as ACL's continuity and club consultant, he had reviewed a film by the writer carrying the intriguing title of *Our Timmy*. How he could look at that paragon of a production with such a cold eye and make the comments he did I couldn't understand. I guessed that he just didn't appreciate our son and heir at all. To quote from his letter of August 24, 1945:

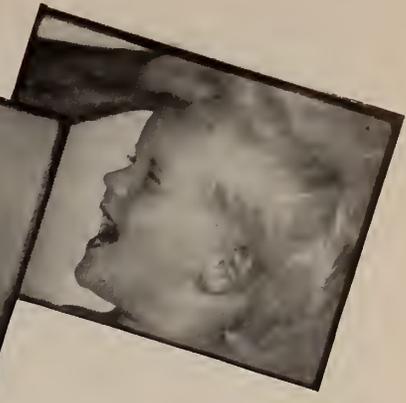
"To date, where your film making suffers is in the continuity or camera treatment aspects. These, especially the latter, are *routine, dull and unimaginative*. There is a sameness of viewpoint about all of your scenes which *very soon becomes tiring on the screen* and . . . what you need is variety. You need to vary (1) camera distance, (2) camera angles and (3) scene lengths. Stop shooting every scene for the full run of the camera spring. Your scenes are invariably too long—an *understandable weakness on the part of proud-father movie makers*—but if you wish your films to have pace and interest for others too, they must be shortened."

What brutal words for such an outstanding (in my opinion) filming accomplishment! It took many months before I began to realize that possibly this fellow Moore wasn't just a baby hater, and maybe the film could have been improved slightly. Now, when I look back at this picture, I wonder how JWM kept his patience on that job if he had to view many such *Our Timmys* during the year. And so it was that I resolved that some day I'd make a family film which could be enjoyed by others besides the "proud father." *Duck Soup*, seven years and four children later, is the end product of that resolve and, probably, of that ACL review.

FROM STORY TO SCRIPT

If now I may quote from another ACL review—one which appeared only last month—you will get some idea of the story we plotted:

"*Duck Soup*," wrote the League's judges, "is a rollicking, rambunctious saga of what happens in a household when Pop, charging recklessly that the trials of homekeeping are 'duck soup,' is deserted for a day by his deserving wife. What hap- [Continued on page 20]"



THE HAIRCUTTING, generally hailed as the high point of *Duck Soup's* delightful capers, is properly placed at the top of this roundelay. Other sequences suggested are the opening (below), the breakfast (right), and Timmy as he "takes" the bread home.



8mm. AIDS THE AIR FORCE

WILLIAM T. ROHDE, ACL

"HEY, Bill! Are you crazy? Spending all that money on 8mm! That's nothing but a toy."

That's what I had to put up with. All my arguments in defense of 8mm. went unheard, and without proof my cause was lost. But I did find proof—and here's my story.

I spent the last year before my recent discharge from the Air Force in the training and operations section of a radio-operator student squadron. One of my main jobs was to orient new men as to what to expect in the school and in the squadron, and what they might do with their free time.

One day it occurred to me that a training film would aid this orientation greatly. A search of the base's film library failed to turn up any films suitable for this purpose; so-o-o, it seemed that if we were going to use such a film someone would have to make it. I had been working with 8mm. movies for quite some time and had recently invested in a new Bolex H-8. So I offered my camera and services for the production of this "get-acquainted" film. The squadron commander agreed to go along with the idea and offered full cooperation, as did the school officials.

After procuring the necessary lighting equipment and film stock, we were ready for production—or so I thought. But it wasn't long before we realized that a great deal of planning was needed before the camera could actually roll.

We decided to divide the production into three parts: the first part to show the functions of the squadron; the second to show the operations of the school, and the third to survey local recreation facilities. Since this picture was not sponsored by the Air Force, money for the film had to come from a limited squadron fund used for various extras. We decided to use black and white stock for the first two parts and to reserve our supply of color film for the final reel on recreation.

Two days were spent in making a shooting plan. Limitations as far as military security were concerned had to be considered, of course. The base security regulations, however, were very definite; so it was not difficult to determine what we could and what we could not shoot.

To give the film a running continuity it was decided to follow the progress of one man from his entry into the squadron, through school to graduation and final shipping out. It was not hard to find a student in the squadron with some acting experience to play the part of "George," the potential airman.

We began to shoot our film on a day when a group of new men actually came into the squadron. George was placed with them and our film began with the actual processing of the men. The scenes were planned for the addition of tape-recorded narration to help explain just what goes on and why. Closeups of some of the forms and papers being filled out were included.

In the barracks much footage was exposed explaining the proper care of clothing and bedding, as well as precautions for safeguarding personal property. The importance of the latter was illustrated by a sequence showing a billfold being stolen from George.

We felt that the second part of our film was the most important. Most of this school sequence was produced in one day, although the training actually lasts thirty one weeks in real life. General classroom scenes were taken, as well as closeups of blackboard illustrations, charts, mock-up equipment and textbooks. The cooperation of the instructors was very helpful in making this section of the film both informative and interesting for new students.

Part two ended with the graduation of our planted student. The graduation ceremonies were acted out for the camera, along with speeches and handshakes, and George emerged with his diploma in hand.

As mentioned before, we changed over to color film for part three. Recreation at the Air Force base was covered in two sections—one about *on-base* recreation, the other about *off-base* activi-



BILL ROHDE, ACL, then a sergeant in the United States Air Force, makes a dolly shot at Keesler Air Base, in Mississippi

ties. The base itself offered a great deal in the way of entertainment, and the men in charge of each activity were happy to have their phase of recreation included in the film.

We made a map of the base on a 3 by 4 foot sheet of illustrator's board and placed a piece of plexiglass over it. By using readily removable grease pencil on the plexiglass, we were able to make titles and animated lines indicating the routes to the various recreational areas.

As far as possible, the clubs, PXs and the like were filmed while real activities were in progress. Variety of entertainment was emphasized to catch the interest of all new men. George was seen in all of these places, of course, and, in a serviceman's dream, seemed never to have any trouble getting a pretty girl companion! Considerable film was used on the base's extensive sports program too, since sports play an important part in the young soldier's life.

The off-base section presented a more difficult production problem. For we had to be careful not to advertise any particular business in the town out of fairness to all the others—and we couldn't show them all. Our problem was solved by filming the bathing beaches, water sports and the many types of free entertainment which could be had in a resort town such as the one near our base. We also included an active USO unit in town.

Before the sound was added to the edited and titled film, we showed it to a few students to get their opinions and suggestions. This resulted in quite a few changes and in the addition of some cartoon humor to help explain parts of the training. We made a jointed cartoon character about twelve inches high, drawn with black ink on lightweight cardboard. Backgrounds were drawn on a long roll of wrapping paper. Our character and his friends were moved about on the backgrounds as we exposed single frames. We used the cartoon character as a "wrong-way" airman who helped point up safety practices, correct study habits and healthy recreation by the troubles he experienced.

It took a lot of experimenting to get our sound tape properly recorded and timed. But perseverance gets results and we finally got satisfactory sync with our tape recorder and an adjustable speed projector.

Although I'm no longer with the outfit, our 8mm. film entitled *Now What?* is still being used to help orient all new men entering that air base. So-o-o, I say I've proved that film size has little to do with effective filming results!



PROJECTION PORTS from one room to next are nice but not necessary for good recording. Picture is cover.



BETWEEN SHOWS the projection side looks like this, with small vases blocking ports. Projector, recorder rest on cabinet for a screening.

MAKING THE MOST OF TAPE

An English amateur outlines his system for split-second recording of sounds on tape

D. M. NEALE

NOW that magnetic sound on film is fairly launched, we tape enthusiasts must be on our mettle. I foresee a rivalry between stripe and tape paralleling that between 16mm. and 8. For, good though it is, I doubt that stripe will ever oust tape completely. There always will be folks who start with silent projectors. And there always will be folks with tape recorders. So there should always be folks who want to combine these two effectively.

Once the synchronization problem is licked, tape offers several advantages over stripe. (Admittedly, it is more cumbersome to handle. But then, you won't be reading MOVIE MAKERS if you are not prepared to take some trouble with your films.)

In recording on stripe, for example, you have to be careful about projector noise. You must speak fairly close to the microphone and keep the volume turned down. Of course, good sound projectors run fairly quietly and are provided with blimps. Nevertheless, they make more noise than almost any tape recorder because they contain reciprocating parts.

On tape, you can record sound without running the projector at the same time. In fact, if your projector is an old and noisy silent machine, you will have little alternative. For few of us have facilities for projecting from one room to another. And, though I have, I find

it a clumsy way of doing things during recording sessions. I added tape sound to one film in this manner, and then sat down to think out a better way.

There were, it seemed to me, two major sources of time error affecting any attempt at synchrony between a projected film and its accompanying tape. First, it was probably impossible to prepare a cue sheet of film scenes and sounds—a seeming necessity, if one is to avoid projection noise during the recording—which would be accurate within less than one half a second's tolerance. Not a great error, taken singly; but a real trial as it accumulates.

Second, even the most accurate cue sheet (and the resultant tape recording made from it) will be subject to mis-synchrony unless it is teamed to the projector by some system which takes care of tape stretching and slippage. The new Revere Synchro-Tape (*see Improved Synchrony with Magnetic Tape*, August, 1952—Ed.) comprised such a system. But here in England (where I write you from) it still was not widely available. Thus, the essential requirements for my recording routine became the following:

(1) The timing on the tape must come straight from the projected picture. Cue sheets are not accurate enough.

(2) However, the sound must be recorded without the projector running, since this is the surest way of excluding projector noise. If the combination of these two requirements impresses you as antithetical, let me explain further . . .

To body forth my recording system, I must first cite to you a representative, and rather demanding, sequence I recently scored. Running from scene 101 through scene 108, the sequence is a parallel-action series between a racing car and a train approaching the highway intersection. The entire assembly lasts only 14 seconds, and the eight scenes are cross-cut with increasing brevity from 3 seconds in length, through 2, 1½, 1 and ½ seconds. An exacting job, indeed, for the tape recordist—and one in which a worded cut sheet would be almost useless.

Here is how I got round the difficulties involved. First of all, I ran through the film [Continued on page 25]

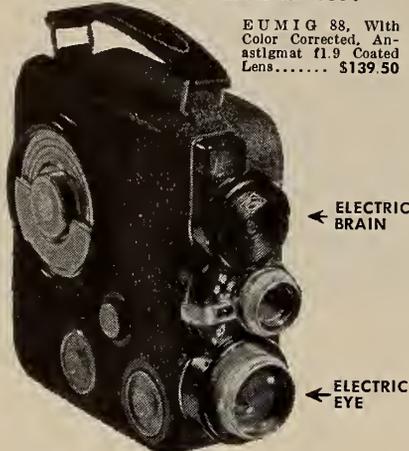


TELLTALE ON TAPE marks the beginning and end of each recording, as pilot commentary is replaced bit by bit with planned audio.

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News of the industry

Up to the minute reports
on new products and
services in the movie field

Photo show The seventh annual National Photographic Show, an exhibition previously held in a New York National Guard armory, will move this year into the Grand Central Palace, premier exposition hall in New York City.

The products of some 150 camera, projector and photographic accessory manufacturers will be on display daily from February 12 through 16 between the hours of 1:00 and 10:00 p.m. Admission for adults will be \$1.00, for those under eighteen, 50 cents. The Photographic Manufacturers and Distributors Association, with headquarters in New York City, are the sponsors.

Arm-Lite 201 A new model of the Victor Everready Arm-Lite, No. 201, has been announced for the winter filming season by James H. Smith & Sons Corporation, the manufacturers at Griffith, Ind. The new Arm-Lite offers two high-efficiency metal reflectors equipped with No. 2 flood bulbs. This combination, the company states, equals the light output of bars mounting four of the 500 watt reflector-type lamps. The 201 is complete with case and lamps at \$12.95.

Reciprocal service Customers of Willoughbys Camera Store who are traveling in South America may now benefit from a reciprocal repair-and-service agreement signed by the New York photo

center with six camera stores in the southern continent.

The cooperating stores are Cassio Muniz, in Rio de Janeiro, Brazil; Cassio Muniz, in Sao Paulo, Brazil; Mizola y Cia., in Lima, Peru; Greinsu, in Buenos Aires, Argentina; El Globo, in Curacao, Dutch West Indies, and Micron, in Caracas, Venezuela. Willoughby cameras and equipment which carry a one-year guarantee (and all of them do) may be brought to any of these shops for free servicing and repair. The same courtesies will be extended by Willoughbys to customers of the six South American stores.

"This unique agreement," said Joseph G. Dombroff, Willoughby president, "is the forerunner of arrangements we plan to make with leading camera stores in all parts of the world."

Reel can for 8 The transparent plastic Kodascope reel can, introduced last year by the Eastman Kodak Company in a 400 foot 16mm. size, is now available in the same footage capacity for 8mm. filmers. Advantage of this design is that film titles, lettered on white film leader, may be read easily through the transparent material.

Including a 400 foot 8mm. Kodascope reel, the new unit will list at \$1.60. Without the reel, the container itself retails at 90 cents.

Arc projector A new 16mm. sound on film projector, combining the Strong Junior high intensity arc lamp assembly and RCA Victor film movement and audio components, is now being manufactured by Gallagher Films, Inc., 639 North 7th Street, Milwaukee, Wisc. The unit will be available through existing RCA outlets.

B&H booklet *Tips on Movie Making Tricks* is the latest in Bell & Howell's series of attractive booklets prepared exclusively for the home filmer. Among the movie magic covered is reverse action, fast and slow motion, frame by frame filming and other items. Five cents and a visit to your favorite photo shop will secure your copy.

Tape in field A portable tape recorder, weighing 17½ pounds and with a spring-driven tape transport motor, is now available in the Travis Tapak, a unit which is distributed by the Terminal Radio Corporation, 85 Cortlandt Street, New York 7, N. Y.

The Tapak records at the NAB standard of 7½ inches per second and has a capacity of 19 minutes with .0017 inch tape or 15 minutes with the .0022 inch tape. The hand-wound spring motor runs 6 minutes per winding, but it



JOHN M. FLORY, Eastman Kodak's adviser on non-theatrical films, discusses production techniques with members of IAVA (Industrial Audio-Visual Association) during a national meeting held at Rochester, N. Y. At left in dark suit is Kenneth F. Space, former technical consultant for the ACL, now film producer for International Business Machines, in Binghamton, N. Y. Camera is a Maurer 16.

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FILMS FOR RENTAL OR SALE

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■ **1953 ROSE PARADE** movies. Kodachrome. Colorful floats. Beautiful girls. 200 ft. 16mm., \$34.95. 100 ft. 8mm., \$17.50. Calif. add tax. C.O.D.'s accepted. **AVALON DAGGETT**, 441 No. Orange Dr., Los Angeles 36, Calif.

MISCELLANEOUS

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can be rewound while recording without disturbing the tape speed by more than 1 percent. Only the tubes (three 1U5 miniatures) are powered by batteries, which are two flashlight cells (20 hours) and one 67½ volt B battery (40-80 hours).

Additional specifications claimed for the Travis Tapak include a frequency response of 100 to 7000 cps at ± 2 db.; signal-to-noise ratio, —40 db; re-winds at 44 inches per second; input for crystal or high impedance microphone; high impedance output. The Tapak, complete with its own microphone and monitor headset, lists at \$309.50; without mike and monitor it is yours for \$298.50.

E.K. items Archbold H. Robinson was elected treasurer of the Eastman Kodak Company at a meeting of the firm's board of directors last month. He replaces Marion P. Folsom, who resigned as of the end of 1952 to accept an appointment as Under Secretary of the Treasury in the Eisenhower administration.

A new film processing laboratory will be built by Kodak in Palo Alto, Calif. on ten acres of land belonging to Stanford University. It will take over all of the processing functions now handled by EK's lab at 241 Battery Street, in San Francisco.

Adolph Stuber, ACL, vicepresident in charge of sales and advertising, has marked his fortieth year with Kodak. He became a vicepresident in 1942, and has been a director since 1947.

From review to reward

[Continued from page 14]

pens as Pop gets the works from a quintet of utterly engaging youngsters, shouldn't happen (as they say) to a dog." What ACL overlooked adding is that, at this one day's close, with Pop sagging on the ropes, he receives a telegram from Mom. "Have decided to spend the weekend with Mother," it reads. "Mr. Efficiency Expert should have no trouble in managing household. It's *Duck Soup!* Remember?"

Planning the scenario to develop this theme was actually the easiest part of the enterprise. We wanted to present the children as naturally as possible, and we reasoned that the easiest way to do this was to involve them in incidents of our family life which had actually happened. Thus, from the film's conception until about two weeks before we started shooting, we compiled a list of just such episodes. Then, two weeks before we started shooting, we wrote our scenario. Although most of the filming was done according to this script, some of the scenes were necessarily varied as the action progressed.

PRODUCTION PROBLEMS

My original estimate of from three to four days to do the filming fell somewhat short of the actual time required. It took better than twenty full days to do the job! This included my two weeks of vacation, plus several week-ends in addition. Actually, from the time we started filming until we completed all the shooting, about five weeks elapsed.

We ran into our share of difficulties (and pulled some fool boners, too!) throughout our filming schedule. Early in the operation, we shot 120 feet of Type A Kodachrome outdoors without the well-known filter, and all of it on a rather difficult sequence too. It wasn't much later that I shot another 60 feet outdoors—this time with the filter all right, but without correcting the meter speed setting to compensate for it. I guess the Good Lord must have taken over after that. For from then on things went along pretty smoothly, from the technical standpoint, anyway.

EXPENDABLE PROPERTIES

But other and unforeseen difficulties cropped up as well. For example, when we started filming the snake sequence—in which Timmy scares the others with a snake he finds in the bushes—the final scene called for him to drop the snake behind him as Pop came bouncing out the back door. We had to re-film that shot several times, since Timmy, in bare feet, was not too enthused about having that snake land near his heels. Also, in the process of getting the variety of scenes that were necessary for this sequence, we wore out two snakes and a third got away before we were through with his thespian services. All told, we used four different snakes before this sequence was in the can.

The bread sequence was suggested when we recalled a neighbor telling us about getting a big "kick" out of Timmy coming home from the store, dropping the bread all over the ground when the package broke, then casually yet carefully fitting each slice back into the wrapper. When we committed this to film, it wasn't difficult to gain the same results. But we did have trouble when we wanted the bread wrapping to last long enough—so that the climax would come when we had planned it and not before. Achieving this timing required the use of three consecutive loaves of bread before the sequence was complete.

ACTION AND REACTION

Toward the end of the film our script called for Gregory (unknown to Pop) to cut Kevin's hair with a pair of electric clippers. When we told him he could go to work on his brother's shaggy locks, Greg didn't know whether to

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believe us or not. But when he was sure we weren't kidding, he really went to town on Kev—and they both loved it. Tonsorially, the results were pure mayhem. But dramatically, the sequence was a smash hit. And there was one thing for sure—there could be no retakes of earlier scenes after Gregory finished that five minutes of gleeful fratricide. So we shot the sequence after all else was finished—and then cut it into its rightful place by editing.

The fun of making the film really appealed to the children—initially, that is. For on our first run-through of each scene they seemed to regard it as a game. However, when shooting different angles of re-enacted action, we ran into trouble. We had to resort to all sorts of bribery and cajolery on those occasions in order to win their cooperation. In fact, after a few days of filming from breakfast to bedtime, we heard Gregory remark wistfully to Kevin one morning: "I hope Daddy isn't going to shoot me again today."

Being new at this type of filming, we underestimated by far the amount of film we would shoot. We had thought that about 1000 feet would see us through; but we wound up shooting over twice that amount—2200 to be exact. Frankly, we were a little aghast ourselves. This was getting to be an expensive vacation for not going anywhere. However, the further we progressed in the editing, the happier we were that we had that much footage. For it enabled us to use only our best sequences and our choicest shots.

FROM 2200 TO 750 FEET

An interesting thing happened to us during this editing process. After the first rough cut the picture stood at 1500 feet—too long, we knew. So we went through it several more times and whittled it down to around 1200. And then, at about that point, we suddenly lost our enthusiasm for the film entirely. We felt undecided on any next step. Was the film *still* too long? And, if so, how and where could we cut it further? We simply could not decide; so we set the project aside for a considerable period of time.

Later, when we returned to it, we were able to go after the job with a colder and more calculating eye. Of each shot we now asked ourselves: "Does it help to tell the story as plotted?" If we could not answer "Yes," we would cut the scene out. Following this formula soon left us with but 900

feet, a total which eventually was slimmed down to 750 feet in its final form.

Our aim in this final trimming was to create or maintain swift, smooth progression in every scene where action was involved. Sometimes this meant trimming only four or five frames, especially where a number of shots from differing angles were being interwoven to create the finished sequence. For in filming of this sort there is always likely to be an overlap, or partial duplication, of action from one scene to the next. We feel now that our care in trimming out even the smallest bits of this duplicate footage is largely responsible for maintaining the picture's pace.

NARRATIVE AND MUSIC

In our first crack at the narration, we planned to have Pop deliver the running commentary. But this system was unsatisfactory, since it seemed unnatural for him to be talking when not in the scene; further, this setup did not offer the opportunities for humor that we wanted. There seems little reason why you should be interested in the varying other narrative schemes we tried and discarded. But it may amuse you to know that in the end we assigned the audio endeavors to a pair of inquisitive and omnipresent mice. That's right—mice!

Their invisible but highly effective personalities were played by Shirley Jornt and Robert Tenuta, a couple of trained amateur actors whose cooperation we secured through the kindness of Mrs. Everett McNeil, director of the Kenosha Little Theatre group. We too found that it pays—as Haven Trecker so wisely stressed last month—to go out after that just-right voice or voices for your film.

In selecting the background music, we had two distinct purposes in mind. While the mice were commenting, we wanted a light and pleasant music that would not distract from their talking. During other portions of the film, we wanted the music to carry the load without commentary. Thus, in those places, we used music which we felt was stronger and more commanding.

THE EQUIPMENT USED

For those who are interested in the technical aspects, I have included the following: We used our 1943 Bolex H-16 for all the filming. Since Delores and I also shoot color slides, I have designed adapters for using any of our Contax lenses on the Bolex in order to avoid buying extra telephoto lenses. Actually we have only two lenses exclusively for the movie camera—a 25mm. Eastman *f*/1.9 and a 17mm. Wollensak *f*/2.7. However, use of the Contax lenses gives us in addition a 5cm. *f*/1.5, an 8.5cm. *f*/2 and a 13.5cm. *f*/4. Since the standard Bolex finder

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would not cover the fields of all these objectives, we used a Smith Varifocal finder, which I had specially modified to correct for parallax with extreme accuracy.

For the lighting, no standard or stock setup was followed. We used anything from one No. 2 flood lamp in a 10 inch reflector to as many as four No. 2's and two No. 4's for some of the full-room scenes. Exposures were determined with a G.E. DW-58 meter. In order to have consistent values in color rendition, I took all readings from the back of my hand while holding it in the subject position. I would then set the lens at an aperture $\frac{1}{2}$ stop larger than the meter indicated.

There was, honestly, a very considerable amount of time and effort put into our film; but we felt amply rewarded when it won the Grand Award in our Kenosha club contest. It is impossible to describe the thrill that was ours when we were notified by ACL that *Duck Soup* had placed at the top of the Ten Best and was chosen for the Hiram Percy Maxim Memorial Award for 1952.

From the League's review of *Our Timmy* in August, 1945, to their award notification of November, 1952, is actually a span of seven years and three months. It took us, you may say, a long time to prove that the ACL was right in its calm and objective analysis of our early family filming efforts. But, as of right now, we are mighty glad that we decided to try and do so.

I saw Cinerama

[Continued from page 13]

gines follows its image. And 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, also is reproduced as a safety measure against the momentary failure of one of the single tracks—which might result in an audio “dead spot” in the theatre.

Cinerama, I discovered, was the brain child of Fred Waller, an inventor and optical engineer who already had to his credit a still camera which took a 360 degree picture. Also, in the direct genealogy of this new movie giant was another Waller still-picture development which delighted thousands of camera-toting visitors to the New York World's Fair of 1939 and '40. This was the projection of full-color transparencies on the spherical interior of Eastman Kodak's House of Color.

Encouraged by the success of this projection system, which did create a remarkable tri-dimensional effect, Waller immediately turned his attention to designing cameras which could photo-

graph interlocked images for curved-screen projection. One of these became a technical miracle of World War II. Using a five-lensed camera and five separate projectors, he developed the famous Waller Flexible Gunnery Trainer for the Navy. This unit projected synchronized motion pictures of “enemy” planes on the inner surface of a dome, in front of which the trainee machine-gunner stood and fired away. Cinerama is the direct outgrowth of Waller's gunnery trainer, with the number of lenses and projectors reduced to three and the screen cylindrical rather than spherical in shape.

But this curved screen itself presented a problem, for it was soon discovered that light from one side of the screen was reflected to the other, thus diluting the image. Waller licked this difficulty by designing a screen of 1100 vertical strips of perforated plastic tape, arranged like the louvers of an enormous venetian blind. To the audience these appear to be solid; actually, they permit unwanted reflections to filter 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 Cinerama engineers evolved an ingenious device they dubbed a “jiggilo”; it is simply a sawtoothed attachment that oscillates within the projector, weakening the edge lines of each picture so that no sharp demarcations are discernible.

Now, fifteen years after Waller began his preliminary experiments, Cinerama is at last a lusty and crowd-pleasing reality. And the work of perfecting the new technique continues. The second Cinerama camera has been finished. Projection equipment is ready for installation in other theatres in the United States and England. Plans for the first full-dress dramatic production are well under way. And Hollywood, which only a few years ago turned a cold shoulder on such a “radical” innovation, has lately evinced an extraordinary interest in the new medium. . . . Well, after all, they also opposed the advent of sound along the golden shores of the Sunset Strip.

TV and the amateur

[Continued from page 12]

travelog photographers have not learned that still scenes are not movies. If there is no action, don't take the picture—at least not for television. For television *must* have action and plenty of it.

PHYSICAL REQUIREMENTS

First among the physical requirements in films for television must be a medium range of density. Our impression is that many amateur films are deliberately underexposed slightly to

increase their color saturation. Now such pictures may look wonderful when shown with a high wattage lamp on a short throw. But when you get such a picture on a television screen, there is no color, no definition, no shading and, blotto, no picture.

Another must for television movies is a maximum of closeups and no shot farther away than middle distance. Among the movies that are so common on television you have seen what happens when the cowboy goes riding out of the screen. When any figure becomes less than one fourth of the diameter of the screen, the picture loses resolution and says nothing. Further, the TV viewer in the home is likely to be plagued with a certain amount of off-focus, static and disturbing room lights. Thus, your picture must be mighty good to start with to produce a clear image with all these disturbing factors present.

Another serious problem in using amateur films on television is that of providing a suitable sound accompaniment. For you must remember that a movie without sound is not a finished television product and therefore is not marketable under present conditions. As we are set up today, the ideal audio medium is an optical sound track directly on the film itself. But, for the amateur producer, this has two drawbacks. These are (1) the expense and (2) the fact that most existing amateur footage has been shot at 16 frames per second.

Although I had run for me at clubs and elsewhere many effective audio accompaniments from magnetic tapes, the problems of exact synchrony in this medium have yet to be solved satisfactorily. It seems unlikely, therefore, that any television station will try to work with this specialized equipment. In the case of our *Reel Adventures* program, we invariably invited the amateur himself to be present in the studio to deliver his narrative directly. Even this system, however, had its dangers; for some of our producers got mike fright so badly that they could scarcely say a word.

The new magnetic sound on film, which advanced amateurs are adopting so ably to their audio needs, should be quite another story. For here they (and we) can be sure of exact synchrony on every playback and of high-fidelity sound quality as well. Here at WGN-TV we are very much interested in the potentials of magnetic striping, particularly in connection with our own news films. Since the essence of a good news film is timeliness, and since the magnetic sound on film system is far more immediate in its application than an optical track can ever be, I am rather confident that we will find a way to make use of it before long. And when this is done generally in television, the amateur producer will have one of his biggest problems solved.

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8 CLUBS 16

Maxim premiere The first public showing of the 1952 Maxim Memorial Award winner was presented by the Amateur Cinema League on December 9 before members and guests of the Hartford (Conn.) Cinema Club. This group was founded in 1926 by Hiram Percy Maxim, FACL, Founder President of the ACL, and is the club of his daughter, Percy Maxim Lee, FACL, donor of the award.

Featured on the program was this year's award winner, *Duck Soup*, by Delores and Timothy Lawler, ACL, of Kenosha, Wis. The other films shown (all Ten Best winners) were *Backyard Birding*, by Herbert D. Shumway, ACL, of Greenfield, Mass.; *The Man With The Box*, by James L. Watson, ACL, of Worcester, Mass.; *Poet and Peasant*, by Robert G. Williams, ACL, of Toledo, Ohio, and *Muntre Streker*, by Mathis Kverne, of Oslo, Norway. Messrs. Shumway and Watson both attended the screening.

Warren A. Levett, ACL, who was in charge of technical arrangements, presented the films and their varied audio accompaniments smoothly and effectively. Edmund Zacher, ACL, club president, presided over the meeting and James W. Moore, ACL, the League's managing director, introduced each film with a brief discussion.

Japan contest The Nippon Amateur Cine Slide Association (NACSA) of Tokyo, Japan, has announced that it will hold its first international competition this year with entries accepted from amateurs anywhere in the world. Trophies will be awarded to the top ten films in the

contest, with a Grand Trophy for the best film out of the ten. An undetermined number of honorable mentions will also be awarded.

The closing date for the competition, which also includes a special classification for slides and filmstrips, is March 31, 1953. Films are limited in length to 800 feet for 16mm. and 400 feet for 8mm. Further details may be gotten from ACL, or by writing directly to NACSA, Konishiroku Building, Muromachi 3, Nihonbashi, Chuo-Ku, Tokyo, Japan.

Los Angeles 8's The November 11 meeting of the Los Angeles 8mm. Club, ACL, featured a screening of the 1951 Ten Best winner, *Venezia*, by Oscar H. Horovitz, FACL. Also on the agenda for the evening was an election of officers for the coming year. The results are not available as we go to press, but will be published soon. November also saw the club's annual Gadget Night, at which members' gadgets were swapped and talked about.

Michigan salon On March 14, the Michigan Council of Amateur Movie Clubs will present its 1953 Salon at the Portage School auditorium in Kalamazoo, with the Long Lake Amateur Movie Camera Club of that city acting as host. Trophies will be given to the top films in each of four classes: scenario, family, documentary and club productions. The deadline for all entries is February 21. Further details and entry blanks may be obtained from Mrs. R. D. Evans, 1122 Cambridge Drive, Kalamazoo, Mich.

MMPC Winners in the annual contest conducted by the Metropolitan Motion Picture Club, ACL, of New York City, were announced last month. *The \$24 Purchase*, by Terry Manos, ACL, captured first prize, with *Cine Memoirs*, by George Mesaros, FACL, and *A Queen's Story*, by Helen C. Welsh, ACL, of Albany, running second and third respectively. Honorable mentions were awarded to *Captain Tully's Catch*, by Constantine A. Wihtol, ACL; *Catapulted into Fame*, by August Meister, ACL, and *Sweet Air*, by the MMPC Project Group. Congratulations to all the winners!

The club celebrated the Yuletide season on December 18 with a special program featuring *The Philadelphia*

Story, by Samuel Fass, ACL; *Here, Kitty*, by Walter Bergmann, FACL, and *The Birth of St. Mary's*, by Robert F. Gowen, ACL. The choir of the Jersey City Central Avenue Reformed Church gave a performance of *The Carols*, narration for which was done by J. Christian Vogel, ACL.

Rhode Island Our smallest state has found that there is always room for one more movie club. The Rhode Island Movie Makers, recently organized by residents of Providence, have extended an invitation to all interested filmers to join them in their new venture. If you would like more information about the club, write to Wallace E. Tillinghast, jr., ACL, 150 Ann Mary Brown Drive, Providence 5, R. I.

S. Africa salon The Johannesburg Photographic and Cine Society, ACL, will hold its 17th Annual South African Salon on Photography during the late spring this year. Closing date for the competition, which is open to amateurs throughout the world, is March 15, 1953.

Three top awards will be made, with honorable mentions to other films judged worthy. Films may be of any gauge and length, sound of any kind or silent, color or black and white. For further details, write to J. K. Stokes, club secretary, Post Office Box 7024, Johannesburg, South Africa.

Brooklyn gala The fifth annual 8mm. Gala Show was held recently by the Brooklyn Amateur Cine Club, ACL, at the Neighborhood Club House. The program, which was well received by a capacity audience, included *The Wiffenpoof Song*, by David Stettner, ACL; *Oaxaca*, by Esther Cooke, ACL; *Dress Affair*, by John Harms; *The Black Satchel*, by Al Londema; *March 11, 1952*, by Arthur Rosenfeld; *Outsmarted Smarties*, a 1952 Ten Best winner, by George Valentine, and *The Carabi Incident*, by Harry Atwood, ACL, given an Honorable Mention in ACL's 1952 selections.

Taft The Taft Cinema Club, ACL, of the Bronx, N. Y., was entertained at a recent meeting by a showing of films by Fred Furman of the New York City 8mm. Motion Picture Club. Among the pictures that Mr. Furman brought with him were *Two Weeks in June*; *David Grows Up*; *The*

John C. Lauber, ACL



A LIGHTING SETUP is pictured by members of the Minneapolis Cine Club, ACL, during the visit of Peter van Rijsinge, ACL (center), of the Hague Cine Club, in Holland. Behind the cameras are Alfred Peterson, R. J. S. Carter, ACL, and Albert Roser. Wilford Anderson, ACL, club head, is with model Joan.

Hard Way, and *Well, I'll be Darned*. During December the members viewed two instruction films from the ACL Club Film Library, *It's Up To You* (on film care) and *Entitled to Success* (on title making).

Albany For the entertainment of their guests at a special Pittsfield Night, the Amateur Motion Picture Society of Albany, ACL, in New York, screened *Westward Ho!*, by Katherine Behringer; *Journey into Spring*, by Helen C. Welsh, ACL, and *The Gannets*, 1950 Maxim Award winner by Warren A. Levett, ACL. Olive Klein and Madeline O'Keefe were in charge of the event.

Rochester The new officers of the Amateur Movie Club of Rochester, N. Y., are Harry C. Detweiler, ACL, president; Robert J. Stalker, vice-president; James C. Loughman, secretary, and Mrs. Florence E. Lourette, treasurer. The club meets on the last Wednesday of each month at the George Eastman House, 900 East Avenue, and an invitation has been extended for all interested to visit.

Kansas City The Kansas City (Mo.) Amateur Movie Makers, ACL, awarded first prize in its recent contest to *The Pioneer*, by Lillian and Clarence Simpson, ACL. Also in the competition, which was held in Atkins Hall before an audience of over 500, were *Through the Year*, by Jim and Sylvia Willoughby, second prize, and *Christmas*, by Violet and Bill Goodson, ACL, third prize.

Ra-Cine elects Officers of the Racine Cine Club, ACL, of Racine, Wisc., for the coming year will be W. G. Marshall, ACL, president; Mrs. John Kibar, vicepresident; Fred Bullock, secretary, and John Tishuk, ACL, treasurer. The annual Christmas banquet was held on December 13 at Emmaus Church Hall, with dinner and entertainment enjoyed by all.

Queensland Members of the Queensland Amateur Cine Society, of Brisbane, Australia, packed up basket lunches and set off for an outing in the wild country on

John J. Lloyd, ACL



IN SOUTHERN CALIFORNIA, the Amateur Movie Club of San Diego entertains the Lang Beach Cinema Club at a joint screening. Hal Patter, ACL, San Diego president, is at projector.

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November 30, with games, swimming and filming galore. Plans are now completed for a new instructional course for beginners consisting of two lectures on movie making each month. Although the course does not start until February, more than 40 members have enrolled for the entire series.

Philadelphia Winners of the 8-16 Movie Club of Philadelphia, ACL, Gold Cup contest, announced at the club's annual banquet on December 4, were *Florida* (16mm.), by Ralph Vozzy, ACL, and *Vacation Days* (8mm.), by Lou Sobel. Highlights of the Christmas celebration were screenings of *In Fancy Free*, the 1951 Maxim Award winner, and *Keyboard Karnival*, 1946 winner of the Gold Cup contest.

Minneapolis The Minneapolis Octo-Cine Guild, ACL, the most recent addition to the ever-growing roster of ACL member clubs throughout the world, welcomed Christmas with its annual party at Stouffers restaurant in that city. After dinner, members and their guests were entertained with screenings of recent club productions, followed by dancing and games.

Bergen County New officers for the Amateur Movie Society of Bergen County, ACL, in New Jersey, are Ralph Santulli, president; Alfred Oswald, vicepresident; Wally Koechel, ACL, secretary; Leon Konsevich, treasurer, and William Messner, ACL, program and publicity chairman.

At the club's annual Christmas party on December 15, the entertainment included showings of *Symphony of the Village*, by Bert Seckendorf, ACL;

Xmas Story, by Victor Watson and Mr. Seckendorf, and *Fire-Fighters Field Day*, by Mr. Messner. The last named was an Honorable Mention winner in the ACL's Ten Best contest for 1952.

Cape Town At its November open forum meeting, the Cape Town (South Africa) Photographic Society, ACL, started a new educational series entitled *Help The Beginner*, with lectures and demonstrations by club members on the use of different makes of cameras. Following this instructional session, the members enjoyed *Hippo Kill*, a film with a self-explanatory title by Mr. Pollak.

L. A. dinner The Los Angeles Cinema Club, ACL, welcomed the Christmas season with its annual contest and dinner at the Ebell Club on December 9. During the evening, Harold K. Folsom was installed as president for the coming year, with Marcus I. Russek, ACL, vicepresident; Arthur E. Harvey, secretary, and Howard G. Stephens, treasurer. The contest winners will be announced in a later issue.

Hawaii elects At a recent meeting, the Hawaii Cinema League elected George Q. Lai as chairman for the new year, with David K. Morton, ACL, as vicechairman and Thomas Y. J. Lum, ACL, as secretary-treasurer. The results of the club's annual 8mm. contest, held during December, will be announced shortly.

Making the most of tape

[Continued from page 17]

and recorded an ex tempore commentary describing each shot in turn. For example, the sequence above would be described as: "Car in distance; Sign. 'Stop, Look, Listen'; Sign and car; Train; Car; Train; Car; Girl; . . ." and so on. During this procedure, I keep the projector synchronized to the tape so that I can, if necessary, play back this pilot commentary accurately in step with the film.

If you try this technique, you will find you can anticipate the next shot slightly so that the first word of description is spoken immediately as the shot appears on the screen. With fast-cutting sequences, however, you may find yourself getting in a muddle. It is better then to have an assistant tap a suitable object—a bell if you like—to mark the start of each shot. This leaves you free to hesitate slightly before you provide the description.

So far, my method is identical with that described by Neal Du Brey, ACL, in *A Recording Timer* from July, 1952. MOVIE MAKERS. But whereas he pre-

THEY COULD TAKE IT!

WE are, frankly, both amused and not a little amazed at an early paragraph in the Lawlers' story on their production of *Duck Soup*, Maxim Award winner for 1952. Although many of you may already have read it, we shall risk its repetition here for the sake of coherent coverage.

Mr. Lawler, it seems, had been citing the reasons behind their joint determination to do a good family film. Coming to point three, he wrote forthrightly:

"Probably the most basic reason of all was a thorn I'd been carrying for about six years, courtesy of the League's Continuity and Club Consultant. For, in the course of these duties, he had reviewed a film by the writer carrying the intriguing title of *Our Timmy*. And of it, on August 24, 1945, he had written in part: "To date, where your film-making suffers is in the continuity or camera treatment aspects. These, especially the latter, are routine, dull and unimaginative. . . . What you need is variety—variety of camera distance, camera angle and scene length. Your scenes are invariably too long, an understandable weakness on the part of proud-father movie makers. But if you wish your films to have pace and interest for

others too, they must be shortened.' What brutal words for such an outstanding (in my opinion) film-making accomplishment!"

Well . . .! Mr. Lawler was kidding, of course, in his use of the word "brutal" to describe our comments. But they had been, certainly, blunt and unshielded in a sugar coating—and we like to think that our current Consultant does these things more gracefully.

But the important aspect was this. Not only had our words stuck in the Lawlers' craw; they also had stuck in their minds and hearts. Where many a member would have (and has!) submitted his resignation forthwith, the Lawlers got up off the floor and fought back with renewed, stubborn and creative resolution. "I resolved," he writes, for them both, "that someday I would make a family film which could be enjoyed by others besides the proud father."

As a long-term program, such tough-minded resolution would seem to have its advantages over pique and the pettiness of resignation. For the Lawlers, anyway, the result has been *Duck Soup*—Maxim Memorial Award winner for 1952.

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prepares a cue sheet, I work from the tape directly. Here is how I do it.

Suppose I am recording sound for the car-and-train sequence above. I switch the recorder to playback and run through until I hear (tap) "Car in distance." Then I switch off the recorder with one hand, holding the feed reel with the other to prevent over-running. Next I put a hand on each reel and inch the tape back until I hear the "tap" passing the record-playback head. On many machines this is easy, since switching off also opens the pinch roller and the tape is no longer held in close contact with the capstan.

Immediately the tape has been inched past the R/P head, I mark the tape with a Chinagraph pencil. This is a specially soft kind of crayon made for writing on china and glass. It is equally suitable for writing on film and tape; and, provided you use it on the shiny side only, you can rub it off again with your thumb. If necessary, you can use a ball-pen instead, but it is not nearly so convenient. On my recorder, I can conveniently make the mark opposite

the R/P head. On machines using "drop-in" threading, this is not usually possible. However, you can mark the tape wherever it happens to be visible and accessible. All that matters is that you shall be able to run the tape through, later on, and know, without playing back, when you arrive at the beginning of the shot.

When I have marked the tape at the beginning of Scene 101, I mark the end in a similar way. Then I wind back to a point several inches before the first mark, adjust the volume and tone controls ready for recording, but leave the record-playback switch in the playback position.

Now we are all ready to go. I start the recorder and watch for the first mark on the tape. As it comes into position, I switch to record and get the car noise taped. Immediately the second mark is past, I switch to playback once more. This leaves me with sound correctly recorded on the tape for Scene 101. I can, in fact, play back the whole tape and hear if the sound fits exactly in with the pilot commentary to the

other shots which will follow it.

When I am satisfied with the sound for the first shot, I mark the end of the second shot on the tape. Then I wipe off the first mark, so that there are still only two marks on the tape and therefore no risk of confusion. After this, I record sound for Scene 102 in the same way as before.

Proceeding on these lines, I replace my pilot commentary bit by bit. The timing for each shot need be accurate only in starting, for if it overruns, the surplus will be erased when I record for the next shot. There is only one difficulty which you may discover in the method. Each shot may be prefaced by a click where you switched to record. Judging from Warren A. Levett's experiments (*More on Magnetic Recording*, **MOVIE MAKERS**, May, 1951), this will not happen with the Webster wire recorders and possibly some other machines. But if it does, you can use Levett's method of erasing the clicks afterward. Alternatively, you can avoid them altogether by using a technique I shall describe in my next article.

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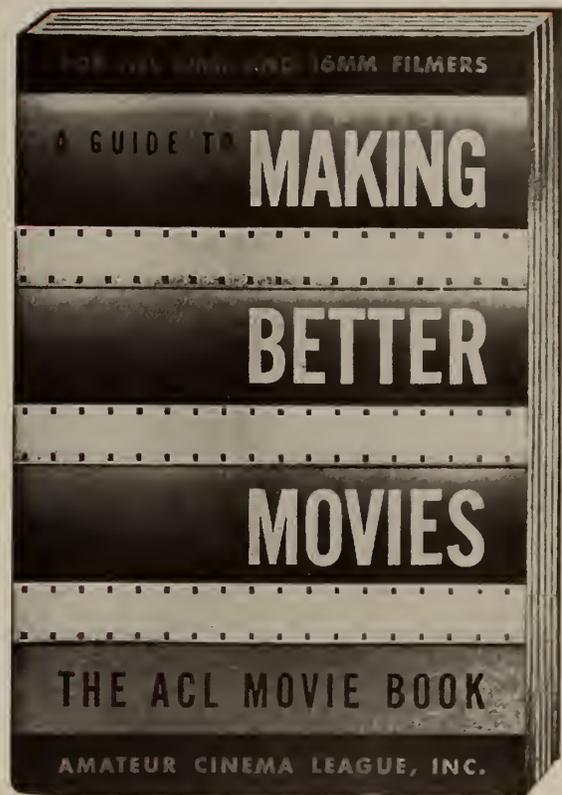
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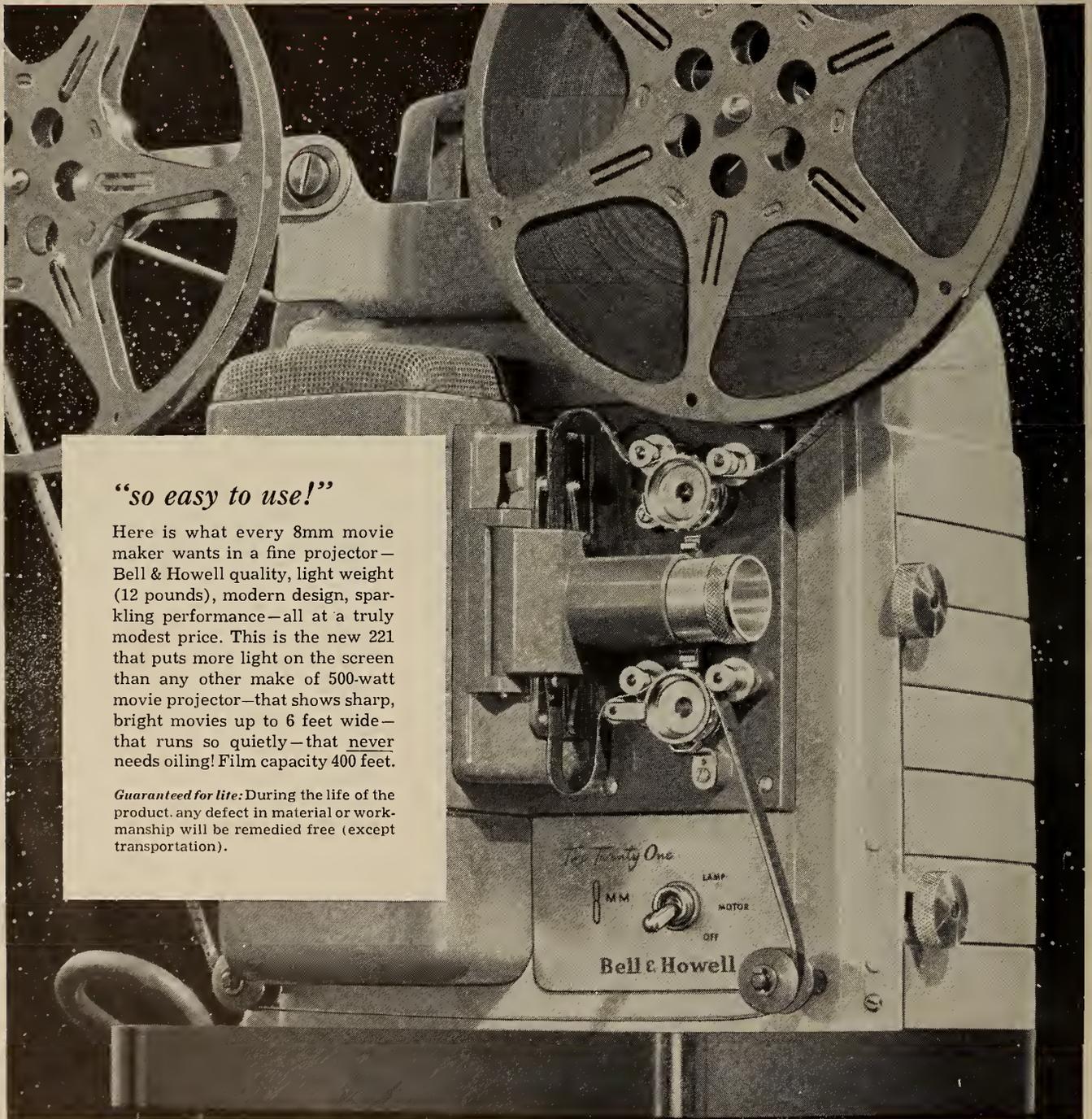
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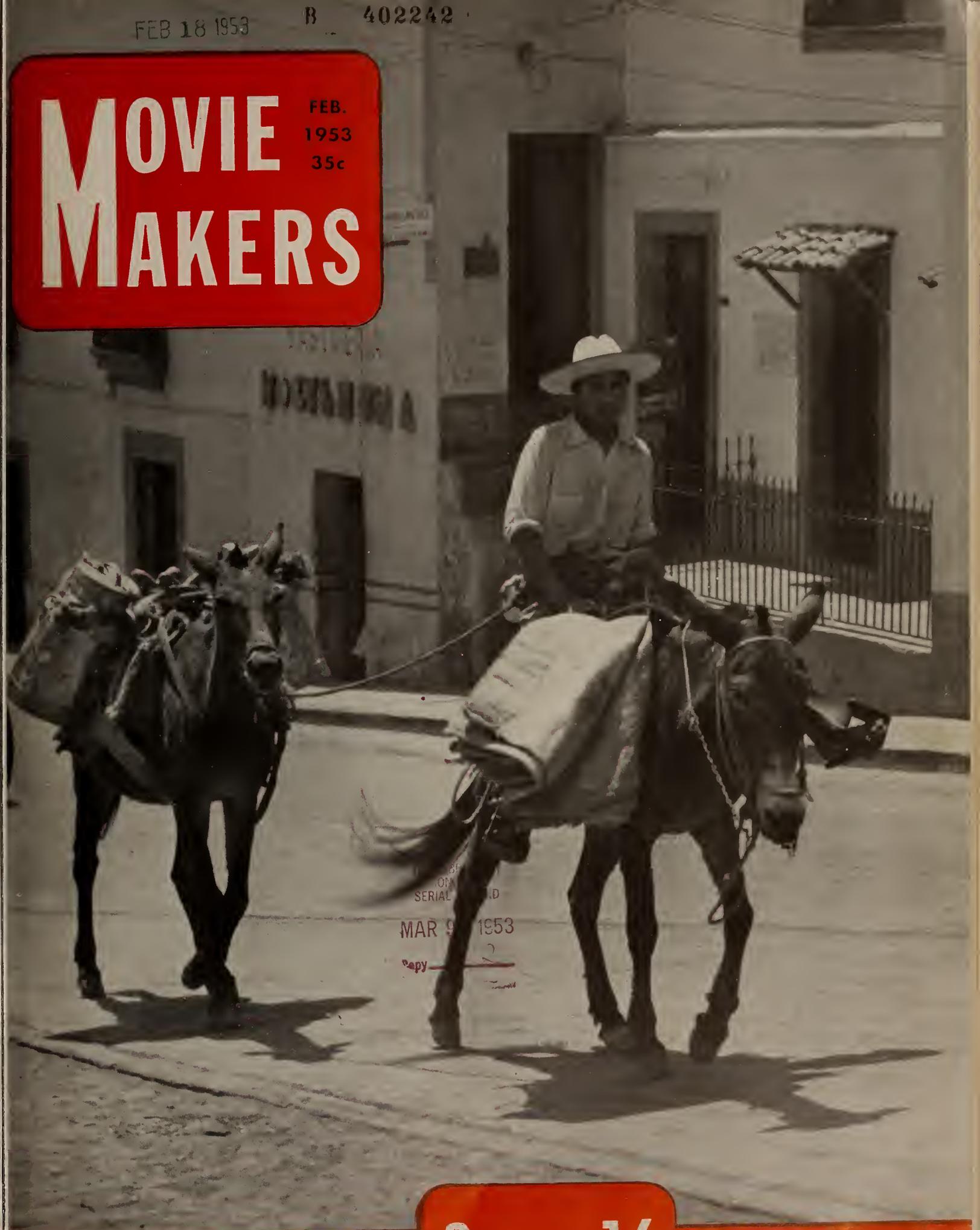
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THE MAGAZINE FOR **8** mm. & **16** mm. FILMERS

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MOVIE MAKERS

THE MAGAZINE FOR
8mm & 16mm FILMERS
Published Every Month by
AMATEUR CINEMA LEAGUE

February

1953

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Cover photograph by Georgia Engelhard

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Clubs Editor

ANNE YOUNG

Advertising & Production

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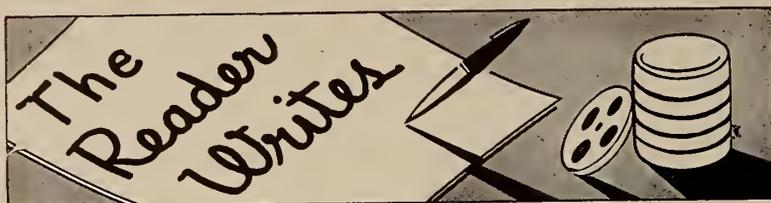


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This department has been added to *MOVIE MAKERS* because you, the reader, want it. We welcome it to our columns. This is your place to sound off. Send us your comments, complaints or compliments. Address: *The Reader Writes*, *MOVIE MAKERS*, 420 Lexington Ave., New York 17, N. Y.

SAFETY OUTLETS

DEAR ACL: If you had checked up a little, you could have saved all the material (*Protect Your Projection Parties*) on page 297 of the November issue of *MOVIE MAKERS*. For there are a number of wall outlets so made that a slight turn of the plug locks it into positive position.

One of these, for example, is the Harvey Hubbell No. 920 Twist-Tite convenience outlet, which will accept the standard plug and can easily be installed in place of the standard wall outlet.

DOUGLAS A. JOHNSTON, ACL
Newington, Conn.

Thanks, Mr. Johnston. Sounds like a good idea for permanent installation in one's own home. But how about that screening in a neighbor's house or in a public hall? The Merz plug will still protect you from a disrupted power connection.

DESERVING PICTURE

DEAR MR. MOORE: The "Duck Soup" Lawlers are friends of mine and their film is certainly a deserving picture. It (the Maxim Award) could not have happened to more charming movie makers! And that cover on the December issue—really distinctive.

ERMA NIEDERMEYER, ACL
Milwaukee, Wisc.

Mrs. Niedermeyer, Maxim Award winner herself in 1943 with *Lend Me Your Ear*, another family film, should know whereof she speaks.

TV CAMERAMEN NEEDED

DEAR FELLOW FILMERS: With the coming of television to this area, I would welcome hearing from ACL members anywhere in the United States who are interested in shooting a little film now and then for profit.

The basic requirement would be that you have a 16mm. camera, preferably of the spool-loading type. Although our exact arrangements will have to be worked out, I contemplate (when in need of a subject in your neighborhood) sending you a roll of black and white negative and a letter describing the coverage desired. You shoot the film and return it to me for processing. I will then pay you by the foot for all

material used, and return the balance of the film to you.

Drop me a line and let's get acquainted.

CARL E. PEHLMAN, ACL
318 South Nevada Avenue
Colorado Springs, Colo.

MUCH IN COMMON

DEAR ACL: While looking through the December issue of *MOVIE MAKERS*, I found in the Ten Best Films story the movie, *The Israeli Story*, produced on 1400 feet of 16mm. magnetic sound film by Oscar H. Horovitz, FACL, of Newton, Mass.

As a member of the Amateur Cinema League, and as a Christian interested in the welfare of Israel, I was wondering if it would be possible to see this Palestinian movie. I feel sure that we can find much in common if you will put me in touch with Mr. Horovitz.

ALEX SMITH, ACL
Seaside, Ore.

Your request, Member Smith, was passed on in person to League Fellow Horovitz on the occasion of his recent visit to ACL headquarters.

FINEST IN THE WORLD

GENTLEMEN: I wish to take this opportunity to offer you my heartiest congratulations on publishing what I believe to be the finest and most complete magazine in the field of amateur cinematography. Keep up the good work!

FRANK X. DALTON, ACL
Cincinnati, Ohio

THOUGHTFUL ACTS

DEAR *MOVIE MAKERS*: The offers by members on at least two occasions since I have been a subscriber to pass on back copies of the magazine are most thoughtful acts. I would certainly be interested in anyone advising me of such back numbers as they would care to part with.

WELDON CHAFFIN
2830 Pearl
Austin, Texas

LENDING LIBRARY

DEAR RUTH DAVY: On page 321 of the December issue of *MOVIE MAKERS* you have offered a complete file of the magazine from 1948 on.

As secretary of the Los Angeles 8mm. Club, I feel that these issues could be put to wonderful use in the form of a lending library here in our group. We have enrolled many new members since

1948, and I am sure that they would welcome the chance of looking through these old issues of *MOVIE MAKERS*.

Thanks so much for your wonderful offer!

MERLE WILLIAMS
Secretary

Los Angeles 8mm. Club, ACL
Los Angeles, Calif.

BACK ISSUES, OVERSEAS

DEAR ACL: I am emigrating shortly to Tasmania, Australia, and, as I have to reduce my luggage, I have decided to give away some back issues of *MOVIE MAKERS* which have accumulated. These are May through December, 1946, and the full file for the years 1947, 1948, 1949 and 1950.

However, since I shall be out of England by the time this note can appear in print, I must ask readers to address their requests to an accommodating friend of mine who will have the magazines on file. He is: J. Friedberg, I. A. Wiverton Road, Sherwood Rise, Nottingham, England. It is expected, of course, that all requestors will undertake the shipping charges.

G. A. WISOKY, ACL
Nottingham, England

Here, for a change, is a fine chance for *MOVIE MAKERS* overseas readers to stock up on back copies.



In this column *MOVIE MAKERS* offers its readers a place to trade items of filming equipment or amateur film footage on varied subjects directly with other filmers. Commercially made films will not be accepted in swapping offers. Answer an offer made here directly to the filmer making it. Address your offers to: *The Swap Shop*, c/o *MOVIE MAKERS*.

CONTACTS DESIRED

DEAR ACL: My film unit handles the production, in 16mm., of a fair variety of typically African subjects—wild game, sports such as fishing and swimming and documentaries on modern industries.

It will be of great benefit to establish contact with other members of ACL in other parts of the world, with a view to creating a common ground of interest or otherwise striking up a mutually beneficial association. It is thus earnestly hoped that this message will be reproduced in *MOVIE MAKERS*.

ARNOLD GRAFF, FRPS
Manager

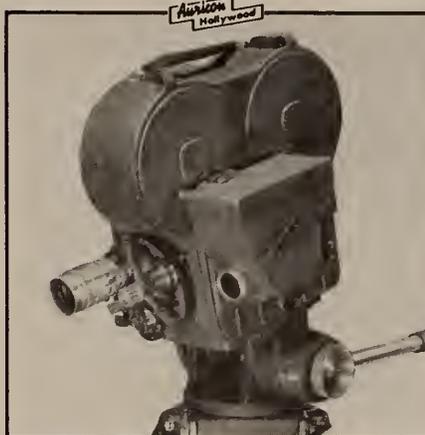
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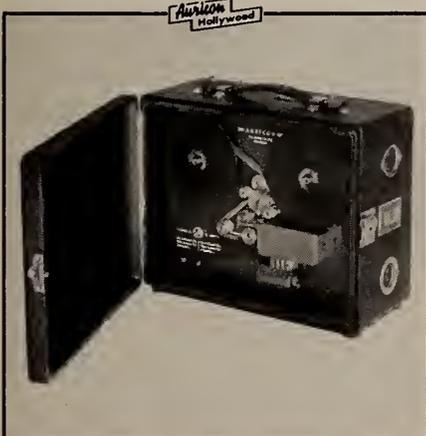
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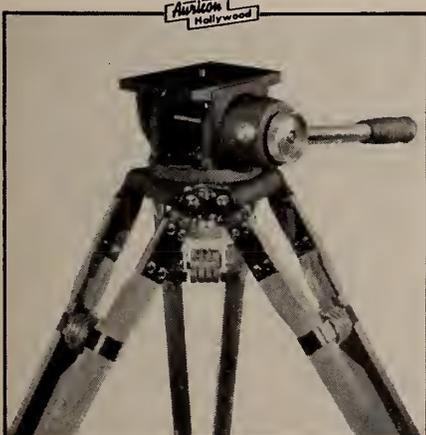
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GENERAL ELECTRIC

Closeups—What filmers are doing

NORMALLY, we make every effort to keep politics out of this, our friendly, family journal. But we cannot resist quoting briefly from a letter received late in 1952 from subscriber Kit F. Clardy, then of Lansing, Mich.

"My address after the first of the year," he writes, "will be the House Office Building, Washington, D. C., to which I ask you to change my mailing stencil accordingly. I am one of the newly elected House members."

Happily, since Congressman Clardy omits any mention of which party put the finger on him, we may, and do, offer him our warm congratulations on his new job. Good voting . . . and good shooting, come Cherry Blossom time!

A NICE visit last month with Lester A. ("Les") Hamilton, ACL, who, when we asked him where he was from (meaning geographically), said: "The Ice Follies."

Well . . . "The Ice Follies" struck us as a pretty peripatetic address, and Les admitted that it was, all right; that he and his wife (who also is a skater) lived out of suitcases for nine months of the year, and that, on their holidays, they still chose to travel to such picture places as, say, Puerto Rico—from which they had just returned.

Nevertheless, after fourteen years of professional ice skating (the guy must have started on double runners, he looks that young!), Les feels they are about ready to settle down to a more permanent address than "The Ice Follies." It will be he tells us, in Los Angeles. Judging from even the little of his footage that we saw, we'd advise the L. A. clubs to take note. Good man . . . and he's converting to magnetic.

HAVEN TRECKER, ACL, who comes up currently with his second article in three issues of *MOVIE MAKERS*, apparently was a gone goose as far as movies were concerned. Thirty two years ago he began helping his Dad grind old 35mm. silent films through such hand-cranked projectors as the Simplex, Powers and Motiograph. Then, in the early '30s, he latched onto a Model B Cine-Kodak (Eastman's second, this one spring-driven and with 100 foot spool capacity) and, he says, a beat-up DeVry projector. Progressive trade-ins over the years since then have left him with a three-lensed Bolex H-16 and a Filmosound 202 magnetic projector—obviously a sad state of affairs.

"I guess I have shot up over 40,000 feet of film in my twenty years with the hobby," Mr. T. summarizes. Most recently these efforts have crystalized

into competent and musically-accompanied travelogs which the producer presents (for a modest fee) before clubs, schools, churches and P-T groups. *Bulbs and Beauty*, Trecker's 1952 Ten Best winner on the gladiolus industry near his home in Kankakee, Ill., is now booking well because of its local interest.

In between making and showing his movies, Mr. T. has managed three furniture stores for the past twenty six years—and raised one son for the past seventeen.



THE SWAN LAKE ballet is the subject of Warren D. Hosmer's camera, in a production he has been filming for a Michigan photo group.

IN OUR PICTURE of the month, that's Warren D. Hosmer, ACL, behind the Bolex and the beautiful blond in the striped blouse—not to mention being surrounded by assorted ballet dancers and a full-scale production crew. Mr. Hosmer, who is president of the Contemporary Photographic Society of Michigan and operates (natch!) mostly in the movie division, was hard at work shooting a sequence from the *Swan Lake* ballet. His home is in Ferndale.

WE now make our annual obeisance to the spirit of the Old South, which is nowhere more graciously maintained than at The Natchez Pilgrimage, pride of that picturesque community above the Mississippi.

The Pilgrimage, for this year, will extend from February 28 through March 29. And the conducted tours of the noble, ante-bellum homes will be six in number, with five homes to a tour, for a total of thirty. A lucky few visitors may even arrange to stay in one of these spacious mansions—if they write at once. For guidance on this and other Pilgrimage plans, address The Natchez Pilgrimage, Natchez, Miss.





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OLD AND UNCHANGING is Zimapan, 100 miles north of Mexico City on Route 1. Note the luminous shadows in the market scene, the relaxed ease of vendors.

LET'S MAKE IT MEXICO!

GEORGIA ENGELHARD

MY husband and I are photographers—*working* photographers, that is. In fact, we sometimes say (only to ourselves, of course) that we are *hard-working* photographers. Thus it is that as the gray, chill weeks of January and February plod drearily onward, we find ourselves looking for some new and sunny land on which to turn our lenses.

Last winter we chose Mexico for our busman's holiday. We had heard glowing reports of this country—of its color, warmth, grace and friendliness. We had heard too of its strong levels

Photographs by Georgia Engelhard



COLORFUL AND CROWDED is Xochimilco, once the capital of Aztec emperors, now the flower-bedecked mecca of Mexicans and tourists alike.

of contrast—the modern culture of the capital and the Spanish colonial aura of old Taxco; the tourist luxury of Acapulco and the native simplicity of, say, Patzcuaro. To cover all of Mexico's many-sided life with a camera, it seemed to us, might be the work of a year or more. And we had but a month.

Pictorially, therefore, we decided to concentrate. It was the old Mexico which appealed to us, so that we passed most of our available time in such communities as Cuernavaca, Zimapan, Taxco, Patzcuaro and San Luis Potosi. For your own best results, for continuity and coherence in your Mexican movie making, we would urge you also to specialize—old or new, as you wish.

SEASON IN THE SUN

And now a few travel tips. The best time to visit Mexico is in February and March, before the sweltering rainy season starts. Early in the year the days are warm and dry, the nights invariably cool. And, generally speaking, sunlight for picture taking is not a problem, because there is plenty of it. But there is one catch to this season of the year: *Don't* travel during Holy Week! Stay where you are, for during this period all Mexico goes on a traveling spree. Rooms are impossible to get, banks and travel agencies are closed, and you even may be unable to get an American Express cheque cashed. Although it is not essential, some knowledge of Spanish is helpful. We found the American Automobile Association's handbook *Mexico by Motor* a good aid. Supplementing this with a Spanish grammar, we could soon carry on conversation sufficient for everyday needs.

GETTING ALONG

Mexican people are very courteous and well mannered. Even the ragged peons who live in rude hovels of adobe, thatch and brick have a certain dignity and reserve, which frequently makes them resentful of tourists who try to photograph them. Our greatest difficulty, in fact, was in getting closeups of these folk; they are dreadfully camera shy, and many of them would scurry into their huts, hide their faces or turn their backs the moment that they saw our movie cameras.



ANGLE IS EVERYTHING in creating effect—as proved by this down view-point of Cuernavaca's dappled plaza, the up angle on a bustling busload.

If you are lucky enough to find natives willing to pose for you, be sure to give them a tip of some centavos or even a peso. However, never tip those who do not serve as models. If you do, the whole village may descend on you for a handout. Especially the children! The minute they see a tourist with a camera, they flock around screeching "Money, money, money!" It's probably our fault.

TRAVEL BY CAR

Should you own a car, by all means visit Mexico by motor. For although you can travel everywhere by bus, you frequently will be unable to spend as much time as you might wish in some particular place. Secondly, the bus driver isn't going to stop for you to film an approaching donkey train or ox cart which make fine movie material. With our own car, we could start out at any time we desired and drive along slowly looking for picture possibilities. We also had plenty of space for all of our equipment and film. And since gasoline is cheap in Mexico, the cost of the trip by motor was really quite inexpensive.

While the car was the greatest convenience in getting from place to place, we went a'filming always on foot within the towns. For they are relatively small, with streets which are often rough, narrow and winding. Many of the towns such as Taxco are built on mountainsides and the alleys are steep and slippery. Getting around in them is like mountain climbing. So be sure to wear rubber-soled shoes or rope-soled espadrilles for secure footing on the worn and polished cobbles.

TAKE YOUR TIME

Allow yourself plenty of time. Each town has its own character and individuality which you will wish to portray. So walk about and study the locale, then plan the best way to get onto film both its atmosphere and activity. Decide upon the best points of view, the best angles and the best hours of the day for your shooting. While this consumes some time, thought [Continued on page 49]



ACTION WITH ARCHITECTURE should be the rule for effective travel filming. The cathedral, golden and gleaming in color, is in Taxco.



WASHING MAY WIN YOU an unposed and unaffected scene such as this. But patience, a telephoto lens and even a friendly tip are better.

**Color, contrast, grace and good will
beckon the movie maker below the border**

Incident light meters indoors: 2

Indoor lighting, to be pleasing, should be kept within certain contrast limits. The incident light meter creates the control

LEO J. HEFFERNAN, FACL

IN our opening discussion of this series (see *Incident Light Meters Indoors: 1*, December, 1952) we examined primarily into the use of the incident-light type-of-meter as a simple exposure calculator. We found that it could be used to determine exposure on foreground and background objects independently. We found also that certain minor compensations from the exposure indicated should be made in the case of subjects varying markedly in tonal value from the average. These variations we spoke of as being in *subject contrast range*.

In our present discussion we shall examine, as promised, the use of the incident light meter in determining and controlling another factor—*lighting contrast range*.

This function of the incident meter is as important in its effect as it is simple in its execution. For, to gain the most pleasing results, lighting on the average amateur set should be kept within certain acceptable limits of contrast. To illustrate how these controls are effected, let us backtrack for a moment and review the average amateur lighting setup.

This will consist generally of two main light sources placed in front of the subject—the *key* light, which occupies a position above and to one side of the camera, and the *fill* light, which is positioned near the camera but on the opposite side to the key light. Supplementary lights used are the background light, which illuminates walls and background objects, and the back light, which shines from behind the actors or foreground objects to provide modeling and separation.

The key light usually is placed first because it is important to have this light shining on the scene from the most effective angle. It establishes the lighting key or mood; and once the position and strength of the key light have been determined, it is then possible to strike a balance between it and the other lighting units. It is this balance between the key and the fill light which

determines what we have called lighting contrast ratio.

Specifically, by lighting contrast ratio we mean the comparison in actinic strength between the key light and the fill light. Such a relation is indicated by the familiar terms of 1 to 1, 2 to 1, 3 to 1, etc. The ratio 1 to 1 would mean that the lights are of even strength; 2 to 1 indicates that the key light is twice as bright as the fill light, and 3 to 1 means that the key light is three times brighter than the fill light. For color work it is seldom that a greater lighting contrast than 4 to 1 is used, since the quality of the color suffers greatly when too little illumination is projected into the shadow areas. In black and white filming, far greater lighting contrast is permissible; and for dramatic effects a lighting contrast ratio of 16 to 1 is sometimes employed purposely.

Determination of your lighting contrast ratio is a separate step in setting up the lights, which has nothing to do with determining the exposure to be given the film. Film exposure should be calculated *after* all lights are in position and are turned on. Furthermore, a cameraman should keep clear in his mind the difference between *lighting* contrast range and *subject* contrast range, discussed in December. The latter has to do with the reflectivity of various types of subjects. Our concern herein is with the comparative strengths of the key and fill lights. To measure these strengths the following steps should be followed:

1. With the other lights turned off, turn on the main or key light.
2. Hold the incident light meter at subject position, directing it toward the key light (see illustration). Note the light intensity reading in foot candles.
3. Turn off the key light and turn on the fill light; then direct the meter from the subject position toward the fill light. Note the light intensity in foot candles.
4. Divide the intensity of the key light by the intensity of the fill light and you will then have a known light balance or contrast ratio.

If it is inconvenient to turn off the lights for individual readings, it is still possible to obtain a reading with both lights on by pointing the meter directly at the light being measured and shielding it with the cupped hand from the rays of the other lamps. This technique also is shown in the illustration.

Let us suppose that you get a reading of 500 foot candles from the key light and 250 foot candles from the fill light. The key light reading (500) divided by the fill light reading (250) clearly equals 2, meaning that the lighting contrast is 2 to 1. Were the readings 500 and 125, the contrast would be 4 to 1; and if 500 and 500, then the contrast would be 1 to 1.

To employ lighting contrast measurements to their full advantage, the cameraman decides ahead of time what degree of contrast he desires in a scene; he then measures the actinic values as he adjusts the lights to conform to his requirements. In determining what lighting contrast to use, the cameraman keeps [Continued on page 52]

Leo J. Heffernan, FACL



CONTRAST CONTROL begins by reading intensity of key light (pictured), then the fill. Note shielding of meter with cupped hand.

AN ALL-PURPOSE TITLER

Simple to construct, easy to operate, this all-welded titler assures accurate centering at every distance

HAVEN TRECKER, ACL

ANY similarity between the titler discussed, diagramed and pictured on this page—and any other such gadget pictured here previously—is *not* a coincidence. It's by downright intent!

Look . . . You'd think I would have been satisfied with that handsome hunk of machinery described last June by William Messner, ACL, under the heading, *Build A Zoom Titler*. For here was a strong design, swell diagrams and the result a titler which seemingly did everything but sing *Dixie!* But, no; I was not satisfied, apparently. For, as you all can see, I have borrowed Brother Messner's basic pattern and, to a degree, simplified it. Whether for the better or the worse, I must leave up to you—and Mr. Messner—to decide.

The two important changes (at least, I think they're important) which I have made in the Messner design are as follows: (1) the unit is of welded construction throughout for greater rigidity, and (2) the camera carriage is so designed that it may be run down the guide rods until the camera lens rests squarely on the titler floor. Of these two changes, I find the second to be of far the greater value in actual operation. For by virtue of its positive centering of all title cards—of any size and at any distance, within the maximum range of the guide rods—is guaranteed. *How* this centering is achieved we will come to in due course. But first let's get on with the practical business of building ourselves a titler.

THE MATERIALS NEEDED

In itemizing the materials needed for construction, the numbers in the left column refer to the unit as it is shown in the diagram. The number of such units required will be found in the specifications.

ON DIAG.

MAIN BODY

- | | |
|---|--|
| 1 | Titler floor, 22" x 28" x 3/4" plyboard, 1 req'd. |
| 2 | Reinforcing edge, 1" x 2" wood, cut to size |
| 3 | Bottom plate, 1/8" x 6" x 8" steel, 1 req'd. |
| 4 | Brace, 3/16" x 1" approx. 50" steel, cut and bend as shown, 1 req'd. |
| 5 | Tap plate, 1/8" x 3" x 8" steel, cut to size, 1 req'd. |
| 6 | Upright, 3/8" O.D. x 1/8" wall steel tube or 3/8" steel rod 42" long, 2 req'd. |

CAMERA CARRIAGE

- | | |
|----|---|
| 7 | Front plate, 1/8" x 4" x 5" steel, 1 req'd. |
| 8 | Side plate, 14 Ga. x 6" x 6 1/4" steel, cut and bend to shape, 2 req'd. |
| 9 | Guide tube, 1" O.D. x 3/16" wall x 8" long steel tube, with inside diameter machined to .635", 2 req'd. |
| 10 | Positioning bar, 1/2" x 1/2" x 10", cut in 2 details as shown |

EASY TO BUILD

In beginning construction, make your camera carriage first, for it will be instrumental in aligning the two guide rods when they are joined at top and bottom. If you have a Bolex H-16 camera with the Stevens square base, the carriage design may be used exactly as shown. Otherwise, the guide tubes and side plates probably can be used as-is, with only the front plate and positioning bars redesigned in relation to the shape [Continued on page 51]

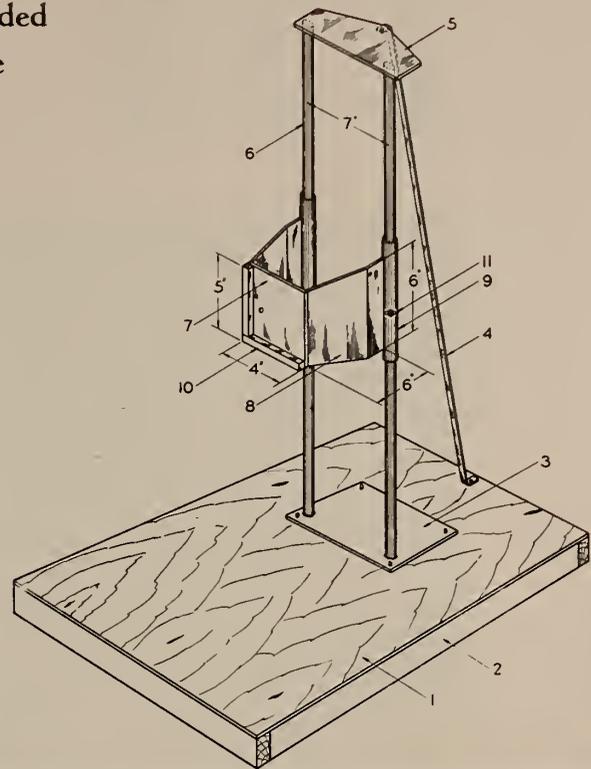
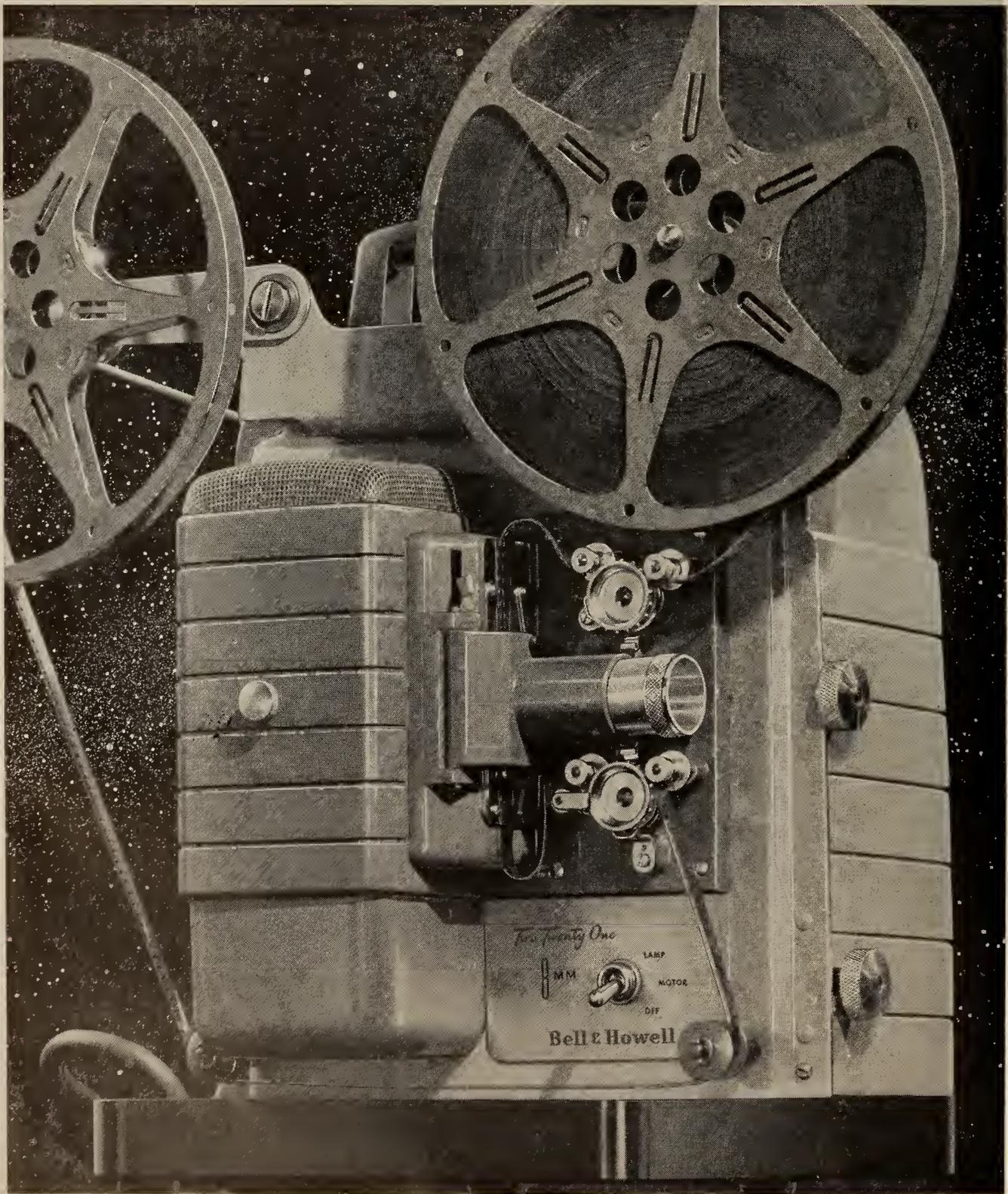


FIG. 1: First step in centering is to prepare the crosslined guide card, which is then positioned under lowered camera lens.



FIG. 2: After centering the guide card in relation to lens, concentric rectangles are drawn up to maximum of 11 by 15 inches.

DEBUT!

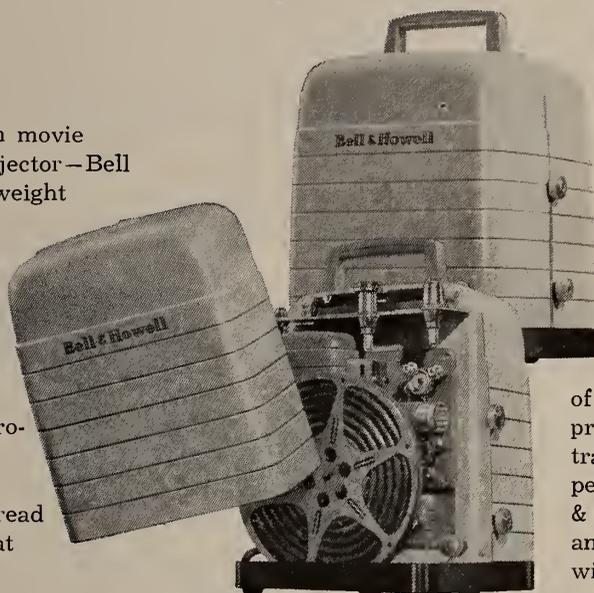


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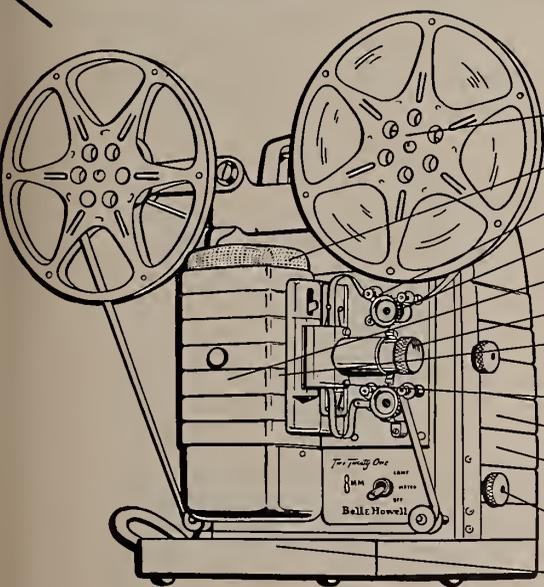


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(and show) movies!*

BOUNCE LIGHT FOR BABY: 2

Photographs for *MOVIE MAKERS* by
BETTE and FRED KLOSTERMAN, ACL

LET'S see, now . . . Last month, using words and pictures, we showed you how this series got started; how bright-cloudy lighting outdoors parallels the shadowless effects of bounce lighting indoors; how outdoor and indoor lighting may be combined; and then, wholly indoors, how photoflood illumination may be bounced off the walls and ceiling. The front-and-side lighting setup to our right is an example of this arrangement, with all three of the lamps supported on heavy-duty light stands.

But, I can hear you butting, what about the filming father who is *not* equipped with three ceiling-high lighting units? Well, this is a problem which Bette and I face in making our own baby pictures with bounce light. (We borrowed, for the sake of the production pictures, a lot of the cameras and lights you see here.) So-o-o, we have scrounged around and found several substitutes for the full-scale setup. You will see them suggested on this page.

For example, take a look at that divided front-light setup, with a two-lamp lighting bar on the camera tripod and a single clamp unit attached to the picture. Creates exactly the same bounce-light effect as in the fancy setup above! Or again, get a load of what Pop's doing with his clamp light and the up-ended projection screen! And finally, if your screen won't stand up, a door always will—and don't tell me you haven't got a door in the house!

Okay . . . Now let's take a look at the page opposite. On many occasions in family filming you'll find it natural (and pleasant) to have a light source appear directly in the scene itself. In our living room setup, for example, there is a No. 2 flood lamp in the white-shaded table lamp which acts as the key light. But the fill lighting, to maintain softness, is provided by two RFLs bounced off the ceiling. Much the same sort of setup is used in the refrigerator series: one RFL-2 bounced off the door's white inside for key lighting, two on a stand bounced off the ceiling for the fill. And in closing, a caution: *don't* let the cold metal touch the hot lights! They will explode.



FRONT AND SIDE LIGHT: A 2 to 1 ratio is created with 1 RFL-2 in front, two at side, both 20" from the white ceiling, 42" from baby, who is 61" from ceiling. Exposure by incident meter: f/2. For the lovely, glowing results, see *MOVIE MAKERS* January cover.



HERE'S THE SAME SETUP, but using only the simple lighting units found in every filmer's kit. Baby is 36" from ceiling at f/2.5.



THE EDGE OF A DOOR, and there's always one around, brings the light and the subject close to the wall for maximum reflection.



A PROJECTION SCREEN, upended on its stand, makes a handy mount for a clamp-on unit as Dad readies another light setup.

Production equipment courtesy Mileo's Photo Shop



KEY LIGHTING, as if from icebox, is created by No. 2 flood lamp (in reflector for safety) placed in refrigerator. Two RFL-2s bounce from ceiling as fill.



LIVING ROOM SETUP is soft and natural with diffused key lighting from No. 2 flood in table lamp, two RFLs bounced on off-light side.



CLOSED SHADE, here a porch opening east to south, offers ideal bounce light for easy, informal portraits.



IN OPEN SHADE the prevailing illuminant is coldly-blue skylight, calling for a Skylight (Wratten 1-A) or Ansco UV-16 filter for good color correction.

TENTH FOR CITY COLLEGE

Here's how one major American city has helped to meet the need for more trained movie makers

LAWRENCE WEINER

The Film Institute, City College of New York

EVER since the first one-reelers were made, there has been an increasing interest in the possibilities of using motion pictures for other than story telling. For, although the story-teller has dominated the industry, pioneers were working with the fact film as early as the 1920s. But, by and large, such objective film making remained in the experimental stage until the needs of the last war for training films and specialists who could make them provided the necessary impetus.

To help meet the shortage of trained men and women who could make documentary films, the City College of New York organized the Institute of Film Techniques in its evening session. And almost immediately its graduates went to work for private industry, for government agencies such as the OWI and the Signal Corps. So successful was the school that, after the war, City College added the course of study in the Institute to its regular day-session curriculum, making CCNY one of the few schools in the nation that offered a bachelor's degree in movie making. And now, only last month, the Film Institute has marked its tenth anniversary with a special showing of student workshop movies at New York's Museum of Modern Art. During that ten year period, more than 4000 students from all parts of the world, have studied documentary film making at City College.

The growth of the Institute underscores the increasing importance of the motion picture as a medium of communication and a weapon in the war of ideas. Many students have come to the college, either for the film degree or for the evening session courses alone, from foreign countries—India, France, England, Turkey, South Africa, Israel, Pakistan, The Philippines and South America. Their aim was to learn how to make films for the education of their impoverished or war-ravaged countries. Still others have gone on to professional success: two, Karl Hinkle and Albert Wasserman, won a 1947 Academy Award as producer and writer of the documentary film, *First Steps*, shortly

after leaving the Institute. But not all want to become professionals. For many amateurs who have made films by themselves come at night to learn more.

We like to feel at City College that the Film Institute is particularly well adapted to help them all. For while the courses stress the practical skills involved in film making, the Institute tries to give more than mere technical training. The school and its teachers make clear the importance of the "why" in motion pictures, as well as the "how" of their technique.

The idea that the camera can have a point of view is not new to the Institute's director, Hans Richter, one of the pioneers of the avant-garde film movement. One of the first to use film as a creative art, his *Rhythms 1921* is today a classic of its kind. Documentary films on Germany's post-war inflation and the aviation industry in the mid-1920s followed, and in 1929 he started an anti-Nazi documentary. After the inevitable beating from Storm Troopers, he fled to Holland to finish this opus. At last, in 1941, he came to this country. His most recent production, *Dreams That Money Can Buy*, won the Venice International Film Festival Award.

With him at City College are such men as Lewis Jacobs, veteran film maker and the author of *Rise of the American Film*, and Leo Seltzer, who directed the 1947 Academy Award winner, *First Steps*. Under their guidance students take courses in directing, sound and film editing, photography, music, lighting, script writing and animation. The core of the Institute, however, is the Workshop class, in which every phase of motion picture making is covered. Here all of the student's knowledge is synthesized in the making of a movie. Working from 4 to 8 hours a week, the Workshop crew decides on its topic, writes a script, breaks down the shooting and acts the parts. The students serve variously as the cameramen, electricians, prop hands and di-



A WORKSHOP UNIT, on set in a CCNY machine shop, lines up a scene for *Tomorrow's Engineers*, a fact-film production on M. E. training.

rectors. In this fashion, they learn each phase of picture production.

But they are taught also the social function of their films by the kind they produce. During the war, the Institute produced two motion pictures on the black market for the OPA. More recently, the students have made films for the college's Psychology, Art, Sociology and Hygiene departments that will be used in the classrooms.

One of the films, *Tomorrow's Engineers*, illustrates well the value of their work. At the request of the Mechanical Engineering department at the college, the Workshop class produced a 10 minute movie that showed the kind of education MEs at the college were receiving. The modern machine shops, the equipment used and the methods of teaching were the basis for this sound film. In use, the picture is shown to high school students interested in mechanical engineering and who want to find out more about the field. The film also goes to prospective employers among large engineering firms who want to know the kind of educational background and technical training they may expect from CCNY graduates.

The Institute's most ambitious work, just completed, is a 30 minute sound film on juvenile delinquency. Made in conjunction with the college's Sociology department, the production shows the activities of juvenile gangs in the neighborhood of the school. Concentrating on one of the gangs, the film showed the destructive nature of the group; it then went on to picture how a member of the college's Community Service division won the confidence of the group and eventually channeled its energies into more constructive activities.

With the ever increasing use of films in schools, business and political life, not to mention television, the future for the fact and documentary film gets bigger and bigger. That means also a brighter future for the men and women who can make those films needed.

F I N E F R A M E S

Outstanding scenes enlarged from readers' films, presented periodically by MOVIE MAKERS



HUMAN INTEREST is inherent in this well-framed closeup from *This Land of Ours*, by Edward F. Cross.



CROSS LIGHTING enlivens a pattern by Eduardo Di Fiore, ACL of Buenos Aires, in *Beautiful Lands*.



TWO PHOTOSPOTS create the rim lighting in this shot from *Day of Independence*, by J. J. Harley, FACL.



COOKING IN CAMP is the succulent subject of the shot from *Manitoba*, by Frank E. Gunnell, FACL.



TWO BIRDS in the bush are enough for Emma L. Seely, FACL, to produce a study of *Mourning Doves*.



BACK LIGHTING enhances an island beauty from *Caribbean Sky Cruise*, by Lester F. Shaal, ACL.



AUTHENTIC PROPS put real Western punch in *From The Embers*, a melodrama by Glen H. Turner, ACL.



COMIC CONCEITS enliven *It's A Cruel World*, an ice-show extravaganza by Erma Niedermeyer, ACL.



SIMPLE AND STARK is the seacoast in *Granite Waters*, New Hampshire study by Alan Hammer, ACL.

FIVE DOLLARS will be paid by MOVIE MAKERS to the producer of the finest of the Fine Frames published on this page in any single issue. All readers are cordially invited to submit frames for reproduction here, on either 8 or 16mm. film.

Submission on 8mm. should be in strips of 10 frames or more, on 16 in strips of 5 frames or more. Please mark each entry with your name and the name of the film from which it comes. Address entries to MOVIE MAKERS, 420 Lexington, N. Y. 17.

8 CLUBS 16

Los Angeles 8s Winner of the annual contest of the Los Angeles 8mm. Club, ACL, was Louise Fetzner, ACL, whose film, *Green River*, won her the first place trophy, the Babb Achievement Trophy and the Horton Vacation Trophy. Barry Dance, ACL, was awarded the Claude Cadrette Trophy for his high-point participation in the club's monthly contests. Officers for the coming season, who were installed at the club's annual banquet, will be Kenneth Ayers, president; Willis Fackler, vicepresident; Merle Williams, re-elected secretary, and Ludwig Mayer, treasurer.

Richmond festival The Richmond (Calif.) Movie Camera Club, ACL, presented its annual film festival on January 30 at the Memorial Youth Center. On the program were *Baie St. Paul*, by Frank E. Gunnell, FAAL; *Movie News Scoops*, by George Merz, ACL; *Back to the Soil and Jones Beach*, by George Mesaros, FAAL; *Little Intruder*, by Joseph J. Harley, FAAL, and *In Fancy Free*, 1951 Maxim Award winner by Glen H. Turner, ACL.

Chicago Members and guests of the Chicago Cinema Club, ACL, saw two films by Felix B. Pollak at their January 15 meeting. They were *Journey Through the East* and *Dance Fantastique*, second prize winner in the club's 1952 contest. During February the entertainment will feature showings of *North Westward Ho*, by John H. Wagner, ACL, and *The Caribbean and Puerto Rico*, by George R. Ives, ACL.

Metro On January 14, the Metro Movie Club of River Park, ACL, in Chicago, was host to members of the Avondale Methodist Camera Club, who showed their 1952 prize-winning program comprised of *Frustration*,



IN CALIFORNIA, winners of the Richmond Movie Camera Club's annual contest receive trophies from William Gerrard, at left; Edna Hunting, 1st; W. Parker, 2nd; H. Goldstein, 3rd.

by Dr. Harold Bonebrake; *Do Fishing Dreams Come True?*, by Dr. Shaylor Bonebrake, and *'Sno Fun!*, by Phoebe Cramer.

Earlier in the month the club's members had an instructional evening with George Schectman, regional manager for Paillard Products, demonstrating the Bolex stereo units. Also on the program was a showing of a workshop film by the Los Angeles Cinema Club, ACL.

Haverhill New officers of the Movie Makers Club, ACL, of Haverhill, Mass., were installed at their recent meeting. Guiding the club for 1953 will be Richard Fenlon, ACL, president; Leo Bourque, vicepresident, and George J. Hewis, secretary-treasurer.

AMPC St. Louis January 9 was Ladies Nite at the Amateur Motion Picture Club of St. Louis. Among the films that were presented by the better half were *St. Louis As I See It*, by Bernice Dyreks; *Yukon Holiday*, 8mm. winner of the club's December contest, by Minnie Jincks, and *The Secret*. February will feature Auction Nite, with swapping of old equipment for new and vice versa being the order of the night. Work also resumed this month on the club's clinic picture, *Nevermore*.

Brooklyn The January meeting of the Brooklyn Amateur Cine Club, ACL, featured a talk on editing and a program of films by Francis Sinclair, ACL. Before starting the regular meeting, a round-table discussion conducted by Herbert Erles, ACL, was held on *The Technique of Film Planning*. Guests are always welcome to the club's meetings, which are held on the first and third Wednesday of each month at the Neighborhood Club, 104 Clark Street, Brooklyn.

Houston Guild Recently appointed to the board of directors of the Southwest Movie Makers Guild, ACL, of Houston, Texas, were James W. Harscher, Robert Hamilton, W. J. Urban, ACL, and William M. Riddick, ACL. Still relatively in the formative stage, the Guild plans eventually to have a building of its own which will house all kinds of movie making equipment for members' use.

The unit has applied for a non-profit charter under the Texas educational laws and hopes to work more as an in-

The people, plans and programs of amateur movie groups everywhere

structional and service group than a social one. Anyone interested in this new venture may get further details from the managing director, William M. Riddick, 815 Stuart Street, Houston 6, Texas.

Seattle banquet The Seattle Amateur Movie Club, ACL, held its annual banquet at the Women's University Club on January 13. On the program for the evening was installation of the new officers for the coming year and presentation of the club's trophies, including the Anchor Jensen Trophy, to the winners of the club's contest. The results had not been reported at press time, but we hope to have them soon.

Los Angeles Winners of the 1952 contest of the Los Angeles Cinema Club, ACL, were *Autumn Afternoon*, by Charles J. Ross, ACL, sweepstake award; *Let's Fly to New Mexico*, by Mrs. Mildred Zimmerman, ACL, first, class A; *Corta Madera*, by Harold C. Ramser, second, class A; *The Grass is Green*, by W. Dow Garlock, second, class B; and *Pierre and Priscilla*, by Silas J. Lawler, third, class B. Congratulations are due to all the winners of this contest, which was held on December 9.



NEW OFFICERS for the Los Angeles 8mm. Club, ACL, are (l. to r.) Kenneth W. Ayers, president; Merle Williams, secretary-treasurer, and Willis Fackler, ACL, the vicepresident.

Let's make it Mexico!

[Continued from page 39]

and patience, it is a must for successful results. And remember: only a day in places such as Taxco or Cuernavaca is barely sufficient, so don't cramp yourself with too rigid a travel schedule.

The various towns, villages and cities have their own set days for market activities, so find out in advance when these interesting and lively events take place. It is at the markets that you will have your best chance to photograph the camera-shy natives as they busily hawk their pottery, shawls, silver jewelry, grain, fruits, chickens and many other products. Intent on making their sales, they usually will be quite unaware of you and your camera. Here, too, you will find plenty of color and action. Be sure to take numerous close-ups.

Then there is the bullfighting season, which also varies locally, although the corrida is held always at 4:00 o'clock on Sunday afternoons. Whatever you may think of bullfighting as a sport (which it is not, truly!), from the movie making point of view this spectacle is replete with ravishing color, grace and thrilling action. From the moment that the trumpet sounds for the beginning of the ceremonies to the kill at the end, you will be kept busy filming. And be sure to cover it thoroughly. Many amateurs (through a false squeamishness, I think) fail to record the kill, without which the whole ritual of *Death in the Afternoon* will be meaningless and unsatisfying.

ADVICE ON EQUIPMENT

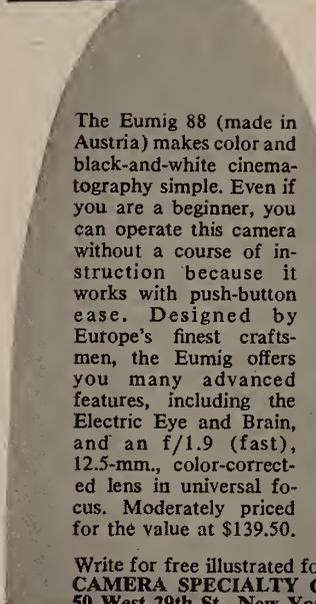
Now as to equipment. Be sure to bring along a skylight filter. On cloudy days or in the rarified air of high altitudes, the use of this filter will do much to improve color rendition by cutting down the over-blue cast which is likely to occur under these conditions. Furthermore, the use of this filter will help to impart a glow to the red, pink and yellow tones which appear so frequently in the Mexican scenes. Also bring with you plenty of lens cleansing tissue. In the arid desert sections there is dust a-plenty, and dirty lenses result in poor pictures.

Above all, use and rely on your exposure meter. The light is extraordinarily bright and may fool you. Mexican towns have many white or pastel colored buildings, and much of the Mexican landscape is desert, with the result that there is a great deal of reflected light. In fact, many shadows are so luminous that remarkably clear and color-true pictures can be made in covered markets, under arcades and in shadowy doorways at an exposure of *f/8*. In open areas, on sunny days, we often found *f/16* to be the correct aperture. This



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may seem a remarkably small opening, but your meter is usually correct.

Of course, there is often a great deal of lighting contrast in the scene to be filmed. Part of the area may be bathed in glaring sunlight, another part in deep shade. In such instances, you *must* decide which of these you wish to expose for, since the brightness range of color film is generally regarded as only 4 to 1. In general scenes it is best to expose for the highlights; but for closeups of dark-skinned natives, or for scenes in shaded market stalls, it is best to expose for the dark areas. Exposure should be based always on *where* you wish to place the emphasis.

LENSES AND TRIPOD

Although a standard focal length lens is satisfactory, the telephoto and wide angle are both useful accessories. With the telephoto lens, closeups of local

characters can be obtained from some distance, thus overcoming native camera-shyness. It is also invaluable in bullfight sequences. In the country you will wish to include some scenes of farming and of ploughing with ox teams. These activities usually take place some distance from the motor road. With a telephoto lens, fine shots can be made literally from the car window. Again, in towns and cities where cathedral spires soar above the narrow streets and small plazas, the wide angle lens comes in handy.

Use a tripod, thus insuring steady and sharp results. Keep your camera set up on the tripod at all times. You then will be able to shoot at a moment's notice the bustling, colorful, fleeting activity which is Mexican life. There is no lack of human interest material in Mexico, but it moves fast. In order to capture it effectively on film you must

be an alert and coordinated operator. Above all, avoid that irritating tendency of making movies of still subjects and of panning landscapes. Film that cathedral or town square when there are people in the scene to give it animation. Also film that cactus desert when there is a donkey train or at least one peon crossing the foreground or middle distance.

And (heaven forbid!) should you *have* any camera trouble, wish any photographic advice or run out of film, be sure to contact Eastman Kodak Company in Mexico City. You'll find their main agency at Eastman Kodak Stores, San Jeronimo 24, Mexico, D.F. They are most willing and helpful, and they *do* speak English.

So let's make it Mexico with your movie camera for this winter's vacation. I'm sure that you will agree with us that it is a photographer's paradise.

News of the industry

Up to the minute reports on new products and services in the movie field

Projection lamp A new motion picture projection lamp, hailed by optical engineers as the biggest screen-lighting development in 20 years, was introduced late last month by the Lamp Division of the Westinghouse Electric Corporation.

Fundamental in the new design is a smaller, more compact filament which puts up to 20 percent more light on the screen, depending upon the efficiency of the projector's optical system. Also important is the "floating bridge," a patented Westinghouse feature which permits the filament sections to ride as a unit on vertical rods during expansion and contraction.

Bell & Howell engineers, who worked with Westinghouse personnel in developing the new lamp, have adopted it as standard equipment in all Filmo projectors.

Colburn expands When, in 1946, the George W. Colburn Laboratory moved into new quarters at 164 North Wacker Drive, in Chicago, the company took over two floors of that five-story building. They are now in the process, which will be completed this May, of expanding into the remaining floors, for occupancy of the entire premises.

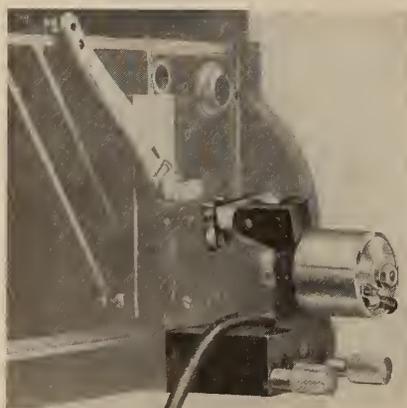
Colburn's current move will permit expansion of the laboratory's printing and production services, as well as of-

fering enlarged facilities for editing, recording and art title making. The League's ACL membership leader, in both its 8mm. and 16mm. versions, is printed by the Colburn lab.

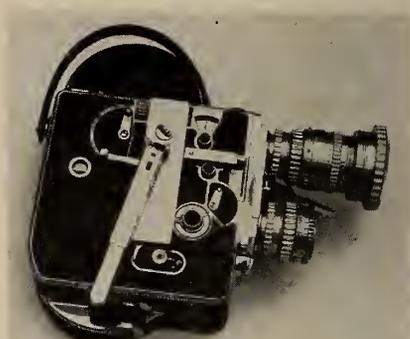
Triple play If you have a Bolex H-16 camera, to which you have had Tullio Pellegrini, of San Francisco, add a dissolving shutter, you may now have Joseph Yolo, 5968 Santa Monica Boulevard, Hollywood, Calif., add his automatic dissolve attachment to run the Pellegrini shutter . . . Paillard to Pellegrini to Yolo.

PAR solenoid A 115 volt AC solenoid, designed to act upon the single frame release of the Cine-Kodak Special (I or II) has been announced by PAR Products Corporation, 926 North Citrus Avenue, Hollywood 38, Calif.

The unit, PAR claims, may be installed by the user and will act without interference with the PAR four-lens turret or the Yolo automatic dissolve when either is already installed on the Special. Price, complete details and a cata-



SINGLE FRAME shooting with the C-K Special is an effortless operation with the new solenoid designed by PAR Products Corp., of Hollywood.



SMOOTH DISSOLVES: The Yolo automatic shutter drive, long popular with C-K Special users in making smooth dissolves, will soon be offered for use on the Bolex in combination with the Tullio Pellegrini dissolving shutter design.

log of other PAR photo accessories may be obtained from the company by a mention of **MOVIE MAKERS**.

Fred Schmid dies Fred Schmid, who had completed fifty years of service with the C. P. Goerz American Optical Company at the time of his retirement in 1950, died recently. Mr. Schmid had been president of C. P. Goerz in this country for the last twenty years of his active business life.

Films in use A new booklet entitled *Community Film Use*, which suggests ways in which the motion picture can most effectively be integrated with other communal activities, has been released by the Film Council of America. Thirty cents and a request addressed to the FCA, at 600 Davis Street, Evanston, Ill., will get you a copy.

Film on magnetic The capacities and operation of the RCA Victor 400 magnetic recorder-projector are now being set forth

in *You Are The Producer*, a new 400 foot 16mm. sound-on-color film released by the Engineering Products Department of the Radio Corporation of America. Prints of the picture are available for screening by interested groups from that department, at Camden 2, N. J., or through any of RCA's Visual Products distributors.

5G brush-off For suggesting that a revolving wire brush (instead of a scraping tool) be used to remove labels from Cine-Kodak film magazines, Kenneth F. Downs, an Eastman employee, has been awarded \$5000 from the Kodak suggestion system fund. The payment is the largest initial honorarium in the history of the company's award system—established in 1898.

Anso items Miniature camera (35mm.) Anso Col-or film is now available in a new 8/20 exposure load package, instead of the 5/20 exposure loads previously offered. The cost saving per 20 exposure load of film will be 29 cents.

Augustus F. Waldenburg, formerly with Anso in the Pittsburgh area, has been named sales supervisor of the company's Chicago district office.

The Boston district office of Anso, formerly at 79 Milk Street, has been moved to new and expanded quarters at 80 Federal Street, in the Boston Chamber of Commerce building. L. H. Purcell is in charge.

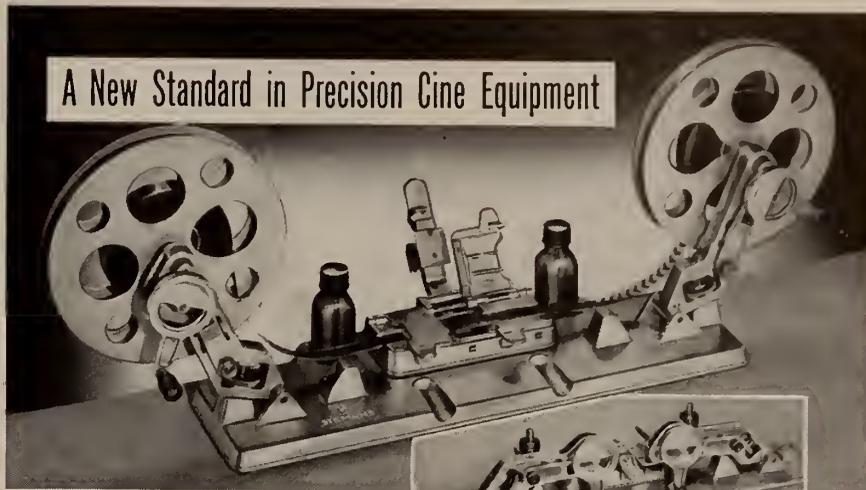
An all-purpose titler

[Continued from page 41]

of your camera and the location of its triquet socket.

With the carriage design as shown, the side plates (8) are welded to the round tubing and then the front plate (7) is welded in place. The positioning bars (10) are welded to the front plate as shown. The 1/4"-20 wing screw (11), which will be used to lock the carriage in the desired position, can be obtained commercially. It should fit into the 1/4"-20 steel nut which is welded to the side of the tube (9). To obtain the maximum length of thread first weld the nut in place; then drill the tube through the nut with a No. 7 drill and run a 1/4"-20 tap through both the nut and the tubing. The hole in the front plate (7) through which the screw for holding the camera goes is made by placing the Stevens base in position, marking the hole carefully and then drilling a 9/32 inch hole. Use any 1/4"-20 screw of the proper length or the knurled-head screw from an old tripod.

Using the finished carriage to line up the two uprights (6), now weld them to the base plate and then weld on the top plate, making sure that the carriage



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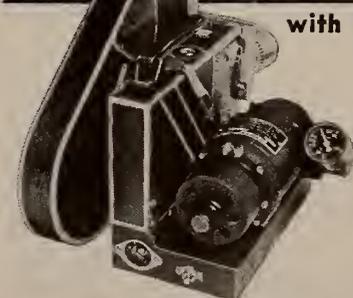
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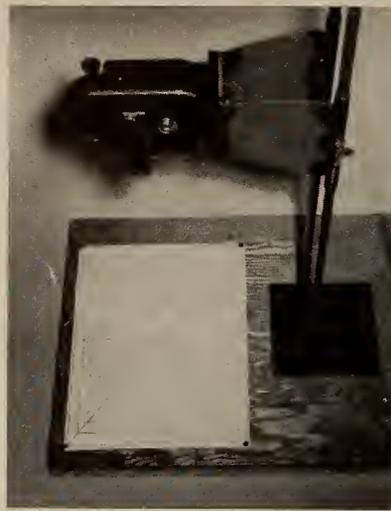


FIG. 3: With guide card completed and pinned down, camera is centered for all sized cards.

will slide freely on the rods. The base plate (3) can be screwed to the wooden base (1) with wood screws or machine screws and nuts. The brace (4) assures positive line-up and steadiness . . . and, almost before you know it, your titler is complete.

CENTERING IS SURE

The first step in solving the centering problem is to mount your camera on the titler carriage with only the standard (1 inch for 16mm.) lens in place. Now slide the camera down the guide rods until the face of this lens rests firmly against the wooden titler floor. With a sharp black pencil, trace accurately on the wood the circular shape of the lens barrel—and then slide the camera up out of the way. Now, with a steel square, draw crossed lines through the pencilled lens circle, being sure to extend them all the way to the edge of the wooden floor at the top and two sides.

Step two is to secure a sheet of white drawing board (13½ by 18 inches, in my case) and to draw diagonal lines on it from corner to corner. Then, with your carpenter's square, draw horizontal and vertical lines through the inter-



FIG. 4: Small title cards, such as typewriter size, may be filmed with suitable diopter lens.

section of the diagonals. Now align this card with the lines already drawn on the titler floor and thumbtack it down to the wood beneath. The result will be exactly as seen in Fig. 1. You can, if you like, re-position the camera at the floor level (this time resting against the card) and inscribe a circle around the lens—but it is not wholly necessary.

With your crosslines in place on the card, clip out with critical accuracy a rectangle 2¼ by 3¼ inches in size. Position this centrally on the test card, being sure that the corners of the rectangle are exactly aligned with the diagonal lines (see Fig. 2); then draw its outline carefully onto the test card. With this as a guide, now draw in by rule a series of expanding rectangles which are each 1 inch larger (½ inch on each side), until you have inscribed a total of nine.

THE EXTREMES OF COVERAGE

These will serve as guide lines for the positioning of almost any size card up to 11 by 15 inches, which is the field covered by the camera at the full 42 inch extent of the guide rods. At the other extreme, we might cite the 2¼ by 3¼ inch field covered by your standard lens when it is positioned 8 inches from the card and used in combination with a 5-diopter accessory lens. (Set the standard lens at infinity, if it is in a focusing mount.) This 8 inch position also is ideal for closeups of insects, flowers and the like. The areas covered in between these extremes, the camera distance settings, and the diopter lens to use (if any is needed) are all itemized in tables commonly available. I shall not repeat them here.

But if you are looking for an easy-to-make, easy-to-use titler, I believe you will find that this one fills the bill. I'm no machinist myself, so that I had the parts prepared and weld-assembled by a professional. The total cost—\$25. But, oh, the pleasure it has given me. Zoom titles? Sure! Animated titles? Easy! Horizontal and vertical? Of course! And good centering? You bet your boots!

Incident light meters indoors: 2

[Continued from page 40]

many factors in mind. He has heard that flat lighting is best for color. Okay, we can easily create a lighting contrast ratio of 1 to 1 for almost shadowless color filming. But he knows that sameness in lighting throughout a film is undistinguished. And so the chances are he will want to create patterns of light and shade which will match the mood of each sequence being filmed. It is here that he indulges his artistic tastes to the limit.

Suppose the cameraman decides that

a particular sequence calls for a 3 to 1 lighting contrast ratio. In this case he begins by placing the key light and noting its reading in foot candles. If this reading happens to be 750, he simply divides by 3 and knows that the fill light must be so placed as to deliver 250 foot candles at the subject position. After the lighting contrast ratio is finally set, the incident light meter is then used to determine proper exposure for the film—as outlined in our December discussion.

Up to this point all of our suggestions will apply equally well to all meters when they are used as incident light calculators. Owners of the Norwood meter may install its Photodisk in place of the Photosphere to provide a more directional reading than that obtained with the hemispherical unit. However, if the Photodisk is not available, do not



LIGHTING CONTRAST of 1 to 1, soft and almost shadowless, is seen in top photo. More natural lighting, at 3 to 1 ratio, is seen below.



hesitate to use the Photosphere for determining lighting contrasts; but be sure to shield it from the light *not* being gauged. Or, if only one light is turned on at a time, the Photosphere will work as efficiently as the Photodisk.

Also, in using the Norwood meter it must be remembered that the bright-light slide of the meter must be *either* in or out when *both* the key and fill lights are measured. In other words, do not take a reading of one light with the slide *in* and a reading of the other light with the slide *out*. And remember—

when the bright-light slide is *in*, the number indicated by the needle must be multiplied by 30 to determine the foot candles.

So much then for the measurement and control of lighting contrast range. Still further balance may be effected in the control of *subject* contrast range. To find out if the subject brightness range for good color is being exceeded, the cameraman proceeds as follows:

1. With the Photosphere in place, a meter reading is made from the subject position with the bright-light slide *out* and the meter directed at the camera. The out pointer is then set on the number indicated by the needle.

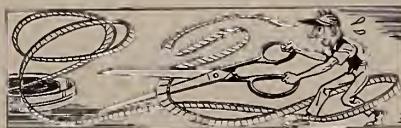
2. However, instead of determining the proper exposure in the usual way, the cameraman notes the position of the *in* pointer, because it will indicate the mid-point of the brightness range when the Photodisk is used.

3. Thus, the Photosphere is replaced with the Photodisk and readings are made of all light or dark objects to determine their high and low numbers. Dividing the highest number by the lowest gives the brightness range. If this is greater than 16, the latitude of color film has been exceeded.

4. To correct the lighting, first determine whether the variation from the mid-point is in the direction of the brighter side or the darker side. If the borderline numbers are more than six blocks removed from the *in* pointer (the mid-point), then lighting adjustments are necessary.

To illustrate, suppose that with the bright-light slide removed and the Photosphere in place the reading is 500 foot candles. We then set the *out* pointer to 500 and forget about it. But a look at the *in* pointer shows that it now reads 16. This is the mid-point of the brightness range. The next step is to insert the Photodisk and make readings of the lightest and darkest areas. If the highest reading is 125 and the lowest 4, we immediately know that our scene exceeds the brightness range of color film—since 125 divided by 4 gives a 31 to 1 ratio, nearly twice the permissible range. However, looking at the dial of the meter, we note that the 4 is within six blocks of the mid-point, whereas the 125 is eight blocks removed. Thus, all we need do is to shade the brightest object down to where the meter will read 64, and our lighting will be correctly adjusted.

(This is the last of two articles on the use of the incident light meter indoors. For a similar survey of the meter's outdoor operation, see MOVIE MAKERS for February, 1952—The Editor.)



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ODDS AND ENDS: AUDIO DIVISION

AS any observant reader of this magazine should know, we have tended to be during the past year rather more enthusiastic than less concerning the audio aspects of amateur movie making. Nevertheless, we should not like this impression to get out of balance. For there are, if one takes the time to analyze them, a number of audio odds and ends which seem to us interesting—and perhaps even significant. To wit:

A quick run-down of our annual index for MOVIE MAKERS in 1952 shows that only eleven out of the sixty four major articles published were in any way related to sound. This figures out at 17 percent—scarcely an overweighted average to present to the readers of a magazine which, in its annual contest for amateur films, received from that same readership 54.6 percent of their entries with sound.

However, taken in conjunction with the fact (already itemized in January) that 72.7 percent of the award winning films in our 1952 Ten Best con-

test used sound successfully, this statistic might seem to indicate that amateur audio was in the ascendancy. But there are other facts and figures which do not bear this out. Again, to wit:

The 72.7 percent among the winners who offered sound as well as cinematics was an increase in this category of only 3.5 percent over 1951—surely nothing to get excited about. Furthermore, among the several score of *non*-winning entries, almost half of them (48.5%) presented sound with their pictures—but obviously to no avail. And furthermore again, 45 percent of these non-winning but audio-accompanied aspirants employed optical or magnetic sound on film—systems which, because of their complexity or cost, are popularly supposed to be sure-fire in their effectiveness.

Apparently, this simply isn't so. It begins to look as if the man behind the microphone—just as it has always been with the man behind the camera—is more important than the machine he monitors.

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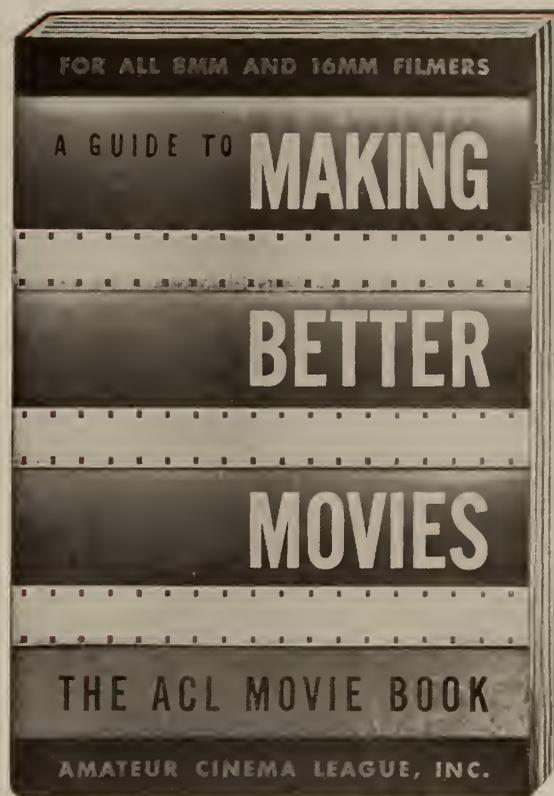
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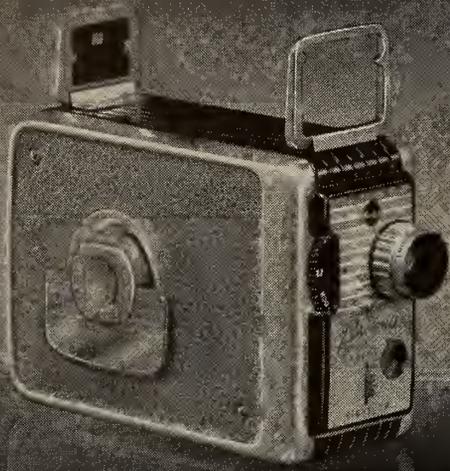
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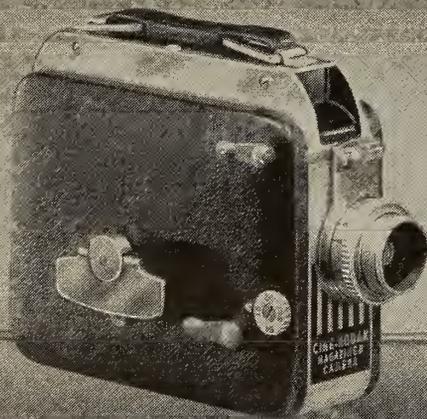
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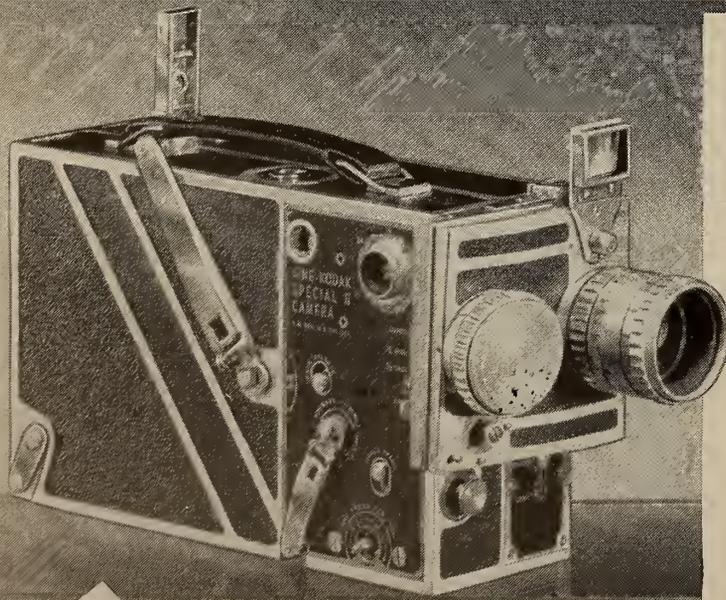
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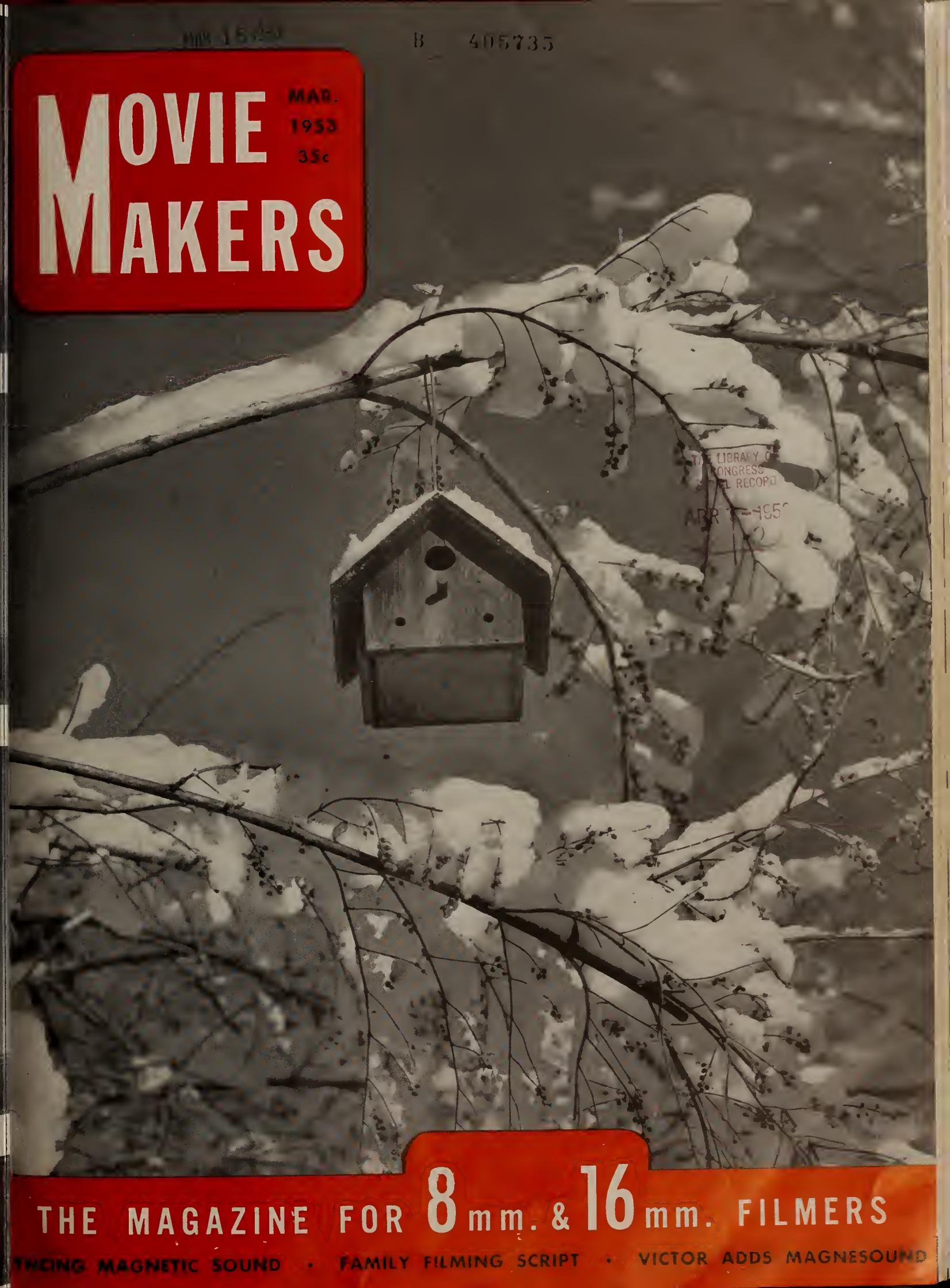
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MOVIE MAKERS

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"THE TOP OF THE TEN BEST"

FOR THE FIRST TIME, The Amateur Cinema League is proud to offer to movie clubs and amateur filmers everywhere a perfectly balanced program—1 hour and 26 minutes long—selected from award-winning films of the past year. "The Top of the Ten Best" is a unique cross section of amateur filming at its finest. Packaged on two reels, it presents an unparalleled variety of subject matter, treatment and theme. The entire production is accompanied by the original scores, re-recorded for absolute synchrony through the magic of magnetic sound on film. "The Top of the Ten Best" is a complete program—ready to roll!

MOVIE CLUBS can present this six-star ACL show at regular meetings, annual dinners or at Gala Nights—to raise money and to win new members. And your top club films may always be added to round out the local program.

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THE MAN WITH THE BOX, an outstanding psychological thriller in black and white by *James L. Watson*, ACL. "Superlative melodrama . . . suspense-filled excitement . . . terrifying conclusion." 11 mins.

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BIRDS OF WASHINGTON, a nature study by *J. Don Sutherland*, ACL, and *Ralph E. Laurence*, ACL. "Highly competent pictorial survey of bird life . . . Informative . . . outstanding." Excerpted especially for ACL: 24 mins.

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Please send me complete information and rates for screening "THE TOP OF THE TEN BEST" on _____ (date)	
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MAR 18 1955

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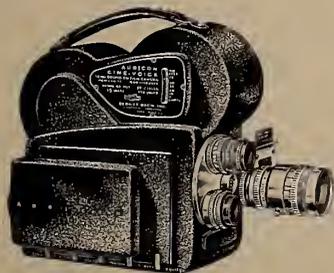
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MOVIE MAKERS

THE MAGAZINE FOR
8mm & 16mm FILMERS
Published Every Month by
AMATEUR CINEMA LEAGUE

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1953

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JAMES W. MOORE
Editor

PETER D. DIBBLE
Clubs Editor

ANNE YOUNG
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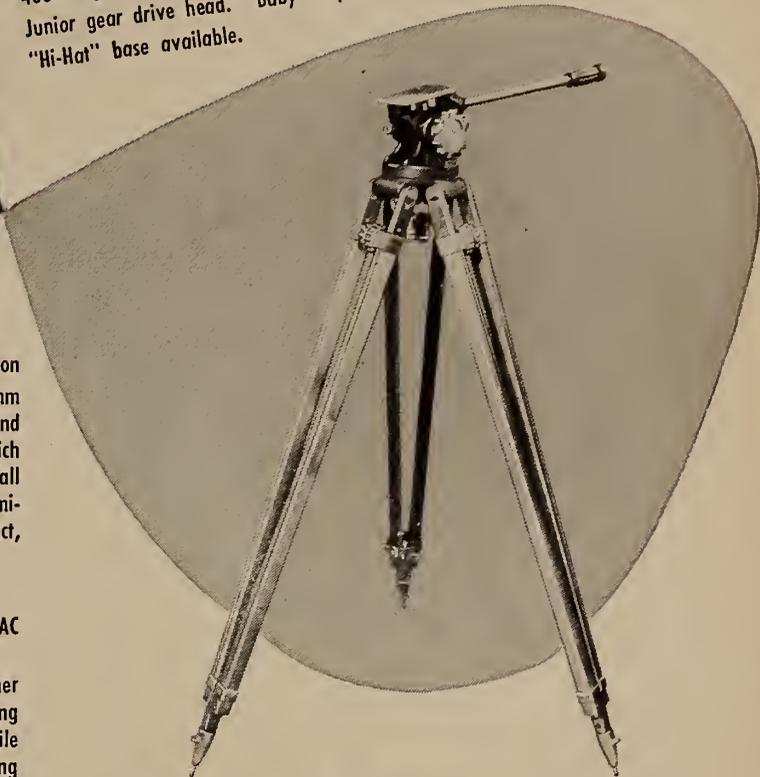
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Runs in perfect synchronization with either
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NOTES FROM MAGNETIC NOTEBOOKS

DEAR MR. MOORE: I thoroughly enjoyed reading Haven Trecker's interesting and informative article on magnetic sound recording in the December issue of MOVIE MAKERS.

For some time I have felt that there is a real need for impartial how-to-do-it information on magnetic recording. I am sure that Mr. Trecker's account of his experiences will be of immeasurable help to other owners and prospective owners of magnetic sound projectors.

MOVIE MAKERS is certainly to be commended for the timeliness and interest of its articles.

C. H. PERCY
President

Bell & Howell Company
Chicago, Ill.

DEAR SIR: You had a very nice article in your December issue by Haven Trecker, ACL, called *Notes from Magnetic Notebooks: I*. I wonder if I may make a copy of this article and have it mimeographed for inclusion with other photographic notes?

W. G. DWINELL
Ames, Iowa.

SAFETY FACTOR

GENTLEMEN: With reference to the article *Protect Your Projection Parties*, by George Merz, ACL, in the November issue, I'd like to comment on a point I think the author may have overlooked.

With the plug securely bolted to the wall socket as he suggests, anyone walking across the room may do one of two things: either trip and fall, or pull the projector off the table. It would seem to me that the standard, unaltered plug provides a rather nice safety factor to prevent this sort of accident.

LT. HERBERT M. FEDERHEN, ACL
Fort Monmouth, N. J.

THE TOP OF THE TEN BEST

DEAR ACL: I have just finished looking through the February issue of MOVIE MAKERS which came today. After reading the advertisement on the *Top of the Ten Best* program, I want to add my congratulations to the many you must be getting for producing this film.

I am sure that the *Top of the Ten Best* will be enthusiastically received

everywhere, and I hope it will become an annual event along with the Ten Best contest.

HERBERT D. SHUMWAY, ACL
Greenfield, Mass.

Thanks to 8mm. Ten Best winner Shumway. Our only regret in planning the *Top of the Ten Best* program was that we could not include the two 8mm. winners—*Backyard Birding*, by Mr. Shumway, and *Outsmarted Smarties*, by George Valentine.

DEAR ACL: Wonderful news about the *Top of the Ten Best* program! I hope our Amateur Movie Society of Albany, ACL, will be able to use it soon. The program should be very popular.

HELEN C. WELSH, ACL
Albany, N. Y.

GENTLEMEN: Please send me complete information and rates for screening the *Top of the Ten Best* program on April 14 or May 12. Will appreciate hearing as soon as possible if one of the above dates is open.

HAROLD M. THOMPSON, ACL
President

Color Camera Club
Waterloo, Iowa

DEAR ACL: LOS ANGELES 8MM. CLUB WANTS TOP 10 BEST PROGRAM FOR FIRST LOS ANGELES SCREENING ADVISE BY RETURN AIR MAIL. SORRY CANNOT ACCEPT WASHINGTON INVITATION TO ATTEND WORLD PREMIERE.

FRED EVANS, FACL
Sound Committee

Los Angeles 8mm. Club
Los Angeles, Calif.

ACL: CAN I HAVE TOP OF TEN BEST FOR SHOWING MARCH 31? TRYING TO ORGANIZE ACL CLUB HERE.

C. S. HOAG, ACL
Cleveland, Ohio

ACL: REGARDING TOP OF TEN BEST PROGRAM, COULD WE BOOK SAME MARCH 18? INDIANAPOLIS AMATEUR MOVIE CLUB MEMBERSHIP DRIVE SHOW. WIRE COLLECT.

WALTER R. ST. CLAIR, ACL
President
Indianapolis Amateur Movie Club
Indianapolis, Ind.

GENTLEMEN: We would like to present the *Top of the Ten Best* program at Dartmouth College under the auspices of the Dartmouth Film Society on

March 17 or late in April. Your offer will prove to be one of the outstanding events of the year in the field of amateur motion pictures.

J. B. WATSON, JR., ACL
Dartmouth Film Society
Hanover, N. H.

DEAR SIR: We have received your recent letter and are very glad to hear of the ACL package program, *The Top of the Ten Best*. All here are agreed that the plan is a splendid one and should be a great help to clubs which put on Gala Nights. Please book us at once for May 15.

A. THEO ROTH, ACL
President
Golden Gate Cinematographers, ACL
San Francisco, Calif.

GENTLEMEN: Please send me complete information and rates for screening the *Top of the Ten Best* program. This will be shown before the Glens Falls Camera Club, which does not have a movie section at this time. But we hope to stimulate enough interest with this outstanding ACL feature film to start one.

RICHARD K. DEAN, ACL
Glens Falls, N. Y.

DEAR ACL: I think ACL is to be highly complimented on this very progressive idea of a package program of the *Top of the Ten Best*. We are delighted to have it available for our coming banquet.

Our club being strictly a non-profit organization, we were thrown for a loss at first at the rental-fee angle. But several individuals in the club have contributed enough to see us through. That's what you might call enthusiasm!

JOHN C. SHERARD, ACL
Program Chairman
8-16 Home Movie Makers, ACL
Kansas City, Mo.

Allowing only one booking per week, to avoid all possibility of disappointment, the senior *Top of the Ten Best* program is already booked solid through the month of June. Good dates after that time are still open.

However, in view of the unprecedented popularity of ACL's new film feature, we have prepared a second, or junior, *Top of the Ten Best* package. It is comprised of *Duck Soup*, the Maxim Memorial Award winner for 1952; *Muntre Streker*, a Ten Best winner, and (in excerpt) *Birds of Washington*, an Honorable Mention winner. The total screen time is 41 minutes, and the rental rates are commensurately lower than those for the senior show.

Booking dates for the junior *Top of the Ten Best* are generally available from the middle of March on.

CARRY THE LOAD

DEAR ACL: In sending you my renewal of membership at the new rates, I realize that the cost of everything is rising—especially service. Since I feel that what the ACL has done for me, as well as for movie makers in general, is well

worth it, I have no objection to the slight increase in dues, thus helping to carry the load for the great benefits derived.

J. GEORGE COLE, ACL
Trenton, N. J.

F/16 EXPOSURES

DEAR ACL: In the February issue of MOVIE MAKERS, bottom of page 49, Georgia Engelhard speaks of f/16 exposures, although Eastman has repeatedly cautioned against Kodachrome exposures at less than f/11 due to the limitations of the film.

I have made tests and found that, generally speaking, f/11 is the limit if the sky appears in the picture. The use of smaller openings than f/11 at 1/35 of a second shutter speed results in over-blue skies, so that if an f/8 or f/11 sky precedes or follows these scenes, the deep blue skies will stick out like a sore thumb. Smaller openings can be used when needed if the sky is not in the picture.

OSCAR H. HOROVITZ, FACL
Newton, Mass.

Our thanks to League Fellow and Ten Best filmer Horovitz. What is the experience of other color filmers in shooting at apertures smaller than f/11?

BONUS FROM BOOK

DEAR SIR: I have improved 100% in my movies since I have had *The ACL Movie Book*. In fact, in my opinion everyone should have this book before attempting to make their first movie.

JAMES L. HICKS, ACL
Talladega, Ala.

OPENED NEW VISTAS

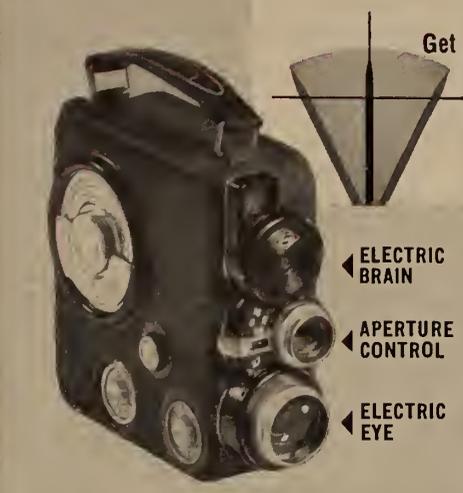
DEAR ACL: The two films which you loaned me from the League's Club Film Library—*Squeaky's Kittens* and *One Dinar More*—left here today by insured post. You may believe me when I tell you that I thoroughly enjoyed both of them.

Squeaky's Kittens was very appealing and certainly well done. But in my personal experience it had nothing like the impact of *One Dinar More*. To see an incident handled with such imagination, simplicity and economy of film (250 feet) is a challenge to every movie maker. It has opened new vistas to me and is a revelation of the true dramatic power of the motion picture.

WILLIAM H. PALMER, ACL
Deerfield, Ill.

The Ten-Best-winning films cited by ACL member Palmer were loaned to him personally by virtue of his cash contribution in support of the League's Club Film Library.

A similar film-borrowing privilege is open to any ACL member making a similar contribution to the Library Fund. And—may we remind you again—all contributions to ACL are deductible from your federal income tax as donations to a non-profit, educational body.



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EDITING IS EASY, thinks Pop, as he goes at the job with more enthusiasm than organization. One old tie is needed as a prop.

BEGINNER'S LUCK

FELIX ZELENKA

1. CLOSEUP. A woman's hands lighting the last of several candles on a huge birthday cake.

2. Medium shot. Mother, in the kitchen, looks at cake proudly, then calls something offstage (no title necessary).

3. M.S. Father, Junior and Sister seated at dining room table, apparently finished with their meal and waiting anxiously. As the children hear Mother's voice, they hurry to Father's side and demand that he close his eyes for a surprise.

4. C.U. Father slightly perplexed, but obligingly closing his eyes.

5. M.S. From behind Father as Mother enters scene with cake and places it in front of Father. Then she and the children begin singing "Happy Birthday to You . . ."

6. Same as 4. As Father opens his eyes and sees his cake, he displays complete surprise and delight.

7. M.S. As the family finishes singing, Father blows out the candles and then each member of the family gives him a present. Father still glows with delight and begins opening some of his presents.

8. C.U. The front doorbell as a finger presses the button.

9. Same as 7. The family stops short and turns toward front door off scene. Junior scurries away to answer it.

10. M.S. As Junior opens front door, a department store truck driver enters with a large package. Junior points to his father as he speaks.

Title. "It's for you, Pop!"

11. Same as 10. Truck driver sets package on floor and prepares receipt book for Father's signature. But Father ignores the truck driver's attempts, who turns in desperation to each member of the family for help. They too wave him aside, as Father reaches for his pocket knife and begins to open the box.

12. Semi-closeup. Truck driver seating himself in an easy chair. His attitude is one of complete surrender and disgust.

13. S.C.U. Father, on his knees, reaches into newly opened box and withdraws a card which he begins to read to the family.

14. C.U. Birthday card reading "From Uncle Harry."

15. Same as 13. Family and Father as they finish reading card. All then return their attentions to the box.

16. M.S. Mother saying something excitedly and handing card to still-seated truck driver. He looks it over and shrugs his shoulders directly at camera.

17. M.S. Family gathered around box as Father withdraws from it various pieces of equipment, such as a home movie camera, a projector, a tripod, an editing board, etc.

18. Same as 16. Truck driver showing interest too. He sits forward and then joins group on floor for a closer look. He seems as pleased as the rest of the family as they examine the many movie things.

19. C.U. Father as he looks over his camera like a child with a new toy and then speaks.

Title. "Good ol' Uncle Harry, this is just what I've always wanted."

20. S.C.U. Junior and truck driver congratulating Father.

21. Same as 19. Father placing camera to his eye upside down and panning as he looks through finder.

22. C.U. Junior looking at instruction booklet.

23. C.U. Truck driver playing with projector.

Here, adapted from an original film by Fred Evans, *FACL*, is a lighthearted lampoon of our chosen hobby

Photographs by Felix and Nikki Zelenka

24. Two-shot. Mother and Sister looking over some of the equipment.

25. Two-shot. Father still looking through upside-down camera. Junior looks up from instruction book at Father, shakes his head and turns camera right side up in Father's hands.

26. C.U. Father nods, covers up his embarrassment with laugh and continues panning in every direction. Fade out.

27. Fade in. S.C.U. Father at editing board cutting and splicing a reel of his movies. About his neck is a length of film and everywhere on the table more film is scattered. Father somehow tangles his tie up in one of his splices and, to free himself, he cuts the tie loose with a pair of scissors and winds it onto his reel.

28. M.S. Mother entering scene as Father continues with his work, unaware of her presence.

29. C.U. Mother shaking her head with a sense of all hope abandoned. Finally she starts to speak. Cut quickly to:

30. C.U. Father, startled by her presence, questions her impatiently. (No title necessary.)

31. Two-shot. Mother indignantly holds out paper and begins to explain.

Title. *"I only came in to tell you, Mr. de Mille, that I've invited everyone on your list to your World Premiere tonight."*

32. Same as 31. Mother finishes speaking, turns on her heels and walks hastily from scene.

33. S.C.U. Father sniffs his indignation and begins rewinding film on reel. As he does so the length of film that has been about his neck suddenly tightens like a noose and jerks his head down on top of the reel. Fade out.

34. Fade in. M.S. Father and Mother answering door as several couples and their children enter the house.

35. S.C.U. Father's men guests shaking his hand warmly.

36. S.C.U. Mother chatting vivaciously with her guests as she politely gathers some of their wraps.

37. S.C.U. Junior and sister in another corner of the room showing the visiting children their father's projector, which is set up and ready for the show.

38. C.U. The hand of the truck driver pressing door bell button, as in scene 8.

39. Same as 35. Father excuses himself from his guests and opens door on his truck driver friend. They shake hands warmly in greeting.

40. C.U. Truck driver holding up a movie camera as he speaks.

Title. *"I got the bug too!"*

41. Same as 35. They laugh together and walk over to the other guests where Father begins the introductions.

42. C.U. One of the guests beginning to speak.

Title. *"Well, let's see the movie we've been hearing so much about."*

43. M.S. Friends nodding in agreement as they begin to seat themselves in various places.

44. S.C.U. Father chasing the youngsters away from the projector as he seats himself and nods for the lights to go out.

45. S.C.U. Sister at light switch acknowledges Father's nod and turns off the lights.

46. Same as 44. Father turns on his projector and begins his movie.

(Note: From here on all reaction shots related to the screening will look more realistic if filmed under a flickering, low-key lighting. The flickering, which creates the illusion that a motion picture is being screened, [Continued on page 78])



WHICH END IS WHICH? Or is this scene coming or going, ponders Pop, as he battles against time for the gala evening screening.



THE SHOW MUST GO ON, even though Pop is exhausted by his editing efforts. As he naps, his guests sneak out for refreshment.



TOO MUCH TO TAKE is the sad news that the gift camera was a mistake. But Pop recovers and bounces back to buy his very own.

THEY LAUGHED AT HAMLET!

With \$40, four players and a fixed focus 8mm. camera, a quartet of college cutups have done in the Great Dane

DONNA LINDBECK

USING a minimum of photographic equipment and a maximum of ingenuity, a group of Eugene, Oregon, amateur filmers have gone a long way toward proving that "Home Movies Are Better Than Ever," with their \$40 version of *Hamlet*. No epic, their movie nevertheless is an effective parody of the Shakespearian drama. And it has rolled nearly 2000 spectators in the aisles since it was finished.

The 40 minute 8mm. movie is the product of three months of weekend work by three University of Oregon students, Jim Blue, Al Barzman and Bob Chambers and several of their friends. They decided upon *Hamlet* because they were well acquainted with the play. Blue, who directed the movie, had seen Olivier's version five times. They decided upon a parody, rather than a more serious play, because they wanted to relax after school hours. And besides, didos are easier than drama, any day.

Blue owned an 8mm. Bell & Howell Sportster movie camera, which had a custom built rewind. The lens he used was an *f*/2.5 fixed focus. And the 13 rolls of Super X black and white film accounted for almost all of the \$40 which he spent. He estimated that 50 feet of film would run about four minutes of screen time. This meant consuming only 10 rolls of film for the 40 minute show; the rest of the footage was cut to improve the tempo of the movie.

After he began work on the production, Blue purchased three 350 watt medium-beam reflector-flood lamps, the only major addition to his equipment. Because there were no properties or scenery to get in the way, three "grips" carried the flood lights and followed the actors about.

Blue did not own a titler, especially of the scroll variety. So in order to save money he constructed one out of a round oatmeal box and turned it by hand. "The jerky motion of the title just helps set the mood for the movie to follow," says Blue good humoredly.

To announce the name of the picture, Blue made a

Photographs by Phil Sanders



JIM BLUE, right, outlines his ideas for the next scene, as Bob Chambers, Al Barzman and Martha Stapleton listen.

paper gong patterned after the J. Arthur Rank type of movie opening. Horace Robinson, director of the University of Oregon Theatre, consented to play the slave who strikes the gong. For the first few blows he was to pretend to strike the gong; then, on the last stroke, he actually was to hit this paper gadget—which was supposed to tear down the middle. However, because the paper had been stiffened with sizing, it completely shattered as he struck it.

Surprised and a bit shocked, Robinson turned toward the camera and put his finger in his mouth—like a small boy who is afraid he is going to be scolded. This unexpected turn of events was one of the most humorous scenes in the movie.

Robinson also helped the students solve one of their most important problems, the need for costumes and a stage. For he let them use costumes from the theatre's wardrobe and the bare stage of the theatre. From these stock materials, the actors selected costumes that were as representative as possible of the type usually worn in *Hamlet*. But an occasional anachronism, such as the saddle shoes that Bob Chambers wore, just added to the comic effect which was desired.

An open grave was required in one of the scenes of the play, as you well remember. Digging a hole in the ground six feet long, six feet deep and three feet wide is a big job, and when the time came for this work to be done, all of the actors claimed they had to put on costumes and apply makeup. So director-producer-cameraman and technical-adviser Jim Blue also became a grave digger.

Properties for the movie were relatively inexpensive. Small items such as 20 cents for popcorn, 10 cents for dry ice, one smoked mackerel and a tube of toothpaste were all that were required. The dry ice was used very cleverly to simulate poison. A paper cone, containing the ice and sealed at the bottom, was placed in the ear of one of the actors. Into it another [Continued on page 78]



CHAMBERS, in one of his many roles, lays to rest the body of Ophelia, nee Lois Williams.

THE QUEEN, as played by Martha Stapleton, mimes her role with force if not subtleness.



F I N E F R A M E S

Outstanding scenes enlarged from readers' films, presented periodically by MOVIE MAKERS



A PLEASING PATTERN enlivens this closeup from *Under the Florida Sun*, by Arthur Gross, ACL, of Brooklyn.



A WINSOME WINNER is this tiny tot from *School Days*, produced by Helen C. Welsh, ACL, of Albany.



CROSS LIGHTING lends contrast to this palm tree pattern filmed by J. L. Watson, ACL, of Worcester, Mass.



JOHN H. HEFELE, ACL, of Yonkers, N. Y., used a telephoto lens to limit the depth in this study of roses.



HARRY GROEDEL, ACL, New York City, used an up angle for a sky backdrop in *Andalusian Adventures*.



ROY C. WILCOX, ACL, of Meriden, Conn., used a down angle on this closeup of a venomous copperhead



A DIAGONAL PATTERN makes this attractive closeup composition by Harlan Rupp, ACL, Hamburg, N. Y.



WILLIAM PETTY, Lake Placid, N. Y., needed a reflector to lighten shadows in shot from *Winter Carnival*.



CHARLES HOOKER, High Point, N. J., used a reflector to lighten the shadows in *Adirondack Idyll*.

FIVE DOLLARS will be paid by MOVIE MAKERS to the producer of the finest of the Fine Frames published on this page in any single issue. All readers are cordially invited to submit frames for reproduction here, on either 8 or 16mm. film.

Submission on 8mm. should be in strips of 10 frames or more, on 16 in strips of 5 frames or more. Please mark each entry with your name and the name of the film from which it comes. Address entries to MOVIE MAKERS, 420 Lexington, N. Y. 17.

SILVER FOR CHICAGO

New games, old photographs enliven 25th Anniversary party of the Chicago Cinema Club, ACL

PETER S. BEZEK, ACL, Anniversary Committee Chairman

WOULD your best friends recognize you in *that* picture—you know, the one on the bear rug, or in the three-cornered pants? As part of our twenty fifth anniversary celebration, members of the Chicago Cinema Club asked this question of each other in pictures taken at least 25 years ago; and in the process they created one of the more popular entertainment features in the club's history.

Late last fall, the Chicago Cinema Club, oldest incorporated amateur movie club in the United States, celebrated its Silver Anniversary at the Carleton Hotel in Oak Park. When the committee started to plan for this affair they found, of course, that there simply were no established precedents for cinema club silver anniversaries. They had to start from scratch. And, since the party was such a success, our program ideas may be helpful to other clubs looking forward to an important anniversary.

At 6:30 in the evening, as the anniversary program began, each lady received a corsage and all guests were given a sheet of paper on which to play a get-acquainted game called Autograph Bingo. This sheet was ruled off in the familiar Bingo pattern, and at the bottom there was a space for the guest to sign his name. This part was torn off immediately and deposited in a sealed box from which names were drawn later for the play-off game. Then each player had to get a signature for each of the squares until the sheet was filled.

While the guests were getting these signatures, one of the members, Charles Lonk, was filming them in Ansco Color. The films were then dispatched immediately to the Ansco laboratory, which the management had kindly kept open for us. There they were processed and returned to us by 9:30 p.m. for projec-

tion later in the program. Obviously, this feature was a big hit; for, like the proverbial sailor who goes boating on his day off, even movie makers like to have their pictures taken at a party. The films were also of great value to us for our historical records.

After an excellent dinner, planned under the direction of dinner committee member Charlotte Rus, the guests were welcomed by Alice Koch, club president, and Charlie Bass, speaker of the evening, was introduced. As a charter member of the club, and a man whose name is synonymous with photography, Mr. Bass spoke appropriately to the spirit of the evening on *Four Decades of Cine Memories*.

At 8:30 the tables and chairs were cleared for the entertainment part of the evening. The first feature, made up of amateur talent developed under the direction of Esther Meshbom, indicated the amount of normally-hidden talent club members may possess. I believe that every club has members whose talents are just waiting for such an opportunity. After this variety half hour, another committee member conducted the play-off of Autograph Bingo, the stunt described earlier. A prize was awarded to the winner.

Then, according to many, came the big hit of the evening—the *Who Am I?* contest, originated and developed by Albert Rus. Several weeks before the contest, club members were asked to submit photographs of themselves taken in their childhood. The prints, forty two in all, were then photographed, mounted as 35mm. slides, and numbered as to order of projection. On a sheet given to each guest, opposite to corresponding numbers, were the names of four persons each picture might be. You checked your choice.

Song hits of 25 years ago were se-

lected for popular appeal and, where possible, were cued to the identity of the subject. For example, *I'm Sitting on Top of the World* was coupled to the photograph of a member who liked to climb mountains, *The Sheik of Araby* to that of a popular bachelor. Fifteen to seventeen seconds gave just the right amount of time for the audience to make its guess identifications. But even with this help, few in the audience had a score even 50 percent right. Nevertheless, prizes were awarded to the best guessers.

These song clues, played by Mary Bezek and recorded by Clarence Koch on his tape recorder, along with some unusually appropriate title slides made by Carl Buck ("*Ladies, please remove your hats!*"), gave us a complete professional feature reminiscent of a stage presentation of the 1920s. The package is being saved by the club for use on some other occasion.

At eleven, the Ansco Color movies taken before dinner were projected, and the stage was now set for cutting the huge anniversary cake. When retiring president Alice Koch completed this, the newly elected president, Arthur Kadow, was introduced. There then followed the installation of the entire slate of officers for 1953, a ceremony which also was filmed in Ansco Color for the club's historical records.

As a memento of our happy occasion, guests could take with them the twelve-page anniversary program, with a front cover designed by Arthur Josephson and Carl Buck. A few copies of this program are left over and available on request from other clubs. In fact, if further details on any phase of our anniversary are desired, they may be obtained by writing to ACL or to the Chicago Cinema Club, 20 North Wacker Drive, in Chicago, Illinois.

Photographs by Felix Pollak



CHARLES BASS, left, president of Bass Camera Co., addresses anniversary dinner as (l. to r.) Keith Nowell, Peter Bezek, ACL, Mrs. Bezek and Clarence Koch, ACL, are listening.

ALICE KOCH, retiring CCC president, cuts silver anniversary cake, as Arthur Kadow, the new president-elect, awaits turn.



BULK FILM IN A BOX

The author of "A Suitcase Editor" turns his talents to the needs of the bulk-film enthusiast

HERBERT H. REECH, ACL

THAT man who made up the maxim that there's no accounting for tastes sure knew his stuff. For example . . .

Last October it was my pleasure to present in this place an article on assembling a suitcase editor. And, after the magazine editor got through with it, I, at least, thought it was pretty good. But not so "Constant Reader." He had written, the editor reported, that, quote: *I sure don't know why anyone wants to edit in a suitcase!* Unquote.

Okay; I can take it. For the same piece had prompted a filming friend of mine to say: "Why not design a similar unit for fellows like me who handle bulk film?" And so I did. And so here it is, expressly aimed at the bulk-film enthusiast, a practitioner who is generally regarded as the poor relation of our hallowed hobby.

To begin with, I began with the same kind of case and double-jointed aluminum arms that were described in detail in my October article, *A Suitcase Editor*. (There is no point in restating all of those details here. If you haven't an October issue on hand, send two bits to ACL and they'll fix you up.) Actually, the case for this bulk-film unit was one I had left over from my earlier enterprise, and it was dimensioned in a similar size—14 by 14 inches for the detachable cover, 8 inches for the depth of the case itself. Probably, however, a depth of 10 or 12 inches would be better. So, if you're starting from scratch, I'd suggest that size.

Very well . . . The first thing you will need in handling bulk film is a suitable safelight. As you will see in Fig. 1, this is housed in the case itself. It is comprised simply enough of a dime-store socket, an acceptable length of power cord and the bulb itself—red or green, depending on the characteristics of the emulsion you're working with. In attaching the socket to the inside of the wooden case, I urge you to avoid (as I did) the use of ordinary wood screws. The widely used and ornamental Phillips-head machine screws make a better looking job. Pass them through the board from the outside and fasten them snugly with nuts on the inside.

The next thing you will need in bulk film operations is, obviously, a bulk film winder. The set illustrated in Fig. 1 will cost you \$2.95 at Superior Bulk Film Company, 105 South Wells Street, Chicago. It consists of a bulk film holder (as seen on the left arm), a metal base and a rewind. The holder is easily attached to the metal arm by drilling and tapping two $\frac{1}{4}$ inch holes for suitable machine screws. The rewind is attached to the right arm in a like manner (as was fully described in October), and the splicer and cement bottle are positioned on the board with wood screws.

The raised part seen in the center of the baseboard in Fig. 2 is a block of wood, 2 by 4 by about 6 inches



FIG. 1: Ready to roll, with winders left and right, safe light in center, bulk film editor stands above.

long. For neatness it has been covered with the same Aerotweed material that covers the case; for sturdiness it is attached to the baseboard with long wood screws. This is really the heart of the outfit, for on it are mounted the film slitter and the frame counter.

The slitter (see Fig. 2) also was obtained from Superior B. F., this unit at \$1.50. I drilled a hole through it, attached two small angle brackets and inserted a machine screw through the unit to hold it rigid. It is attached to the block with wood screws driven through the angle irons.

The frame counter can be seen dead center in Fig. 2. It is a three-digit, revolution type (non-reset), and can be purchased for around \$2 from Stark's, in Chicago, or the T & T Tool Company, in Tulsa, Okla. The sprocket is a ten-tooth 16mm. model and, together with the two rollers and their shafts, comes to around \$2.35 at the Triple-S Sales Company, in Mission, Kans.

To mount these units, secure a suitable length of $\frac{3}{16}$ inch aluminum stock, such as has been used in fashioning the double-jointed arms. After bending it at right angles in a vise, drill the vertical part to hold the two roller shafts. The counter is fastened to the base section by four tiny machine or self-tapping screws. When marking out the mounting holes for the counter, make sure that the sprocket and rollers are exactly aligned by testing with a strip of old 16mm. or double 8mm. footage. There must be enough tension exerted by the rollers on the film to hold it taut on the sprocket. [Continued on page 81]



FIG. 2: Disassembled, the component parts of bulk film editor are on display. The frame counter is centered, slitter at right.

Notes from magnetic notebooks: 2

The Ten Best producer of "Poet and Peasant" outlines his system for creating unfailing synchrony of sound and cinema

ROBERT G. WILLIAMS, ACL

IF YOU had a wife (or daughter, or son) who was really proficient on some musical instrument, wouldn't you want to make a sound movie of their artistry? Of course you would! And so would I.

And now, through the magic of magnetic sound on film, I am happy to report that I have successfully produced just such a picture. It is called *Poet and Peasant*, and in it Mrs. Williams plays through the familiar overture on our Hammond home organ. There are, in the film's nine and one half minutes of screen time, eighteen different camera viewpoints. And yet, in naming our little picture as one of the Ten Best for 1952, ACL said of its sound: "There is uncannily perfect synchrony throughout of music to pictures."

FROM PIT TO PICTURE

In a way *Poet and Peasant* had its beginnings years ago in the able hands of a certain pit piano player at an old nickelodeon movie house. That pianist's first name was Kathryn, and her last name, later, was to become Williams. For my wife's artistry at the organ began as a piano player in her brother's dance orchestra. From that, as movies moved in on the entertainment world, she went on to that old nickelodeon piano and then to a post as pianist in a vaudeville orchestra. Here, she remembers, she accompanied such performers as the Marx Brothers, Will Rogers, Eddie Cantor and Edgar Bergen. It was, therefore, a matter of pride with both of us to produce a sound picture record of her musical talents.

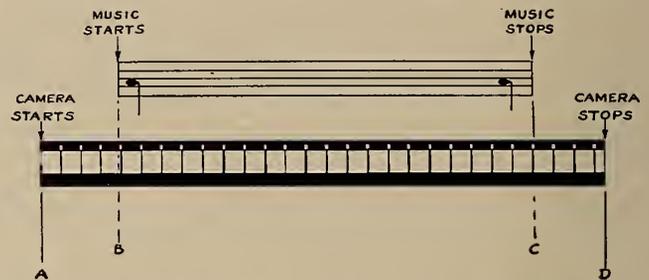
BASIC PRODUCTION TECHNIQUES

And now, as I move on to outline the specific production techniques we employed, I would not wish to suggest that they are the only—or even necessarily the best—ones for the purpose. They worked for us, and I believe they will work for you. But, as other amateurs develop other techniques, I sincerely hope that they will report on them in this place. So, I am sure, do the editors of our ACL magazine.

Specifically, then, after discarding several other sys-



RECORDING PROCEDURE is shown by the Williamses, as edited film leads Mrs. W. at organ on live shots, metronome on blind takes.



PRODUCTION PROCEDURE is diagramed above. Camera starts at A, artist at B; they stop in order at C, D, and extra frames are cut.

tems as impractical, we settled on the following procedures, in order: (1) shoot the picture, silently and scene by scene, from start to finish; (2) edit this material scene by scene, so that its action matches perfectly the musical progressions indicated on the printed musical score; (3) have this edited footage magnetically striped from start to finish; (4) post-record the music from live play so that it matches exactly the pictured action.

Of these four steps in producing the film, the last, you will say, is obviously the most difficult. Actually, it proved to be the easiest. For we had reasoned it this way: A good musical conductor can lead a hundred or more trained musicians through the complexities of a great symphony, keeping all in perfect synchrony with each other and with the written score. Why, then, in our case could not the projected picture serve as the conductor? My wife was a trained musician, with long experience in following conductors. This put it squarely up to me to produce a picture in which the action would "conduct" the playing of the artist in exact synchrony with the written score.

ANALYZING THE SCORE

So we started with that score. Guided by my wife's knowledge as a musician, we divided it up bit by bit into consecutive sections—the beginning and end of each one being dictated by the musical phrasing, pauses, changes of tempo and the like. A secondary consideration—but one which inescapably had to be considered—was the maximum length of scene which my Bolex H-16 could film at one spring-winding.

This dividing up, if you judge it by the brief description of its doing, may sound simple and unimportant. In my estimation, it is neither. We spent several days on this phase alone, and we know now that the ultimate success of our picture was dependent directly on this careful planning. Further, I should like to emphasize that it is a task in which the cameraman should be guided implicitly by the specialized musical knowledge of the artist.

When we had completed this analysis of *Poet and Peasant*, we found that we had divided the score into eighteen separate musical phrases. In camera terms, this would mean a corresponding number of different camera positions or viewpoints. So we then proceeded to determine the photographic treatment which seemed best suited to the musical action of each phrase. Should the hands be featured, or the feet, or should it be a neutral or "blind"

shot? Should the coverage be in medium shot, near shot, closeup or ultra closeup? As these choices were determined we jotted them down directly on a copy of the musical score. This later became, simply and effectively, our only shooting script.

THE SHOOTING PROCEDURES

To explain our actual shooting procedures, permit me first to define the two classes of scenes taken. These are (1) live scenes, or scenes in which, during the projection for recording, the artist can follow the lead of actual hand or foot movements; and (2) blind scenes, or scenes in which the artist cannot follow the lead of any such action during the scoring procedure.

Our shooting procedure for all live scenes was simple, effective and is easily explained by reference to the diagram. Here, the upper bar represents the musical phrase that is to be played and photographed. The lower bar represents the film which will record this action. The camera starts at "A", and at this point the artist is poised with her hands perhaps two inches above the keyboard. As soon as she hears the camera, she starts at "B" to play the musical phrase. Upon its conclusion at "C" she raises her hands two inches above the key board until the camera stops at "D."

For the blind shots, where no actual playing action was being filmed, we followed a different method. But first let me make clear what we mean by these so-called blind scenes. They are, actually, three in number: (1) an ACL membership leader (now replaced with our Ten Best award leader!) on which both the picture and the recorded music opens; (2) an angle shot over the top of the organ, in which only the head and shoulders of the artist are seen, and (3) a brief reaction shot of the organ loudspeaker, from which the music is presumably issuing.

METRANOME AND STOP WATCH

In filming these scenes, our problem was twofold. First, it was necessary to maintain an exact tempo in the playing, so that where the blind scene joined the live scene which followed, the artist's playing action would be in smooth progression. Second, it was necessary to know and maintain the exact amount of elapsed time called for by the musical phrase, so that this amount of time could later be measured off in a correct number of frames of blind action. . . . The first problem was solved by the artist rehearsing—and finally playing—the phrase against a metronome. The second was even more easily solved by timing the action against a stop watch.



CUTTING IS CRUCIAL

If your shooting has been accurately done, you will find the cutting of these consecutive takes much simpler than you had expected. With all of the live scenes the film is cut at the pictorial point "B" on the diagram—or exactly where the artist's hands touch the keyboard—and again at "C" where they leave it. For the first few of these momentous cuts you are likely to feel, as I did, a slight attack of buck fever. For remember, you are cutting off the end of one scene and the beginning of another so that at the exact point of the splice the flow of action will match the progression of the printed music. So let the artist tell you where to cut. It is she, after all, who must play back this music to your edited footage.

Blind scenes, as already suggested, are quite easily cut by translating the predetermined elapsed time of playing into a suitable number of film frames at your intended projection speed. Overall, our editing of both the live and the blind scenes took about two hours, and the film has never been re-cut by so much as a frame since then.

POST-RECORDING THE MUSIC

The photograph which shows me at the Bell & Howell 202 projector illustrates the setup we used for post-recording the music to the finished film. The machine is positioned so that it can project the picture in easy view of the artist. On all live scenes the artist follows the action of the picture—just as if, we suggested earlier, it were a musical conductor. The projectionist keeps the metronome ready (and set at the correct tempo) to turn on at the beginning of each blind scene. The audio pickup of the music can be made best electronically, by connecting a line from the phono input of the 202 to either the voice coil of the organ's speaker or directly into the console.

On your first recording run-through you will, probably, make a mistake or two. If so, you can (and will!) blame the artist, while she in turn will blame you for not making a perfectly timed picture. In either case, it's a lot of fun and there's no harm done. Simply start over again—*right from the beginning!* Don't try to patch it. . . . And if you work out an easier, surer and more accurate system, let the rest of us know.

(This report from the field by a practicing producer of magnetic sound pictures is the second in a continuing series. *Notes from Magnetic Notebooks: 1*, by Haven Trecker, ACL, appeared in *MOVIE MAKERS* for December, 1952. Other such practical reports will be carried in these pages periodically—*The Editor*.)

Photographs by Tom O'Reilly



DRAMATIC CLOSEUPS of the artist's hand and foot work at the organ enliven the perfect synchrony of sound and cinematics.

Victor Animatograph adds magnetic

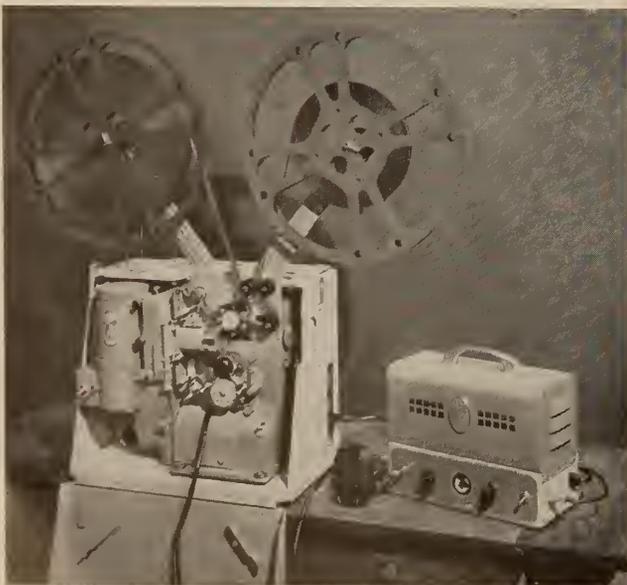
Magnesound, a three-piece adapter, converts any Victor sound projector to magnetic functions

MAGNESOUND, an attachment kit whereby any existing Victor Animatograph optical sound projector may be converted for magnetic sound recording and reproduction, is now available.

The Magnesound kit is comprised of three units: an amplifier, which provides correct equalization factors essential to high-fidelity magnetic recording; a magnetic sound drum, which carries separate playback and record-erase heads, and a high-impedance microphone. Suitable cables, for connecting the Magnesound component with the sound projector, round out the assembly. Victor Magnesound, complete with carrying case, lists at \$199.45.

Installation of the Magnesound unit with one's Victor sound projector can be performed by the purchaser. The steps are as follows: (1) Remove from the projector the optical sound drum and the exciter lamp. (2) Insert in place of the optical sound drum the Magnesound drum. (3) Plug the cable attached to the Magnesound drum into a four-pin socket at the left end of the Magnesound amplifier. (4) Connect the inter-amplifier cable from a two-pin socket at the right end of the Magnesound amplifier to the phono input of the Victor projector. (5) Connect the Magnesound amplifier power cord with that unit and a suitable AC power outlet (115 volt, 60 cycle). (6) Position the motor shield (which comes with the kit) on the projector motor housing.

In operation, a Victor sound projector converted in this way to magnetic functions performs (within its existing capacities) much as does any primary magnetic sound projector. Recordings may be made at either 16 or 24 frames per second and on either a 100 mil full stripe or on a 50 mil half stripe (in combination with a 50 mil optical sound track). Both of these operations call for the use of single-perforation film stock, either in the original or in duplicate form. There is no provision for recording or playback on a 25 mil quarter stripe coated on double-perf silent films.



MAGNESOUND, comprised of a magnetic sound drum, auxiliary amplifier, microphone and cables, installed on the Victor Sovereign.

Also, although any Victor sound projector to which the Magnesound attachment has been added can still function as an optical sound projector, it cannot do so interchangeably at the snap of a switch or the throw of a lever. Reconversion to optical sound operation is carried out by removing the Magnesound drum, replacing it with the optical sound drum, reinstating the exciter lamp and disconnecting the inter-amplifier cable from the projector's phono input.

The Magnesound amplifier unit offers a simplified control panel on which there are positioned, from left to right, a single microphone and phono input, a volume control, a magic-eye type of recording level indicator, a combined record-playback switch and, of course, an on-off power switch. Accidental throw of the record-playback switch to the record—and therefore erase—position is guarded against by an ingenious coin-slot design of the control knob. In operation, the slot in this knob must be aligned with a similar slot in the control shaft and the two of them are then turned to the record position by the insertion, as a lever, of a dime or other thin object. Functioning of this safety device may be eliminated by tightening a setscrew in the knob. But Victor recommends that this by-passing action be taken only after long experience and familiarity with the Magnesound amplifier controls.

On certain models of Victor optical sound projectors one or more special parts may be needed to complete their conversion to magnetic sound functions. On the Victor Escort (Model 60-10) and on the New Lite-Weight (Model 60-4), for example, interference may continue even after the Magnesound drum is properly positioned. To eliminate this, a special hum shield is available which can be mounted by the purchaser on his own projector. Also on the Model 60-4, the projection lamp will not burn when the exciter lamp has been removed. A special plug, designed for insertion in the exciter lamp socket, is provided to complete this circuit.

Technical specifications of the Magnesound adapter, released by Victor exclusively to MOVIE MAKERS, include the following:

At 24 fps operation, the Magnesound amplifier has a frequency response of from 70 through 8000 cycles per second, plus or minus 3 db at the audio output jack. The signal-to-noise ratio (signal to hiss) is 60 db, signal to hum 50 db.

The impedance of both input and output is high impedance, with a maximum of $\frac{3}{4}$ of a volt input. The total power requirement of the equipment is 75 watts.

The magnetic head component within the sound drum has an output of 3 milli-volts at 2000 cycles. The record-erase head is positioned at 11 o'clock on the sound drum curve, the playback head at 1 o'clock. The head characteristics are: 2500 ohms at 1000 cycles, self resonant at 50 KC. It utilizes a 50 KC AC erase; current 12 milli-amps.

The recording current-frequency curve: constant current to 3000 cycles; up 6 db per octave above 3000 cycles; $\frac{1}{4}$ milli-amp maximum audio signal. Playback equalization: 6 db per octave above 3000 cycles; 6 db per octave from 2000 cycles down to 70 cycles.

I, TOO, SAW CINERAMA

A professional observer of motion pictures reports his findings

AARON NADELL, Editor of *International Projectionist*

UNVEILED in New York on September 30 with a glare of publicity and glamour, Cinerama demonstrated beyond shadow of doubt that the public wants something new and different technically, will crowd to it, and pay for it gladly. The matinee of October 1, the first commercial performance of Cinerama, played to an SRO audience at admissions of \$1.20 to \$1.50, and was welcomed with salvos of applause.

Cinerama is probably not the boon and savior the industry has been awaiting, but it does seem to prove that salvation can be found in technological advancement; and in addition it will quite likely earn large sums of money for its promoters as a big-city, State Fair and roadshow novelty. In those applications it should also provide substantial employment opportunities to the projection craft, since it requires not less than *three* projection rooms! (In the New York showings they are using four, but these are still on a more or less experimental basis.)

The expressed theory behind the new method is that "peripheral vision"—seeing out of the corners of one's eyes—creates illusions both of third dimension and of realism in general. To achieve this effect, a cycloramic screen is used, so that members of the audience, in forward seats at least, have a motion picture substantially on three sides of them, and do see parts of it out of the corners of their eyes, almost as fully as in real life. The immense curvative of the screen—146 degrees, not much less than a half circle—makes necessary triple projection, or presentation of the picture in three panels. These are joined seamlessly (that is the intention, not always maintained) to form one vast, sweeping panorama.

The effect, as viewed for the first time and with suitable program material, is startling. IP reported upon a laboratory presentation in November, 1950: "So intense is the feeling of realism transmitted by Cinerama that not a few viewers are overcome physically—the genteel term is 'nausea' or 'seasick'—and are compelled to leave the auditorium hastily."

This extreme result was not repeated at the October 1st matinee, but the audience was decidedly "overcome" with excitement; in conversations overheard during the intermission they thought it was "great."

One advantage that helped produce this impression was Technicolor of marvelous quality. Another was three-di-

mensional sound better than any ever heard in a movie theatre. During the *Aida* presentation, for example, one could close one's eyes and almost imagine that the orchestra was actually a living operatic orchestra—almost, that is, nearly but not quite altogether; something indefinable and slight was still missing.

But of what other mechanized sound can one say as much? Coming from six different speaker systems, this sound seemed to be always at least quasi-binaural in quality; and at times it followed the action across the screen or swooped round the sides and rear of the auditorium in true stereo reproduction. Much of the uncritical audience's enthusiastic acceptance of Cinerama must be credited to truly splendid color and sound.

But if they liked it so well, what's wrong with it, if anything?

Plenty is wrong with it that uncritical eyes would not notice at first, but will waken to slowly when the novelty wears off. That no doubt is why its sponsors extended their premiere invitations to personalities who would be impressed and give Cinerama favorable publicity, but not so freely to technical people. For example: Maggi McNellis, radio commentator, interrupted her September 30th description of Fall styles in ladies' hats to announce her invitation to see Cinerama—but no invitations were sent to the Society of Motion Picture and Television Engineers. Nor have Cinerama's sponsors ever accepted repeated invitations to

In the welter of raves, reports and reviews which followed the premiere of Cinerama—now nearly six months old—the wonder was that the commentators did not run out of encomiums.

"I have just looked at the movies' answer to television," said the N. Y. *World-Telegram*. "Thrills that lift you out of your seat," thrilled *Popular Science*, and "We didn't relax our hold on the chair in front of us," added *The New Yorker*. Even this outpost on the periphery of popular screen fare was not caught with its adjectives *couchant* (see *I Saw Cinerama*, January, 1953).

We found it refreshing, therefore, to read the objective evaluations of this same phenomenon by Aaron Nadell, editor of *International Projectionist*, a trade journal serving the theatrical screen operator. Entitled there last October *Cinerama, A Step in the Right Direction*, the article is reproduced in excerpt by gracious permission of the author.—J. W. M.

present a paper on it before the Society. (A check by MOVIE MAKERS with SMPTE headquarters shows this statement still to be true in the first week of February, 1953—Ed.)

WHAT'S WRONG WITH CINERAMA?

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 onto a curved screen, which curves them.) The pretzel-like effect on railroad tracks was almost grotesque. Funny, or perhaps unfunny in so serious and earnest 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 re-framed 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 color tone. The lagoon of Venice seemed at times to be composed of water of three different colors. And in the Edinburgh sequence the white-faced Scotch bagpiper who

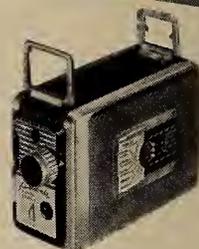
[Continued on page 77]

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Last year it was the Brownie Movie Camera, revolutionizing the making of 8mm. movies.

Now, from Kodak, comes its equally sensational companion—the Brownie Movie Projector... offering the same ease of use, the same economy in movie enjoyment. Never before has there been a movie projector so handsomely and compactly designed, so easy to thread and use, with so many expensive projector features... and all at so low a price.

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Compact—weighs only 12 lbs. When the projector is not in use, cover snaps on, making a trim, easily carried, handsomely styled unit with built-in nylon handle.

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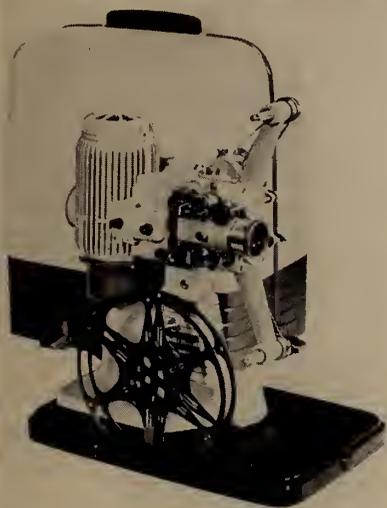
Prices include Federal Tax where applicable and are subject to change without notice.

News of the industry

Up to the minute reports on new products and services in the movie field

B&H Model 273 A new 16mm. silent projector, retailing at \$199.95 (including federal excise tax), has been announced for the first of this month by the Bell & Howell Company. Known as Model 273, the machine will continue the company's trend toward an easy-to-operate, lower priced line of motion picture equipment.

The 273 is said to give a brighter screen image than any other make of projector with a 750 watt lamp. This is



BELL & HOWELL bids in the medium-priced 16mm. projector field with Model 273, using new 750 watt lamp and housed in clip-on case. \$199.95.

accomplished by a straight-line optical system and the use of the new type of 750 watt projection lamp developed by Westinghouse in cooperation with B&H engineers (see *News of the Industry*, February MOVIE MAKERS). The lens is standard at 2 inches focal length and an *f*/1.6 speed.

Also new in the design of the 273 is the two-toned gray Royalite case, which latches directly to the projector platform. In this connection, the company also announces that a similar clip-on case will be standard in the future with their 16mm. Diplomat projector, at \$299.95.

Sonotrack news Sonotrack, the magnetic sound track coating service offered by the Eastman Kodak Company, is now available for application to double-perforated 16mm. film stocks. Orders for this

new service, as is true with single-perf Sonotrack, will be accepted by the company only through Kodak dealers.

Coincident with offering Sonotrack in the 25 mil width required by double-perf films, EK has cut the unit price for this or the 100 and 50 mil single-perf striping to 2½ cents per foot. The minimum charge per order will remain at \$10.

AnSCO film tank For amateur movie makers who also engage in their own processing of roll-film still pictures, the new self-threading film developing tank announced by AnSCO should be of interest. The self-threading reel of the unit is adjustable for all film sizes from 35mm. to No. 116, and the tank itself has a locking top, a built-in funnel and easy-pouring drainage outlets. \$4.95, complete with a film strip for threading practice.

Films for less Effective the second of this month, you will pay \$15 less for either of Bell & Howell's popular 16mm. magazine loading cameras, according to an announcement by that company.

The cameras and their new prices are the Model 200 with a 1 inch *f*/2.5 lens, \$174.95, and the Model 200-T (that's a two-lens turret) with 1 inch *f*/2.5 at \$219.95. Both prices include the federal excise tax.

Data book The Kodak Data Book, *Slides*, a comprehensive reference manual for photographers working in the slide medium, has been revised and is now available at your photo dealer for 50 cents per copy. This new, fourth edition includes Kodak's latest recommendations on films, cameras and projectors for the transparency field.

Items in brief A newly created Amateur Sales department, one of four divisions of AnSCO's sales organization in Binghamton, will be headed by Harold R. Dean. ACL, as manager.

Without an advance in price, a new



ANSCO, of Binghamton, offers a developing tank adjustable for 35mm. to No. 116 film.



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automatic opening device has been added to the Radiant Model KC screen to make the tripod legs snap open simultaneously and instantly.

A transparent plastic shield for holding and protecting stereo slides has been developed by Revere Camera Corporation in conjunction with marketing their new Revere 33 stereo camera.

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■ SHOOT YOUR OWN perfectly centered titles with any movie camera by using Bull's Eye Camera Centering System. Complete kit, \$2.95 postpaid. Satisfaction guaranteed. BULL'S EYE PHOTO PRODUCTS, Box 8174 Plaza Station, Kansas City, Missouri.

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■ FOR SALE: Brand new Filmo 70-DL, 1" f/1.5 Cooke; 7" f/2.5 Super Comat; 3" f/1.4 Telate. Matching finders, 3 Skylight filters in mounts, \$385.00. Please, no bargaining. At ACL, Box 297, c/o MOVIE MAKERS.

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■ MOVIE FILMS; MOVIE EQUIPMENT; bought for cash; sold, or exchanged. Prompt replies. FRANK LANE, 5 Little Bldg., Boston, Mass. (Free lists.)

FILMS FOR RENTAL OR SALE

■ NATURAL COLOR SLIDES, Scenic, National Parks; Cities, Animals, Flowers, etc. Sets of eight, \$1.95; Sample & list, 25¢. SLIDES, Box 206, La Habra, Calif.

■ 1953 ROSE PARADE movies. Kodachrome. Colorful floats. Beautiful girls. 200 ft. 16mm., \$34.95. 100 ft. 8mm., \$17.50. Calif. add tax. C.O.D.'s accepted. AVALON DAGGETT, 441 No. Orange Dr., Los Angeles 36, Calif.

■ NORM JACOT'S 1953 Rose Parade in color as low as \$15—8mm.; \$30—16mm.; 400' x 16mm. color sound, \$80. BOX A572, Manhattan Beach, Calif.

MISCELLANEOUS

■ KODACHROME DUPLICATES: 8mm. or 16mm., 11¢ per foot. Immediate service on mail orders. HOLLYWOOD 16MM. INDUSTRIES, Inc., 6060 Hollywood Blvd., Hollywood 28, Calif.

■ SOUND RECORDING at a reasonable cost. High fidelity 16 or 35. Quality guaranteed. Complete studio and laboratory services. Color printing and lacquer coating. ESCAR MOTION PICTURE SERVICE, Inc., 7315 Carnegie Ave., Cleveland 3, Ohio. Phone: Endicott 1-2707.

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■ EXPLORE SCANDINAVIA with motion picture expedition, eight countries northern Europe. \$1350. each, June 5, forty days. NEIL DOUGLAS, Lecturer, Box 664, Meriden, Conn.

Closeups—What filmers are doing

ACROSS THE THRESHOLD: Bringing greetings from the entire membership of the Cine Club Piemonte, in Turin, Italy, Antonio Bozzoni, ACL, was an animated and enjoyable visitor last month at League headquarters. A new Filmo 70-DL was high on his list of "musts" in America.

Also in from overseas were Peter von Rysinge and Jerry Roelofs, both of the Netherlands, who arrived in the friendly tow of Bert Seckendorf, ACL, of the Brooklyn Amateur Cine Club, ACL. Peter, we learned, is a member of the Hague Amateur Film Club and a brother of Karl von Rysinge, ACL, a League member of years' standing.

If and when there is any competition for the *oldest* film footage to be served by a 25 mil magnetic sound track on double perforated stock, our money will be on a certain 2000 feet of black and white pictures shot by Walter Kerst on a European trip during 1924 and 1925. This makes them, according to our arithmetic, all of 28 years old—and we do *not* invite any arguments from calendric casuists among our readers! We always lose.

Anyway, Mr. Kerst—who, in 1927, was the League's first consultant, and who is now general manager of Bell & Howell's New York office—plans the addition of a quarter-stripe on this venerable record of his youthful *wanderjahr*. . . . We will welcome any data purporting to push this record into second spot.

OUR illustrations this month should persuade you that A. C. Hugh, whom we hailed last year as the "Popcorn Prince" of the British Isles, is not one to give up easily on a filming problem.

Needing, for a certain sequence of *The Popcorn Story*, a chemist's labo-

ratory of the 1900's, Mr. Hugh simply set it up in 1000 square feet of empty plant space—with the results as seen. Other sets called for by his definitive documentary are "Government House, Paraguay, 1792" and "Pilgrim Fathers at a banquet in 1630."

MOVIE MAKERS records with sincere regret the death last month of Thomas J. Courtney, director of the Nova Scotia Bureau of Information, at Halifax. He was fifty three.

Probably only to earlier members of the League—to which group Tom Courtney belonged from 1937 through 1948—will the name be familiar. And yet he was, in our experience, one of the most sensitive and creative filmers with whom we worked as ACL consultant. Tom's first film—sent in, probably, about 1937 for a routine review—was a monochrome, moody and almost motionless study of the Nova Scotian seacoast. In reviewing it, we stressed as eloquently as we were able the importance of *human interest*; we cited a few simple examples, and even sent him a film of that type for study. The rewards were immediate and amazing.

Mr. Courtney came back in 1938 with another monochrome record of that rocky foreshore he loved so well—but this one was *alive* with human interest. It was called *Riches from the Sea*; it told a simple and moving tale of two rugged youngsters wresting their meager spending money from the ocean by selling lobsters—and it was named by ACL among the Ten Best films of that year.

To prove that this picture was no fluke, Courtney switched to color and backed it up the following year with *Royal Visit—Halifax 1939*—another Ten Bester. Here, with a newsreel technique which out-covered and out-created the professionals, T. J. recorded in ob-

A. C. HUGH, of Chigwell, England, lines up his motor-driven Filmo 70-DL for filming a closeup on the "chemist's laboratory 1900" set, below, which he established in an empty corner of his huge popcorn plant.



servant and affectionate detail the state visit of Britain's ruling monarchs.

Then, a few months later, World War II broke out, and no more such movies were to come from Courtney's camera. In 1946 he became head of the provincial Bureau of Information—a post which he won largely (we always thought) by his photographic skills. Off and on, over the years, we have corresponded with him in that official capacity. Matter of fact, there's a letter from him in our desk now, dated February 7. He died a week later from a heart attack, while attending a hockey game.

WELL, Walter Bergmann, FACL, has gone and made another amateur movie for the good of his community. The man who—as they say at political conventions—the man who won a Fellowship in ACL practically single-handed by his cine-devotion to civic welfare in Mount Vernon, N. Y., has now produced for that city's Board of Education a one reel, black and white study called *Mount Vernon Girls' Club*.

The picture presents a competent and informing coverage of the volunteer activities of M. V. High School girls, as they serve their younger and less fortunate sisters at a welfare club house. Produced by Mr. Bergmann over a single weekend, the film was presented on television last month by a New York City station as part of a survey on H. S. activities in the metropolitan area.

I, too, saw Cinerama

[Continued from page 73]

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 really 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

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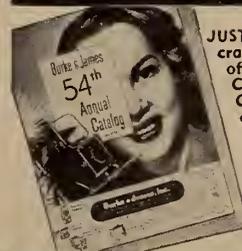
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side of the screen looked normal to an observer in a side seat; but the group at the near side looked thin as matchsticks.

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.

Beginner's luck

[Continued from page 65]

may be accomplished by various methods from training a spotlight through the blades of a slowly turning fan to actually using a projector as a spotlight and running it slow enough to create the flicker.)

47. M.S. Looking towards the screen and above the heads of the guests as title is seen. (Title can be painted on a sheet of white or colored showcard and taped to screen to represent the projected image.)

48. C.U. Representing Father's screen as the action begins. As for Father's movie, it hardly seems necessary to give a scene by scene breakdown of his cinematic attempts. Most movie makers of any experience will, I am sure, be able to recall the pattern of mistakes made by the beginner. Let's assume that our hero has tripped over every commonly-known stumbling block in the book, from a mishmash of badly underexposed scenes to a series of glaring overexposures that cause one of the viewers to don sunglasses. Cut often to reaction shots of the guests. For instance, a screen view that is sharply slanted might be followed by a shot of everyone unconsciously leaning their heads in the same direction.

Later, a scene or two of outrageous panning causes one nauseous guest to excuse himself quickly from the others. This begins the exodus of the audience who one by one leave for the kitchen where Mother is awaiting each new arrival with food and drink.

49. M.S. Guests gathered in the kitchen. They are enjoying themselves as they gesture their dissatisfaction with the movie.

50. S.C.U. Truck driver alone on divan and asleep.

51. S.C.U. Father beside running projector. He too is asleep.

52. C.U. Junior looking through kitchen door as he watches screen in the other room.

53. C.U. Father's screening showing title "The End." Cut quickly to

54. Same as 52. Junior turning to say:

Title. "*Hurry. It's over.*"

55. M.S. Everyone hurrying out of kitchen to return to their seats.

56. M.S. Sister turning on room lights just as everyone gets seated.

57. Same as 51. Father still asleep, projector still running.

58. M.S. Mother placing finger to her lips for silence as she almost bursts into laughter. She starts to clap her hands, and the others also begin applauding as they turn toward Father.

59. Same as 57. Father awakening with a start. He blinks, smiles sleepily and reaches over to turn off the projector.

60. S.C.U. Truck driver awakens, starts to applaud and then rises from his seat. As he does so, an envelope falls from his coat pocket.

61. C.U. Envelope on the floor, as feet move past it.

62. M.S. Junior sees envelope on floor, picks it up and looks at it before he speaks.

Title. "*Hey, Pop. Here's a letter addressed to you.*"

63. M.S. Father, all smiles, turns away from guests to answer Junior, as the youngster comes into the scene and hands Father the envelope.

64. S.C.U. Truck driver looking hastily in his coat pocket for something. He moves closer to father, looks briefly at the envelope, snaps his fingers and says:

Title. "*I knew there was something I forgot. My boss asked me to deliver that to you.*"

65. Same as 64. Truck driver finishes speaking. Father looks again at envelope and they go through a bit of pantomime regarding its contents until Father is urged to open it up and see. This he finally begins and starts reading.

66. C.U. Letter in Father's hands informs him that the package left by their driver was "delivered in error." Spotlight this line if possible.

67. M.S. Father collapsing into someone's arms. They fan him and try to revive him as we fade out.

Title. Normally this should be

THE END

But it is only . . .

68. M.S. Camera store entrance, as Father loaded with camera equipment exits happily. Camera follows for awhile as a double exposed title fades on, reading

"THE BEGINNING"

Fade out slowly as Father walks away.

They laughed at Hamlet!

[Continued from page 66]

actor poured water from a bottle which was supposed to be filled with poison. The vapor that arose from the cone made it appear that a very vicious liquid had been poured into the actor's ear.

As those who had seen *Hamlet* know, quite a few characters are involved in the play and in the last scene many of them are killed. In Blue's version only four persons are used in the cast, because Bob Chambers plays ten characters, ranging from the grave digger to (in an emergency) Hamlet's mother. Chambers's versatility brought many a laugh from later audiences; but it also presented a problem in production. In the final scene, all of the characters come together for the duel between Hamlet and Laertes. Because Chambers's many roles meant several costume changes, it would have been almost impossible to shoot chronologically.

Blue worked out a planned sequence of 135 shots to solve this problem. Each take was planned out in advance, including the different characters' positions and gestures. Then Blue gave each take a number. This enabled him to shoot consecutively all of the scenes in which Chambers played one role and wore one costume, thus eliminating innumerable changes and the loss of time that would have resulted.

A local camera shop, Dot Dotson's, which had loaned Blue the tripod he used, now loaned him its splicer. He spliced the film together, making the final sequence appear to be one of continuous action.

The parody was clever enough to produce laughs without dialog, but Blue and company weren't satisfied. Background music was provided easily with a record player and amplifier. Added to this a few comments spoken into a microphone connected to the same amplifier pointed up high spots.

Blue used the rheostat on the 8mm. projector to speed up the action occasionally when showing the film. "If audience reaction was lagging, we found that it improved if the projection speed was slightly increased," he said. "It went over best when we hit them with a funny situation before they had time to recover from the last one."

The movie was presented first at about the time *Quo Vadis* was showing theatrically in Eugene. Thus it was only natural that the slogans for the Blue production should be a parody on the Hollywood film. "A Cast of Four," began the billing, and went on with: "Stupendous, Colossal, Big." "Filmed in Glorious Black and White."

And so far nearly 2000 persons have loved it! Did they want, all these years, to laugh at *Hamlet*?



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CLUBS

16

Ten Best premiere The world premiere of ACL's new *Top of the Ten Best* program will take place on March 16 in the nation's capital, at a joint screening sponsored by the Washington Society of Cinematographers, ACL, and the Amateur Cinema League.

Guests of honor on this gala occasion will be Delores and Timothy Lawler, ACL, of Kenosha, Wisc., producers of *Duck Soup*, Maxim Memorial Award winner for 1952. In an official presentation, they will receive the Maxim Award trophy from Joseph J. Harley, FAACL, president of the Amateur Cinema League.

Besides *Duck Soup*, the joint WSC-ACL program will present *The Man With The Box*, by James L. Watson, ACL; *Poet and Peasant*, by Robert G. Williams, ACL; *Birds of Washington* (in excerpt), by Don Sutherland, ACL, and Ralph Lawrence, ACL, members of WSC; *Muntre Streker*, by Mathis Kverne, of Oslo, Norway; *Bulbs and Beauty* (in excerpt), by Haven Trecker, ACL. The entire program will be accompanied by high-fidelity magnetic sound on film.

Staged under the management of the Washington club, this ACL premiere of the *Top of the Ten Best* will take place at the Woodward & Lothrop auditorium, Wisconsin and Western Avenues, on the district line in Bethesda, Md. Tickets have been priced at \$1.35, tax included, and are available at the following sources: by mail, from Karl Hoffman, ACL, vicepresident of WSC, at 919 Colorado Building, Washington; in person, at Brenner Photo Company, 933 Pennsylvania Avenue, N.W., and Eastman Kodak Stores, Inc., 607-14th Street, N.W., both in Washington, and Lochner's Photo Service, 5104 Baltimore Boulevard, Hyattsville, Md.

MMPC Gala The 1953 Gala Night of the Metropolitan Motion Picture Club, ACL, of New York City, will be held on April 11 at Hunter College Auditorium, 68th Street and Park Avenue, in Manhattan. Featured on the program will be *Duck Soup*, 1952 Maxim Memorial Award winner by Delores and Timothy Lawler, ACL, of Kenosha, Wisc., and *The \$24 Purchase*, by Terry Manos, ACL, first place winner in MMPC's 1952 club contest and named as one of the Ten Best Films of 1952 by ACL.

Other films that will be shown are *Swiss Vignette*, by Harry Groedel, ACL;

Sweet Air, by the MMPC Project Group; *Acapulco*, by Leo J. Heffernan, FAACL; *The Man With The Box*, by James L. Watson, ACL, of Worcester, Mass., and *Muntre Streker*, by Mathis Kverne, of Oslo, Norway. The last two pictures received awards among ACL's Ten Best Films of 1952.

Tickets for this show are priced at \$1.35 (tax inc.) and may be obtained from Harry Groedel, 350 Fifth Avenue, New York, N. Y. Remember the date: April 11!

N. Y. 8s fete The New York City 8mm. Motion Picture Club will present its fifteenth annual Guest Night program on Friday, April 10, at the Hotel Statler, at 8:30 p.m. Among the films which will be shown are *Backyard Birding*, 1952 Ten Best award winner by Herbert Shumway, ACL, and *Magic Medicine*, by members of the Los Angeles 8mm. Club, ACL. Tickets, priced at \$1.50, are available from Brit Boice, 211 Steuben Street, Brooklyn 5, N. Y.; J. F. Hollywood, FAACL, 65 Pine Street, New York 5, N. Y., or at the door.

Portland contest Winner of the Portland (Ore.) Cine Club, ACL, 1952 contest was Mrs. Lillian Nelson, ACL, with her film *Zoological Dreamland*. Honorable mentions were awarded to *Victoria, B.C.*, by Pat Ledwidge; *Pendleton Roundup*, by Lela Stortz; *Gresham Amateur Rodeo*, by Peter Porco; *Let's Keep Oregon Green*, by Ashley Russell, and *Yellowstone and Canada*, by John Jaeger.

Milwaukee Officers for the new year were installed during the January meeting of the Amateur Movie Society of Milwaukee, ACL. They are Frank Kreznar, ACL, president; Howard Gennrich, ACL, vicepresident;

Hope Muehlbach, secretary, and Gordon Jatzek, treasurer. The club has also announced that it will present its 1953 Gala Show on April 17. For details, write to Emily P. Mohaupt, 3607 West Galena Street, Milwaukee 8, Wisc.

S. California The Southern California Association of Amateur Movie Clubs will hold a motion picture Town Meeting on March 14 and 15 in Hollywood. Among the subjects that will be discussed by members of the six clubs that make up the group will be *How to Make a Movie—From A to Z*. If you would like to know more about the plans for this event, John J. Lloyd, ACL, 355 Colorado Place, Long Beach 14, Calif., is the man to write.

Kansas City Recently elected to guide the 8-16 Home Movie Makers, ACL, of Kansas City, Mo., were L. H. Conrad, president; John Booz, vicepresident; H. L. Perrine, treasurer, and Mrs. Lena Keen, secretary. During January, through the courtesy of the Washington (D.C.) Society of Cinematographers, ACL, members enjoyed screenings of *San Francisco*, by Harrison F. Houghton, ACL, and *Silhouette, a Shadowgram of the Average Man*, by J. Don Sutherland,

N. California The Northern California Council of Amateur Movie Clubs, ACL, gathered for a special dinner meeting on January 17 at Belini's restaurant in Oakland. Officers for 1953 were installed during the evening.

Guiding the association for the coming year will be Gordon Robertson, president; Ray Black, vicepresident; Henry Amerio, ACL, second vicepresident; Mrs. Evelyn McCarty, secretary, and Othel Goff, ACL, treasurer. Films

PORTLAND (Ore.) Cine Club, ACL, lines up its officers (l. to r., rear) as follows: Arthur Keys, ACL, vicepresident; William Anderson, new president; Walter Ottosen, treasurer; Pat Ledwidge, retiring president. Seated are Dr. Everett Cutler, programs; Ruth Long, publicity, and Alfred Huber, ACL, secretary.



by past president Joseph S. Pancoast, ACL, and Arthur Smith rounded out an enjoyable evening, which was attended by well over a hundred members and guests.

Wanganui The Wanganui (New Zealand) Amateur Cine Society has announced the appointment of directors for 1953. They are T. Ruscoe, president; M. Broadhead, vicepresident, and Noel Ruscoe, secretary-treasurer. Serving on the central committee will be Mrs. N. Cameron, A. Silcock, D. Groves, J. Thompson and R. Singleton. L. M. Fairbrother was reappointed editor of the club bulletin, *Film Flashes*.

Wichita A demonstration of magnetic sound on double perforated film at 16 frames per second was the highlight of a recent meeting of the Wichita (Kansas) Amateur Movie Club, ACL. The instructional portion of the program was followed by screening *Lend Me Your Ear*, 1943 Maxim Award winner by Erma Niedermeyer, ACL, of Milwaukee, Wisc.

Winnipeg At its regular January meeting, the Winnipeg (Canada) Cine Club presented the *Ten Best British Films of 1949*, winners of the contest sponsored by the English magazine *Amateur Cine World*. The films, which are limited to entries from the British Empire, included *Post Haste* (a children's film); *Meet Me in the Local* (educational); *Nature's Way* (nature); *Eggs for Breakfast* (family); *Nemesis* (story), and *The Beginning* (fantasy).

India The Amateur Cine Society of India, ACL, has announced that Derek Jefferies has resigned as editor of their bulletin due to a pressing amount of work, yoga exercises and a recent addition to his family. Taking over his duties temporarily will be A. Q. Jairazbhoy, who was last year's editor. Other news from the club is that they enjoyed a memorable evening during December when they saw *Film Festival in Bombay*, *Glaxo Sports*, *Thread Ceremony* and *Agra and Delhi*, all by J. Rao Kavi. Mr. Jairazbhoy also was represented on the program with his colorful *Trip to Europe*, which included scenes of Pope Pius delivering his 1952 Easter message and of the Aga Khan and his Begum in their private gardens at Cannes.

Cincinnati Bolex stereo was demonstrated by Jack Spratt, district manager for Paillard Products, before members of the Cincinnati Movie Club, ACL, at a recent meeting. Following this, the board of directors announced the election of officers for 1953. They are Elliott Otte,

ACL, president; John Swisher, ACL, first vicepresident; Homer Jones, second vicepresident; Mildred Scherzinger, secretary, and Carl Drischel, ACL, treasurer.

Dayton banquet The Dayton (Ohio) Amateur Movie Makers Club, ACL, held its annual banquet on January 13. On the entertainment portion of the evening were *Crystal Clear*, by Joseph J. Harley, FACL; *Circus Time*, by George Merz, ACL, and *Blinker Lights*, by Frank M. Betz. The last named film was made in Dayton with the cooperation of the New York Central Lines.

Albany Starting a new policy of encouraging more advanced filming for its members, the Amateur Motion Picture Society of Albany, ACL, presented a group of documentary-type films which included *Navy Day in New York*, by Frank Mantica; *Blood Bank*, by John Ronan; *Circus*, by Esther Cooke, ACL; *March of Dimes*, by Lou Vella, and *How Well Do You Know Albany?* by Art O'Keefe.

The January 28 meeting was devoted to the relatively difficult subject of snow photography, its problems and rewards, with *Telemark*, by William

McKelvy, ACL, a Ten Best Film of 1933, and *Design in White*, by Joseph J. Harley, FACL, as the examples of how snow pictures should look.

Philadelphia Members of the Philadelphia Cinema Club saw screenings of *Colorado*, by Earl Gard; *Cruising the Chesapeake Bay*, by Frank Hirst, and *Surprise*, by Len Bauer, ACL, at their January meeting at the Franklin Institute Little Theatre. Later in the month, members visited the WCAU-TV studios, where they were guided through the premises and saw television in action.

Hartford On the agenda for the January meeting of the Hartford (Conn.) Cinema Club were *Hopscotching the Continent*, by H. A. Williams; *Trout Fishing with Rod and Camera in Northern Maine*, by H. Randall Pease, and *Carolina Holiday*, by Henry K. Burns, ACL, winner of an ACL Honorable Mention in 1950.

Sydney By special invitation, three films made by members of the Queensland Amateur Cine Society, of Brisbane, were presented before the Royal New South Wales Photographic Society in Sydney, Australia. They were *The Old House* and *Quiet Afternoon*, by Keith Hall, and *Give Us This Day*, by A. T. Bartlett, ACL, awarded a Ten Best by ACL in 1952. Arrangements for this program were made through the help of the Federation of Australian Amateur Cine Societies, of which Mr. Bartlett is president.

Bergen, N. J. The Amateur Movie Society of Bergen County, ACL, in New Jersey, started the year off with two informative lectures. On January 5, members were treated to a lecture by Colonel Ranger on magnetic recording and synchronization of tape as film accompaniment, and they also saw an instructional film on polarization. Then, on January 19, Larry Neidenberg demonstrated the equipment and techniques of making ultra high speed films (5000-8000 frames per second).

Bulk film in a box

[Continued from page 69]

Now to the rewind. Fig. 2 shows it in position on the right; but before it is installed, a shaft extender should be fitted to it so that it can accept the core unit of a film magazine—as well as the conventional film spool. The extender shown here should be yours at around 15 cents at any radio parts house, such as Allied Radio, in Chicago, where I found it. The size must be 1/4 by 1/4 inches, which means that the hole on the one side measures 1/4 inch and that

WITH GRATITUDE . . .

The Amateur Cinema League takes pleasure in acknowledging, with sincere gratitude, the following donations of pictures to the ACL Club Film Library, since our report of a year ago:

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LITTLE INTRUDER, 16mm. optical sound on Kodachrome, produced by Joseph J. Harley, FACL, and donated by the American Humane Society and the New York Society for the Prevention of Cruelty to Animals.

IT'S UP TO YOU, 16mm. optical sound on black and white, produced by the Aetna Casualty Company and donated by Roy C. Wilcox, ACL.

SNOW ON THE MOUNTAINS, 1944 Ten Best winner, a new print in 16mm. magnetic sound on Kodachrome, produced by the late Robert P. Kehoe, FACL, and donated by Jacob Wirth.

RINGLING BROS. CIRCUS, 1950 Ten Best winner, 16mm. magnetic sound on Kodachrome, produced by Oscar H. Horovitz, FACL, and donated by Vincent Castagna, ACL.

BELLEZAS DEL GRAN ALTIPLANO, 16mm. optical sound on Kodachrome, produced and donated by Eduardo Di Fiore, ACL.

LIFE ALONG THE WATERWAYS, first award winner, 1952 Venice Film Festival, 16mm. optical sound on Kodachrome, produced and donated by Roy C. Wilcox, ACL.

MY TRIP TO SOUTH AMERICA, 16mm. magnetic sound on Kodachrome, produced and donated by Harry Groedel, ACL.

ON PICKING A PROGRAM

The reception by our readers of ACL's new *Top of the Ten Best* program has been enthusiastic and immediate—as you can easily see by reference to *The Reader Writes* column in the front of this issue.

We are, naturally, gratified by this good news. But we cannot say honestly that we are surprised by it. The reaction could scarcely have been otherwise among the active, aspiring and able amateurs who make up the ACL's membership. For, every intelligent movie maker has always been eager to see the good work of his fellow filmers—especially when those efforts have risen to the eminence of Maxim Award and Ten Best status.

The ACL's management, on its part, has been equally eager that these fine films should be seen, enjoyed and studied by as great a majority of movie makers as was possible. But in the past there has been always the stumbling block of accurate and effective sound accompaniment. Well-scored films, poorly played back, would be an inspiration to no one; and their presentation in such a manner could be only an injustice to their able and sedulous producers.

Today the magic of magnetic sound on film has changed all that. ACL is now able to present for the first time in the twenty three year history of the Ten Best competition a representative cross section of the winners. It should interest all to know how this program was picked.

To begin with, there were those certain films among the Ten Best which, for practical reasons, could not be included. These were, clearly, the two 8mm. winners (*Backyard Birding* and *Outsmarted Smarties*, which will be saved against the coming of an 8mm. TTB program), and two of the three winners from overseas (*Give Us This Day*, from Australia, and *Olvido*, from South America). This left for consideration six pictures from the first ten including, happily, the brief and bonny *Muntre Streker*, which was still in this country from its Norwegian birthplace.

We turned then to analyze the subject matter of these six. There was first, in the Maxim Award winner, an outstanding family film. Good! And among its allied award winners we found a photoplay (*Man With The Box*), a musical tour de force (*Poet and Peasant*), a documentary (*Bulbs and Beauty*), a city study (*The \$24 Purchase*) and an animated cartoon (the aforementioned *Muntre Streker*). And, so that the Honorable Mention award winners might be represented as well, we settled on the nature film, *Birds of Washington*, as of interest to all. Here, surely, was a variety and representative cross section of amateur filming unparalleled in its richness!

We had then to consider the practical problems of program length. Allowing intentionally some screen time for the addition of local award winners at, say, a gala night screening, it seemed to us that *The Top of the Ten Best* should aim at about one hour and a half of integrated entertainment.

But to achieve this aim it was obvious that not all of every film considered could be included. The longer ones, such as *Bulbs and Beauty* (1400 feet), *The \$24 Purchase* (1600 feet) and *Birds of Washington* (2400 feet), would have to be represented in excerpt only—if indeed such were possible without changing the essential meaning of the film as the producer planned it. Such excerpting proved possible with all of these fine films save *The \$24 Purchase*. Here, despite the most sincere efforts on the part of the producer and ACL's planning staff, it was not possible to excerpt *Purchase* within usable time limits.

And so, *The Top of the Ten Best* program stands as you see it today. Here are six of the finest films from ACL's 1952 competition that it is practical to present in one package. We are proud of these six selections. And we know that all of you—clubs and individual members alike—will be proud to present them.

THE AMATEUR CINEMA LEAGUE, Inc.

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The Amateur Cinema League, Inc., sole owner and publisher of MOVIE MAKERS, is an international organization of filmers. The League offers its members help in planning and making movies. It aids movie clubs and maintains for them a film exchange. It has various special services and publications for members. Your membership is invited. Eight dollars a year.

AMATEUR CINEMA LEAGUE, Inc., 420 LEXINGTON AVE., NEW YORK 17, N. Y., U. S. A.

the shaft thickness is also $\frac{1}{4}$ inch. The shaft must then be threaded halfway down with a standard $\frac{1}{4}$ inch thread, and the hole on the other end should be drilled out to fit tight on the rewind shaft. If the fit is not adequately snug, a small hole can be drilled and tapped and the extender secured on the rewind by means of a small setscrew.

In order to wind bulk film onto a magazine core easily, I recommend the following procedure. First get an old 16mm. or 8mm. projection reel of the aluminum type. Carefully pry it apart until the flanges come off the hub, as seen in Fig. 2. To assemble these for winding, put first on the rewind spindle the flange with the round hole; fol-

low it with a washer, then the core (which must be pre-threaded with film) and then the other flange. This unit will have three slots adjoining the center hole, into one of which will go the tiny protruding spring on the core. Lastly, I put a cup washer outside the flange and secure the whole assembly with a wing nut.

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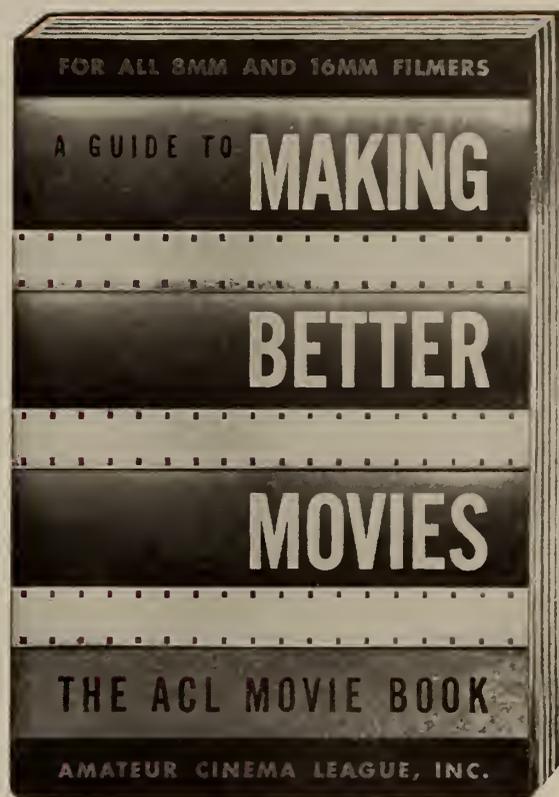
Club Service . . . want to start a club? The ACL club department will give you helpful tips based on experience with clubs around the world for more than 25 years.

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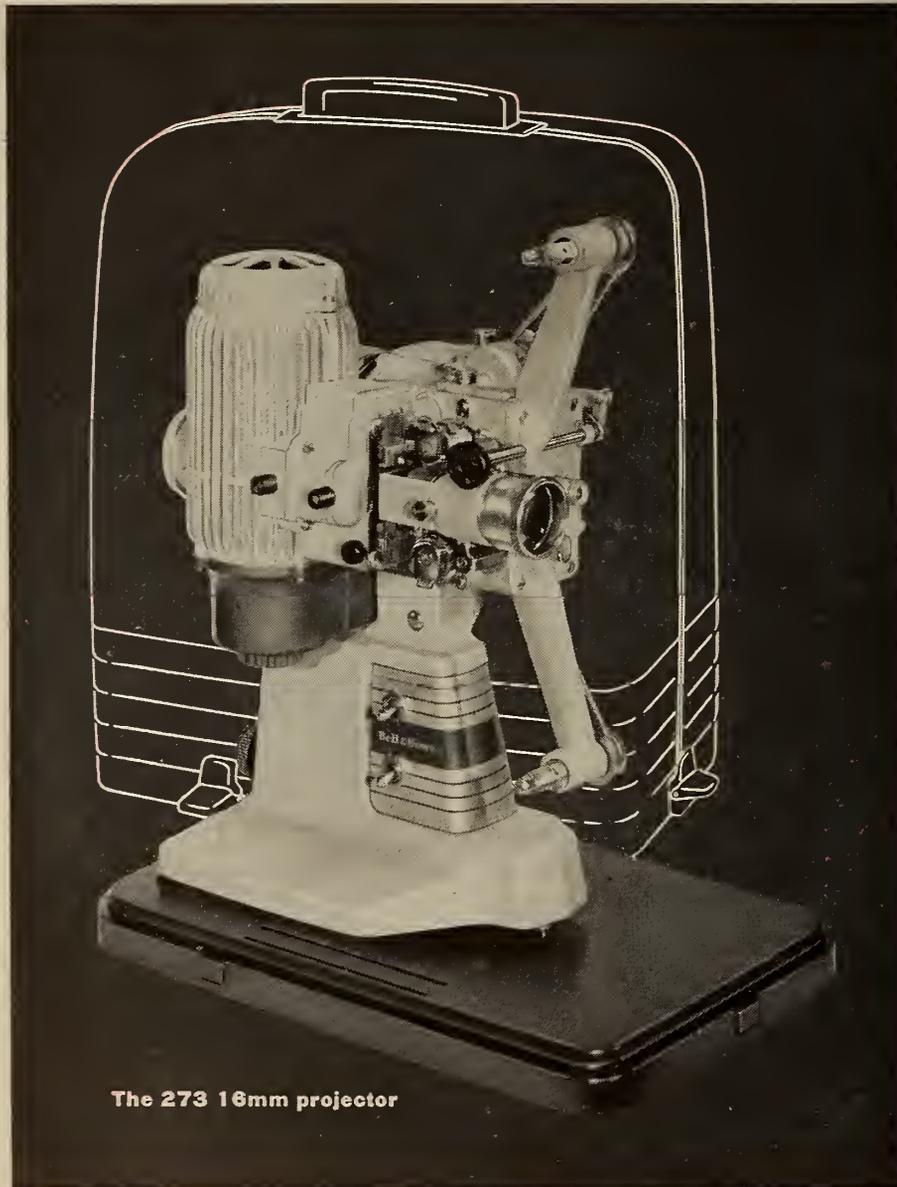
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FOR THE FIRST TIME, The Amateur Cinema League is proud to offer to movie clubs and amateur filmers everywhere a perfectly balanced program — 1 hour and 26 minutes long — selected from award-winning films of the past year. "The Top of the Ten Best" is a unique cross section of amateur filming at its finest. Packaged on two reels, it presents an unparalleled variety of subject matter, treatment and theme. The entire production is accompanied by the original scores, re-recorded for absolute synchrony through the magic of magnetic sound on film. "The Top of the Ten Best" is a complete program — ready to roll!

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THE PROGRAM

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POET AND PEASANT, a musical novelty by *Robert G. Williams*, ACL. "A technical tour de force . . . perfect synchrony of music to pictures . . . stumped most professionals." 6 mins.

BIRDS OF WASHINGTON, a nature study by *J. Don Sutherland*, ACL, and *Ralph E. Lawrence*, ACL. "Highly competent pictorial survey of bird life . . . Informative . . . outstanding." Excerpted especially for ACL: 24 mins.

MUNTRE STREKER, an animated cartoon novelty by *Mathis Kverne*, of Oslo, Norway. "Delightful tidbit . . . flawless animation . . . sparkling film fantasy." 4 mins.

INTERMISSION

BULBS AND BEAUTY, a documentary record of the beautiful gladiolus by *Haven Trecker*, ACL. "Painstaking . . . profusely close-upped sequences . . . colorful and elaborate." Excerpted especially for ACL: 20 mins.

DUCK SOUP, a family film by *Delores and Timothy Lawler*, ACL, winner of the Hiram Percy Maxim Memorial Award for 1952. "A rollicking, rambunctious household saga . . . well planned, crisply executed." 21 mins.

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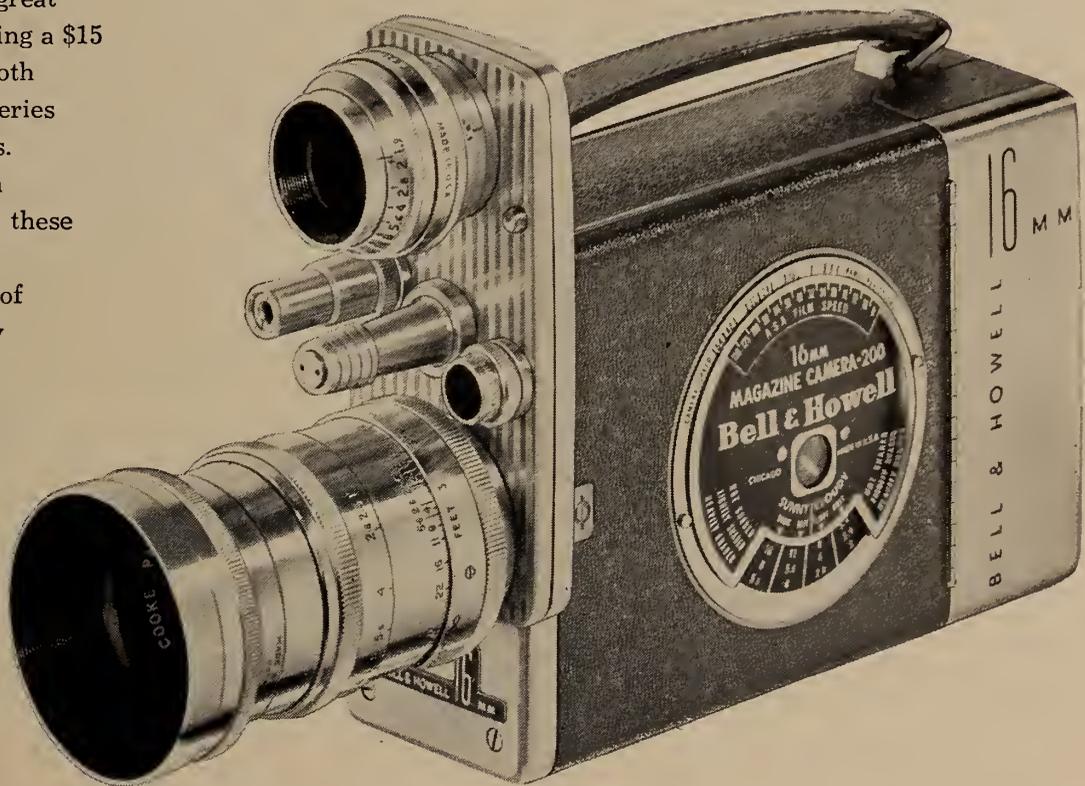


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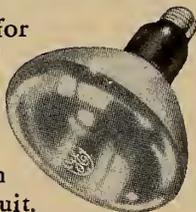
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8mm & 16mm FILMERS
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April
1953

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Cover photograph by Raiph E. Lawrence, ACL

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Clubs Editor

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Advertising & Production

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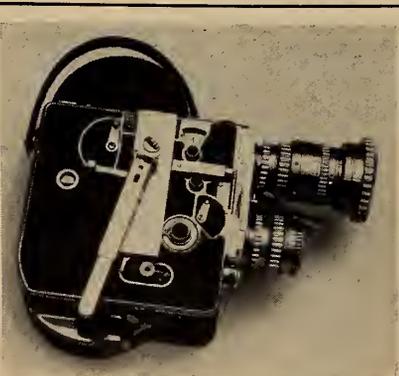
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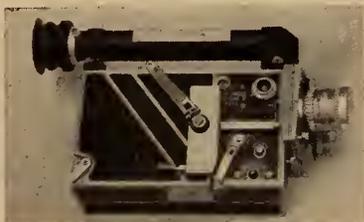
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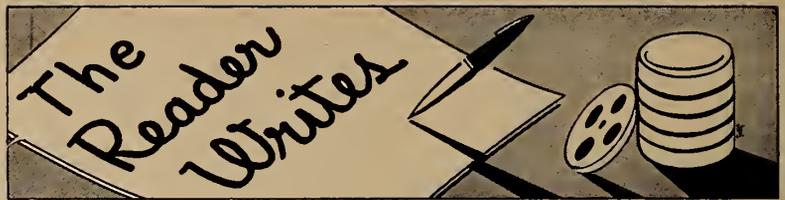
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COMMENTS AND LETTERS

DEAR MOVIE MAKERS: My article, *TV and the Amateur*, which you published in January, turned out OK. I have had any number of comments on it and several letters, one of which I am enclosing together with my answer.

DAVID O. TAYLOR

Station WGN-TV
Chicago, Ill.

The reader letter enclosed by TV producer Taylor inquires specifically about the feasibility of using 8mm. amateur movies on television. For a number of reasons, all cited in Mr. Taylor's reply, the overall answer is: "No can do!"

TEN BEST PREMIERE

DEAR ACL: Things have been mighty quiet here the past few days, after the electric excitement of our wonderful *Top of the Ten Best* premiere. It was certainly a ball for all of us from beginning to end, shot through with a warm feeling of fraternity as the program went over with such a bang. Let's keep the banner of ACL sailing even higher and higher!

HARRISON F. HOUGHTON, ACL
President

Washington Society of
Cinematographers, ACL
Washington, D. C.

DEAR FRIENDS: Now that we can evaluate objectively our world premiere of *The Top of the Ten Best*, I am sure that the whole thing—from Sunday until the last foot of film rolled through the now famous 202s on Tuesday evening—was by all odds the most terrific event our club has had within my memory. And this means back to about 1938. Again thanks for all that you did for us while here in Washington.

J. DONALD SUTHERLAND, ACL
Director

Washington Society of
Cinematographers, ACL
Washington, D. C.

DEAR MR. MOORE: I want to thank you for your courtesy in sending me two tickets for the Washington premiere of the Amateur Cinema League's *Top of the Ten Best*. Another member of our staff and I attended last night. It was

our first exposure to ACL films and we were *very* impressed with their uniformly high quality.

It will be a pleasure to convey our enthusiasm to Mrs. Lee, who, as you know, was unavoidably called away by her LWV duties to Albuquerque, N. M.
MURIEL FERRIS
Executive Secretary
League of Women Voters of the U. S.
Washington, D. C.

Mrs. John G. (Percy Maxim) Lee, FACL, donor of the Maxim Memorial Award in honor of her father, the ACL's founder president, is the national president of the League of Women Voters.

FURTHER THE GOOD WORK

DEAR ACL: Since our annual Film Festival proved to be such an unqualified success, and since such an event would have been impossible without the films supplied by the League, our members decided at our last meeting to send you a check in the amount of \$15—this money to go to ACL's Film Library Fund to further the good work which the Library has been doing for member clubs.

You will find this check enclosed herewith, together with our warm thanks for your past cooperation.

DONALD W. HITCHCOX, ACL
President
Richmond Movie Camera Club, ACL
Richmond, Calif.

Our thanks, in turn, to the Richmond club for this concrete and generous support of the League's Film Library.

JUNIOR TTB

DEAR ACL: Your Junior Top of the Ten Best program was shown at a regular meeting of the Cleveland Photographic Society with the Movie Group acting as hosts. Guest of honor was Mrs. Warner Seely, FACL, who explained the activities of the League and told of the help she has received as a member.

Everyone here was most enthusiastic about your film and the wonderful job you are doing with it.

A. J. GERLACH
The Movie Group
Cleveland Photographic Society
Cleveland, Ohio

ACL's Junior Top of the Ten Best program, rushed into production following the heavy booking demands (now extending through September) on the senior TTB show, is comprised of *Birds of Washington*, 16 minutes; *Muntre Streker*, 4 minutes, and *Duck Soup*, the

NEW

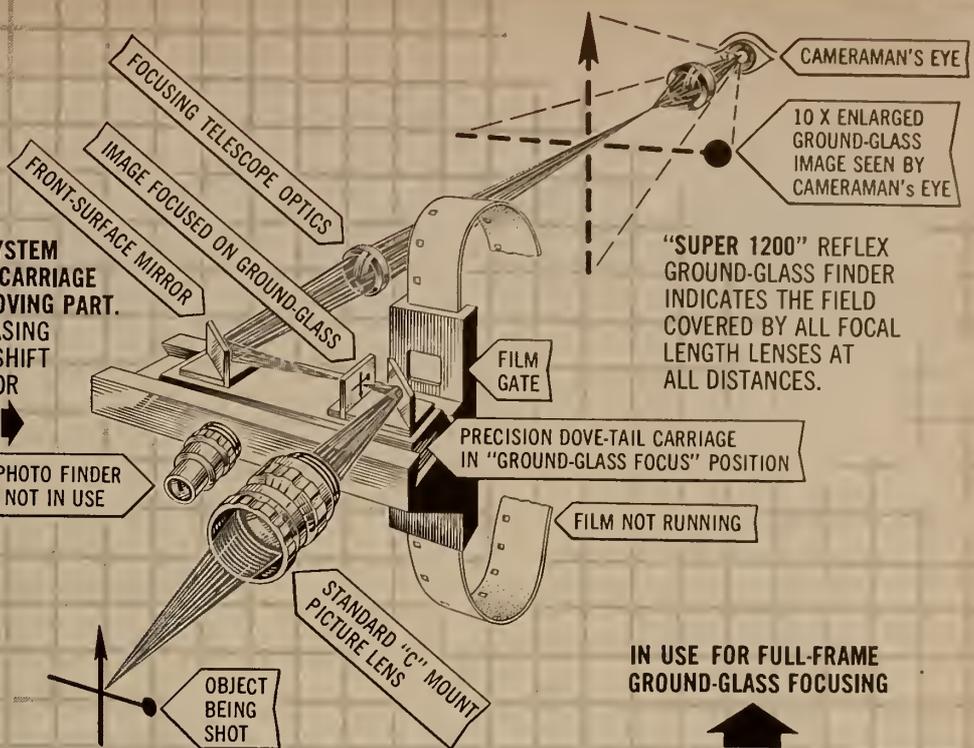
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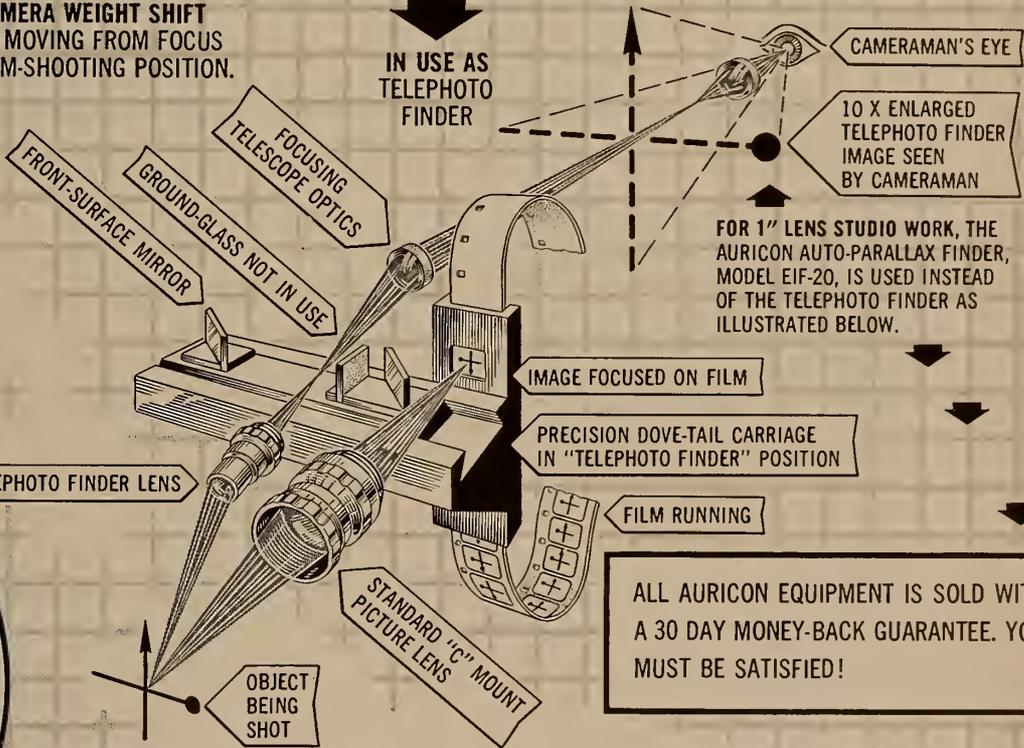
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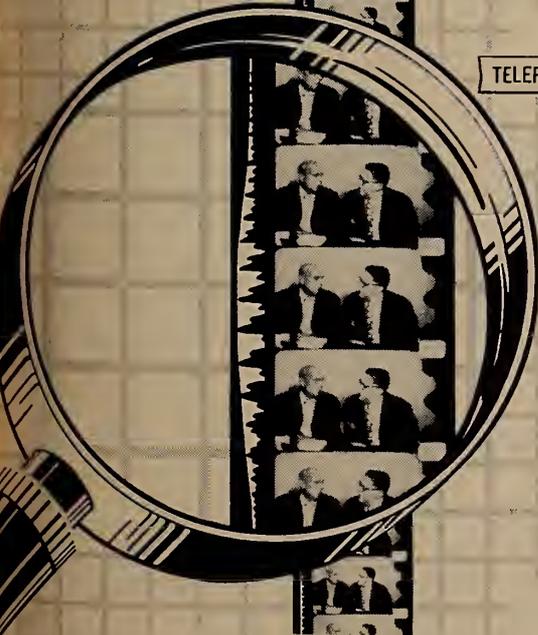


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TTB SMART IDEA

DEAR ACL: Your announcement of the the *Top of the Ten Best* program intrigues me. This sounds like an awfully smart idea for both amateurs and the Amateur Cinema League.

At your usual rates, I'd very much appreciate your sending me a print of your 1 hour and 26 minute film. I'd like to have it for a few days to show to people around here.

FRANK R. KNIGHT, JR., ACL
Advertising Department
Eastman Kodak Company
Rochester 4, N. Y.

TITLER TALK

DEAR MR. MOORE: Last night several men from the camera club here spent the evening in my basement using the titler I described in *An All-Purpose Titler* in February *MOVIE MAKERS*. Also, another man, driving through from Chicago, asked to see it so that he might copy it more closely. I've even had letters about it from as far away as Oregon.

And yet my boy—he's 17 years old—says you must have been hard up for material when you printed it!

HAVEN TRECKER, ACL
Kankakee, Ill.

DEAR *MOVIE MAKERS*: Thank you for including a mention of "that handsome hunk of machinery" in the *All-Purpose Titler* article by Haven Trecker, ACL, in your February issue. May I comment on the second important change mentioned?

The author states that his design allows the lens to rest on the titling board (thus facilitating the centering operation). On my titler a 6 inch telephoto lens or an extension tube screwed into the camera turret also allows the lens to rest on the titling board—so we achieve the same end result.

WILLIAM MESSNER, ACL
Teaneck, N. J.

KODAK IN MEXICO

GENTLEMEN: Georgia Engelhard, in your February issue, has written a good and substantially correct "short story" on filming in Mexico. However, in her second-to-last paragraph she is definitely out of sync.

Kodak has no Eastman Kodak Stores in Mexico! We moved from our old location at San Jeronimo No. 24 nearly four years ago. In Mexico, the Eastman Kodak Company's associate company is Kodak Mexicana, Ltd., now located

at Calle Londres No. 16. We do not, at Kodak Mexicana, sell at retail; but we do maintain a service department and competent repair shop to handle any and all Kodak equipment. In the event of camera trouble, ACL members are cordially invited to call on us.

F. R. ZIERER
Asst. Manager

Kodak Mexicana, Ltd.
Mexico, D. F.

Our sincere gratitude to Senor Zierer for this helpful correction.

The inaccurate and out-of-date information printed was supplied to *MOVIE MAKERS* by Eastman Kodak Stores, 1 West 39th Street, New York City, in response to our specific check with them concerning Kodak installations in Mexico City.

WRONG SNAKE

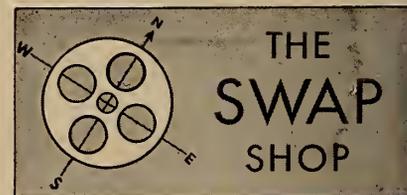
DEAR MR. MOORE: While I doubt if anybody notices the difference, the snake pictured on page 67 of March *MOVIE MAKERS* in your Fine Frames layout happens to be a milk snake and not a copperhead.

It will be interesting to see how many of our members will pick this up. We will find out how observing they are and how much knowledge they have of snakes.

ROY C. WILCOX, ACL
Meriden, Conn.

Apparently the incidence of herpetologists among our members is as slight as our own knowledge of the reptilian world. The score for keen observation to date is zero.

Our thanks for this kindly correction goes to nature filmer Wilcox, whose film frame we reproduced.



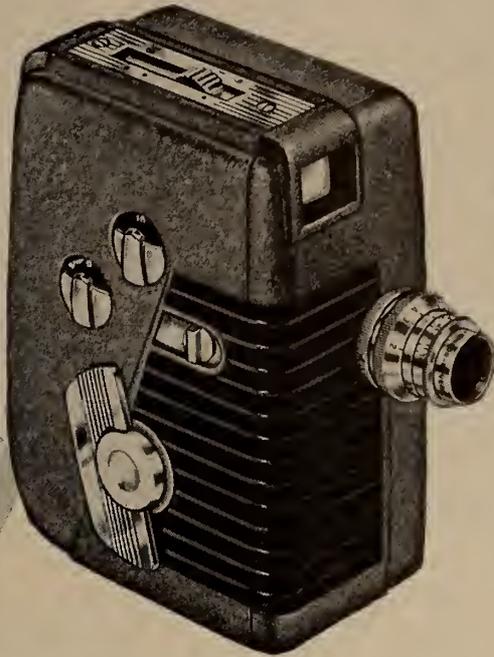
In this column *MOVIE MAKERS* offers its readers a place to trade items of filming equipment or amateur film footage on varied subjects directly with other filmers. Commercially made films will not be accepted in swapping offers. Answer an offer made here directly to the filmer making it. Address your offers to: *The Swap Shop*, c/o *MOVIE MAKERS*.

NEWS AND VIEWS

DEAR SIR: My first request under my new ACL membership is that, through the medium of *MOVIE MAKERS*, I could be placed in touch with any 16mm. enthusiast in the United States of America who would be interested in exchanging news and views with a filmer resident in Central Africa.

My outfit is a Bolex H-16 and I am interested in every phase of cine work—including tape recordings.

ROBERT S. HOBSON, ACL
P. O. Box 283
Ndola, Northern Rhodesia



MODEL 80 CINE CAMERA

Superbly engineered—with fine watch precision! Economical "drop in" spool film loading . . . no threading or complex insertion! Adjustable viewfinder adjusts view of field for normal, wide angle or telescopic lens with a flick of the finger. New powerful motor requires only three windings per loading. Single frame exposure for trick effects. Five operating speeds for variety shots. Continuous run; footage indicator; exposure guide. Interchangeable lens mount. Beautiful brown crackle finish with gleaming chrome and smart ribbed leather trim.

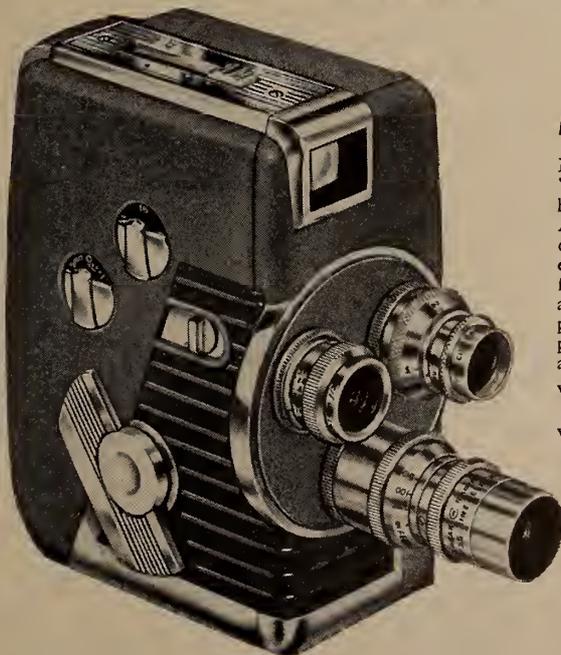
With 1/2 inch F2.5 (Universal Focus) Coated Lens, tax included \$97.50
 With 13mm F1.9 (Focusing Mount) Coated Lens, tax included \$122.50



new thrills...new economy!...new Revere eights
 WITH "DROP-IN" SPOOL LOADING!

and you save as much as 25% on film costs!

Here are two new, streamlined movie cameras that make home-movie-taking so much fun . . . so easy . . . and so economical! Ingenious "drop in" loading provides magazine load ease with spool film economy. Powerful motor gives 10 feet run per winding. Precision-built, adjustable viewfinder; ultra-smart, modern appearance. Ask your dealer to show you all the features of these two beauties—features that make Revere the outstanding name in home movie equipment!



MODEL 84 TURRET CAMERA

Beautifully designed turret camera with economical "drop in" spool film loading. Versatile 3-lens turret head is rotated instantly from one lens to another. Adjustable viewfinder gives full view of field to coincide with any of three lens with a flick of the finger; eliminates masks. Powerful motor runs 10 feet of film per winding. Single frame exposure for titles and animation. Continuous run lets operator get into the picture! Five operating speeds, footage indicator; exposure guide. Smart brown crackle finish with chrome and ribbed leather trim.

With 1/2 inch F2.8 (Universal Focus) Coated Lens, tax included \$122.50
 With 13mm F1.9 (Focusing Mount) Coated Lens, tax included \$147.50

Revere CINE EQUIPMENT

REVERE CAMERA CO. • CHICAGO 16, ILLINOIS



AN OPEN FIELD, flanked by old apple trees, is an ideal site for bird filmer equipped with material seen above.

BIRD FILMING FOR BEGINNERS

HERBERT D. SHUMWAY, ACL

ONE of the nicest things about movie making is the congenial way in which it blends with other activities. Take bird filming, for instance. Birding in itself is a fascinating hobby. Its enthusiasts tramp fields, forests, swamps and mountains studying the wonders of birdlife. With binoculars they gain an insight into the beauty that is inherent in every winged creature. But to see birds through binoculars is one thing. To film them with a motion picture camera for all to see is quite another—and often not so simple a matter.

Perhaps the three most perplexing questions facing the beginning bird cinematographer are: (1) What equipment is required? (2) What is the best way to locate the birds' nests? (3) How may the birds be filmed without frightening them?

THE CAMERA REQUIRED

Bird cinematography demands a good, but not necessarily an elaborate, camera. The one most important

feature which the camera must have is a provision for interchanging lenses; for good bird filming depends upon telephoto lenses. Next, the camera must be one which can be adapted for remote control operation. Often this can be accomplished by a simple electromagnetic shutter trip, similar to the one outlined in the March, 1952, issue of *MOVIE MAKERS*. Finally, the viewfinder of the camera must be one which can frame subjects accurately at close range, so that the resultant bird pictures will be well centered and free of parallax errors.

Preferably the camera should be quiet-running, so that the whirl of its motor will not alarm the birds. Such other refinements as a turret head, magazine loading and slow motion are all convenient extras to have. But fine bird filming does not depend upon their availability.

OTHER BASIC EQUIPMENT

Other basic equipment for bird filming includes a sturdy tripod, an accurate light meter (or experienced



TAPE STRIPS outline area to be filmed by remote control, guide camera operator in getting good action. 3X TELEPHOTO, left, 3 to 5 feet from bird's nesting hole, creates closeups for remote-controlled camera.



CENTRAL in bird sequences are these closeups of nested eggs, followed in time by the everlooming hunger of the gaping youngsters. Egg scenes (here of red-winged black-bird) are made with normal lens aided by positive diopter; clamoring towhees were filmed with 3x telephoto on remote-controlled camera 3' away.



Like to film our feathered friends? The Ten Best producer of "Backyard Birding" tells in detail how to get started

judgment), a remote control operating device, a pair of good binoculars (preferably six to eight power), and at least one telephoto lens. For 8mm. cameras the 1½ inch lens is a good choice; for 16mm. cameras the 3 inch lens should be selected. Both objectives create a 3x magnification on their appropriate cameras. Stronger magnification may be obtained by using a 3 inch lens for 8mm. filming and a 6 inch lens for 16mm. filming—for a 6x enlargement. With such lenses, screen-filling head and shoulder portraits of birds are easy. Choose telephoto lenses with a focusing mount, to permit filming as close as 3 to 5 feet from the subject. Their maximum aperture should be at least $f/3.5$ or faster, to allow picture making in the poor light often encountered in filming birdlife.

THE NESTS ARE HIDDEN

Another problem that continually confronts the beginning bird filmer is that of locating the nests of birds. Birds exhibit remarkable cunning in choosing out-of-the-way spots for their nests, often building them in places not only physically inaccessible to the average filmer but equally unsuitable for photographic work.

From the bird's point of view, such locations shelter the nest from prowling marauders that threaten the very lives of their young. From the photographer's point of view, however, the bird's inherent cunning can be downright exasperating, so much so that the beginner at bird filming will be wise to confine his first efforts to many of the more common song birds. Robins, bluebirds, blue jays and flickers are all colorful film subjects, yet they frequently nest low in a bush or tree. Also, those birds

which habitually nest on the ground are equally good for the beginner to try filming. Among these may be listed the meadowlark, the towhee and the killdeer, as well as many of the sparrows.

WAIT-AND-WATCH SYSTEM

One technique that turns up more nesting sites than any other is the simple wait-and-watch system. With a pair of binoculars, you survey a likely-looking nesting territory. Here a good bird book will be of assistance in describing the type of terrain and cover favored for nest building by each species of bird.

For example, meadowlarks are field-dwelling birds that build nests on the ground so cleverly camouflaged that the chance of finding one by searching at random through the grass is practically nil. Yet by patiently searching a meadow with binoculars it's easy to spot a parent meadowlark, for her bill full of insects gives her secret away. Watch her and she will lead you to her nest.

Not directly, though, for it is the habit of the meadowlark never to land directly at her nest; but rather she will alight in the grass several yards from it. Here she will cautiously look about for danger; then, convinced that everything is safe, she will walk through concealed pathways in the grass that lead to her nest. Thus, by watching her come and go several times, it's possible to calculate pretty closely just where she had hidden her home. Walk towards that spot and the meadowlark will flush directly from her nest, thus revealing its exact location.

Such a system of nest hunting works equally well with birds nesting in trees and [Continued on page 107]



COMPLETE equipment used by the author for ultra-closeup filming on 8mm. camera include an electromagnetic shutter trip, 3 inch 16mm. telephoto for 6x magnification, accessory viewfinder to show 6x field area. With it such closeups as the bluebird of left are routine.



COME TO CORONATION!

Pomp, pageantry and history in the making await your camera along the royal route from Buckingham to the Abbey

STANLEY W. BOWLER, FRPS

IT IS still early February as I write these words—a February of gales, snowstorms and floods. Our Queen and her husband have had a strenuous time visiting scenes of flood disaster; and their clothes and the weather are in sharp contrast to what we may expect to see in the heart of London a few months later—to be exact, on June the 2nd, Coronation Day.

Already there is a growing sense of excitement as the spidery tubular scaffolding, with its interlacing struts, grows like a giant cobweb along the routes of the triumphal procession. In some places, even now, the braced steel substructures are being covered with balks of timber to form the walkways and seats of these gigantic stands. Last month it was announced that the processional route had been extended to include part of the riverside Victoria Embankment, so that many thousands of the school children of London will be able to be present on this historic occasion.

The outline map shows this route in very simplified form—those of you who come over for the Coronation will be able to obtain more detailed plans for personal use—and it is intended primarily as a diagram to plot the position of the sun. First of all, the sun *should* rise at 3:48 a.m. G.M.T. (actually 4:48 a.m. British Summer Time) and set at 8:07 p.m. G.M.T. (actually 9:07 p.m. British Summer Time). The positions of the principal buildings and their orientation are fairly accurate on the map in relation to the path of the sun. Now, a quick glance at this map will show that filming at a number of points presents difficulty owing to the lighting angle.

Before going on to describe the route and the more important points which the procession will pass, I should like to offer three warnings: First of all, owing to the generally smoky atmosphere over London, early morn-

Photographs courtesy British Travel Assoc.

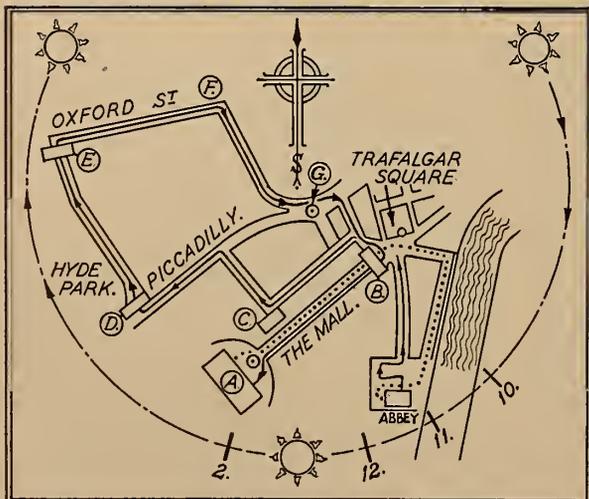


BUCKINGHAM PALACE, the beginning and the end of the royal route on Coronation Day, faces northeast up The Mall and is side-lighted early in day.

ing and late evening light will usually be far less effective photographically than might be expected by comparison with other and more favored places. At these times of day the light also tends to be somewhat "warm." Secondly, since it is almost certain that the prevailing light direction will not be suitable at all times, and that of sheer necessity you will have to shoot into the sun on occasion, really deep lens hoods for all your lenses are essential. Thirdly, unless you are extraordinarily privileged, much of your shooting will probably be done from a distance. Thus, at least one telephoto lens—say a 3x—will be mandatory, while the addition of a 6x objective to your kit will be ideal.

Now let us consider the route itself. If you have a seat in a stand, it will be unlikely that you will be able to move much from that position. Thus, although you must shoot important buildings at other times, the buildings of greatest interest will be noted as we go on our way.

As you may well have guessed already, the procession starts from Buckingham Palace (A), the London residence of the Royal Family. [Continued on page 108]



THE ROYAL ROUTE, dotted line out, solid lines in, is plotted for "Movie Makers" in relation to sun's course.



THE STATE COACH, splendid with its matched white horses, is seen proceeding from the Admiralty Arch in 1937 Coronation ceremonies.

Photographs by Silvio Di Loreto



NARRATOR at left has mike, script and lamp in proper position for easy reading as prompter presses his arm for a cue. Mike above is in side position to reduce sibilance.

NARRATIVE TECHNIQUES

An able movie maker and experienced announcer, the author
gives calm counsel on audio techniques for the amateur

WARREN DOREMUS, ACL, Station WHEC, Rochester, N. Y.

NARRATIVE, when combined with a motion picture, must first of all be functional. Which is to say it must be *needed*. It should not duplicate in words what is already evident on the screen. With this in mind, there are (it seems to me) a number of functions which narrative can perform to amplify the effectiveness of a picture.

One of these, if not the most important, is to help guide the thinking of each person in the audience along the same channel of ideas. In other words, pictures by themselves are subject to individual interpretation. But, add narrative to them, and you convey clearly one special meaning.

Another function narrative can perform is to supply pertinent information not supplied by the pictures. For example: "These scenes depict a civilization long thought to be non-existent."

A third purpose of film narrative is to supply continuity. In other words, it provides transitions from sequence to sequence, just as subtitles do—but with far greater ease and less interruption of the film's flow.

Next, I should like to outline the structure for writing a narrative. Frankly, this is not an easy thing to do. It compares with trying to explain to someone how to write a book! Nevertheless, I shall begin by saying that before you write anything at all, time your picture with a stop watch. Determine, according to the length of each sequence and the reading speed of your narrator, how *much* narrative can be used.

Keep in mind two things. First, a scene should be established visually before the narrative starts. And, in correlation, the narrative should conclude before the scene ends. Allow for these margins in your timing. Write no more than that which can be delivered in an unhurried manner. Second, make your narrative as esthetically interesting as possible. Use factual matter and statistics with more than a degree of restraint and subtlety. A little romanticism is sometimes quite pleasant. And, occasionally, narrative may even consist of poetry.

In physical format, all narrative should be double-spaced in its typography—or even triple-spaced if you find that more legible. Secondly, it is helpful to place

the left margin of your typed narrative about halfway across the space of the page on which it is written. This will provide room for important notes on timing, cues, pauses and emphasis. An example of this format will make its composition clear.

NOTES

1. Begin with **NATIVE** at doorway
- 2.
- 3.
- 4.
- 5.
- 6.
7. **SLOWER** with "There is the . . ."
- 8.
- 9.
10. **PAUSE** after "eyes . . ."
11. **HOLD**
12. Begin with **WOMEN**
13. **WASHING** clothes at river bank
- 14.

NARRATIVE

Here in Karango, more so than at any other place since this journey began, one feels that we are a world-apart from all those things which we of the Western Hemisphere take for granted as comprising our civilization.

There is the structure of the city; the smells of the market place; the slowed movements of the people, and the relaxed look in their eyes . . . And there is the river . . .

In our world a river is used for commerce . . . Here, however, it becomes, etc., etc.

In this format the numbers at the extreme left will indicate the number of lines of narrative to the page and will be useful in estimating the relative delivery speed of one's narrator.

It is not possible, of course, to suggest how you may acquire the natural voice prerequisites with which to do your own narrating. But it already has been noted that narrative ought to be delivered in an unhurried manner. Also, an evenly modulated, almost conversation-like tone is preferred, because such a delivery is better understood, more pleasing to the ear and more easily recorded.

But above all, seek to employ the type of voice and delivery which is suited to your subject matter. The professional polish of the trained radio man is not always the ideal voice for a simple and sincere amateur film. It may, by its very training, be too polished, too slick and therefore seemingly insincere. Furthermore, do not insist on using your own or your wife's voice if it does not, in the opinion of objective observers, seem to record happily for the subject in hand. Several examples of selective choosing of the right narrator have been cited recently in these pages; we feel sure that these Ten Best award winners were solidly aided by this impartial discrimination in the selection of [Continued on page 109]

OFF THE BEATEN TRACK

Northern Italy and Switzerland, urges this experienced traveler, are a treasure trove of fine filming subjects

GEORGIA ENGELHARD

AFTER your visit to London for the Coronation, and after your stopover at Paris for—well, simply because it's Paris—I am sure that you will wish to visit places of a different character—places more off the beaten track. So let me suggest a trip to northern Italy, followed by a jaunt into Switzerland. You will find these two countries just the thing to round out a European travel study.

HIRE YOUR OWN CAR

Before discussing the route to take, let us consider a few practical points. *How* are you going to travel? *Don't* join an ordinary tour if you expect to create unusual and fluent continuities. These tours travel too far too fast, allowing too little time in any given place for good picture making. By far the best plan is to hire a small car.

I know this sounds like an expensive idea; but such is not the case. In 1951 I had a car. This was not only vastly more convenient and a great aid in movie making, but it actually cost less. Although gas is expensive, I averaged no more than \$50 a month for it. For European distances are short, so that a day's run is seldom more than 100 miles, sometimes only 40 to 60. Furthermore, upon entering Italy gas coupons can be purchased, and by using these the cost can be cut about forty percent.

Where will you hire the car? Through American Express you can arrange to pick one up for a moderate daily rate in any large European city. The company will supply necessary insurance papers and other documents needed for crossing frontiers. Pamosa, with offices in both New York and Paris, offers the same service, as do Roote's



AN UNUSUAL ANGLE enlivens this shot of the famed Grecian bronze horses, filmed from their balcony on St. Marks, in Venice.

in London. There a car can be rented for about \$3 a day, not including the price of gas.

PRACTICAL PREPARATIONS

Now study up your trip in advance, in order to have some basic idea of the sort of picture material available. For this purpose, Muirhead's *Switzerland* and Nagel's *Blue Guide to Italy* are excellent, though not quite so detailed as Baedeker, now out of print. In each city it is a good idea to buy street maps, which will help you locate places of interest with minimum difficulty and little loss of time. In many places hotels provide such maps, and the concierge, or desk clerk, is usually helpful in suggesting where to find good pictures.

Although English is spoken in the larger European cities, a rudimentary knowledge of Italian and German will be a great help on this trip, especially in the smaller towns and rural districts. It is not necessary to be an accomplished linguist, but a knowledge of basic words and phrases will certainly aid greatly in everyday transactions. There are several excellent conversation guides with accompanying illustrations which you will find helpful in shops, restaurants, garages and at the post office. Even



RICHLY ROMANESQUE are Pisa's baptistry and cathedral, gems which outrank in beauty, if not fame, the city's Leaning Tower.



THE PONTE VECCHIO, Florence's "Old Bridge," is the sole span over the Arno to survive the war. Tall tower marks Medici palace.

Photographs by Georgia Engelhard



FAR TO THE NORTH in Italy the author found and filmed this country wedding in the lonely Alpine valley of Valtaurnanche. At right is Mont Blanc, as seen from Italian side of the Alps. Note figure in foreground.



if you cannot make yourself understood verbally, you will be able to get what you want simply by pointing at the pictures.

CLOTHES AND CAMERAS

Don't burden yourself with too many clothes. A simple summer wardrobe is sufficient. But do take a pair of sturdy walking shoes, preferably with rubber soles, for there is plenty of leg work involved in picturing Italian hill towns as well as Swiss villages and country districts. Also bring along a heavy topcoat and some warm gloves; even in the summer months it can be mighty chilly on the Swiss mountain roads.

A few words as to camera equipment. Don't stint yourself on film. In a crowded season, such as this one is bound to be, even the stores in large cities may run low on film stock. And, since you are an amateur, there will be no trouble in passing film through customs. Don't forget plenty of lens tissue, since many of the roads are dusty. Include a sky filter to cut the excess blueness which occurs at altitudes over 5000 feet. Although a normal length lens is satisfactory, both the wide angle and the telephoto are valuable on a trip of this kind.

OFF TO NORTH ITALY

Now let's get going. From Paris go by train or plane to Turin or Milan, to pick up the car. [Continued on page 103]



MORE ITALIAN than Swiss is Locarno, in Ticina canton, as shown by church of Madonna del Sasso, a holy shrine.



THEIR DAILY DRESS dating back far centuries, these peasant women of the wild Val D'Arolla, Switzerland, march to fields.



THE EARLY BIRD, in this case, catches the cows as they amble thru the cobble streets of Pantresina, a Swiss village of warm calor.

TIPS FOR THE TOURIST

Here, based on inquiry and experience, are practical pointers for the Europe-bound filmer

LE ROY SEGALL, ACL

SO YOU'RE going to Europe this summer! Perhaps, even as you read these words, your travel agent is already taking care of such basic needs as tickets, lodging, place-to-place transport and the many other details which make for smooth traveling. They did it for me last summer (when I went to the Olympic Games) and it helped a lot.

But there is one phase of your preparations—and a crucially important one to every movie maker—on which I found the average travel agent relatively uninformed. That phase is photography. Perhaps, then, some advice based on my experiences of last summer will be of aid.

REGISTER YOUR CAMERA: The first move you will want to make—and you should make it right now and here at home—is to register your camera and all its lenses *if they are of foreign manufacture*. This registration is a simple and relatively swift operation. It can be carried out at any U. S. Customs office in the United States. And, if there is no such office in or near your home town, registration still can be effected at the customs inspector's office on any steamship pier or international airport. But remember, sailing day is a busy time for these men; so safeguard yourself, and give them a break, by dropping in a day or so ahead of your departure.

The purpose, of course, of any such registration is to protect your foreign-made equipment—on which duty was paid when it was imported—from being subject to duty once again when you bring it back in your luggage.

FILM SUPPLIES: An adequate supply of the kind of film stock you intend using, especially if it is in color, is also a matter which (in my experience) is best attended to at home. By early last spring the Eastman Kodak Company was publicly warning both photo dealers and tourist photographers that European supplies of color films would vary from extremely limited to non-existent. I decided therefore to take with me or send on in advance all of the film footage which I thought I might need—and could afford.

What with the Coronation and other attractions during *this* summer, I believe that this is still good advice. However, your adoption of this policy may tend to create new and other problems in place of the film supply one. For example, if your overseas transport is by air (as mine was), any considerable number of film packets may soon subject you to excess baggage charges. In seeking to avoid this, I considered and partially acted on the idea of sending on ahead to countries I would visit caches of film to await my arrival.

This plan, I soon found, was excellent when it involved a European country where the duty on film was light. (Denmark, for example, levies a very modest duty on photo film based on its weight. At about 15 cents a pound, therefore, I was able to ship ahead to Copenhagen a sizable supply which awaited me about halfway through our trip.) This same plan, however, becomes exorbitant to follow where the duty on film (as in France, for example) is assessed on an *ad valorem* basis.

CUSTOMS DUTIES ABROAD: Still another matter into which the prudent movie maker may wish to inquire be-

fore setting sail is the scale of customs duties on cameras and film which he will encounter from country to country once he is abroad. Such official data for any country you are likely to visit can be obtained on request to our own United States Department of Commerce. And it probably is a good idea to secure this information as a safeguard against surprises.

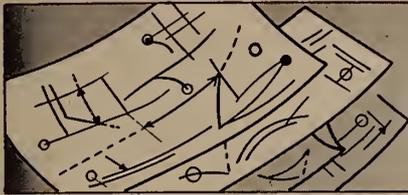
You will find (as I did) that almost all European nations provide *officially* for the collection of customs fees on more than this or that number of cameras per person and on more than a varying amount of film footage. In actual practice, however, these duties are almost universally waived for foreign visitors who clearly are bringing in their cameras and films as personal possessions and as clearly will be taking them out of each country when they leave. To facilitate this gracious treatment of your potentially dutiable goods, be sure to exhibit them openly as you pass each customs barrier and to declare them as personal possessions for private use only.

WHERE TO PROCESS: On any sort of protracted trip the question soon arises as to what to do with your exposed films. To accumulate them again brings up the problem of excess baggage if you are flying—even flying about Europe. And, while Kodak has processing stations equipped to handle Kodachrome in three European capitals (London, Paris and Stockholm), the company itself reports that European color processing is generally disappointing to American filmers. The resulting hues simply are not so vivid as those to which we are accustomed. Therefore they suggest that you send (or bring back) your color films to the United States for development.

If, on a long trip, you decide to send back your exposed films in batches, you should in turn keep in mind that only Kodak's Rochester laboratory is equipped to clear them through the U. S. customs. To facilitate this operation, be sure to accompany each shipment with a statement that your films are being returned to the United States *solely for non-commercial use*. And ship them by air parcel post! The rates are reasonable and the service is swift. Otherwise, you may find yourself arriving home even before your precious pictures.

In closing, here are a few random words of wisdom on actual filming operations in any of the European countries. Objects of military and naval significance are still on the banned list; and since you probably would be surprised as to what can be of military importance, it is best to err on the side of caution. Bridges, for example, and railroad stations may well be proscribed for the photographer, as well as (in Holland) the dikes with which many of the canals are bordered. So ask your guide or a policeman if filming is permitted.

The use of a tripod (which, of *course*, you will insist on using!) is another filming operation which is generally banned on certain subjects. But here again a polite query to a neighboring policeman will set you straight—and if you want to bother, it is not at all difficult to secure the necessary tripod permit. And don't forget: Your ACL membership card and a friendly attitude will overcome almost all difficulties everywhere.



The Clinic



GLASS SCREEN SURFACE

If you want the ultimate in screen surfaces—one which has more brilliance than the beaded surface, but does not fall off at the sides; one which reflects true color from the highlights and unbelievable detail from the shadows—try the following: on a suitable sheet of plate glass, have a glazier sandblast the front surface and mirror-coat the rear.

When I first asked my local glazier to do this for me, I'm sure he thought to himself "Why, that chap's nuts!" For you *can't* see a mirrored image through sandblasted glass—as he most patiently explained to me. Quite true . . . But you can reflect light back and that is exactly what happens: the image is caught on the sanded surface, and the light which seeps on through is immediately reflected back by the mirror.

In preparing a screen of this kind, bear in mind the following: (1) use as thin a glass as is safe in proportion with the screen size, so as to keep the silver as close to the sanded surface as possible; (2) have the glass silvered first, to avoid any risk of chemicals staining the frosted side; (3) ask for a fine grade of frosting to avoid all semblance of graininess.

A. G. HURLSTONE
Longueville, N.S.W.
Australia

TRIPOD PROJECTION STAND

The December, 1952, issue of *MOVIE MAKERS* contained a note and illustration by Haven Trecker, ACL, on his homemade projector stand, comprised primarily of sturdy pipe. This prompts me to pass on the design of my own projection stand, which I have been using for the past year with comfort and efficiency.

As will be seen in the picture, the unit is designed around one's tripod; it will be, therefore, no steadier than the tripod itself. However, I have found the design as pictured quite sturdy enough for my 8mm. projector and its accompanying film cans and reels.

Essentially the arrangement calls for nothing more than a board which can be screwed onto the tripod head during use, quickly dismantled when not in use. In my case, this board is

of $\frac{3}{4}$ inch plywood, 18 by 22 inches in size, and around the upper edge there is fixed a protective molding of $\frac{3}{4}$ inch quarter-round.

The mounting for the tripod is a steel plate $\frac{3}{16}$ of an inch thick and about 4 by 5 inches in size, which is screwed flat in the geometric center of the board's under side. In the center of *that* plate, and countersunk so as to be flush with the plate, are mounted two hexagon nuts of $\frac{1}{4}$ inch USS thread; they are positioned one on top of the other to provide an adequate depth of purchase by the tripod screw. Finally, welded to the face of the steel plate is a flange $\frac{3}{8}$ of an inch deep, which exactly fits the shape of the tripod head. This prevents the board from turning in either direction once it is firmly attached.

J. W. BURROWS, ACL
Edmonton, Alta.
Canada.

SIMPLE FADING DEVICE

This may not be as smooth as using a Cine Special or the new Pellegrini dissolving shutter, but nevertheless I have had consistent success in making fades simply with a piece of cardboard.

First cut out a strip about 8 inches long and of a width which will com-

Pictures, plans and ideas to solve your filming problems

CONTRIBUTORS TO

The Clinic are paid from \$2.00 to \$5.00 for ideas and illustrations published. Your contributions are cordially invited. Address them to: *The Clinic*, MOVIE MAKERS, 420 Lexington Avenue, New York 17, N. Y.

Please do not submit identical items to other magazines.

fortably cover the outside diameter of your largest lens. Then, for a distance of about 6 inches in the center section of this strip, trim out a hole which I can best describe as being shaped like an icicle—rounded at the fat end and tapering to a point at the other.

In use for a fade-in, the card is positioned over the lens so that an entirely opaque portion at the pointed end of the icicle blocks the view. It is then drawn slowly across the lens so that the view of this unit increases smoothly until it reaches totality at the round end of the hole. The opposite maneuver, of course, is employed for a fade-out.

In either case, the card should be held flush against the lens barrel, so that no image of the hole's outline is recorded on the film.

HENRY A. BERIFF
Salisbury, S. Rhodesia

FILM CEMENT FORMULA

For those filers who get fun out of fixing their own materials, here is a formula for mixing film cement. It works equally well with color or black and white stock, and I have found it equal in bonding power to anything offered commercially.

Acetone	20 cc.
Chloroform	4 cc.
Glacial Acetic Acid	2 cc.

First mix the acetone with the chloroform, and then add the acetic acid. Dissolve in this solution a strip of clear leader, cut into small pieces to speed its dissolution. With 16mm. stock, 2 inches will be enough; use 4 inches if you're working with 8.

N. P. HARIHARAN, ACL
Madras, India



A PROJECTOR STAND, easy to make and easy to use, was designed around his tripod by J. W. Burrows, ACL, of Edmonton, Canada.

News of the industry

Up to the minute reports on new products and services in the movie field

Minirex II Weighing less than 4 ounces and measuring $3\frac{3}{4}$ inches on its longest dimension, the Minirex II photoelectric exposure meter is now being offered on the American market at \$9.95. The meter is imported from the United States Zone in Germany by Saul Bower, Inc., 114 Liberty Street, New York 6, N. Y.

The Minirex dials are calibrated for shutter speeds of from 1/1000 of a second to 2 minutes and have diaphragm stops ranging from $f/2$ to $f/22$. The film speed ratings are in ASA exposure index numbers from 10 to 100. Exposures are arrived at by the setting of only a single control.

B&H Eight The new Bell & Howell 8mm. movie camera is now yours for the asking and \$49.95—with the federal tax included. Known as the 220, this attractive instrument lists at \$30 less than the lowest-priced model in the company's current line.

Outstanding in the 220's design is the simplicity of its operation. Although using low-cost roll film, the camera has no sprockets to thread, and the closing of the camera door both positions the film gate and resets the footage counter. Exposure also has been simplified with a lens-setting device called the "sundial." Around its face are inscribed the four standard light conditions (bright, hazy, light shade and cloudy dull), and the flip of a pointer to one or another



MINIREX II, photoelectric exposure meter imported from Germany, will list here at \$9.95.



of these automatically adjusts the lens diaphragm for either a monochrome or color emulsion.

The viewfinder on the 220 is of the "picture-window" type, making for easy-to-see images under all conditions of personal vision. Its overall area is scaled for the camera's 10mm. focal length lens (of $f/2.5$ speed), which covers 25 percent more field than the 12.5 or 13mm. lenses usually standard on 8mm. cameras. A hairline rectangle inscribed on the front element of the viewfinder defines the area covered by a $2\frac{1}{2}x$ telephoto attachment, which is available at \$22.95 tax inc. A tan cowhide case at \$4.95 rounds out the assembly.

The B&H 220 carries with it the company's customary lifetime guarantee.

E.K. items Ektachrome roll film, offered in 620 and 120 spoolings only, has been reduced in price from \$1.79 to \$1.50 per roll, effective immediately. . . . W. B. Potter, director of advertising for the Eastman Kodak Company, has received the first annual Leadership Award from radio station WHAM in Rochester, N. Y.

Reeves expands A new plant in Springdale, Conn., for the production of magnetic tape and Magna-Sound film striping, as well as the appointment of a manufacturer's representative on the West Coast, have been announced simultaneously by Reeves Soundcraft Corporation from their home office at 10 East 52nd Street, New York City. Neely Enterprises, Inc., in Los Angeles, will service Reeves accounts in California, Nevada, New Mexico and Arizona.

400' for Bolex A 400 foot film-magazine unit for the Bolex H-16 camera is now being offered by Toledo Cine Engineering, 1309 Milburn Avenue, Toledo 6, Ohio.

Comprising this important accessory are a saddle block permanently mounted to the camera; a 400 foot external film chamber with light trap; one set of recessed rollers to protect the film from contact with stationary parts; one camera mount for motor and camera with suitable switches, and an electric motor of your choice.

The choice of motors offered includes (1) a 115 volt 60 cycle synchronous unit for 24 fps sound shooting; (2) a

THE PULLIN rangefinder, incorporating a new optical system and "swing-wedge" principle of distance measurement, is 3 oz. in weight, 4 x 1 x 1 inches in size. Range extends from 2 feet to infinity, and unit presents depth of field scales for 50mm., 75mm. and 110mm. lenses. Camera Specialty Company, 50 West 29th Street, New York 1, is distributor.



MODEL 220 is the name, \$49.95 the price of this new Bell & Howell 8mm. camera, which features "sundial" exposure settings and a large "picture-window" type of viewfinder.

24 volt DC motor, or (3) a 115 volt AC-DC universal motor operating at from 8 to 64 frames per second. Rounding out the components is a heavy fibre case with a tray for two extra 400 foot magazines and space for film, tools, power cord, etc. Optional use of a 200 or 100 foot daylight-loading spool is still permitted, say the manufacturers.

This Toledo Cine Engineering unit was designed by George E. Canning, ACL, and William Buchele, ACL. Price and additional data may be obtained by addressing them at the company in care of Department C, 1309 Milburn Avenue, Toledo 6.

B&H telephoto A new 3 inch $f/3.5$ telephoto lens for 16mm. cameras was announced by the Bell & Howell Company the first of this month. Replacing the company's $f/4$ Telate, the new objective carries an



THIS TELEPHOTO for 16mm. cameras offers a 3 inch focal length, a maximum aperture of $f/3.5$ and click-stop settings through $f/22$. Bell & Howell the maker; \$79.95 the price.

easy-to-read, spread out diaphragm scale with a range from $f/3.5$ to $f/22$. Click stops assure positive settings, while the depth of field scale is incised in red for easy identification. Supplied with the lens are a metal lens cap and a sunshade which serves also as a filter holder.

This new objective lists at \$79.95, with no federal tax applying.

Double for Mees Dr. C. E. Kenneth Mees, vicepresident in charge of research for Eastman Kodak, has been named by the Royal Photographic Society of Great Britain to receive the Society's Progress Medal for 1952. Dr. Mees had received the same honor—the Royal's highest—first in 1913. He thus joins with Sir William Dabney, an English chemist, in being the only photo-scientist to score a double in this distinguished field of endeavor.

Off the beaten track

[Continued from page 99]

Italy today is one of the most delightful of European countries. It is clean, the food and wines are excellent, and the water in the northern districts is quite safe to drink. The people are gay and friendly. The climate is delightful in early summer, with warm days and cool nights. Above all Italy is one of the least expensive countries on the continent today.

From Turin or Milan a fine road leads in a couple of hours to the wildly picturesque Val D'Aoste. Its rugged gorges are dotted with ancient castles, and at its head, from the tiny resort town of Courmayeur, the south face of Mont Blanc, highest of all the Alps, rises to nearly 16,000 feet. Although the view of the Monarch from Chamonix, in France, is better known, the vista from the Italian side is the more magnificent.

Courmayeur is definitely off the beaten track as far as the American tourist is concerned. The town is quaint and bustles with peasant life. From the nearby Col de Checruit, reached by funicular, or from the slopes of Mont de la Saxe striking mountain scenes can be filmed easily. Should you be traveling with family or friends, be sure to use them for human interest and action in the foreground. If you lack traveling companions, hire a guide for an hour to serve as model. For, as you well know, there is nothing worse than movies of still subjects devoid of human interest.

PISA, SIENA, FLORENCE

Next move on to the beautiful hill towns, taking in Pisa first, then Siena. They are culturally and architecturally stunning; nor will you lack for models,



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for the streets teem with life. Here the wide angle lens will be most valuable, since many of the churches and bell towers are high, while the streets and squares from which you must shoot are usually narrow and cramped. In Siena especially you will bless those rubber-soled walking shoes, as you tramp steeply up and down the slippery, cobble alleys.

Turn northward now to visit Florence, where you should allow at least five days. For Florence is not easy to photograph. Once more you are confronted by soaring towers above dark, narrow streets, and it may take several hours of experimentation before you can find

effective camera positions. It also is interesting to photograph certain subjects at varying times of day, under varying light conditions.

VENICE, THE DREAM CITY

From Florence, proceed to Venice, the dream city of all movie makers. Florence is actually somewhat grim and austere. Contrastingly, Venice, with its light, its brilliant coloring and its gay life, is radiant. Leave the car in the Autorimessa, a huge, modernistic garage on the edge of town, and reach your hotel by gondola. The latter is a most romantic mode of transportation, but it is also an expensive one. Nor can

sharp pictures be made from the gently swaying craft. So put on those rubber-soled shoes once more, and walk through Venice for your filming. For, believe it or not, the entire city can be traversed on foot through a veritable warren of alleys and small bridges over the ever-present canals. Be sure to have a good city-street map here. Without it, you are all too likely to become hopelessly lost.

A week is hardly sufficient to cover Venice. To me it is the most glamorous, the most photogenic of European cities. Here you live in a city of the past, although it is a lively, crowded metropolis. I know of nothing more pleasurable than to spend an hour or two at Florian's or any of the other outdoor cafes bordering the Piazza San Marco. Here, sipping a cool beverage, you behold an ever-changing spectacle: the crowds, the pigeons and the shimmering light playing over the fairy-like facade of the cathedral. Here is a spot where highly effective sequences can be shot with a minimum of effort.

From Venice, it is a relatively short hop over flat country to Verona, another interesting old city. Here are the Roman amphitheatre, the busy Piazza del Erbe (the market place), the tomb of the Scaligers, the house of Juliet, and, above all, the old castle and bridge. Perfect specimens of medieval fortification, their red brick walls and turrets make fine color subjects against the blue Italian sky.

SWITCH TO SWITZERLAND

By the end of June or the first week in July, Italy becomes increasingly hot and also increasingly overrun by large, conducted groups of tourists. So now I suggest that you head northward to Switzerland. This tiny country is divided into sections: the southern or Italian region; the eastern or Austrian-Tyrolean; the central and northern German region, and the western part, which is French in speech, customs and culture. A visit to each of these areas is a must, if you wish to present a complete picture of the country.

So, as representative of each section, I propose a visit to Canton Ticino, with its semi-tropical resorts and its interesting ghost towns. Next, to the Val D'Herens, not far from Zermatt and the Matterhorn. For this wild little valley has so far escaped commercial tourism. It is the one valley in Switzerland where the natives wear traditional peasant costume as daily garb. From here, go to Pontresina, in the eastern part of the country. Here again you will find characteristic Engadine-type houses, beautiful meadows and pastures in the shadow of snow-capped peaks. And last, you should not miss a stay in the environs of Interlaken, in the heart of German Switzerland, the Bernese Oberland.

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■ BASS . . . Chicago, Cinema headquarters for 43 years offers money saving buys in guaranteed used equipment. 16mm. Zoomar complete, "C" mt. and Cine Special with close-up attach. List \$1650.00; price \$750.00. Pan Cinor 20mm. to 60mm. for Bolex or adaptable to B&H 70DA, list \$447.50; price \$325.00. Cine Special I, single sprocket, 1" f/1.9, 15mm. f/2.7 W.A., \$395.00. B&H 70DA, 1" f/1.5 Wollensak, 15mm. f/2.7 E.K. w. a., 3" f/4 B&H Telate Comb. case, \$247.50. Bolex H-16, 1" f/1.4 Biotar, 2" f/3.5 Cooke, 3" f/2.5 Wollensak, \$325.00. 8mm. Revere 99 Turret, f/2.8 B&L lens, \$52.50. BASS SPECIAL: Brand new Revere Mod. 55, case, list \$73.50; net, \$52.50. Best buys . . . Best trades always. BASS CAMERA CO., Dept. CC, 179 W. Madison St., Chicago 2, Ill.

■ SHOOT YOUR OWN perfectly centered titles with any movie camera by using Bull's Eye Camera Centering System. Complete kit, \$2.95 postpaid. Satisfaction guaranteed. BULL'S EYE PHOTO PRODUCTS, Box 8174 Plaza Station, Kansas City, Missouri.

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■ BOLEX H-16 Standard, Bell & Howell 25mm. f/1.9, new model Paillard 15mm. f/2.8, deluxe carrying case, single sprockets. Excellent condition, 1½ years old, \$285.00. JOHN E. TAFT, 160 Eugenia Dr., Ventura, Calif.

■ SOUND PROJECTORS as low as \$90.00, silent projectors as low as \$22.50. Film bargains, silent and sound. We buy, exchange, equipment and films. Free lists; mention MM. FRANK LANE, 5 Little Bldg., Boston, Mass.

■ LIKE new Bolex de luxe 16mm. movie camera. Octameter view finder, Yvar 16mm. f/2.8; Switar 25mm. f/1.5; Yvar 75mm. f/2.8; Yvar 150mm. f/4.0 Visafocus lenses; Bell & Howell Filmosound Model 185 C sound and silent projector with 2" Superapproval f/1.6 and 0.75" f/1.6 projection lenses; Bell & Howell Filmmotion Editor and Splicer, 2000 ft. rewinds; Quikset, Senior elevator tripod; G.E. exposure meter; 72"x72" Da-Lite wall screen; hand held mike; pistol grip for camera; large leather camera and accessory bag; make offer. HOWARD BENNETT, 50 Jenny Lane, Indianapolis, Ind.

FILMS FOR RENTAL OR SALE

■ NATURAL COLOR SLIDES, Scenic, National Parks; Cities, Animals, Flowers, etc. Sets of eight, \$1.95; Sample & list, 25¢. SLIDES, Box 206, La Habra, Calif.

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MISCELLANEOUS

■ KODACHROME DUPLICATES: 8mm. or 16mm., 11¢ per foot. Immediate service on mail orders. HOLLYWOOD 16MM. INDUSTRIES, Inc., 6060 Hollywood Blvd., Hollywood 28, Calif.

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FRANK C. ZUCKER
CAMERA EQUIPMENT CO.
1600 BROADWAY NEW YORK CITY

Closeups—What filmers are doing

TIME was, when the 8mm. filming system first started, that every movie maker in this new medium went around with a defiant look on his face and a chip of inferiority-complex on his shoulder. Brother turned against brother, movie clubs split down the middle on the 8-16 line, and the pleasant community of interest in our chosen hobby was almost rent asunder. Today that foolish and unfounded feeling seems largely to have vanished. But if wisps of it still linger in the breasts of a few filming brothers, we invite them to consider the case of Herbert D. Shumway—an 8mm. ACL worker of Greenfield, Mass.

His name first came to our attention in the 1951 Ten Best contest, when *Nature Campers*, a pleasant (but over-footed) film by Mr. S., won an Honorable Mention. No laurel-rester he, Shummy bounced back in 1952 with a shorter (and better) nature film called *Backyard Birding*, to knock off an indisputable Ten Best. Furthermore, between those two accomplishments he had written (with clarity) and photo-illustrated (with skill) two bipartite articles—*Let's Make a Nature Movie*, which appeared last year in March and April, and *Do Your Own Developing*, which followed in October and November.

All of which is by way of giving you some idea of the man's verve and versatility. And, if these arguments are not enough, we can cite further evidence in this issue. On page 94 you will find his *Bird Filming for Beginners* (again with his own illustrations), while on this page you will find him represented by *Winter on the Farm*. This comely composition won Mr. Shumway second place in a nation-wide contest for color transparencies, the satisfying sum of \$250 in cash, with another two-fifty going to his Franklin County Camera Club, ACL. Not a bad haul for an hour's work on a winter afternoon—even though (says Shummy) the wind-lashed air was subzero in temperature.

The contest, to wrap this up, was con-



WINTER ON THE FARM, a pleasing picture even in block and white, won Herbert Shumway, ACL, of Greenfield, Mass., a \$250 award in color slide contest run by a color maker.



ducted by The Osborne Company, of Clifton, N.J., producers (among other things) of calendars and such. Mr. S's 4 by 5 Kodachrome entry won out over more than 3000 others in the competition's first year. Our sympathies are heartfelt for the judges in the years ahead.

SOME guys have all the luck! As if he didn't have enough fun last summer filming the fifth annual Rochester Race (a Great Lakes point-to-pointer) on the winning yawl *Escapade*, Walter Chappelle, ACL, is even now cruising the west coast of South America in a four-boat flotilla for a duration of three months. And the most galling part of it all is that he was practically ordered to do so!

Mr. Chappelle, when not wasting his (and the company's) time on such frivolous expeditions, is an executive instructor in the sales-training courses run by Eastman Kodak at Rochester. How he maneuvered his way from that post into this plushy assignment might well be a matter for a McCarthy investigation; but the fact remains that he has been burdened down with 11,000 feet of 16mm. Kodachrome—and officially charged with shooting it!

To put the best possible face on this affair, the junket is known as the South American Scientific Expedition, it is sponsored by Yale University, and its members allegedly seek information about the Humboldt Current and such other nonsense as "the cover content of the (sea) water and chlorophyll of plants." But as you—and Mr. C.—well know, Humboldt waters are famed primarily as one of the world's finest sites for big game fishing . . . Ah, well, good shooting, Walter!

AND now here's another fella who's combining his filming and fun. Charles H. Coles, APSA, who has been shooting movies in various parts of the world for over twenty years, will lead a small group of photo enthusiasts on a three week trip to Europe this summer, providing them not only with expert filming counsel but, uncommonly, plenty of leisure time to put it into practice.

Formerly chief photographer for the American Museum of Natural History, in New York City, and with years of teaching experience, Mr. Coles strikes us as being exactly the man for the job. Before, and probably after, embarking on this expedition. Mr. C. signs himself these days as technical director for the De-Jur Amsco Corporation.

THE EUMIG 88 MAGIC EYE



The Eumig's Magic Eye and Brain are the most far-reaching developments in amateur 8-mm. cinematography in the last 25 years. They give you constant assurance that every scene is being exposed properly. At last, you can take both block-and-white and color movies with the great assurance and glorious results of the professional, with push-button ease. And you can achieve these results without a course of instruction on how to operate the camera.



The Eumig 88 (made in Austria) offers you the Magic Eye, a built-in exposure meter that automatically measures the available light and activates the Electric Brain, a pointer mechanism in the viewfinder. The pointer is coupled to the lens aperture control. The Eumig also offers you many other advanced features, including an $f/1.9$ (fast), 12.5-mm., color-corrected lens in universal focus. Moderately priced for the value at \$139.50. See it at your dealer or write for free booklet 4-UH.

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THE EUMIG 88 MAGIC BRAIN

8 CLUBS 16

Chicago show For the first time in its long history, the Chicago Cinema Club, ACL, will sponsor this year a cine show open to the public by paid admission. Present plans call for a two-night presentation—on April 30 and again on May 9—of a program featuring *Drums of the Congo*, by Carl Buck, ACL, and *The Valley of Forgotten People*, a study of the Navajo Indians by Clarence Koch, ACL. The show will be staged at the club's theatre in the Civic Opera Building, 20 North Wacker Drive, in downtown Chicago.

Further information and tickets, which are priced at \$1.00, may be obtained on application to Mr. Koch, at 1218 North Kedzie, Chicago, Ill.

N. Y. Eights The New York City 8mm. Motion Picture Club's annual gala night, which will be held on April 10 at the Hotel Statler, will feature *Backyard Birding*, a 1952 Ten Best film by Herbert Shumway, ACL, and *Mountain Playground*, a 1952 Honorable Mention film by L. G. Darby.

Also on the program will be *The Boy Next Door*, by Beverly Seibert; *Magic Medicine*, by the Los Angeles 8mm. Club, ACL; *Pierre and Priscilla*, by Mr. and Mrs. Silas J. Lawler, and *Living Dust*, by George A. Valentine. Tickets are \$1.50 and may be purchased at the door. Be sure to attend this outstanding film evening!

Milwaukee gala The Amateur Movie Society of Milwaukee, ACL, will present its annual Gala Program on April 17 at the Shorewood auditorium in that city. Tickets are priced at \$.60, including tax, and may be purchased at the box office on the evening of the show.

Among the outstanding films that will be shown are *Duck Soup*, by Delores and Timothy Lawler, ACL, the Maxim Award winner for 1952; *A Photographic Spree*, by Erma Niedermeyer, ACL, first prize winner in the club's own 1952 contest; *Ice Revue 1952*, by Ervin Lorence, ACL, second prize winner; *Bermuda Cruise*, by Dr. Arthur Hankwitz, ACL, third prize, and *In Fancy Free*, the 1951 Maxim Award film, by Glen H. Turner, ACL.

N. California The six top films in the Filming for Fun contest sponsored by the Northern California Council of Amateur Movie Clubs, ACL, were *Just Foolin' Around*,

by Gordon Robertson; *Sierra Summer*, by Othel Goff, ACL; *Yellowstone*, by Milton Daley, ACL; *A Problem in Division*, by Donovan M. Smith, ACL; *Really No Time*, by I. J. Honeychurch, and *Worlds Apart*, also by Mr. Smith.

Honorable mentions were awarded to *Picnic Daze*, by Robert Cicconetti; *Chronicle Balloon Parade*, by Jesse W. Haddock, and *Dissolves*, by Betty Stefenel, ACL. The six top films will be viewed by the individual clubs which make up the Council and voting by each club will determine the grand prize winner of the six. Good luck to all!

TTB in Midwest The Midwest premiere of ACL's new *Top of the Ten Best* program will be presented in Chicago on Sunday evening, May 3, at a joint screening sponsored by the League and the city's Associated Amateur Cinema Clubs. There will be no charge for this out-

standing film presentation, which is open to the movie-making public.

The screening, which will be the climax of a day-long convention of the AACC member groups and their members, will take place at the Hamilton Park Fieldhouse, 72nd Street and Normal Boulevard. James W. Moore, ACL, the League's managing director, will be present in person to introduce *The Top of the Ten Best* program to this large Midwestern audience.

Brooklyn gala The fourteenth annual 16mm. gala show of the Brooklyn Amateur Cine Club, ACL, will be held on April 17 at the St. Felix Street Theatre in downtown Brooklyn. Among the films scheduled to be shown are *Duck Soup*, the Maxim Award winner for 1952 by Delores and Timothy Lawler, ACL; *Muntre Streker*, by Mathis Kverne, selected as one of the Ten Best films of 1952, and *Birds of Washington*, by

Where to see THE TOP OF THE TEN BEST		
Date	Sponsor	Tickets and Information
April 17	Los Angeles 8mm. Club	Kenneth W. Ayers 5750 West 74th Street Los Angeles 45, Calif.
May 3	Associated Amateur Cinema Clubs, Chicago, Ill.	Peter Bezek 122 West Kinzie Street Chicago 10, Ill.
May 9	Big Lake (Texas) Cine Club	Dr. John L. Wright, jr. Box 278 Big Lake, Texas
May 15	Golden Gate Cinematographers, San Francisco, Calif.	A. Theo Roth 140 Paraiso Place San Francisco 16, Calif.
May 22	Indianapolis Amateur Movie Club	Walter R. St. Clair 3542 Guilford Avenue Indianapolis 5, Ind.
May 27	Kenosha Movie and Slide Club	Timothy Lawler 7420—25th Avenue Kenosha, Wisc.
Where to see the JUNIOR TOP OF THE TEN BEST		
Date	Sponsor	Tickets and Information
April 14	Dayton Amateur Movie Makers Club	Kenneth J. Snelling R.F.D. 5, Box 5-B Dayton 4, Ohio
April 17	Brooklyn Amateur Cine Club	Eugene Adams Room 1508-A 55 West 42nd Street New York 36, N. Y.
April 22	Tulsa Amateur Movie Club	Lt. Col. William Hornsey 221 East Jasper Tulsa, Okla.

Earl Brisbin



AWARD WINNERS in the annual contest of the San Jose (Calif.) Movie Club, ACL, are (l. to r.) Earl Brisbin, third; Betty Stefanek, ACL, second, and Robert Cicconetti, first.

Ralph E. Lawrence, ACL, and J. Donald Sutherland, ACL. These three films comprise the shorter version of *The Top of the Ten Best*, ACL's new feature program.

Also to be screened are *Nature's Realm*, the 1952 Fox Museum Award film, by George Angel, ACL, and *A Philadelphia Story*, by Samuel Fass, ACL. Tickets are priced at \$1.00 and may be obtained from Eugene Adams, Room 1508A, 55 West 42nd Street, New York 36, N. Y., or at the door on the evening of the show.

Kenosha banquet The Kenosha (Wisc.) Movie and Slide Club, ACL, held its annual banquet on February 11 at the Grace Lutheran Church in Kenosha.

On the entertainment side of the evening were screenings of *Life Along the Waterways*, by Roy C. Wilcox, ACL, winner of first prize at both the Venice and Cannes Film Festivals last year, and *Chicago Railroad Fair*, by Don Barber, ACL, of the Metro Movie Club of River Park, ACL, in Chicago. Arrangements for the banquet were handled by Timothy Lawler, jr., ACL.

Schenectady The Schenectady (N. Y.) Photographic Society, ACL, was host last month to the Albany Motion Picture Society, ACL, whose members put on a special show. Among the films shown were *Only an Irishman's Dream*, by Madeline Lemperle, ACL; *West Indian Odyssey*, by Rose and Mary Robilatto, ACL; *Journey into Spring* and *A Letter from Bermuda*, both by Helen C. Welsh, ACL; *Dutch Interlude*, by Esther Cooke, ACL, and *Vacation Days*, by Mrs. John Flanigan, ACL.

Later this month the Schenectady club will take a special program of their films to Albany in a form of reciprocal trade agreement.

Miami The Miami Movie Makers Club, ACL, opened the new year very gadget-minded, with demonstrations by George Merz, ACL, of a new tripod head he had designed and sundry other gadgets thought up in odd

moments of necessity. On the film side of the evening, held under the direction of George Mesaros, FACL, were *The Boss Comes to Dinner*, by Ryne Zimmerman, a 1944 Ten Bester, and *Magic Mush*, by Eric Unmack, winner of an ACL Honorable Mention in 1941.

Oklahoma Winners of the 1952 club film contest of the Movie Makers Club, ACL, of Oklahoma City, were *Eskimo Life*, by Major Harry Reynolds, first in the 16mm. class; *Leopard City*, by Mrs. Thelma Glomset, ACL, second, and *Kay*, by R. C. Hardcastle, ACL, third. *Dear Cousin*, by Mrs. Lucille Kiester, ACL, placed first among the 8mm. films, with *Southwestern Scenes*, by Clifton Gall, second.

Bird filming

[Continued from page 95]

bushes. For a bird with a bill full of insects is one that has tiny mouths hidden away somewhere waiting to be fed. Just watch where the parent bird goes, and more times than not she will reveal their hiding place.

INVITE AID FROM FRIENDS

Another method that turns up many a nest is that of asking friends, relatives and neighbors to tell you of any nests that they may find. It's surprising how many people will notice quite by accident a bird nesting about their yard. Soon the reports will start rolling in. Uncle Joe phones that he has just seen a robin nesting in that vine climbing his back porch trellis. The neighbor next door comes over to say that there is a blue jay building a nest in his lilac bush. Maybe even one of the boys with whom you work may have noticed a pretty bluebird rearing a family in an old apple tree behind his house.

However you may find a nesting site, the next thing is to swing your camera into action. But take it easily at first. Study the situation to determine just what would be the best way to film that particular bird family.

BLIND vs. REMOTE CONTROL

There are two good methods of filming birds at their nests. One is to build a blind which will conceal both you and your camera within close filming distance of the site. The other is to set the camera on a tripod near the nest and then operate the camera from a distance by remote control. Both methods have their advantages and disadvantages. On some occasions one system may be far superior to the other. It all depends on where the nest is situated.

For example, yellow warblers frequently nest in willow bushes eight, ten or twelve feet above the ground—often where the ground underfoot is



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swampy. To build a blind here at this height that would be strong enough to support you would be quite an undertaking, whereas it's easy to mount a remote-controlled camera in such a location. Usually clamping the camera to a high stepladder or to an improvised tripod made of long poles will hold it effectively in position to film warblers at their nest. Often, for those birds nesting in more rigid trees, it even is possible to attach the camera to a branch of the tree with a clamp-on bracket.

On the other hand, sometimes a blind proves more convenient for filming such birds as meadowlarks, towhees and killdeers that nest directly on the ground. Here one may be constructed by fastening burlap tightly to poles driven into the ground. Peep holes cut in the burlap sides allow the operator to film nesting action just as he sees it without being seen by the bird. Such a blind often must be built at some distance from the nest several days in advance of its use. Then, day by day, it is moved closer to the nest until the bird has become accustomed to it.

OBSERVE BIRD HABITS

Whichever method you choose, by all means watch the birds for some time before setting up either a remote-controlled camera or a blind. Birds, like many people, seem to live according to fixed habits. It's not at all uncommon for a bird to have a favorite branch or edge of the nest on which to stand while feeding its young. Often at the same nest the female will have her own perch, while the male will have a different spot as his favorite. By watching for these preferences, the best camera position can be determined.

REMOTE CONTROL TECHNIQUES

In fact, for a remote-controlled camera such forehanded study is imperative. Filming birds by remote control demands a specialized technique. You first focus the camera on a predetermined spot at which the bird is likely to perch. Then make a mental note of the area to be filmed by the camera so that, from a distance, it may readily be determined just when the bird is in the proper position for filming. Often distinguishing twigs, leaves or branches are useful guides for outlining the area to be filmed. In other cases bits of white adhesive tape stuck to tree branches can be used to outline the field of view. Of course, they must be placed just outside the edges of the area to be filmed so that they will not show in the picture. Finally, since remote-controlled cameras often must be operated at distances of 50 to 100 feet from the camera, a pair of binoculars will be most useful for observing the bird as it moves into the area covered by the camera lens. With binoculars every

movement can be seen and the best action selected for filming.

LONG SHOT TO CLOSEUP

Good bird-filming technique, either by remote control or from a blind, calls for a few long shots and medium shots of the bird amid its surroundings to show the locale of the nest. Then move in with the telephoto lens for closeups of the bird itself. Small song birds will fill a movie screen when filmed with a 3x lens 5 to 8 feet from the bird. At the same distance, switch to a 6x lens and you will obtain superb head-and-shoulder shots—so close and so screen-filling that you will actually see the bird breathing in your movies.

Such closeup filming requires accurate focusing. Measure the camera-to-nest distance with a steel tape. Never guess the distance. Bird filming also requires time, patience and often luck; so don't ruin those potentially fine shots with a fuzzy focus caused by misjudging the distance.

TAKE CARE TO CONSERVE

Bird filming requires, too, that consideration be given for the welfare of the bird family. Never break away branches from a tree-shaded nest or mat down the grass about a ground nest to simplify shooting a picture. Rather, tie back the branches with string and carefully part the grasses by hand so that both may be returned to their natural positions after the filming session. Wanton destruction of nest cover leaves the young wide open for destruction by predators, while prolonged exposure to brilliant sunlight will kill both eggs and young. For this reason it's better to film on slightly overcast days—conditions described as hazy-sun or cloudy-bright in the exposure guides that accompany color film. Fortunately, too, such cloudy-bright lighting produces softer, shadowless color for your films.

Audience interest in your bird films will be heightened if you vary your viewpoints. Move the camera about between shots to secure full coverage of the subject. And pack in plenty of closeups! They are the backbone of top-quality bird movies. Film action. Catch the parents as they alight at the nest. Cut to an ultra closeup of the young with their mouths gaping wide. Film another closeup as the parent pushes insects down their gullets. Watch for that humorous action that occurs in every respectable bird family—laughable episodes such as the worm that's too big to slide down the little one's throat. Try, too, for a shot of the proud parent as it painstakingly tries to push an insect down one throat after another, seemingly despairing of ever finding a mouth big enough to accept it. Finally, film the climax of bird family life as the youngsters flutter

their wings, feebly at first, and then fly from their nest.

Bird filming is indeed an absorbing pastime. Combining as it does the surprises of bird study with the fun of movie making, it offers unlimited opportunities for pleasure to every outdoor-minded movie maker.

Come to Coronation!

[Continued from page 96]

Now, most unfortunately, the facade of the palace is rather plain; and, to make matters worse, it faces almost northeast up The Mall. Thus, it is only relatively early in the day that it is well lit, and then, of course, largely cross-lit. Riding in the historic State Coach (an equipage which will seem, I am sure, as close to fairyland as most of us will ever get), the Queen will proceed from the palace along The Mall, under the great Admiralty Arch (B), across the southern side of Trafalgar Square (where Nelson's Column is the principal feature), and into Northumberland Avenue towards the River Thames.

Here there is a sharp turn to the right along the Victoria Embankment, a beautifully wide road which follows the river wall until the Houses of Parliament are reached, where there is another sharp right turn along Bridge Street. (This street is only a short one, and yet it is the principal approach to Westminster Bridge). Then there is a left, a right and another left turn round the eastern and southern sides of Parliament Square, until the great West Door of the Abbey is reached.

You will, naturally, not be able to shoot in the Abbey, but it may be possible to obtain later film library material with which to supplement your own personal record. The ceremony of crowning is a very sacred one and there has been much controversy about televising and filming it. While some of the earlier restrictions have been lifted, certain parts of the ceremony will be still essentially private.

When the ceremonies are over, the newly crowned monarch will drive back to Buckingham Palace by a much longer route. From the Abbey the coaches, mounted Guards and marching contingents will go round the opposite side of Parliament Square and then up Whitehall towards Trafalgar Square. Whitehall runs almost due north and south, as you will see by referring to the map. Swinging round the southern side of Trafalgar Square again, the route takes more than a left handed turn to go down Pall Mall in a southwesterly direction roughly parallel to The Mall, until St. James's Palace (C), is reached. A sharp right turn here up the slope of St. James's Street, followed by a sharp left turn brings us into Piccadilly. On the

northern side of this world famous thoroughfare are club and hotel buildings, while the southern side, where large numbers of stands are being built, is open to the trees and greenery of St. James's Park.

Passing the end of Park Lane, the Royal procession will make a right angled turn through the arched gateways (D) into Hyde Park at Hyde Park Corner. Running roughly parallel with Park Lane, the route through the park itself is slightly uphill and along the East Carriage Drive. Through the Marble Arch (E) another right angled turn brings us into Oxford Street, which runs roughly east and west. This street is lined with shops and buildings on both sides; but as the sun should be fairly high and there are a number of cross streets running into Oxford Street, the lighting is fairly good over most of its length. Where Oxford crosses Regent Street, the junction (F) is known as Oxford Circus, and it is at this point that yet another right turn is made down into Regent Street towards Piccadilly Circus. Regent Street runs slightly east of north and south until it curves around at the lower end into the Circus. Here on the map the statue of Eros (G) is indicated.

Out of Piccadilly Circus the procession will wind its way down the slope of Haymarket to Trafalgar Square and turn back into The Mall, again under the Admiralty Arch, and so return to Buckingham Palace. On the map, in front of the Palace, the circle with a dot in the center is the Victoria Memorial surmounted by its winged figure. By the time the procession returns from its long journey of more than five miles, it is more than likely that the sun will be off the front of the Palace. This is a great pity because there is always the chance that the Royal Family, after their return home, will come out onto the balcony over the main arch in the central part of the Palace facade.

Coronation Year is also the centenary of the Royal Photographic Society. If, photographically, you are in need of help, may I suggest that you get in touch with the Secretary of the Society, L. E. Hallett, Esq., who will, I am sure, be delighted to do anything that he can. The Society's House at 16 Prince's Gate, South Kensington, London, S.W. 7, is also well worth a visit. It is next door but one to the London home of your own ambassador. You also will find the British Travel and Holidays Association, at 61-65 St. James's Street (on the procession route near C on my map), most willing to be of help in matters of accommodations, trips, etc.

Another place which is a particular American rendezvous is the American Express Company at 6 Haymarket,

London, S.W. 1. This also is on the royal route between Piccadilly Circus and Trafalgar Square. The head office of the Kodak organization in England is on Kingsway, London, W.C. 2, which lies to the east of Trafalgar Square, while the London showrooms of the British Ilford company is on Holborn, a little way north of Kodak. At either place you will be able to get help on photographic matters. However, I would still advise you to bring with you your minimum estimated requirements of movie film, especially in color. And in this connection, declare it openly to the Customs authorities, together with all your apparatus. You will not find them uncooperative if you treat them sensibly.

Finally, may I hope that your prospective visit will be a happy one; that you will return home with an even better film than you had ever expected—and that the sun will shine for all of us!

Narrative techniques

[Continued from page 97]

just-right narrators for their films.

Also it is good to engage a co-worker to sit next to the narrator to give him his cues. For, if the narrator is watching the screen, there will be a time lag between the instant the cue flashes, his recognition of it, and the moment he utters the first word. But with an assistant watching the film and swiftly prompting the narrator with a tap on his arm, tension subsides, timing improves and there is less chance for error.

The need for proper rehearsal cannot be stressed too strongly. Neither can the suggestion to divide up your film into relatively short segments for recording. Don't run off a 1600 foot reel and attempt a full three-quarters of an hour recording session. Professional studios rarely do such a thing; so why should an amateur?

There are now certain procedures I can recommend for handling a microphone. But before we review these, permit a word of advice concerning the placement of the mike itself. It should be isolated from the projector and any other noise-producing sources whose sounds would be reconstituted on the recording. To get away from these noises, most of us will be persuaded to move a considerable distance from the projector. But if you are using the projector's amplifier to record with, the ordinary crystal or high impedance type microphones supplied with such machines will not be adequate. They just won't give quality reproduction when extended any real distance. A low impedance mike coupled with an input transformer, preferably of the cable variety, is required. Microphones differ considerably in price, but the trans-

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RECURRENTLY, over the years, the plaint comes to our ears that the really *big* prizes in amateur movie competition—say on the Ten Best and Maxim Award levels—go invariably to elaborate productions made in far-off places on inevitably glamorous subjects. But for the stay-at-home filmer, our unhappy harpist concludes, the chances for glory are singularly slim—perhaps (he hints darkly), non-existent.

This is an interesting charge, and, at first glance, even seemingly reasonable. For the grass, as the saying goes, is always greener in the other fellow's yard. But unfortunately for these slightly malcontent movie makers the recorded facts do not bear them out. Take, for example, a look at ACL's own selection of award winners now being featured in our *Top of the Ten Best* program . . .

In their order of presentation, these pictures are *The Man With The Box*, a simple but psychologically tense little film story made in the environs of Worcester, Mass.; *Poet and Peasant*, a technically intriguing musical tour de force produced wholly within the confines of a Toledo, Ohio, living room;

Birds of Washington, an outstanding nature study filmed by a pair of Washingtonians in and around our country's capital; *Muntre Streker*, a delightful cartoon comedy made (we would guess) in the artist's studio; *Bulbs and Beauty*, a glamorous record of the gladiolus produced in and around Momence (ever hear of it?) Ill., and *Duck Soup*, a rollicking saga of family life filmed, of course, in the heart of the family.

In other words, here are six outstanding amateur pictures—five of them in the Ten Best class—and every last one of them is a product of backyard bounty. And so, by the way, were the five other award winners which we could not include in the *Top of the Ten Best* program.

The moral should be obvious. Fine movies are made with an observant eye, a creative mind and a responsive heart. They are *not* the product of geography. Our advice to aspiring and unhappy filmers is to take their eyes off those far horizons—and get out among their fellows. Momence, when you really look at it, may be every bit as glamorous as Mexico.

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I would advise those contemplating or already using the Bell & Howell 202 projector to consider seriously the purchase of the "Slim Aire" microphone, a more expensive but much more versatile instrument than is offered by B&H for use with their machines. The Slim Aire is a dynamic type mike, with provision for both high and low impedance output by merely changing the cord plug internally.

There are four basic types of microphone in common use today. They are the condenser, the dynamic, the crystal, and the ribbon. It isn't necessary to go into the technical aspects of these instruments to discover why you would talk across rather than directly into the face of a dynamic microphone to reduce sibilance. Talking across the front of a condenser or crystal mike produces less effective results on sibilance. And such positioning has no effect whatever on the ribbon mike. The best control of sibilance with the latter three microphones is achieved by manipulating the tone control, or bass and

treble controls if both are fixtures. Slim the highs, or treble, and favor the lows, or bass.

Any initial effort with a microphone may produce popping. This is caused by the pronunciation of letters such as P and B with the lips too near the mike. The remedy is obvious; move back from it. A mike-to-mouth distance of about



TOO CLOSE and too cluttered is this recording setup, with narrative sheets in disorder and the mike so close it will create popping.

12 inches is a good standard. Or, if it is "psychologically comfortable" to be near the mike, talk across it instead of into it.

Unless you have an off-and-on switch convenient to the narrator, his mike will be "live" all the time he is recording. For this reason one must be careful not to clear his throat near the mike. Clearing the throat is a perfectly human thing to do. But you brand yourself as a rank amateur, with emphasis on the rank, if audible throat clearings are present on your tape or stripe.

Another caution I would give you is this: Avoid rustling papers by the mike. If it is difficult for you to turn over a page when it has been read, slide that page right off the table to the floor. Noises from your arms, hands and legs striking the table or mike can be picked up and recorded, too. So seat the microphone on sponge rubber, heavy felt or some similar absorbent material. This will decrease the mike's sensitivity to sound shocks.

Now, seat yourself comfortably, and begin.



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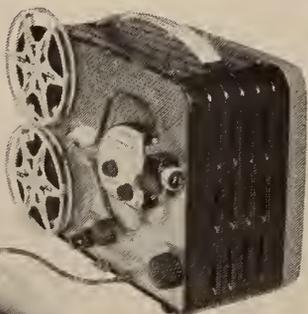
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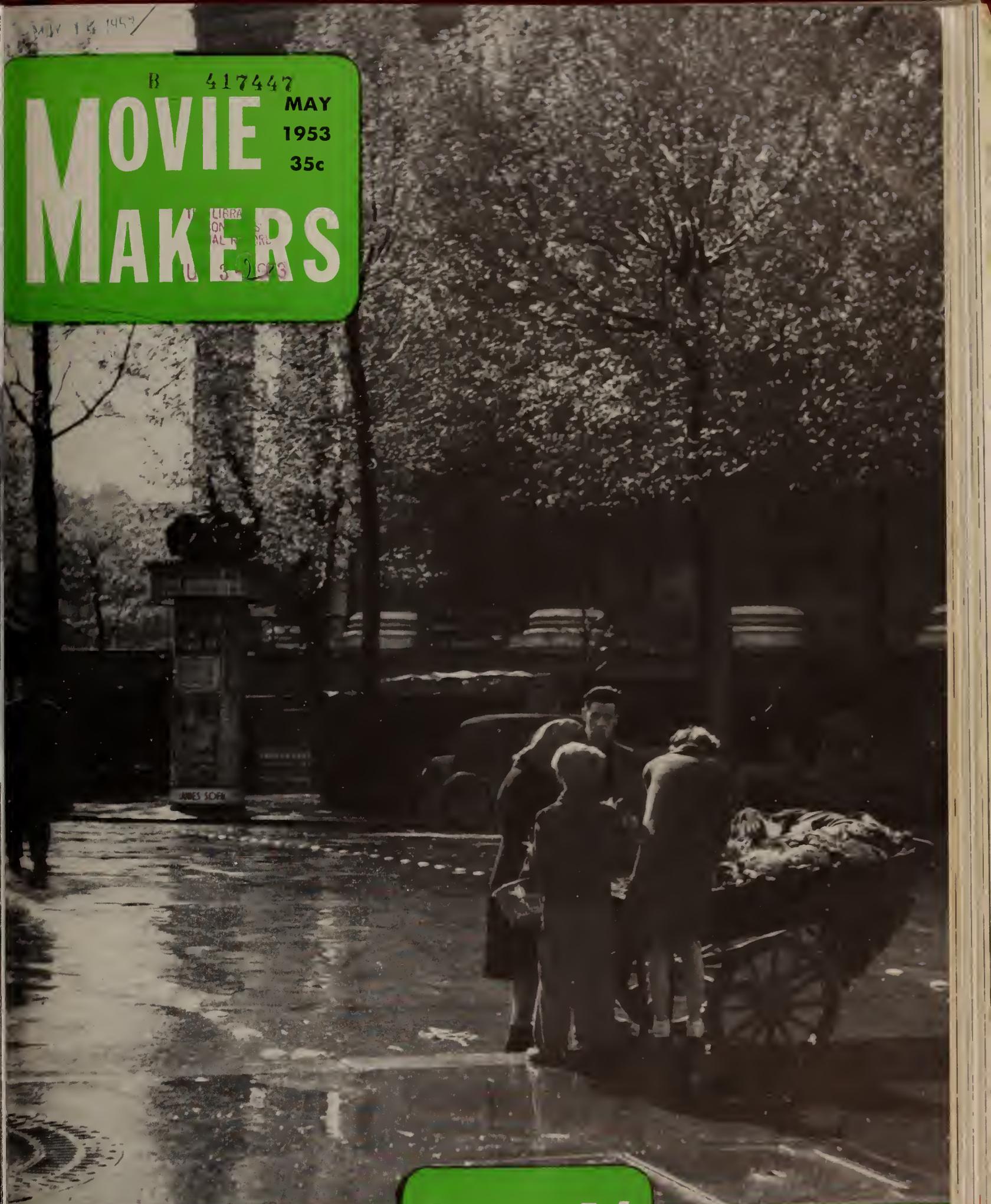
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FOR THE FIRST TIME, The Amateur Cinema League is proud to offer to movie clubs and amateur filmers everywhere a perfectly balanced program—1 hour and 26 minutes long—selected from award-winning films of the past year. "The Top of the Ten Best" is a unique cross section of amateur filming at its finest. Packaged on two reels, it presents an unparalleled variety of subject matter, treatment and theme. The entire production is accompanied by the original scores, re-recorded for absolute synchrony through the magic of magnetic sound on film. "The Top of the Ten Best" is a complete program—ready to roll!

MOVIE CLUBS can present this six-star ACL show at regular meetings, annual dinners or at Gala Nights—to raise money and to win new members. And your top club films may always be added to round out the local program.

INDIVIDUAL FILMERS can screen "The Top of the Ten Best" for study and inspiration, to learn what it takes to make better movies, to entertain friends and family.

THE PROGRAM

THE MAN WITH THE BOX, an outstanding psychological thriller in black and white by *James L. Watson*, ACL. "Superlative melodrama . . . suspense-filled excitement . . . terrifying conclusion." 11 mins.

POET AND PEASANT, a musical novelty by *Robert G. Williams*, ACL. "A technical tour de force . . . perfect synchrony of music to pictures . . . stumped most professionals." 6 mins.

BIRDS OF WASHINGTON, a nature study by *J. Don Sutherland*, ACL, and *Ralph E. Lawrence*, ACL. "Highly competent pictorial survey of bird life . . . Informative . . . outstanding." Excerpted especially for ACL: 24 mins.

MUNTRE STREKER, an animated cartoon novelty by *Mathis Kverne*, of Oslo, Norway. "Delightful tidbit . . . flawless animation . . . sparkling film fantasy." 4 mins.

INTERMISSION

BULBS AND BEAUTY, a documentary record of the beautiful gladiolus by *Haven Trecker*, ACL. "Painstaking . . . profusely close-upped sequences . . . colorful and elaborate." Excerpted especially for ACL: 20 mins.

DUCK SOUP, a family film by *Delores and Timothy Lawler*, ACL, winner of the Hiram Percy Maxim Memorial Award for 1952. "A rollicking, rambunctious household saga . . . well planned, crisply executed." 21 mins.

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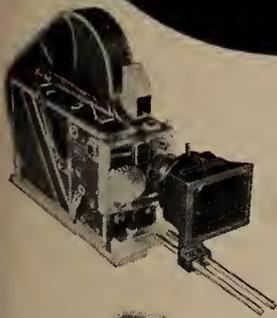
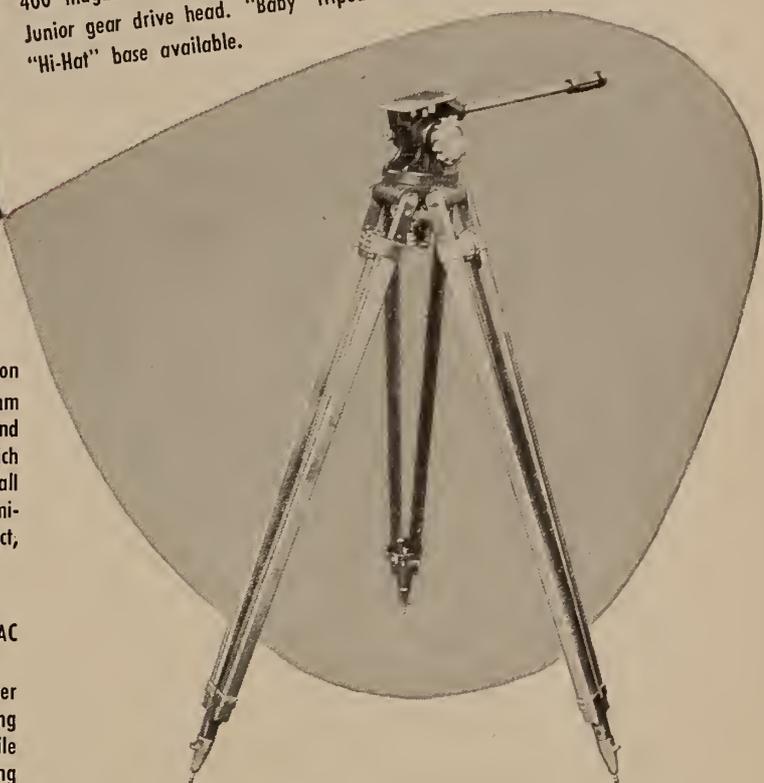
AMATEUR CINEMA LEAGUE, Inc.	5-53
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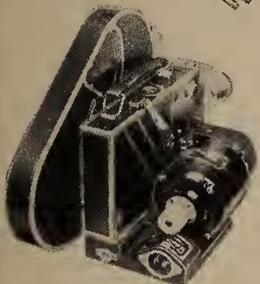
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MOVIE MAKERS

THE MAGAZINE FOR
8mm & 16mm FILMERS
Published Every Month by
AMATEUR CINEMA LEAGUE

May
1953

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Cover photograph from French Government Tourist Office

JAMES W. MOORE
Editor

PETER D. DIBBLE
Clubs Editor

ANNE YOUNG
Advertising & Production

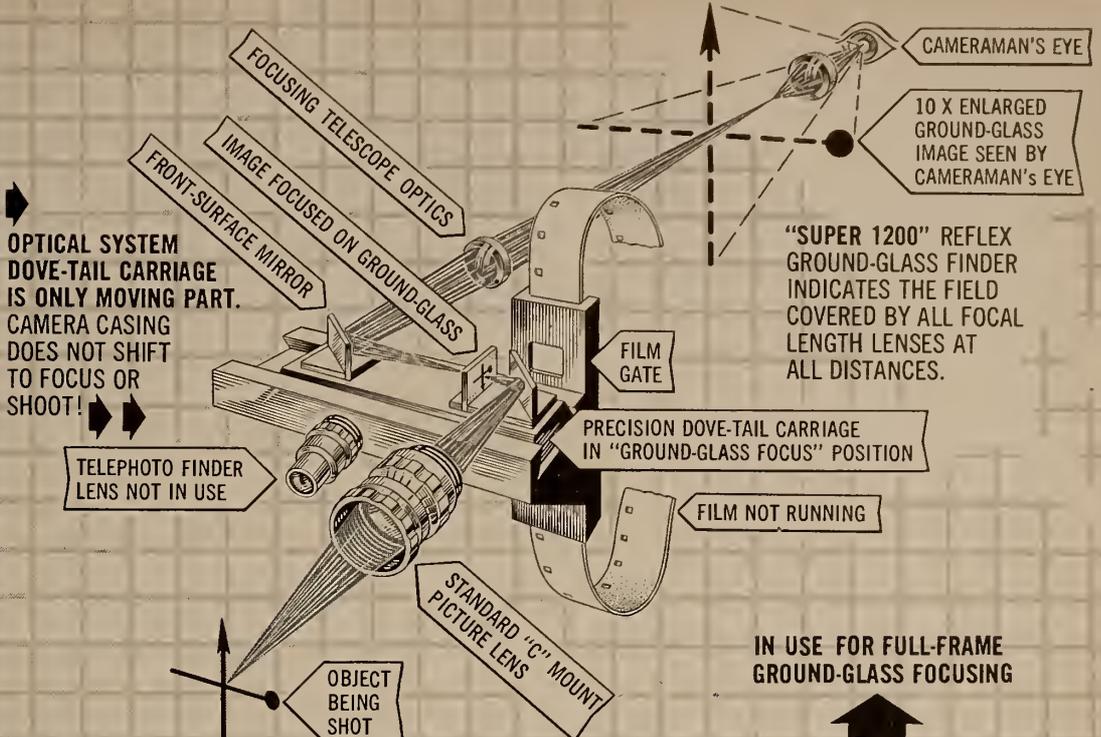
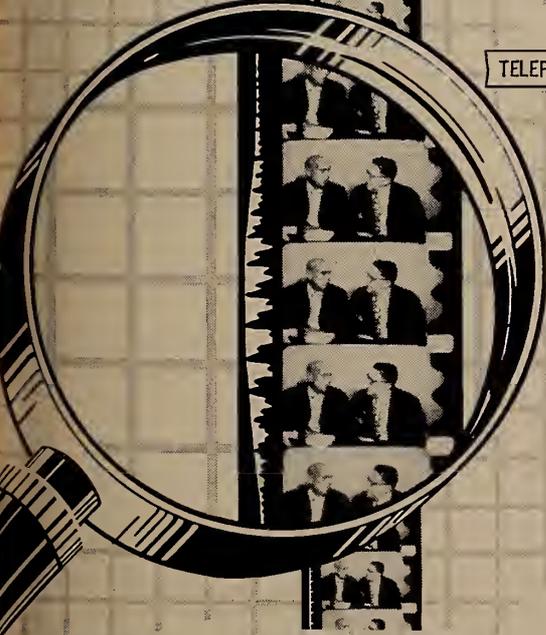
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CHANGE OF ADDRESS: a change of address must reach us at least by the twelfth of the month preceding the publication of the number of MOVIE MAKERS with which it is to take effect.

NEW

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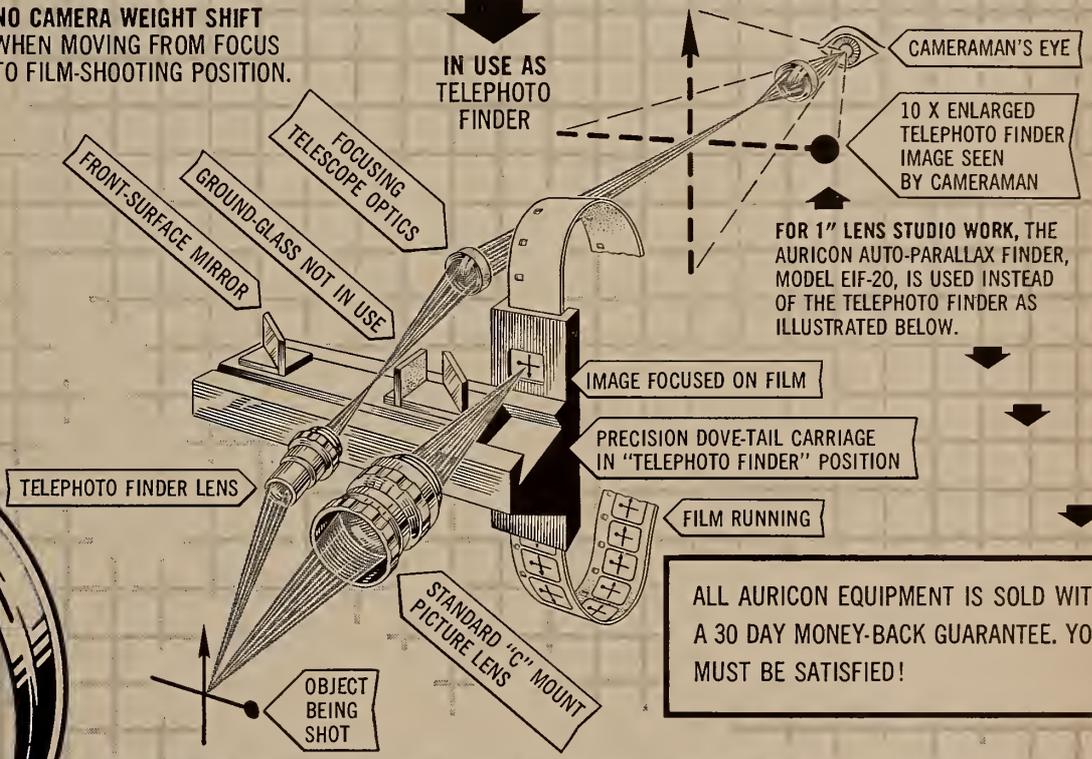
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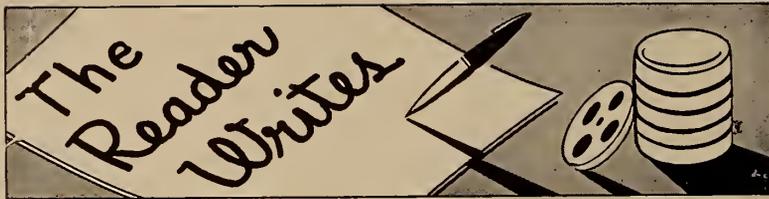
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This department has been added to *MOVIE MAKERS* because you, the reader, want it. We welcome it to our columns. This is *your* place to sound off. Send us your comments, complaints or compliments. Address: *The Reader Writes*, *MOVIE MAKERS*, 420 Lexington Ave., New York 17, N. Y.

MOVIE MAKING TOUR

DEAR *MOVIE MAKERS*: Last month's article, *Off the Beaten Track*, suggested that the traveling photographer avoid an "ordinary tour." Knowing this to be sound advice, I have designed a tour to Italy this July with the special needs of the movie maker in mind.

We shall be a small group, traveling by chartered, de luxe motor coach and stopping for every good shot along the road. This time there are two other reasons for traveling by bus: (1) lectures and instruction in photography en route, and (2) travel in congenial company with people who share and can enrich one's interest in photographic techniques.

CHARLES H. COLES, APSA
Richmond Hill, N. Y.

No ordinary tour indeed is this camera-minded caravan first announced by Mr. Coles in April *MOVIE MAKERS*. As former chief photographer of the American Museum of Natural History, in New York City, Mr. C. is well equipped to lead such a safari.

ENJOYABLE VISITS

DEAR *ACL*: We have just returned from a two month trip by air to South and East Africa, as well as the Belgian Congo, during which time we shot several thousand feet of 16mm. Kodachrome.

As you know, I secured from *ACL* headquarters before leaving the addresses of a few League members in these parts of the world. Thus, I think you will be interested to know that we looked them up in Johannesburg, Cape Town, Durban and Leopoldville, where in each instance we had most enjoyable visits.

I certainly appreciate this opportunity which membership in the League provides of making friends with movie makers in other parts of the world.

ARTHUR M. DEWEY, *ACL*
Willoughby, Ohio

FRATERNAL FEELING

DEAR *SIRS*: One thing that has struck me in reading *MOVIE MAKERS* has been the unusual fraternal feeling that prevails in the magazine. I am now no longer surprised.

For when I wrote you that I had received this year again a 16mm. *ACL*

leader instead of the 8mm., and that I had received a 16mm. leader the year before but (for reasons given) had not returned it, the most I expected was to receive one 8mm. replacement for *this* year's 16.

But to my delight I find that you have generously sent me *two* 8mm. replacements. Now, since their receipt, I have been hunting high and low for last year's 16mm. leader, which I am determined shall be returned to you—come hell or high waters! Many thanks for the trust you reposed in me.

ERIC S. COHEN, *ACL*
Johannesburg, South Africa

COLOR AT f/16

DEAR *MOVIE MAKERS*: I hardly agree with many of the folks, including *FACL* Horovitz, about not using an *f/16* setting for color. For instance, when we made *Southwestern Wonderland*, we found many scenes at Bryce Canyon and in the desert areas that called for *f/22*!

We shot them at *f/16* and got simply beautiful color, sky included. Further, the U.S. Ranger photographers in these areas agreed with us. Our friends, shooting the same stuff at *f/11*, were overexposed. . . . I still say "Follow your meter!"

HAVEN TRECKER, *ACL*
Kankakee, Ill.

FILMING FOLLIES

DEAR *MR. MOORE*: I have just returned from my annual trip to Boston to take the seventeenth edition of Shipstad & Johnson's Ice Follies. While there I looked up skater Les Hamilton, *ACL* (about whom you had a *Closeups* note in February), and we sat up to 3:00 a.m. Sunday morning looking at his 16mm. color films on Puerto Rico and Mexico. Both are well taken and I have urged Les to enter them in the Ten Best contest this year.

Being an *ACL* member sure promotes good fellowship, for Les and I enjoyed immensely comparing notes on our filming methods.

SAMUEL R. FASS, *ACL*
Brooklyn, N. Y.

SAFETY OUTLETS

DEAR *MOVIE MAKERS*: Douglas A. Johnston, *ACL*, is correct in saying that the installation of the Twist-Tite outlet in one's home is somewhat simpler than making the safety plug fitting which I designed. (See *Perfect Your Projection Parties*, November 1952—Ed.) But where (as with the writer) one gives

several dozen public shows in the course of a year, my little gimmick is a mighty valuable adjunct.

It was, actually, at an auditorium screening before several hundred people that my power line was accidentally pulled out of the receptacle. And my brain child was born forthwith.

GEORGE MERZ, *ACL*
Hollywood, Florida

ROOM FOR IMPROVEMENT

DEAR *ACL*: We want to thank you very much for sending us *The Will and The Way* from the League's Club Film Library.

Our members are getting a great deal from studying these pictures, especially a consciousness that there is room for improvement in their own filming. For we use the League picture each meeting as the climactic close of a program of members' films.

R. C. HARDCASTLE, *ACL*
Program Chairman
Movie Makers Club, ACL
Oklahoma City, Okla.

PLEASURE AND IMPATIENCE

DEAR *ACL*: Allow me to express my congratulations on the excellence of your magazine *MOVIE MAKERS*. It is with pleasure and some impatience, I must admit, that I look forward to its arrival each month. My only criticism would be that it is not big enough.

ROBERT F. TUGMAN, *ACL*
Major, Armor
2nd Armored Division
APO, New York City

WORLD-WIDE FRIENDS

DEAR *ACL*: What a wonderful surprise to receive your letter stating that I may continue my membership in the League through the generosity of one of your members—who asks to be unnamed!

I shall think it an honor to be of help to members of the *ACL* who visit our city this summer. In this manner I hope to aid *ACL* in continuing to be the great "world-wide association of movie amateurs," in which we find friends all over the world!

KAREL VAN RIJSINGE, *ACL*
Sinaasappelstraat 155
The Hague, Holland.

TTB—SRO

DEAR *MR. DIBBLE*: Well, our Top of the Ten Best show is over—and it was a complete success! Every seat in the auditorium was taken, and we ransacked the school rooms for extra chairs. I'm sure that there were well over 350 people present. And, needless to say, *Duck Soup* stole the show!

As you know, we charged no admission this year. Since most people around here think of amateur movies as a hodgepodge of most anything, we figured that very few of them would pay to see such a program. So the club bore



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the entire expense. Now we are sure that in the years following, with other TTB programs, our potential audience will pay gladly to see such superior pictures. Thus, as ACL hopes, these programs can be made self-sustaining, both for the clubs which use them and for ACL as their producer.

HERBERT D. SHUMWAY, ACL
 TTB Chairman

Franklin County Camera Club, ACL
 Greenfield, Mass.



In this column MOVIE MAKERS offers its readers a place to trade items of filming equipment or amateur film footage on varied subjects directly with other filers. Commercially made films will not be accepted in swapping offers. Answer an offer made here directly to the filer making it. Address your offers to: *The Swap Shop, c/o MOVIE MAKERS.*

AID IN ISRAEL?

DEAR ACL: Our club, established two years ago, is the only amateur film group active in Israel. It consists of some 120 members, but we are so poorly equipped that we must limit our activities more to theory than to practice. We lack especially projection machines (16mm.), which are not to be found in Israel on the free market but only in the black market. And, as you know, we cannot send foreign funds out of the country.

We write to ask, therefore, if some of your members will be willing to exchange second-hand and not-needed equipment against souvenirs, books, paintings and the like from the Holy Land? References concerning our club (and the undersigned) may be had from Reverend Park T. Rushford, New Bethel Baptist Church, Wanamaker, Indiana.

I. YANAI
 Chairman

Israel Amateur Film & Art Club
 4 Zadok Hacohen Street
 Tel-Aviv, Israel

BLACK HILLS/HOLLYWOOD

WANTED: Approximately 50 feet of 16mm. color scenery of Black Hills in South Dakota, and another 50 feet of color in and around Los Angeles, Beverly Hills or Hollywood. What can I shoot for you in or south of San Francisco Bay area?

(Mrs.) BETTY STEFENEL, ACL
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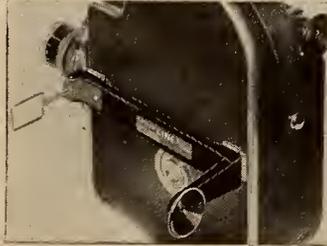


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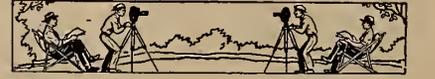
Investigate this new Sportsfinder for both models. Octameter mount as well as the Trifocal viewfinder. Easy to slip on in place of your regular viewfinder. Easy to remove. Nothing to get out of order. Viewer folds down out of position when not in use. A "MUST" for football games and general news coverage. Used with the 2 inch lens. Made of lightweight aluminum with black wrinkle finish to match your camera. Fully guaranteed.

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TOLEDO CINE ENGINEERING
 1309 Milburn Ave. Toledo 6, Ohio



Closeups—What filmers are doing

ANY time that you feel harassed, hurried and a bit overworked, you might care to contemplate the existence of Carl Pehlman, ACL, co-owner with his wife Polly of Studio El Meru in Colorado Springs, Colo.

Carl is, by profession, a portrait photographer, and, as you should know, portrait photographers face their busiest season in the four or five weeks preceding Christmas. It was, therefore, somewhat of a challenge to Mr. P. when the only television station in the Pike's Peak area chose to open at exactly the same season. For the undaunted boss of Studio El Meru, ready and equipped to do his own reversal or neg-pos film processing, wanted "In" on this TV era.

And *in* he got. During the height of the holiday portrait rush he also produced, processed and had telecast no less than five special event and local newsreels, all with optical sound tracks of his own recording. The films ranged in coverage from a ten minute study of community carol singing, sponsored by the city's Jaycees, to three minutes of spot news on a local fire. Carl's fastest job to date was the shooting of a special event at 10:30 one morning and its delivery—edited and sounded—for showing at 1:00 that same afternoon.

AGAIN we are saddened by the passing of another of the truly creative picture makers of our hobby's earliest years. Now it is Theodore Huff who has died, on the fifteenth of March and at the age of forty-eight.

Twenty or so years before that, in Englewood, N. J., Ted Huff was the soft-spoken, quiet-smiling producer of such epic satires of theatrical screen fare as *Hearts of the Golden West*, a Ten Best winner in 1931, and *Little Geezer*, a Ten Bester in 1932. The former film was, of course, a take-off of the classic Western, while the latter made mock of the machine gun era epitomized in *Little Caesar*. But what these titles do not tell you is that both of these pictures were played by children—no one of them over thirteen—and played by them with



AN UP ANGLE makes this pleasing composition for *So You're Going To High School*, produced by Frank E. Gunnell, FACL, a school teacher, for the Board of Education of New York City.

an engaging seriousness which served only to sharpen the films' satiric thrusts.

Outside of our own circle Mr. Huff probably was best known as the author of *Charlie Chaplin*, a recent biography of the film comedian. He had served also, from 1935 to 1940, as assistant curator of the Museum of Modern Art Film Library, in New York City, and was a member of the board of directors of the National Board of Review and of The Film Society.

Mr. Huff was writing a history of the motion picture industry at the time of his death. With *Hearts* and *Little Geezer* he had already written his name into our own expanding history.

TAKE a deep breath. It says here (for immediate release) that *So You're Going To High School*, a 29 minute 16mm. sound on color film, was produced by the Division of Curriculum Development, Bureau of Educational and Vocational Guidance, Board of Education of the City of New York—period.

Besides being verbose, this statement is a lot of nonsense. SYGTHS was produced single-handedly by Frank E. Gunnell, FACL, vicepresident of the ACL and, in his spare time, a teacher in New York City's school system. The Board of Education, with a directness of action rare in any such temple of red tape, simply borrowed him from his school room in P. S. 45 and put him to work making movies.

GEORGE MERZ, ACL, a director of the League and a quondam Ten Best winner, continues his good works in putting on picture shows for the people of Hollywood, Fla., in that community's open-air bandshell and amphitheatre.

In a recent screening, before an audience of nearly 1000 persons, he presented *A Tramp in the Park*, 16mm. award winner by members of the Miami Movie Makers Club, ACL; *The Gannets*, 1950 Maxim Award winner by Warren A. Levett, ACL, of West Hartford, Conn., as well as *Sanibel* and *Mahi* from his own extensive works.

THE avant garde films of Maya Deren and Willard Maas, two leaders in this specialized field of filming, will be presented on Monday and Tuesday evenings, May 11 and 12, at the Theatre de Lys, 121 Christopher Street, New York City.

Alternated at 7:00, 8:45 and 10:30 o'clock screenings on both evenings will be, from Miss Deren, *Meshes of the Afternoon*, *Choreography for Camera*, *At Land*, *Ritual in Transfigured Time* and *Meditation on Violence*. Mr. Maas will be represented by *Image in the Snow* at all screenings. Tickets are priced at \$1.20, tax included.



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"THIS SCEPTRED ISLE . . ."

From cottage to cathedral, Great Britain beckons warmly to the wandering filmer

G. H. HESKETH, ARPS



FRAMED IN FOLIAGE is the simple Elizabethan cottage of Anne Hathaway, a landmark in Stratford-upon-Avon country.



DARK AND DOMINANT is ancient Harlech Castle, standing its guard at the northern end of Cardigan Bay, in Wales.



ANCIENT EDINBURGH, famed as the Athens of the North, is proud of its Princes Street (above) and Royal Mile.

BRITAIN'S most splendid attraction for overseas visitors this year is, of course, the Coronation of our beloved young Queen, Elizabeth II—about which you read in this journal last month. You should remember, however, that 1953 will be a year of national rejoicing and colorful display throughout the United Kingdom. Which leads me to suggest that all who come here from overseas—either before, during or after the celebrations in the capital—should take back with them movie records of other places in England, Scotland and Wales, particularly those linked by history with the stirring times of the first Elizabethan era.

ENVIRONS OF LONDON

Before turning northwards take a look at Canterbury, in Kent, the famous ecclesiastical city where stands the cathedral church of the Archbishop who is to crown the new Queen. In 1573, Elizabeth I visited the Archbishop's palace on the occasion of her fortieth birthday. To the west of London, along the River Thames, is Hampton Court Palace, a magnificent Tudor building in red brickwork, built by order of the great Cardinal Wolsey and presented by him to King Henry VIII, the father of the first Elizabeth. This palace was one of her favorite homes. A special feature is the splendid and colorful garden there.

Further along, Windsor Castle stands on a hill looking over the river. This castle has been one of the homes of kings and queens of England for well over 800 years. Here again are beautiful terraces and gardens, just the subject for color film. On the opposite side of the river, quite near to Windsor, there is Eton College, perhaps the best known of the British public schools. Shots on the famous playing fields could show some of the boys in their traditional top hats and formal Eton suits, as well as those who are dressed for games.

Then, from college to university—at Oxford, the "City of Spires." Here the fine buildings which constitute the University were erected 400 to 500 years ago, and here there are many links with American history. Among men who were students at Oxford are William Penn, Richard Hakluyt, Edwin Sandys and Captain John Mason. A film featuring Oxford should not overlook lively shots of the River Isis, where the college boating crews are frequently seen racing and practising.

THE SHAKESPEARE COUNTRY

Between Oxford and Stratford-upon-Avon lies part of the range of Cotswold Hills, where you will find perfect English villages such as Burford, Chipping Camden, and Broadway. (For more detail about this part of the country, see *This Other Eden*, in *MOVIE MAKERS* of August, 1947). While in this district you could see, at Woodstock, the Duke of Marlborough's Blenheim Palace, where the British Prime Minister, Winston Churchill, was born.

Another well known birthplace—perhaps the most famous in England—is that of William Shakespeare, at Stratford-upon-Avon. This town has a wide variety of connections with the time of Elizabeth I, and many well preserved examples of the architecture of that period. A typical one is the cottage of Anne Hathaway, who became Shakespeare's wife. The lovely River Avon flows peacefully past the town, by the Shakespeare Memorial Theatre, which was built partly by subscriptions sent by American friends.

To the north of Stratford, beyond Warwick, is the ruin of Kenilworth Castle, which is well worth some movie shots. This castle was visited by Elizabeth I and by John of Gaunt, whose speech (in Shakespeare's *King Richard II*) contains the quotation used for the title of this article.

Photographs courtesy British Travel and Holidays Assoc.



THE SPIRES OF OXFORD, above, and noble Canterbury Cathedral at right are richly redolent of the earlier Elizabethan era.



SIDE TRIP TO WALES

If time will permit, journey into the Principality of Wales lying to the west. On the northern coast of Wales, Caernarvon has a grand ancient castle, where the ceremony of investing the Prince of Wales (the Sovereign's first son) takes place. It is expected that, when he is old enough, Prince Charles, the Queen's son, will be created Prince of Wales and invested at this castle. Another fine castle in Wales is at Harlech, standing in a dominating position at the north end of Cardigan Bay. At Wrexham churchyard, near the Welsh-English border, there is the tomb of Elihu Yale, whose name is given to the famous American university.

MAGNIFICENT YORK MINSTER

Back in England, the next important stop will be at York, the most historic city in the northern part of the country. In past centuries this city was the place of the King's (or Queen's) Council, which maintained royal authority in the north. Here is the home of the Archbishop of York, the other English primate. The magnificent Minster, completed in 1474, is comparable with the cathedral at Canterbury. Shots of the Minster are best taken from a viewpoint on the old city wall. Visit the castle museum, where streets have been reconstructed as they were years ago, giving a realistic reminder of bygone days. Many examples of old trades and crafts also are on display there.

To the west, over the Pennine Hills, lies another city of history, the county town of Lancaster. The main entrance to the castle is known as John of Gaunt's Gateway, he being, in his time, the Duke of Lancaster. In later years this title passed to the reigning sovereign and has remained so ever since. The Queen holds the title now; and, although it may sound strange, at functions in the County of Lancaster the loyal toast is given to "The Queen—the Duke of Lancaster."

From this city the journey up to Scotland takes the visitor through the English Lake District in the counties of Westmorland and Cumberland, a world renowned center of beautiful and impressive scenery. Shots in your film range from the dainty pastoral views at Grasmere and Rydal Water to scenes of stark and rugged grandeur at West Water. The poets Wordsworth, Coleridge and Shelley, who lived in Lakeland, must have found this peaceful part of the country a continual source of inspiration to them in their writings.

HISTORIC SCOTLAND

Edinburgh, the capital of Scotland, has a castle whose origin takes us back twelve centuries or more. It stands high on a rock overlooking the romantic city below. From the level of the castle one sees the famous Princes Street and gardens, with the old town and new town at each side. Away in the distance, at the end of the "Royal Mile" is the Palace of Holyroodhouse, the [Continued on page 134]



WINDSOR CASTLE, a medieval fortress beside the Thames, has been the home of English rulers for over 800 years.



LANCASTER CASTLE, famed for its John of Gaunt's Gateway, above, is seat of the royal title, Duke of Lancaster.

STEREO MOVIES—novelty or nonpareil?

A report on the latest 3-D efforts of Hollywood and London . . . How they look and Why

JACK E. GIECK, ACL

IN his lively article, *I Saw Cinerama* (MOVIE MAKERS, January 1953), John Hefele indicated his enthusiastic reaction to this new entertainment medium. As he pointed out, Hollywood, now scrambling to get aboard the three-dimensional bandwagon, is experimenting with a variety of new *stereo* techniques. Detroit (from where I write) already has been favored with two examples of this new movement; and, after seeing them both, I can report for my part only a lukewarm response.

The two samples of stereo fare which currently are touring the country are Arch Obeler's *Bwana Devil*, in Natural Vision, and a program of five short British films, done in a process owned by Stereo Techniques, Ltd., of England. Of the two the latter is, to my mind, the more satisfactory, for reasons I shall hope to make clear shortly. Both, however, contain serious flaws which seem inherent in the medium, and which I believe threaten the commercial success of stereo movies.

The methods of projecting both Natural Vision and the Stereo Techniques pictures are identical. As most of us know, to achieve true three-dimensional imagery (as distinguished from the type

of depth *illusion* created by the large, curved screen of Cinerama) it is necessary to present a separate image to each eye of the viewer. Since all theatres are equipped with two projectors in order to maintain a continuous performance when showing standard "flat" movies, this is accomplished by operating both projectors simultaneously, the left machine projecting the scene for the left eye of the audience, and the right machine showing the scene for the right eye.

To separate the two images and "pipe" each into the proper eye, the well known Polaroid process is used. Taped to the glass of the left projection port is an optical filter which polarizes the light from that projector in a plane on a 45 degree angle (upward and to the left); a similar filter over the right projection port polarizes the right projector beam in a plane rotated 90 degrees with respect to the left projector (i.e., on a 45 degree angle upward and to the right). The polarized images from the two machines are superimposed on a screen of standard shape and size, but which must have a special metal surface so that it reflects the images to the audience without depolarizing them.

Each member of the audience wears a pair of special Polaroid glasses in which the planes, or axes, of polarization are tipped at 45 degree angles, 90 degrees opposed, in exactly the same manner as the filters in the projection booth. Thus, the spectator's left eye will see only the image from the left projector and his right eye only the image from the right machine, since the "wrong" picture, in each case, will be

polarized in a plane crossed at 90 degrees with the filter over the "wrong" eye and will, therefore, be blocked out. (This blocking effect may be compared to the phenomenon most of us have observed when we rotate a pair of ordinary Polaroid sunglasses in front of our eyes while wearing a second pair: we can see through both pairs of glasses until the axes of the lenses are crosses, at which point the glasses held in our hands become opaque.) So much for this stereo projection system *per se*.

However, in order to understand some of the limitations inherent in stereo movies projected by the above system, it will be helpful to examine in more detail how we perceive three-dimensional images. The phenomenon of depth perception enjoyed by human beings and a few other mammals blessed with binocular vision (the ability to look at an object with both eyes simultaneously) actually is the result of at least five different kinds of observation on our part:

(1) "Seeing around the sides" of nearby objects, by getting a different point of view from each eye.

(2) "Triangulating" on an object like a camera rangefinder: actually feeling in the muscles of our eyes the amount it is necessary for them to converge in order to intersect on a given object. More convergence is required for near objects than for those farther away; while none at all is needed (since both eyes are directed straight ahead) for objects whose effective distance is infinity.

(3) Estimating the relative size of familiar objects: the farther away an object is, the smaller it appears.

(4) Noting the relative movement between foreground and background when we shift our position: the background seems to move with us while the foreground passes by.

(5) Using plain, old fashioned perspective, or the apparent tendency for all parallel lines to converge at infinity.

To this list might be added the modeling effect of light, as well as more subtle factors, such as the fact that more distant objects are seen less distinctly due to dust and moisture in the air. Change in color (bluing) of distant scenery is another help, and undoubtedly there are still other aids of which we are scarcely conscious.

Now, it will be noted that only (1) and (2) depend, for their existence, on the observer's having two eyes; (3) and (5) are provided by the monocular eye of any camera, including still cameras, and were used by painters for centuries

[Continued on page 131]

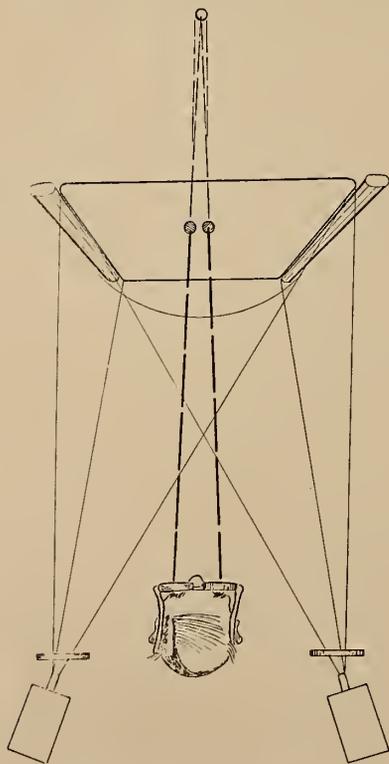


FIG. 1: Right- and left-eye images, carried by polarized light beams of two projectors, are fused in the mind by polarizing spectacles to create single three-dimensional image.

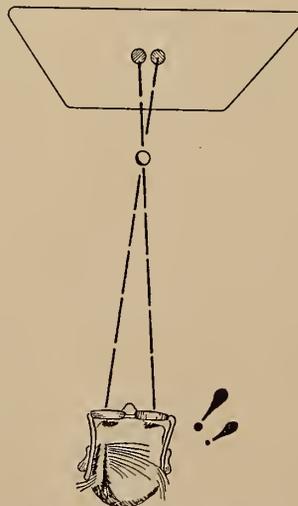


FIG. 2: As right and left images cross over each other on screen, the 3-D image seems to move right off the screen and toward the observer. Excess of this effect is displeasing.

Photographs by Marvin Wurts



THE SHOW GOES ON! Earlier, Victor Patterson (at 202), Ralph Lawrence, ACL, Donald Sutherland, ACL, and Mrs. Sutherland record *Birds of Washington* narrative.

World premiere in Washington!

The ACL and WSC launch Top of the Ten Best program in nation's capital

HARRISON F. HOUGHTON, ACL President, Washington Society of Cinematographers, ACL

BEFORE a jam-packed and warmly enthusiastic audience, the world premiere of the *Top of the Ten Best*, ACL's new all-magnetic picture program, took place on the evening of Monday, March 16, in the nation's capital.

The presentation was sponsored jointly by the Amateur Cinema League and the Washington Society of Cinematographers, ACL, of the District of Columbia.

Guests of honor at this historic occasion were Delores and Timothy Lawler, ACL, of Kenosha, Wisc., 1952 Maxim Memorial Award winners with *Duck Soup*. In recognition of this honor they received the Maxim Award Trophy at the premiere from James W. Moore, ACL, managing director of the League. Also honored were Kathryn and Robert G. Williams, ACL, of Toledo, Ohio, producers of *Poet and Peasant*, as well as J. Donald Sutherland, ACL, and Ralph E. Lawrence, ACL, members of WSC and producers of *Birds of Washington*.

Thus the bare facts of this unique occasion. Behind these facts were long hours of planning and longer days of work. And through it all ran an excitement which became almost unbearable as the blank screen sparkled into life. Finally, as *Duck Soup* faded to a close, you smiled in relief and happiness. The *Top of the Ten Best* premiere was history! And *your* club had helped to write it!



MAXIM AWARD WINNERS: Delores and Timothy Lawler, ACL, center, receive Maxim Trophy from James W. Moore of the ACL for *Duck Soup*, as Messrs. Lawrence and Sutherland (*Birds of Washington*), Kathryn and Robert Williams, ACL (*Poet and Peasant*), and Harrison F. Houghton, ACL, Washington club president, look on.





EARLY on a summer's morning is the magic time for filming the Paris flower stalls.



GLACES, not Good Humors! But the gay charm of these refreshment carts is ever the same.



SEAFOOD al fresco! Fresh and full of color are the myriad mollusks of this open market.

PARIS—IN A PAIR OF DAYS

Planned for the picture taker, here are twin tours for filming fabled Paris

DAVID D. BULKLEY, ACL

THE best way to see Paris—and, surely, the *only* way to film it—is on foot. If, however, personal preference or some other reason rules out walking, the route to be suggested may also be followed by car. In either case, the filming itself may easily be completed in two days.

We shall start our promenade at the Place de l'Opera, the center of Right Bank activity. Here the imposing Opera House overlooks a plaza flanked on either side by shops, cafes and restaurants. The most famous of these is the Cafe de la Paix, where, it is said, one may meet everyone he ever knew if he sits there long enough. Maybe so! But such sitting is not conducive to fast filming. So we proceed down the Rue de la Paix, with its fashionable perfume and jewelry shops, until we reach Place Vendome, site of many famous Parisian dress salons.

We continue across Place Vendome, through Rue Castiglioni till we reach Rue de Rivoli. Turning left, we pass through ancient arcades, lined with small but elegant shops, until we arrive at Place des Pyramides. Here, glistening in the sun, Joan of Arc sits astride her horse, the statue making a striking scene as traffic streams past it on either side.

VIEW FROM THE LOUVRE

Turn right and we are at the famous museum of the Louvre and the Arc de Triomphe du Carrousel. As we stand in front of the Louvre, at this point, one of the most beautiful vistas in all of Paris stretches before us: through the Tuileries gardens, past the obelisk in the Place de la Concorde and up the Champs Elysees to the Arc de Triomphe on the Place de l'Etoile, a mile away. Here, surrounded by flower beds alive with color, we may compose some very beautiful scenes.

In the garden of the Tuileries the French children play their games, ride on the carrousel or in the little donkey carts. Further on, little boys will be sailing their boats in the pool near the Place de la Concorde. As we leave the Tuileries, we gaze on the hustle and bustle of Place de la Concorde with its imposing Egyptian obelisk more

than 3000 years old. Many delightful scenes will be found in Place de la Concorde, for in every direction there is an interesting perspective. On the far side of the square, over to the right, is the American Embassy. A shot of this building with its American flag should be included in our film.

AT ARC DE TRIOMPHE

Moving onward up the Champs Elysees, past the Grand Palais and the Petit Palais on the left, we come to the end of the Champs Elysees at Place de l'Etoile. Here stands the Arc de Triomphe, with thirteen boulevards and avenues radiating from it like the spokes of a great wheel. Beneath the arch is the Eternal Light commemorating France's Unknown Soldier. From atop the arch we have a glorious panorama of the Champs Elysees, the surrounding avenues and typical rooftops of Paris. When we descend, we must film a scene or two of the amazing movement of traffic crisscrossing from one avenue to another across the Place de l'Etoile.

THE INEVITABLE EIFFEL

Now we turn down Avenue Kleber, and a few minutes walk brings us to Place du Trocadero and the Palais de Chaillot. If we choose our vantage point carefully, we may duplicate the "professional" shots of the Eiffel Tower across the Seine from where we are standing. Access to the tower itself is gained by crossing the Seine on the Pont d'Iena.

From the tower's summit we may revel in the splendor of Paris as seen from the tallest structure in Europe. With the city at our feet, we carefully choose telephoto shots of some of the landmarks we know so well from history or from our guidebook. Don't pan, for this type of shot from such a height is very ineffective. Another important suggestion: treat shots taken from such a height as you would an aerial shot, and close the camera diaphragm one half to a full stop smaller than the exposure meter indicates. A haze filter also should be used.

Photographs courtesy French Government Tourist Office



GARE ST. LAZARE, the boat-train station, offers easy filming under its sky-lighted roof. At left, the inevitable outdoor art exhibit.

SEEN BY THE SEINE

Down on the ground once again, we turn right and walk up along the bank of the Seine. Here we have an opportunity to get effective shots of the many bridges that cross the river. The most colorful of these is that named Pont Alexandre III, adorned as it is with gilded figures and unusual street lamps. Continuing along the Seine, we will be tempted by river barges that wend their way through the city, by artists busily daubing at their canvases and by the dozens of little bookstalls which line the wall separating the roadway from the river.

When we reach the bridge called Petit Pont, we turn left, cross the river and find ourselves on the Ile de la Cite; it was on this small island in the Seine that the first fishing colony was founded over 2000 years ago, to become later the great City of Paris. Almost equally famous, here stands the Cathedral of Notre Dame de Paris, the flowering of no less than four architectural eras in French history. One could spend a full day here in contemplation of this noble shrine—but we must move onward.

Crossing the Seine once more over Pont Notre Dame, we reach Rue de Rivoli. Here, to right and left, are sidewalk venders selling every type of household goods imaginable, while nearby stands the Hotel de Ville, or City Hall. This ancient building, rich in history and tradition, is the center of the city government of Paris.

SPRING comes to Paris with budding trees and low lighting where the Tuileries meets the Seine.



WE COME FULL CIRCLE

Turning back toward Place de la Concorde, we walk briskly along Rue de Rivoli, and a right turn on Rue Royale brings us to the church of the Madeleine. This classically lovely edifice provides an opportunity for unusual angle shots, for it is built high above street level, and a spacious plaza is found in front and on either side of it. We continue then up the Boulevard Madeleine and Boulevard Capuscines, lined on either side with fine department and specialty stores. Finally we find ourselves back at our starting point—the Place de l'Opera.

But people as well as places make up the charm and color of storied Paris. For the flavor of the Latin Quarter try the vicinity of Saint Germain des Pres. For the mood of Montmartre, sift slowly through Place du Tertre, where artists are still at work on their age-old but ever-new scenes. Earmark a Saturday morning for your visit to the open air market held on the Place de l'Alma where farmers peddle their produce weekly. And on Saturday afternoon or a Sunday, if you stroll along Boulevard Clichy or Boulevard Rochechouart, you will find countless professional weight lifters performing for the passersby—and for your camera.

So there you have it—Paris, in a pair of days. To complete this coverage, you'll need good weather, good legs and good luck. But by next winter, when you put Paris on your own home screen, it will all be worth it.



TAKE A BOAT TRIP on the Seine for an ideal filming approach to the Eiffel Tower.

A new approach to an old problem . . .

TRY SYNCHRO-TACH

for controlled speeds in tape recording

HERBERT H. REECH, ACL

“ONCE . . .” the man says glibly! “Once the synchronization problem is licked, tape (he believes) offers several advantages over magnetic stripe.” (See *Making the Most of Tape*, January 1953—Ed.)

This well may be so. I'm a tape man myself, and I am not disposed to argue in favor of a system which I do not yet use. But not so fast there, Brother! Let's lick the synchro problem first. I am well aware that there have been outlined in this magazine a number of interesting and often ingenious systems for synchronizing one's tape recorder with one's projector—or vice versa. But it has seemed to me in each instance that too-much confidence has been placed in the stroboscopic principle—regardless of whether that principle has been bodied forth in the familiar strobe disc or in the more recent Revere Synchro-Tape pattern. In either case, the strobe system does indeed tell you when the projector is running at the *correct* speed. But when that speed is *incorrect*,

the strobe pattern does not indicate *by how much* it is fast or slow.

This small but important problem I have solved recently by creating a system which I have designated “Synchro-Tach.” Heart of Synchro-Tach's control mechanism is an ingenious and inexpensive gadget called a hand tachometer. It is precision-made by the Stewart-Warner Company (Chicago), reads clockwise or counterclockwise in units of 100 up to 4000 rpm, and sells for \$10.45 at list. Common retail outlets should be all W. W. Grainger warehouses, the Wellworth Trading Company and most of the bigger tool and hardware stores.

Fig. 1 shows this unit in use in a simple setup which requires the minimum amount of time for construction. The tachometer is held by an aircraft hose clamp which I happened to have lying around, and is then attached to an angle-shaped strip of aluminum. This assembly is then mounted on an old metal base with a dime-store corner

brace. A radio parts store supplied the 3/8-inch-long flexible shaft and a 1/4 by 1/4 inch brass coupling. The free end of this shaft is drilled, tapped and then replaces the projector's hand-turning knob, as will be seen in Fig. 1.

Very well. On the Keystone projector pictured, this hand-turning knob makes two revolutions in passing one frame of 8mm. film—or 32 revolutions per second and 1920 per minute. But to make for easier reading of the tachometer dial, let's run the projector at 2000 rpm, or only slightly faster than 16 frames per

[Continued on page 137]

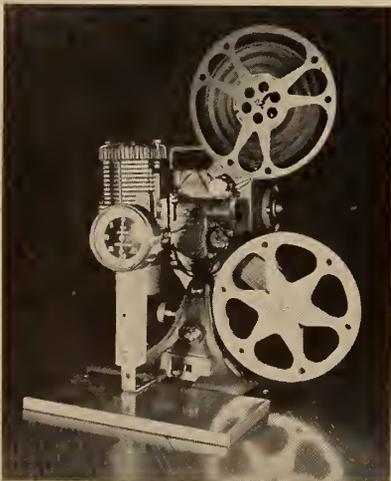


FIG. 1: Simplest use of tachometer to pace projector mounts it in place of turning knob.

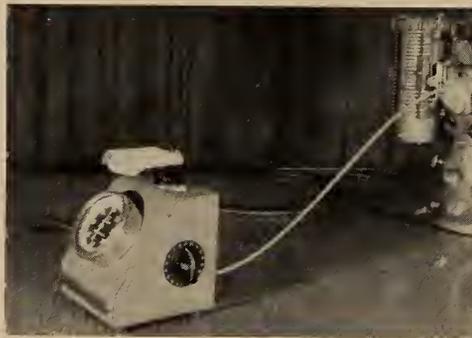
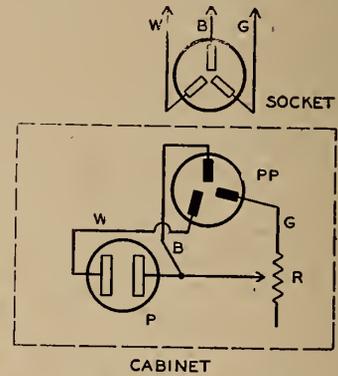


FIG. 2: In de luxe version, tachometer is housed in cabinet, sports a pilot light and rheostat control.



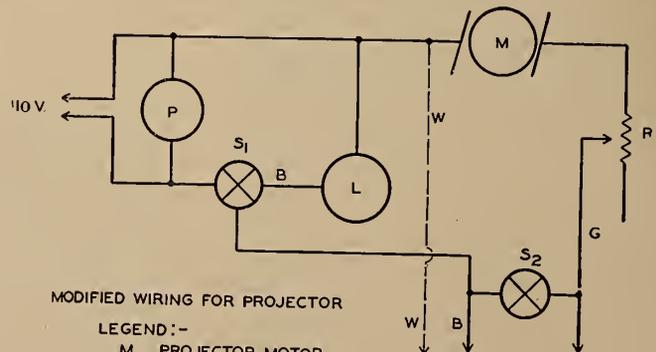
FIG. 3: Three-pole, polarized Amphenol plug on left side of meter cabinet connects thru three-wire cable with projector.



SCHEMATIC WIRING FOR POLARIZED SOCKET AND METER CABINET

- LEGEND -
- W WHITE WIRE
 - G GREEN WIRE
 - B BLACK WIRE
 - PP AMPHENOL POLARIZED PLUG 3 POLE
 - P AMPHENOL STD. AC RECEPTACLE
 - R RHEOSTAT

FIG. 4: Wiring diagram for polarized socket and cabinet installation is seen here.



MODIFIED WIRING FOR PROJECTOR

- LEGEND:-
- M PROJECTOR MOTOR
 - P PILOT LIGHT
 - L PROJECTOR LAMP
 - S₁ PROJECTOR SWITCH
 - S₂ SPST 3 AMP SWITCH
 - R PROJECTOR RHEOSTAT
 - W WHITE WIRE
 - G GREEN WIRE
 - B BLACK WIRE

FIG. 5: Modified wiring for adapting projector to tachometer control is diagramed herewith.

Photographs by Morton L. Kaganowich



ARRIVAL: The picturesque floats of regional delegations make good material for film's start.



CAUCUS: Trade and counter-trade are hatched in state caucus rooms. Use four-lamp lighting bar.



HOOPLA: Parades for state favorites make lively action, here filmed at $f/1.9$ and 16 f.p.s.



ELECTION: The winnah and new president gracefully accepts election as the convention ends.

CONVENTIONS ...in the can

MORTON L. KAGANOWICH

PLANNED movie making at the next national convention you attend can be more fun and give you better films than the haphazard shooting that most amateurs indulge in. This applies to any national convention, be it of the American Legion, Shriners, your trade association, or, as in my experience, the "Jaycees" or Junior Chamber of Commerce.

The first consideration is your equipment. It should be reliable, and you should be thoroughly familiar with it. If you plan later showings to medium or large groups, 16mm. pictures will be superior to 8mm. because of the latter's limitations of screen size. The camera should have an 8 frames per second speed in addition to the normal 16 fps, if you are planning to shoot color under adverse light. Or, if you are going to add magnetic sound later, you will want to shoot at 24 fps on single-perforated stock.

All my convention photography has been on Ansco Color film in a Bell & Howell 70-DA camera. An $f/1.9$ standard lens and an $f/2.7$ wide angle unit are an excellent combination. While a turret mount is a convenience, excellent work can be done with a single lens camera. An exposure meter, necessary filters and a tripod round out the accessories. Where interior lighting is necessary, a light bar with photoflood lamps and camera mounted together will be the best bet.

On arrival at the convention, obtain an official program as soon as possible. Not only will it indicate any changes from the advance program material, but it will itemize in detail such matters as time, date and place. While registering, try to obtain any passes necessary to secure good shooting positions for the planned events. In a word, the greater your advance preparations, the better will be your films.

Now for the shooting. Some producers like to start with shots before leaving home: the packing, poring over road maps and timetables, and the departure. A shot of a late member of the party running down the path, suitcase in one hand and holding onto his hat, is always good for a laugh. If you are going in a large contingent with official farewells, be sure to capture some footage of that.

Since arrivals are sometimes full of confusion, you may miss a close shot of the city name on a signboard. Be sure you go back later for it. Follow this with a long shot of Main Street, a closeup of the welcome banners, the headquarters hotel and the registration desk. Now that you have set the scene, you are ready to show the convention.

The big problem in convention movie making is how to be on the scene at the right time and place to shoot everything. Thus, with something going on all the time, you may as well resign yourself to the fact that you're bound to miss some of it. You should, however, be alert at all times to catch convention color: the state costumes, flags, signs, specially decorated cars, high jinks and spontaneous demonstrations. And at this point I must digress to tell you about the "one that got away."

At one Jaycee convention which I covered, the Wyoming delegation imported several tons of snow to Miami, dumped it in front of the headquarters hotel and proceeded to stage a snowball fight in Florida in June! And my camera was in the hotel room. Before I could get it, of course, the snow was gone. Moral: carry your camera at all times.

The colorful sequences should be interspersed with some quieter footage. You should devote a fair amount of screen time to the official business sessions, if there is sufficient light for filming. Here your light bar will be invaluable for closeups. And, for general auditorium shots, working wide open at 8 fps will usually record usable footage. Finally, if there is a convention photographer on deck, it might be [Continued on page 134]

From the first speech to the last headache,
here's how to film that great American gathering

FILM THE FAMILY AT FUN

Harold M. Lambert from Frederic Lewis



OUTDOOR SPORTS, says the author, are among your best bets for providing colorful action-at-ease in your family filming plans.

FOR a really good picture of those near and dear to you, put your movie camera to work when and where they're having *fun*. You will find that their absorption in whatever they're doing will help to do away with any tendency to appear self-conscious. Their natural actions and reactions will provide you with a variety of interesting facial expressions. And their explicit approach to their chosen activities will leave you with little or no need for narrative.

Your film, as any good picture should, will call for a bit of planning in advance. Consider the season, the lighting, the best background—but above all, consider your family's recreational tastes. If your kid sister is the hopeless-tomboy type, she will look (and feel and act) out of place among dolls and teacups. If your father would rather golf or ride a good horse than eat, then don't settle for a shot of him reading the latest mystery book! Choose natural settings and typical activities. Then sit back and listen to such remarks as: "That shot of Dad is as real as life" "Oh, that's exactly like Aunt Ruth!" "You even got that funny way Benny serves the ball!" "How do you ever get such natural shots!"

In planning your films, list all the special hobbies of your family members, and then add others in which they might reasonably participate. For, while it would be foolish to suggest the use of any really unfamiliar activity (which would be impractical from a standpoint of results), it may be helpful to mention a variety of pastimes which your family may have neglected or forgotten.

Outdoor sports are among the best bets, for they provide lots of action and color, and present few problems of exposure. In summer especially there are endless numbers of photogenic hobbies and sports. Sailing is one that offers natural beauty and matchless grace. And there's swimming and numerous other water sports. Film

Good fun means good films, urges

this movie making mother of five

DOROTHY M. PEPER

your visiting uncle casting a fly or drawing a bead on a rabbit or hawk.

Camping out will provide you with a whole story in itself. Pitching the tent and digging a rain trench; gathering wood and building the fire; the smoke vs. the cook; bacon sizzling, coffee steaming. And then singing around the campfire to make a perfect climax!

Biking and hiking are equally popular. Last week, in the home of a friend just back from Europe, we saw the pictures he made of his climbs among the Alps. There was a visual introduction to his buddies in rough hiking clothes and boots, packs strapped to their backs, golden loaves of French bread sticking out the top! When the ropes appeared between them, tied to each hiker's waist, we knew the trail was growing increasingly dangerous and difficult. The passage of time and the hikers' progress were told in a backward shot, down across the snow where a single trail had been etched by the men's boots.

Flying ice, as the foremost hiker hacked out footholds in solid ice, told us every step at that altitude was taken at laborious cost. And when at last the colorful hotel was sighted atop a mountain peak, the hikers' faces showed a pride and triumph that left us fully satisfied.

Wild life is a natural—and what family doesn't have at least one member who is intrigued by some phase of field or stream? We used half a roll on a couple of squirrels once. For they couldn't resist our picnic lunch of seedless grapes, and we couldn't resist their enormous appetites! Fully as appealing is the common chipmunk, in some localities so tame he will climb over children and into their laps. (A word of warning when shooting scenes in the woods: keep a constant check of your light conditions; they can vary within a distance of a few feet.)

If your family's tastes run to flora rather than fauna, don't hesitate. Eben G. Fine, naturalist and photographer of national reputation, once filmed the full story of the Colorado columbine's life. Climbing through the snow to their lofty haunts, and beginning with the first tender shoots, he took pictures at regular intervals throughout the season, ending with the full bloom in its uniquely delicate tint. So impressed was an artist friend with the result that she painted a life-sized picture and had it mounted as a gift!

What if you don't live in the mountains or near any woods? If in California, film the poppies or poinsettias. If Arizona, film the habits of snakes. In the South, make it alligators. Or skip the nature angle altogether, if your family's interests lie in another place. Suppose your father dotes on puttering in his basement workshop—why not focus your camera on his work bench and watch his newest project take shape? If your kid brother's hobby is magic, then "catch him in *The Act*." Or perhaps it's a passion for tinkering on jalopies—then fade in on his feet protruding from beneath the running board, and end the sequence with the motor in action as a background for his greasy but triumphant face!

Maybe Gram's hobby is rais- [Continued on page 135]

News of the industry

Up to the minute reports on new products and services in the movie field

Portable tape For the movie maker out for a full evening of screenings accompanied by tape recordings, the new carrying case now being offered by Reeves Soundcraft Corporation should be just the thing. Constructed of lightweight but wear-resistant Vinyl plastic, these Reeves cases come in sizes designed to accept the company's earlier 5 inch and 7 inch tape chests.

List prices for the new cases are \$1.35 and \$1.50, for the 5 and 7 inch units respectively.

More on magnetic *Pioneer Tracks*, an 8½ by 11 inch bulletin punched for your notebook, has just been launched by the Bell & Howell Company "in the interest of users and prospective users of magnetic sound on film." Featured in the first issue is a condensation of *Notes From Magnetic Notebooks: 1*, a report by Haven Trecker, ACL, which first appeared in MOVIE MAKERS for December, 1952.

Pioneer Tracks will be sent automatically to all registered owners of B&H's popular 202 magnetic sound projector. Prospective users of magnetic sound on film may receive the bulletin by mentioning this news note in a request addressed to C. K. Preston, Bell & Howell Company, 7100 McCormick Road, Chicago 45, Ill.

Two for Toledo Toledo Cine Engineering, which last month announced a 400 foot film magazine system for the Bolex H-16 camera, comes out this month with two lesser—but no less handy—accessories for that same equipment.

First, for the football fan or general



CAMERA SPECIALTY now offer this Berthiot 1 inch f/1.9 C-mount 16mm. lens at \$36.50.

"snap" newsreel work, there is a Sports-finder employing the familiar, quick-acting wire frame design. The unit clips on instantly in place of the Bolex Trifocal or Octameter optical finder, and its front and rear elements may be folded back when not in use. Field coverage is for the 2 inch medium telephoto.

No. 2 in Toledo's offerings for this month is a Rack-Over designed to operate between the fields of the eye-level focusing unit and the taking lens in taking position. Thus, even for the most exacting closeups—as in title making or lens tube work—absolute elimination of parallax is assured.

Toledo Cine Engineering, headed by George E. Canning, ACL, is located at 1309 Milburn Avenue, Toledo, Ohio.

Ever-Ready reels If you are among the growing school of movie makers which holds that rewinding—especially *power* rewinding—is a major source of film wear and tear, the new Ever-Ready reels now being offered by Rochester Commodities Corporation should be just your meat. Designed for both 8mm. and 16mm. projectors, the reels are of 400 foot capacity in each case.

Heart of the Ever-Ready non-rewinding system is a reel design which permits drawing out the head end of the film from the center of the feed reel, where it already has been positioned in the natural course of projection. Also essential is a simple bracket which fits over the projector's upper spindle to provide a new and *horizontal* reel mounting from which the film passes over an idler on the bracket's end and thence to the feed sprocket.

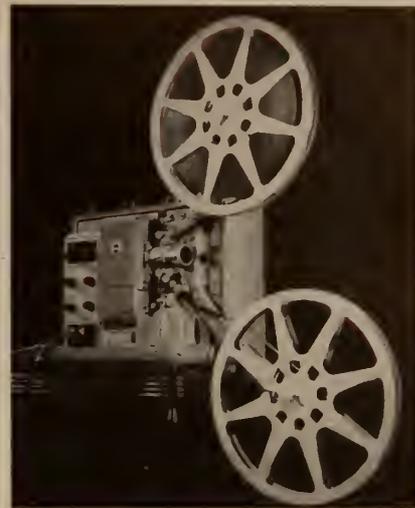
An attractive booklet on the Ever-Ready reel system is available to readers of MOVIE MAKERS with a mention of this magazine to the Rochester Commodities Corporation, 219 East Avenue, Rochester 4, N. Y.

Berthiot 1" f/1.9 A Berthiot 1 inch f/1.9 lens, suitable for use with such standard C-mount 16mm. cameras as the Bell & Howell, Bolex, Keystone and Victor, is now being imported from France by Camera Specialty Company, 50 West 29th Street, New York 1, N. Y.

The new objective has click stops from f/1.9 to f/16 and a focusing range from 2½ feet to infinity. Available for immediate delivery, the lens lists at \$36.50.

New Pageants Three new models of the Kodascope Pageant 16mm. optical sound projector, designed especially for the audio-visual field, have been announced by the Eastman Kodak Company.

Model AV-071, first in the new line, features a new Plus-40 shutter which, it



KODASCOPE PAGEANT, optical sound projector now offered in three new models designed for audio-visual use. From \$400 to \$530.00.

is stated, provides an increase of 43 percent in screen illumination over the shutter of the Model 1. This super-brilliance fits it well for use in hard-to-darken classrooms or in halls where a long screen throw is mandatory. The Plus-40 shutter will operate at sound speed only. Otherwise the AV-071 is identical with the standard Pageant, including a built-in-the-case 8 inch speaker and the same list price of \$400. (The Model 1, says EK, will continue in manufacture.)

Model AV-151, the second new Pageant, is mechanically the same projector as the Model 1. Audiowise, however, it features a 15 watt, high fidelity amplifier and a separate 12 inch Kodak de luxe speaker in matching case, thus qualifying it for use with far larger audiences than may be served by the AV-071. List price on the AV-151 will be \$530.

Third in the new line of Pageants is the Model AV-151E which combines *all* of the new features—the Plus-40 shutter, the 15 watt amplifier and the separate 12 inch speaker in a matching case. The AV-151E, therefore, is indicated for the projection of sound films under the most demanding conditions—where long throw, extra brilliance and increased audio volume and fidelity are required. It will list for \$530.

Stereo movies

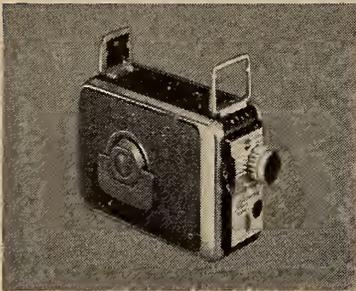
[Continued from page 124]

before photography was invented. Movies add (4), which is one of the primary values of the moving camera, or dolly shot, in motion pictures and television. Charles DuBois Hodges's *An Experiment in Stereo* (MOVIE MAKERS, November 1950) discussed other special techniques which enhance the feeling of depth by means of movement.

Thus, by means of a rather elaborate technology, stereo movies add only two

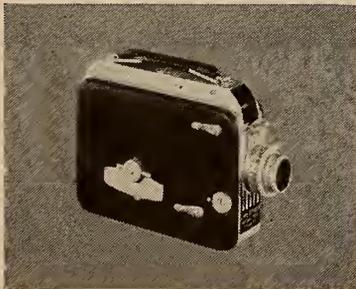
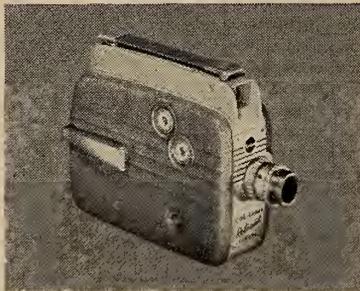


5 ways to better movies

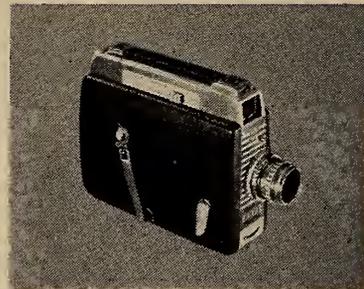


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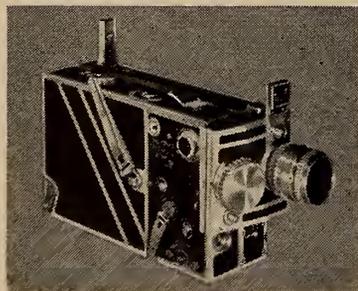
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TRADE-MARK

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

additional bits of visual intelligence to an audience's observations about the depth of any scene they are looking at.

There is no question, however, about their effectiveness in producing a three-dimensional effect. Figure 1 illustrates how (1) and (3) are simulated. When the observer looks at the screen through his special Polaroid glasses, the two images fuse in his mind and the plane of the screen actually disappears; the action seems to be taking place at varying distances behind the theatre proscenium. For example, as the two images of an object move apart (and become smaller) it appears to recede into the distance. When the images move toward each other (and get larger) the object seems to zoom toward the audience. At the point when the two images are on top of one another the object appears to be suspended at screen distance. Finally, if they cross over each other, as shown in Figure 2, the object appears to come through the screen at the observer.

In the film programs which I saw, this was done once or twice for shock effect—in *Bwana Devil*, for example, a spear is hurled at the audience by an angry native. For me, at least, this illusion imposed additional eyestrain; and before the spear got anywhere near me my eyes gave up, so that I saw two separate images of it. This, inevitably, proved to be more confusing than shocking.

Probably for this reason nearly all the action takes place at some plane behind the screen proscenium. The result is rather disappointing. For, unlike Cinerama's screen, which engages practically the entire field of view of the observer and gives him a feeling of being "there," the average movie screen is lucky to cover one sixth this amount (depending, of course, on how far from the screen the observer sits). Consequently, the effect is rather like sitting in a darkened room, as you watch action in the backyard through a small window in the opposite wall. The scene is three-dimensional all right; but one hardly has a sense of participating in it.

There are important differences between Stereo Techniques' process and Natural Vision from the viewpoint of the audience. Both processes use two cameras. In Stereo Techniques' process, however, the axes of the camera lenses are parallel, just as is the case with stereo still cameras (Stereo Realist, et al.) and with stereo attachments for amateur movie cameras—although the latter use a single camera and lens system, to put two vertical images side by side on the horizontal film frame.

With Natural Vision, however, the lens axes of the two cameras are made to converge on the center of interest in the scene, just as do our human eyes. While this sounds good in theory, it results in the unhappy phenomenon of

"reverse parallax" on all background objects behind the center of interest; that is, since the lens axes intersect on the center of interest, the left and right images of all objects behind this point will be reversed—the left eye image falling to the right of the image seen by the right eye.

While this same effect exists in our observation of real-life objects, we unconsciously ignore it. In Natural Vision movies, however, we are forced to rivet our eyes on that same center of interest which the camera picked out for us—or we become hopelessly confused. (You need only a few wandering gazes at objects off in the distance before your eyes hurt!) While this kind of automatic audience control is not too unacceptable in dramatic films, where there usually is a strong center of interest, its use in travelogs would soon become disastrous. For the audience here would have no way of knowing what the center of interest was intended to be; and they would have to find therefore the right distance for each new scene by trial and error. To me, this would seem to forecast better business for the optometrist than for the box office.

The visual results of Stereo Techniques' process are somewhat better. Being filmed with parallel lenses, the images are easier on the eyes. Included in the program I saw was a travelog about England, which had been shot almost entirely from a boat on the River Thames. Thus, the film takes excellent advantage of binocular facility No. 4 (relative motion), as the nearby shore sweeps along, rotating about the horizon to produce a striking three-dimensional effect.

By far the most pleasing item on the program, however, was a fascinating abstract film called *Around is Around is a Film*, by that artful Canadian cinemagician, Norman McLaren. Those who have seen his *Fiddle-De-Dee*, *Begone Dull Care* and other abstractions set to music, know how he makes his animated lines, polygons and blobs of ink fairly drip with personality. In *Around is Around is a Film* (shades of Gertrude Stein!) his amusing little figures have another dimension to cavort in—space. For his circles and lines chase one another out over the heads of the audience, as diaphanous solids writhe and twist in front of kaleidoscopic backdrops—all to the accompaniment of an "out-of-this-world" sound track.

Otherwise, however, both programs leave much to be desired. There are a good many distractions; for example, the two films (left and right) being projected simultaneously are not always printed to the same image density. This makes the picture seen by the left eye brighter than the one seen by the right, or vice versa, which I



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found disturbing. Further, any variation in arc brilliance between the two projectors results in the same effect.

A similar distraction occurs as a result of film scratches and slight emulsion imperfections (speckles) which usually go unnoticed in standard movies. Since these are observed by only one eye at a time, they call attention repeatedly to the mechanics of the illusion and thereby tend to destroy the effect. And, since two films are used, the frequency of these flaws is twice what it would be with one film.

The polarizing glasses themselves are a nuisance. Two possibilities for their distribution have been tried. Natural Vision (*Bwana Devil*) gives each person an expendable pair in a cardboard frame; these the patron may throw away or take home for his children to play with. (They cannot be used for sun glasses, incidentally, because the polarizing axes are at the wrong angle.) However, the cardboard frames do not fit well, and they create an almost insurmountable problem for patrons who normally wear glasses.

Stereo Techniques issues returnable glasses with plastic frames, which (it says here) are sterilized in a germicidal solution before being re-used. These are more comfortable to wear, and some even fit over ordinary glasses; but since many patrons try to clean the plastic lenses with their handkerchiefs, most of the glasses become badly scratched after being used a few times.

Even if one gets an unscratched and comfortable pair, however, there still are problems. The glasses must be worn straight and the head must not be tipped sidewise or the viewer will see two images with each eye. One of the pairs I had was imperfect and, even though they were worn straight, the left lens admitted a dim ghost image of the right eye picture in addition to the full strength picture for the left eye. Since the ghost image was dark blue, this effect was more pronounced with black and white films than with color.

Finally, because both theatre projectors are used at the same time, stereo movies cannot be shown continuously. With standard reel housings, the program must be interrupted several times to permit reel changes. This, of course, could be overcome by using extra large reels and housings (or two additional projectors).

Given time, some of the other shortcomings of stereo movies probably can be improved; but whether they can be eliminated entirely is doubtful. And, unless they are, I personally can see no bright commercial future for stereocinematography. Although people stood in line to see *Bwana Devil*, and attendance at Detroit's Telenews Theatre has tripled since stereo shorts were added to the program, it must be remembered

that the technique is still a novelty. Once the public curiosity has been satisfied, however, my guess is that people will no longer be lured by 3-D productions. They are just plain uncomfortable to watch. Hollywood, in my book, is betting a lot of money on the wrong horse.

"This sceptred isle"

[Continued from page 123]

residence of the Queen when the court is at Edinburgh. The palace, which is open to the public except when the court is there, was built during the Sixteenth Century.

Scotland has a great deal to offer as material for your movie—towns, villages, mountains and lakes—but I have room to mention only one more place. Another royal castle, Balmoral, lies in typically Scottish scenery, surrounded by mountains and rich fir stands through which herds of highland cattle graze. It is a country home of the Queen and the royal family where they enjoy their vacation after the busy London season ends in the month of August.

One last word. Remember that people are as important as places. Don't be content with scenic shots only, but include plenty of the British folk, so that the movie will be a living record of your visit.

Conventions

[Continued from page 129]

well to check with him on interior lighting. He may have arranged for spotlights on the rostrum, and would not mind your shooting with him, as long as you did not interfere with his work.

In many conventions, the really big event is the presidential campaign. The banners are hung early, and the electioneering goes on day and night. Try to get shots in state caucus rooms, in the hospitality rooms, and in campaign headquarters. Get closeups of the leading candidates and of their campaigners, decorated with buttons and wearing special costumes. Get footage of each presidential candidate being nominated, then the demonstration as he is carried around the auditorium on the shoulders of his supporters, followed by the state delegations who are on his bandwagon. In particular, get shots of your own state delegation. And finally, get the dramatic moment, if there is one, when the losing candidate steps to the rostrum, concedes to his worthy opponent, and the winner is given the gavel of authority.

If the convention includes a street parade, select a vantage point well in advance. You should check for viewpoint, crowd interference, sun direction, absence of shadow patterns—and a safe perch. For it is impossible to make good

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are the pictures in
THE TOP OF THE TEN BEST?
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Film Feature!

movies with one hand while hanging on for dear life with the other. If you can get a spot in the reviewing stand, so much the better. But one note of caution: if you must pan your parade shots, pan only in the direction of movement of the unit. Panning in the opposite direction will produce a jerky sensation. And don't forget your spectator reaction shots.

If you have time to scan the local newspapers during the convention, you may find headlines which, photographed later in closeup, will make effective subtitles for one sequence or another. Also pattern shots of souvenirs and badges will make for interesting color.

Finally the convention is over. Sure, you are tired by the hectic pace and bent from the load of equipment you have been toting. But don't forget the closing shots. People checking out, waving goodbye, and the car driver scratching his head at the mountain of luggage on the curb, wondering how to get it all into the trunk. And for a closing shot, how about filming the poster announcing next year's convention?

Film the family at fun

[Continued from page 130]

ing African violets. Start with planting the tiny seed, and end with a color study of the prize winning Blue Boy of which she is so justly proud. Catch Grandpa playing a lively game of checkers or chess, where a novel touch can be added by making his opponent one of contrasting age.

If you lean to longer scenes on a single subject, you can find a whole story in a single sport. Our entire family, for example, dabbles in soft ball, though our children range from a husky 12 down to a babyish 3 years of age. And a small town I know stages an annual game on donkeys, which develops situations so comic that the event draws spectators for miles around. In case you are short on donkeys, you might use special uniforms such as old fashioned hobble skirts.

Music has possibilities, particularly band and orchestra work. (Who can ever forget, after seeing the movie, *Stars and Stripes Forever*, the way the young sousaphone player just home from the war rhythmically puffed his cheeks in time with the music of the parade?) Most any family that's musically inclined can recruit a comic hillbilly group with colorful costumes and suitable props. And it's fun to fake a score by exaggerated renditions in time with a Spike Jones record, and then using the same record as a sound track when the film is viewed.

There are endless ideas, but these will give you a start. And for every one that comes to mind, there will be another you've overlooked in your family's life.



- J. Herbert Wolsey, *Kankakee, Ill.*
- Lt. Herbert M. Federhen, *Ft. Monmouth, N. J.*
- Carl T. Buck, *Oak Park, Ill.*
- Vernie Fossan, *Wanamingo, Minn.*
- Photo Copy Service, *Waukesha, Wisc.*
- Sgt. Umberto Rafaels, *Savannah, Ga.*
- Frank Jaskolka, *Warren, Ohio*
- William L. LaBonville, *Dearborn, Mich.*
- Miss Pauline McCauley, *Washington, D. C.*
- Mrs. Lillian D. Nelson, *Portland, Ore.*
- Luther Ryan, *Overland, Mo.*
- George D. Manuel, *Halifax, Canada*
- Edward Parker, *No. Long Beach, Calif.*
- F. Ritter Shumway, *Rochester, N. Y.*
- Solomon Falon, *New York City*
- Edward F. Gallenstein, *Cincinnati, Ohio*
- Otto H. Babik, *Bayside, N. Y.*
- Frank C. Blum, *Long Island City, N. Y.*
- Lawrence B. DuMond, *Walton, N. Y.*
- Dan D. Fulmer, *Columbus, Ohio*
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- Hal Sawyer, *North Hollywood, Calif.*
- Murray S. Spinrad, *Baldwin, N. Y.*
- Ed. H. Shores, *Ardmore, Okla.*
- Jack Clarke, *Ballina, Eire*
- Simon Knudsen Hansen, *Lisbon, Portugal*
- Arthur R. Steele, *Durham, N. C.*
- Mrs. Russell Upton, *Atlantic City, N. J.*
- Louis W. Arnold, *Lexington, Ky.*
- Mrs. John P. Beakley, *Kirkwood, Mo.*
- Dr. Reinhold Erickson, *Wayzata, Minn.*
- Joseph Baer, *Boston, Mass.*
- N. N. Mitchell, *South Pasadena, Calif.*
- Harry R. Mooney, *Miami, Fla.*
- Dr. Theo Regout, *The Hague, Holland*
- Lloyd C. Acres, *Kingston, Canada*
- Brown University, Photographic Laboratory, *Providence, R. I.*
- George H. Foley, *Randolph, Mass.*
- George Henderson, *Bowling Green, Ohio*
- M/Sgt. J. Wlasenko, *c/o PM, San Francisco, Calif.*
- J. L. Austin, *Fort Worth, Texas*
- J. G. Barrie, *Estevan, Canada*
- Leo T. Hansen, *American Fork, Utah*
- Cliff Kies, *San Antonio, Texas*
- Mrs. Marie J. Plony, *Los Angeles, Calif.*

- Ken G. Dagleish, *South Hurstville, Australia*
- John T. Honig, *New York City*
- E. P. McMahon, *Great Falls, Mont.*
- Matthew H. Skove, *Plainfield, N. J.*
- George M. White, *Londonderry, Northern Ireland*
- Jean Carles, *Grasse, France*
- Francis E. Menapace, *Gallup, N. M.*
- Francesco Tajer, *Mexico, D. F.*
- Capt. Arthur J. W. Weir, *HAFB, Hamilton, Calif.*
- Nicholas Abate, *New York City*
- Library, Baxter Laboratories, Inc., *Morton Grove, Ill.*
- Linda Darnell, *Los Angeles, Calif.*
- C. V. Knox, *Kansas City, Mo.*
- S/Sgt. George W. Nichols, *c/o PM, New York City*
- Dr. John T. Crowe, *Cape Girardeau, Mo.*
- Lester C. Gold, *Bethlehem, Pa.*
- George M. LeRoy, *Newburgh, N. Y.*
- Charles H. Schreyer, *Washington, D. C.*
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8 CLUBS 16

TTB in April Last month *The Top of the Ten Best*, ACL's record-breaking program featuring the 1952 Maxim Award winner and five other selections from the Ten Best competition of 1952, saw quite a bit of traveling across our country, from New York and Massachusetts to Texas and California. Among the clubs which screened the program to capacity audiences were the Franklin County (Mass.) Camera Club, ACL; the Greater Denver Cinema League, ACL, and the Amateur Motion Picture Society of Denver, ACL; the Los Angeles 8mm. Club, ACL (Southern California premiere), and the Omaha Movie Club, ACL.

The shorter version of the package feature, *The Junior Top of the Ten Best*, was shown by the Southwest Movie Makers Guild, ACL, of Houston, Texas; the Dayton (Ohio) Amateur Movie Makers Club, ACL; the Brooklyn Amateur Cine Club, ACL, and the Tulsa (Okla.) Amateur Movie Club, ACL—besides several private screenings by individual League members.

To see where these programs will be playing in your immediate area, consult the booking timetable found elsewhere in this department.

Kenosha contest Grand Award winner in the recent contest conducted by the Kenosha (Wisc.) Movie and Slide Club, ACL, was *Of Mice and Little Boys*, by Charles Found. Other winners in the 16mm. division were *My Kids*, by Gene Arneson, ACL, second, and *Box Camera Shutterbug*, by Louis Troestler, ACL, third.

In the 8mm. division the winners were *You Can't Win*, by Shirley and Larry Jornt, first; *The Big Horns*, by Eldon Voelz, second, and *Kenosha's Parks*, by Dr. J. P. Graves, ACL, third. Awards were made and the films screened at the club's annual show on April 8.

Kansas City Winners of the recent 8mm. contest held by the 8-16 Home Movie Makers, ACL, of Kansas City, Mo., were *October Holiday*, by Mr. and Mrs. Ralph Emslie; *Amateur Hobby*, by Mr. and Mrs. H. L. Perrine, and *A Freight Train Wreck*, by P. E. Werrell, in that order. Congratulations to all the winners!

Highlighting the club's annual banquet on March 23 was a screening of

The Top of the Ten Best, ACL's new feature program. One of the season's outstanding social events, the banquet was attended by well over a hundred persons, all of whom, it was reported, enjoyed a superb evening of entertainment and good cheer.

Bergen County Interior filming was the subject of the April 6 meeting of the Amateur Movie Society of Bergen County, ACL, in New Jersey. Among the films shown to illustrate the results of good and careful lighting were *Serenade to a Maid*, a club production; *Hands Around the Clock*, by William Messner, ACL, a Ten Best film of 1950, and *Maxine's Big Moment*, a 1948 Ten Best winner, also by Mr. Messner.

L. A. Eights Winners of the annual shortie contest conducted by the Los Angeles 8mm. Club, ACL, were *Two Thin Dimes*, by Merle Williams, first; *March of TV*, by Charles Coleman, ACL, second, and *You See, It Happened Like This*, by Frances Field, third. Judges for this eagerly awaited yearly event were John Shoemaker, from the Burbank Movie Makers, and Jack Lloyd, ACL, and Wendell Weethee, of the Long Beach Cinema Club.

Omaha Oscars The Omaha Movie Club, ACL, awarded its 1952 Oscars to Carroll Swindler, ACL, for *Cypress Gardens* (16mm.) and to Mrs. Ralph Bremer, ACL, for *Benedictine Monastery* (8mm.). Runners-up in the 16mm. class were *Navahopi Land*, by John J. Kretschmar, second; *Minneapolis Aquatennial*, by Myron Jacoby, ACL, third, and *Under Three Crowns*, by

Lyle McBride, ACL, fourth. And in the 8mm. class there were *A Birthday Party*, by Richard Orr, second; *Two Bums on a Bike*, by Ralph Peterson, ACL, third, and *Girl Scouts*, by Lulu Finch, fourth.

Hamilton Officers for 1953 for the Hamilton (Ontario) Amateur Movie Makers, ACL, will be M. Mill, president; G. Robinson, ACL, vicepresident and program chairman; R. Trouten, ACL, secretary; R. Tilbury, ACL, assistant secretary; Mrs. R. Britton, treasurer; W. J. Hill, ACL, contest chairman; W. Mason, membership, and H. Yates, ACL, publicity.

Richmond The Richmond (Calif.) Movie Camera Club, ACL, recently elected Don Hitchcox, ACL, as their president for the new season. Serving with Mr. Hitchcox will be John Geiger, vicepresident; Mary Sisler and Edna Hunting, ACL, secretaries, and Robert Buckett, ACL, treasurer. Additions to the club's board of directors were James Viramontes, Arthur Smith, and Richard Sisler.

Following the installation of the officers, which was arranged by Eric Unmack of the Westwood Movie Club in San Francisco, members were treated to a program of films by Donovan Smith, ACL, of the Bay Empire 8mm. Movie Club, ACL, also in San Francisco.

Dallas award The Dallas 8mm. Club, ACL, presented its Marlow Trophy to Orin Switzer, whose two entries placed first and second in the club's 1952 contest. Presentation was made by Joe Galloway, who has won the award for the past two years.

Argentina The Cine Club Argentino, ACL, headquartered in Buenos Aires, held its 10th amateur film contest recently with the following results. In the story classification, *Muchos Dias . . . y Muchos Noches*, by the Beccaglia brothers, was awarded second prize, no first or third awards being made. *Evocation*, by Enrique J. Bouchard, won third place in the fantasy class, with no first or second awards.

The documentary division had no first award, but *Estempas Ibericas*, by Cavaldo C. Vacca, won second place, with *Ciudad de la Paz*, by Eduardo Douglas Di Fiore, ACL, third. This last

Erma Niedermeyer, ACL



WTMJ-TV, Milwaukee's television station, interviews Harold Sonneman in support of April gala by Amateur Movie Society of Milwaukee.

Where to see
THE TOP OF THE TEN BEST

Date	Sponsor	Tickets and Information
May 15	Golden Gate Cinematographers, San Francisco, Calif.	A. Thea Rath 140 Paraiso Place San Francisco 16, Calif.
May 22	Indianapolis Amateur Movie Club	Walter R. St. Clair 3542 Guilford Avenue Indianapolis 5, Ind.
May 27	Kenosha Movie and Slide Club	Timothy Lawler 7420—25th Avenue Kenosha, Wisc.
June 1	Los Angeles Cinema Club	Charles J. Rass 3580 Griffith Park Blvd. Los Angeles 27, Calif.
June 9	Calor Camera Club, Waterloo, Iowa	Harald M. Thompson Box 26 Waterloo, Iowa
June 15	Central Texas Camera Club, McGregor, Texas	Dr. Ira F. Kerwaad 405 Third McGregor, Texas

Where to see the
JUNIOR TOP OF THE TEN BEST

Date	Sponsor	Tickets and Information
May 20	Fox Valley Movie Club, Elgin, Ill.	George Underhill 164 DuPage Street Elgin, Ill.
June 4	Waukegan Camera Club	Neal S. Braithwaite 1421 Ridgeland Avenue Waukegan, Ill.
June 10	Rhode Island Movie Club	Reuel W. Libby, Jr. 66 Lawnacre Drive Cranston 10, R. I.
June 16	Minneapolis Cine Club	Albert E. Roser 4246 Uptan Ave., South Minneapolis 10, Minn.

named film recently received an Honorable Mention with the Ten Best Films of 1952 in the ACL competition.

Westchester Good news for residents of New York's Westchester County! The Westchester Cine Club, ACL, has recently been formed and has extended an invitation to all movie makers to visit them. The club meets on the second and fourth Wednesdays of each month at the White Plains Public Library. After June 1, meetings will be held at the Westchester County Center.

If you would like further details about the club and its many activities,

write to Virginia Bishop, 70 Leicester Street, Port Chester, N. Y., or to David D. Bulkeley, 1825-C Palmer Avenue, Larchmont, N. Y.

AMPC St. Louis At the regular meeting of the Amateur Motion Picture Society of St. Louis, held on April 10 at the city's Roosevelt Hotel, members saw a film on *Light Control Through Polarization*, produced by the Polaroid Corporation to illustrate the use of polaroid filters. Supplementing this instructional film was a screening of *Canadian Holiday*, by Elmer Moeller, which was filmed entirely with a polarizing screen. This

John J. Lloyd, ACL



OVER ONE HUNDRED attended recent banquet and screening staged in Hollywood by Southern California Association of Amateur Movie Clubs. Each unit presented one picture on the program.

novel experiment should give the club members much to discuss, pro and con, concerning this technique.

Fox Valley The Fox Valley Movie Club, ACL, of Elgin, Ill., has announced the winners of its 1952 annual contest. In the 8mm. division, they were James Nelson with *The Agonized Angler*, first prize, and Albert Rogers with *Drifting Along*, second prize. The 16mm. winners were *A Day at the Zoo*, by James Knights, first, and *Zoologically Speaking*, by Irvin Honel, second.

Try synchro-tach

[Continued from page 128]

second. (Other figures, for reference, are 2160 rpm at 18 fps, 2400 rpm at 20 fps, and 2650 rpm at 22 fps, which latter proved to be the maximum speed of my projector.)

After a little practice with this setup, you will find it quite easy to keep your projector running at a fixed and pre-selected speed—say the 2000 rpm version of 16 fps already cited. Before use, of course, the machine should be warmed up *thoroughly*—and by that I mean for as much as ten minutes. At the end of that period, set the rheostat so the tachometer shows exactly 2000 rpm. If a recording is now made in synchrony with a tape recorder, you will find that the projector speed can be held, with only the slightest adjustment, at the desired rate.

The setup seen in Fig. 1, however, may strike some craftsmen as improvised and not so refined in design as they might wish. It was not long, in fact, before it impressed me that way—so that the de luxe version shown in Figs. 2 and 3 was the result. Not only is it more professional looking; but by virtue of its mobility it makes for greater freedom and comfort in your control of the projector.

Here again the costs were quite reasonable. I housed the unit in the standard 3 inch meter cabinet which sells at your radio parts store for about \$93. Once more the tachometer was held by a hose or pipe clamp screwed to a corner bracket, which was fastened in turn to the side of the steel cabinet. The top of the cabinet was drilled out to take a standard Amphenol AC socket, in which is mounted for convenience a five-and-dime-store pilot light (see Fig. 2).

Also shown clearly in Fig. 2 is the installation on the right side of the cabinet of a rheostat, as indicated by the 1-to-15 switch plate and the pointer control knob—all standard radio items. This rheostat should be an exact duplicate of the one in your projector, and as such it is best ordered from the manufacturer of that machine. Or, if you know how to, you can remove the orig-

THE THIRD D

HOLLYWOOD, in its first flush of enthusiasm for three-dimensional (and/or wide-screen) motion pictures, has hailed them as the industry's savior from television—if not, indeed, from its own banalities.

Could be. The crowds do still queue up before any movie marquee which flashes the magic symbol "3-D!" Broadway still is packing them in at *Cinerama*, the archetype of the wide-screen system; and, our agent informs us, the same situation obtains in Detroit—where *Cinerama* had recently its second flowering. Could be . . .

However, like our author in this issue (see *Stereo Movies—Novelty or Nonpareil?*), we are inclined to doubt it. To begin with, either system (3-D or wide-screen) carries with it a massive accumulation of technical difficulties—first in production, again in exhibition. To be sure, it is reasonably safe to assume that Hollywood, with its unparalleled know-how, will solve these difficulties in time. But having solved

them, is it also safe to assume that Hollywood will say anything with its new and impressive technology? Anything, that is, essentially fresh and cinematic. They haven't so far. Instead they have thrown spears at us—or taken us for rides on a roller coaster.

We are moved to these musings by the approaching imminence of ACL's Ten Best competition for 1953. For in the months since our last contest, the tools for making stereo movies (in two technically effective forms) have been placed within reach of the amateur filmer. It now remains to be seen what, if anything, *he* will do with them.

As far as ACL is concerned, 3-D movies are as welcome to compete in the Ten Best contest as are 2-D, or color, or monochrome, or sound, or silent productions. But each, in its own medium, must first, last and always be essentially a movie. Throwing spears at our judges will be regarded not only as in bad taste. It also will impress us as rather silly—and will be marked off accordingly.

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inal from your projector and hook up a special lead.

However, if you decide (as I did) to leave the speed control in your projector, you can wire a control cord into your machine as is indicated in Fig. 3. A three-conductor cable must be used, with one line for the rheostat and two for the pilot light. The rheostat cord ends in an Amphenol three-pole polarized cable socket, while a three-pole polarized plug is installed in the cabinet. This can be either the flush-mount type shown, or a below-surface shell can be used. But in so small a cabinet I think the plug used here is best suited for the job.

The circuits called for by these arrangements are essentially simple. That for the cabinet is diagramed in Fig. 4. The modified wiring for your projector is plotted in Fig. 5.

Finally, in finishing off the cabinet, it should be equipped with four rubber feet and a back should be provided out of cardboard or flocked radio-grille screening. From this rear side extends the flexible drive shaft—now of the covered type used in auto radios—which is connected to the projector via a specially-cut plate with a welded-on nut.

In operation, the only difficulty in

using this unit to create synchrony between your recorder and projector will be found in starting both of these instruments simultaneously. Ideally, a master switch which controls the power feed to both machines should do it—if the operating controls have been left in the "On" position. Practically, however, this does not work out well. With my Pentron two-speed recorder, for example, when all the controls were set on "Record" and I threw the master switch, the recorder motor did not have the power to start pulling tape instantly. It is only from the idling position that the recorder can move the tape immediately after the motor is engaged.

Since the projector will start easily at any time, it seemed clear that the recorder would have to be regarded as the leader in any synchronized-start arrangement. With this in mind, I installed a micro-switch (again see your radio parts store) on the frame of the recorder in such a position that it would be actuated by any slight shifting of the recorder's teeter bar. To make possible this physical contact, two small angle brackets are attached to the teeter bar and the switch is positioned by trial and error until there is only a split second of lag between movement of the

tape and the closing of the switch.

Here's how you do it. Fasten the switch into position, but only loosely. Then run some wire from it to a hookup with an ordinary electric bulb. But do not forget: of the two wires from your live outlet, one goes directly to the bulb, the other into the micro-switch and then on to the bulb. Now start your recorder and watch the tape and bulb. The bulb should seem to light in almost the exact instant that the tape starts moving. If it does not do so at first, make test adjustments of the position of the switch or the angle brackets on the teeter bar until you achieve the desired timing.

There are many ways, of course, of hooking your projector to this switch control. For example, you could install in the recorder case an Amphenol standard AC socket with a below-surface mount, and then splice into the recorder's 110 volt AC line or take it off the AC input terminals. But here again remember: one live wire goes to the micro-switch, one goes to the socket, and the last connection is socket to switch again.

From here on in, follow your established recording procedures. The Synchro-Tach unit will keep your projector in accurate step with your tape recorder.

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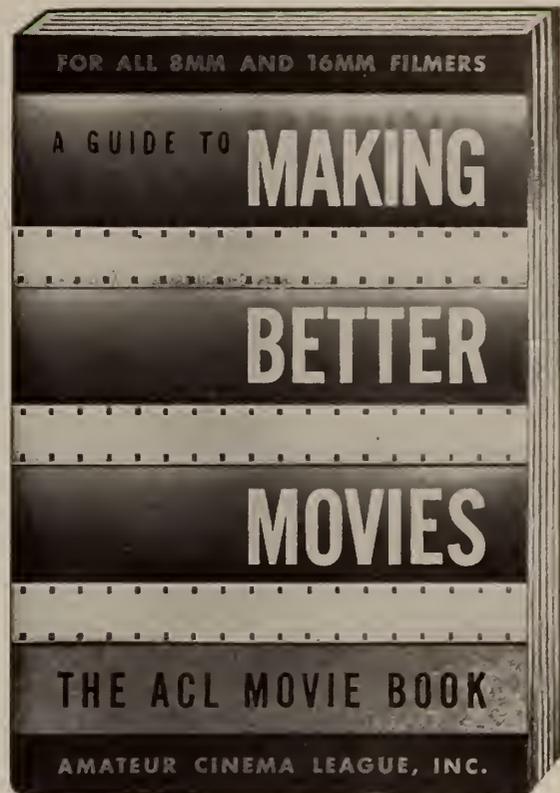
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Behind the scenes . . .

WASHINGTON, D. C.—The newest development in sound movie making took the spotlight this year when the "Top of the Ten Best" films were premiered by the Washington Society of Cinematographers before an enthusiastic audience in the nation's capital.



HAVEN TRECKER, ACL

With the introduction of magnetic sound on film last year by Bell & Howell, the production of amateur movies with sound was made easy and inexpensive . . . as demonstrated by this showing of Maxim Award-winning films.

Haven Trecker, whose sound film, "Bulbs and Beauty," was chosen by the Amateur Cinema League as one of the ten best for 1952, has called this development in sound ". . . one of the biggest thrills of home movie making."

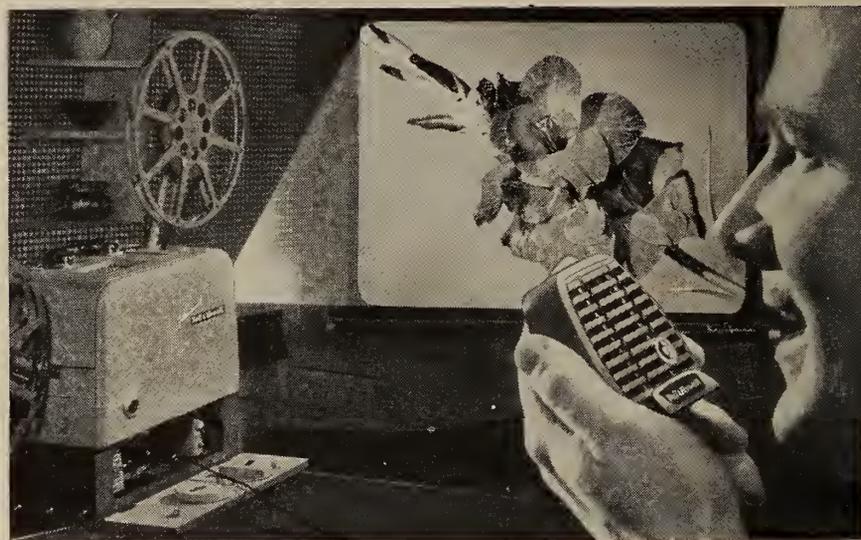
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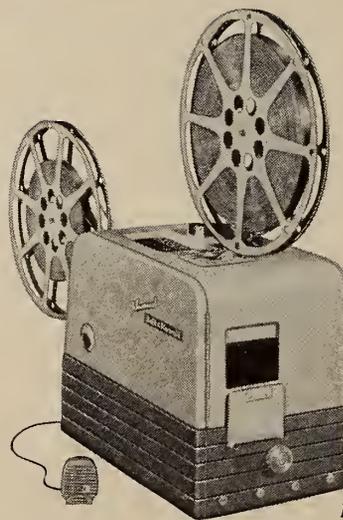
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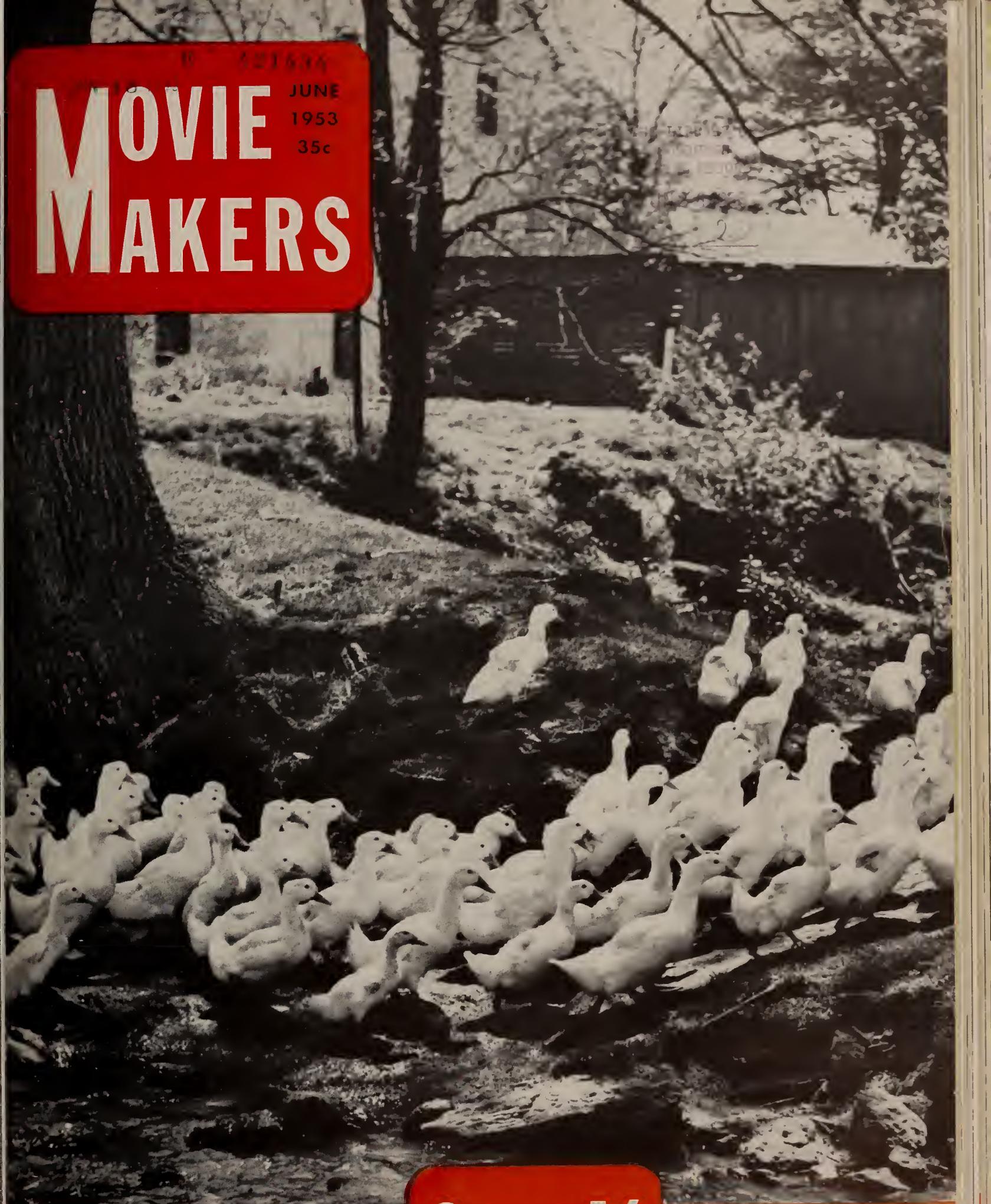
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The AMATEUR CINEMA LEAGUE invites you once again, as it has done every year since 1930, to submit your movie making efforts in the oldest, most honored contest in the world of personal filming—the ACL selections of Ten Best Amateur Films of the year and the Hiram Percy Maxim Award. The contest is open to amateurs anywhere in the world, using 8mm. or 16mm. film, black and white or color, silent or sound, in short or long reels and on any subject.

The Ten Best selections are made by the officers and trained staff of the Amateur Cinema League, men who see more than a quarter million feet of film each year. The selection is *not* limited to League members—any amateur filmer, anywhere, may compete. What the judges seek first is sincerity—sincerity of camera work, film planning, editing, titling, and, above all, *creative movie imagination*. Any fine film can win . . . it may be *your* film!

THE MAXIM MEMORIAL AWARD, established in 1937 in honor of the League's Founder President, has become by international acclaim the most treasured trophy in the world of amateur movies. A cash prize of \$100.00 and a miniature silvered replica of the Memorial is given annually to the one amateur whose film is judged the *best* of the Ten Best. In its sixteen year history, the Maxim Memorial Award has been won by films of every type—8mm. and 16mm., long and short, silent and sound, factual and story. This year it may be won by *your* film.

ALL AMATEURS honored in the Ten Best competition will receive a distinctive ACL Award Leader, animated and in full color, as well as a handsome, hand-lettered ACL Award Certificate in recognition of their outstanding efforts.

SEND IN YOUR FILMS NOW

It is not too early to send your films in for judging. The contest closes October 15, 1953. Send the entry blank below for each film you submit to:

AMATEUR CINEMA LEAGUE
420 Lexington Avenue New York 17, N. Y.

Send the Entry Blank below (or a copy of it) via 1st class mail for each film that you submit.

I, _____, (name) certify that I have read the rules governing the ACL selection of the Ten Best Amateur Films of 1953 and the Hiram Percy Maxim Award and that my entry is in full compliance with these rules.

Please return via Express Collect.

Enclosed is \$ _____ for return via _____

Name of Film _____

Camera used _____ Date _____

Signature _____

RULES GOVERNING THE ACL SELECTION OF THE TEN BEST FILMS OF 1953 AND THE HIRAM PERCY MAXIM AWARD

1. The ACL Ten Best competition is open to amateur filmers everywhere in the world. Films eligible to compete may be produced on 8mm. or 16mm. stock, black and white or color, silent or sound, 2-D or stereo, and may be on original or duplicate stock.

However, no film will be eligible for which the maker has received payment or rental, or for which he will receive payment or rental prior to Dec. 1, 1953. Prizes won in other amateur film contests are not regarded by ACL as payments.

2. An official entry blank at left (or copy of it) must be forwarded by first class mail to cover each film submitted. The films themselves may be forwarded as the contestant elects, at his expense. Entries will be returned by the ACL at the expense of the contestant via the transportation he requests.

3. Film entries from outside of the United States must, because of American customs rulings, be made on film stock originally manufactured in the United States. Such entries should be forwarded by parcel post (do not enclose written matter)—not express—and must be valued at less than \$100. U. S. funds.

Entries from outside of the United States which fail to comply with one or both of these provisions will not be cleared through customs by the ACL.

4. Phono records (78 or 33 rpm only), of music, sound effects or narrative, may accompany films. But start marks, the order of playing, change-over cues and desired projector speed should be clearly indicated on a score sheet. Type-written narrative to be read during projection also may be submitted if desired. Both score sheet and narrative must be sent by first class mail.

No phonograph records of any kind can be received from outside of the United

States because of trademark regulations governing this product.

Magnetic recordings, either on film, tape or wire, also may accompany films; but their reproduction will depend on our ability to secure correct playback facilities. Please indicate desired running speed where necessary.

5. No competitor will be permitted to present his sound accompaniment personally at ACL headquarters nor may he be present in the League's projection room during the competitive screening of his film.

6. The number of films honored in the competition will include the ten selected as the Ten Best Amateur Films of 1953; an undetermined number of films which, in the opinion of the judges, merit Honorable Mention, and the winner of the Hiram Percy Maxim Award, which is chosen from among the Ten Best films.

7. Every film honored in the competition will receive an ACL Award leader in full color and an ACL Award Certificate signifying the honor which it has won.

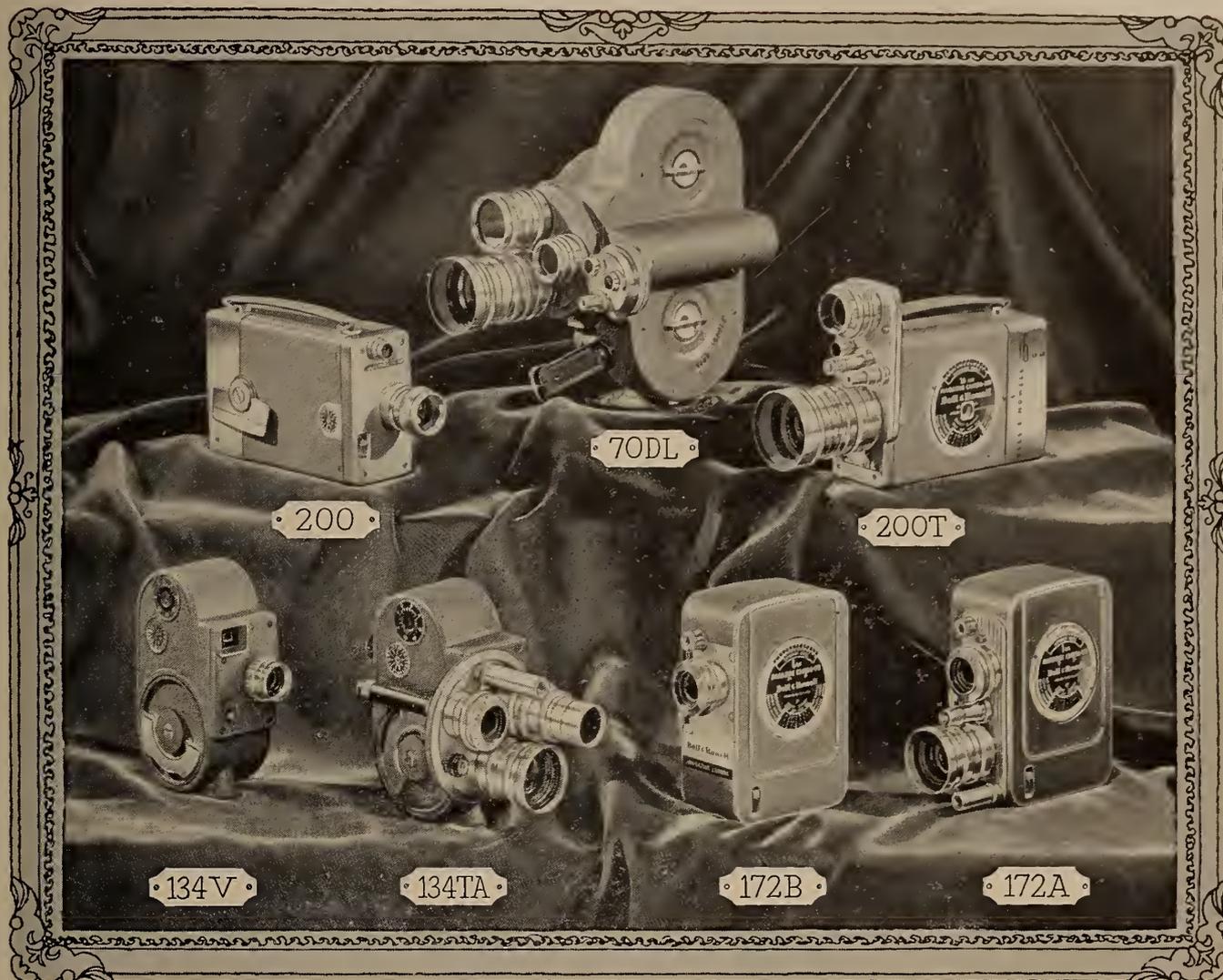
8. Selection of the ACL Award winners will be made by the officers and headquarters staff of ACL. Their decisions will be final and the judges cannot undertake to discuss entries comparatively with the contestants.

The ACL reserves the right to duplicate at its expense any film (either in whole or in major part) entered in the contest, for non-profit distribution or screening by ACL as ACL shall see fit.

9. No officer or director of the Amateur Cinema League and no staff member of the League or of MOVIE MAKERS is eligible to compete in the contest.

10. October 15, 1953, is the closing deadline for the competition. All entries must reach the office of the Amateur Cinema League, 420 Lexington Avenue, New York 17, N. Y., on or before that date. Award winners will be announced in the December number of MOVIE MAKERS.

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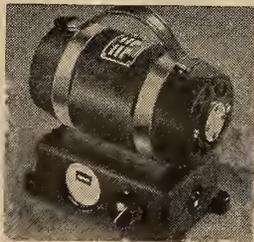
Now you can take movies AND operate a tape or wire recorder in those "far away places" where ONLY storage battery power is available. In places, too, where you can "plug in" only on DIRECT current. Thanks to the NEW *Carter BR1016CW4 Converter, this entirely new, fascinating field is now wide open for home movie fans who want tape or wire recorded SOUND with their pictures regardless of location problems.

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MOVIE MAKERS

THE MAGAZINE FOR 8mm & 16mm FILMERS
Published Every Month by AMATEUR CINEMA LEAGUE

June 1953

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Cover photograph by Elizabeth Hibbs

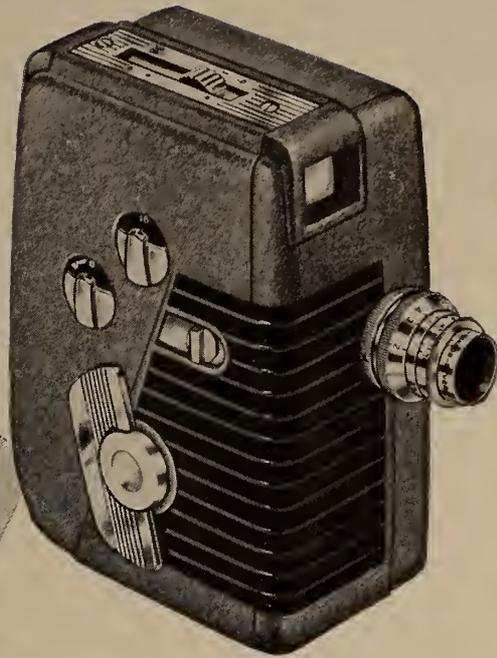
JAMES W. MOORE
Editor

PETER D. DIBBLE
Clubs Editor

ANNE YOUNG
Advertising & Production

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CHANGE OF ADDRESS: a change of address must reach us at least by the twelfth of the month preceding the publication of the number of MOVIE MAKERS with which it is to take effect.



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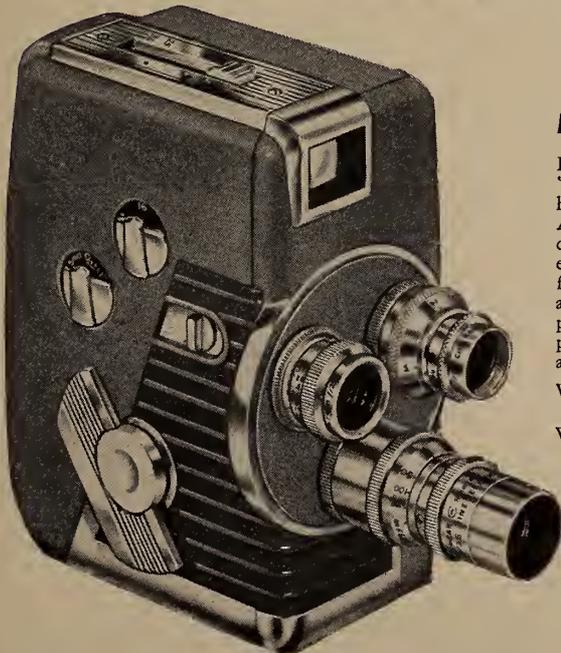


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MODEL 84 TURRET CAMERA

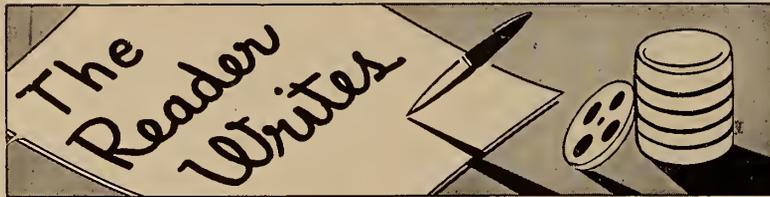
Beautifully designed turret camera with economical "drop in" spool film loading. Versatile 3-lens turret head is rotated instantly from one lens to another. Adjustable viewfinder gives full view of field to coincide with any of three lens with a flick of the finger; eliminates masks. Powerful motor runs 10 feet of film per winding. Single frame exposure for titles and animation. Continuous run lets operator get into the picture! Five operating speeds; footage indicator; exposure guide. Smart brown crackle finish with chrome and ribbed leather trim.

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This department has been added to MOVIE MAKERS because you, the reader, want it. We welcome it to our columns. This is *your* place to sound off. Send us your comments, complaints or compliments. Address: *The Reader Writes*, MOVIE MAKERS, 420 Lexington Ave., New York 17, N. Y.

DEEP APPRECIATION

DEAR SIR: Will you kindly express to the Board of Directors my deep appreciation of the resolution adopted recognizing me as an officer of the League and, moreover, electing me an Honorary Life Member.

I shall always remember my League service with pleasure, and I am glad that my future connection is assured.

STEPHEN F. VOORHEES, FACL
New York City

TTB IN CHICAGO

DEAR MR. MOORE: *The Top of the Ten Best* was all you said it was! Congratulations on your choice of such varied pictures to make up this program. And please accept the sincere thanks and appreciation of the Associated Amateur Cinema Clubs for coming to Chicago to present ACL's great show in person.

ALICE A. KOCH
Chairman

6th Annual Convention
Associated Amateur Cinema Clubs
Chicago, Ill.

DEAR MR. MOORE: As I told you at the TTB screening, I think your prize-winning film package is terrific! I'm sure that it is going to do a great deal of good for ACL.

MARGARET OSTROM
Director of Advertising
Bell & Howell Company
Chicago, Ill.

DEAR MR. MOORE: I want to tell you again how much I enjoyed your wonderful *Top of the Ten Best* program. Your board of judges certainly is to be congratulated on their selections. To see amateurs achieve such professional heights was inspiring.

LOIS MYLES
Editor

Panorama
Bell & Howell Company
Chicago, Ill.

TTB IN LOS ANGELES

DEAR MR. DIBBLE: Everyone on the West Coast who saw the *Top of the Ten Best* is raving about the show! The members of the Los Angeles 8mm. Club, ACL, are especially thrilled to have been the club to premiere this wonderful

program. We are grateful to ACL for preparing this outstanding feature film.

MERLE WILLIAMS
Secretary

Los Angeles 8mm. Club, ACL
Los Angeles, Calif.

DEAR MR. MOORE: Well, I saw the *Top of the Ten Best* two weeks ago, presented here in our new County Recreation Hall. The show was presented very well and was equally well received.

Duck Soup is a grand picture, while *Birds of Washington* and *Muntre Strecker* are outstanding too. Having seen the TTB pictures, I am now most anxious for our own members to see them too.

CHARLES J. ROSS, ACL
Los Angeles Cinema Club
Los Angeles, Calif.

TTB IN SAN FRANCISCO

DEAR ACL: Last night, presented under the sponsorship of the Golden Gate Cinematographers, ACL, I saw here in San Francisco the premiere of ACL's new *Top of the Ten Best* film program.

The presentation of these movies was wonderful, and I would like to take this opportunity of thanking the League for preparing this outstanding cross section of amateur film endeavor.

HARVEY B. WOODWORTH, JR., ACL
San Francisco, Calif.

With the majority of amateur movie clubs recessed during the summer, attractive booking dates are now available during the months of July and August for both the senior and junior *Top of the Ten Best* screen programs.

Individual ACL members are invited to book these shows (running 90 and 45 minutes, respectively) for screenings at home or before their friends in club, school or church groups. Also, ACL's *Top of the Ten Best* would provide rich and rewarding entertainment for shut-ins at your local hospital, orphanage or old folks home.

The League will be glad to aid any member in securing a Bell & Howell 202 magnetic sound projector on loan—if that equipment is needed for your screening.

BEST FRIENDS OF FILMERS

DEAR ACL: The winter season is over in Miami, and the snow birds are on their way north again—meaning George Mesaros, FACL, and his wonderful wife Katie, both the best friends that filmers ever had.

Mr. Mesaros has been a great help both to our club and to our members personally. He has worked on all our programs, helping to arrange and set up the meetings, editing films for days

on end, putting on background music and the countless other things which have to be done to keep a club rolling.

COLE MUSILEK, ACL
President

Miami Movie Makers Club, ACL
Miami, Fla.

TEN BEST AT THE ROYAL

GENTLEMEN: I have recently had the pleasure of seeing a selection of your Ten Best amateur films at a centenary meeting of our Royal Photographic Society, and although I have seen a great many amateur films made in this country—including our own "Ten Best"—I have seldom seen anything to equal *The Gannets* and *In Fancy Free*.

I was, in fact, so impressed by their excellence that I should, if eligible, very much like to become a member of the Amateur Cinema League. I may mention that I am a member of the Royal Photographic Society and of the Institute of Amateur Cinematographers over here and have been filming in 16mm. for the past twenty years.

G. MAURICE WELLS
Orpington, England

The screening referred to by Mr. Wells is one of several sponsored by the Kinetograph Section of the Royal Photographic Society of Great Britain, as part of the centenary celebrations marking the hundredth anniversary of the Society.

The ACL, which sent from its Club Film Library Maxim Award winners *In Fancy Free* and *The Gannets*, together with Ten Best winner *Menemsha*, is proud to have taken part in honoring this venerable and distinguished photographic society.

BACK COPIES OFFERED

DEAR ACL: From time to time you have published requests for back copies of MOVIE MAKERS.

Since I have copied items in which I am interested on 16mm. positive film for future reference, I have a number of back issues in mint condition. I will gladly pass them on to any group interested in them. The charge? Shipping costs only.

CHARLES J. KIRBY, ACL
160 West Avenue
Spencerport, N. Y.

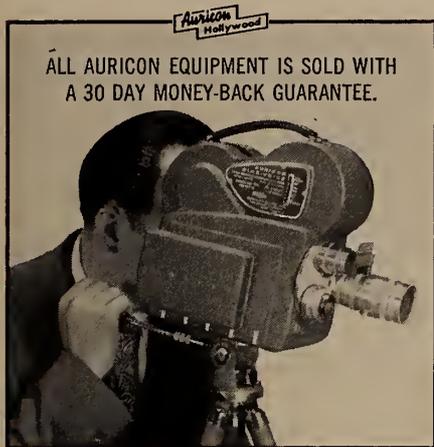
FILMING IN FLORIDA

DEAR ACL: I would truly welcome hearing from the ACLers who live in Florida and who might not object to a visit when we spend five weeks there this summer, from June 29 to August 2. I am especially anxious to hear from those who might suggest to me movie making ideas or subjects which will make my film more interesting.

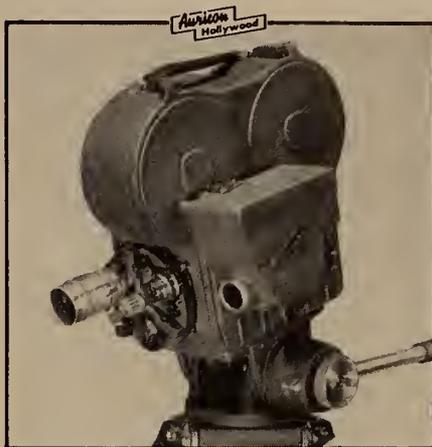
HAVEN TRECKER, ACL
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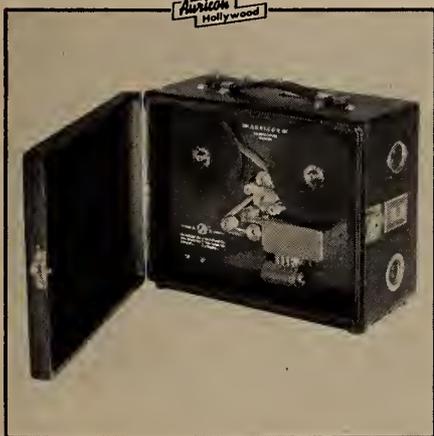
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"SUPER 1200" 16 mm Optical Sound-On-Film Camera.
 ★ 1200 ft. film capacity for 33 minutes of recording. ★ \$4315.65 (and up) complete for "High-Fidelity" Talking Pictures.



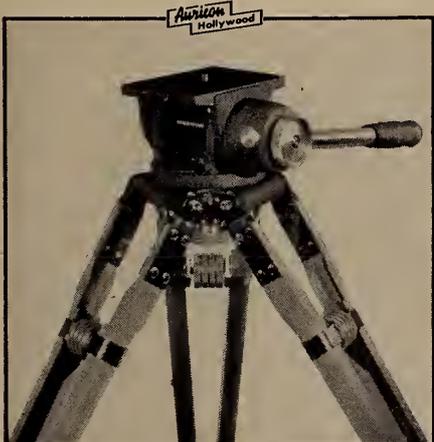
SOUND RECORDER—Model RT-80... 200 foot film capacity, daylight loading, synchronous motor for portable "double-system" 16 mm Optical Sound-On-Film operation. ★ \$862.00 (and up).



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MANUFACTURERS OF SOUND-ON-FILM RECORDING EQUIPMENT SINCE 1931

Closeups—What filmers are doing

THERE are many movie makers, we are sure, who have made films in which they attempt to interpret their home town to others. But we do doubt that there are many who have received the official thanks of their city's government for such efforts.

Well, Dr. Henry J. Sealey, ACL, is one who has, and furthermore he has a piece of official paper to prove it.

"Whereas," this document where-ases, "Dr. H. J. Sealey, in pursuing his hobby as an amateur motion picture photographer, has produced a motion picture of Dumont, N. J., entitled *My Town*; and Whereas the film, in addition to showing great technical skill, also depicts Dumont in full and beautiful color, enabling residents to see their home town as if through the eyes of others; "Be it resolved by the Mayor and Council of the Borough of Dumont, N. J., that the said Mayor and Council, on behalf of the people of Dumont, extend to Dr. Sealey the highest commendation possible."

My Town, says Dr. Sealey, already has been seen by nearly 1500 persons, and it's still going strong.

ON a somewhat more international scale, amateur still photographers are now being invited to interpret the country they live in under the aegis of *Americas*, an attractive monthly magazine published by the Pan-American Union, in Washington, D. C.

The contest, it says here, is open to all amateur photographers in the member countries of the Organization of American States. The best entry from each of these twenty one American Republics will receive a prize of \$25, and there is a grand prize of \$75 for the best in show.

For your entry blank and further data on this provocative competition, address: Photo Contest Editor, *Americas*, Pan-American Union, Washington 6, D. C.

SPEAKING of Pan-America, a welcome and friendly visitor to ACL headquarters of late has been Alvaro Chavarria, ACL, of San Jose, the capital of Costa Rica.

Without checking the files, we would say that we have been corresponding with Senor Chavarria for a good ten years now. And always his letters have been full of longing to come to New York, enroll in a good school of photography, and learn more and still more about movie making.

So now he has made the break: given up his position as a bank teller in San Jose and moved boldly to New York City for a year of study. In the meantime, if any of you people around Man-

hattan are looking for an experienced bank teller, one who speaks both Spanish and English fluently, Chavarria should be your man.

FOR some time, now, we have wanted to bring you the story of David Bradley—how an able, imaginative and, above all, determined amateur movie maker kept hammering away at Hollywood until the jealously guarded gates were opened to him.

But, always, there was the problem of who you could get to cover such a fabulous saga. You don't ask the guy himself to write of his adventures: for told truly they would sound unbearably egotistic and boasting. And, from the other Bradley stories we have read, all emanating from Hollywood drum beaters, you don't ask a press agent either. For they give you, with all stops out, the "Boy Wonder" angle, the seemingly inevitable comparison with Orson Welles and the fact (for what it's worth) that Dave Bradley, in his amateur production of *Peer Gynt*, more or less discovered Charlton Heston.

Then we thought of Bill Howe. An Angeleno for years and a graduate of UCLA, Bill knew something of the film colony and its ways with the unorthodox. But even more important, Bill had worked for some four years on the League's staff as head of consulting. Then he had left us, gone back to the Coast and in due course became a teacher of English in a high school outside of Hollywood.

So we wrote Bill, and we wrote Dave, and eventually the two got together. Of their meeting, Bill has written us: "I spent a very pleasant evening with Dave last week, had a private screening of *Caesar*, and the enclosed (*He Knew What He Wanted*) is the result. I thought I'd do him the honor of writing one article about him in which Orson Welles and the 'Boy Wonder' angle are dropped. For he's a big boy now!"



DAVID BRADLEY, with a characteristic lack of side for a big league director, discusses a coming scene with Billy Graham, MGM starlet.



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G-E MASCOT is the exposure meter everyone can use . . . just read the exposure setting on the dial. As easy to read as a watch. Pays for itself over and over in film and pictures saved. Every camera needs a Mascot! See it at your photo dealer's . . . \$15.95*
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HE KNEW WHAT HE WANTED

Ibsen, Dickens, Shakespeare and Saki were his screenwriters, as David Bradley, now ex-amateur, plotted a deliberate and determined course to Hollywood

WILLIAM HOWE

SELDOM has any motion picture director charted his career with the acumen and vision of David Bradley, a graduate *magna cum laude* from the 16mm. school to full professional honors. By planning his own life with the blueprint precision he employs to block out a movie sequence, he has chalked up an enviable record of hits rather than hits and misses.

THE ASPIRING AMATEUR

Bradley's career is unique: he is that rare individual who knew what he wanted and, what is more unusual, knew how to get it. There seems to have been no question in his mind but that ultimately he would win his wings as a major picture maker. The aspiring amateur can take heart from the success of this bright new talent; for Bradley's efforts and acclaim have endowed 16mm. with a

Photographs by Bradley Productions



CHARLTON HESTON, in his 1941 role before Bradley's camera as Peer Gynt, may play artist Gauguin in friend's current *Noa Noa*.



prestige usually reserved for the big-budget boys. His taut production of *Julius Caesar* is probably the first feature-length 16mm. print ever to be booked by a group of major theatres in this country.

GETTING STARTED

The complexities of superior cinematics were never questioned by Bradley. He realized that few professions are so demanding and exacting as that of big league picture directing. To reach the higher rungs of major studio megaphoning you must be both diplomat and despot, artist and artisan, creator and interpreter.

But how does one acquire the skills and scope that Hollywood demands of its ringleaders? Although the doctor and lawyer can count on schools for the better part of their training, the qualities required of an ace director are so diversified it is doubtful whether the most adept instructor could convey them by lectures or demonstration. True, there are creditable courses in cinematography and drama throughout the world. Yet the sum of all the parts does not necessarily equal the whole in the difficult business of movie directing.

Where, then, does the aspiring picture director learn his trade? Probing the careers of Hollywood's ranking directors uncovers no common denominator: Billy Wilder is an ex-screenwriter; Vincent Minelli, a former musical director, and John Huston, a reformed vagabond and cavalryman. Some were cutters, dance directors, actors, radio scripters, producers, cameramen, stunt men, even real estate agents. The sound stages supply no answer.

LEARNING BY DOING

How Bradley groomed himself for his phenomenal splash is a lesson in cool, clear thinking. When he outgrew puppets, which were the first outlet for his dramatic drive, he turned his efforts at the age of twelve to making movies. Recruiting his cast and staff from schoolmates, he set about to learn his craft from the tripod up. From the first he put the credo of the progressive schools he attended into practice and began to "learn by doing."

The stories he filmed were selected mainly for their cinaptitude. Yet the happenstance of an intriguing character face (which suggested the production of a particular

Brandon Films



DAVID BRADLEY, above at N. Y. premiere of *Julius Caesar* and left as the play's Brutus, is able actor, director, cameraman.

Saki story), or the photographic possibilities of a ready-made location and period building (such as those used in *Caesar* and *Macbeth*) often influenced Bradley in his choice of material. By 1946 he had reeled up provocative film adaptations of classics like *Oliver Twist*, *Peer Gynt*, *Shredni Vashtar* and a polished *Macbeth*. He recalls even now that the inclusion of *Peer Gynt* (1941) and *Macbeth* (1947) among ACL's Ten Best was a special encouragement during that period.

Although an Army service stint overseas between these two dates halted Bradley Productions for several years, it did not halt Bradley. Long-range correspondence kept him in touch with the scattered servicemen with whom he was planning to film *Macbeth*. While other GI's scoured the mails for homemade treats and mash notes, the displaced film maker's letters bulged with script changes and details of medieval Scottish dress.

BACK IN BUSINESS

Within a few months after his return to the homefront, Bradley was back in business. For *Macbeth*, as with his earlier films, the production costs were next to nil: thanks to his own canny corner-cutting and the allegiance of his friends, the only major outlays were for film and costumes. Bradley is proud of his economic shrewdness and was highly indignant when the theatrical daily *Variety* referred to his "\$60,000 version" of *Julius Caesar*. Though \$15,000 has been spent on the film to date, he is quick to inform you that the actual production expense was a scant \$10,000; the \$5000 difference was thrown into haphazard distribution.

As a result of this exercise in parsimony, Bradley says he still thinks like a producer and boss, with one eye on the cash register and one eye on the camera. The multiple demands of being his own scriptwriter, cameraman and cutter have made him a master of all the trades that contribute to finished filming. His facility in the many tributary fields of picture making enables him to express the artistry of his own ideas with the artisanship of his own hands. Few old-guard directors realize the resources of their medium so well.

CAESAR OPENS DOOR

Screenings of *Julius Caesar*—which opened last year at New York's Baronet Theatre—have prompted flattering comments from both the press and fellow craftsmen in key cities throughout the country. The big town dailies were exceptionally liberal in their use of adjectives like "fresh, intense, ambitious" (New York *Herald Tribune*), "smooth, ingenious, tasteful" (New York *Times*), "imaginative, earnest" (New York *Post*), "amazing . . . at times inspired" (New York *Daily Mirror*). The trade journals have compared Bradley favorably with Eisenstein and other trailblazers. And what was to have been a modest screening of the film at the Coronet Theatre in Hollywood attracted such curious nabobs as Dore Schary, Fritz Lang, Fred Zinneman, Norman Corwin and the late John Garfield, all of whom expressed their heartiest approbation of the movie.

How thoroughly Bradley had learned his trade was apparent to Dore Schary by the time "the noblest Roman of them all" had fallen on his sword. The Metro mogul lost no time in signing the young director to a crisp contract; but, true to film capital tradition, it was nearly two years before he was assigned to anything more stimulating than "cadeting" with the established directors and assisting on the stages where *Go for* [Continued on page 161]

MGM



IN FIRST FULL JOB as an MGM director, Brodley checks a camera setup for *Talk About a Stranger* with John Alton, head cameraman.



SHREDNI VASHTAR by Soki (above) and *Macbeth*, with Bradley in the title role, were his pre- and post-war productions as an amateur. For Brodley's own story on *Macbeth*, see MM April-Moy 1947.



PACIFIC PARADISE

LEO CALOIA

THE South Seas! These are magic words indeed, conjuring up visions of a tropic isle where palm-fringed sands are caressed by lazy white breakers rolling in from a warm, blue sea!

Well, for a vacation visit with a South Sea atmosphere, try Santa Catalina Island this coming summer. Standing just 27 miles south of Los Angeles harbor in the blue Pacific, it is one of the leading tourist attractions of Southern California. Catalina, the books tell us, was first discovered in 1542 by the Spanish navigator Juan Rodriguez Cabrillo, who anchored his tiny galleons near Avalon Bay and claimed the island for the King of Spain. In 1919, three hundred and seventy seven years later, Santa Catalina was re-discovered by William Wrigley jr., of the chewing gum family, who developed its natural scenic beauty into an all-year, South Sea paradise.

THE CHANNEL CROSSING

The Catalina Island trip is made to order for the traveling movie maker. The Pacific Electric Catalina Special leaves the Los Angeles Sixth and Main Street station at 9:00 a.m., arriving at Wilmington (L.A.'s harbor) at 10:00 a.m., where it connects with the Catalina Island steamer for the channel crossing. Or, those who wish to may drive their own car from Los Angeles to Wilmington and then purchase tickets covering only the steamer fare. As the steamer nears Catalina Island and Avalon, the only town, it is met by speedboats from the island. Prior to docking at Avalon, excellent scenes can be made of this beautiful crescent-shaped bay from the upper decks of the steamer, showing the anchored fleet of pleasure craft, the Casino jutting out into the blue water and the palm-fringed coastline. The ship arrives at noon and the passengers are given a rousing musical welcome by the tanned and smiling islanders.

TRIPS AND TOURS

The various sightseeing tours about the island are so arranged that several may be taken before the steamer departs for the re-

Photographs by Leo Caloia



GAME FISH ABOUND in the waters off Catalina Island, as attested by this proud and happy pair posing with their 152 lb. catch.

turn trip at 4:00 p.m. Perhaps one of the most fascinating trips is the glass-bottomed boat ride. The specially constructed boat enables the visitor to peer through a glass bottom and see the marine and plant life on the floor of the sea. Due to the sheltered coves and the clarity of the water, swarms of gaily colored fish and large, leafy undersea plants are seen easily to a depth of about twenty feet. The boat then passes over a professional diver, who is connected with a public address system on the boat to explain the different fish and plant life you are seeing. As the boat draws up alongside the diver's tender, passengers are afforded an opportunity to photograph the diver holding some large fish or other marine curiosity.

The seal rock trip provides perfect action for movies. Two and three quarter miles from Avalon Bay on Catalina's eastern end is a stretch of rocky shore where, for centuries, thousands of seals have congregated. The trip, made by power launch, circles the rocks, giving photographers ample time to take pictures of the barking seals in their natural surroundings.

DO FLYING FISH FLY?

Another unusual attraction for which Catalina is famous is the flying fish. "Do they really fly?" is the inevitable tourist question. Well, the flying fish flies, but not like a bird by flapping its [Continued on page 160]

All the color of the South Seas awaits your camera at Catalina, two hours from Los Angeles harbor



FIRST DISCOVERED in 1542 by the Spaniard Juan Cabrillo, Catalina now centers about the casino (see right) on Avalon Bay.



ACL ANNUAL MEETING

A report to our members on the 27th Annual Meeting of the Amateur Cinema League

THE election of four ACL directors, two of them new to the board, and the naming of one ex-director as an Honorary Life Member of the League, were the highlights of the 27th Annual Meeting last month of members of the Amateur Cinema League and of the directors' meeting which followed.

League President Joseph J. Harley, FACL, called the members' meeting to order at 10:15 a.m. on Saturday, May 9, 1953, at ACL headquarters. In attendance, either in person or represented by proxies, were 1153 members of the League, and it was by their ballot that four of their fellow members were elected to ACL's board of ten directors. It was by the unanimous vote of that board, at a later meeting, that Stephen F. Voorhees, FACL, a League director for twenty six years, was named an Honorary Life Member of ACL, upon his resignation from the League's governing body.

The four directors elected at the ACL members' meeting are Fred Evans, FACL, of Sherman Oaks, Calif.; Roy C. Wilcox, ACL, of Meriden, Conn.; Harry Groedel, ACL, of New York City, and Harrison F. Houghton, ACL, of Hyattsville, Md. Of them, the first two were re-elected to positions on the board of directors, while the last two are new to that panel. Biographies of the League's two new directors will be found later in this report to our ACL membership.

The annual meeting of the League's board of directors was called to order at 1:00 o'clock Saturday afternoon, also by President Harley. Mr. Harley's first act after opening the meeting was to announce the resignation from that board of Mr. Voorhees, and to present in a formal resolution the board mem-

bers' keen regrets upon accepting that resignation. This resolution, in part, follows:

Be it resolved that the Board of Directors hereby expresses its profound appreciation of the generous guidance, reasoned counsel and firm leadership contributed by Stephen Francis Voorhees, FACL, during his quarter century as a League director and officer.

Be it further resolved that the Board of Directors is acutely aware of the important services rendered by Mr. Voorhees, while a senior executive of the New York World's Fair—1939 and 1940, in assuring the freedom of all amateur filmers at this great international exposition.

Be it further resolved that the Board of Directors, in warm gratitude for these memorable services to the Amateur Cinema League, hereby names Stephen Francis Voorhees an Honorary Life Member of the Amateur Cinema League, as authorized by Paragraph 2, Article II of the By-Laws of the Corporation.

This honor, shared by only one other member of the League, was pre-eminently deserved by Mr. Voorhees. An able and imaginative architect, he had joined ACL in 1926 during the first half-year of our existence. He was named to the League's board of directors on January 5, 1927, and served on that body for twenty-six years until his recent resignation. During that time he was the League's vicepresident (under Founder President Hiram Percy Maxim, FACL) from January 21, 1927 to February 17, 1936. Following Mr. Maxim's death, Mr. Voorhees was named to the League's presidency on February 18, 1936, and he served in that office for

The New York Times



STEPHEN F. VOORHEES, FACL

eleven years until his resignation on May 14, 1947. It was during this term as ACL president that Mr. Voorhees, chairman of the Board of Design of the New York World's Fair, fought for and won in that exposition's councils complete freedom for the amateur filmer.

Earlier, at the general members' meeting, Mr. Harley in his report as ACL president had cited a total enrollment of new members during 1952 of 1,944, for an increase over the 1951 figure of 339. Renewal memberships, at 2,714, showed an increase of 620 over the 1951 total. The net gain in ACL members for the year, Mr. Harley summarized, stood at 564, for a total membership on December 31, 1952, of 4,506.

James W. Moore, ACL, League managing director, in reporting on technical and equipment advances made during the year, hailed 1952 as "the year which truly opened the era of magnetic sound on film!" Enlarging on this theme in his report, Mr. Moore wrote:

"A few months earlier—September, 1951, to be exact—the door to this promised land had been swung ajar with the announcement by the RCA Victor Corporation of their RCA-400 16mm. magnetic sound projector, and the simultaneous announcement by the Reeves Soundcraft Corporation of their magnetic striping service—Magna-Stripe. The RCA projector was priced at \$850 list; the Magna-Stripe service at 3½ cents per 16mm. film foot.

"But the RCA projector—both because of its price level and because of several omissions in its technical capacities—was not taken up to any great degree by amateur movie makers. Thus it remained for the Bell & Howell Company to swing wide the door into the magnetic era with the announcement in February, 1952, of their Filmosound

[Continued on page 162]



HARRY GROEDEL, ACL



HARRISON F. HOUGHTON, ACL

BE A GOOD MIXER—ON TAPE!

DENIS M. NEALE

WHEN magnetic tape first was applied to amateur movies, users began racking their brains to devise a way of mixing together two recordings, such as voice and music. Well, the brain-racking has subsided now, to leave us with a handful of possible methods. Here are some of the alternatives:

(1) Simultaneous recording of speech and music, using separate volume controls to adjust the balance (see *Tips on Tape Recording*, William Messner, *MOVIE MAKERS*, September 1952).

(2) Playing music through a loudspeaker near the commentator's microphone. By riding the volume of the phono amplifier, you can insure that the microphone receives speech and music in the correct balance (see *Notes from Magnetic Notebooks: 1*, Haven Trecker, *MOVIE MAKERS*, December 1952).

(3) Recording the commentary first, then playing it back and mixing it with music for re-recording on a second machine (see *More on Magnetic Recording*, Warren A. Levett, *MOVIE MAKERS*, May 1951). By adding a second R/P head on the reverse track, you can do the whole job on one twin-track tape recorder.

(4) Adding the commentary without completely erasing the musical recording.

Each of these methods has points in its favor, but each has drawbacks too. Method 1 gives excellent quality, but it is difficult to judge recording levels without monitoring on headphones. The second system gets over this, but the music is likely to be distorted by defects in the speaker and microphone.

Method 3 cuts out the worst of this distortion because re-recording need not impair quality, provided you don't do it via a speaker and microphone. On the other hand, you need two recorders or you must adapt one by adding another Record/Playback head working on the reverse track.

Finally, method 4 can be carried out with only minor modifications. On some machines it may be sufficient simply to disconnect the erase head when adding com-

mentary, since the supersonic bias in the R/P head tends to erase an earlier recording. But you will find that the music is distorted because the high frequencies erase more readily than the low.

MANY A SLIP

With the exception of method 3, all of these schemes fall down in one respect. Suppose you have painstakingly assembled sound for the greater part of a travelog. You have recorded a suitable piece of music and arranged that, whenever a piece of commentary is spoken, the volume of the music falls to about half and then rises again at the end. In a state of tension, you reach the last passage of commentary. Everything depends on speaking this correctly. In your anxiety, you stumble over a word. What now?

Of course it is easy enough to erase the mistake and record again. But you can seldom get your new recording of music to fit exactly onto the first. Thus, unless you can find a suitable point at which to match up, you must erase the whole passage, successful commentary and all, to correct one error. At the second run-through you are more nervous than before . . . and few people have the heart for more than four attempts in one evening!

A NEW APPROACH

To combat these difficulties, I have devised yet another way of mixing sounds on tape. Its chief features may be listed as:

(A) It enables you to record sounds one at a time so you can easily do the job single-handed.

(B) Timing is easy because the addition of commentary automatically reduces the level of the music.

(C) You can correct errors in commentary without affecting the music. So mistakes don't matter much—and this means you don't make many!

(D) You need little or no additional equipment.

(E) Quality is good because neither sound has been re-recorded. Nor is a partially erased sound used for playback.

First of all, I run through the pilot commentary and mark the tape at the beginning and end of each part which will have spoken commentary in the final version (see *Making the Most of Tape*, *MOVIE MAKERS*, January 1953). Then at one run I record all the music for a [Continued on page 165]

With one easy-to-make accessory, here is an ingenious method of mixing voice and music in tape recordings.



FIG. 1: The elevated ends of this simply-made guide fork, when inserted under the tape, raise it slightly so that erase and record heads act on only half of pre-recorded track.

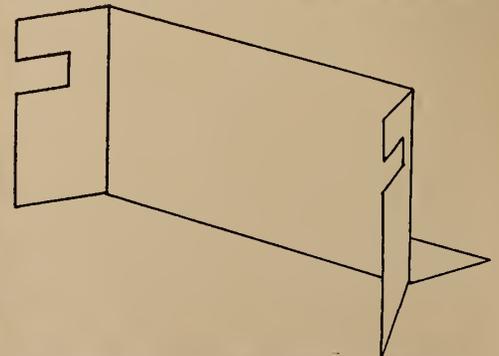


FIG. 2: Some recorders may require this more complex type of fork to control both edges of the tape.



FIG. 1: Marked sense of space, side to side and front to back, is effect of wide angle.



FIG. 2: The normal lens begins to compress perspective in line with what the eye sees.



FIG. 3: The 3x telephoto pulls background in and trims scene coverage at all edges.

NEW RULES FOR YOUR LENSES

A reader prescribes novel but effective uses for wide angle, normal and telephoto objectives

JACK PULLIAM, ACL

TAKE a good look at the three photographs which accompany this article. That's right! Now take another look. For they are pretty good examples of the work the lenses available for 8 and 16mm. cameras can do for us.

Now, if we may examine these lenses one by one, let's try and find out what optical operations they are best suited for. Let's start with the wide angle lens. Until recently, there hasn't been a really good wide angle lens available for the amateur. For before the last war, many of the so-called wide angle lenses tended to create certain unpleasant effects. For example, they rarely gave a flat focal plane on the film; and they had the unhappy habit of creating an iris effect when stopped down to the usual $f/8$.

Within the past two years, however, a number of manufacturers have brought out the so-called "retrofocus" wide angle lens. This is nothing more than the old effect most of us have seen when we looked through the wrong end of a pair of binoculars or opera glasses. The name retrofocus itself tells the story: "retro" means "reversed." Happily, this type of lens has solved the two objections mentioned above. The retrofocus lens can be made rectilinear and color corrected to give a circle of confusion of $1/2000$ of an inch at full frame and without vignetting when stopped down. This type of wide angle lens is available in the proper focal lengths for both 8mm. and 16mm. cameras.

Now that we have the lens, what can we do with it? Take another look at the first picture. "It's distorted!" you say. And you are absolutely right; it is distorted." But the distortion is intentional! The extreme wide angle lens (this photo represents the 6.5mm. lens) creates an increased perspective. It is analogous to the perspective used by an architect when he wishes to persuade the client that his new building would be only slightly smaller than, say, the Pentagon—even though his lot measured only 100 by 150 feet. The extreme wide angle gives the illusion of space, lots of space. You can get a Grand Canyon out of your local drainage ditch (if you get down low enough). The 6.5mm. lens for the 8mm. camera and the 15mm. lens for the 16mm. camera are musts for the

movie maker who wants to shoot model sets and have them look real.

"But I don't want to shoot a Grand Canyon or make pictures of model sets," you say. Yes, but you do want to have your establishing long shot give the illusion that your living room or back yard is as large as the average, even though you live in a two-room flat. And you need not be limited to using the wide angle in small spaces. I have used one for a long shot of a construction scene that was three quarters of a mile long and half a mile wide, and still had it look better than the same shot with a normal lens. So let's set down Basic Rule Number One: *Use a wide angle lens for your establishing shots.*

Okay . . . We have established our scene and we now want to move in for more detail. So what lens do we use? Well, you know what the normal lens does, because you have been using one ever since you bought your camera. So let's just lay down Basic Rule Number Two: *Use the normal lens for all medium shots and for general purpose group shots of more than one person.*

What's left now? The telephoto lens? Okay, let's go back and take another look at the illustrations with this article. Take a good look at the telephoto shot. It was made to simulate the effect of a $1\frac{1}{2}$ inch lens on the 8mm. camera or the 3 inch lens on the 16mm.—in other words, 3x magnification. Compare it with the wide angle shot. Notice that the telephoto also distorts perspective, in that it compresses space. The distance between the girl and the building is actually the same in all three shots. But it doesn't look the same, does it? And you might notice that the girl is the same height in all three photos.

"So what?" you ask. Well, you commented on the distortion in the wide angle shot; but if you look at the telephoto shot you will see that it too is distorted, but in a different way. The vertical lines aren't distorted, and you will actually see people's faces in better perspective (as they look to you) when your closeups are made with the telephoto lens.

Have you ever had your portrait taken in a studio? Ever notice that the camera is usually about ten to twelve feet away from you? That isn't so much because of the larger size film as it is because [Continued on page 163]

Do you talk big on your Home Town? Then get behind it with your camera and

MAKE A FILM FOR RED FEATHER!

YOU can wear a feather in *your* cap—and not just a Red Feather either—if you will make a publicity movie for your local Community Chest! Make it short, or make it long. Make it sound, or make it silent. Make it in monochrome, or make it in color. But *make* it! You will never regret the time it takes. For the rewards are so great—to your local Chest in increased support and to you in personal satisfaction—that the whole effort seems easy.

And, as a matter of fact, it *is* easy. I know. For during the summer of 1952 I made just such a movie in support of our Red Feather here in Kankakee, Ill. We are a small city as cities go (pop. 25,856). But the film which we produced was screened nearly 100 times last year before church groups, civic and social clubs, P.T.A. units and factory gatherings. It shows, basically, where every dollar of Red Feather money goes. And in so doing, our local Chest director states, it markedly paved the way for increased donations right across the city.

THE COORDINATING COMMITTEE

The secret of success in producing a Community Chest picture easily and efficiently is *advance planning*. So, with your local fund drive probably scheduled for the month of October, *now* is none too soon to lay the groundwork.

Our first step (and we recommend it to *you*) was to ask the Chest officials to form a coordinating committee—in our case, of five. Their function before production

HAVEN TRECKER, ACL

starts should be to decide upon—with the guidance of the *movie maker*—all of the major points of procedure. For example, our committee at its early meetings decided (1) upon the optimum length of the film—30 minutes of screen time at sound speed; (2) how production expenses were to be covered—ask for donations from leading industries and business men; and (3) what the production was to be called—in our case, *It's Up To You*. This title, it seemed to all of us, accurately and forcefully expressed the whole philosophy of a Red Feather fund drive. For if you, and I, and all other citizens support the Chest, it will be a success and the work of its agencies an asset to the community.

The coordinating committee's function *after* production starts is equally if not more important than those already cited. For it must serve as the liaison power between the actual producer (*you*) and the many social agencies which comprise the Community Chest—and will, therefore, appear in the finished film.

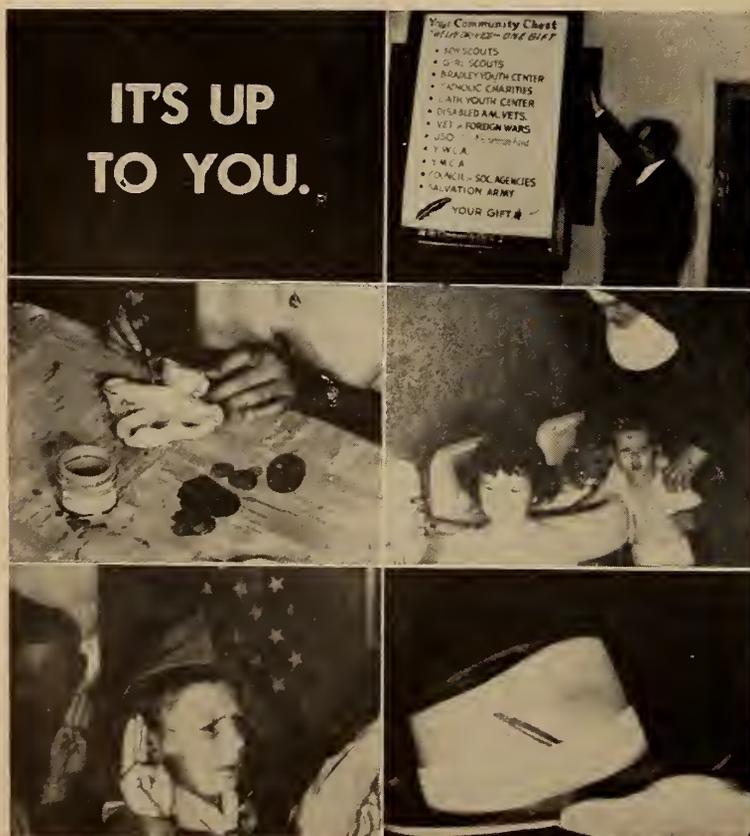
ADVANCE PLANNING IMPORTANT

Even the discharge of this job should begin before a foot of film has rolled through your camera. First of all, you will need to know just what in the way of subject matter there is to put in your picture. Here in Kankakee, for example, we have a total of ten collaborating social services. These are the Y.M.C.A., Y.W.C.A., Boy Scouts, Girl Scouts, Catholic Charities, Catholic Youth Organization, a local Youth Center, the Salvation Army, the U.S.O. and the Veterans of Foreign Wars.

To find out what each of these agencies actually did, how and in what ways it contributed to the community's welfare, our committee first called a meeting at Red Feather headquarters of the executive heads of these groups. We told them of our plan to make a picture—and immediately we were offered more subject matter ideas that we could have used in 300 (instead of 30) minutes of screen time! For each agency, quite properly, felt that *its* work was far and away the most important, colorful and appealing of any in the Chest campaign.

Thus there arose the first major task of the coordinating committee—to make clear that each of the ten agencies involved would be allotted *2 minutes of screen time*—no more and no less. Within that allotment they were now asked to suggest for filming highlights of their most characteristic activities. These, in turn, were checked by the committee and *most especially* by the movie maker, and from their observations the first rough filming plans were drawn up.

It was now the job of the coordinating committee to translate these plans into a concrete day-by-day, hour-by-hour shooting schedule. Not only did this schedule itemize for each agency the times and places [Continued on page 159]



FRAMES FROM THE FILM which the author made in 1952 in support of his local Community Chest drive. The big wall chart, upper right, was continuity device.

Filming the 4th

From dawn to the dark of night, Fourth of July is a rich mine of rewarding movies

DOROTHY M. PEPER



PRESENTING THE PRIZE for the best costume in the children's Fourth of July parade will be a highlight in any holiday picture.

BY the dawn's early light" is the time to begin your film of the Glorious Fourth. A sunrise, if you can get a good one, is the perfect opening shot. Begin with the first rays, and shoot at intervals until you have the entire sun above the horizon. Then, as the first bright rays of sunlight illumine the Stars and Stripes, get your shot of Old Glory against the morning sky. Or, if you are allergic to the hours of sunrise (as I am), an alternate opening is the old calendar routine: draw a red circle around the 4th of July on a large calendar flanked with firecrackers and framed in crossed rockets. A child's hand comes into the picture then, snatches up a two inch salute, and you have your lead into scenes of the kids setting off their first explosives of the day.

"What so proudly we hail'd" will portray your particular community's celebration of the national date—be it a flag ceremony, a big street parade or a band concert. Try for some good shots of the Boy or Girl Scouts. If you can't get them in a public ceremony as a group, attend their weekly meeting ahead of the Fourth and stage some scenes. Or if you must, settle for a shot of the Scout or Scouts in your own family, or the kids who live across the street or down the block.

If no major community celebration is staged, there are always the family festivities on which to fall back. A real, old-fashioned picnic, perhaps, from fried chicken and potato salad to homemade ice cream and chocolate layer cake. Film all the games and contests, and make sure that they include the unfailing comedy of a three-legged or sack race. And don't forget to insert enough flags and firecrackers to serve as a running reminder of the date. If a winsome toddler is the present idol of everyone's heart, hand him a big Roman candle (empty, of course) and a match box—and shoot his reactions. Or, if you feel a bit of a drag, toss in a few feet of suspense by turning your toddler loose where the picnic lunch is spread out! Or maybe it's a pet your family is crazy

about. A smart pooch in a red, white and blue pasteboard hat and a bunting bow tie would be cute. Give him a pair of spectacles, put his paws atop a bunting-draped orange crate to get a real laugh—and you have a perfect parody of the classic Independence Day orator.

"Whose broad stripes and bright stars" might well be your lead for a sequence on the significance of the freedom which we enjoy often all too casually. But almost every community now has a refugee or immigrant citizen whose viewpoint will be fresher in this field. In our neighborhood it's an elderly Italian man who makes no pretense about his love for these United States. The reason, in his rich dialect, is that in his native country "the poor are too poor and the rich are too rich!" On the Fourth of July, you'll see a huge flag flying from his front porch, and his private celebration includes a little ritual of passing out shiny new dimes to all of the kids in the neighborhood. Grandpa di Donato's appreciation of America would make a moving sequence in any Fourth of July film.

Lacking such a character in your community, assemble all the boys, girls and their pets in your block for a pint-sized parade. Prompt your subjects to portray their ideas of a patriotic Fourth, say the Spirit of '76, with a prize package of firecrackers for the one you consider best. The Fourth of July is a holiday of deep meaning to most American kids; and with a prize in the offing, you can be prepared for a surprise when you screen the results.

"Mid the rockets' red glare" is a made-to-order title to round out your film of the Fourth and its festivities. There are not too many tricks to know in getting good films of the nighttime fireworks. Around the yard, perhaps, it's going to be kind of tough to get enough illumination from your domestic displays—though you might try shooting a closeup of one of the kid's faces in the dancing light of a spluttering sparkler.

But in the big community fireworks festivals you can really cut loose. Use your fastest lens, wide open, and load the camera with a Type A emulsion for the maximum sensitivity. Even shooting at eight frames per second for added speed won't affect your results appreciably. Your real problem, of course, is to know where and when the big pieces are going off—and to be ready for them. Further, fireworks (except the set pieces) are likely to look just a bit skimpy when you picture them as blobs of light and color in the dark night sky. So use an old trick of the trade: run the same film over and over, two or three times through the camera, so that your frames seem more filled with fiery festivity. For the set piece or pieces, the effective technique here is to film them with one or more figures silhouetted in the foreground of their brilliant display.

Finally, when you're ready to lead-title your tale of the Glorious Fourth, try giving it the authentic touch by spelling out your letters in a pattern of 'crackers.

News of the industry

Up to the minute reports on new products and services in the movie field

Kodascope Royal A new 16mm. silent home movie projector, the Kodascope Royal, has been announced by the Eastman Kodak Company. Self-encased and with fold-back 400 foot reel arms, the Royal offers as standard equipment a 750 watt lamp and a 2 inch $f/1.6$ Ektanon, coated projection lens. Also available for large-screen, large-hall presentations are a 1000 watt lamp and either a 3 inch $f/2$ or 4 inch $f/2.5$ accessory projection lens.

The Royal, which will project both forward and backward, has all of its major controls—motor switch, lamp switch, rheostat, threadlight receptacle, framing knob, elevation control and reversing switch—centrally located on the operator's side of the projector. Unique in the machine's design is a counter-rotating shutter, in which the size of the shutter angle is determined by the speed at which the projector is operating: i.e., wide open at normal speed; increasingly closed at slower-than-normal speeds. Thus the regular shutter also acts as a safety shutter against film blistering.

The Kodascope Royal, complete with a 750 watt lamp and 400 foot takeup reel, will list at \$245, federal tax included.

Anso Color contest One hundred and one cash and merchandise prizes totaling \$12,000 will be awarded to winners in the 1953 Anso Color snapshot contest, which opens the 15th of this month and closes on September 30.

The grand award will be a new Ford car worth nearly \$2,000, while first prize in each of several subject matter classes will be a round-trip flight to Hawaii for two via United Air Lines, plus \$100 in expense money.

Entry blanks, containing complete contest regulations and prize data, are available at your photo dealer's and other outlets of Anso Color film.

Carter converters Any user of electronic equipment who has been hampered by a basic DC power outlet will welcome the announcement by the Carter Motor Company of its new line of Custom rotary converters.

The Custom line takes up where Carter's earlier Super models left off (at a maximum of 250 watts), to supply models with 300, 400 and 500 watt capacity



KODASCOPE ROYAL, new 16mm. silent projector from Eastman Kodak, features lifetime lubrication and adjustable shutter. \$245 fti.

at the AC output. Further, the varying models operate from battery power as well as line voltage through a DC range of 12, 24, 28, 32, 64, 115 or 230 volts, thus making possible recording work in the field as well as the home studio.

For an illustrated circular itemizing all technical specifications of these Custom converters, send your request to Department 14, Carter Motor Company, 2640 N. Maplewood Avenue, Chicago 47, Ill.

Rebirth at Rochester *Kodak Movie News*, an attractive bulletin of six pages 9 by 6 inches in size, is now being published from time to time by the Eastman Kodak Company in the interests of amateur movie makers. Although the issue dated May, 1953, carries the designation "Volume 1, Number 1," it will remind many of the earlier *Cine-Kodak News* which this company published from 1924 to 1942 and again briefly in 1946 and 1947. If you are not on the complimentary mailing list, address a request to Frank R. Knight jr., ACL, *Kodak Movie News*, Eastman Kodak Company, Rochester 4, N. Y.

RCA Arc 400 A new, portable 16mm. optical sound projector—using arc lighting which will provide two to four times the illumination generally delivered from a standard 1000 watt lamp—is now available through the Engineering Products Department, RCA Victor Division, Camden, N. J.

The equipment is comprised of five easily assembled units: the arc lamp and housing, a 25 watt amplifier, a standard RCA 400 film transport mechanism, a small rectifier and a loudspeaker. The arc lamp operates at either 10 or 30 amperes, delivering at these two levels 750 and 1600 lumens, respectively. The amplifier has separate volume controls for the optical track output, the microphone input and the record player in-

put. And a full-range tone control, of the type used in RCA Senior projectors, is provided.

This new RCA arc equipment is expected to find use in business and industry, as well as in school, college, church, hotel and other public auditoriums.

New B&H booklet Latest in the lengthening line of Bell & Howell "Tips" booklets is *Tips on Home Movies Right from the Start*, a 24 page, fully illustrated brochure designed for the beginner.

Among the many bits of apposite advice offered are Try a Dry Run, Keep Things on the Level, Learn to See the Light and The Hand That Rocks the Camera Hurts the Eyes. The booklet, sized to fit in your camera case, is yours for five cents at your favorite B&H dealer shop.

Once over lightly Reeves Soundcraft Corporation, pioneers in providing magnetic striping on 8mm. and 16mm. films, have reduced the price of their Magna-Stripe service from 3½ to 2½ cents per foot.

Anso is now supplying Series IV filters for use with Anso Color film in the following varieties: Conversion Nos. 10 and 11, UV-15 and UV-16. These filters round out the Anso Color line for all still and cine cameras from Series IV through Series VIII.

Booklet month This clearly is publishing month among the purveyors of amateur movie making products. Besides the brochures from EK. and B&H cited elsewhere on this page, our readers may receive literature on request from the following:

Radiant Manufacturing Corp., 2627 W. Roosevelt Road, Chicago 8: A 16 page catalog of helpful hints on how to choose and use a projection screen.

Clingtite Products, Inc., 4844 S. Ashland Avenue, Chicago 9: A 6 page book-



RCA VICTOR now adds arc illumination behind the well-known film movement mechanism of the "400" 16mm. optical sound projector.

let on how, when and where to make and use titles in your movies. Ask for Item J-57.

S.O.S. Cinema Supply Corp., 602 West 52nd Street, New York City: A 32 page catalog called *Photographic Aids*, which itemizes equipment of aid and interest to those using movies in visual education and industry.

Film for Red Feather!

[Continued from page 156]

we intended to picture them. It detailed as well, when needed, any key personnel and properties each sequence might involve. A carbon copy of this shooting schedule was then given to each agency, and it became the liaison duty of the committee to see that it was rigidly adhered to. The fact that our filming did go through without a serious hitch accounted in large part for its ease and efficiency, I am sure.

SUBJECT MATTER TREATMENT

Within the overall framework of this filming plan, it now devolved on me (the producer) to select varied approaches to the material before us. For if you will check back briefly to Kankakee's community services, you will find as I did that the majority of them work with children or young people. Thus, it was inevitable that they offered a certain amount of duplication in their activities—gym classes, handicrafts, games, dances and the like.

So you get around this by arbitrarily apportioning certain activities to one group and excluding them from your coverage of the others. At the Y.M., for example, they actually offered handicrafts; but we filmed the boys at their swimming and gym classes instead. Thus we had handicrafts saved for the girls at the Y.W., as well as lively scenes of the older girls of working age at lunch and then singing around the piano. In the same manner it was easy to achieve variety in our treatment of the two Scout units: tree planting, setting up camp and artificial respiration for the boys; a simple but moving flag ceremony for the girls—replete with a number of appealing closeups of their sweetly serious faces.

Catholic Charities posed a tough one at first, since many of their activities seemed difficult to film. However, we did work out a satisfactory sequence of their child placement service, showing a couple applying at the orphanage for a baby to adopt. The Salvation Army wasn't easy either. But we settled on their services for transients, in which work, here in Kankakee, they substitute for a big city's Travelers Aid Society. As for the U.S.O., the national headquarters loaned us a finished film, and we simply lifted in duplicate two minutes of suitable activities. With the

V.F.W., we concentrated on their work with disabled vets, taking our camera right into a neighboring veterans' hospital and bringing back two minutes of sure-fire closeups and near shots.

The two Youth Centers were easy and always appealing—outdoors, a picnic followed by a ball game and horse-shoes; indoors there were the ping-pong and checker tables, the machine shop and crafts room, the juke box, the coke bar and the dancing.

THE OVERALL CONTINUITY

So much, then, for the subject matter coverage. Undoubtedly you will find both similar and differing opportunities in your own community. But overall you still will need to decide on a continuity theme to tie this coverage together.

In *It's Up To You* we decided—the committee and I—to tackle directly the two big questions facing every fund drive: (1) *Why* do we need Red Feather? And (2) *where* does the money go when I make a gift?

To pose these two questions and to present their answers we began by introducing Jim Green, personnel manager for a big industry, and Pete Patterson, one of the many employees in the plant. Green explains to Patterson that Red Feather time is here again, hands him a pamphlet on the Community Chest and asks him personally to sign a pledge card. But Pete is unconvinced. He says he's paying heavy taxes and everyone he knows is working—so *why* does the community need Red Feather in the first place?

To this Green replies, "Well, let's look around a bit and perhaps we can see why." And with this the film dissolves into a semi-montage of the busy and overflowing city—new factories, new housing, new schools, streets crowded, parking lots filled and the like, as the narrator points up the many needs for social service which the city itself cannot perform.

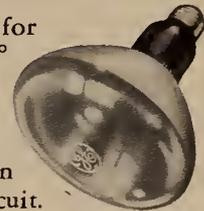
But as we fade back to Green and Patterson, we see again that Pete is still unsold. "Okay," he demurs, "but where does my money go if I make a pledge? I can't take care of all those different problems!" And with this Green rises, goes to a big wall chart listing the ten cooperating agencies and, sweeping it with his hand, says: "Pete, that's just the point of Red Feather. You make but *one* gift, yet it aids equally *all* of these Chest groups." Then, with a closeup pointer at, say, the Boy Scout's, he concludes: "I want you to look at some of them with me." And thus the continuity proceeds through the ten groups, returning each time to the wall chart for reorientation. Pete Patterson, delighted to learn that so many kids will benefit from his modest gift, is smiling at the end. He signs the pledge card, puts a Red Feather in

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Shoot for the Ten Best!

his hat, and as he does so, the narrator quotes the following from St. Luke 6:38—

*"Give and it shall be given unto you;
for with the same measure that ye give,
it shall be measured to you again."*

THE EQUIPMENT USED

Technically, the equipment used during the production is largely unimportant. You use the tools you have at hand and, whether simple or elaborate, you somehow make them do. With us the camera was a Bolex H-16 on which I soon found the most important lens in the turret was my Elgeet wide angle f/1.5 in a focusing mount. You can't beat it for indoor closeups because of the increased depth of field—and closeups are the lifeblood of any Red Feather fund film. The emulsions used, fairly interchangeably, were Super X and Super XX, and the lighting was basically a four-lamp light bar supplemented, on occasion, with two No. 2 floods in metal reflectors.

From the first we had planned the picture as a sound production. But it was to be *magnetic* sound on film, not optical, which is generally too expensive for a Chest budget. Besides, I had just purchased a new Filmsound 202 projector, and I was as itchy to begin using it as a kid with a new bike. Thus, after cutting our 2500 feet of film to about 1100, we enlisted the aid of three newspaper men to write the narration. What they turned out was clear and compelling, and it was read during the recording with equal effectiveness by a local radio announcer. The Community Chest then rented a 202 projector for the season—and *It's Up To You* hit the road for the good of Red Feather.

Pacific paradise

[Continued from page 152]

wings. It functions more like a glider, riding into the wind with fins outstretched at a speed of up to thirty or forty miles an hour. It gathers this speed under water and then darts two or three feet into the air, to "fly" at that height for several hundred yards. At the end of the flight, the flying fish will change course and enter the sea at a different angle to which it was flying, to further confuse the finny enemies from which it was escaping.

WILD BIRDS AND BUFFALO

Among the other interesting subjects for the movie maker are the tropical bird park and the wild goats which are abundant on Catalina Island. Arabian horses are raised at *El Rancho Escondido*, located in the island's middle valley, where they can be seen by visitors on one of the inland bus tours.

Catalina Island also is used as a tropical setting for many of the South Sea movies produced in Hollywood. In fact, roaming at will in the seventy six square mile interior is a large herd of buffalo, descendants of beasts brought over in 1924 for the filming of *The Covered Wagon*.

Anglers from far and near are attracted to Catalina, for the mighty marlin abounds in the warm waters between the mainland and the island. It is the custom at Catalina that when a marlin boat comes in with a catch, a shot is fired informing the public that another big one has been caught. For the enterprising filmer, scenes of the fish being hoisted from the boat and weighed make excellent movie material. In the summer months, from eight to twelve large fish are caught daily and weighed in at Avalon.

He knew what he wanted

[Continued from page 151]

Broke and American in Paris were shooting.

FIRST PRODUCTION

His first full-fledged directorial responsibility, *Talk About A Stranger*, landed in his lap when the major studios were reeling under the double impact of television and exorbitant production costs. However, Bradley brought the assignment through to completion with an effectiveness which prompted *Newsweek* to comment on its "air of authority and insight." Even from as far afield as England, Lindsay Anderson, critic of the British Film Institute's *Sight and Sound*, wrote in part as follows: "I have seen *Talk About A Stranger* . . . The script, of course, is a disaster and the end a nightmare . . . But the film is alive and consistently a work of cinema. And life is a quality for which I'll forgive many faults."

Although Bradley found the pressures and protocol of a large film making organization restrictive after his freedom with independent productions, he has great respect for Dore Schary's integrity and executive ability. He also was happy to find that the few temperamental actors who had plagued some of his 16mm. enterprises were simply not tolerated as a type where an artistic tantrum could be clocked in dollars and cents. He feels that although there is no basic difference between 16mm. and 35mm., his time at Metro was well spent, since that studio operates at maximum efficiency for a flicker factory.

FUTURE PLANS

In June the young director will launch his most ambitious film to date. In line with the current interest in French painters as colorful subjects for



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screen biographies, he is planning to film the life of the erratic artist Paul Gauguin in the authentic locations of Paris and Tahiti. The necessary capital is at hand; and James Agee, former *Time* movie critic and screenwriter, is penning a screenplay based on *Noa Noa*, the artist's own account of his Tahitian years. Bradley hopes to cast his old friend Charlton Heston (who played his first role before a Bradley camera in 1941 as Peer Gynt) in the part of the French Impressionist.

Never one to do things by halfway measures, the dynamic filmer plans to make the story not only in two locales, but in two film media, two languages (English and French) and in some one of the new wide-screen processes—probably CinemaScope. Although Bradley never muddies his movies with the vagaries of *avant gardism*, he appreciates the eloquence of strong symbols in his films, as evidenced by the effective montages in *Caesar*. The Gauguin story will utilize black and white film to suggest the drabness of the painter's life in Paris, while the Tahitian sequences will be interpreted in dimensional color film to indicate the full realization of the artist's talents in the Pacific Eden.

Whatever the complications of working in wide-screen, you may be sure that David Bradley will solve them with the same robustness and assurance, perseverance and patience, freshness and originality which have characterized his endeavors ever since he called the shots on *Oliver Twist* in 1940.

ACL annual meeting

[Continued from page 153]

202 magnetic projector. Along with this equipment the same company established a film striping service known as Soundstripe. The 202 projector was priced at \$699, Soundstriping at 3½ cents per foot. Both were immediately popular in the amateur film field—and have built up increasingly since then in amateur acceptance.

"A few months after the 202," the report continued, "came the announcement in July, 1952, by the DeVry Corporation of their JAN (Joint-Army-Navy) magnetic sound projector. This three-case, heavy duty unit has so far been restricted in its distribution to the Armed Forces. The price, if and when the JAN projector is offered to the public, is rumored to be in the neighborhood of \$1500.

"Immediately following the DeVry announcement came the debut in August of magnetic sound on 8mm. film. This was made possible by the introduction of the Movie-Sound 8 projector, a product of the Movie-Mite Corporation, in Kansas City, Mo. This machine,

which accepted 8mm. film carrying a magnetic stripe only 25 mils in width and positioned outside of the perforations, was listed at \$398.50.

"Then in October," Mr. Moore went on, "Bell & Howell again pioneered the magnetic film field by announcing the conversion of their 202 projectors to operation with double-perforated films—as well as the single-perforated, 100-mil-striped films which had been required up to that point. 'Always the ideal of the amateur movie maker,' MOVIE MAKERS hailed this double-perf development, marking it as 'the most significant advance in the magnetic sound medium since its advent.'"

Commenting on ACL's own adoption of magnetic sound on film, Mr. Moore reported: "In June, 1952, with the cooperation of the Bell & Howell Company, the ACL installed a 202 projector and 12 inch speaker unit as official equipment in the League's projection room. And, to keep our other audio equipment in step with this splendid new machine, the ACL's custom-built double turntables and accompanying external amplifier were overhauled and modernized. Specifically, our two-speed turntables (78 and 33 rpm) were equipped with lightweight, reversible-stylus G.E. magnetic pickups and the pre-amplification stage required by them. ACL's amplifier, in turn, was modernized not by rebuilding the old one, but rather by replacing it with a completely new unit—designed specifically to meet the needs of magnetic sound recording on the 202 projector.

"The electronic circuits involved in these two operations were created for the League by John R. Hefe, ACL. They were built into physical reality by Joseph J. Harley, FACL. The Amateur Cinema League," said ACL's managing director, "owes both of these brilliant and big-hearted engineers a large debt of gratitude. For with this outstanding audio equipment, ACL soon led the vanguard of workers in this new medium of magnetic sound on film. This work was to come to its full flowering early in 1953 with the release of ACL's enormously successful Top of the Ten Best program."

Turning to developments in the camera field, Mr. Moore stated that: "The third technical advance to be announced in 1952 was the advent for amateur use of two systems for the production of true stereoscopic motion pictures on 16mm. film. These were the Nord 3-D Converters, a product of The Nord Company, Minneapolis, which were announced in March, and the Bolex Stereo system which was premiered in April. The Nord method operated through two accessory units—one for the camera and one for the projector—and listed at about \$87.50. The Bolex system was comprised of a matched pair of primary camera lenses, which were

substituted for the standard camera objective, and of a similarly designed stereo lens for the projector. The list for both was \$397.50.

"Optically," Mr. Moore said, "both systems created stereo images of true three-dimensional quality. However, the widespread acceptance of either by the amateur movie maker may be limited by the technical requirements inherent in any stereo method based on the polarization principle."

Summarizing the operations of the League's consulting department, now under the direction of Peter Davis Dibble, Mr. Moore found that the ACL had screened and reviewed in 1952 a total of 166,415 feet of film, for an increase of more than 3½ times the previous year's review work. Of these pictures, 70.5 percent were on 16mm. film, with 29.5 percent on 8mm. Only 3.25 percent in both widths were black and white in their emulsions, so that the color stocks used (which stood at 93 percent in 1951) continued their ascendancy among ACL filers.

Sound usage by ACL members in general, as indicated by the films reviewed, stood at 35 percent with sound and 65 percent without it. However, in the Ten Best contest *per se*, 72.7 percent of all the films honored had audio accompaniment in some form. Mr. Moore stated unequivocally that this should not be interpreted to mean that sound-accompanied entries in the competition stood a three-to-one better chance of winning. "What it does mean," he said, "is that three quarters of the able and aspiring movie makers competing in the contest are now adding audio to their cine work as a matter of course."

And now, in welcoming ACL's two new directors to the headquarters team, MOVIE MAKERS is pleased to present to their fellow members in the League brief biographies of the Messrs. Groedel and Houghton.

HARRY GROEDEL, ACL

Perhaps because he has lived all his life in and around New York City, Harry Groedel is, even more than most movie makers, an inveterate traveler. This compulsion to see the world and to know its peoples is reflected clearly in his filming—which abounds with such titles as *My Trip to Europe*, *My Trip to South America* and the like.

Mr. Groedel's interest in movie making began in 1932, when his two daughters were children, and led him to the purchase of the then-new Cine-Kodak Model BB—a fifty foot roll-film job. From this beginning he has worked his way through a Cine-Kodak Model K (100 foot roll film) to his present camera, the Cine-Kodak Royal Magazine. In 1943 he joined both the Amateur Cinema League and the Metropolitan

Motion Picture Club, the New York local group. In the ten years since then he has served that club for six years as a director, two as vicepresident and three as general chairman of the club's annual Gala Show committee. Three of his travel studies have won through to program honors in that show.

Harry Groedel began life 67 years ago in Newark, N. J. His early schooling led him through high school in that city and thence to further studies at private schools in Germany and Switzerland. He is in business for himself as an estate management counselor and is a director of a number of eastern industries. His other hobbies are gardening, golf, art collecting and—most importantly—his two grandchildren.

HARRISON F. HOUGHTON, ACL

A graduate economist, Harrison F. Houghton first undertook the hobby of movie making with no other investment than the cost of a marriage license. This feat of economic legerdemain was accomplished in 1941, on his honeymoon, by using his wife's 8mm. Revere, a camera which he thoughtfully had urged her mother to give his bride-to-be as a birthday present.

The training which was to result in this sort of domestic double-entry operation began in the public schools of Des Moines, Iowa, near which city (at Valley Junction) Mr. Houghton was born on December 24, 1911. It continued at Drake University, from which Des Moines institution, having majored in economics and accounting, he graduated in 1933 as a Bachelor of Commercial Science. There followed four years of graduate study in economics at Columbia University. From the campus, Mr. Houghton went first into private enterprise, then (in 1941) into government service at Washington, where he currently is an economist with the Department of Justice.

However, just as it was his wife (*nee* Virginia Richards, of Louisville, Ky.) who got him started in movie making, it was she also who persuaded him by 1948 that he might as well make *good* movies. For it was in that year that Mr. Houghton joined the Washington Society of Cinematographers. Here, inspired by the fine films being produced by club members, he forsook what he has described as the "garden hose" technique and began to attack the upper echelons of amateur film production.

This attack was to lead him, equipment-wise, through a three-lens Revere 8 to (in 1950) a Bolex H-16, which is now fitted (says Mr. Houghton) with practically every accessory known to the gadget-minded. Within WSC, Mr. Houghton's dedication to finer filming was to lead him to four annual terms on the club's executive committee, one term as secretary-treasurer, and three consecutive terms as the club's presi-

dent. It was in that office that he recently mounted the highly successful world premiere of ACL's Top of the Ten Best, which was presented at Washington, D. C., in mid-March.

Today, Mr. Houghton's other hobbies are tennis, gardening, stereo still photography and their two daughters—aged 8 and 4. Quite a few years earlier, however—and without any assists from Mrs. Houghton—his one compelling interest was the collection of jazz records. Beginning in 1928 with the purchase of some now-priceless sides by Bix Beiderbeck and Louis Armstrong, Mr. H. has amassed in the quarter century since then well over 2,000 items. As a matter of fact, he himself played jazz cornet in a college dance band during his Drake years. Gave it up, however, as bad economics.

New rules for lenses

[Continued from page 155]

of the longer focal length lens being used. The lens on the 8 or 16mm. movie camera which corresponds to the studio "portrait" lens is the telephoto. Even with the reduced film size the proportions remain the same. So we are now ready for Basic Rule Number Three: *Use the telephoto lens for closeups, particularly those of people.*

There are a few things to watch out for, though, when you use this plan. First, don't let the plan do your thinking for you. If the shot calls for a telephoto lens and the plan calls for a wide angle, then by all means use the telephoto. No plan can possibly fit all situations. Second, *don't* use a wide angle lens for a closeup of your friends unless you are trying to get a comic effect. The wide angle distorts perspective to such a degree that you will get the fun-house effect: the crazy mirrors that give you a big nose and a pin head.

Other than these two warnings, you will find that the plan works pretty well on practically all movies. If you are just starting out and are wondering whether to add a telephoto or a wide angle to your normal lens, I would advise the wide angle first. You will find more use for it for the time being than the telephoto. For the normal lens is approximately a compromise between these two and will perform adequately for your portrait closeups until you are ready for the telephoto.

So there you have it. Remember the three rules:

1. Use a wide angle for long shots.
2. Use a normal lens for medium shots and small groups.
3. Use a telephoto for closeups.

When you try this on your next movie, I think you will notice that your films have improved to such an extent that even your worst critic will say you have a "new touch." Try it! It works.



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8 CLUBS 16

Wash., D. C. On April 20, Oscar H. Horovitz, FACL, screened a selection of his outstanding films for the Washington (D.C.) Society of Cinematographers, ACL. Among the films presented by Mr. Horovitz were *Land of the Pilgrims*; *Ice Follies 1947*, awarded an Honorable Mention in 1947, and *The Israeli Story*, winner of an Honorable Mention in 1952.

England winners Top film in the recent competition held by the Institute of Amateur Cinematographers, ACL, of England was *Sidetracked*, by the Ickenham Film Society, which received three awards: (1) as the outstanding film of the year; (2) for its high technical proficiency, and (3) as the best club production.

Modern Bee Breeding, by C. P. Abbott, also won three awards; for best 16mm. film; best photography, and best film by an I.A.C. member. Other films honored were *An Xmas Dream*, by Peter Turner, Roy Proctor and Richard Hodkin, best 9.5mm. film, and *The Mice Will Play*, by F. B. Sykes, best novice film.

Hartford The April meeting of the Hartford (Conn.) Cinema Club featured screenings of *Royal Visit to Halifax* and *Riches from the Sea*, both by the late T. J. Courtney; *My Trip to South America*, by Harry Groedel, ACL, and *Beauties of the Highlands*, by Eduardo Di Fiore, ACL. All of the films were from the ACL Club Film Library.

Southwest 8's Members of the Southwest 8mm. Club, ACL, of Los Angeles, installed Charles Imsande, ACL, as president for the coming year at their recent meeting. Serving with Mr. Imsande will be Jack Fisher, vicepresident; Tick Schlender, ACL, secretary; Edward Seymour, treasurer; Don Wood, publicity, and Charles Johnson, sergeant at arms.

Highlight of the meeting was a screening of the winning films in the club's fifteenth annual contest. These were *Gone and Forgotten?*, by Elsie and William Heffernan, ACL, first place and the Clarence Waite trophy; *Yellowstone*, by Bernice and Michael Little, ACL, second; *Easy Does It*, by Milton and Kay Maurer, third; *Fashions for Gayle*, by LaDonne and Charles Imsande, ACL, fourth, and *Mr. Wilson's Dream House*, by James and Dorothy Wilson, fifth.

New club The Yantacaw Camera Club, of Clifton, N. J., has extended an invitation to all movie making residents of northern New Jersey to join the group. This recently formed club meets at 8:00 p.m. on the 2nd and 4th Wednesdays of each month at the V.F.W. Hall, Valley Road, Clifton, N. J. If you would like further information about its many activities, write to Horace M. Guthman, ACL, 217 Park Avenue, Passaic, N. J.

Newburyport Officers for 1953 for the 8mm. Cine Club, ACL, Newburyport, Mass., are Allen Hall, president; William Kilkelly, vicepresident; Albert Arrall, secretary, and Robert Wenig, treasurer. During a recent visit to the Boston Camera Club, several members of the club were treated to a special screening of *The Israeli Story*, by Oscar H. Horovitz, FACL.

Washington The Washington State Amateur Movie Council, recently formed by motion picture clubs of that state, will hold its first quarterly meeting on June 21 with a dinner at the Top of the Ocean restaurant in Tacoma.

All interested movie makers are invited to attend. Further information can be secured by writing to R. T. Patterson, president of the council, at 204 South Tacoma Avenue, Tacoma, Wash.

North Detroit The North Detroit (Mich.) Cine Club, ACL, recently elected Adam F. Werth as president for the coming season. Serving with Mr. Werth will be

Gerald Skog, ACL, vicepresident; Andrew Miedema, ACL, secretary-treasurer, and Milton Cox, Edward Hoct and Clyde Beattie, ACL, directors.

Winners of the club's annual contest were *Lake Mashagama*, by Eugene Torzewski, ACL, first; *A Dreamland Travelog*, by Mr. Werth, second, and *Black Hills*, by Al Broadway, third. The prizes were awarded and the officers installed at the club's annual meeting on April 20.

London In conjunction with the centenary celebration of the Royal Photographic Society of Great Britain, three films from the ACL Club Film Library were screened before a large and representative audience of England's top movie makers on April 24. The films shown were *In Fancy Free*, the 1951 Maxim Award winner by Glen H. Turner, ACL; *The Gannets*, the 1950 Maxim Award winner by Warren A. Levett, ACL, and *Menemsha*, one of 1949's Ten Best, by Jose Pavon.

Brooklyn-MMPC Not content with the headaches attendant to the preparations for their annual gala night on April 17, the Brooklyn (N. Y.) Amateur Cine Club, ACL, presented a program of members' films for the Metropolitan Motion Picture Club, ACL, of New York on April 16, just one night before the big show.

Among the films screened were *Memory Lane*, by Bert Seckendorf, ACL; *Souse of the Border* and *Indian Ceremonial*, both by Irving Gittell; *Monkey Business*, by Samuel Fass, ACL, and *Cape Aux Isles*, by Charles Benjamin,

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THE WESTWOOD MOVIE CLUB, in San Francisco, installs new officers at a recent dinner. L. to r. they are Sal Siciliano, retiring president; Phil Dahle, club editor; Bernice Jackson, publicity; Ray Beach, programs; Eric Unmack, president elect; John Corder, master of ceremonies; Lee Ruffner, secretary; Othel Goff, ACL, treasurer; Frank Boichot, membership chairman.

ACL. This additional work and close timing did not in any way detract from the club's show the following night. Everything went off splendidly before an enthusiastically receptive and capacity audience. A fine show!

Cincinnati On April 20 the Cincinnati (Ohio) Movie Club, ACL, was treated to a lecture by Harris B. Tuttle, FACL, of the Eastman Kodak Company, on *Making the Home Movie Story*. Mr. Tuttle supplemented his lecture with films he had made especially to illustrate this subject.

At the April 27 meeting members of the club heard Dr. Eileen Macfarlane lecture on India and the Far East, with her films on the little-known regions of Asia. Dr. Macfarlane is on the staff of the Institutum Divi Thomae.

Stamford The Stamford (Conn.) Amateur Movie Club, recently formed by movie makers in that city, meets on the fourth Monday of each month at the local YMCA at 8:00 p.m. All interested filmers are cordially invited to attend the club's next meeting.

Officers for the coming year will be George A. Valentine, president; Thomas Mubry, vicepresident; W. E. Iversen, secretary, and H. B. Price, treasurer. If you would like to know more about the club, write to Mr. Valentine, at 398 Hope Street, Glenbrook, Conn.

ACL club Newest among the many clubs throughout the world holding ACL membership is the WTMJ-TV Amateur Cinema Club, ACL, organized by and for staff members of the Milwaukee television station. Officers of the club for the first season will be Thomas Young, president; Dale Lemonds, vice-president, and Barbara Henrichs, secretary-treasurer.

Westchester The Westchester (N. Y.) Cine Club, ACL, has announced that the deadline for their first annual club contest will be October 14. There will be two classes: for novices and advanced filmers. Anyone desiring further information is asked to write to David D. Bulkley, 19 Winnetou Road, Hillside Ridge, White Plains, N. Y.

Richmond visit The Richmond (Calif.) Movie Camera Club, ACL, presented a fine selection of members' films to their hosts, the Bay Empire 8mm. Movie Club, ACL, of San Francisco, last month. On the program for the evening were *The Norwood Director*, by Art Smith; *Color Printing in Richmond*, by William Gar-

rard, ACL; *Sunday Supplement*, by Robert Buckett, ACL; *Florida Tropics*, by Madeline Whittlesey; *Trip for Two*, by Bill Parker, and *Santa's Trip*, by Edna Hunting, ACL.

Good mixer—on tape!

[Continued from page 154]

large part of the reel, erasing the pilot commentary in the process. The music is recorded at full level all the way, whether or not commentary is to be added at a given point.

THE GUIDE FORK

Now we come to the only piece of special apparatus. I call this a "guide fork." You can see from Fig. 1 that it is bent up from a piece of sheet metal to hold the tape about 1/20 of an inch out of its usual alignment. The fork should be non-magnetic and brass is probably ideal. I made mine from Duraluminum; but it is so light that I have to perch a few coins on it to prevent it tipping under the pull of the tape.

The fork is required only for the mixed-in commentary. I play back the music until I arrive at the mark indicating the start of a passage of commentary. Then I stop and back up about 1 second of tape. I rehearse the commentary several times, ending with a dummy run with recorder at playback but with volume down. This is to check that the commentary finishes sufficiently close to the appropriate end mark on the tape. Then, after backing up once more to 1 second before the first mark, I slip the guide fork under the tape.

Now I switch to record and set the volume and tone controls for recording. Since the tape is not moving, this impresses little or no click on the tape. When I start the recorder, however, the original recording of music is only partly in register with the erase and R/P heads, because the tape is displaced by the guide fork. Consequently only about half the width of the music track is affected by the erase head. Notice that in distinction to method 4 above, the music track is *completely erased* (not weakened) *over half the width* and unaffected over the other half.

ADDING COMMENTARY

After allowing about a second for the recorder speed to stabilize, I speak the commentary and it is recorded on the tape. However, the guide fork once more influences things. Because the tape is displaced, the commentary is not recorded on the part of the tape still carrying music. It is, however, recorded on the other half of the usual track; i.e., the part from which music has just been erased.

At the end of the commentary, I gradually tip the guide fork so that the tape is removed entirely from register with



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... BUT FEW ARE CHOSEN

THE New Testament maxim that "Many are called, and but few are chosen" would seem to be only half right in any accounting of amateur filers who have crashed the gates of Hollywood.

To dispose first of the fallacious part of this famous dictum, it has been clear for years that many are *not* called. This, probably, is as it should be. Movie making today as Hollywood goes about it is an exact and exacting science, in which the carefully compartmented skills of countless experts add up to the successful whole. There is little room around the sound stages for the Jack-of-all-trades amateur. "And but few are chosen."

Thus it is that the success of those few amateur filers who have made the grade becomes all the more outstanding. A case in point, of course, is the career of David Bradley, whose deliberate attack on the professional picture makers is outlined in this issue.

As far as our memory serves, Mr. Bradley could count on the fingers of one hand his fellow amateurs who also have made the jump from Main Street to Movieland. There was, to begin with, an eager and aggressive young man named Russell T. Ervin (now FACL), who in 1927 won first place in an amateur

film contest sponsored by *Photoplay Magazine*. His production, a saga of the jazz age, was called *And How!* His prize, probably wangled by *Photoplay's* publishers, was a two year contract as an assistant cameraman in Hollywood.

The next and, as far as we know, the last break through the barriers came in 1933. In any case, it was in that year that a quiet and imaginative young man named John Flory made a comedy of the depression which he called *Mr. Motorboat's Last Stand*. It won an ACL Ten Best in 1933, and the next thing we knew Mr. Flory had a two year contract in Hollywood as an assistant director.

There, as far as we can recall, the record ends. Today, Russell Ervin is—as he has been for years—an associate producer of Grantland Rice Sportlights in New York City. John Flory, also an emigre from Lotus Land, is with Eastman Kodak as a consultant on non-theatrical movie matters.

This leaves the field sparsely and squarely up to Dave Bradley. On behalf of his old friends at ACL, we wish him most warmly the success he seeks in his new adventures. Certainly, if determination counts in carving one's career, success will be his.

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the heads. This means that the erased fraction of the musical track gradually decreases until the full width of the original recording remains.

On playback, I get a drop in music level about a second before the mixed-in commentary. At the end, the music gradually returns to its normal level.

If the commentary is not satisfactory, it is necessary only to make a new recording by the same process. This erases the first commentary but does not affect the music alongside.

SUITS MOST RECORDERS

My recorder is one of the usual twin-track machines. Since the usual track is only half-width, my "mixed" recordings

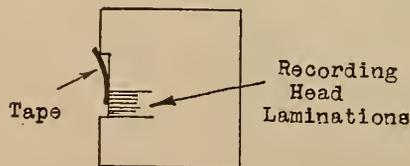


FIG. 3-A: Tape above is displaced correctly.

consist roughly of quarter-track music and quarter-track commentary. The idea can be worked equally well on full width recorders, however. So as to avoid confusion, I call my system "split-track" mixing.

Some recorders lend themselves particularly well to this method. On the machine shown in Fig. 1, guide grooves are normally provided only on one side of the tape. The pinch roller is skewed very slightly so that the tape is pulled firmly onto the "shelf" below it.

However, when the guide fork is in position, the two arms support the tape before and after the erase and R/P heads, so that it is held 1/20 of an inch above its normal position.

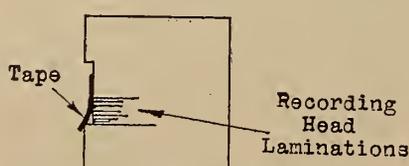


FIG. 3-B: Now tape is displaced incorrectly.

Where both edges of the tape are normally guided, it will be necessary to make a rather more elaborate fork on the lines of Fig. 2.

On any recorder, it is important to see that the tape makes good contact with that part of the R/P head which it covers. This may compel you to displace the tape in a particular direction; i.e., so that only half the gap is covered as shown in Fig. 3-A. If you move it the other way, as in Fig. 3-B, even a pressure pad cannot provide good head contact.

There is another reason for not displacing the tape as shown in 3-B. This way, your commentary will overlap the tape width normally used in the reverse direction. And when you move the guide to fade in the music at the end, your erasing track will cross the reverse track. Of course, this does not matter if you don't want to mix sounds on both halves of the tape. But once you have become a good mixer, you will find the possibilities endless. It's simple and it's fun!

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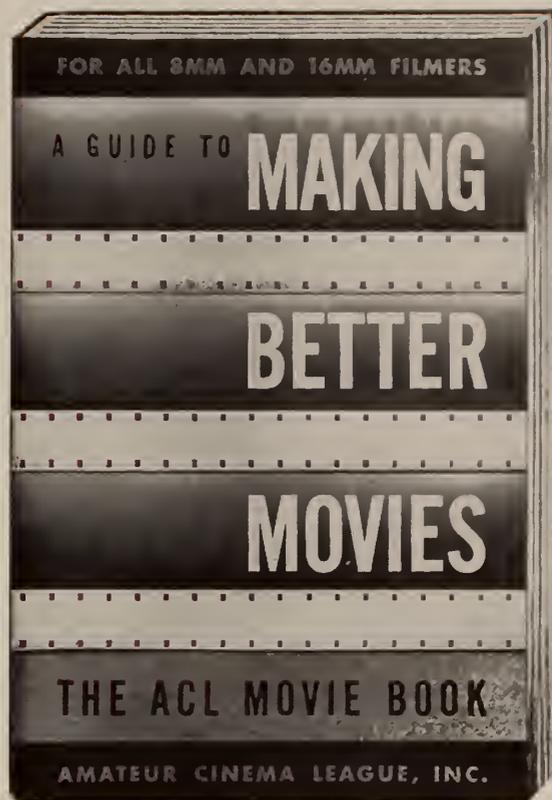
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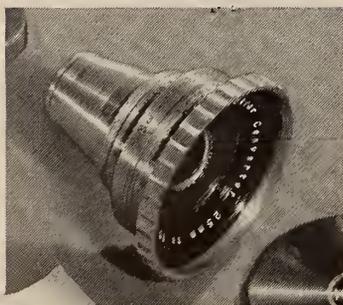
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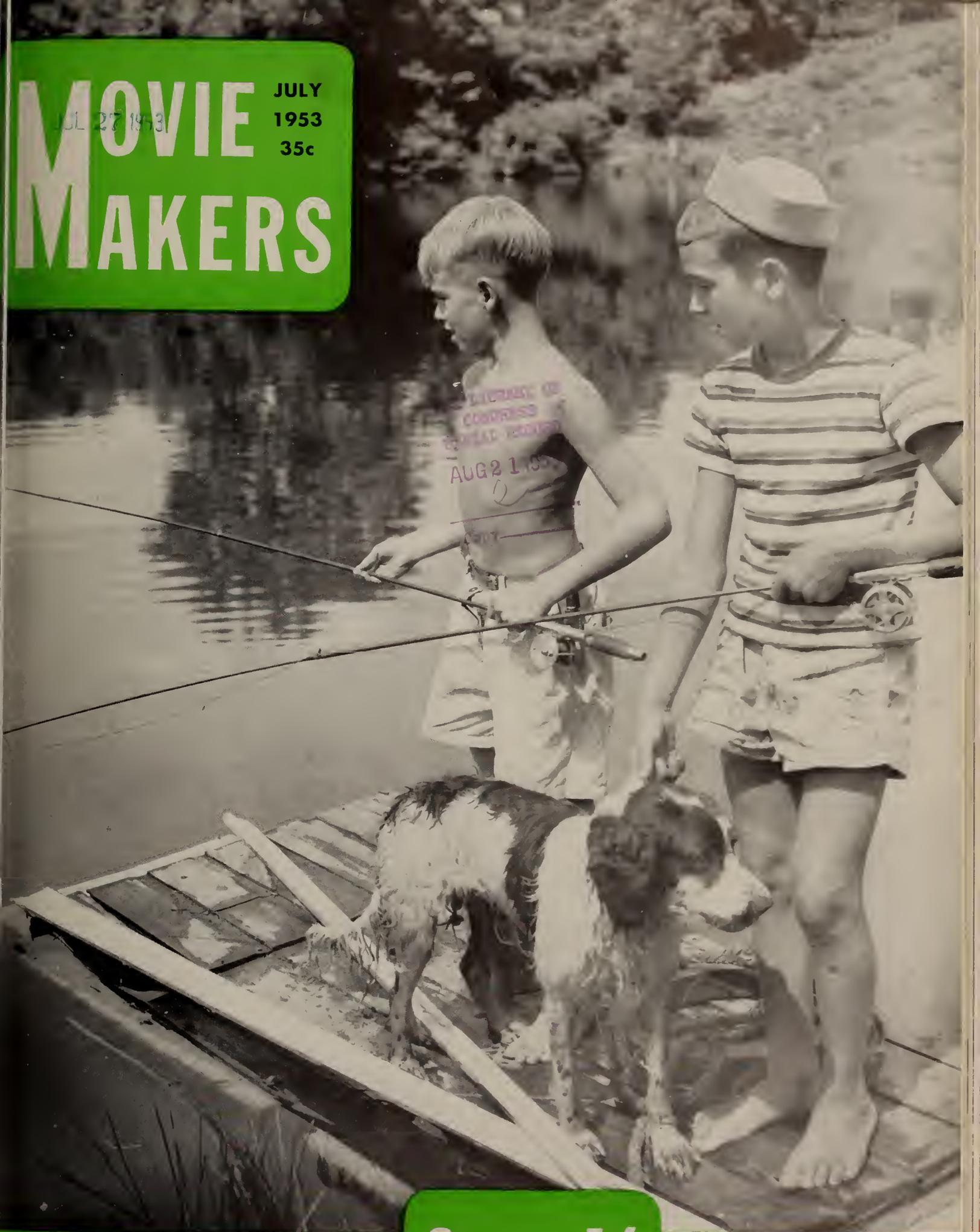
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THE HIRAM PERCY MAXIM AWARD OR PLACE IN THE TEN BEST CONTEST

The AMATEUR CINEMA LEAGUE invites you once again, as it has done every year since 1930, to submit your movie making efforts in the oldest, most honored contest in the world of personal filming—the ACL selections of Ten Best Amateur Films of the year and the Hiram Percy Maxim Award. The contest is open to amateurs anywhere in the world, using 8mm. or 16mm. film, black and white or color, silent or sound, in short or long reels and on any subject.

The Ten Best selections are made by the officers and trained staff of the Amateur Cinema League, men who see more than a quarter million feet of film each year. The selection is *not* limited to League members—any amateur filmer, anywhere, may compete. What the judges seek first is sincerity—sincerity of camera work, film planning, editing, titling, and, above all, *creative movie imagination*. Any fine film can win . . . it may be *your* film!

THE MAXIM MEMORIAL AWARD, established in 1937 in honor of the League's Founder President, has become by international acclaim the most treasured trophy in the world of amateur movies. A cash prize of \$100.00 and a miniature silvered replica of the Memorial is given annually to the one amateur whose film is judged the *best* of the Ten Best. In its sixteen year history, the Maxim Memorial Award has been won by films of every type—8mm. and 16mm., long and short, silent and sound, factual and story. This year it may be won by *your* film.

ALL AMATEURS honored in the Ten Best competition will receive a distinctive ACL Award Leader, animated and in full color, as well as a handsome, hand-lettered ACL Award Certificate in recognition of their outstanding efforts.

SEND IN YOUR FILMS NOW

It is not too early to send your films in for judging. The contest closes October 15, 1953. Send the entry blank below for each film you submit to:

AMATEUR CINEMA LEAGUE
420 Lexington Avenue New York 17, N. Y.

Send the Entry Blank below (or a copy of it) via 1st class mail for each film that you submit.

I, _____, (name) certify that I have read the rules governing the ACL selection of the Ten Best Amateur Films of 1953 and the Hiram Percy Maxim Award and that my entry is in full compliance with these rules.

Please return via Express Collect.

Enclosed is \$ _____ for return via _____

Name of Film _____

Camera used _____ Date _____

Signature _____

RULES GOVERNING THE ACL SELECTION OF THE TEN BEST FILMS OF 1953 AND THE HIRAM PERCY MAXIM AWARD

1. The ACL Ten Best competition is open to amateur filers everywhere in the world. Films eligible to compete may be produced on 8mm. or 16mm. stock, black and white or color, silent or sound, 2-D or stereo, and may be on original or duplicate stock.

However, no film will be eligible for which the maker has received payment or rental, or for which he will receive payment or rental prior to Dec. 1, 1953. Prizes won in other amateur film contests are not regarded by ACL as payments.

2. An official entry blank at left (or copy of it) must be forwarded by first class mail to cover each film submitted. The films themselves may be forwarded as the contestant elects, at his expense. Entries will be returned by the ACL at the expense of the contestant via the transportation he requests.

3. Film entries from outside of the United States must, because of American customs rulings, be made on film stock originally manufactured in the United States. Such entries should be forwarded by parcel post (do not enclose written matter)—not express—and must be valued at less than \$100. U. S. funds.

Entries from outside of the United States which fail to comply with one or both of these provisions will not be cleared through customs by the ACL.

4. Phono records (78 or 33 rpm only), of music, sound effects or narrative, may accompany films. But start marks, the order of playing, change-over cues and desired projector speed should be clearly indicated on a score sheet. Type-written narrative to be read during projection also may be submitted if desired. Both score sheet and narrative must be sent by first class mail.

No phonograph records of any kind can be received from outside of the United

States because of trademark regulations governing this product.

Magnetic recordings, either on film, tape or wire, also may accompany films; but their reproduction will depend on our ability to secure correct playback facilities. Please indicate desired running speed where necessary.

5. No competitor will be permitted to present his sound accompaniment personally at ACL headquarters nor may he be present in the League's projection room during the competitive screening of his film.

6. The number of films honored in the competition will include the ten selected as the Ten Best Amateur Films of 1953; an undetermined number of films which, in the opinion of the judges, merit Honorable Mention, and the winner of the Hiram Percy Maxim Award, which is chosen from among the Ten Best films.

7. Every film honored in the competition will receive an ACL Award leader in full color and an ACL Award Certificate signifying the honor which it has won.

8. Selection of the ACL Award winners will be made by the officers and headquarters staff of ACL. Their decisions will be final and the judges cannot undertake to discuss entries comparatively with the contestants.

The ACL reserves the right to duplicate at its expense any film (either in whole or in major part) entered in the contest, for non-profit distribution or screening by ACL as ACL shall see fit.

9. No officer or director of the Amateur Cinema League and no staff member of the League or of MOVIE MAKERS is eligible to compete in the contest.

10. October 15, 1953, is the closing deadline for the competition. All entries must reach the office of the Amateur Cinema League, 420 Lexington Avenue, New York 17, N. Y., on or before that date. Award winners will be announced in the December number of MOVIE MAKERS.

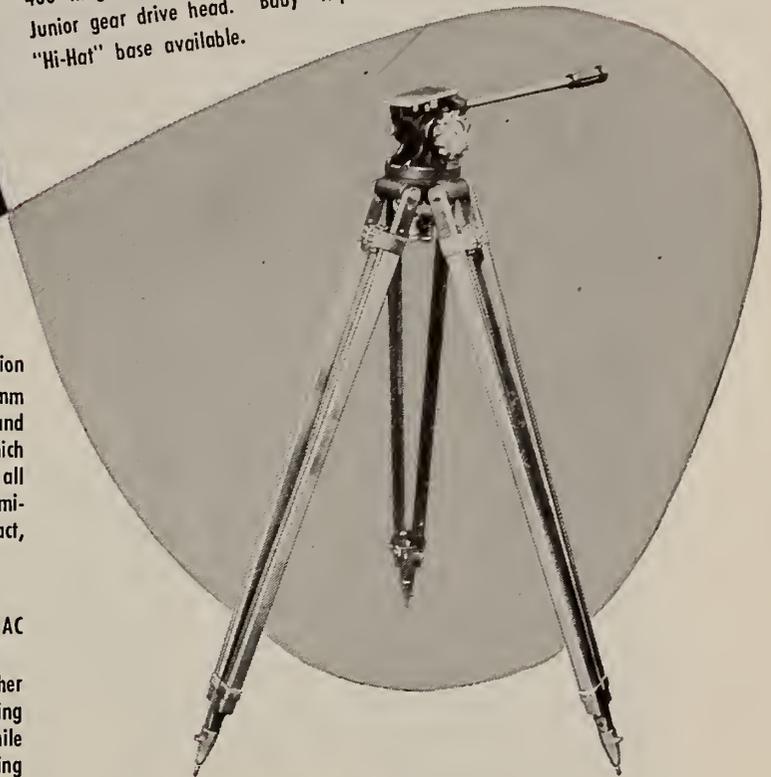
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Handles all 16mm cameras, with or without motor. Also 35mm DeVry, B & H Eyemo with and without motor, and 400' magazines. Tripod base interchangeable with Professional Junior gear drive head. "Baby" tripod base and "Hi-Hat" base available.



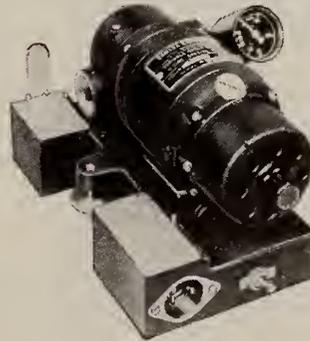
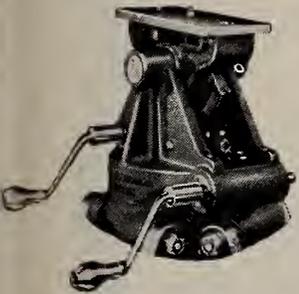
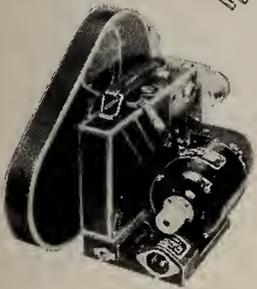
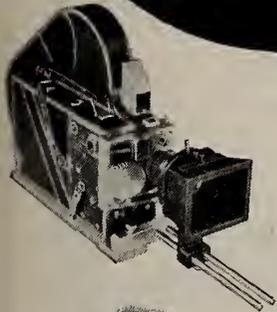
SUNSHADE AND FILTER HOLDER Combination
Designed for Bolex and Cine Special 16mm cameras. Holds two 2" sq. glass filters and 2 1/2" round Pola screen with handle, which you rotate for polarization. Suitable for all lenses, from 15mm to 6" telephoto. Eliminates need for multiple filters. Compact, easy to assemble or dismount.

SYNCHRONOUS MOTOR DRIVE—110 Volt AC
—Single phase, 60 Cycle.

Runs in perfect synchronization with either 16mm or 35mm Sound Recorders. Mounting platform permits removal of magazine while camera remains mounted on motor. Spring steel drive fin coupling prevents damage if film jam occurs.

Knurled knob on armature permits rotating for threading. "On-Off" switch in base. Platform base threaded for 1/4" or 3/8" tripod tie-down screw. Rubber covered power cable with plugs included.

PROFESSIONAL JUNIOR TRIPOD GEAR DRIVE
Weighs only 5 1/2 lbs. and is interchangeable with friction type head on standard tripod base. Handles various types of cameras. Snap-on metal cranks control pan and tilt action from both sides.



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with Tachometer for EK Cine Special

Motor drive your Cine Special with confidence! Tachometer is mounted in clear view of operator. Calibrated from 16 to 64 frames per second. Definite RED marking for 24 fps. Electrical governor adjusts speeds. Steady operation at all speeds. No adapters needed. Motor coupling attaches to camera and couples to motor. Spring steel drive arm shears if film jam occurs. Easily replaced.

If you work with film . . . for Studio, Newsreel, Commercials, Business, Industrial or Home Movies—it will pay you to get to know us. The country's foremost professionals depend upon our portable, versatile, adaptable equipment.

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MOVIE MAKERS

THE MAGAZINE FOR
8mm & 16mm FILMERS
Published Every Month by
AMATEUR CINEMA LEAGUE

July
1953

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Cover photograph by Herbert D. Shumway, AACL

JAMES W. MOORE
Editor

PETER D. DIBBLE
Clubs Editor

ANNE YOUNG
Advertising & Production

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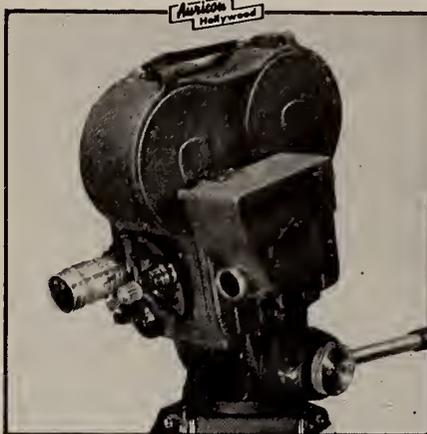
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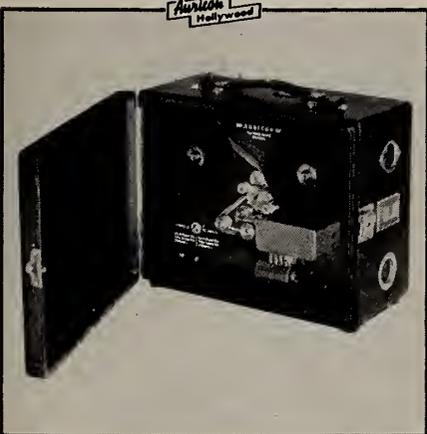
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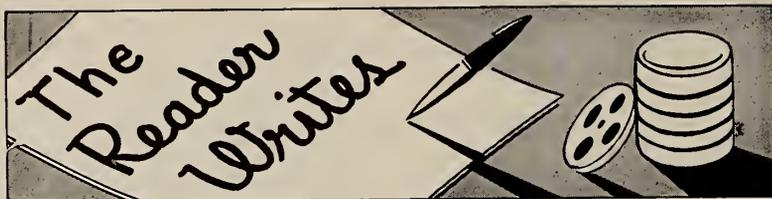


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This department has been added to **MOVIE MAKERS** because you, the reader, want it. We welcome it to our columns. This is *your* place to sound off. Send us your comments, complaints or compliments. Address: *The Reader Writes*, **MOVIE MAKERS**, 420 Lexington Ave., New York 17, N. Y.

COLOR PROCESSING UNIFORM

DEAR MR. MOORE: Since the April publication of my article, *Tips for the Traveler*, it has been brought to my attention that changes have been made during the past year by the Eastman Kodak Company in the processing of Kodachrome films abroad.

Because of the general increase in the number of travelers' films being processed overseas, I am informed by a wholly reliable source that the color processing in all of Kodak's European laboratories is now uniform with that done in the United States.

I trust that this corrected information will be made available promptly to our readers.

LEROY SEGALL, ACL
Milwaukee, Wisc.

WARRANT THIS DISTINCTION

DEAR SIR: To be elected unanimously as a Fellow of the Amateur Cinema League is a great honor. I have been trying, in my own mind, to figure what outstanding accomplishments I have made to warrant this distinction. The little I have been able to do has always been a pleasure; yet it has always been the ACL which has been the inspiration to do still better work.

I hope that I will be able to live up to the honor conferred upon me.

ROY C. WILCOX, FACL
Meriden, Conn.

GREAT PLEASURE

GENTLEMEN: It was with great pleasure that I received your letter informing me that I have been elected a Fellow of the Amateur Cinema League. To the officers and directors of the League I wish to express my very sincere thanks and appreciation for this honor which they have bestowed upon me.

It is an honor which I shall revere most highly.

GEORGE MERZ, FACL
Hollywood, Fla.

HONOR EXTENDED

DEAR MR. MOORE: Please convey to your board of directors my most sincere gratitude for the great honor they have extended to me in appointing me to the rank of Associate in the Amateur Cinema League.

I am most happy to accept the appointment, and I can assure you of my desire to serve ACL in my country.

ALFRED T. BARTLETT, AACL
Brisbane, Australia

MAINTAIN THEIR FAITH

DEAR SIR: I feel highly honored to have been selected by the directors of the ACL as an Associate of the Amateur Cinema League. I shall do my best to maintain their faith in my appointment.

Enjoying this new status of Associate, I feel even more enthused about building up the membership and strength of ACL.

TIMOTHY M. LAWLER, JR., AACL
Kenosha, Wisc.

SIGNAL HONOR

GENTLEMEN: Thank you so very much for informing me that the board of directors of the Amateur Cinema League has appointed me to the new honors rank of Associate in ACL. To say that I am thrilled with this signal honor is to put it mildly.

WILLIAM MESSNER, AACL
Teaneck, N. J.

CERTAINLY SURPRISED

DEAR MR. MOORE: I was certainly surprised and unquestionably pleased when I read your letter saying that the Board of Directors has appointed me as an Associate of the ACL.

I am sure that few hobbies can claim as helpful and as informed an organization as we movie makers have in the ACL. I know that the League has been most helpful to me. Now, as an Associate, I shall be glad to aid the League in any way I can.

HERBERT D. SHUMWAY, AACL
Greenfield, Mass.

HAPPY AND GRATEFUL

GENTLEMEN: I am indeed happy and grateful to have been selected among those named to the new honors rank of Associate in the Amateur Cinema League.

Please believe that my most sincere desire at this moment is to do everything possible to further the advancement of our hobby and especially to aid the League and its members in every way I can.

HAVEN TRECKER, AACL
Kankakee, Ill.

HONOR AND RESPONSIBILITY

DEAR SIR: I am most appreciative of both the honor and the responsibility conferred on me by the directors in my

appointment as an Associate of the Amateur Cinema League. Please convey to all concerned by warmest thanks.

GLEN H. TURNER, AACL
Springville, Utah

ACCEPT WITH HUMILITY

GENTLEMEN: Such an honor as that which the League has accorded me is the dream of every movie maker! It is with humility that I accept it—not as a reward for anything which I have already done, but rather as a spur to even greater activity on behalf of the ACL and my fellow movie makers.

HELEN C. WELSH, AACL
Albany, N. Y.

GRAINGER NOT RETAIL

DEAR MOVIE MAKERS: In my original manuscript of *Try Synchro-Tach*, which you published in May, I stated that "the Warner hand tachometer could be obtained at Grainger warehouses, Wellworth Trading, etc." However, you changed this to read: "Common retail outlets should be all Grainger stores, etc."

I want you to know that W. W. Grainger, a nation-wide chain indeed, sells *only* wholesale and strictly so at that. I am afraid they will holler their heads off at your boot.

HERBERT H. REECH, ACL
Cleveland, Ohio

Our regrets, naturally, to author Reech for this unwitting error. Thus far the Graingers either have not caught it or just don't care.

SYNCHRO-TACH VARIANT

DEAR MR. MOORE: Inspired by Herbert Reech's excellent May article, *Try Synchro-Tach*, I have tried out a somewhat less expensive (because I had all the materials in my junk pile) angle which may be of interest to other readers:

A speedometer cable and an old speedometer will do the same job, although probably not as accurately as Mr. Reech's rig. It must be calibrated, of course. The truck speedometer I used, when cabled to the hand-turning knob of my old Ampro, runs at about 68 miles per hour when the projector is going 16 fps.

JACK E. GIECK, ACL
Birmingham, Mich.

REPORT FROM KEYSTONE

DEAR MR. MOORE: In this, Keystone's 34th year, I thought you might be interested in some of the data on the industry which we have been asked to supply by others.

Although only a few years ago the proportion of 8mm. cameras to 16mm. units was about three to one, the sale of 8mm. cameras is now about four times that of the Sixteens. I believe that many post-war dealers have never used the Sixteen themselves, and therefore,

through lack of personal experience, do not bring out to the customer the proper advantages of the 16mm. system.

The trend in magazine cameras has been spotty. From 1948 to 1950 magazine camera sales probably increased faster than roll camera sales. Beginning in late 1950 and continuing through the early part of 1952, roll film camera sales increased faster than magazine camera sales. Then in the closing part of 1952 magazine camera sales took a sharp spurt upward. This year we expect that the sales of roll film cameras will increase much more rapidly.

R. C. BERNER, ACL
Vicepresident

Keystone Camera Company
Boston, Mass.



- J. C. Peter, *Takoma Park, Md.*
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- Capt. Robert Jim, MC, *Hill AFB, Utah*
- Willard B. Joy, *Columbus, Ga.*
- Harley J. Kellogg, *Conrad, Mont.*
- J. H. Lerche, *Copenhagen, Denmark*
- Tulsa Amateur Movie Club, *Tulsa, Okla.*
- E. C. Bowley, *Johannesburg, South Africa*

- George S. Jenkins, *Albany, Ga.*
- Donald J. Mackay, *Utica, Mich.*
- Christchurch Movie Club, Inc., *Christchurch, New Zealand*
- Leland Crapo, *West Allis, Wisc.*
- M. H. Inman, *Fresno, Calif.*

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- Hongkong Amateur Cine Club, *Hongkong*
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- Rev. Romanus Zeller, O.P., *Hong Kong*
- Big Lake Cine Club, *Big Lake, Texas*
- Miss Flossie J. Coates, *Big Lake, Texas*
- Aubrey Edwards, *Big Lake, Texas*
- E. E. Fickinger, *Big Lake, Texas*
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Complete with 1/2" universal focus F/1.9 and 1 1/2" focusing F/2.8 lenses, coated and color corrected..... \$295

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Now for some of the other remarkable features:

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Add a VARIABLE SHUTTER UNIT To Your Bolex H-16

The type of shutter, standard for all professional movie cameras.

- Full range from open to closed at any camera speed.
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Cameras with inside frame counter... \$99.60
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Price includes camera transportation back to you, insurance coverage, and one year guarantee.
(Local and state taxes where applicable, extra)

Send for free detailed informative booklet, "Variable Shutter Units for Bolex H16"

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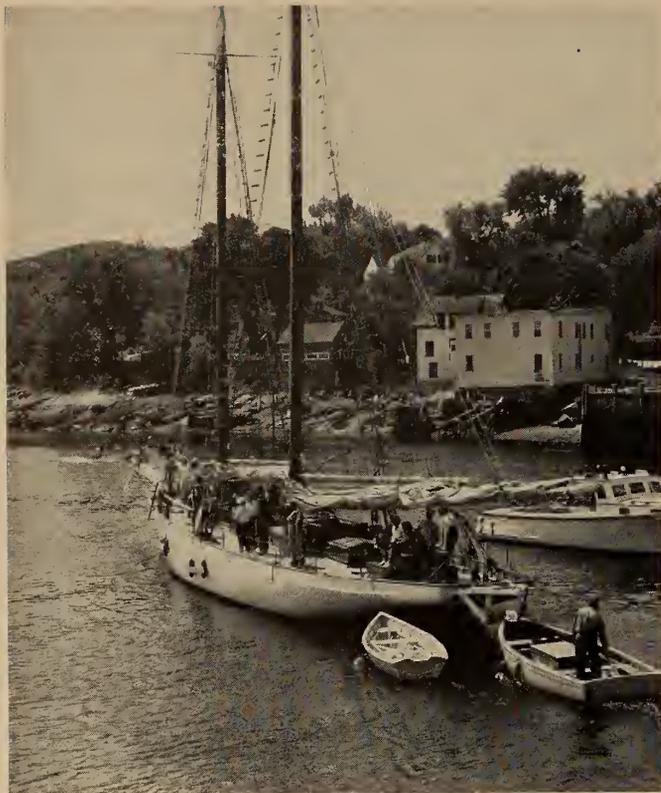
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Soundcraft, the world's finest high-fidelity recording tape—now available in a handsome, permanent filing cabinet. The "Tape-Chest" stores five reels of 5" or 7" tape in individual drawers. It is yours at no extra cost with the purchase of five reels of tape. The perfect way to file, protect your valuable recordings.

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*PAT. APPLIED FOR



SQUATLY SERENE, Pemaquid Point lighthouse has been in continuous service since its construction in 1824. At left a trim Maine schooner begins a week's cruise out of Camden.

IT'S MAINE FOR MOVIES!

A veteran travel filmer divides the Maine Coast into four easy-to-film sectors

FRANK E. GUNNELL, FACI

SO you're going to spend this summer's vacation along the Maine coast, and you are wondering whether or not to take along your movie camera! Of course you are going to take it. For where else can you find a relatively small area so rich in exciting beauty, offering as many historical associations, and providing an almost unlimited variety of *action* for your camera? The only answer is: Another Maine coast! And Down-Easterners will tell you that *that* isn't possible.

From where one crosses into the State of Maine over the Piscataqua River from Portsmouth, N. H., northeastward all the way to Acadia National Park well up the Maine coast, is less than 225 miles by direct highways. Yet along the ocean side of that main highway are hundreds of miles of byways that follow Maine's deeply-indented 2500 mile coastline of bays, sounds and reaches. It is along these byways and on the sea itself that there is so much on which to train your movie camera.

FOUR FILMING SECTIONS

Let's take that 225 mile stretch of Maine coastal highway and divide it into four fairly equal sections for movie making purposes: (1) from Portsmouth, N. H., to Portland, Maine; (2) Portland to Damariscotta; (3) Damariscotta to Belfast, and (4) Belfast to Acadia National Park. Each of these sections of the Maine coast offers both vacation variety and ample filming subjects for a complete short film; while the movie maker with more time will find that he can combine footage on any or all of these regions for a motion picture of considerable length.

PORTSMOUTH TO PORTLAND

Filming the first of the four regions may well begin at Portsmouth, as we leave New Hampshire and cross one of the bridges into Maine. While we may be tempted to take the express toll highway (the Maine Turnpike) and thereby reach Portland in an hour or so, let's allow for more leisure. Let's follow the coast as close to the sea as possible and enjoy several days of vacation fun and filming on this only slightly longer way.

Just over the state line in Maine is the old shipbuilding town of Kittery. Here, among other sturdy vessels, was built John Paul Jones's *Ranger*, the first man-of-war to fly the Stars and Stripes in the Revolutionary War. The modern Portsmouth Navy Yard, despite its name, is also within the township of Kittery, as is Kittery State Park.

The section of Maine coast from Kittery to Portland includes a number of noted beach areas and resorts, long stretches of sweeping sandy shore that attract thousands of vacationers each summer. York Village, adjacent to York Beach, has the interesting York Gaol, the oldest public building in New England and built in 1635. Now a museum, the gaol housed hardened criminals in its damp dungeons, while minor offenders got better quarters such as the large debtor's cell.

Bald Head Cliff, a great rocky promontory between York Beach and Ogunquit, affords a foretaste of the sterner Maine coast that awaits us to the north. Ogunquit is a noted artists' colony, while Kennebunkport, a few miles north, is the home of many prominent writers—including Kenneth Roberts of *Northwest Passage* fame. It was here also that Booth Tarkington did much of his

writing aboard an old schooner past its sailing days.

Old Orchard Beach, closest to Portland, boasts a tremendous reach of firm sand and is a holiday playground for thousands seeking relief from summer heat. The hard-packed sands also provided an excellent airstrip for many of the early transatlantic flyers.

AROUND PORTLAND HARBOR

Portland and its environs offer the movie maker enough subject matter for a complete vacation film; or they can readily serve as a single sequence in a film covering more of the Maine coast. Besides being a New England seaport town of historic interest, Portland is a great tourists' center and the starting place for most Maine vacations. Portland Head Light, probably the most famous Maine lighthouse, is on a military reservation and usually closed to the public; but Cape Elizabeth with its Two Lights is not far away. A picnic sequence on the rocky shore, with the lighthouses as a background, will add much to the New England flavor of your film, as will the fishermen on the rocks and in nearby boats.

Portland, too, is the home port for the first of the several windjammer cruises that are an increasingly popular form of Maine vacation, as well as being ideal motion picture material. Other Maine coastal towns which offer windjammer cruises of one or two weeks' duration are Boothbay Harbor, Rockland, Camden, Belfast and Bar Harbor.

North and east of Portland the foreshore becomes more rugged, taking on more of the fjord-like characteristics of the Norwegian coastline. Offshore islands become more numerous and rocky headlands surround the many deep bays, long sounds and far reaches of the sea. This is a drowned-mountain coastline, where the submergence of the land has created magnificent scenery and excellent boating and fishing.

PORTLAND TO DAMARISCOTTA

It is only a little more than fifty miles by direct highway from Portland to Damariscotta; but side roads reaching toward the sea are numerous and it is down these

roads that the movie maker will find much of interest. Brunswick, on the main highway, was the home of Harriet Beecher Stowe, author of *Uncle Tom's Cabin*, and Bowdoin College is close by. Popham Beach, where the first English colony in New England was planted in 1607, lies at land's end east of Bath. Between Bath and Damariscotta several side roads lead toward the sea and such noted vacation spots as Boothbay Harbor and Georgetown.

Damariscotta, the starting point for side trips in many directions, maintains a tourists' information office right on the main highway. Again good side roads lead to the sea and Pemaquid Point—a combination of rocky coast, restlessly surging sea, and a real oldtime lighthouse that goes back to 1824. Nearby is Fort William Henry, a reconstructed version of a colonial stronghold built in 1692 as a defense against pirates and Indians. Also close by is the almost land-locked port of New Harbor, old despite its name, where lobster pots literally choke the piers and the filmer seeking a [Continued on page 193]



BOW TO BOW in impramptu pattern are these boats moored at the yacht club landing at Camden. Figure in foreground would help.

FROM TRAPS TO TABLE is the beguiling course of the Maine lobster. A short sequence or a full film might be made of this industry.



A SCISSORS CINEMA

Paper cutouts—thousands of 'em—act out the animated comedies

produced by an ingenious 8mm. amateur

GEORGE W. CUSHMAN

EARLY last year Frank Kallenberg walked into a meeting of the Long Beach (Calif.) Cinema Club, handed a fifty foot roll of 8mm. to the program chairman and said meekly: "Here, if you don't have too full a program tonight, maybe this will help you out." And with that he left the little black spool on the projection table and walked to his seat.

When the lights dimmed and the screen lit up, we read first the lead title *Frank Kallenberg Presents—Yowie*. Then came a series of rapid-fire gags which soon had the audience in stitches. A man on horseback trots down the road, sees a rabbit eating carrots, fills his shotgun with pepper and shoots—causing the horse to sneeze and lose his false teeth. At this point the horse blushed a beautiful crimson, and the audience laughed louder than at any time in the club's history. And, as the lights went up, Kallenberg got a well-deserved round of applause.

The timing, staging and presentation of *Yowie* were excellent. But what was so remarkable about the entire production was that it was made by single-frame animation, and all of the sets and characters were paper cutouts!

With the success of *Yowie* to his credit, Kallenberg couldn't rest. Thus, after a year of work, he unveiled only a few months ago a 200 foot 8mm. epic entitled *Mule Segarettes*, a masterpiece which leaves the viewer amazed at the infinite patience Kallenberg's production displays.

The story tells how Mule Segarettes are made. But the story to movie enthusiasts is unimportant, relatively speaking. Rather they are anxious to know what prompted Kallenberg to try 8mm. animation in paper cutouts.

He isn't quite sure, himself, why he made *Yowie*. Says he was cutting out colored paper one day and a man resulted and he decided to make a movie of him. One thing led to another and he ended up with a 50 foot film. But that, he says, was almost two years ago. Finding single-frame animation to his liking, he has rigged up an intricate apparatus which facilitates his activity and assures him of well-centered results.

His animation stand, which he built himself, consists of four uprights of 1 inch angle aluminum with the necessary corner bracing to make it firm and rigid (see Fig. 1). The stand is approximately 5 feet in height, while the animation area (which extends outward on both sides to permit the use of traveling backgrounds) is at a convenient 2 foot or chair-height level. The camera, a Bolex H-8, is mounted at the top of the framework in a unit which guarantees immediate and accurate centering at all times (see Fig. 2).

Two controls (see Figs. 1 and 3) are situated at Kallenberg's fingertips. The large toggle switch turns the two photofloods on and off, while the smaller, black button switch next to it trips a solenoid [Continued on page 193]

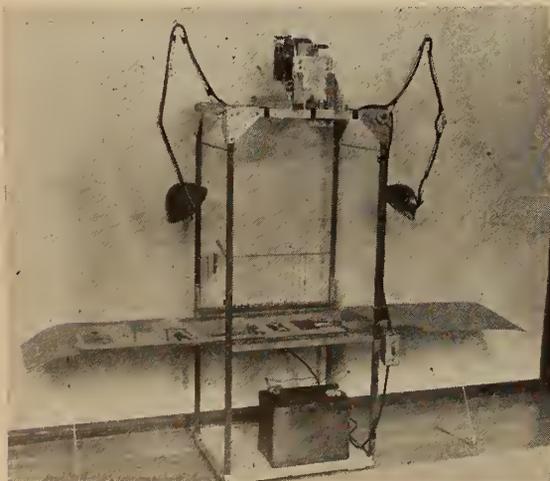


FIG. 1: At left is an overall view of the animation stand designed by Frank Kallenberg, of Long Beach, Calif., to accommodate his production of cartoon films made with paper cutouts.

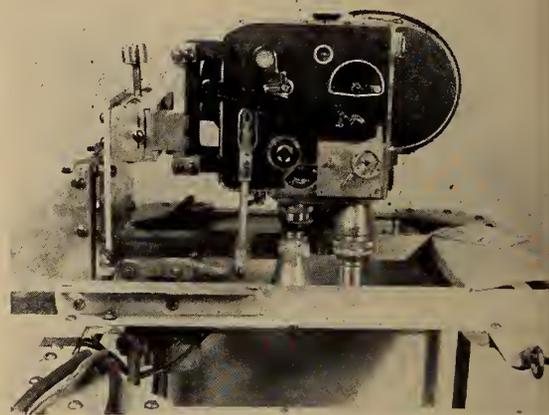


FIG. 2: In closeup at right the producer's 8mm. camera is seen mounted on a special carriage, with the solenoid control (lower left) in position against camera's frame release.



FIG. 3: At right the producer is seen as he animates one of his paper puppets with the finely painted tools he shaped for the purpose. Note also line of guide wires in the background.

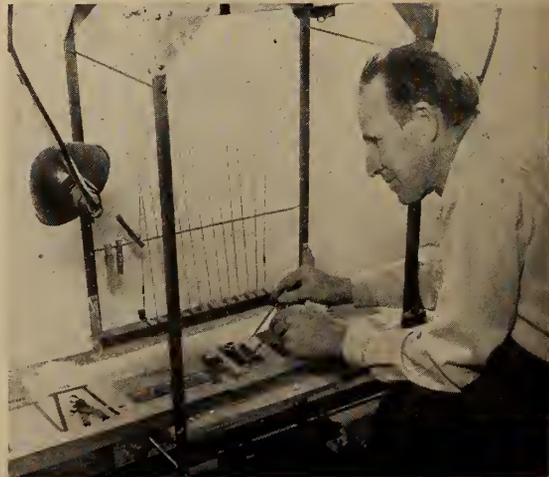


FIG. 4: Snip goes the Kallenberg scissors as, with infinite patience, he forms still another of his fabulous figures. Right, left sides of man are a table.

Photographs by George W. Cushman

Photographs by Felix and Nikki Zelenka



PICTURE-WINDOW parking bays dot the mile-long shaft of the Zion-Mount Carmel tunnel, providing breathtaking views of silhouette of the Canyon below. Great White Throne, 2500 foot monolith, is at right.



ZION National Park

How to get there and what to film in this Southern Utah canyon

FELIX ZELENKA

IF YOU are fortunate enough this summer to point your camera toward the spectacular canyon country of Southern Utah, there are a couple of "musts" to include and underline in your itinerary. Such a place is eight-mile-long Zion Canyon, a masterpiece of erosion carved by the meandering Virgin River in Zion National Park.

ORIGINS OF ZION

For many thousands of years the Virgin has been busy at deepening its channels and transporting material weathered from the canyon walls. Named for Thomas Virgin, a member of an 1827 exploration party, the river and its tributaries have created a region that in some respects is reminiscent of Yosemite Valley in California. So pronounced is this similarity that many people have felt the origins of these two regions must also have been similar. This is not true. No glaciers occurred at Zion. And, in fact, before the Virgin River established its course, there was no gorge, no sandstone cliffs of deep red and vermilion, no towering monolithic temples. Actually the stream began its work following much the same course it does today; but it was some 5000 feet above its present level.

HOW TO REACH ZION

Motorists traveling west of Zion via the Arrowhead Trail, U. S. Highway 91, may turn off at Anderson's Junction or Harrisburg Bench Junction. From here, State Route 15 leads directly into the park, just as it does from the east side on U. S. Highway 89. By rail, Zion is reached only on the Union Pacific from Cedar City, Utah. From this point motor bus service is provided by the Utah Parks Company, from June 15 to September 6. (Write W. P. Rogers, manager of Utah Parks Hotels, Cedar City, Utah, for reservations or for further infor-

mation.) But if you choose to fly, United Air Lines serves Salt Lake City, from which passengers may take the railroad or the bus to Cedar City. Air service also is available from Los Angeles by Western Air Lines.

TWO ENTRANCES

Although there are some twenty miles of modern highways in the park proper, no one has really seen Zion until he travels over the valley road from the south entrance to the Temple of Sinawava. Over this route, which parallels the river, the scenery will invariably coax more film through your camera than you intended to use. No one will enjoy the ride more than he who arrives in a top-down convertible, since much of Zion's beauty rises upward for more than a half mile into the azure Utah skies.

Motoring from the east entrance, the visitor approaches the park via the 11½ mile long, breath-taking Zion-Mount Carmel Highway, which at one point leads through the mile long Zion-Mount Carmel Tunnel. The fact that the tunnel architects designed [Continued on page 187]



EROSIVE FORCES which carved out Zion's canyon and left standing her peaks are plotted in this exhibit at Temple of Sinawava.

FACL and AACL, 1953

Adding a new honors status of Associate, the ACL names nine of its members for recognition

THE ACL takes pride and pleasure in announcing for 1953 the appointment of two of its members to the status of Fellow of the Amateur Cinema League. They are, alphabetically, as follows:

GEORGE MERZ, of Hollywood, Fla.

ROY C. WILCOX, of Meriden, Conn.

These members were elected to Fellowship by vote of the League's board of directors, at the board's twenty seventh annual meeting held on May 9, 1953. The honors status itself was established in 1940, with the first Fellowship awarded posthumously to Hiram Percy Maxim, FACL, founder president of the League from 1926 until his death in 1936. The present roster of League Fellows stands at thirty.

Also named by the directors at the same board meeting were seven ACL members who become Associates of the Amateur Cinema League. This new honors status, which will rank just under that of the Fellowship, was established by the directors in recognition of an ever-growing number of able and aspiring movie makers among the League's membership. Those appointed as Associates of ACL in 1953 are:

ALFRED T. BARTLETT, of Brisbane, Australia

TIMOTHY M. LAWLER, JR., of Kenosha, Wisc.

WILLIAM MESSNER, of Teaneck, N. J.

HERBERT D. SHUMWAY, of Greenfield, Mass.

HAVEN TRECKER, of Kankakee, Ill.

GLEN H. TURNER, of Springville, Utah

HELEN C. WELSH, of Albany, N. Y.

Honors awards in the Amateur Cinema League, whether of Fellowship or Associateship, are accorded to individual members in recognition of their achievements in or contributions to the craft of personal motion pictures. Among the qualifications considered by the directors are the production of able and honored pictures, the personal use of one's camera, projector and films in civic, welfare, educational or scientific projects, informed and helpful writing or lecturing on the techniques of our hobby, unselfish and energetic cooperation in movie club affairs, active and enthusiastic support of the ACL—these, and still other accomplishments may contribute to one's selection for League honors.

The ACL directors believe that these qualifications are admirably and variously exemplified among those members honored in 1953. Their biographies and accomplishments, necessarily briefed, are presented herewith.

GEORGE MERZ, FACL

In 1910, only seven years after the Wright brothers flew the first man-carrying airplane, George Merz built and exhibited in Boston an exact duplicate of the then-famous Curtiss biplane. Happily for Mr. Merz (and the hobby of amateur movie making), his father soon ordered him to "leave that crazy thing alone and learn to do something worthwhile."

It was good advice. By 1919 Mr. Merz had established his own business as an engineering pattern maker, and in 1944 he was able to retire at the age of fifty. In the meantime (1938) he took up movie making with an 8mm. Cine-Kodak Model 60; this led in due course to an 8mm. Model 90 and, in 1946, to a Bolex H-16 which is his present camera. Projector-wise, Mr. Merz has recently aligned himself with a Bell & Howell 202 magnetic projector, after many years of operation with a B&H Showmaster and a wire recorder.

From these cameras, over the years, have come 17 completed pictures which have won a total of 22 awards, in all levels of competition from local club contests to ACL's Ten Best. And from the man behind these cameras have come no less than eight MOVIE MAKERS articles, in which Mr. Merz has described and pictured the many ingenious accessories created by his skills at mechanical and optical design. Mr. Merz also has shared his films and filming abilities through membership in the Passaic (N.J.) Cinema Club, the Amateur Movie Society of Bergen County (of which he is an honorary life member), the Metropolitan Motion Picture Club and the Miami (Fla.) Movie Makers Club. Since making his home permanently in Hollywood, Fla., he has presented five film programs annually at that community's amphitheatre, a public service which has brought him the city's title of director of motion pictures.

Both Mr. and Mrs. Merz (there are no children) are keen travelers, and pass the summer months touring, filming and presenting picture programs at League movie clubs along their route. Aviation's loss, clearly, has been ACL's gain.

ROY C. WILCOX, FACL

Roy C. Wilcox has been making amateur movies since amateur movies began—which was in 1923. He purchased in that year camera No. 76 of the Model A Cine-Kodak, Eastman's first 16mm. design. It was hand-cranked and came equipped with a 1 inch lens.

Mr. Wilcox still has this rare but reliable instrument, as well as the more modern Magazine Cine-Kodak, a Cine-Kodak Special and a Filmo 70-G with 128 frames-per-second slow motion speed.

He uses these cameras in documenting his devotion to the out of doors. His films are of hunting (big game, upland birds, southern quail and ducks), fishing (Atlantic salmon and trout), and wild life of all kinds (animals, birds, bugs, snakes, bees and flowers). He is an ardent conservationist and devotes both his cameras and his projector (an RCA 400 magnetic) unselfishly to that cause. More than a dozen of his authoritative nature studies have been televised educationally, and one of them, *Along the Waterways*, was named in both the Cannes and Venice Film Festivals of 1952 as a gold medal winner in the documentary class. This latter film, through Mr. Wilcox's donation, is on file in the League's Club Film Library.

Sixty two years of age, Mr. Wilcox is executive vicepresident of the International Silver Company, in Meriden, Conn., with which organization he started during his teens as a stock clerk. His wide business experience and membership on the directorates of many leading industries bring to ACL's own board of directors invaluable and friendly counsel.

ALFRED T. BARTLETT, AACL

In 1937 Alfred T. Bartlett swapped an electric razor for a Univex 8mm. camera. What he has been doing since then tonsorially is not known; but on the cinematic side of this deal the record is clear and impressive. From the eight films he has completed since 1947 (he had switched to 16mm. in 1940), Mr. Bartlett has garnered eight first places in local club contests throughout Australia; he has twice won the Gold Cup in international competitions sponsored by the Australian Amateur Cine Society, in Sydney, and in 1952, with his first entry in ACL's international Ten Best selections, he was a solid Ten Best winner with *Give Us This Day*.

Mr. Bartlett's movie club activities have been equally vigorous. He is still president of the Queensland Amateur Cine Society, in Brisbane, a post which he also held in 1950 when that club screened its contest award winners before a whopping 4000-plus audience. He is a member of the Australian Amateur Cine Society, in Sydney, and he is the

[Continued on page 189]

Walter Gray



GEORGE MERZ, FACL

© Bachrach



ROY C. WILCOX, FACL



HELEN C. WELSH, AACL



ALFRED T. BARTLETT, AACL



WILLIAM MESSNER, AACL



HERBERT D. SHUMWAY, AACL

Cleve Ward



TIMOTHY M. LAWLER, JR., AACL

Vernon Castleton



HAVEN TRECKER, AACL



GLEN H. TURNER, AACL

I SAW CINEMASCOPE

Our observant author of "Stereo Movies" now compares the two

cycloramic projection systems—Cinerama and CinemaScope

JACK E. GIECK, ACL

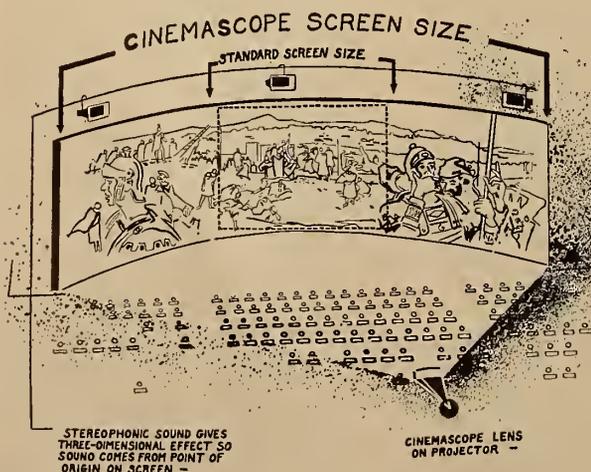
In two previous articles (see January and March 1953) **MOVIE MAKERS** has described some of the technical aspects of Cinerama, a three-projector, cycloramic-screen projection system. Then, in my recent May article (see *Stereo Movies—Novelty or Nonpareil?*), I discussed the merits and demerits of Hollywood's first true stereoscopic motion pictures. Each method is an aspect of the film capital's answer to the near-fatal tug of television.

Since then, through the kindness of Kurtz Meyers, head of the Detroit Public Library's audio-visual department, I have been privileged to attend a press review of CinemaScope, 20th Century-Fox's life ring for the lonely box office. *The Robe*, that studio's first production in this new medium, is scheduled for release in October of this year.

CINEMASCOPE VS. CINERAMA

At first glimpse, CinemaScope seems to achieve many of the effects of Cinerama—but at far less cost, since it uses only one standard projector. It employs a huge curved screen, as does Cinerama, in combination with multiple-track stereophonic sound. Like Cinerama also, it appeals to one's peripheral vision to achieve the illusion of depth and to conjure up a "sense of participation" in the minds of the audience.

Since these two motion picture innovations do employ similar staging, I believe fellow movie makers will be interested in a comparison of their methods, as well as an opinion concerning their relative effectiveness. To make such a comparison as objectively and as fairly as possible, I first attended a CinemaScope demonstration as a member of the audience, having seen Cinerama twice during the preceding month (the first time from the mezzanine, the second from the fourth row of the orchestra). After the demonstration, I went backstage to examine the screen and the multiple loudspeaker system, following which I went upstairs to the projection booth to look over the special projection and sound equipment. Here, I also talked to one of the CinemaScope technicians



NEARLY THREE TIMES as wide as it is high, the CinemaScope Miracle Mirror screen is here compared to standard 3 by 4 aspect.

and remained while the operators began the next showing. After the second showing got underway, I wandered about the theatre, observing the screen from various locations.

Finally, I left the theatre for Detroit's Music Hall, where I watched the finale of another Cinerama performance and had a chat with one of the Cinerama technicians. Thus armed, I give you my report:

THE "MIRACLE MIRROR" SCREEN

When the red plush curtains of Detroit's Fox Theatre rolled apart they revealed a gently curving screen of monstrous size, almost filling the huge proscenium. Masked dimensions of this "Miracle Mirror" screen are 65 feet in length by 27 feet in height, a foot larger in each dimension than the arc of the Cinerama screen. But the CinemaScope screen is much flatter; the total "dish" is only 5 feet at the center. Cinerama's screen has a radius of curvature of about 25 feet and covers 146 degrees of arc, while the radius of the Miracle Mirror is equal to the length of throw from the projection booth—about 135 feet at Detroit's Fox Theatre. This means that the CinemaScope screen represents only about 28 degrees of arc.

To reduce keystoneing (the tendency for a picture to widen at the bottom because the down-coming projection beam, striking the vertical screen surface at an angle, spreads more at the screen's bottom than at its top), the CinemaScope screen is tilted backward at an angle of 6 degrees. Curving the broad screen prevents similar keystoneing sidewise. In Detroit, the Cinerama projectors shoot *upward* at a slight angle, but this is compensated for optically.

As previously reported, the Cinerama screen is composed of 1100 vertical strips of perforated white plastic tape. Setting each of these strips at the proper angle prevents reflection of light to the opposite side of the screen, where it would spoil the picture. Since it is so much flatter, the CinemaScope screen is not faced with this problem, but it is nonetheless novel. The front of the Miracle Mirror is a continuous surface of perforated fabric which has been coated with an aluminized plastic. Into this plastic surface, millions of tiny concave mirrors have been embossed. These have somewhat the same effect as the glass (or plastic) beads on a Da-Lite or Radiant screen; that is, they reflect the light directionally toward the audience, instead of wasting much of it on the walls and ceiling of the theatre. It is, of course, well known that beaded screens serve a relatively narrow viewing angle (10 to 15 degrees on each side of the projection axis); but it is claimed that the mirrored surface of the CinemaScope screen covers the entire auditorium uniformly. To me, however, the picture appeared brighter from the balcony than from the main floor.

SOME FAULTS OBIATED

The preview program opened with a few shots of a midget auto race, followed by several scenes of New York harbor. The picture was **BIG**—there is no denying it. A ferryboat which crossed the harbor in the fore-

ground seemed almost full size. And, in contrast to Cinerama, it was a great relief to be rid of the imperfect vertical joints between Cinerama's three panels (frames) projected side-by-side on the screen. With the joints, of course, went all the other problems induced by the simultaneous use of three projectors (difference in brilliance, projector jump, etc.). Distortion of horizontal lines also was less obvious.

DEFINITION DEGRADED

But CinemaScope's colors seemed washed out by comparison; the image was on the dim side and lacking in detail. This lack of detail became increasingly obvious in the rushes which followed from *How to Marry a Millionaire*, *Gentlemen Prefer Blondes* and *The Robe*. Closeups and medium shots were not too bad. But whenever Marilyn Monroe danced too far away from the camera, her fascinating features disintegrated into meaningless blobs; the effect was similar to the unhappy television phenomenon which causes the cowboy and his horse to dissolve into a mass of protoplasm (or something equally amorphous) as they ride into the sunset. Particularly disappointing was the very direct comparison with Cinerama offered by a sequence taken from the nose of an airplane.

This rather low standard of picture quality is easily understood when we realize the odds against which CinemaScope technicians must work. Unlike Cinerama, which uses three films in three different projectors, with a 6 sprocket frame half again as high as the standard 35mm. aperture, CinemaScope gets along with only one film having a standard 4 sprocket frame. To create the broad screen shape (nearly three times as wide as it is tall), a cylindrical anamorphic lens, developed originally by the French scientist Henri Chretien, is mounted ahead of the normal camera lens. This auxiliary lens compresses the picture horizontally on the film, making the actors skinny as toothpicks. A complementary anamorphic lens on the standard 35mm. projector spreads the picture out once again onto the panoramic screen and returns the actors to their normal well-fed proportions.

Thus, to fill a screen of essentially the same size, Cinerama uses $4\frac{1}{2}$ times the film area that CinemaScope has available. This is more than the difference in frame area between 8mm. and 16mm. movie film, and certainly no one would expect to get equivalent detail when projecting 8 and 16mm. on the same size screen. Added to this fixed difference in film area are the optical losses in definition imposed by the auxiliary lenses.

DIMINUTION OF LIGHT

All in all, I felt that CinemaScope engineers did a remarkable technological job. And I doubt that there is very much room for improvement. But it takes a lot of courage to screen a one-inch wide picture over 65 feet.

Another factor working against CinemaScope—at least in its initial demonstration—was the fact that it was photographed in

Eastman Color and then printed in Technicolor. Since the color balance of the two processes differs somewhat, the color tones of the finished print suffered accordingly. Cinerama, on the other hand, is famous for its brilliant, breath-taking Technicolor. And the brilliance is more than a figure of speech. So much light bounces off the screen at the audience that one could easily read a newspaper in the front section of the Cinerama theatre. At the CinemaScope demonstration, by contrast, I could not even see where my notebook was, and had to write strictly by feel. Obviously, less light can be had from one projector than from the three of Cinerama. And furthermore, what light there is from this single source must be distributed over three times the area of each Cinerama panel. This deficiency cannot be compensated for merely by turning up the arc intensity without burning through the image and washing out the color still further.

But, in one sense, the dimmer picture of CinemaScope is an advantage. Because the human eye is more sensitive to flicker in its peripheral vision area, Cinerama has found it necessary to shoot and project its pictures at 26 frames per second. But since human tolerance of flicker also varies inversely with picture brilliance (it is generally in the highlights, for instance, that we notice flicker even at 16 frames per second in home movies), CinemaScope gets along nicely at 24 frames per second without perceptible flicker.

AUDIENCE PARTICIPATION?

To me, the feeling of depth and sense of participation in the film was far greater with Cinerama than with CinemaScope. This is undoubtedly due in part to the difference in angular coverage between the two techniques. Cinerama, with its three lenses set 48 degrees apart, covers 146 degrees horizontally, closely [Continued on page 188]

20th Century-Fox



EFFECT of the anamorphic lens in recording compressed image of standard film frame proportion is seen right, with expanded reproduction below in panel-like dimensions of CinemaScope.



Games, Gags, and Girls—these are the big three in any picture of

AN OFFICE OUTING

SIDNEY MORITZ, ACL

Holidays are always happy days—especially if they're "on the house." And company outings are just that: outdoor fun and frolic for everyone, with the boss footing the bill. Even the cost of the film is likely to be absorbed, for many companies will gladly underwrite this expense as part of its employee goodwill relations program.

So plan your company holiday movie right now. The fun will begin long before you step inside the bus, or board the excursion steamer. Call upon your fellow photographers in the company to enlist their interest and aid. Seek as well the cooperation of members of the Outing Committee. Let them tell you what activities will take place. Then prepare an outline of your proposed operations, and your filming schedule. You're now ready "to shoot the works."

No special equipment will be needed to produce the type of film under discussion. However, a tripod is an absolute must. Outing pictures should be rock steady. And a filmer trying to hand-hold his camera in a surging crowd is not likely to fare well. He need have no fear when his camera is tripod mounted. For a tripod will be respected even by the most boisterous. If you're an advanced worker, you'll find the telephoto, wide angle and faster lenses useful accessories. Nevertheless, excellent outing films have been made with a simple fixed-focus camera.

The excursionists should be told of the plans under way for filming the outing. They should be briefed as to

their behavior while this is going on. An announcement included in the "Events of the Day" program could read:

John Jones of the Sales Promotion Department is to make a movie of our outing. John knows how to give his pictures the professional touch. Please cooperate with him and his assistants by observing the following:

Do not under any circumstances look or wave toward the camera when it is trained in your direction.

Continue doing whatever you are doing when your picture is being taken.

Please follow carefully any instructions the cameraman or his assistants may give you.

Planning the production of an outing movie is a simple matter. The continuity is really ready made. You just photograph activities as they occur. But a certain amount of discretion must be exercised in the selection of picture material. You should, for example, decide upon the total running time of the movie, and then subdivide the various activities within the allotted footage. Most important of all will be your obligation to include in the movie as many of the excursionists as possible.

An ideal film length for a company outing picture is about thirty minutes. It is likely to drag if extended beyond that period. Filming within this allotted time will assure good tempo, variety and ample opportunity to tell the story fully. Furthermore, such a length will fit the film easily into your employee luncheon screen programs.

The "Do's" and "Don'ts" frequently stressed in MOVIE MAKERS for assuring good continuity, craftsmanship and camera treatment apply generally to the filming of an excursion movie. Here are some of the principle "don'ts":

1. Don't make the scenes so short that they are mere flashes.

2. Don't stop the camera in the middle of an action and then start it again a second later. Mystifying and disturbing jumps are created in this manner.

3. Don't overwork the 1-2 combination of scenes shot from one camera position with your normal and telephoto lenses. Move your camera instead.

4. Don't risk taking a shot without some substantial camera support, especially when using your telephoto lens. If you can't set up your tripod in time, rest your camera on some solid object, such as a fence or rock.

5. Don't be in a hurry to shoot if the conditions for doing so are not ideal. There will be ample opportunities for all kinds of interesting scenes. It won't be fatal if you miss one or two.

And now for the "do's":

1. Do provide running gags such as Gus munching on hot dogs. First he watches the swimming contest. Later he surveys the parade of bathing beauties. Towards the end he looks in amazement at the score being made by an expert marksman. In each instance he is seen relishing his hot dog.

2. Do get plenty of human interest. Children at play are naturals for this. As is a [Continued on page 187]

Sidney Moritz, ACL



GIRLS ON THE MARCH! Here is an excellent camera position for any picture of a procession moving toward and by the lens.

News of the Industry

Up to the minute reports on new products and services in the movie field



FOUR INPUTS — two for music and two for voice — and a VU meter for scanning volume levels are among important facilities of Bell & Howell's new mixer for use with their 202.

Mixing panel Countless users of the Filmosound 202 magnetic projector will welcome the announcement by Bell & Howell of their new Electronic Mixer and Volume Control unit.

Provided in the rear of this professional-type mixing panel are four inputs, two for phonograph or tape recorded signals and two for microphones. Each input is controlled by a separate potentiometer mounted on the front of the unit. There is also an input and volume control for a set of monitoring headphones. The strength of signal for all four of the operating inputs is scanned on an illuminated meter which reads directly in volume units, and the mixed signals (voice, music, sound effects) are transmitted to the projector over a single cable which plugs into the mike input of the 202.

Included with the mixing panel proper are the double headphones, the output cable, a 25 foot long extension cord for the microphone and a 25 foot long connector between the speaker outlet of the projector and the Electronic Mixer. The line power cord is permanently attached.

Bell & Howell's new mixing unit, complete with all the accessories cited, lists at \$140. You can see and test it now at your favorite Filmo dealer shop.

Discjockey The Calvin Discjockey, a three-speed dual turntable unit equipped with two sapphire-tipped, reversible-stylus pickups, is now being offered by The Calvin Company, 1105 Truman Road, Kansas City, Mo., at under one hundred dollars—\$98.50 to be exact.

Operating at the three standard speeds of 33 1/3, 45 and 78 rpm, the Discjockey provides for three-channel mixing of the signals from its two record tables and the microphone. The mike input will accept any high impedance crystal, dynamic or ribbon microphone. Operation, of course, is on the standard 115 volt 60 cycle AC only.

Craig Master A new edition of the popular Craig Master splicer has been announced by the Kalart Company, Inc., from their plant in Plainville, Conn. Featured on the new Craig Master is the so-called Floating

Action Feather-Touch scraper, a unit which is recessed within the die-cast base of the splicer and thus is always in position for scraping when needed.

The Craig Master, which will accept both 8 and 16mm. film with sound or silent perforations, will list at \$9.95.

B&H Regent A new, light-toned finish called fawn-metallic will now embellish the popular operating features of Bell & Howell's Regent 8mm. projector, according to Carl G. Schreyer, vicepresident in charge of merchandising. Also added to the Regent has been a system of lifetime lubrication, obtained through the use of oil-impregnated, sintered-bronze bearings, which hold oil in the pores of the metal.

The Regent, which has retailed at \$179.95, will continue at this same price despite these added features.



THE DISCJOCKEY, three-speed dual turntable with sapphire-tipped reversible needles and mike input, is offered by The Calvin Company, of Kansas City, Mo., at low price of \$98.50.

Dallmeyer lenses Dallmeyer cine and telephoto lenses, produced since 1860 by J. H. Dallmeyer, Ltd., of London, England, again are in production and a fair supply is promised for export overseas.

In the United States these Dallmeyer objectives are distributed exclusively by Alco Photo Supply Corporation, 902 Broadway, New York 10, N. Y., from whom a descriptive leaflet may be had on request.

Linhof-Kling Two new and relatively high priced items from Linhof Precision Products (U.S. zone of Germany) are now being distributed in this country by Kling Photo Corpo-

ration, 235 Fourth Avenue, New York 3, N. Y.

The more elaborate unit is a camera dolly with a newly designed, gear controlled base which can be spread from 18 inches to 5 feet in coverage, thus permitting (at the narrower ranges) easy movement through doors, narrow aisles and crowded areas. The ball bearing casters are equipped with 5 inch rubber-tired wheels, each of which may be locked or unlocked by a slight foot pressure. The Linhof geared dolly weighs 28 pounds, lists at \$250.

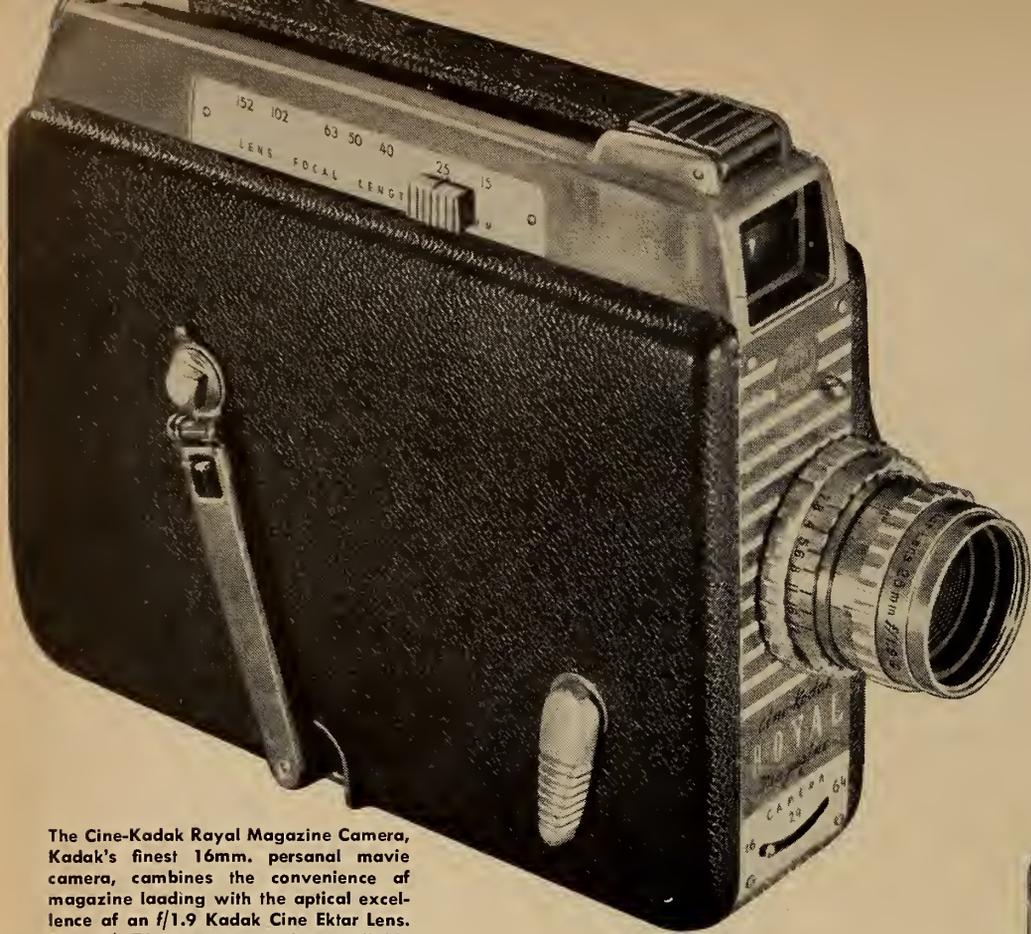
The other item is the Linhof DeLuxe studio tripod, which comes in a two-section model expanding to 60 inches in height, in a three-section model to 73 inches. Both fold to less than 30 inches in length and weigh about 6½ lbs. A new, umbrella-type design is claimed for the tripod legs, resulting in rock steadiness despite the light weight. The Model A (60") is priced at \$69.95, the Model B (73") at \$79.95.

Elgeet stereo A complete stereo motion picture system, adaptable for use with any 16mm. camera ("C" or Kodak mount) and any 16mm. projector, has been announced by the Elgeet Optical Company, of Rochester, N. Y., for release in August.

The Elgeet 3-D kit is comprised of the following units: (1) a six-element 13mm. f/2.8 universal focus stereo taking lens and rhomboid prism assembly; (2) an f/1.6 stereo projection lens, which may be integrated with any 16mm. projector through the use of a suitable adapter sleeve; (3) a suitable viewfinder unit for each type of camera, to show the field of view seen by the stereo lens system; (4) two pairs of



MOTOR DRIVEN are the 400 foot film magazines designed by George E. Canning, ACL, of Toledo Cine Engineering, for use with Bolex.



The Cine-Kodak Royal Magazine Camera, Kodak's finest 16mm. personal movie camera, combines the convenience of magazine loading with the optical excellence of an *f*/1.9 Kodak Cine Ektar Lens. Price, \$176.25. Camera also available with pre-set *f*/2.8 Ektanon Lens, \$147.50.

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with this modern movie camera

A top-quality camera like the Royal can give you wonderful movie enjoyment. Right from the start, it has the range for all the movie situations shown at right. And the Royal has the capacity, too, to "grow" with your movie ambitions. As illustrated below, the Royal acquires still greater movie-making talent . . . as you acquire movie-making accessories.



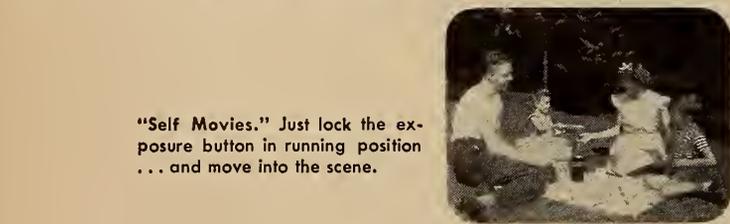
Family Diary in color or black-and-white. Magazine loading lets you load, change films, in a jiffy.



Slow Motion—wonderful for sports. A finger-tip control sets the camera for any of 3 speeds.



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Trick Shots—like this animated scene—are no trick at all with the Royal's single-frame release.



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And through inexpensive accessories, all this, too . . .



Claud Drama—Accentuated backgrounds are yours easily, when a Pola-Screen adds extra contrast.



Little Strangers—thousands of times life size! Portra Lenses or lens extension tubes turn the trick.



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ELGEET STEREO, compatible with any 16mm. camera and projector, is priced from \$249.

solid glass Polaroid viewing spectacles; (5) six pairs of Polaroid viewers in cardboard frames, and (6) a metalized screen necessary to reflect the stereoscopic image.

The entire system, as itemized, will list at \$249 for all 16mm. cameras save the Filmo 70-D series and the Bolex H-16. Elgeet stereo kits for these cameras are marked at \$259.

Zion National Park

[Continued from page 179]

this underground portion of the highway with huge "picture window" observation points makes it a natural for composing a few shots in silhouette against the backdrop of Zion's multi-colored formations.

THE ZION GORGE TOUR

While it will not be difficult to decide on how and what to film at Zion, there are a few points of interest that the visitor should not miss. Beginning your tour of the valley at the south entrance, for instance, you should fade in with a shot of the boundary marker. From here various distant views of the peaks rise high enough to use as a background. Less than a mile from the checking station and east of the road is a campground, cafeteria and a cabin development. While the campgrounds within the park are free for visitors carrying their own equipment, there is a camping limit of 30 days a year for each party.

Next along the road is the park headquarters, an official information office and a museum. The museum, primarily back lighted, will prove none too interesting for filming; but a visit to it will better your understanding of the outstanding features of Zion National Park. Here, too, one may purchase maps, a host of publications regarding the canyon country and a series of 35mm. color transparencies which may be of some value in suggesting filming locations.

Nearby a right turn leads to the junction with the Mount Carmel Highway to the east boundary and ultimately U. S. Highway 89. Continuing

the tour along the valley road to the north, the traveler will encounter gigantic buttes on each side of the route, with picturesque names like The Court of the Patriarchs, The Beehives, Twin Brothers and so on. Below the road the river continues its incessant sculpturing of the canyon.

MIDPOINT TO THE NARROWS

Center of tourist activity will be found approximately midpoint along the valley road, where the Zion Lodge is located. Open only in the summer season, this attractive lodge consists of a main building and a number of cabins with every type of accommodation you may desire. Its setting is unique as it hugs the sheer cliffs that rise above its rooftops, dwarfing the buildings into insignificance.

A short distance from midpoint is Grotto Campground and the very symbol of Zion National Park itself—The Great White Throne. Rising 6744 feet above sea level, this tremendous monolith appears almost invariably on the covers of booklets concerning this region. From the roadway a parking area provides a striking view of this sculptured shaft across the Virgin River in the valley below. So huge is the Great White Throne that only a short focus lens will encompass all of its grandeur without panning.

At Weeping Rock, a mile beyond, an easy surface trail leads to an overhanging cliff where springs issue from the mountainside. Kept cool by the dripping water and hanging gardens, this is a deeply shaded area that is more interesting to visit than it is to photograph. Care should be taken to protect your equipment from the water that seemingly "rains down" in places. From Weeping Rock observation point, 6508 feet above sea level, a commanding view of the terrain may be filmed.

Then finally there is road's end at the Temple of Sinawava parking area. From here an easy all-weather trail with no steep grades leads to The Narrows, a slitlike canyon that ends your journey through Zion all too soon.

An office outing

[Continued from page 184]

budding romance—Mary and John so completely engrossed in each other that they are unmindful of the world about them. Maybe this will have to be staged. But we doubt it!

3. Do get plenty of reaction shots. They add interest and create good breaks for changing the camera viewpoint. It also is important to bear in mind that reaction shots make possible the inclusion of a large number of the excursionists. This should be the paramount purpose of your film.

4. Do use trick photography, but do



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■ NATURAL COLOR SLIDES, Scenic, National Parks; Cities, Animals, Flowers, etc. Sets of eight, \$1.95; Sample & list, 25¢. SLIDES, Box 206, La Habra, Calif.

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■ HOW TO TITLE HOME MOVIES, 90 pages, illustrated, \$1.00. WESTWOOD CINEMA CO., 635 Victoria St., San Francisco.

so sparingly. "Stop-camera," for example, might be used to photograph the disappearing glass of beer. With your camera on a tripod, stop it, remove the glass from the hand of the subject while he stands frozen in position, and then continue shooting as he reacts in amazement. Another effective trick is the old reverse motion produced by shooting with the camera upside down. Have one of the boys take a few puffs at a huge cigar. Then turn the film right side up when editing the processed roll. The audience will roar with laughter as the heavy clouds of smoke seem to disappear into the mouth of the young man.

5. Do make the most of the bathing beauty. Get the girls to burlesque the prancing walk of professional bathing beauty contests. Use closeups freely. Start the shot at the girls' feet and tilt slowly upward until their smiling faces dominate the screen.

6. Do get the bosses and department heads into the picture. Add humor where possible, but keep it within the bounds of good taste. One filmer I know had these gentlemen sing their favorite songs while being photographed in closeup. When the picture was shown, recordings of these songs by famous singers were played. Needless to say, these sequences were heartily applauded. As a matter of fact, scoring the film throughout will prove to be an easy and pleasant task. Vocal selections like *In the Good Old Summer Time* and *Take Me Out to the Ball Game* will be permissible under these circumstances. As a general rule, of course, instrumental pieces are regarded as more desirable.

I saw CinemaScope

[Continued from page 183]

approaching the 160 degree coverage of the human eye. Since CinemaScope uses only one camera lens, it cannot cover much more field of view than conventional wide angle lenses. The widest angular coverage I observed appeared to be somewhat less than 90 degrees.

COMPARATIVE AUDIO EXCELLENCE

The technique of "bathing the audience in sound" is, of course, vitally important in persuading them that they are in the picture. And in this respect, also, Cinerama has a decided edge. Cinerama, as reported, has seven sound tracks (which represent six different microphone locations about the camera, with one a composite), and these operate the five speakers behind the screen, as well as others to the sides and rear of the audience. CinemaScope uses three tracks, one feeding each of the three speakers behind the screen, with others located about the theatre. The

latter are cued in at appropriate times with one or more of the speakers at the sides of the screen. At present this is done manually, but Fox hopes to add a control track for the purpose. To me, this cutting in and out of the side speakers was disconcerting. The sound frequently seemed divorced from the screen.

Little advertised, and quite aside from its superior use of stereophonic sound, is the truly remarkable fidelity of Cinerama's sound. Reproducing frequencies from 30 to 15,000 cycles per second, it makes optically-recorded movie tracks seem "canned" by comparison.

CinemaScope sound quality, while quite acceptable, is not particularly remarkable, despite the fact that both Cinerama and CinemaScope use magnetic stripes on 35mm. sprocketed film base. It is, incidentally, Fox's intention to put all three CinemaScope sound recordings on the film, perhaps with one to the right of the image, as is standard practice, with the other two between the sprocket holes and the film edge. Cinerama's superior fidelity is due in part to its faster film travel. By means of selsyn-type synchronous motors, the magnetic reproducers operate precisely at film speed, which for CinemaScope is the standard 90 feet per minute. However, since Cinerama operates at 26 frames per second and has a frame 50 percent taller than standard, its film speed comes out 146.3 feet per minute. This faster speed provides increased storage and permits additional sound detail to be crowded into the recording.

POSSIBLE IMPROVEMENTS

In conclusion, I think we can optimistically predict that each technique will learn something from the other. Certainly much wary interest is being displayed on both sides. But I think Cinerama stands to gain more from the exchange, because of the inherent limitations of CinemaScope. For example, Cinerama technicians may feel it is an advantage to reproduce the 146 degrees of camera coverage on a screen of precisely the same arc. But the only people who see the screen in proper perspective are those close to the screen's radial center at the front of the theatre, and many of these are too close—they see film grain and even the individual vertical strips of the screen. From farther back, the sides of the screen appear taller than the middle, because the middle is so much farther away, and people seen on these side panels are too skinny. Moreover, horizontal lines have a severe downward curvature when seen from seats in the mezzanine or balcony. In other words, how you like Cinerama depends a great deal on where you sit, and is reminiscent of the three blind men who couldn't agree on what an elephant looked like. The

flatter screen of CinemaScope, on the other hand, permits it to serve a much larger auditorium without distortion at the sides and with less curvature of horizontal lines; but the lack of picture detail makes most of the seats in the front half of the theatre undesirable.

What I am suggesting is that Cinerama flatten its screen to some extent. This probably would cause some loss in dramatic effectiveness for patrons lucky enough to get what are now choice seats. But it would benefit the great majority of the audience who now miss much of Cinerama's impact. In addition, flattening the screen would move the projectors toward one another—perhaps into a single projection booth! With a few such technological changes (I understand that recent experiments at Oyster Bay promise a decided improvement in the vertical panel joins), I believe Cinerama has a bright future. It already is a superior and profitable piece of showmanship.

STORY STILL PARAMOUNT

And, even with its faults, I think that CinemaScope can perform an invaluable service for Hollywood; it will undoubtedly coax people back into movie houses just out of curiosity. But the prognosis of CinemaScope—in fact, of Hollywood movies—will depend primarily on what they see on the new screen, not how wide or deep they see it. There was nothing wrong with the shape of the old screen that good movies couldn't fix. And whether CinemaScope is the dawn of a new era in motion pictures or a spectacular sunset in the twilight of a great industry depends on this one question: "Is it a good movie?"

FACL and AACL, 1953

[Continued from page 181]

founder president and moving spirit of the recently organized Federation of Australian Amateur Cine Societies, comprising nine clubs.

To these tasks and to his filming Mr. Bartlett brings the resourcefulness and showmanship of a good advertising man—which is his profession. Married and the father of three sons, he has passed the fifty two years of his life in Brisbane where he was born. He is now, however, on an extended business trip around the world, which will bring him to the United States early in the fall. Five of his award winning films ride with him, and American movie clubs will have an opportunity to screen them under the League's sponsorship.

TIMOTHY M. LAWLER, JR., AACL

In his movie making, Timothy M. Lawler is one more example (the League's president, Joseph J. Harley, is another) of that rare combination of

the engineering precisionist and the imaginative creator.

Of his six award winning pictures, for example, three of them have been what he himself quite rightly calls "cinematic interpretations." Take *Trilogy*: it was based on lyric poetry. Take *Isle of the Dead*: it was inspired by a classic painting. And there was *Pastorale*. You come then to *Duck Soup*, the Lawler Maxim Award winner in 1952, and you find this amateur filmer at his warmest and most human. The engineering precision is there all right; but it has been overlaid with a sensitive understanding of the subject matter which he depicts.

Perhaps both of these characteristics are easily explained by the thirty-four full years of Mr. Lawler's life. A graduate engineer from Marquette University in 1942, he married Delores, his co-picture-producer, in 1943 and is now the father of six children. They live in Kenosha, Wisc., where Mr. Lawler was born and where he is now employed by the Nash-Kelvinator Corporation as a special test engineer.

Mr. Lawler has been a movie maker for a round ten years. For nine of them he has been a member of the Kenosha Movie and Slide Club, which group he has served variously as a board member, program chairman and president. In addition to these local club activities, he has screened his films widely and generously before other clubs and church and school groups throughout the Chicago and Milwaukee areas.

WILLIAM MESSNER, AACL

Countless movie makers, as you know, have begun photography with a still camera—and then drifted into movies. But with William Messner this transition was made by well planned intent. Joining the Amateur Movie Society of Bergen County, N.J., in 1946, he attended their meetings for a whole year before buying, in May 1947, his first cine camera. It was a Bolex H-16 and still is in active use today.

The Messner movies which were to come from this machine carry the same stamp of careful and intensive planning. In 1948, for example, *Maxine's Big Moment*, Mr. Messner's initial entry in ACL's annual competition, took a solid and unquestioned Ten Best award. *Hands Around the Clock*, in 1950, and *Blades and Sails*, in 1951, as well as several Honorable Mention winners, were equally exact both in their planning and execution.

But such personal pictures were not the only ones to benefit from Mr. Messner's studied yet creative approach to movie making. He has given generously of his time and skills in producing films for more practical purposes. *Pheasant Rearing Project*, produced in the same year as *Maxine*, was



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the first of these; it was a record film of a youth project sponsored jointly by the BPOE and the New Jersey Fish and Game Commission. Then, in 1949, there came *Why Should I Fear Cancer?*, an elaborate production which the Bergen County club produced under Mr. Messner's direction; it still is being distributed by the Cancer Society. Even one film, *Ottawa*, which Mr. Messner made on a personal vacation, was later taken over (in duplicate) by that city's Industrial and Publicity Bureau.

Seemingly, there is nothing in Mr. Messner's background to account for the care and precision with which he blocks out a motion picture. He was for years a jazz musician (a notably carefree occupation), playing with his four brothers in the well-liked Messner Brothers orchestra. It was a sleeper jump from Florida to Canada (he says now) which convinced him in 1937 that dance-banding was no life for an aging youngster of thirty three—especially one with a wife and three-year-old son. He returned then to his home in Teaneck, N. J., where he lives now and directs the activities of a fleet trucking service.

HERBERT D. SHUMWAY, AACL

It took two accidents to get Herbert D. Shumway involved in movie making. First, he was drafted in World War II and, during three and one half years in the Army, got so bored that he bought an Argus C-3 still camera in the PX. Second, after he had returned home (about 1946 or '47, he figures), he found an old 8mm. Cine-Kodak lying around the house and began snapping with it out of general curiosity.

The results, he says, were "fun." But they did not jell into a single, edited-and-titled subject until 1948, when Mr. Shumway produced *Cycling Through Cape Cod*. Then came *Processing Movies at Home*, a script-planned picture which he and a friend produced to show at their camera club. Run with it was a disc-recorded sound accompaniment which, Mr. S. states frankly, "was horrible compared to the tape recordings of today." With *Nature Campers* in 1951 he broke into ACL's awards on the Honorable Mention level, and with *Backyard Birding* in 1952 he landed squarely in the Ten Best circle.

The titles of these several pictures indicate accurately Mr. Shumway's other interests: the out of doors, cycling, youth hosteling and, especially, birding. With these interests he is a member, in Greenfield, Mass., of the Franklin County Camera Club, the Franklin County Bird Club, and of the Massachusetts Audubon Society. His present camera is a Bell & Howell Sportster 8, to which he has added 1½ and 3 inch telephotos and remote control device of his own design. He has written well of these interests and this equipment in

the pages of *MOVIE MAKERS*, and he shares his specialized skills with fraternal generosity at the clubs to which he belongs. Still single, Mr. Shumway is employed by First National Stores at Greenfield, in which New England community he was born thirty three years ago.

HAVEN TRECKER, AACL

When Haven Trecker was twelve years old, his Dad (who was a small-town theatrical projectionist) used to pay him \$2 a week for doing odd jobs around the projection booth. "I was the richest kid in town," he has written nostalgically of those earlier days.

Now, although Mr. Trecker would not say it of himself, it might well be written that he is "the richest man in town." For Mr. T. regards his attractive travel pictures as a source of pleasure which should be shared with others; and he screens them around and about at the drop of a toastmaster's decibels. He also regards his movie making ability as a skill which should serve the community in which he lives; and to document this belief he has, within the past few years, produced one feature length film for his local Community Chest and two for the church at which he worships.

The training which was to lead to this share-the-wealth picture program began in 1936 when Mr. Trecker bought a used Cine-Kodak Model B camera (\$20), a misused DeVry projector (\$15) and a screen (\$3). Today, after a good deal of swapping and dickering, these have been replaced by a Bolex H-16 with five lenses, a Pellegrini automatic shutter, a Yolo dissolving device and a Bell & Howell 202 magnetic projector.

Mr. Trecker, who is 43 and in the furniture business, has been married for 23 years and has a son of 17. Here again, Mr. T. himself *would* say that he is the richest man in town. For "my good wife Hildegard has been a constant source of encouragement in my whole career of movie making."

GLEN H. TURNER, AACL

Glen H. Turner, an Assistant Professor of Art at Brigham Young University, in Provo, Utah, says that his first interest in personal movie making was born when he gave a lecture on composition before a local photography club. If so, this unknown and unnamed group rates an important assist in the history of our hobby.

For Mr. Turner, as of this writing, is the only amateur filmer (1) to win three Ten Best awards in three consecutive years; (2) to win the Maxim Memorial Award with both 8mm. and 16mm. films, and (3) to win the Maxim Memorial Award in two out of three years of competition. The films which set these so-far unassailable records

were (on 8mm.) *One Summer Day*, Maxim Award winner in 1949; *The Barrier* (on 16mm.), Ten Best winner in 1950, and *In Fancy Free* (on 16mm.), Maxim Award winner in 1951.

The camera which started this career was an 8mm. Bell & Howell Sportster, which Mr. Turner bought in 1947 and which he still uses for all his family filming. The Sixteen, which he acquired in 1950, is a Filmo 70-DL and his present projector is a Bell & Howell 202. Mr. Turner, who is 35, has been married for fourteen of these years and, with his wife Lucille, is the proud parent of two boys and three girls. He served during the last war in both the Navy and Merchant Marine.

HELEN C. WELSH, AACL

Helen C. Welsh, according to her own deposition, will talk movies to anyone, at anytime and in any place. To assure herself of adequate opportunities for this pleasant pastime, she has been a member of the Amateur Motion Picture Society of Albany, N. Y., since its founding, and she has served that club in every available office, including that of the first "lady" presidency during the season of 1949-50. Also, with a casual unconcern for the 300 mile round trip involved, she holds membership in the Metropolitan Motion Picture Club, Inc., of New York City, to which community she journeys nine times a year for *that* group's monthly meetings. Further, against the event that she might find herself overseas, and far from friends, Miss Welsh maintains a membership in the Institute of Amateur Cinematographers, the ACL's counterpart in Great Britain.

However, Miss Welsh is as eager to share her skills in our chosen hobby (she has won film awards from all her member groups) as she is her enthusiasm for it. For example, during the winter of 1951-52 she taught a class in motion picture photography for the Department of Adult Education, under the Albany Board of Education. She has served, during the summers of 1951 and 1952, as photographic chairman of the Albany Tulip Festival—a fete which she had earlier glorified in her 1950 Ten Best winner. She is working now on an educational film for the Homemaking Department of Albany's Schuyler High School. And she gives, on the side, uncounted screen programs for civic organizations and for shut-ins.

In her spare time Miss Welsh is a librarian; in fact (with both an M.A. and an M.S. degree to her credit), she is also an Assistant Professor of Library Science at the N. Y. State Teachers' College. She began filming in 1941 with an 8mm. Cine-Kodak. Her present camera is the Cine-Kodak Special, her projector the Bell & Howell 202.

Closeups—What filmers are doing

THANKS to Lewis B. Sebring, ACL, at least one group of Boy Scouts journeying to this summer's National Jamboree in Southern California will have a complete record of their epic safari. That is the bunch from Schenectady, N. Y., for whom Mr. S. is serving as official movie maker.

The trip, a 7,000 mile trek on a special train, will lead them west via Glacier National Park, Seattle, Victoria, B. C., Portland and down through San Francisco to the southern encampment. Homeward bound the big side trip will be to Grand Canyon. Mr. Sebring carries with him two cameras and a sizable supply of film—which he will shoot at 24 frames per second for later sounding.



FOOTLOOSE Filmmers: Harry Groedel, ACL, of New York City, recently elected to the League's board of directors, is passing the summer in the Scandinavian peninsula. . . . While there, he might just by accident run into Esther Cooke, ACL, of Albany, N. Y., who sent us a card from Oslo; says the Messrs. Christensen and Huseland, president and secretary of the Norwegian Film Amateurs, gave her a grand time while she was in that city. And the same goes for J. Meinertz, ACL, of the Danish Smallfilm Club, who did the honors while Mrs. Cooke was in Copenhagen. "Movie makers the world over," she reports, "seem to be exceptionally nice people."

WELL, Helen C. Welsh, AACL, also of Albany, certainly found that on her recent trip abroad. In Milan, for example, members of the Cine Club ICAL-Milano, ACL, turned out 300 strong for a special meeting in her honor, held at the Gran Bar Zucca, a sumptuous gallery belonging to Nino Zucca, ACL. There Miss Welsh screened for them her 1950 Ten Best winner, *Albany's Tulip Festival*, and the club in turn presented

her with a beautiful miniature of *La Madonnina*, the famous statue which crowns Milan's cathedral.

Responsible for these heart-warming festivities was N. H. Achille de Francesco, ACL, president of the Milan club and one of ACL's most ardent ambassadors throughout northern Italy. Dr. Celestino Frigerio made the presentation and, moved by Miss Welsh's five sentences of reply in the Italian tongue (a gallant undertaking which she had been rehearsing for months), he insisted on serving as her escort all during the following day's sightseeing.

ACROSS the Threshold: In from San Francisco recently came Vincent Castagna, ACL, who must be the only movie maker in the country to regard Walt Disney's *Beaver Valley* as good but "inadequate." Mr. C. was, therefore, on the trail of a lovely and improbable community called Little Sprite Creek, which (we finally found) was in New York's West Fulton County, up the Adirondacks way. The creek, says Mr. Castagna, is legendary for its beaver colonies; these he proposes to study with his 70-DL for at least a month's time.

Also a recent visitor was Leon Kellenberger, jr., ACL, in from St. Gall, Switzerland, where he represents an American machine tool manufacturer which has its plant in Worcester, Mass. Mr. K., in reporting there to his principals, was greeted by the full fury of the tornado which razed last month a large portion of that New England city.

WHICH reminds us, happily, to tell you that James L. Watson, ACL, producer of *The Man With The Box*, a 1952 Ten Best winner, is (with his family) unscathed by that same savage twister. A staff radio man at Worcester's WTAG. Mr. Watson was on duty when the storm struck and he worked through the night until 5:30 the next morning as the station mobilized relief forces. Matter of fact, Jim says, the entire staff worked for three days and nights until the emergency finally was declared under control.



LA MADONNINA, a symbol of the ancient Italian city of Milan, is presented to Helen C. Welsh, AACL, of Albany, N. Y., during her visit to the Cine Club ICAL-Milano, ACL. Dr. Celestino Frigerio is making the presentation, as Achille de Francesco, ACL, club president, left, and Nino Zucca, ACL, watch them.

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8 CLUBS 16

Ten Best Continuing its travels around the country, *The Top of the Ten Best*, ACL's popular new feature program, has been shown during the past months at the following clubs: Associated Amateur Cinema Clubs, in Chicago; the Big Lake (Texas) Cine Club, ACL; the Golden Gate Cinematographers, ACL, in San Francisco; the Indianapolis Amateur Movie Club, ACL; the Kenosha (Wisc.) Movie and Slide Club, ACL; the Los Angeles Cinema Club; the Metro Movie Club of River Park, ACL, in Chicago; the Color Camera Club, ACL, of Waterloo, Iowa, and the Central Texas Camera Club. Although demand for the program is still heavy, there are a few open dates available in both August and December.

The Junior TTB show was presented by the Fox Valley (Ill.) Movie Club, ACL; the Waukegan (Ill.) Camera Club, ACL; the Rhode Island Movie Club; the Minneapolis Cine Club, ACL, and the Des Plaines (Ill.) Movie and Slide Club, ACL. Bookings for this one-reel package are available generally for most dates during the fall.

Washington On May 18, the Washington (D. C.) Society of Cinematographers, ACL, reelected Harrison F. Houghton, ACL, as president for 1953, with Everett A. R. Searl, ACL, first vicepresident, and Victor E. Patterson, ACL, second vicepresident. Other officers will be Karl Hoffman, ACL, secretary-treasurer; Sanford P. Rogers, assistant secretary; M. W. Brigg, ACL, assistant treasurer, and Charles H. Ward, T. H. Sarchin, ACL, and J. Donald Sutherland, ACL, directors. Joseph O. Janousek will again serve as general counsel.

At the same meeting, society fellowships were given to Mr. Sutherland and Ralph E. Lawrence, ACL, "in recognition of their outstanding cinema

achievements culminating in the selection of their *Birds of Washington* as part of the *Top of the Ten Best*." Honorary club memberships were given to Delores and Timothy Lawler, AACL; Robert G. Williams, ACL; Harris B. Tuttle, FAACL; Oscar H. Horovitz, FAACL, and Terry Manos, ACL, all of whom were guests of the club during the past year.

S. California Winners of the contest sponsored by the Southern California Association of Amateur Movie Clubs, with the Crenshaw Amateur Movie Makers as host for the occasion, were announced recently. They were *Green River*, by Louise Fetzner, ACL, of the Los Angeles 8mm. Club, ACL; *From This Day Forward*, by Lee Hansen, of the Orange County Cinema Club, and *Bashful Beau*, from a scenario by Barry W. Dance, ACL, of the Los Angeles 8s.

All told, members of this latter club took five trophies, with the Orange County contingent taking four.

MMPC election At a recent meeting, the Metropolitan Motion Picture Club, ACL, of New York City, reelected Ralph R. Eno, ACL, as president for 1953-54. Serving with Mr. Eno will be Raymond Moss, ACL, first vicepresident; Leo J. Heffernan, FAACL, second vicepresident; Louise Gnerich, ACL, secretary, and Ernest Miller, treasurer. Special appointments for the coming season include Frank E. Gunnell, FAACL, as chairman of supplementary meetings and Mr. Moss as equipment chairman.

Brooklyn Next year, officers of the Brooklyn Amateur Cine Club, ACL, will be Herbert Erles, ACL, president; Gordon Goldsmith, vicepresident; R. Max Kahn, treasurer; George Angel, ACL, secretary, and

Sam Sohnen, ACL, Ernest Knight, ACL, Francis Sinclair, ACL, Bert Seckendorf, ACL, and Eugene Adams, directors.

On June 3, the club was entertained with a program of films made by members of the Metropolitan Motion Picture Club, ACL, of New York City. Among the films screened were *Crystal Clear*, by Joseph J. Harley, FAACL; *Haiti, the Black Republic*, by Stanley Woolf, ACL, and *Glacier National Park*, by Frank E. Gunnell, FAACL.

Minneapolis The Minneapolis Cine Club, ACL, had its sixteenth annual Spring Show recently for an audience of well over 700. Among the films featured were *Sabina's Fantasy*, by Walter Witt and Reinhold Erickson, ACL; *Oyster Shells from Ocean Reef to Feed Bin*, by Carroll Michener, ACL; *Sedona, Arizona*, by G. L. Larson, ACL; *Turtle Fishing in the Gulf of California*, by Charles Beery; *Weeki-Wachi, Spring of the Mermaids*, by Rudy Sebesta; *With Eisenhower in St. Paul*, by Stanley Berglund; *1952 Aquatennial Night Parade*, by R. J. S. Carter, ACL.

Also screened were *1952 Christmas Party*, by Mr. Sebesta and George Fish, ACL; *Pueblo Arts*, by Elmer Albinson, ACL; *Madeira Island*, by James Brown; *Happy Birthday, Margaret!*, by Monroe Killy; *Halloween Masquerade*, by Leonard Martin, ACL; *Amateur Nature Study*, by Albert Roser; *Venice*, by R. Grant Perl; *Birds at Home*, by Mr. Fish; *Ice Follies*, by Edwin Pearson, ACL, and *Ski Trail at Sun Valley*, by Robert Kleinman.

Bergen County Winners of the recent contest held by the Amateur Movie Society of Bergen County (N.J.), ACL, were *Ceramics*, by Ralph Santulli, first; *Why Men Get Gray*, by John Boone, second, and *A Pair of Shorts*, by Don Calasanto, third.

Highlighting the June meeting of the club was a visit from George Merz, FAACL, an honorary life member of the society, who screened one of his latest films, *Mahi*, and demonstrated his newly designed tripod.

Lancaster The Amateur Cinema Club of Lancaster, ACL, in Pennsylvania, participated recently in the city's annual Hobby Show, sponsored by the Optomist Club and the Recreation Association. The club's ex-



GOLDEN GATE CINEMATOGRAPHERS, ACL, in San Francisco, install new officers for 1953 as follows: George Sohst, installing officer; Jan Piek, secretary; Arthur Bazarini, treasurer; J. Cimino, jr., vicepresident, and A. Theo Roth, ACL, president. The occasion was at club's annual banquet.

hibit featured a comprehensive display of the various makes of cameras, lenses, projectors and other accessory equipment used by amateur filmers. One of the show's highlights was a continuous presentation of films, made by members of the club and illustrative of the fine work that is being done.

Australia Winners of the Australian Amateur Cine Society's 1953 awards were *Youth Takes Wings*, by W. G. Nicholls, first; *Golden Valley*, by S. E. Baker, second, and *Ex Umbria*, by T. Stabler and A. Patterson, third.

Westwood Winners of the one-reel contest held by the Westwood Movie Club of San Francisco on May 29 were *A Walk in the City*, by Bernice Jackson, first; *San Francisco's Bumper Crop*, by Othel Goff, ACL, second; *Heads and Tails*, by Sal Pizzo, ACL, third, and *Fleish-hacker's Zoo*, by Lee and Harry Ruffner, honorable mention.

It's Maine for movies!

[Continued from page 177]

sequence on Maine's most noted fishing industry can spend hours and enjoy them all!

DAMARISCOTTA TO BELFAST

Between Damariscotta and Rockland the main highway cuts across country well behind the coastline and comes out at Rockland, there following the shores of beautiful Penobscot Bay to Camden and Belfast. Camden, one of the most picturesque seaport towns in New England, is the home of a whole fleet of windjammers, as well as being a yachting center for Penobscot Bay. Along the shores on this large bay are many lobster fishing centers and lobster pounds, where the succulent aristocrat of crustaceans may well form the theme of whole movie sequences—as well as mighty good eating! Many of the lobster pounds provide outdoor eating tables, where filming an appetizing shore dinner is easy. We recall a particularly effective pound, as well as attractive cove and beach at Lincolnville.

BAR HARBOR AND ACADIA

And finally there's our fourth section of the Maine coast centering about Bar Harbor and Acadia National Park. Properly photographed, this part of Maine may form a fitting climax for your film of the Maine coast. The first-time visitor to Bar Harbor and Acadia National Park, or the movie maker in too big a hurry, is often tempted to shoot innumerable scenes of the natural beauty of this land of mountains and water, without paying enough attention to the *action* material

that is all around him. For instance, sail and power craft of every kind constantly ply the waters of beautiful Frenchman's Bay, and the frequent sailing races, fishing trips and sightseeing voyages offer much action for movie makers.

The highways along the shores of Acadia National Park and to the top of Cadillac Mountain are indeed picturesque, but don't forget to include plenty of closeup action: an exploration of Anemone Cave where the sea creatures are left stranded by the falling tides; a picnic at Sand Beach and the reactions of ambitious bathers when they first try the icy water; a day of movie making around the bar from which Bar Harbor gets its name, or a bicycle trip to the Thunder Hole and Otter Cliffs on a day after a storm—when the pounding surf will be at its best. Be sure to visit the National Park headquarters and the Bar Harbor Chamber of Commerce. For they will have plenty of additional ideas if you need them—and if you have any film left!

And so—whether you want to produce a personal travel-vacation film featuring the family and yourself, or a less personal film suitable for general audiences—Maine's a wonderful place for movie making!

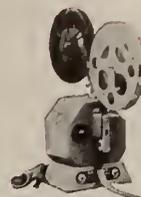
A scissors cinema

[Continued from page 178]

which in turn actuates the single frame release of the camera. In this manner Kallenberg can remain seated and concern himself with the movement of his robots, rather than having to get up to turn on the illumination or make the exposure. The solenoid is one he obtained at an auto parts store, being a regular automobile starter switch. This is wired to the storage battery which is placed on the floor below the stand.

Important among Kallenberg's own designs is the arrangement of wires which stand in an upright position at the rear of the unit and adjacent to the area to be photographed. These wires are hinged in such a manner that any one of them may be pulled down over the picture area and thus locate any spot for the placement of a character. When animating a man, for example, who is waving his hands or taking his hat off, Kallenberg places him where he wants him, then checks his position with one of the wires. Then, after every second or third change of the man's hands, Kallenberg uses the wire to make sure that the position of the man hasn't changed. The two outside wires determine the margins of the animation area.

Since many of the paper cutouts have intricate parts, Kallenberg has devised long sticks with sharp-pointed pins at the ends, with which he makes the slight changes of position necessary between



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HOW SELECTIONS ARE MADE

The Ten Best selections are made by the trained staff of the Amateur Cinema League, men who see and evaluate more than a quarter million feet of film each year. The selections are *not* limited to League members—any amateur filmer, anywhere in the world, may compete. The judges seek for sincerity—sincerity of camera work, film planning, editing, titling and, above all, *creative movie imagination*. Any fine film can win. This year, it may be *your* film!

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An entry blank and the rules governing the ACL Ten Best contest will be found on the inside front cover of this issue. Plan to answer the ACL's Ten Best invitation

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THE BIG SWITCH

ACCORDING to market research figures which we trust (but whose source it is not important to identify), the number of amateur movie makers in the United States using 8mm. equipment now outstrips those using 16 by a ratio of approximately 3 to 1.

This fact, under even the most casual contemplation, should surprise no one. It certainly does not surprise us here at ACL. Making movies on 8mm. film is less expensive than making movies on 16. Therefore, more people do so. It's as simple as that. The 8mm. system has broadened the base of our hobby tremendously—and we welcome it therefore.

On the other hand, our own figures (which are equally trustworthy, although probably less elaborately arrived at than those quoted) show that among ACL members the ratio of 8mm. workers to those on 16 is approximately the opposite: 65 percent of ACL's members work on 16mm. film, while 35 percent work on 8. This fact also does not surprise us. Nor does it elate us and make us feel that ACL is,

by and large, a superior fraternity of filmers. We simply state it as a fact—and then try to find reasons for it.

One of these reasons—and it is an important one—we find aptly illustrated in the biographies of those ACL members whose elections to League honors are announced in this issue. To give it a term which we can talk about, let's call it The Big Switch. To wit:

Of the total of nine filmers honored—and they are able amateurs all—only four of them first took up our hobby directly on 16mm. film. The five others (more than half) began their careers in the 8mm. medium; yet now (save for a single one) they have turned to 16. There is much the same case history, incidentally, among many of ACL's Maxim Memorial Award winners. We could cite by name (but will not) three of these premier picture makers who began with 8—and later, each for his own reasons, changed to 16.

This, then, is The Big Switch. It is an important factor to keep in mind in any discussion of ACL as a predominantly "Sixteen" organization.

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exposures (see Fig. 3). The backgrounds are calibrated with small marks 1/16 of an inch apart. By pushing the background one mark between exposures, a constant motion is assured.

Although his *Yowie* more or less "happened," Kallenberg's *Mule Segarettes* was as carefully planned as a Disney masterpiece, he declares. After getting his original idea, Kallenberg drew a pencil sketch of every scene that was to appear in the picture (see Fig. 4). Next, he drew all of his characters and noted their general characteristics. Now came the tedious task of creating all of the scenes, props, characters and pieces of equipment out of colored paper. He made the scenes first, so that he could then fit his props and characters to them in proper proportion.

"I don't draw anything on the colored paper," Kallenberg explained. "I just start cutting. If I don't like what I cut, I throw it away and keep cutting until I am satisfied."

He says his greatest problem is finding the proper colors. "I have visited every store within miles and know their entire stock. Sometimes I have to buy a whole package of assorted colors to get one particular sheet I want." The fa-

mous horse-blush scene in *Yowie* was difficult for this reason. He couldn't find a dozen different shades of pink, ranging from light pink to dark pink to red. As a result the horse blushes rather quickly, but even so it is a standout scene.

Whenever Kallenberg makes a man, he must make two—a right side and a left side. "They are almost identical, except that on one side the man has a part in his hair, but not on the other side. The left side of his coat has a pocket, the right side buttons. These are minor details, but they help make for perfection," he adds.

The legs and arms and often the heads of his characters and animals are hinged with small pins. This provides for ease of animation and saves lots of cutting as well as animation time. But many effects cannot be accomplished so easily. The wink of an eye, for example, cannot be hinged. This requires half a dozen different eyes, each in different stages of closing. After each exposure one is removed and another replaces it.

Kallenberg soon found that an accurate filing system was a necessity. Out of context, for example, a donkey's ear could look like almost anything, so that

not even Kallenberg could identify it. Thus, he now has an envelope for each character and each prop. All of the component parts of each are filed away for future use in a later sequence of the picture being made.

Kallenberg achieved one effect which was new to those who saw his latest effort. This was the formation of words by the lips of one of the main characters in the silent film. For, rather than use the customary, cold titles on the screen, he decided to have a master of ceremonies tell the audience what was taking place in the story.

He dressed his master of ceremonies up in full dress, silk hat and all, and showed a closeup of him when the title was to appear. As the title appears, one word at a time on the man's chest, the man's lips actually form the word he is supposed to be saying! Kallenberg worked this all out by syllables, and made the changes so perfectly that a lip reader would no doubt have little trouble in getting the message.

What will his next production be? The producer knows, but he won't tell. Will it top these two? His friends don't see how it can. But knowing Kallenberg, they believe it probably will.

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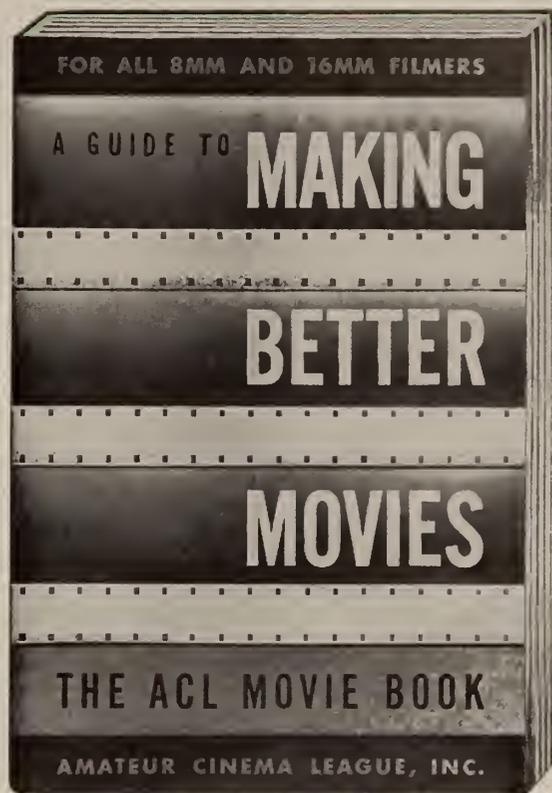
Club Service . . . want to start a club? The ACL club department will give you helpful tips based on experience with clubs around the world for more than 25 years.

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7-53

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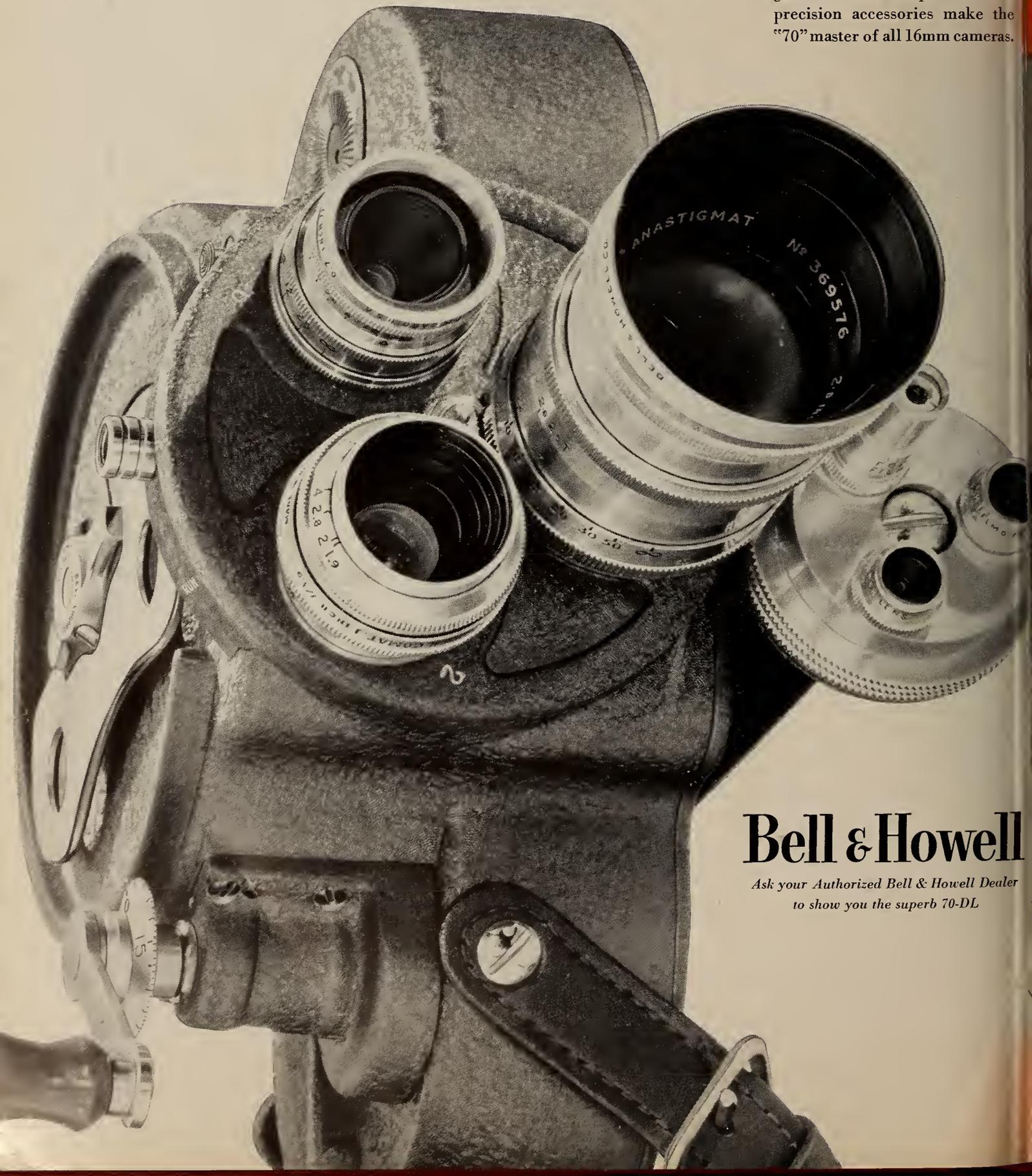
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AUG. 1953

MOVIE MAKERS

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AUG 2 1953



THE MAGAZINE FOR **8** mm. & **16** mm. FILMERS

LET'S LOOK AT LUCY • LEADERS AND TRAILERS • MAN WITH THE BOX

YOU CAN WIN



THE HIRAM PERCY MAXIM AWARD OR PLACE IN THE TEN BEST CONTEST

The AMATEUR CINEMA LEAGUE invites you once again, as it has done every year since 1930, to submit your movie making efforts in the oldest, most honored contest in the world of personal filming—the ACL selections of Ten Best Amateur Films of the year and the Hiram Percy Maxim Award. The contest is open to amateurs anywhere in the world, using 8mm. or 16mm. film, black and white or color, silent or sound, in short or long reels and on any subject.

The Ten Best selections are made by the officers and trained staff of the Amateur Cinema League, men who see more than a quarter million feet of film each year. The selection is *not* limited to League members—any amateur filmer, anywhere, may compete. What the judges seek first is sincerity—sincerity of camera work, film planning, editing, titling, and, above all, *creative movie imagination*. Any fine film can win . . . it may be *your* film!

THE MAXIM MEMORIAL AWARD, established in 1937 in honor of the League's Founder President, has become by international acclaim the most treasured trophy in the world of amateur movies. A cash prize of \$100.00 and a miniature silvered replica of the Memorial is given annually to the one amateur whose film is judged the *best* of the Ten Best. In its sixteen year history, the Maxim Memorial Award has been won by films of every type—8mm. and 16mm., long and short, silent and sound, factual and story. This year it may be won by *your* film.

ALL AMATEURS honored in the Ten Best competition will receive a distinctive ACL Award Leader, animated and in full color, as well as a handsome, hand-lettered ACL Award Certificate in recognition of their outstanding efforts.

SEND IN YOUR FILMS NOW

It is not too early to send your films in for judging. The contest closes October 15, 1953. Send the entry blank below for each film you submit to:

AMATEUR CINEMA LEAGUE
420 Lexington Avenue New York 17, N. Y.

Send the Entry Blank below (or a copy of it) via 1st class mail for each film that you submit.

I, _____, certify that
(name)

I have read the rules governing the ACL selection of the Ten Best Amateur Films of 1953 and the Hiram Percy Maxim Award and that my entry is in full compliance with these rules.

Please return via Express Collect.

Enclosed is \$_____ for return via _____

Name of Film _____

Camera used _____ Date _____

Signature _____

RULES GOVERNING THE ACL SELECTION OF THE TEN BEST FILMS OF 1953 AND THE HIRAM PERCY MAXIM AWARD

1. The ACL Ten Best competition is open to amateur filers everywhere in the world. Films eligible to compete may be produced on 8mm. or 16mm. stock, black and white or color, silent or sound, 2-D or stereo, and may be on original or duplicate stock.

However, no film will be eligible for which the maker has received payment or rental, or for which he will receive payment or rental prior to Dec. 1, 1953. Prizes won in other amateur film contests are not regarded by ACL as payments.

2. An official entry blank at left (or copy of it) must be forwarded by first class mail to cover each film submitted. The films themselves may be forwarded as the contestant elects, at his expense. Entries will be returned by the ACL at the expense of the contestant via the transportation he requests.

3. Film entries from outside of the United States must, because of American customs rulings, be made on film stock originally manufactured in the United States. Such entries should be forwarded by parcel post (do not enclose written matter)—not express—and must be valued at less than \$100. U. S. funds.

Entries from outside of the United States which fail to comply with one or both of these provisions will not be cleared through customs by the ACL.

4. Phono records (78 or 33 rpm only), of music, sound effects or narrative, may accompany films. But start marks, the order of playing, change-over cues and desired projector speed should be clearly indicated on a score sheet. Type-written narrative to be read during projection also may be submitted if desired. Both score sheet and narrative must be sent by first class mail.

No phonograph records of any kind can be received from outside of the United

States because of trademark regulations governing this product.

Magnetic recordings, either on film, tape or wire, also may accompany films; but their reproduction will depend on our ability to secure correct playback facilities. Please indicate desired running speed where necessary.

5. No competitor will be permitted to present his sound accompaniment personally at ACL headquarters nor may he be present in the League's projection room during the competitive screening of his film.

6. The number of films honored in the competition will include the ten selected as the Ten Best Amateur Films of 1953; an undetermined number of films which, in the opinion of the judges, merit Honorable Mention, and the winner of the Hiram Percy Maxim Award, which is chosen from among the Ten Best films.

7. Every film honored in the competition will receive an ACL Award leader in full color and an ACL Award Certificate signifying the honor which it has won.

8. Selection of the ACL Award winners will be made by the officers and headquarters staff of ACL. Their decisions will be final and the judges cannot undertake to discuss entries comparatively with the contestants.

The ACL reserves the right to duplicate at its expense any film (either in whole or in major part) entered in the contest, for non-profit distribution or screening by ACL as ACL shall see fit.

9. No officer or director of the Amateur Cinema League and no staff member of the League or of MOVIE MAKERS is eligible to compete in the contest.

10. October 15, 1953, is the closing deadline for the competition. All entries must reach the office of the Amateur Cinema League, 420 Lexington Avenue, New York 17, N. Y., on or before that date. Award winners will be announced in the December number of MOVIE MAKERS.

AUG 10 1953

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MOVIE MAKERS

THE MAGAZINE FOR
8mm & 16mm FILMERS
Published Every Month by
AMATEUR CINEMA LEAGUE

August
1953

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Editor

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Clubs Editor

ANNE YOUNG
Advertising & Production

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CHANGE OF ADDRESS: a change of address must reach us at least by the twelfth of the month preceding the publication of the number of MOVIE MAKERS with which it is to take effect.

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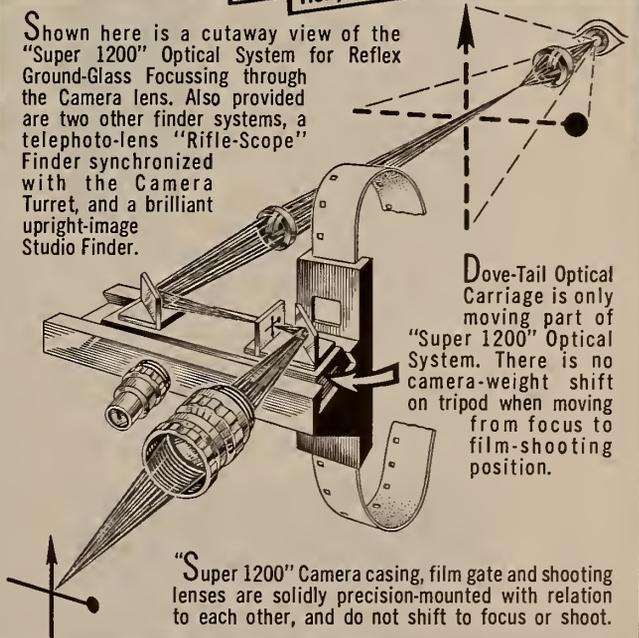
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Shown here is a cutaway view of the "Super 1200" Optical System for Reflex Ground-Glass Focussing through the Camera lens. Also provided are two other finder systems, a telephoto-lens "Rifle-Scope" Finder synchronized with the Camera Turret, and a brilliant upright-image Studio Finder.

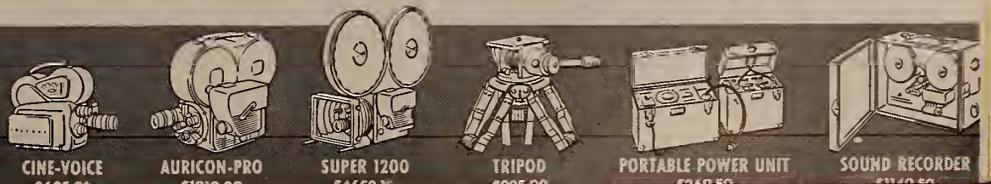


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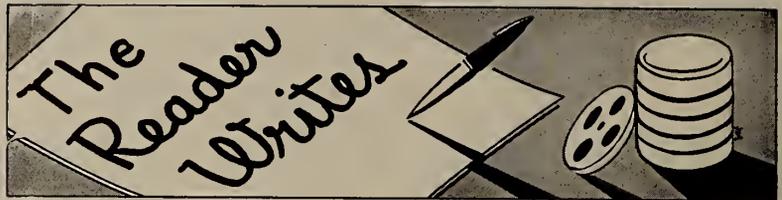
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21 YEARS FOR I.A.C.

DEAR ACL: Greetings from the Institute of Amateur Cinematographers on the occasion of a landmark in our history! During September we will celebrate our 21st birthday, and, in so doing, we shall recall with pleasure and no little pride the very real support given the Institute through the years by our friends at the Amateur Cinema League.

LESLIE M. FROUDE
Hon. Secretary

Institute of Amateur
Cinematographers, ACL
Epsom, Surrey, England

The ACL extends heartiest congratulations to our brother organization in Great Britain on the happy occasion of its majority. May we both continue to aid each other, amateur movie makers everywhere and, through the universality of our hobby, the international friendship of all men and women of good will.

NEW ADVENTURE

DEAR MOVIE MAKERS: My warmest thanks for *He Knew What He Wanted* by Bill Howe in the June issue of MOVIE MAKERS. I had begun to feel that I should never see such a sincere and honestly written story of my early adventures.

Now, with *Noa Noa* about to go into production, we embark on a new adventure here, in Hawaii and in France. I shall always regard your wonderful story as an auspicious send-off.

DAVID BRADLEY

Hollywood, Calif.

WISE STEP

DEAR ACL: Thank you for your letter and the service sheet on crossed polaroids for use as a fading device. Your prompt assistance on this matter is appreciated. I feel sure that my joining the ACL was the wisest step I have ever taken in my filming career.

ERICH RORICH, ACL
Press Attache

South African Legation
Rome, Italy

"A QUEEN IS CROWNED"

GENTLEMEN: Hats off to the English cinematographers and producers of *A Queen Is Crowned!* The film is a jewel of glowing color. How can the English cameramen balance their colors so well,

both on the indoor scenes and in the equally beautiful exterior views under seemingly poor light conditions? Every amateur interested in his craft should see this picture.

JOHN ORNELLAS, JR., ACL
Oakland, Calif.

DOUBLE PLAY

DEAR MR. DIBBLE: Many, many thanks for your prompt and fruitful reply to my request for information on amateur movie scoring for the proposed speech I mentioned. The articles you sent look ideal.

I was amused that you should suggest I contact Mr. Charles Ross, ACL, of the Los Angeles Cinema Club, ACL, for it was he who thrust this unsolicited chore upon my shoulders. Had I known that he was so well versed on the subject, I would have told him to give the talk himself!

BARRY W. DANCE, ACL
Los Angeles 8mm. Club, ACL
Los Angeles, Calif.

ACL VETERAN

DEAR ACL: It is with a feeling of hesitation and regret that I terminate my membership in the League after 25 years of our association. But the years bring changes in one's interests and hobbies, and I find that I am no longer active in amateur filming.

Your aid over the years has been most appreciated. I trust that ACL will continue with future generations of amateur filers.

JACK LEWIS
Wichita, Kans.

NAIL ON THE HEAD

DEAR MOVIE MAKERS: Your *Backyard Bounty* editorial in the April issue really hit the nail on the head! For I too have heard the plaint time and again that the Ten Best contest awards go only to elaborate productions made in far off and glamorous places.

Well, not to blow my own horn, but I have been honored over the years by a number of Ten Best awards—and every one of the films cited was, as you so aptly put it, backyard bounty. *Maxine's Big Moment*, in 1948, was a simple family story based on a teen-ager's first prom; *Hands Around the Clock*, in 1950, showed a typical day in the life of my son; *Blades and Sails*, in 1951, was filmed for the most part on a lake only 25 miles from my home.

But enough of this. My only reason for mentioning these films is to try and show the skeptics that the other fel-



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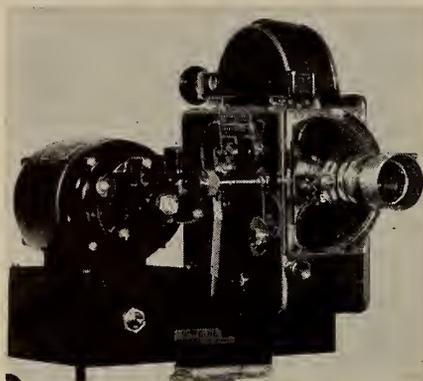
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low's yard is greener only because of his forethought, ingenuity and a desire to make it so.

WILLIAM MESSNER, AACL
Teaneck, N. J.

TOP ENTERTAINMENT

DEAR ACL: Thank you so much for your *Top of the Ten Best* program, the screening of which was the top of our entertainment year.

We had a very good turnout in spite of rain earlier in the evening. All of the club members showed up with their wives, and three members of ACL in this area wrote for information and later came to the screening.

WALTER R. ST. CLAIR
President
Indianapolis Amateur Movie Club, ACL
Indianapolis, Ind.

ENJOYED BY ALL

DEAR ACL: We shipped the junior *Top of the Ten Best* package back to you yesterday. Even though our Friday evening screening was an impromptu affair, the films were enjoyed by all. Congratulations to the filmers who made them, and warm thanks to ACL for making it possible for amateurs everywhere to see them.

GLEN H. TURNER, AACL
Springville, Utah

HUGE SUCCESS

DEAR ACL: Our recent showing of the senior *Top of the Ten Best* program was a huge success. I think we have "our foot in the door" now in so far as the possibility of the local club sponsoring future TTB screenings on a paid admission basis.

TIMOTHY M. LAWLER, AACL
Programs
Kenosha Movie & Slide Club, ACL
Kenosha, Wisc.

EXCITING ENTERTAINMENT

DEAR FRIENDS: The junior *Top of the Ten Best* program was screened before 65 members of the Waukegan Camera Club on June 4 at Hank's Supper Club. I wish to express our thanks for the exciting entertainment of these films. It was far and away the best show we have ever had at one of our banquets.

BRUCE ENGELS, ACL
President
Waukegan Camera Club, ACL
Waukegan, Ill.

SPlicing MAGNETIC

DEAR ACL: About two months ago a magazine called *Advertising Age* published an article about a magnetic sound film made by the AAA in Washington. The author stated emphatically that, despite assurances of the firms involved, it was impossible to obtain a satisfactory sound stripe over *spliced* film.

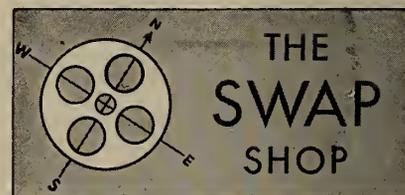
Well, I have about 400 splices in my 1600 foot film on Norway, which was

magnetically coated by Bell & Howell. Imagine my astonishment when, after putting sound on the first 800 feet, I played it back and found only one single place where there is a "boop!" Have methods improved, or did not the AAA try B&H?

DICKY ROTH, ACL
Harrison, N. Y.

In preparing the two 2000 foot reels which comprise our *Top of the Ten Best* program, we here at ACL had of necessity to use countless splices. As far as possible, all splices were made *before* striping, so that they were coated over during the Soundstripping process. However, a few were made after, and more have been made later in the film's upkeep. There have been no reports from users of the TTB program of splice "booping."

In general, we would advise Mrs. Roth—and all our readers—not to get exercised over statements on magnetic sound published in magazines which have no reason to be accurately informed on this specialized subject.



In this column MOVIE MAKERS offers its readers a place to trade items of filming equipment or amateur film footage on varied subjects directly with other filmers. Commercially made films will not be accepted in swapping offers. Answer an offer made here directly to the filer making it. Address your offers to: *The Swap Shop*, c/o MOVIE MAKERS.

NEW ZEALAND TO U. S.

DEAR MOVIE MAKERS: If any of your readers should like to correspond with me, I would be extremely grateful. Perhaps later, during the course of time, we might exchange films on loan picturing our two countries.

My age is 27 and my job is that of Testing Officer for the New Zealand Dairy Board, an occupation which keeps me traveling around the country and thus getting good film shots. I work in the 8mm. width.

W. R. BROWN
21 Opoia Road
Hamilton, New Zealand

LAKE PLACID ON 8

DEAR READER WRITES: Can anyone help me? I need footage in 8mm. Kodachrome to complete my vacation pictures taken last fall around Lake Placid, N. Y. I am also quite anxious to get some winter scenes of the Olympic bobsled run and ski jump.

I will be so glad to hear from anyone who can help me. Of course, I will expect to recompense them with equal footage or in any other reasonable way.

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Luxury camera with economical "drop in" spool film loading. Versatile 3-lens turret head is rotated instantly from one lens to another. Viewfinder adjusts view of field to any type lens with flick of finger. Powerful motor runs 10 feet of film per winding. Same precision features of Revere "80." Brown crackle finish with chrome and leather. With 1/2" F2.8 (Univ. Focus) Ctd. Lens, Tax Incl. **\$12250**

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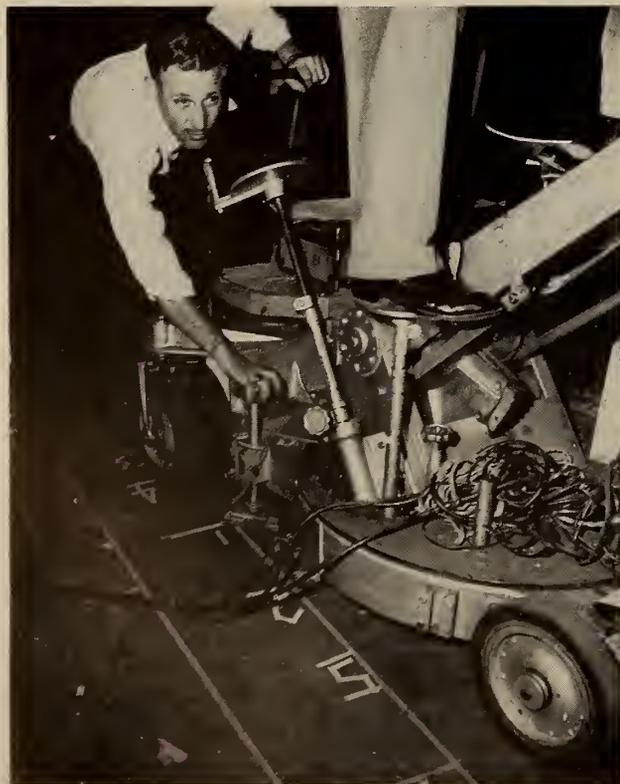
KARL FREUND, right, director of *Lucy*, and Jesse Oppenheimer, producer, ponder a problem during rehearsal. Nate central booth in scene at left.

LET'S LOOK AT "LUCY"

Production on the "I Love Lucy" set, always open to the amateur, is a lively lesson in well-planned movie making

WILL LANE

TO VISIT Hollywood and watch the professional production of a motion picture is an understandable dream for every movie maker. But it is one which few filmers are ever likely to realize. For the major studios decided long since that they simply could not risk disrupting a 100-G sound set with a swarm of curious (and noisy) tourists. Besides, the production



DOLLY OPERATOR watches stage action as he makes ready to roll the camera to one of the positions numbered in tape on floor.

of a conventional motion picture requires many days or weeks of shooting. You might spend an entire afternoon snooping around Stage 2, say—and only see them "can" a single scene. It's disappointing.

VISITORS ARE WELCOME

But there is one set in cinema-land where visitors are always welcome. It's at General Service Studio, and on it week after week a crew of harried technicians, headed by the veteran cinematographer Karl Freund, continue to create what is, simply, the country's most popular and most imitated show on television today. And they shoot the whole darn thing right there before your eyes in 60 minutes flat. The show? Why, *I Love Lucy*, of course!

Watching ace cinematographer Freund at work on the *Lucy* set is a cine education in itself. And every Friday evening at 7:30 hundreds of "students," ranging from old-time Hollywood film experts to young amateur movie makers, foregather at General Service to study "Professor" Freund's three-camera technique. So, if you're planning a visit to Hollywood, write for your free tickets well in advance. Address your request to the Columbia Broadcasting System or to the sponsor, Philip Morris cigarettes, both in Hollywood.

CAMERAS IN MOTION

No small part of the success of this show is due to the camera work. Thirty years ago, in filming *The Last Laugh*, Karl Freund introduced the dolly shot. He says now that he almost regrets this innovation; for his standard technique in producing *Lucy* is to use three cameras—with *all* of them dolly-mounted. The center camera uses a 40mm. wide angle lens (instead of the 50mm. which is standard for 35mm. cameras) and provides the full shots. The two wing cameras shoot the closeups. Since they have to keep back, out of the field of the center camera, they use 3 inch (1½x) and 4 inch (2x) telephotos.

An additional problem is the microphone. This the sound engineers try to keep as close to the players as

Photographs from Desilu Productions



CAMERA CREW (l. to r.) include assistant who follows focus on dolly shots, operator who follows field in finder, assistant who runs dolly and mike man. At right clap-stick begins a new take.



possible, to get a good pickup of their voices and to avoid the unwanted noise created by the spectator audience. The camera operator, on the other hand, has to be careful to keep the mike out of the scene. Even an intruding shadow of the mike (which you often catch on live TV pickups) is frowned upon by the *Lucy* production crew.

CONTROLLING LIGHT CONTRAST

And finally there is the problem of the lighting. In the early days of television the actors really suffered. Even the most photogenic faces often were chopped up with shadows and butchered by cross lighting, due, not to malice on the part of TV production personnel, but rather to inexperience. Then, when stations went to film, still other problems arose. Pictures which had been lighted and lab-printed for theatrical projection proved too contrasty for good televising. Dark backgrounds and low key lighting, both terrific on the theatre screen, produced only disturbing flares on the kinescope tube.

Karl Freund was one of the first to solve these problems in a scientific manner. Instead of depending on the laboratory to juggle print contrast, he controls the original scene. The lighting contrast, which would be about 5 to 1, or even 8 to 1, for theatrical projection, is kept down to not more than a 2 to 1 ratio. (This is the same lighting contrast, incidentally, which you normally use in your color photography.) The lighting contrast is measured with an incident-light type of meter such as the Norwood. With it as a guide, Karl balances the illumination to a level of 250 foot-candles for the main sources and 125 foot-candles for the fill lights. (In addition to the lighting contrast, the subject brightness range also has to be controlled. White shirts and white walls are out. Instead, pastel blues and pinks are used. Black is out too, supplanted by grays.)

MAIN LIGHTING OVERHEAD

But where, you may well be asking, does all of this carefully controlled lighting come from? With the actors always on the move, and the cameras rolling back and forth, there obviously is no room on the floor for light stands. Thus, all of them—more than a hundred units—are kept overhead on catwalks hung from the roof. This high position of the lights tends to cause "television shadows"—black eyes and dirty chins. To illuminate these shadows, Karl has mounted extra lights on each camera. A 2000 watt projection bulb is positioned over each lens with a sheet of diffusing glass. And, in addition, on the foot of each camera dolly there are three

sealed-beam flood lamps. You can see them in our stills.

These portable lights, as well as all key lights, are controlled through dimmers carefully manipulated from a control booth. Balancing the illumination is no small problem when you see the frequent movements of the players and the cameras. But it becomes infinitely complicated when the lighting has to be kept uniform for all three cameras at the same time. Nevertheless, Freund and his chief electrician Bill King seldom have to use exposure meters. With their combined two-score years of experience, they can judge a scene by eye and tell instantly where another foot-candle more or less needs to be added. As a matter of fact, it seldom is necessary to change lens apertures. F/4 is the standard opening, with illumination balanced accordingly, and in advance, for the three or four sets that are used each week.

PLANNING MAKES PERFECTION

Although it takes only an hour to film *I Love Lucy*, it takes a week to plan it. Rehearsals begin promptly each Monday morning. By Tuesday afternoon the cast is able to give Karl a run-through so that he can rough out his plans for the cameras and lighting. This latter work begins Wednesday and takes into account every movement of the players, every entrance and exit.

Not until Thursday do the camera crews come in. As the composition of each shot is worked out, they mark its outline on the floor with Scotch tape. Lens distances are measured with a tape measure. All of this information is tabulated on an elaborate cue sheet, which also includes the lighting plots—which lights are on or off at each moment of the action. During the show, the director in a control booth will be prepared to cue the cameramen by telephone.

Finally, on Friday afternoon, a complete dress rehearsal is run through, in preparation for the performance that evening. As the players make their entrances and exits, speak their lines or move around the set, the cameramen follow the taped lines on the floor and listen to the director's instructions from the control booth. On each camera, the first assistant cameraman concentrates on his chief responsibility—framing the scene in the viewfinder. At the side of the camera, the second assistant keeps the lens in focus. He has a cue sheet which lists the distances (those which were measured with a tape during the rehearsals) and the focal length of lens for each shot. And for moving-camera shots he has to follow focus smoothly and accurately.

The two other assistants are the cable man, who keeps the power lines free from en- [Continued on page 219]



THE LADY AT LEFT sheds a nostalgic tear as the piano man bangs out *Only a Bird in a Gilded Cage*. Boysenberry bar business is not brisk.



THE LAST FRONTIER

The Wild West awaits you at Ghost Town, a colorful collection of Gold Rush relics in Southern California

Photographs for MOVIE MAKERS by LEO CALOIA



ANY time you are tempted to think that the Wild West has been consigned to television and class B flickers, just hop in your jalopy and nudge her nose toward Southern California. There, 22 miles southeast of Los Angeles, on state highway 39, sits Ghost Town, hard by a more modest hamlet called Buena Park. So help us, you'd think they had *planned* the place for pictures!

And yet "sits" is scarcely the word for this infinitely phony, essentially authentic re-creation of a bygone era. For Ghost Town, despite its moribund monicker, is very much alive. Here, in this lovingly assembled replica of a rowdy western village, *everything* is operative. You can ride on the ancient, narrow-gauge railroad, rescued from its earlier operations on the Denver & Rio Grande! You can careen in the stage-coach, dance in the dance hall or drink in the sawdust-strewn saloon—if, indeed, boysenberry juice is your idea of a "drink."

There is a placer-type gold mine where you can pan for gold dust, a general merchandise store where you can spend it, or a Wells Fargo Express office where you can bank it. And if you fail to do either, there is a masked bandit on the choo-choo who will gladly relieve you of it.

Quite a picture place, this Ghost Town! And, though the old-time "Western" atmosphere has been super-dramatized, this re-creation of a colorful Western community is essentially honest. For Walter Knott, the owner and creator of Ghost Town, has for some years now been assembling it (on his 200-acre berry farm) from genuine buildings, stage-coaches, covered wagons and other Western relics salvaged from faded ghost towns of the golden era.

Better stop by there next time you're in Southern California. Make a fine short subject in your film collection.

HONESTLY AUTHENTIC are the careening Butterfield stage coach and the Denver & Rio Grande train, now enlivened by a phony robbery.

REELING THE RODEO

What, where and when to film
in recording the
Wild West's favorite sport

ORMAL I. SPRUNGMAN, A.C.I.

"**R**IDE 'em, cowboy!" Whether it's Pendleton, Cheyenne, Calgary or more civilized roundups in the Midwest and East, that cry has a familiar ring. To the amateur movie maker, it's sweet music, for few sports offer the variety of thrills and bangup action found in reeling the rodeo. I know. For I have filmed them plenty.

It's a challenge to ingenuity and steady nerves to stand pat inside the arena, with your camera focused on a twisting, snorting, kicking, stiff-legged "outlaw" bearing down upon you with a sombrero-waving cowhand aboard. Although arena privileges are often granted to bona fide photographers willing to take the risk, most amateurs prefer the safety of the grandstand or the fenceline when doing their roundup recording.

Both 8mm. and 16mm. are ideal for rodeo filming, and the magazine loading type is particularly handy to use in a crowd. The ease with which film can be loaded and unloaded without danger of edge-fogging under bright sunlight is also advantageous. I'll never forget the first rodeo I filmed back in the days before magazine cameras. My roll-film outfit had jammed at the height of the excitement. Making a hasty retreat to the semi-darkness beneath the grandstand, I managed to undo the celluloid tangle under cover of a borrowed coat, while precious action was going on outside.

The normal lens will capture general views of arena action and the milling crowds; but for closer glimpses of individual performers a telephoto is needed. While a hand-held telephoto is permissible when following moving action, it is always better to brace the camera against some firm support. Once I even rested my camera on the steadied shoulder of a friend seated in front of me to permit using a 3x tele.



BEHIND-THE-SCENE SHOTS, such as this one of a corral full of longhorns, will add to the color of your rodeo reel. Note cross lighting.

In addition to bronc busting, you will want to cover calf roping, bulldogging and the milking contests. In some rodeos, like the internationally famous Calgary Stampede in Alberta, chuck wagon races are a major attraction. There is also fancy riding, roping, racing and usually an Indian pow-wow to offer excellent fodder for Kodachrome work.

To complete your rodeo reel, capture the spirit of the Old West by filming the street parades and special floats. When shooting such parades choose a spot well above the heads of the crowd lining the streets. A low roof top or a second story window is good. Shoot the approach from an oblique angle, changing occasionally from normal to telephoto lens for closeups of the more interesting floats and personalities.

Vary your camera angles when taking rodeo movies. Try some shots from the top of the grandstand or bleachers and others at ground level by shooting through the fence. So important is good rodeo photography in the eyes of Canadians that the Calgary Stampede has its photographers' pit dug hip-deep beside the fence, directly opposite the chutes. From here the frenzied battles between man and mustang can be filmed at shoestring elevation as the broncs race out and head straight for the cameraman.

For a still more novel effect take a position directly above the chutes and film the contestants as they ride out into the arena to take their [Continued on page 218]



GUNSTOCK camera mount makes for smooth follow shots in filming rodeo action as seen above from author's footage.



JAMES L. WATSON, ACL (right, above) talks over a scene with John Dowell at foot of the sweeping open staircase which producer planned for in film. Meter reading at left is for closeup as Dowell enters.

HISTORY OF A MYSTERY

From script to score, the Ten Best producer of "The Man With The Box"

tells how this psycho-shocker came to be

JAMES L. WATSON, ACL

MY purpose in making *The Man With The Box*, which later became a 1952 Ten Best winner, was to produce a mystery film without benefit of dialog or subtitles. I wanted to depend solely upon action and reaction, heightened by an appropriate musical score, to get the story across. Necessity also played an important part in my decision to produce this type of film. For I did not have equipment for sound on film, and I felt that the use of subtitles would be a throwback to pre-Jazz Singer days.

THE BASIC PLAN

My basic intention was to work up a mystery theme with a smash ending, a switcheroo in which a man, already suspected as a murderer, convinces a young girl that he is harmless—but immediately thereafter lets the audience see that he is a helpless pathological killer. Thus, as the two drive off gaily in his car to the park, each onlooker is left with the terrifying knowledge that the girl is going innocently but inevitably to her death.

To heighten the effectiveness of this climax, I decided that the man should be mild mannered, inoffensive, almost scholarly in appearance—and I cast him therefore as an archaeologist. Further, I felt that the girl should be led to her doom by her own naive but insatiable curiosity in the man's actions. To bring them together for this denouement, I had the man hire a room at the girl's home (it is established that her mother takes in boarders), where he arrives with a mysterious box just as the girl's imagination has been fired by murder headlines in the local paper.

From this beginning, the girl's mounting suspicions of "the man with the box" lead her to discover that the box contains seemingly lethal weapons, and subsequently that

the man digs up what she believes to be a human skull. Fleeing homeward in terror from this revelation, she is later reassured by the man as he gently explains his archaeological pursuits—only to become his victim when, suddenly and inexorably, his pathological urge to kill overwhelms him.

CASTING AND DIRECTION

Casting this story was not difficult as I had two very definite types to portray. My friend John Dowell was a natural for the archaeologist, for he is mild appearing and, behind his tortoise shell glasses, has the mien of a scholar. His only acting experience had been in the usual run of high school plays. The girl had to be young, pretty, athletic and, above all, have a face that would register emotion! Such a girl, Cathy Moss, happened to live across the backyard from me. Cathy's previous dramatic experience had been in a few college plays. Both played like troupers! Minor roles of the girl's mother and the newsboy were cast after shooting began.

Inasmuch as we were not using subtitles or dialog, the entire story had to be portrayed through facial expressions and body movements—action and reaction. My basic technique in direction was to ask the players to think about what was happening and then let it be mirrored in their faces. This, plus several rehearsals of each shot to insure a flawless performance, was the procedure throughout. Also, I took many of the scenes from different angles and then used the most effective one in the final editing. One of our most difficult scenes, I am sure, was the closeup of John as he stares lethally at Cathy in the climactic revelation of his murderous intent. This was taken seven times. I told John to put on a poker face,

then to think about the grisly deed which lay ahead. On the seventh take his imagination came through and showed on his face!

SCOUTING A SKULL

Production problems were many. For example, in addition to a few easily obtained properties, I also needed a human skull. Unfortunately the laws of the land prohibit head-hunting or homicide purely for theatrical expedience. By the time we got ready to shoot, the Massachusetts State Teachers College here in Worcester (which abounds in skeletal remains) had closed for the summer. However, a visit to the Worcester Natural History Museum paid off handsomely. I got a skull! To be sure, it was a bear's skull; but I hoped that a quick flash of it at the right moments in the picture would create the feeling I wanted.

HEADLINES WERE HARD

Next in the line of difficult props were the two newspaper headlines, both vitally important to the story. A check with the *Worcester Telegram and Evening Gazette* revealed that it would be too expensive to set up presses for just two headlines—and me with friends on the paper, too! So again we had to rely on a facsimile. I badgered one of my pals who is a reporter on said sheet into watching for weeks until just the right size of type came along. Then he cleverly cut out the letters for the headlines I wanted and pasted them on the front pages of two separate newspapers. A picture of John was added for the second headline, which reveals to the audience that he (the archaeologist) is sought as a murderer.

HUNT FOR A HOME

After writing the script, lining up the cast and getting the props, I was still without an interior location for the girl's home. I had written the screen play with a definite kind of house in mind: it should be an old fashioned one with large rooms and, above all, a spacious hallway with an open staircase. My sister-in-law lives in Grafton, a small town about seven miles from Worcester. Knowing that the town was full of old houses, I called her and made an appointment to make the rounds of her neighbors. (What good are relatives if you can't use them!)

Directly across the street was our first stop. Once I entered the front door I knew I was home! It was as if the script had been written in that very house. The rooms were large; the hallway and staircase were immense. I discussed my problem immediately with the lady of the house, Mrs. Harry Robinson, and told her of the pitfalls



PREMIER SCREENING offer Ten Best oword brings together Wotson, Mrs. Horry Robinson, owner of film's setting, Dowell, holding T.B. scroll, Cothy Moss ond Mrs. Morjorie Lee, mother.

of producing a movie in the home. I requested a free hand, explaining that we would have to work uninterrupted by normal domestic routines. Luck was with me! The good lady gave me the run of her home any time I wished to come.

ON LOCATION

I began shooting one hot July morning on the sequence where Cathy flees homeward in terror from the discovered skull. We worked from 9:30 until noon. Believe me, there was no need for the poor girl to act as if she were gasping for breath; she was exhausted when we finished! I had her jump off a 5 foot wall four times. And, although she never complained, our heroine for a week afterward limped on two battered and bloody legs.

For the most part, shooting the rest of the film ran smoothly. However, one day while we were shooting exteriors in Greenhill Park, the three of us, Cathy, John and I, were interrupted by the approach of a motorcycle policeman! Pretty well hidden by trees and rocks, almost suspiciously so, we were working on the bit where John finds the skull when the long arm of the law stumbled upon us. After I assured the officer that all was well, he stayed around and got a kick out of watching us rehearse this gruesome take.

TESTING THE CLIMAX

The greatest problem of all came when the picture was completed and rough-cut. Did the story get across? As first completed, the picture ended this way:

Two-shot of man and girl, with camera looking toward the man. He leers evilly at her.

LS to CU as man and girl walk down the open staircase laughing.

LS as man and girl walk from porch to car, get in and drive away as newsboy leaves paper.

CU of headline reading: *Seek Archaeologist in Murder.* Man's picture with story.

This was to be the giveaway to the audience that the man was really the killer after he had convinced the girl that he was not. I felt it played O.K. But realizing that a producer can get too close to his own picture, I decided to show the film to an impartial group of my neighbors and see what their reaction would be. I asked them to be utterly frank. Then, in order to make sure of unbiased reports, John and I and others [Continued on page 221]



PLAYERS AND FRIENDS watch intently as *The Man With The Box* unfolds at home of producer's sister-in-law, Mrs. David Fanning.

LET'S SHOW IT STRAIGHT!

With this simple trio of projector props, your screen image will always be on the level

GEORGE MERZ, FACI

Photographs by Walter Gray



FIG. 1: The three projector props designed and fabricated by the author on display in front of projector.



FIG. 2: With two front props in position, note marked difference in elevation between left and right units.

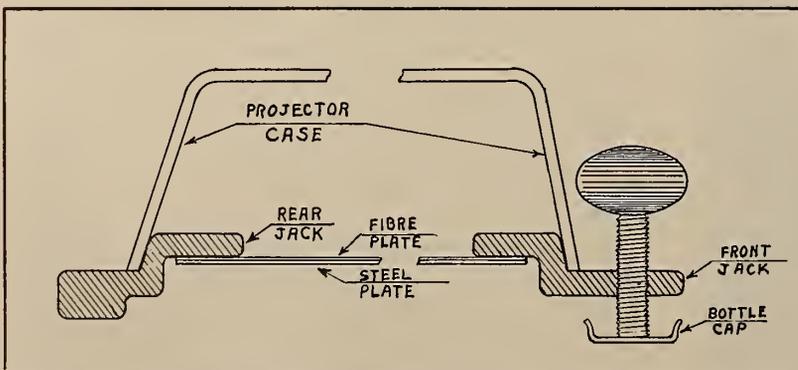


FIG. 3: Diagram makes clear the positioning of front and rear props and how they are passed through slots cut in base plate of projector. Bottle cap is used as screw shield.

ANY movie maker who has ever given a show outside of his own home—or even *inside* it, for that matter—must long since have run into the problem of leveling his screen image.

I know I have in the public screenings I've been giving here in Hollywood, Florida. Either the floor on which you set up your screen is out of true or the projector stand or (worse yet!) the card table provided for your machine has seen sturdier and more level days. In either case, you can't fit a leveled projector image to an unlevelled screen—and vice versa. And, although every projector these days has a built-in tilting device, its operation is *not* the answer to an unlevel screen image. For the projector tilting device simply raises or lowers the entire front of your machine. What's needed is some method (other than matchbooks) of raising or lowering each front *corner* of the projector independently.

The method I have worked out is pictured on this page. It consists of a set of three jacks, which are shown in closeup in Fig. 1. Two of them, you will note, are adjustable. These are used one at each front corner of the projector (see Fig. 2), while the third unit is used at the center of the projector's rear edge and does not require adjustment.

With these jacks in place, the projector has a three-point bearing and any kind or degree of adjustment becomes possible to align it with your screen. You will note, for example, in Fig. 2 that the jack at left in the picture has been elevated markedly more than the unit at the right. And yet the base line of the projector is clearly level from side to side. This difference in adjustment was arranged purposely for the illustration to suggest how badly out of true an old card table can be as a projector stand!

To make these parts, I first fashioned wooden patterns for both the front and rear units. From these, I then had aluminum castings made—two of the front unit, one of the rear. The two thumbscrews ($\frac{3}{8}$ of an inch in size) were factory-made, so that it was only necessary now to drill and tap the aluminum brackets to accept them—and then to add on the rounded pads or feet. These latter as illustrated did require a bit of lathe work; but you can easily avoid this by inverting a couple of bottle caps under the thumbscrews (see Fig. 3). The point, of course, is to keep the bottom ends of the screws from marring the table top when they are turned to make an adjustment.

In my use of these three jacks I have *not* made them a permanent part of the projector. For I have found that it takes only a few seconds to position them in setting up for a show. And in knocking down afterwards I simply lift up the projector slightly and they fall away freely.

However, to install them properly on the B&H Showmaster pictured, it was necessary to cut three small rectangular openings through both the steel and fibre sheets which sheath the projector's under surface. These holes (they are scarcely over $\frac{1}{2}$ inch in length) permit the offset members of the brackets to be inserted above the projector's bottom plate, thus bringing the tongue parts of the brackets into firm contact with the projector's sheath (see Fig. 3).

As already mentioned (and made clear in the pictures), the three jacks I have designed are dimensioned specifically for use with the Filmo Showmaster projector. It should be simple, however, to adapt this design to machines of other make. And in the meantime, if you have a Showmaster (or a similar B&H projector), you'll find the wooden patterns for these castings on file at League headquarters. I have left them there for other ACL-ers to use as needed.

From my own experience, I feel sure you will like using these projector props.

Photographs courtesy Portland Chamber of Commerce



FIFTY MILES DISTANT is snow-capped Mt. Hood in this shot across Portland through air far clearer than our author found. Horsetail Falls is at right.



HERE'S TO MT. HOOD!

In which a Californian sings the praises of Oregon's pet peak

KEN SOUTHARD, ACL

A FINE thing! Here I am a Californian—and a Southern Californian at that—writing a piece in praise of Oregon's Mt. Hood Loop!

This all began about a year ago. A few months before our trip I had become the enthusiastic owner of my first movie camera—a Bell & Howell 8mm. job with a three-lens turret. There followed in quick succession membership in the Los Angeles 8mm. Club, membership in the ACL and the pleasant business of filling up that turret with appropriate glassware. My wife felt deserted and openly expressed doubt that our budget would ever again be in balance. So we left L. A. for Oregon, flushed, eager and nervous. Here's what I found out. . . .

I had planned of course to catch the beauty of Mt. Hood on Portland's horizon just as I remembered it from my boyhood. But the smog—L. A. please note—limited the view severely. Then after the smog came the rain; and the day we left Oregon, Mt. Hood was only barely visible under low-hanging clouds. It was a real disappointment. But I no longer apologize for Southern Cal's "liquid sunshine."

Famed Council Crest proved a poor place for views of the city. But by hunting around I found two or three good overall views. One is just off South Broadway, where overhanging trees cut out the hazy background and make a suitable frame. Terwillinger Boulevard, I understand, has good spots too.

Leaving Portland to its Rose Festival preparations (the Festival occurs in mid-June), we took the southern side of the Loop. In the woods near the town of Rhododendron were many rhododendrons growing wild. Working from a wide angle shot of the mountain down the flower-lined highway to closeups of the blooms, I concluded with a 32 fps wide angle view of the blooms scattered through the woods as the car moved along about 30 miles per hour.

Shot came out quite smoothly, helped by the higher speed.

Returning to Mt. Hood, I went from a full view to a telephoto shot of the peak. My next shot gave a similar closeup from a different angle—taken through a window of Timberline Lodge with my wife silhouetted at the side. This seemed a good transition to scenes in the lodge. Aided by reflected snow light, indoor shots were quite possible at $f/1.9$. Starting with a medium shot of my wife coming out the front entrance, I worked back to a wide angle of the picturesque lodge.

Getting a few mountain shots from progressive angles along the eastern side of the Loop, I ended near the city of Hood River with scenes leading down to closeups of the bachelor buttons (cornflowers) that were in the foreground of my last mountain shot. To span a few miles and add a little suspense, the next scene opened with closeups of bright yellow flowers and broadened out to the Columbia Gorge.

California has its wild flowers, to be sure. But there is nothing quite like the lushness of Oregon. Even my wife—and she's from Texas—ran out of superlatives! Said that flowers which they carefully cultivated in Texas are so profuse in Oregon they are practically a weed. On a clear day I found that $f/1.9$ was just right in deep woods for the wild flowers.

As far as I could tell, the best scenes of the Bridge of the Gods are from the west. According to the State Department of Geology, the Indians called "any means of crossing a river dry shod . . . a bridge," so the "bridge" was possibly the great Cascade landslide which once dammed the Columbia from bank to bank. I hope my subtitle caught the spirit of legend and geology: *Here a natural 'Bridge of the Gods'—in Indian myth and maybe in fact—spanned the Columbia until Mt. Hood erupted and became quiescent again.*

[Continued on page 216]

LEADERS and TRAILERS

Your prize scene missing? Don't blame the film lab.

Here, in a definitive report, are the actual facts in this age-old controversy

HOW many times have you taken a prize scene at the beginning or end of a roll of film, only to discover that it had holes punched in it—or, worse still, was missing—when it came back from processing? Well, if this has happened to you, *don't* blame the film manufacturer! You were simply trying to get more footage than you were entitled to by shooting on the extra leader or trailer supplied on every roll of magazine of 8 and 16mm. film.

For there is extra footage above and beyond the 25, 50 or 100 feet the film maker contracts to supply you. For example, there is actually 108 feet of 16mm. film on every so-called 100-foot role of Ansco Color when you buy it. But the excess is not there for you to take pictures on. It is supplied by the manufacturer to serve two important purposes: (1) it helps to protect your bona fide opening and closing scenes from becoming fogged, and (2) it provides the excess footage which must be

removed in several operations incident to the film's processing.

Thus, it actually is the film maker who is "taking the rap" when he sells you a roll of film. Despite this fact, the League hears regularly from its members the anguished complaint that this one or that one has been robbed. In an effort to clear up this controversy for both parties concerned—the film users and the film makers—**MOVIE MAKERS** has asked each of the two leading manufacturers of 8 and 16mm. color films for a concise statement of their operations in film packaging and film processing. Such statements have been supplied us readily and in exact detail by both Ansco and the Eastman Kodak Company. Presenting their replies alphabetically, we list herewith the data on all Ansco films made for amateur use. In the tabulation, "DLL" stands for "Daylight Loading."

In addition, **MOVIE MAKERS** asked Ansco two questions which are of con-

ern to many movie makers. Herbert A. MacDonough, ACL, Manager of Ansco's Product Service, has graciously supplied the answers.

QUESTION: Is it possible for a film user to have returned to him less footage than is promised him on the film carton? If so, why? Has he (the user) done something wrong?

ANSWER: Yes, it is possible. If the customer somehow or other damages a roll of film either in loading, unloading or otherwise operating his camera, it may become necessary for the processing laboratory to cut out damaged sections before splicing the film onto the master roll for development. Thus, the damaged film footage is removed and, in addition, about 3 inches of good film are required to make each splice found necessary. In such cases, if the damage is extensive, it is the Ansco practice to advise the customer by letter. Actually, the percentage of damaged films which we receive is very small.

QUESTION: Is it your practice to cut from the beginning and end of a roll of film all of the footage fogged or light-struck by the carelessness of the user? Or is this footage left on and returned as evidence of this carelessness?

ANSWER: No. Except for the footage removal described in the preceding data, Ansco does not remove any fogged or light-struck film which results from the customer's carelessness. We feel that it is more important for him to see the results of his operation and thereby profit by his mistakes; and, in addition, since he has paid for 50 feet, or 100 feet, etc., he is fully entitled to receive back that much film. The only time he does not get his nominal footage returned is in an exceptional instance, such as was cited in the preceding answer.

In addition to returning the footage to which the movie maker is entitled, Ansco attaches white leaders to all returned films in the following lengths:

All 8mm. films—18" white leader.

16mm. films up to 200 feet—18" white leader.

16mm. films 400 feet or longer—24" white leader.

Thank you, Mr. MacDonough—and our thanks to Ansco. **MOVIE MAKERS** will resume discussion of this subject in an early issue, when the practices of the Eastman Kodak Company are similarly itemized.

Original Length Factory Packed	16MM. x 100 FT. DLL	Returned to Customer
	Lab Requires 1' removal of Ansco code 5' " " fogged leader <u>½' for splicing</u>	
108 feet	6½' removed	101½ ft.
	16MM. x 50 FT. DLL	
	1' removal of Ansco code 3' " " fogged leader <u>½' for splicing</u>	
56 feet	4½' removed	51½ ft.
	16MM. x 50 FT. MAGAZINE	
	1' for identification no. 1½' removal of threading leader <u>½' for splicing</u>	
55 feet	3' removed	52 ft.
	TWIN 8MM. x 25 FT. DLL	
	1' removal of Ansco code 2' " " fogged leader <u>½' for splicing</u> 2' removal fogged trailer	
32 feet	5½' removed	26½ ft. Twin 8 (Actually 53 feet 8mm.)
	TWIN 8MM. MAGAZINE	
	½' removal Ansco code 1' threading leader-trailer	
26 feet, 7 inches	1½' removed	25 ft. Twin 8 (Actually 50 feet 8mm.)

The laboratory identification number is left on the trailer end of each roll as it goes back to the customer for reference purposes in the event of an alleged mix-up.

News of the industry

Up to the minute reports on new products and services in the movie field

Revere-Wollensak The Revere Camera Company, of Chicago, which for years has purchased camera and projector lenses from the Wollensak Optical Company, of Rochester, N. Y., has now purchased the company itself, according to an announcement by Sam Briskin, Revere board chairman. Edward A. Springer will remain as president of Wollensak, and the company will continue to produce its full line of optical and scientific instruments.

Tape for Ampro Two new magnetic tape recorders, the first (says the manufacturer) to have electro-magnetic push-button controls for all operations, have been announced by the Ampro Corporation, of Chicago.

The units are the Celebrity (Model 755) and the Hi-Fi (Model 756), operating at 3¾ and 7½ inches per second respectively. Other specifications, common to both models, are: 7 inch reel; dual track recording; wow and flutter, less than ½ of 1 percent; rewind speed, 120 inches per second; skip forward speed, 72 inches per second; 6 by 9 inch elliptical Alnico-5 speaker; two inputs, for mike and music; multiple outputs, for external speaker, earphones and additional power amplification, and a dual-action tone control. Important accessories available for use with either unit are a console speaker cabinet housing a 12 inch Alnico-5 speaker, a moni-



ELECTRO-MAGNETIC controls throughout feature the two new tape recorders announced by Ampro Corporation. Seen above is Hi-Fi model (\$254.95) with 12" console speaker (\$79.95).

tor headset and a foot pedal remote control. The frequency range claimed for these new Ampro recorders is 30 to 8500 cps for the Celebrity, 30 to 13,000 for the Hi-Fi.

The electro-magnetic "piano key" controls are five in number: record, with a safety interlock button; fast forward, the action of which is integrated with a Veeder-type footage counter; rewind; play and stop. Qualities claimed for Ampro's electronic control system are the elimination of wear and breakdown found in mechanical linkage systems, instant starting and stopping without tape spillage and breakage.

Tentative prices for these new Ampro recorders: Celebrity, \$239.95; Hi-Fi, \$254.95; console speaker, \$79.95.

202 clinics Beginning September 15, technicians of the Bell & Howell Company will conduct "how-to-do-it" clinics on magnetic sound recording in seven cities across the United States. The clinic schedule follows:

Detroit, Sept. 15, Sheraton Cadillac; Cleveland, Sept. 17, Statler Hotel; Pittsburgh, Sept. 22, Sheraton; Boston, Oct. 1, Sheraton Plaza; Los Angeles, Oct. 20, Bell & Howell Hq.; San Francisco, Oct. 27, Francis Drake; Salt Lake City, Oct. 29, Utah. Hours for all the sessions run from 10:00 a.m. to 1:00 p.m., and attendance is open to anyone interested in magnetic sound on film.

WA for Elgeet A fixed focus 13mm. f/2.5 wide angle lens is the latest accessory objective announced by the Elgeet Optical Company, of Rochester, N. Y. The unit is designed for use on all "C" mount 16mm. cameras. Price of this new WA lens has been set at \$49.60, tax included.

Neumade Synchromaster, a film synchronizer in 16mm., 35mm. and combination models, has been announced by Neumade Products Corporation, since 1916 famed for their precision film editing equipment. In stock models, the new unit will be available with 2, 3 or 4 hubs, while other assemblies containing 5, 6 or more hubs may be had on special order.

For prices and full information write Neumade at 330 West 42nd Street, New York 36, N. Y.

Free Soundstripe To bring the multiple advantages of magnetic sound on film to the attention of more movie makers, the Bell & Howell Company will apply its magnetic Soundstripe free to 400 feet or less of any customer's 16mm. film during the months of August, September and October.

To qualify for this offer, your film must be submitted through your authorized Filmo dealer, to whom it will be returned after striping. The dealer will

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G-E MEDIUM BEAM REFLECTOR PHOTOLAMPS

Designed especially for movie making. 40° beam spread is matched to camera coverage. 375-watts means four on a single home circuit. Ideal for camera bracket lights.



and to see them at their best—

G-E PROJECTION LAMPS

Use'em in slide or movie projector and be sure to keep a spare handy.



Remember . . . G-E Lamps for every photographic purpose



GENERAL ELECTRIC

then assist you in recording your voice on the magnetically coated film edge. Amateur movie makers should keep in mind that for narrative recordings the magnetic sound system is equally successful with double or single perforated film footage.

Reeves shines The Reeves Soundcraft Corporation has announced that its newly developed Micro-Polishing process, now being used in the finishing of all the company's magnetic products (tape and stripe), has materially reduced the incidence of "drop-outs" during the recording process. Before the development of the Micro-Polishing technique, microscopic nodules of the oxide, inherent in all magnetic coatings, often caused an interruption of the recorded signal. The new system, it is said, creates surface uniformity and a stable high-output level from the first playing onward.

Chrolon meter Weighing just over 2 ounces, the Bert-ram Chrolon photocell exposure meter is now being distributed by Willoughbys, 110 West 32nd Street, New York 1. This new light gauge is calibrated in ASA exposure index numbers, reads shutter speeds from 1/1600 of a second to 4 minutes and computes diaphragm stops from $f/1.5$ to $f/32$. The Chrolon, made in Germany, will list for \$19.95.

Books & booklets *Principles of Color Photography*, an advanced treatise on this subject by Ralph M. Evans, W. T. Hanson, jr., and W. Lyle Brewer, all of the Eastman Kodak Company, has been published by John Wiley & Sons. 709 pages at \$11.

Who Couldn't Be A Photographer!, a basic booklet for people who have just bought a camera, is being offered without charge by Willoughbys, 110 West 32nd Street, New York 1, N. Y. Covered are still cameras, movie cameras and still stereo, as well as flash techniques and darkroom work.

Country fairs, filming at the zoo, summer weddings and a holiday at Yellowstone and Teton National Park are among the many subjects covered in the attractive Vacation issue of *Panorama*, the quarterly published by Bell & Howell and now at your photo dealer's.

Scotchtrack for 8 A new magnetic striping service for 8mm. film, designed to aid the user of the Movie-Sound 8 magnetic projector, has been announced by The Calvin Company, of Kansas City, Mo.

The new system, known as Scotchtrack, employs in its application a new laminating process developed by the Minnesota Mining Manufacturing Company. Also, the magnetic oxide applied in this way has the same "high-output"

characteristics as that of 3-M's No. 120 magnetic recording tape, recently released. Providing for an increase of at least 6 or more decibels of output from any given strength of recording signal, this new coating (it is claimed) offers a better signal-to-noise ratio on playback and increased uniformity of recordings.

Scotchtrack will be sold only through a system of Calvin striping coupons. Available through your photo dealer, they will come ten coupons to a book, at \$17.50 per book, or at \$1.75 for a single coupon. One coupon will get you striping service on a 25 foot roll of double 8mm. film (as it comes from your camera) or on a 50 foot reel of split and edited single-width 8mm. film. On our abacus, this figures out to a unit price of $3\frac{1}{2}$ cents per 8mm. foot.

Appointments P. Goerz Langfeld, a grandson of the late founder C. P. Goerz, has been appointed by the C. P. Goerz American Optical Company as sales manager and secretary of the corporation.

C. Everett Moses is the new manager of Kodak's processing plant in Flushing, N. Y., while Philip E. Smith has been named assistant manager of the company's Chicago lab.

Florman & Babb, motion picture equipment dealers of 70 West 45th Street, New York City, have been made distributors by Bausch & Lomb Optical Company of that firm's Baltar lenses.

Here's to Mt. Hood!

[Continued from page 213]

By and large the falls are along a line running slightly north of east. Thus the summer sun after 3:30 p.m. penetrates into some of the hollows and touches the falls with sunlight. However, at some falls the lower cascade is then in sunlight and the upper in shade. The morning sun adds the difficulty of back lighting. (Oregonians could help us with more details.) I shot them at 24 fps to add grace and majesty, but I tended to overexpose the shaded scenes. We feel that woodsy atmosphere is best caught by erring toward underexposure, if one is to err at all.

The wide angle lens from the east side just catches the full scope of Horsetail Falls. A shot from the west brings the picturesque highway bridge into the foreground and catches the flare of the tail.

The next day driving up the Washington state side of the Columbia, I learned that Washington does not exploit Oregon's falls, for finding a place from which to photograph those few that could be seen was difficult. A 3x telephoto picks out Horsetail Falls, but the late afternoon sun is needed to make it visible to the casual viewer.

From across the Columbia I used a

slow pan (which seemed justified as a transition) with a regular lens from Horsetail to the Oneonto Gorge and then followed with a telephoto shot of the Gorge. Oneonto Gorge lends itself to scenes of perpendicular narrow grandeur. Unfortunately the path was washed out, preventing a walk to the falls which I remembered as being a small prize.

Multnomah Falls—the most famous of all! A wide angle shot from the railroad trestle takes in the full upper fall, but a slow pan must bring in the lower. To vary the closeup pan of the water falling majestically down, I cut it in the middle and took a closeup of my wife's profile as her gaze followed the falling water.

This is the only fall that can be photographed well from the Washington side. But you must find the short dirt road leading to the vantage point!

Sheppards Dell must be panned—and with a wide angle lens. Be sure to pause at each fall. Looking straight down from the bridge gives an interesting start. The afternoon sun hits this lowest fall squarely. The attractive middle fall is in open shade. The upper fall is in deep shade. My upper fall shot might have been improved by using a regular lens shot from the visitor's viewpoint, with the water rushing past, and then cutting back to a wide angle view from a better location down the path. Thus you could also change exposure for the shaded fall. Later I also thought that a view from behind the upper fall looking down the ravine over all three would be unique.

Latourelle Falls cannot be taken too successfully, as far as I could tell, even with a wide angle lens. From the highway only the upper portion is visible above the trees. Down at the falls a pan is necessary. To bring out the effect of the sheer, cut-back face of the cliff seemed difficult. Here again suggestions by Oregonians would help.

Much photographed Crown Point is a breath-taking finale of the Mt. Hood Loop trip. Walking up a dirt road back of the Vista House to an abandoned cafe, I found a vantage point for either a regular or a wide angle lens. Since our trip I have seen photographs taken from another place which emphasize the sheer 700 foot cliffs more.

Crown Point is easily photographed from the Washington side, especially with a 3x telephoto. The late afternoon sun points up the sheer cliffs by bringing out the irregularities. Also the daytime haze thins out to give a clearer picture.

The Mt. Hood Loop has everything any photographer could want: scenery, flowers, sports and drama. It's a wonderful one-day or two-week trip. But when a Californian must sing the praises of another state, things have come to a pretty pass!

Closeups—What filmers are doing

WHAT with summer vacations, and the presence in New York City during late weeks of two big conventions (the Shriners and Jehovah's Witnesses), we have had a fine and friendly stream of visitors recently at ACL headquarters. As far as we were concerned, this was swell; for the weather has been far too hot and humid to really enjoy anything beyond visiting. But what our visitors must think of New York's climate we scarcely dare to contemplate.

WITH the Nobles—who preceded the Witnesses into this weather-worn city—there came Edmund Shively, ACL, and Mrs. Shively, from Mifflinburg, Pa. And if you think that Mrs. Shively came along simply for the ride, you'd better think again. What with four cameras (two stills and two movies), Mrs. S. was quite as shutter happy as her husband.

THE Shrine convention brought also to the Big City another welcome visitor in the person of Victor Thornton, ACL, of Fort Worth, Texas. Mr. T., accompanied by his wife, his young son and a posse of pleasant friends descended on headquarters by appointment one afternoon, and we all took the rest of the day off to screen his film of a recent Caribbean cruise.

And what a cruise! There was, to begin with, this big, beautiful and white-hulled ship, the *Alcoa Clipper*; sails out of New Orleans with general cargo for Gulf and West Indies ports, and returns 17 days later with a load of bauxite for Alcoa's aluminum mills. And not at all as an afterthought the *Clipper* also provides de luxe, air-cooled accommodations for exactly forty five passengers.

So what happens? What happens is that exactly forty five congenial folks in and around Fort Worth put their heads (and their oil wells) together and simply bought out the ship for one entire voyage. Such goings on! Even before sailing the *Clipper's* captain had been named an Admiral in the Texas Navy—

an appointment which was authenticated by a formal document signed by Texas Governor Alan Shivers. The skipper (who apparently knew his Texans) countered this one by flying the Texas State flag and a Fort Worth Yacht Club burgee from the ship's port signal halliards each time the *Clipper* entered a foreign port. Drove other mariners nuts trying to find these strange ensigns in their code books!

Well, Mr. Thornton, with inexhaustible energy and a fresh imagination, recorded on 16mm. film (2000 feet of it) all of these gay goings on—as well as the colorful countries which they visited. And then, to round out his picture, he sounded the whole thing with a 25 mil magnetic stripe on film.

Quite a cruise . . . and quite a picture of it, too!

TEXANS, of course, are not the only folks to take cruises and make movies of them—although obviously they do both of these things bigger and better than the rest of us.

However, Geneva Leilich, ACL, of Chicago, has been giving these twin operations a determined and skillful try, making up in the continuity of her cruising what it might lack in concentrated ebullience. A registered nurse, Miss Leilich had the good sense this spring to book herself an elderly, private patient who, after two years in the hospital, suddenly decided he wanted to take a cruise. And, since this spunky old party was crippled from the waist down, he decided also that he wanted Miss L. to go along to look after him and his wheelchair.

So what happened to *them*? What happened was that the patient so enjoyed his first trip (it was on the sleek cruising vessel *Silverstar* and also to the West Indies) that he made *two more* voyages in immediate succession—accompanied, of course, by our heroine. And, so help us, they are even now on a fourth swing around the sunshine belt!

All of which we learned recently when Miss Leilich stopped by the office, gallantly squired by the *Silverstar's* master, Capt. Alfred Leidig, to whom she was eager to show her trip pictures. Miss L., by the way, has been named the Captain's Lady, an honorary post in which she serves as the skipper's hostess at the many social functions aboard the *Silverstar*.

You know those big, two-part trailer trucks that are used so much these days on interstate freight hauls? Well, the railroads (naturally) have not been happy about this sort of competition, and now, after years of complaints,



Primar Reflex Photo normal 105 mm. lens

"Impossible" distances become close-ups



Primar Reflex Photo Astro 640 mm. lens taken simultaneously by Hans Namuth

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LONG DISTANCE LENSES

FOCAL LENGTHS TO 1000 mm.!

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5 in. F/2.3
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Write for brochure and prices

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DEPT. A-10, 527 FIFTH AVE., NEW YORK 17, N. Y.



JIM WATSON, ACL, right, Cathy Mass and John Dawell toast their success at a party marking 1952 Ten Best award to *Man With The Box*.

one of them at least has done something really smart and constructive about it.

The RR in question is the New Haven (New York, New Haven & Hartford). And what they have done is to dream up a brand new freight train called *The Trailiner*, a consist of specially equipped flat cars on which the trucking companies can rail-ship their trailer units between New York and Boston. Takes only six hours and, says the New Haven, costs the truckers less than hauling them over the highways.

This, too, we learned through the enlightening visit of an ACL member to League Hq., in this case William Kealy, ACL, of New Rochelle, N. Y. A railroader for thirty five years, all with the New Haven, Mr. Kealy has produced a competent and informative record of *The Trailiner's* operations. Tough job, too, since the train doesn't pull out till 8:30 in the fading light of a summer evening.

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Words in capitals, except first word and name, 5 cents extra.

Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue.

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B&H No. 285 Filmosound projector, perfect condition, \$285.00. Pentron tape recorder, new, still in carton, \$119.00. LOUIS H. MARKLE, 5912 N. Drake Ave., Chicago, Ill.

BACK copies MOVIE MAKERS. Bound Vols. 1-12 (1926-1937); loose Vols. 13-16 (1938-1941). Make offer; shipped express collect. A. H. GILL, P. O. Box 6158, Whitneyville 17, Conn.

Reeling the rodeo

[Continued from page 209]

pounding or get spilled.

If time permits, attend the rodeo on the first day as a spectator, checking on the best shooting angles, lighting and easy access to different camera positions. Next day, take your camera along. Not only will you enjoy shooting more, but you will have the necessary savvy on the layout to speed your movies.

Unless you work from a photographers' pit or above the grandstand, a tripod may prove a bit clumsy in the crowds. For this reason the hand-held camera, abhorred in other types of filming perhaps, becomes the most convenient method of following action as it unfolds. The gunstock camera is a welcome accessory, and one can easily be made by trimming the wooden stock of an old rifle or shotgun to fit the camera, which is held to the base of the



NOTEBOOK is handy for recording rodeo data and serves as scene slate with large numbers.

stock with a standard tripod screw.

Identifying the riders and their records for later subtitle information or inclusion on the sound track means maintaining a record of your shots as filming proceeds. Best way is to get a copy of the rodeo program and check off each event as you film it. A small pocket notebook is also handy for scene identification. Simply number each page consecutively with 2 inch high numerals, recording on the page the date, time, exposure, footage reading, light and special remarks. Before or after each scene hold the notebook page at arm's length before the camera lens and expose a few frames. But don't forget to change the focus between shots.

In editing, once identification is made, such frames may be cut out and discarded. Otherwise, editing your rodeo footage should provide no difficult problems, since such events can be tied together naturally in chronological order. However, the tempo of the film can be maintained only by shortening scenes to match the action. Flash from long shots to closeups to medium shots, and cut when the rider is spilled, swinging quickly back to the opening of the gate to catch another wild-eyed rider on a frothy, sun-climbing bronc.

If you title your rodeo reels, use hand lettered or type-set lettering, white on black, or double expose over an appropriate roundup scene. While tag titles are usually to be avoided, it is possible to decorate a short title with a pastep of an illustration showing bulldogging or calf roping.

Adding sound and music will furnish the truly professional touch, and the showmanship you use will determine the success of your final product. Tape recordings can be made out on location to pick up crowd noises and the announcer's voice over the public address system. Or such crowd sounds can be purchased on disc and re-recorded at appropriate spots in the continuity to fit the picture. Band music is needed for the fill-ins; or, if local Indians put on a war dance as part of the show, a whooping medley may be in order.

It looks like lots of camera work at first. But actually the rodeo movie maker is in for more fun than the rodeo performer himself.

FILMS FOR RENTAL OR SALE

NATURAL COLOR SLIDES, Scenic, National Parks; Cities, Animals, Flowers, etc. Sets of eight, \$1.95; Sample & list, 25¢. SLIDES, P. O. Box 26, Gardena, Calif.

SPECTACULAR 16mm. color sequences made by daring explorer. Brown bear closeups, shipwreck, sealions, caribou. Complete sequences start at \$75.00. Alaska, Mexico, Europe and the Alps. Write to NEIL DOUGLAS, Box 664, Meriden, Conn.

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HOW TO TITLE HOME MOVIES, 90 pages, illustrated, \$1.00. WESTWOOD CINEMA CO., 635 Victoria St., San Francisco.

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Let's look at "Lucy"

[Continued from page 207]

tanglement on the floor, and the dolly man, who pushes it around from mark to mark.

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The action stops only when the cameras have to reload. The 1000 foot reel runs approximately 11 minutes, and each camera will consume three or four loads during a show. This may seem a lot for a half hour program, but there is an inevitable waste at the end of each reel. The cameramen often have to reload for a long scene even though there may be 100 feet or more left in the camera. You can't take a chance of running out of film during an important shot.

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8 CLUBS 16

Italy Visitors to Italy this summer will be interested in the competition being sponsored by the Cine Club ICAL-Milano, ACL. This contest, open to all amateurs who are members of a recognized movie club anywhere in the world, is limited to twenty-minute films showing the scenery of Isola Bella, Isola Madre, the Castles of Cannero and the Rock of Angera, all at Lake Maggiore. Closing date is November 30. Special passes to the islands may be obtained from the committee at the club's headquarters, Corso Venezia No. 35, Milano.

Yantacaw Elected recently to guide the newly formed Yantacaw Camera Club, ACL, of Passaic, N. J., are Horace M. Guthman, ACL, president; Ehman Van Biert, vice-president; Evelyn Murray, secretary, and Fred H. Numrich, treasurer.

Directors will be Gordon Broomhall, Otto Moehlan and James A. Randazzo. Installation was conducted by the Reverend Henry J. Berkobin of the Holy Trinity Lutheran Church, of Nutley, N. J., also an avid movie maker and member of the club.

Toledo The annual salon of the Toledo Amateur Movie Makers, ACL, held recently at the Toledo Museum of Art, featured screenings of *Fruit Cake*, by Ernest Goodwin, ACL; *The Magic of a Merry Christmas*, by Freeman Enbody; *Holiday in Michigan*, by Harvey Russell; *Around Lot 34*, a 1951 Honorable Mention winner, by Henry Auger, ACL; *Paintings*, a 1952 Honorable Mention film, by George Canning, ACL, and *Poet and Peasant*, a 1952 Ten Bester, by Robert G. Williams, ACL.

TTB in Houston The Southwest Movie Makers Guild, ACL, of Houston, Texas, will present *The Top of the Ten Best*, ACL's new feature program which is taking the amateur film world by storm, on August 28 at the YMCA Main Auditorium, 1320 Rusk Street, Houston. Tickets are priced at \$1.00, including tax, and may be obtained at the door or from Marion Riddick, managing director of the guild, at 815 Stuart Street, Houston.

Mr. Riddick has informed us that any ACL members in that area, or on a visit to Houston on that date, may obtain free tickets if they will write him ahead of time. All ACL-ers are urged to take

advantage of this generous offer and see this outstanding program of the top amateur films of 1952.

Another feature of the evening will be the first screening of one of Mr. Riddick's own films, *Texas Bluebonnet Serenade*, which he has just completed after two years of work. The picture, a fantasy with an original musical score by Bernie Clements, documents the bluebonnet as the state flower of Texas. Sounds good!

Braintree Members of the 16 & 8 Movie Club, ACL, of Braintree, Mass., have named Dominic Grazio, ACL, as their president for the coming season, with Alan Thewlis, first vice-president; Winthrop Moore, second vice-president; Mrs. Stanley E. Brackett, ACL, secretary, and Robert Mahn, treasurer. Entertainment for this election meeting included *His Off Day*, by J. Owen Campbell; *Squeaky's Kittens*, by Walter Bergmann, FAACL, and *Crystal Clear*, by Joseph J. Harley, FAACL—all from the ACL Club Film Library.

Johannesburg Top film in the seventh annual Films of the Year competition held by The Amateur Cine Club, ACL, of Johannesburg, South Africa, was *Continental Canvas*, by Arland Ussher. Other pictures placing among the Five Best were *The House with Nobody in It*, by B. T. Smith; *African Journey*, by E. M. Phillips; *Landmarks of Southern Rhodesia*, by F. G. Abernathy, and *Trio*, by M. J. Kallin.

Special merit awards were given to *Busman's Holiday*, by I. G. Nicol, and

Au Johannesburg, by J. E. Walsh. The Bob Pollack Trophy for the best color film of South African wild life was given to *Water for Game*, by A. J. Broughton, ACL, and the Walsh Trophy for the best film by a novice was awarded to Mr. Kallin for *Trio*.

Long Beach Featured at the June meeting of the Long Beach (Calif.) Cinema Club were screenings of *Lassen Peak*, by Lola Pedersen; *Raising Heniquen in Yucatan*, by Al Larrabee, ACL; *Buenas Dias*, by Carlton Lay, and *Turn Around—Safety*, by Earl Everley, ACL. Other events enjoyed by club members recently were the desert trip to Indian Cove on May 31 and the Past Presidents' Night and Pot Luck Dinner on June 17.

Milwaukee The Amateur Movie Society of Milwaukee, ACL, was host last month to the Metro Movie Club of River Park, ACL, from Chicago, whose members brought along a most interesting program. Among the films screened were *The Big City*, a 1952 Honorable Mention winner, and *Big City Yuletide*, both by Richard Guetl, and *A Short Tale of a Dog and Racing Wings*, by William E. Ziemer.

Minneapolis 8s The Minneapolis Octo-Cine Guild, ACL, presented its fourteenth annual Spring Show on May 1 to an audience of over 500 at the Bryant Junior High School.

Featured on the program were *Washington, D. C.*, by Clifford Jurgensen, ACL; *The Chocolate Cookie*, by Roger

Almon H. Coulter, ACL



TOP OF THE TEN BEST program packs Denver's Bell Telephone hall at joint screening by Amateur Motion Picture Society of Denver, ACL, and Greater Denver Cinema League, ACL. William C. Kirk, ACL, and Markley L. Pepper, ACL, mounted the presentation.

Klatt, ACL; *The Badlands through the Windshield*, by A. F. Buckles; *Rocky Mountain National Park*, by Raymond Penrod, ACL; *Track Meet*, by Earl Peterson; *Movie Menagerie*, by Harry De Vault, ACL; *Florida*, by Albert Berndt; *Dragnut*, by the club members; *Water Lilies and Aqua Frolics*, by Louis Harding, ACL, and *Cuban Carnival*, by Leon Goetzman.

Peoria Awarded first prize in the Peoria Cinema Club's latest contest was *Bryce Canyon*, by Dr. K. Ikeda, with *Helping Hands*, by Kurt Keucht, second, and *River Cruises*, by Harold Benz, ACL, third. Also honored were films by Carl H. Legg, Carl S. Koch, ACL, and C. W. Gustafson. Special awards were given to Robert Bergun, Walter Weber and Shirley Wandrey.

N. California Final results of the Filming for Fun contest sponsored by the Northern California Council of Amateur Movie Clubs, ACL, have been announced. The winners were *Sierra Summer*, by Othel Goff, ACL, of the Westwood Movie Club of San Francisco, first; *Yellowstone*, by Milton Daley, ACL, of Sacramento, second, and *A Problem in Division*, by Donovan Smith, ACL, of the Bay Empire 8mm. Movie Club, ACL, third.

Long Beach For those members of the Long Beach (Calif.) Cinema Club who could not get away for a vacation this summer the July meeting provided a pleasant substitute. Among the films screened were *See Your West*, by Ray Steber; *Vacation in Victoria*, by Ed Stephens; *A Day in the Life of Dotsi*, by Neva Blust, and *Gua-dalupe Island*, by Al Larrabee, ACL.

Incidentally, mark down the date of August 19 on your calendar! That is the evening on which Long Beach will show *The Top of the Ten Best*. Don't miss it!

Omaha Among the clubs continuing their meetings through the summer is the Omaha (Neb.) Movie Club, ACL. A recent meeting featured *Up Canada Way*, by Jack Blodgett; *Tucson, Arizona*, by Oliver Barklage; *Templer Park*, by Forest Rorick, and a lecture on *Lenses, Their Selection and Uses*, by R. O. Blakeslee.

Albany AMPS At the annual banquet of the Amateur Motion Picture Society of Albany, ACL, on June 9, Rose Robilatto was elected president for the coming season. Serving with her will be Charles Senecal, ACL, vicepresident; Katherine Duffey, secretary, and Kaye Sorenson, treasurer.

Winners of the club contest also were

announced that evening. Madeline Lempere, ACL, took first prize for her *Pilgrimage to Rome*, with Mary Robilatto, ACL, second with *West Indian Odyssey* and Ann Flanigan, ACL, third with *Vacation Memories*. Highlighting the other events was a talk by Helen C. Welsh, AACL, who spoke on her adventures, cinematic and otherwise, during her recent trip to Europe.

Minneapolis The April meeting of the Minneapolis Cine Club, ACL, featured the premier screening of *City of Minneapolis Election Film*, made by members of the club. This film is destined for use by city officials in training future ballot counters and election judges. Also on the program were *Trail Ride*, by George Fish, ACL, and *Fishing Trip*, by Donald Lucier.

History of a mystery

[Continued from page 211]

of the cast took each of the six viewers aside after the showing and questioned them alone. Did they get it? The results were disheartening. Fifty percent were not sure whether the man was the killer or not.

The problem now was to convince everyone that the man was really the murderer. After consulting with the cast, I decided that a *closeup* of the man leering evilly, after the two-shot of him and the girl, would plant his intention more clearly in the minds of the audience. Also we decided that the closing shot (the news headline) went by too quickly; so we shot another scene of their car going away down the street and tacked it on after the headline closeup. This was a long shot and over it I superimposed *The End*. We found then that the addition of these two shots heightened the suspense and convinced everyone that the girl was really going to get it. It was extra work but, we know now, well worth the effort.

SEARCH FOR A SCORE

Selecting the musical score gave me a merry chase through the land of sharps and flats. From January until the first of October I listened to music from our WTAG record library. (Being a staff announcer on the station I have access to same.) Since I knew the story by heart, it was simply a matter of finding musical passages which matched the changing dramatic moods as the tale progressed. But only by listening to almost the entire contents of our library (which consists of many, many hours of music) did I find the exact pieces that I wanted. Prokofiev, Tchaikovsky and Villa-Lobos were playing in my sleep.

Finally, however, I collected what I



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HOW SELECTIONS ARE MADE

The Ten Best selections are made by the trained staff of the Amateur Cinema League, men who see and evaluate more than a quarter million feet of film each year. The selections are not limited to League members—any amateur filmer, anywhere in the world, may compete. The judges seek for sincerity—sincerity of camera work, film planning, editing, titling and, above all, *creative movie imagination*. Any fine film can win. This year, it may be *your* film!

SEND YOUR FILM NOW

An entry blank and the rules governing the ACL Ten Best contest will be found on the inside front cover of this issue. Plan to answer the ACL's Ten Best invitation

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PROGRESS . . . TO THE PAST

WHILE it isn't going to bother the moguls of movieland one whit, we are not at all sure that we approve of what Hollywood thinks they are going to do to Hollywood's product.

In expressing this apprehension, we refer most specifically to professional prophecies concerning the effect on production techniques of CinemaScope, a cycloramic screen process which we examined in this journal last month. Well, other motion picture magazines have been examining CinemaScope as well. And in one of them—the *American Cinematographer*—which expresses the viewpoint of top professional movie makers we now find the following statement:

"D. W. Griffith and his cameraman, Billy Bitzer, were forced to invent new ways to use the camera, including closeups and over-the-shoulder shots (now called two-shots), because the lens would not capture the full field of vision that they wanted to show. Today, if Griffith were using CinemaScope, he seldom would have to move in close with the camera, nor would he change angles often."

Later in the same article, the same author amplifies slightly each of these attitudes. Of closeups, he writes with a strange anomalousness:

"Closeups are possible and tremendously effective, but are seldom needed." And of changing camera viewpoints, he adds:

"Camera setups will be reduced to one fourth of their present number . . . resulting in a considerable saving of time and money."

The words are those of Leon Shamroy, ASC, director of photography on *The Robe*, 20th Century-Fox's first feature production to receive the CinemaScope treatment. And, since Mr. Shamroy has presumed to

speaking for the Messrs. Griffith and Bitzer, those creative giants of early movie making, we shall presume (perhaps with a proportionate temerity) to question the wisdom of Mr. Shamroy's edicts.

Is it *good* for motion pictures that the closeup will no longer be needed, and therefore will lapse into disuse? We *doubt* it. For it has long been our impression that Griffith's and Bitzer's addition of the closeup to the swaddling production techniques of early movies was one of the all-time advances in the new art form.

And is it *true* that the CinemaScope closeup—although it is to be seldom used—is "tremendously effective?" We doubt that *too*. Surely, if we are to judge by the official C-S closeup which we published on July's page 183, its vaunted effectiveness is disparate rather than dramatic. For sheer movie magic, we will still stick along with Griffith's memorable closeups of Lillian Gish in, say, *Broken Blossoms*, or with Chaplin's at the heart-tugging end of *City Lights*.

And, finally, is it *wise* for Hollywood's cameramen to reduce by 75 percent the number of their changing camera viewpoints? Once again we are strongly in doubt. The changing viewpoint and, in its finest flowering, the mobile camera, has for years comprised the true essence of motion pictures as a unique art form. Eliminating this essence may indeed save time and money on the production budget. But it is not going to *make* money at the box office.

Hollywood, if this present prognosis of future production techniques is any guide, is making progress swiftly—but to the static past. Amateur movie makers will do well to eschew the same errors.

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thought were the right pieces of the musical puzzle. In many instances these bits of music were taken from the middle of a selection so that one had to begin on a flute passage and end on an ensemble crescendo! Repeated playing of such bits to know exactly on what note to begin and end was the only way in which I could assemble the final score.

One important musical punctuation mark occurred when the girl sees the skull in the man's hand. This called for an unusual effect—rather like a scream. In search of it I combed our

Columbia Masterworks library for weeks on end. Finally, halfway through *Pictures at an Exhibition* by Mussorgsky, I found the eerie rattle which I wanted. It lasted for eight seconds! The final scoring operation was to record each piece of music separately on tape and then to splice them together for the completed musical background.

PEOPLE MAKE PICTURES

When the film was done I realized more than ever what every producer knows. You can't do it alone! It isn't enough to own a camera and plenty of

equipment. You need *people* to make motion pictures—friendly, patient people. I would like to express my appreciation again to everyone who contributed to the success of *The Man With The Box*. And here are special "Thank You's" to Mrs. Harry Robinson, who opened her home to us; to Johnny Dowell, who turned in a splendid performance as the killer; and to Cathy Moss, whose sensitive interpretation of the girl simply "made" the picture.



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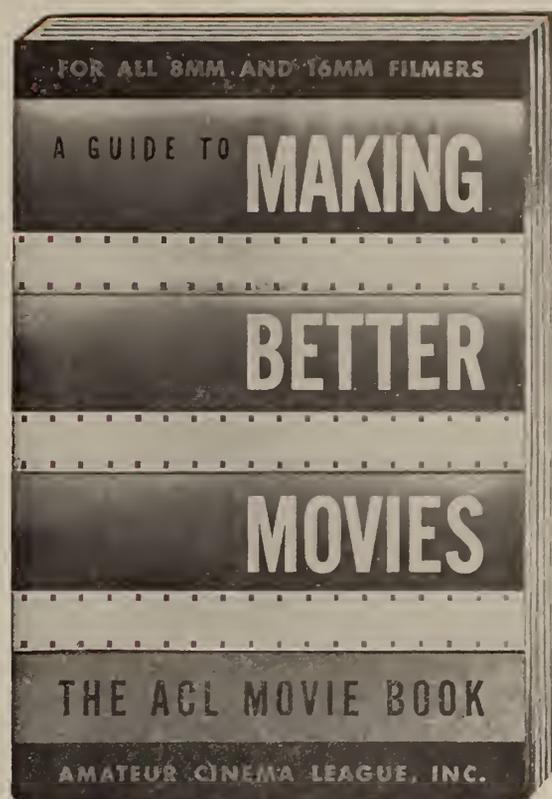
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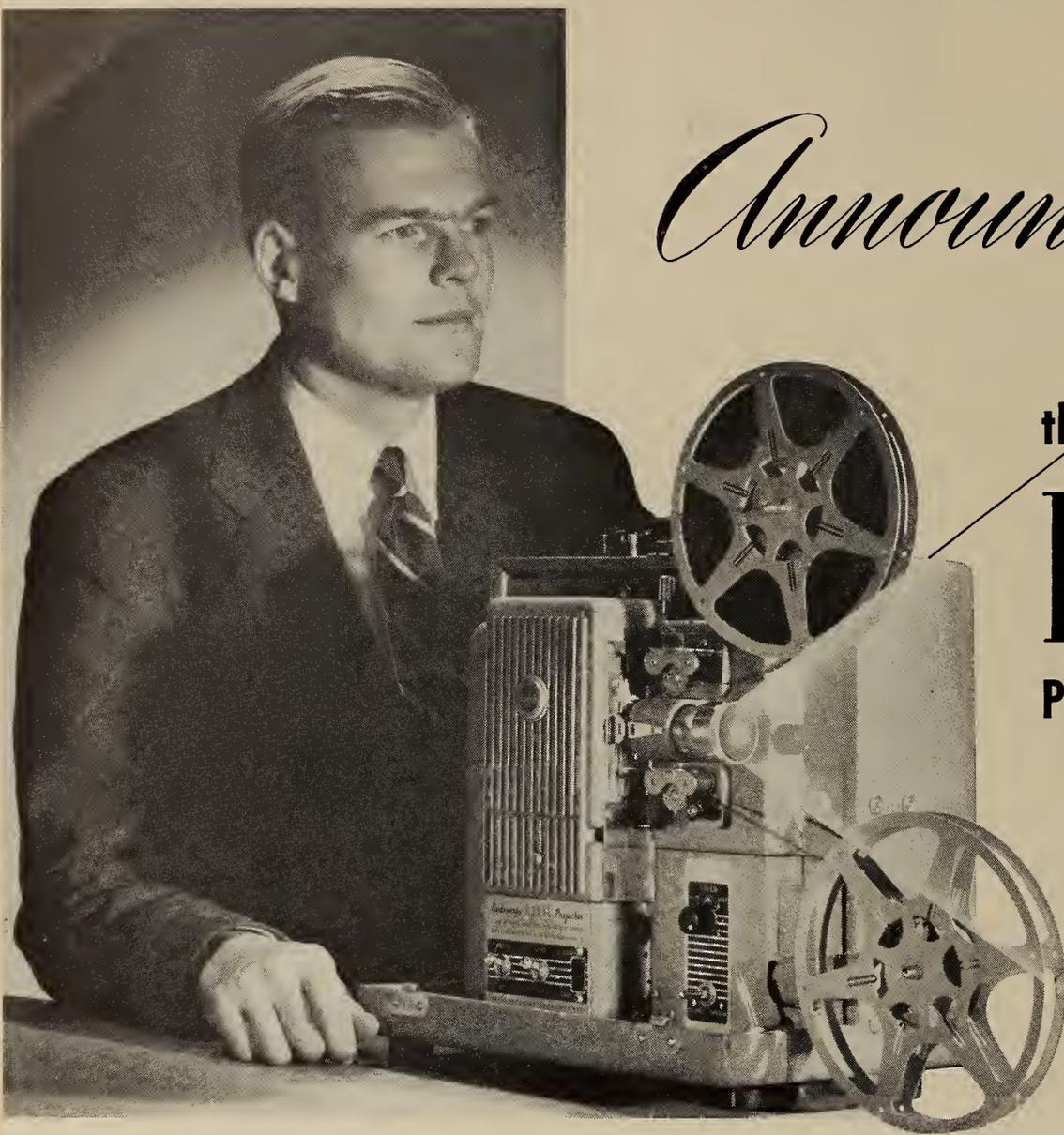
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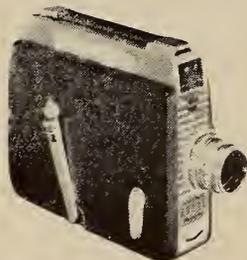
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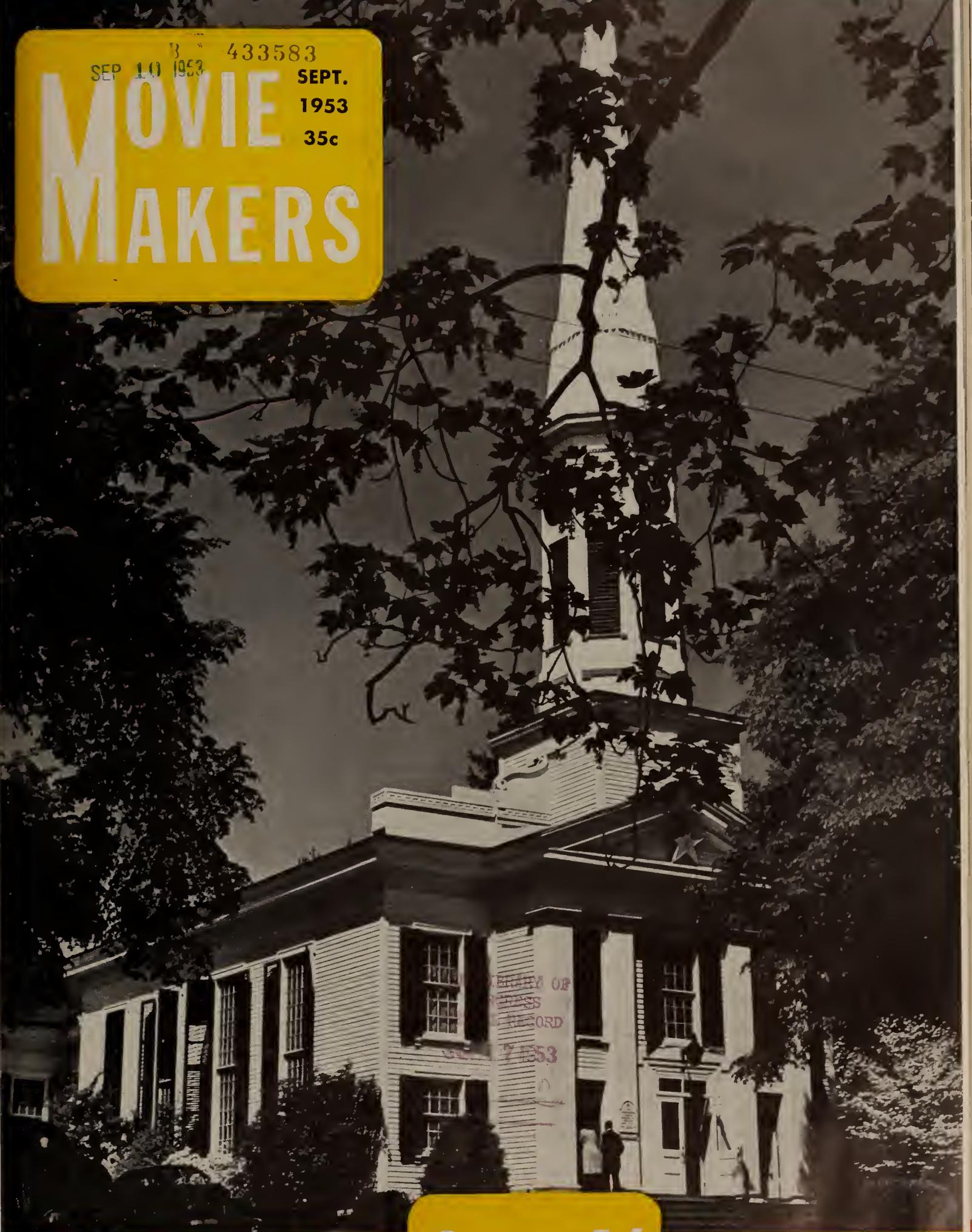
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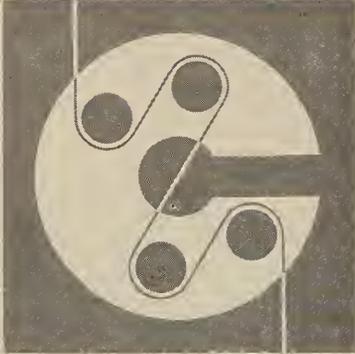
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September
1953

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Clubs Editor

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Advertising & Production

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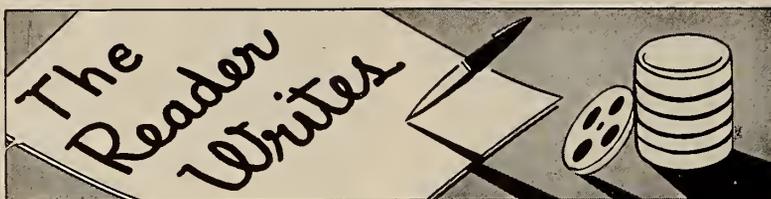
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This department has been added to MOVIE MAKERS because you, the reader, want it. We welcome it to our columns. This is your place to sound off. Send us your comments, complaints or compliments. Address: *The Reader Writes*, MOVIE MAKERS, 420 Lexington Ave., New York 17, N. Y.

PERMITS IN PARIS

DEAR MOVIE MAKERS: In reading the copies of MM which I missed while traveling abroad this spring, I have just finished *Paris in a Pair of Days*, an excellent and definitive article indeed. However, I believe that author Bulkeley should have told our readers that in filming Paris—for Americans, at least—all is not sweetness and light.

For, just as your tripod has been set up, there is the inevitable tap on the shoulder. This means one of two things: either a request for anywhere from 50 to 400 francs for a "permit" to use the camera, or a curt statement that "it is forbidden to take pictures here." I was forbidden to take pictures of the exteriors of the Sorbonne and the Bibliotheque Nationale, and (so help me!) I was even forbidden to take pictures in the Luxembourg Gardens of children sailing their boats.

It is difficult to know what to do, for even the permit prices fluctuate so violently that you feel more than a faint suspicion the fee is based upon whatever the traffic will bear. Perhaps our movie making cousins in France will see what they can do to make filming in their beautiful capital more of a joy to the visiting amateur.

HELEN C. WELSH, AACL
Albany, N. Y.

HEADLINES TO ORDER

DEAR FRIENDS: I would like to congratulate James L. Watson, ACL, for his excellent August story, *History of a Mystery*. However, I was surprised by his difficulty in securing the two newspaper headlines called for by his script.

Perhaps he and others of our readers are not aware that many amusement arcades in the Times Square district of New York (and, no doubt, other cities) are equipped to set up comic headlines on dummy newspaper sheets while you wait. Using *The Daily Tribune* as a masthead, the front page below the headline is made up of legible dummy copy and cuts—and looks quite realistic. It should be simple enough to paste this dummy page on the front of any regular newspaper and, in fact, to overlay the masthead of one's hometown sheet if necessary.

Specifically, this sort of work is done

by Eugene Seebold, Headlines, 228 West 42nd Street, New York City. I have contacted Mr. Seebold on behalf of ACL members, and he has agreed to accept mail orders if 3 cents of postage are added to the costs. These are: three single sheets for \$1, or one sheet for 75 cents.

CAPT. MAURICE DALLIMORE, ACL
National Broadcasting Co.
New York, N. Y.

Our sincere thanks to Captain Dallimore for this unique and interesting data. It should be of aid to amateurs everywhere.

TTB PARTY

DEAR FRIENDS: Enclosed is a bank draft covering the fee for my personal screening on July 24 of the *Top of the Ten Best* program before friends and neighbors at my annual outdoor movie party.

There is no doubt that the Maxim Award winner, *Duck Soup*, deserved all of the plaudits which I know it has received from the thousands of people who must have seen it by now. It completely captivated my audience of some fifty persons, adults and children alike. The pace and editing of this charming family film gave it a punch not usually present in 99 other amateur efforts.

JACK BRAY, ACL
Paducah, Ky.

NATIONAL PARK PROGRAM

DEAR ACL: Greetings from damp, wet, foggy New Brunswick! Back in the States a few nights ago we put on a special campfire program for the National Park Service in Acadia National Park, Maine, consisting of our films *Along Maine Shores* and *Northwoods Adventures*. The crowd of over 200 from the park and surrounding countryside seemed to like it.

FRANK E. GUNNELL, FACL
Fundy National Park
New Brunswick, Canada

NO MIRACLES, HUH?

DEAR SIR: I have some ideas of photography which I would like to have you publish in your magazine MOVIE MAKERS.

First you must have a steady camera, not one that will jerk all over when you are taking pictures. Second, be sure to have a photo-guide handy and with you wherever you go—in summer, spring, winter or fall. And third, you must not put in black and white film and expect it to come out colored.

WILLIAM BROWNE
Milwaukee, Wis.

SUPPORT ACL

DEAR SIR: I am happy to be included as a member of the Amateur Cinema League, anticipating that I may derive much benefit from my membership. I will count it a pleasure to support the activities of our fine organization in every way possible.

RICHARD BAILEY, ACL
Clarksville, Tenn.

REPORT ON JAMBOREE

DEAR MR. MOORE: Thanks very much for the note about me in July MOVIE MAKERS, just now noted on my return from the Boy Scout Jamboree. Here are a few brief facts in which you might be interested.

Distance traveled: just in excess of 8000 miles. Elapsed time: 22 days (which seem like 22 years!). Film exposed: 3000 feet of 16mm. Kodachrome. Results: 90 percent usable, 75 percent sparkling. Editing plans: one 1600 foot, tightly-edited feature entitled *Johnny Goes to the Jamboree*; plus one 800 foot reel devoted exclusively to the Schenectady crowd.

In conclusion, I'd like to put in a word for the E.K. processing labs at Los Angeles, where I was able to see some of my finished film before leaving. Mr. Krieger, the color print and processing service manager there, was especially helpful.

LEWIS B. SEBRING, ACL
Schenectady, N. Y.

24 TOOTH 8MM. SPROCKET?

DEAR READERS: Does any reader know where I could obtain 8mm. film sprockets with 24 teeth? Or maybe somebody knows of a certain projector or movie gadget that uses a 24-tooth 8mm. sprocket. I will appreciate any information available.

HERBERT H. REECH
1616 East 86th Street
Cleveland 6, Ohio

EFFECTS OF TV?

DEAR ACL: On page 102 of the March, 1951, issue of MOVIE MAKERS you had an interesting and completely accurate editorial, with statistics, on the effects of television on amateur movie making. I'm interested in what you think of the same situation today.

M. P. DE RECT
Denver, Colo.

As far as our figures show, the effect of TV on the activities of amateur filmers has slackened off to a more normal balance between the one and the other. For example, in the year 1951 ACL members sent in for review 50,352 feet of film. In 1952, however, this figure had soared to 166,415 feet, more than three and one half times the previous year's total.

The most likely reason for this would seem to be that the novelty appeal of television has decreased, so that participation in one's other customary activities is not so deeply cut into by slavish devotion to the little screen.



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"HEY, FELLAS, LOOK AT THAT!" In your editing, Mary and her not-so-little lamb could be cross-cut as action and reaction with the four comely critters above. Actually, the pert pattern of goats was created by their owner holding a handful of feed out of range.

FILMING THE FAIR

ARTHUR L. CENTER, *Outdoor Photographers League*

REGARDLESS of whether it is a state, county or just a local celebration, there's a wealth of movie material awaiting you when fair-time rolls around.

This is especially true around the barns and judging rings, where eager future farmers and their pet livestock offer endless opportunities for appealing footage. These may range from a sow with a squealing litter of potential pork chops to "Mary" grooming her prize lamb for the afternoon competition. Outside of the barns, too, there are dozens of movie setups which should not be overlooked—a small boy struggling with a thousand-pound steer, a nanny goat nipping on the trousers of a judge in the arena, and a 4-H Clubber giving her pet its morning beauty treatment.

In most instances, fair animals are not camera-shy and can be photographed with ease. Farm-bred, they are accustomed to having people around, and it does not excite them to see unfamiliar gear (such as a buzzing camera) being operated nearby. However, to obtain best results, seek the assistance of the owner or attendant.

Shoot preferably in the early morning and during the first days of the fair, before the ribbons have been awarded. For then all of the contestants are still full of hope and competitive spirit. At this stage, they will be eager and even flattered to have their animals photographed. During the early hours, you also will avoid the visitors who may crowd the working space and accidentally knock over your setup. After a few such incidents, you will discover that portable photoflood units, attached with the camera to a lighting bar, will facilitate such filming immensely.

Taking movie portraits of barnyard pets is a lot like snapping pictures of babies, and a whole reel might be prepared on this topic alone. Patience must be employed in photographing either of them, and, like babies, the animals must be penned up or otherwise confined while you are composing your movie set in the viewfinder. When you are ready to roll, concentrate on getting the animal to act according to plan. Either you or the owner—preferably the owner—should work on this. When everyone tries to be di-

rector, animals become indifferent and often confused—and quite rightly so.

If the sound of a familiar voice or whistle does not attract the animal's attention, try using a simple property. Some little knickknack, such as a rattled key ring or even the glitter of a floodlight, may help to make the subject perk up its head, thus providing motion to an otherwise static scene. Never frighten the animal subject. It is possible to bribe a hungry animal into almost any desired position by having someone familiar with the pet hold a handful of grain or hay at arm's length out of camera range.

Work in human interest scenes by borrowing a passing tot as a model. Of course, the best animal shots, like closeups of children, are of the young. Combine them into cute sequences, such as a two-year-old petting a calf or perhaps hugging a kid, by slipping on a telephoto lens for the candid closeup. Even when you feel you have completed your planned movie coverage, including the midway attractions, don't pack away your gear. The best movies are often the result of luck and a ready camera. Walk around the pens on the watch for the unexpected—perhaps two draft horses "kissing," the prize bull emitting a bellow, or a goat eating her own blue ribbons.

If you photograph inside the barns, particularly in color, be sure you have ample flood lighting. Have no fear of alarming your subject with light alone. My observation is that they actually enjoy the feeling of photoflood warmth on their bodies. Floodlights will eliminate the extreme contrast often encountered in shooting animals with dark hides, and they will enable you to close down for greater depth of field and sharpness of detail. Side or back lighting will help to bring out the texture of the animal's coat. When computing exposure, remember to allow for the color of the subject as well as the background. Black-coated animals absorb light and are comparable to shadows, while white-skinned subjects reflect light and should be thought of as highlights.

At many county fairs there also are opportunities for

Photographs by Arthur L. Center



POSED AND UNPOSED tells the story of the set shot at left and the grab shot above, a picture made possible by a ready camera.

movies outside of the livestock arena, such as exciting sequences of the sulky and quarter-horse races, the rodeo, the thrill rides and the horse show. Anyone who has watched a sulky race or a rodeo knows that both events are full of chills and spills, where anything is likely to happen. Here, indeed, is a choice location for movie action.

All of your movie scenes will not necessarily be masterpieces. In fact, many of them may turn out to be straight bread-and-butter stuff; but free-lance cameramen will find that even their more commonplace sequences may be salable to fair officials, local organizations, or even TV stations for news release. In many cases, the parents of future farmers, movie makers themselves, are willing to purchase selected footage of the kids and their blue ribbon winners. Most movie makers will shoot for their own library, dubbing in sound, voice and music, perhaps even tape-recorded on location for realism. Those who do not yet own such facilities can purchase sound effect discs for playback on their own turntables during projection.

So bring your movie camera to the fair! You will find new filming fun, offering a pleasant and, often, a rewarding diversion from the usual run of movie work.



HIGH DRAMA, LOW COMEDY mingle in the dog ring, as the haughty little hoyden at left upstages her more sedate sister in this act.

From pigs to pets, the country fair is a rich mine of movie making ore. Dig it, man!



THE BOY LOOKS BRIGHT even if the bull doesn't, in this posed portrait of a blue-ribbon award winner. Sulky racing, left, is a top outdoor cine subject.

LEADERS and TRAILERS

Part 2 of a survey, in which the Eastman Kodak Company reports definitively on its film packaging and processing procedures

LAST month, under this same heading, MOVIE MAKERS presented on behalf of Ansco a definitive report on (1) the actual amount of 8 or 16mm. film footage packaged by that company in its daylight-loading rolls and in its magazines; (2) the exact lengths of this footage which are removed by Ansco's laboratories in several operations incident to the film's processing, and (3) the amounts of finished picture footage which are returned to the customer. In this last category, it was shown that in every case (roll or magazine) the Ansco film user received back from that company film footage equal to or in excess of the total promised on the carton.

This month we have the pleasure of surveying the practices of the Eastman Kodak Company on film lengths packaged and what happens to them at Kodak processing stations. For this information we are indebted to G. W. Mentch, Manager of the company's Sales Service Division, and to Fred Welsh, Manager of the Cine-Kodak Sales Division. Mr. Mentch, speaking for them both, now has the floor.

It may sound like one of those "It Pays to be Ignorant" questions. But a lot of movie makers have been asking "How long is a 100-foot roll of 16mm. Cine-Kodak film?" (Or some other size.) Some of the answers they get would surprise you.

Of course the question really is not as silly as it sounds, when you consider that each roll of film has a certain

amount of leader and trailer in addition to the length of film intended for shooting movies. Often, a movie maker thinks that he can squeeze out a few extra feet of movies from the unfogged portions of the leader and trailer by loading and unloading his camera in the dark. When he fails to get these extra scenes back from the processing lab, he wonders why.

It certainly doesn't pay to be ignorant, if you shoot important movie scenes on footage that isn't usable. So let's see how long Cine-Kodak roll films really are—before and after processing.

The accompanying table lists the most popular sizes of Cine-Kodak roll film, and shows just how much footage there is to begin with and how much is used in the various processing steps. To follow the processing steps in sequence, read the table from top to bottom for the 8mm. films, and from bottom to top for the 16mm. films. The reason for this is that double-frame 8mm. film is run through the camera twice, so that the *leader* ends up on the outside of the exposed roll. Since 16mm. film goes through the camera only once, the *trailer* is on the outside of the roll when the processing station receives it.

Here, then, is what happens after the processing station receives your roll of film. (The following applies only to 16mm. film. You can see where the procedures for 8mm. film differ by referring to the table.)

First, the film goes to a "numbering

room" where most of the trailer is cut off. A processing number is perforated twice in the remaining trailer, and 4 inches of trailer are left for splicing the film to the preceding film in the processing machine.

After it has been spliced to the preceding film, the film is wound off its reel and most of the leader is cut off. The film emulsion number (which is perforated in the film leader during manufacture) and a space for splicing to the next roll are left on that part of the leader which is attached to the main section of film.

Following processing, the film goes to the shipping room, where the rolls of film are separated. Before the film is wound onto the return reel, one of the two perforated processing numbers is cut from the trailer and later attached to the outside of the reel for checking against the perforated number on the shipping carton.

We've given this brief summary so you can see how some of the extra length of Cine-Kodak film is used during processing. Most of the extra footage, however, is intended merely as a wrapper to protect the picture-taking area from becoming light-struck during loading and unloading.

Naturally, in doing so, the leader and trailer are at least partially exposed. There is, of course, a margin of safety—a short length of leader or trailer which may or may not be exposed under average conditions.

Our spooling and processing procedures are necessarily based on average use of the film. The average user takes advantage of the convenience of daylight loading and unloading which the generous leader and trailer make possible. Therefore, our uniform method of handling the film calls for cutting off before processing all of the leader and trailer except the short lengths required for splicing and identification. In any event, the leader would be useless for picture taking because of the perforated emulsion number which is located just ahead of the main portion of the film.

If you will draw a circle around those figures in the table representing "picture-taking area," that's the answer to your question "How long is a 100-foot roll of 16mm. Cine-Kodak film," or any of the other sizes shown. You can see that any usable film in excess of the figure that appears on the carton is only a matter of a few inches, not feet.

Thank you, Mr. Mentch. And our thanks to the Eastman Kodak Company

[Continued on page 243]

SPOOLING AND PROCESSING MEASUREMENTS OF CINE-KODAK ROLL FILMS					
NOMINAL SIZE	16mm. 100 ft.	16mm. 50 ft.	8mm. 25 ft.	8mm. - 100 ft. for Bolex Cam.	
ACTUAL LENGTH*	108 ft., 11 in.	58 ft., 1 in.	33 ft.	108 ft., 11½ in.	
LEADER	CUT OFF BEFORE PROCESSING	65½ in.	55½ in.	36½ in.	42½ in.
	SPLICE	4 in.	4 in.	4 in.	4 in.
	EMULSION NO. AND SPACE	1½ in.	1½ in.	1½ in.	5½ in. **
TRAILER	PICTURE AREA	100 ft., 3 in.	50 ft., 3 in.	25 ft., 3 in. (50 ft., 6 in. after slitting)	100 ft., 4 in. (200 ft., 8 in. after slitting)
	PROCESSING NO. AND SPACE	3 in.	3 in.	3 in.	3 in.
	PROCESSING NO. AND SPACE	4 in.	4 in.	0	0
	SPLICE	4 in.	4 in.	4 in.	4 in.
	CUT OFF BEFORE PROCESSING	22 in.	22 in.	44 in.	44 in.
* Rolls may vary slightly from these figures because of manufacturing tolerances.					
** Also includes processing number.					

"CINEMASCOPE" ON SIXTEEN!

Using a single anamorphic lens and twin magnetic sound tracks, Bell & Howell brings wide-screen movies and binaural sound within reach of the amateur

JAMES W. MOORE, ACL

THE Bell & Howell Company, which pioneered the development of magnetic sound on film for the amateur movie maker, now has another "first" to its credit—wide-screen movies with "stereophonic" sound on 16mm. film.

Specifically, B&H's new production, projection and sound system is modeled on CinemaScope, the 20th Century-Fox cycloramic movie method analyzed in July MOVIE MAKERS. However, where C-S employs one anamorphic lens on the camera and another on the projector, the Bell & Howell system provides for the interchangeable use (with an adapter) of a single anamorphic objective on both instruments.

The functions of these accessory lenses in either case are identical. On the camera they compress the film image along the horizontal plane so that there is recorded within the confines of a standard film frame a field markedly wider than normal. This effect should not be confused with that of the familiar wide angle lens, since that objective expands its field coverage in *both* directions—vertical as well as horizontal. Furthermore, a wide-angle lens image is not distorted in its recording on the film; whereas marked vertical distortion of the image is a characteristic of anamorphosis.

On the projector, however, a complementary anamorphic lens picks up this distorted image and expands it once again to its normal proportions. The result on the screen is a picture far wider than it is high. With CinemaScope, this new aspect ratio (the proportion of screen width to height) is 2.66 to 1. With the new Filmo system this has been modified slightly to create an aspect ratio of 2.5 to 1. For comparison, the movie maker should keep in mind that the aspect ratio of the long-familiar 4 by 3

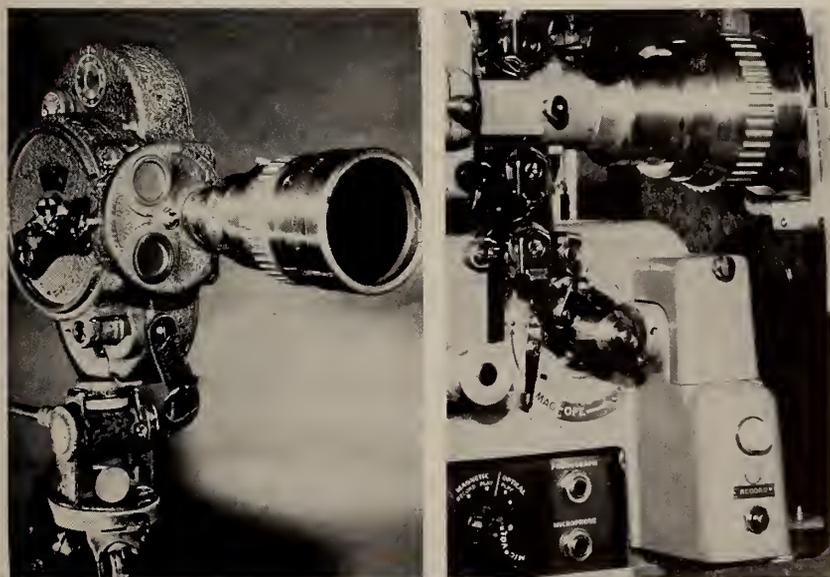
screen image is expressed as 1.33 to 1. Some difference!

In demonstrations of its 16mm. CinemaScope system already given in Chicago, Bell & Howell actually used a Radiant screen of new design, which was 8 feet high, 20 feet wide and formed with the slight concave curve characteristic of the C-S projection method. The image, it is said, was of normal and uniform brilliance from all viewing angles.

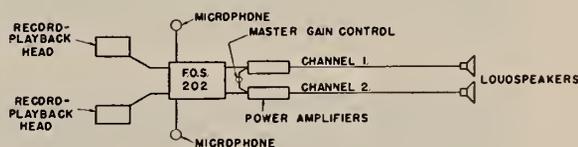
The sound which accompanies this greatly expanded screen image is recorded and reproduced magnetically on a modified version of B&H's Filmosound 202 magnetic projector. Obviously included among these modifications needed have been the installation of two lines of record-playback heads, two separated microphones, two separated amplifying systems and two separated speaker outputs—to serve the two speakers placed one on each side of the elongated screen. (These same modifications, incidentally, will soon be available to present owners of the 202 projector.)

Of this new audio system Bell & Howell states: "Two different sound tracks are recorded side by side on a single (magnetic) stripe." And, although no specifications are given, our estimate is that this means the single magnetic stripe is 100 mils wide, on the open edge of single-perforated sound film, and that on it there are recorded the two differing sound tracks each 50 mils in width.

Again quoting B&H's press story, the sound resulting from this type of recording and playback (over two separated speakers) is referred to as "three-dimensional" or "stereophonic" in quality. Probably a more accurate designation would be "binaural," since there are only two mikes picking up the original [Continued on page 244]



HEART of Bell & Howell's 16mm. CinemaScope system is this single anamorphic lens, first adapted to the Filmo 70-D camera, then remounted on the Filmosound 202 magnetic projector.



BLOCK DIAGRAM- PROPOSED STEREOGRAPHIC SOUND SYSTEM.

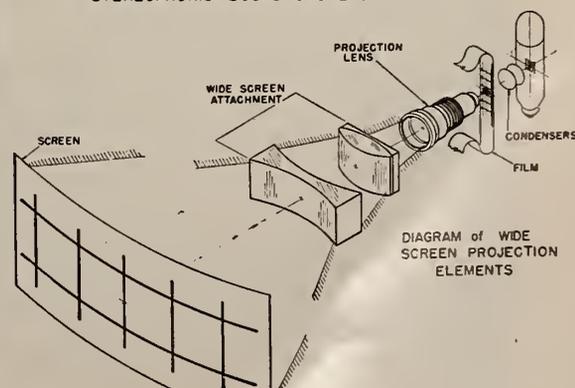


DIAGRAM of WIDE SCREEN PROJECTION ELEMENTS

STAGING THE BIG SHOW

Advance planning and infinite attention to detail stand high among the secrets of

success in any club's Gala. Here New York's MMPC reports on their recent Twentieth

LEO J. HEFFERNAN, FACL, *Metropolitan Motion Picture Club, ACL*

"SUPERBLY well done!" "A delight to the eye and ear!" "Never thought an amateur show could be like that!"

These and other superlatives poured in over the telephone, arrived by mail and were heard in conversations with members of the audience who attended the twentieth annual Gala Night of the Metropolitan Motion Picture Club in New York City last spring. In all, some 2000 persons attended the show, bringing with them their own magic of electric audience interest. For in the last analysis it is the audience response which determines the success of any entertainment.

Nevertheless, the event was such a striking success that we have since asked ourselves: "What made *this* Gala Night such socko box office?" Was there a formula, secret or otherwise, upon which we had stumbled, which might help us and other clubs with future shows? Well, there are generally reasons for everything; and high among the reasons why this year's Gala outshone its predecessors are the following:

PLANNING FOR THE YEAR

First, farsightedness—a farsightedness which makes the club's officers and the committee members *start* each new season by planning toward the climax of Gala Night. This leads to decisions on membership campaigns, regular programming and special programming to make club members, the press and the public Gala-Show conscious, all of which will lead directly or indirectly to future ticket sales. We have found at MMPC that it is possible to plan all of our club efforts during a season so that they build eventually into the success of Gala Night.

NEW BLOOD, NEW BROOMS

Second, the majority of MMPC's activities during the past season were carried on under new leadership. It is vitalizing in any club to have a fairly constant turnover



PART OF THE CROWD which packed a 2000-seat auditorium at twentieth annual Gala Night of Metropolitan Motion Picture Club, ACL.

in the top brass. With MMPC it seems certain that rejuvenation of the club's spirit this year was the greatest single factor in the success of our Gala Night.

This "new broom" program began right from the top down, with the election to the club's presidency of Ralph R. Eno. A staunch member of MMPC for more than 20 years, Mr. Eno had served often on the club's board of directors but he never in that time had been called to high office. His election, wholly unforeseen by him, seemed to stir Ralph to outstanding efforts throughout the club year.

There were, for example, his appointments of chairmen for the club's eleven standing committees. Picked personally by the president, they were for the most part men new at their jobs and each was eager to achieve success in it. Their attitude, therefore, was "Now I'll show everybody what *I* can do!" rather than "Here I go again, in the same old job for another irksome year."

SELLING THE TICKETS

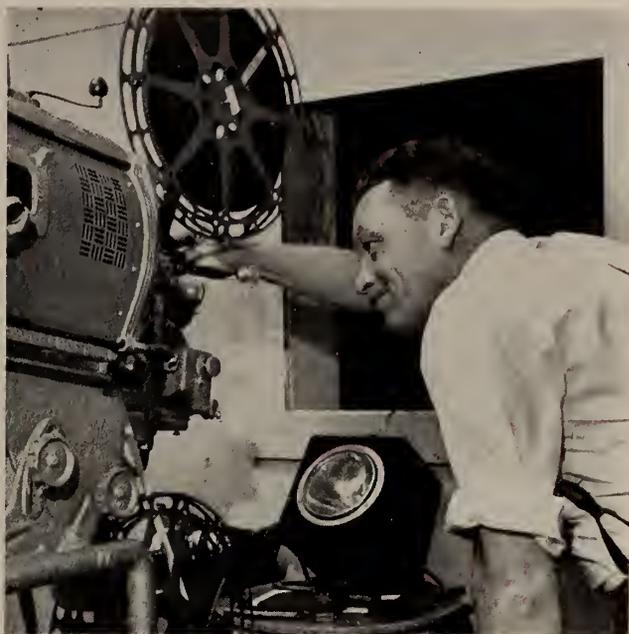
Among these eleven committee chairmen, that of the Gala Show committee is perhaps the most important to our present discussion. His job at MMPC begins in mid-December (for our April screening), at which time tickets for the big show are already printed and ready for sale. The ticket sale opens officially with a pep talk by the Gala Show chairman at our regular December meeting—an occasion at which we often sell as many as 200 tickets on the spot. Five tickets are then mailed to each of the 200-some members of the club, who are told that these tickets are their responsibility to sell—or buy for their own use. Also showcards are printed and placed in the leading camera stores, together with supplies of tickets which may be purchased on the spot. And possibly our best help comes from the Amateur Cinema League, which permits us to address a strong appeal by mail directly to all ACL members residing in the New York metropolitan area. Annually, this outlet alone disposes of several hundred tickets.

SELLING THE SHOW

While all of this is going on, the public relations department plants as many stories and notices in the city's newspapers as possible—always with the name and address of the person to whom the readers may apply for tickets. All of these selling operations cost the club only its expenses for stationery, postage and the like (say, at most, \$60 to \$70) and the potential revenue from a block of complimentary tickets (say 40) which we distribute to the press and to VIPs in the amateur movie world.

With the ticket sales launched, the Gala Show chairman then calls (also in December) the first of two meetings of the program committee. This is comprised for Gala Show purposes of the club's eleven directors and three or four of our key technical workers. Naturally, the work of our own members is given priority in making

Photographs by William Baughman



PROJECTOR SPEEDS, made adjustable through the use of a Varioc in the motor power line, were scanned by a strobo-tach beamed on sprocket-tooth pattern. Arc assembly used separate current.

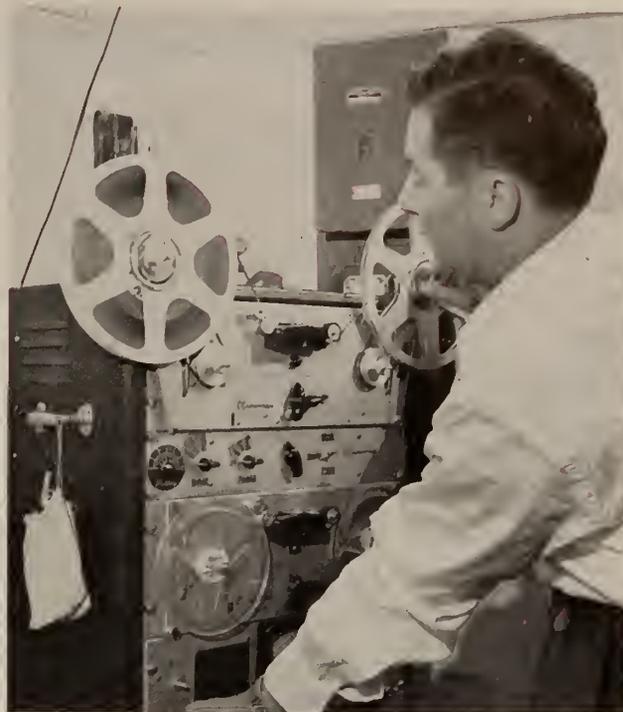
up this program. But there is no compromise on quality; and so the first meeting is devoted to a screening of films submitted by our members for possible inclusion in the Gala Night show. Unsuitable films are rejected, and notes on those which *might* be considered are recorded for use at the second and final meeting.

PICKING THE PROGRAM

That meeting is held as soon as possible after ACL's Ten Best contest winners are announced in December MOVIE MAKERS. The year's Maxim Award winner is, of course, the *piece de resistance*. And, through the cooperation of the ACL and the makers of the films, we have been fortunate in booking most of these for their metropolitan New York premieres at our Gala Night. Then, if one of our members is a Ten Best winner, his film will almost certainly be included on the program. Another film automatically considered is the first prize winner in the club's annual contest; we try always to include *that* picture on the Gala program. Aside from these considerations, the program is a composite of what we honestly believe to be the most entertaining and important films made by amateurs throughout the country—an up-to-the-minute cross section of amateur moviedom.

There is, of course, at these meetings much arranging, re-arranging and jockeying for position before the half dozen or so films and their order on the program are agreed upon. Since the makers of some of the movies are on hand to present their sound accompaniment, it can be seen that tact is required to keep tempers below the boiling point. Hotly contested decisions are decided by a show of hands and in some cases by secret ballot; but, for the greater part, the judging goes along smoothly, with the answers to most arguments so obvious as to win unanimous decisions.

Finally, with all of the pictures agreed upon, there still remain the delicate and important decisions as to program order. Usually we try to open the show with a picture of general interest, such as a travelog. The last picture to be shown, of course, is an easy choice; for it is unfailingly the Maxim Award [Continued on page 249]



ON TAPE OR ON DISC, the original sound accompaniment of every picture on the program was duplicated for safety's sake in the opposite audio medium. Projector below has 4500 watt arc power.



Notes from magnetic notebooks: 3

From field to film was the direct route plotted by this indomitable amateur when she took her tape recorder to Norway. She found, however, that there's many a detour between the mike and the stripe

DICKY ROTH, ACL

If you gave a loud, good-natured snort—as I did—when you read that ACL enthusiast's report (see *Panorama*, Spring issue) on how easy he found sound recording with his 202, then maybe *this* article is for you. For the man I mean remarked casually that he had five fellows to help him, a doctor of music to write a special score, a special orchestra to record the special score and—well, heck, no wonder he found it easy!

I didn't. At least not the first time around, nor the second, nor the sixth. But I have just finished recording ("just," in this case, means last April—*Ed.*) almost professional-quality sound on my 202—and I'm not six men. I'm not even *one* man. I'm a lone and slightly ancient (but *very* determined) WOMAN!

Here was my task. I had come back from Norway. I had witnessed there the Norwegians' celebration of their King's eightieth birthday, a soul-stirring spectacle which I shall *never* forget. The bells rang out, as only Oslo bells can ring! The people cheered, as only Norse people can cheer! And King Haakon rode along as only that gallant king can ride.

I shall not soon forget that day. Nor did I intend to, for I had brought with me a Filmo 70-DL camera to record the scene and a Pentron tape recorder to record the sound. Since (for one woman) traveling light is important, I had *not* brought the 202. But I could see it sitting there silently back home, and I promised it (there in the teeming Oslo streets) that the sounds I would bring back to it would be authentic. Hence the Pentron. And, hence again, my problem.

It began like this. I would film the King riding along outdoors, and then I would dash indoors to plug in Pentron. By that time the cheers and the King were miles away and only the bells remained sounding. So I recorded those, jumped into my car with 70-DL and Pentron and raced ahead of the King's car. Again I hurried indoors and warmed up Pentron just in time to record the deafening cheers as the King passed my standpoint. I recorded, also, the fade-out as he passed from view. But I had missed getting the approach, when you heard first the bells alone, then faint cheers in the distance, then a crescendo of sound, drowning out the bells entirely, as the King came alongside.

Well, I went on like that—recording an approach, then filming an approach, and so on. But—the approach I had *filmed* was up a long boulevard; whereas the approach I'd *recorded* was along a short street! And the bells were recorded at periods differing altogether. *Nothing fitted anything*, each being taken at separate and unrelated times. Notwithstanding, I was determined to use only original Oslo sound, and to portray that unforgettable day exactly as I'd witnessed it. Do you begin to see my problem?

So now I was back home. The first thing I did was get a cheap (4½¢ a foot) black and white workprint made of my color film. I edited that. Next, I rented another Pentron and a Pentron mixer. (I had the notion that equipment all of one make might operate more harmoniously together.) I played my short tapes of bells over and over again on Pentron [Continued on page 244]

Photographs by Gallahe Studio



READY TO RECORD, Dicky Roth, ACL, stands surrounded by equipment in her attic studio. Placement of mike is for picture only, for here it would feed back 202 hum.



INGENIOUS is the adjective for the author's improvised sound recording booth. Poised at a glass transom, she looks at picture being screened in next room and records over mike.

A PROJECTOR SPEED CONTROL

With this simple electrical system, your tape sound and picture will keep in step. And you can enjoy both

DENIS M. NEALE

EVER since amateurs began using tape to provide sound for movies, they have been confronted with the problem of controlling the projector speed to keep the picture in step with the sound. First came the proposal to use a neon lamp and stroboscopic disc on the projector. This enables you to tie your projection rate to the frequency of the A.C. power line. Since your tape recorder speed also is determined largely by these frequencies, this is quite a good way of working, since changes of frequency will affect picture and sound equally.

Unfortunately, other things besides current cycle influence the capstan speed in a tape recorder. As the motor is of the induction type, the speed is affected also by voltage changes. Although these speed variations are small, they can add up to produce serious errors. Then, on some recorders the capstan is driven by a spring belt which introduces a small but unpredictable degree of slip. So where accuracy is important, a better system is to put a stroboscope on the capstan spindle and illuminate it from the projector beam. The projector shutter then produces the necessary pulsation of the light, the speed of pulsation being adjusted until the stroboscope segments appear stationary (see *MOVIE MAKERS*, January 1952).

Even this system is not perfect because stretch and shrinkage of the tape affect the speed at which the sound is reproduced. So exact synchrony can be

maintained only by putting strobe marks on the tape itself, as in the Revere Synchro-Tape (see *MOVIE MAKERS*, August 1952).

Each of these methods works well enough, but I am too lazy for them to appeal to me. When I am showing a film, I like to put my hands in my pockets, not on the projector speed control. And I like to watch the screen, not a set of dithering stripes.

On the other hand, those pockets of mine do not carry the cash for a magnetic sound projector. So I looked around for a simple, inexpensive device to watch the stroboscope for me. It had to control the projector speed automatically and it had to be neat. To keep things simple, I ruled out phototubes; to cut down costs, I designed for a minimum of components.

You can see from Fig. 1 that the circuit uses very few parts. The electrical components cost very little; in England (from where I write) they can be bought for the equivalent of about \$2. You may foresee difficulty in fitting a rotary switch to your projector, but you can get any lathe work done at a machine shop. The device requires no modifications or attachments to your tape recorder because, like the first stroboscopic system outlined above, it relies on the recorder running at a fairly constant speed.

Unlike most synchronizing devices, this one need involve no modification of the projector itself apart from a break in the motor circuit at one point.

It is immaterial where you make this break so long as the current for the projector lamp does not also pass through the synchronizer. Your safest plan therefore is to break the lead running from the speed control resistance, R, to the motor, as shown in Fig. 1. This lead carries current for the motor only.

In series with the motor, then, you connect a selenium rectifier, S, and it does not matter which way around you connect it. The rectifier allows current from the power outlet to pass only half the time and so cuts down the motor speed considerably. If S is short-circuited, however—by putting the switches to "Manual" and "Fast," for example—the speed rises to the usual value determined by the setting of R. If R is set to give 19 frames per second under these conditions, then switching back to "Slow" will reduce the speed well below normal, say to 11 or 12 fps.

Now suppose that a rotary switch is coupled to your projector so that it will open and close 60 times a second when the projector is running at exactly 15 frames per second. Then at this speed it will operate once for every cycle of the current supply. Whether or not it has much effect depends on the part of the current cycle at which it closes. At one extreme, the switch may close each time the rectifier passes current and open again when it blocks it. In this case the rotary switch makes little difference and the projector speed falls towards 12 frames per second.

[Continued on page 243]

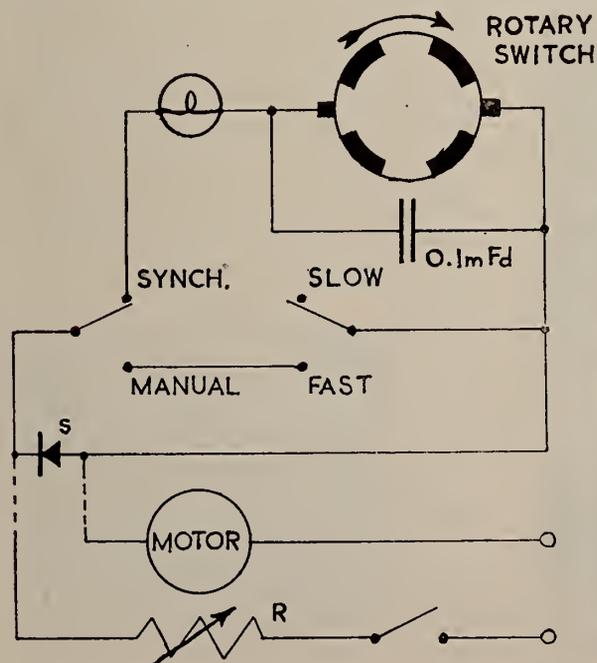
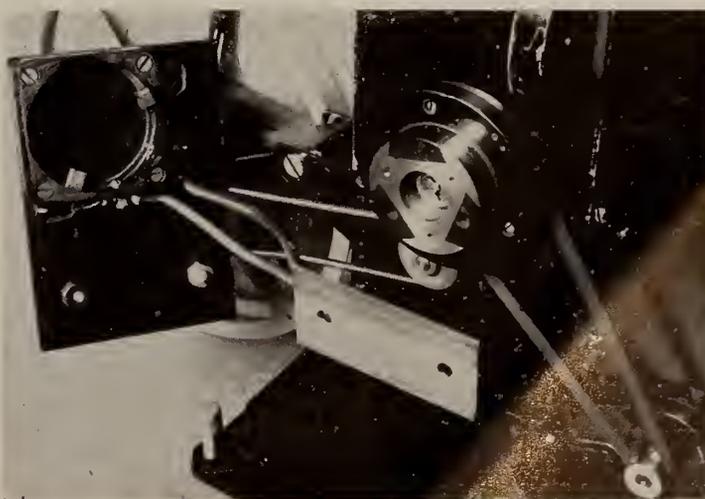


FIG. 1 (left): Heart of the speed control unit is a rotating interrupter switch coupled to the film motion. Other components cost about two dollars.

FIG. 2: Carbon brushes are removed to reveal the rotary switch fitted to the flywheel of author's projector. Four-sector unit will fit 60 cycle currents.



A REEL REPORT CARD

Begin a school film this fall. For here's one course your kids will pass with solid A's

DOROTHY M. PEPER

ONE lovely fall morning last September, I watched a grandmother who was visiting in the next block. It was the first day of school, and a real red-letter day in her young grandson's life!

With her light meter aimed toward the young man on the front porch, she remarked about some exciting thing he would be doing at school; then, as his face responded with eager anticipation, she pressed down the button as he swaggered down the steps to the front sidewalk. There he turned and beckoned to his mother to hurry up. Grandma caught the two of them driving off in the car for a sequence ending.

They didn't drive very far, of course, before waiting for Grandma and her camera to catch up. Then, at the gate to the schoolyard, where the young hero stood clutching his mother's hand as he gazed at the big building and the hundreds of strange kids, the grandmother recorded the fleeting emotions in a kindergartner's face, as he struggles between familiar things of the past and strange things of the future.

Then she filmed a few short (but related) scenes about the schoolyard—the greeting of regular acquaintances, the meeting with a few new faces, the “good morning” to his new teacher (whom, we hope, he had already met) and finally his disappearance into the big building with all his young classmates. A perfect climax for this section of film was provided when the boy stopped just at the door and turned to wave and smile, visibly closing the door on a very young past!

That was the beginning of a long and interesting story. They'll be adding to it, part of a reel at a time as the occasion arises, for the next nine months. Spliced together and titled with suitable captions, it will tell the

story of an important period in one young man's life. And there'll be other years—and perhaps other children.

Perhaps yours is a girl. Then take your camera along the day of the first program for parents. (How I treasure the shot of my sixth grade daughter in the play where she was a princess who “proved her royalty” when she fainted at the sight of a mouse!) The first excitement will hardly die down before it's time for the Halloween party—with colorful costumes and games and refreshments, every part of which you'll find worth a few film feet. It was a Halloween party, with a costume parade, that provided my very first amateur movie set! The picture was overexposed, and I panned too much and too fast; but it never fails to delight my children, as they watch the antics and recall the classmates of their early youth!

All school children make a lot of the Thanksgiving holiday, from Plymouth Rock to the family feast. What a wealth of expression on five-year-old faces as they concentrate on coloring the “bestest” turkey (or pumpkin or church) in kindergarten class! And what a wealth of talent (?) as young dramatists struggle to portray their Pilgrim and Indian parts!

Then there's Christmas—with the making of presents, the presentation of plays and programs, and all the parties so dear to a very young child's heart. Concentrate on catching some of “The Spirit”—the joy of giving and sharing. While your child may look adorable in his sleepers and robe, chatting with Santa by the stage Christmas tree, your really appealing shot will be the expression in his eyes at the school's party for parents, as he hands you the clumsily wrapped present on which he has labored so patiently for two long weeks!

In February there's sure to be a Valentine party, with lots and lots of Valentines and refreshments of heart-shaped cookies or cakes. Film your young hopeful's stuffing of the Valentine Box. If a son, you'll surely get a shy grin, or maybe one bold and brash; if a daughter, a demure smile and perhaps a nice polychrome blush! Shoot the party games and refreshments (focusing on your own young Valentine, of course). And end with a closeup of the Valentine made especially for you “all by myself.”

Spring will bring all sorts of interesting affairs in school life: Easter, with arts and crafts and the dyeing of multicolored eggs; May Day, with the making of May Baskets, the winding of a May Pole in lovely pastel colors, or perhaps a whole May Fete! And there'll be the spring epidemics of marbles and yo-yos and jump ropes and jacks. And all kinds of races—dashes and hurdles and high jumps, and even the comic kinds like three-legged, slow bike and gunny sack.

[Continued on page 244]

Harold M. Lambert from Frederic Lewis



CORNER-TO-CORNER composition, a pleasing down angle and effective side lighting enhance this medium shot of an octet of kindergartners poring over their pictures.

News of the Industry

Up to the minute reports on new products and services in the movie field

RCA stereo Full-frame 16mm. stereoscopic projection, using right and left-eye films on right and left-eye projectors, is now available to non-theatrical film users in, say, the documentary, scientific and industrial movie fields.

The equipment consists of two RCA 16mm. portable arc projectors, paired with selsyn interlocked motors for perfect synchrony of the two projected images and equipped with complementary polarizing screens to create in the one screen image the third-dimensional effect. Polarizing glasses will be used by the audience, and the pictures must be projected on a special metallized screen surface—just as with theatrical 3-D. On the audio side, these new RCA units will reproduce either optical or magnetic recordings, and may be easily adapted, it is said, for a binaural playback of suitable sound tracks.

This twin-film, twin-projector stereo projection system should not be confused with the 16mm. single-film, single-projector methods embodied in the Nord, Bolex and Elgeet stereo units.

The RCA equipment will be handled by the Engineering Products Department, RCA Victor Division, Camden, N. J.

EK projector The Kodak Analyst, the first 16mm. projector to be designed specifically for the analysis of motion pictures in smooth-changing forward and reverse movement, has been announced by the Eastman Kodak Company. The machine is expected to be of special value to athletic coaches, scientists and visual education workers.

Almost instant changeovers from forward to reverse projection (and vice versa) are made possible by the installation of a constant-speed motor which drives the lamphouse fan only. With the operating motor thus relieved of the flywheel effect of the blower fan, it is able to reverse its direction at the flick of a switch. Furthermore, a superior



BELL SOUND offers 25 watt 4 input amplifier.

THE ANALYST, new 16mm. projector from E. K. Co., is designed for instant reverse action on self-contained screen.



type of heat-absorbing glass makes a safety shutter unnecessary, thus eliminating the momentary blackout created by that unit during changeover.

Another unique feature of the Analyst projector is a daylight projection viewer which is carried in the projector case. The viewer is comprised of a front-surface mirror which picks up the projected image and reflects it back onto a rear-view screen.

Maximum film capacity for the Kodak Analyst will be 400 feet; the price, \$295.00.

Anso to 3400° K Recognizing the widespread popularity of photoflood illumination for indoor color photography, Anso has announced a progressive program in which the color temperature of all their Anso Color Tungsten emulsions will be changed from 3200° K to 3400° K. At this latter figure, they will then match accurately the Kelvin rating of the photoflood illuminants.

First to be raised to the 3400° scale will be Anso Tungsten emulsions in the 35mm. and roll film sizes. Sheet films will not be changed for the time being, it is said, and no advice is given concerning the color temperature of Anso Color indoor movie stocks. Presumably, therefore, amateur movie makers should continue use of the UV-15 correction filter under photofloods until advised otherwise.

8mm. telephoto From France, the Camera Specialty Company is now importing a Berthiot 1½ inch f/1.9 telephoto suitable for use with all "C" mount 8mm. cameras. The lens is in a focusing mount with a range from 2 feet to infinity and has diaphragm stops ranging through f/16. This new Berthiot objective will retail at \$30, tax included.

For a folder on the lens write Camera Specialty, at 705 Bronx River Road, Bronxville 8, N. Y.

Bell Sound A new 25 watt amplifier — Model 3725-B — has been announced by Bell Sound Systems, Inc., of Columbus, Ohio. Features of the unit include three mike inputs and one phono channel, with separate volume

controls; base and treble tone controls and a single output for the mixed signals. The frequency response claimed for the unit is 30 to 18,000 cps plus or minus 2 db. The hum level is 65 db below the rated output.

Not provided for in this new Bell design is some method of measuring the strength of the several signals fed to the amplifier; nor does the unit offer an output for using a monitor headset.

Color-Matic An improved model of the Norwood Director exposure meter, with a "Color-Matic" control which permits direct f/ stop readings for all still color picture work, has been announced by Director Products Corporation.

The control unit is a perforated metal tab which slips into a prepared slot in the meter. With it in place, and with your camera's shutter speed at 1/50 of a second, f/ stop color readings may be made and used directly, without even setting the meter for film speed.

By special order, the same Color-Matic control system can be adapted to movie making exposures, in which case the grid will be balanced for a 1/30 of a second shutter speed at ASA 10.



THE BERTHIOT telephoto lens for 8mm. cameras (1½ inch f/1.9) focuses 2 feet to infinity.

New EK lab To provide more and faster service on Kodachrome processing in the New York metropolitan area, the Eastman Kodak Company has purchased a ten acre site in Fair Lawn, N. J., on the east side of N. J. Route 208. Tentative plans call for the construction of a modern one-story structure, the facilities of which will supplement those of the company's present processing station at Flushing, N. Y.



Take the ROYAL road to movie enjoyment

with Kodak's finest 16mm. personal movie camera, the Cine-Kodak Royal Magazine Camera, and its regal companion, the Kodoscope Royal Projector

FOR FILMING—The Cine-Kodak Royal Magazine Camera has every feature you will want for the most thrilling movie-making experience of your life.

Magazine loading for ultra-handly 3-second loading... to make possible changing film type at any time. *Slow motion* for more revealing pictures of fast-action sports events, for trick effects. *Single-frame exposures* for animations, special titling effects. *Standard lens* is the Kodak Cine Ektar 25mm. *f/1.9 Lens*, a member of Kodak's matchless Ektar series... for crisp, sharp pictures in black-and-white or full color. *Interchangeable lenses*—takes any of eleven accessory telephoto and wide-angle lenses to broaden your picture-making opportunities. *Adjustable viewfinder*—optical viewfinder is instantly adjustable to show the fields of accessory lenses without the necessity for masking. Parallax corrected. *Wide focusing range*, from 12 inches to infinity. *Price*, \$176.25. Also available with pre-focused Kodak Cine Ektanon *f/2.8 Lens* at just \$147.50.

FOR SHOWING—The Kodoscope Royal Projector gives you projection performance that brings out the best in any 16mm. movies—greater screen brilliance... greater operating convenience... greater quietness.

Superb optical system, same as that of the world-famous Kodoscope Pageant Sound Projector, an *f/1.6 Kodak Projection Ektanon Lens* with a field-flattening element for pictures that are sharp and clear from screen corner to screen corner. Has 750-watt lamp (will take 1000-watt lamp for more light on the screen). *Permanently pre-lubricated* to end the major source of projector troubles. *Reverse operation*—for comedy effects and to make possible rerunning scenes of special interest. *Variable speed control*—finger-tip adjustment permits exact choice of speed for best performance, even when line voltage drops sharply or rises. *Easy operation*—film path is clearly marked for easy threading. Spring-counterbalanced elevating mechanism simplifies alignment. *Quiet*—no external belts. Nylon gear trains fully enclosed in reel arms

—no belts to break or shift. Drive motor and fan are designed for lowest possible noise level. *Easy portability*—built into handsome Kodadur-covered case that also has space for reels, cord, and spare lamp. Reel arms fold into case for easy storage. *Price*, complete with lens, 750-watt lamp, case, and take-up reel, \$245.00.



Ask your Kodak dealer to show you the Cine-Kodak Royal Magazine Camera and the Kodoscope Royal Projector.

Prices include Federal Tax and are subject to change without notice.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Kodak
TRADE-MARK

Leaders and trailers

[Continued from page 234]

for this forthright and clarifying discussion. Queried on the same matters in connection with the company's magazine-loaded films, Mr. Mentch reported further:

"Our magazine-loaded films do not generally bring up questions of the type listed in your letter, because magazine film requires less leader and trailer. For your information, however, a 16mm. magazine film has 18 inches of leader and 18 inches of trailer. The length of the film returned to the customer by our processing laboratories may vary between 50 feet 2 inches and 50 feet 9 inches. An 8mm. magazine has 12 inches of leader and 7 inches of trailer. After slitting, about 50 feet 3 inches are returned to the customer."

From these statements, and from the definitive tables supplied by Ansco and the Kodak company, the following facts emerge:

(1) Both film manufacturers package, in each of their nominal footage units, film footage well in excess of the amount stated on the carton.

(2) This excess footage, however, is supplied not for picture making but (A) to protect the nominal film footage from fogging, and (B) to provide expendable footage necessary to the companies' laboratory procedures.

(3) No movie maker, when using properly the film loads of Ansco or the Eastman Kodak Company, need fear that his processed pictures will be returned short of the total film footage promised by the manufacturer.

But how, you may well ask, can I be sure that I *am* using Ansco or Kodak film loads correctly? For the magazine film user there obviously is no problem, since it is impossible to expose these films in any manner other than that intended by the manufacturer. For the roll-film user, the footage indicator of practically every spool-loading camera makes provision for running the leader footage through before the actual footage indication begins. Likewise, zero (0) is indicated before the film actually runs off the feed spool.

Furthermore, in using Eastman film, the cautious movie maker can be doubly sure that none of his opening scenes will be spoiled by the perforated emulsion number at the beginning of the reel. He simply threads his camera and sees that it is running properly before he closes the cover. After closing the camera, he removes the lens, thus revealing the threaded film in the camera gate. With his eye on this film, he now runs the camera until the perforated frames have passed the gate. He then stops the camera, puts back the lens and he is ready to shoot. In order to protect himself against losing part of

a scene at the end of a roll, he watches the footage indicator carefully and, when it reaches zero (0), he places his hand over the lens and runs out the rest of the film.

In other words, if you want to make sure that all of your scenes are complete as you filmed them, simply keep within the marked limits of the footage indicator on your camera. That's what it's there for: to protect you against alleged "robbery" at the processing laboratory.

Projector speed control

[Continued from page 239]

As the speed falls, the action of the switch drops out of step with the rectifier action. If the speed falls enough, the other extreme is soon reached. Here the switch is closed for the whole time the rectifier is blocking current. When this happens, motor current flows through the rectifier for one half of the time and through the switch for the other half. With the greater current so provided, the projector speed therefore increases, heading for the 19 fps set by the speed control resistance, R.

As soon as the speed begins to rise, however, the switch opens during part of the time the rectifier is blocking current. Motor current is therefore cut off during this part of the cycle and the rise in speed is reduced.

In this way the system adjusts itself so that the rotary switch operates exactly 60 times a second. If you fix the switch on the projector flywheel, the projector speed is determined by the number of times the switch opens and closes with every turn. The flywheel revolves once per frame. So if the switch makes and breaks at every quarter turn, the projection speed is a quarter of 60, that is 15 frames per second. This is near enough to the usual 16 fps to be quite satisfactory.

Fig. 2 shows the switch I fitted to my

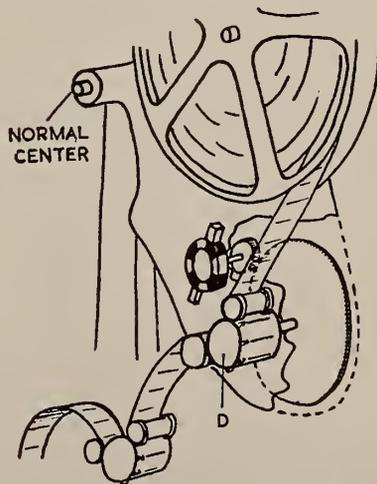


FIG. 3: In this arrangement the film, on its way to projector's feed sprocket, passes over sprocket D, which drives switch thru gearing.

own projector flywheel. You will see that it has three sectors so that it makes and breaks a path between two carbon brushes (shown removed) three times for every turn. On the British 50 cycle current, this gives a projection speed of 16 2/3 frames per second (one third of 50). On the American 60 cycle supply, however, the projector would run at 20 fps. At this speed, films shot at 16 fps may appear rather hurried on the screen, so that I would definitely recommend four sectors instead of three.

The details of construction depend to some extent on your projector and your resources. The essentials are a metal disc or ring carrying four insulating sectors. The surface must be trued up on a lathe so that two vacuum cleaner motor brushes can rub on it. In the interests of your safety, see that the ring and brushes are all insulated from the projector frame.

The rectifier is a heavy current radio type. Your radio service man will provide the right type if you specify 150 milliamps. (or more) and 170 volts (or more) peak inverse voltage. These figures will suit a 115 volt 60 cycle supply.

The switches can be any type intended for use on the power supply. Your radio man will supply these and also a 6 volt 0.3 ampere flash lamp to connect in series with the rotary switch. This lamp gives an indication of the current through the switch and also overcomes any tendency for the speed to run alternately fast and slow. The condenser should be connected straight across the switch brushes to prevent arcing, which would cause radio interference.

Although 15 frames per second is perfectly satisfactory as a projection speed, you may prefer to run your machine at a true 16 fps or even at 24 fps. This is quite a simple matter if you drive the rotary switch through gearing. For example, you can put a 32-tooth gear on the switch and drive it from a 30-tooth gear on the flywheel. Then the switch will revolve 15 times a second when the projector is running at 16 frames.

If you are going to use gearing, however, it is a good idea to keep everything as a separate unit in order to avoid drilling holes in your projector. Fig. 3 shows the sort of scheme I have in mind. Here the film itself turns the rotary switch as it passes round the sprocket D on its way to the normal feed sprocket. The sprocket D turns the rotary switch through gearing chosen to produce the exact speed required. By making the attachment fit on the spindle intended for the feed reel, you can make it applicable to any projector. Of course the attachment must in turn carry a new spindle on which to place the feed reel.

Compared with mechanical couplings from projector to tape recorder, this simple gadget has the advantage of placing no restrictions on the positioning of the two machines. You can stand

the tape recorder by the screen if you wish.

Also it is a simple matter to adjust synchronization should you start with picture and sound out of step. You have only to throw the switch from "Synch." to "Manual" and set the other to "Fast" or "Slow" until the error is corrected. Then you throw the switch back to "Synch." and the projector returns to its controlled speed. Voltage changes, frequency changes, warming up—let them all come. Your picture will keep closely in time with the sound and you can enjoy the result along with your audience.

A reel report card

[Continued from page 240]

In between, you'll film many interesting classroom projects. Not just routine art, clay work and other handicrafts, but major study patterns based on Indians, Mexico, Hawaii and so on. And there will be Nature Adventures, including displays of plant and rock collections and specimens of insect and animal life. You may find, during "Animal Friends Week," that your camera subjects range from pets like rabbits, goldfish and guinea pigs, to a parakeet whose line of patter makes you wish you had a sound track!

Your final chapter will be your particular school's version of The-Last-Day-of-School Picnic. At our local event last year, I filmed my first grader puffing like a glass blower in the colorful balloon-blowing race, my third grader sprinting like a Cunningham in the 50 yard dash and my fifth grader winning a ribbon in the slow bicycle race. The climax comes with eager children jostling about the heavy-laden table of picnic foods.

You will find your own best finis. Right now, concentrate on the start.

"Cinemascope" on 16!

[Continued from page 235]

audio signals, two magnetic stripes on which to record them and two speakers through which to play them back. In any case, the dramatic effect of the two speakers separated by the wide screen should be that the source of any given sound seems to follow the pictorial action on the screen.

And so, for whatever use he wishes to make of it, the 16mm. amateur movie maker now has at his command the basic technical facilities provided by the 35mm. CinemaScope system.

Optically, as a matter of fact, the amateur movie maker had the same anamorphic method of picture making and projection offered to him well over 22 years ago. It was embodied in a cylindrical anamorphic lens called the

Cine-Panor, which was designed by Dr. Sidney Newcomer, a well known optical scientist, and manufactured by the C. P. Goerz American Optical Company, which now has its headquarters at 317 East 34th Street, in New York City. Of this objective, MOVIE MAKERS wrote in our issue for *January, 1931*, in part as follows:

"A startling new achievement in projection effects, comparing favorably with the very latest developments in professional wide-screen pictures, was given a most effective demonstration recently at League headquarters. . . . This is the Cine-Panor, which compresses within the standard 16mm. frame a view 50 percent wider than that normally recorded. . . . In projection, the same auxiliary lens is used to widen the image out again to create a screen picture which covers 50 percent more horizontal field than the normal coverage. . . . The results are quite similar to those of the very latest (this is 1931, mind you!) wide-screen systems."

Let's see . . . What *were* those systems, anyway? Hollywood might like to know.

Notes from magnetic

[Continued from page 238]

No. 1 whilst I had it plugged into Pentron No. 2. Thus, on one long unbroken tape, No. 2 was recording what No. 1 played, and soon I had many minutes' worth on one tape of Oslo's bells ringing. I did the same thing with the assortment of cheers.

Next I ran off the first few scenes of my film on 202, used a stopwatch (you soon get used to doing many things at one time) and made notes such as: "Need bells alone, 11 secs. . . . Then bells with approach-cheers, 8 secs. . . . Then loud cheers, King arrives, 6 secs. . . . Fade slightly and add bells when cheers quiet enough, 4 secs. . . . No sound, 12 secs." I switched off 202 and started to work those notes out.

Let's see: "Bells alone, 11 secs." From my long "bells" tape I selected the very bells I had heard during that particular scene, and cut out a length running 11 seconds. I spliced this onto a white tape leader marked "Track for Film," and then spliced back together the two disjointed ends of my long "bells" tape. Now I had the first scene in my film's sound track complete. I started work on the second. For this I had to get the bells and cheers sounding together, as I'd heard them.

I merely put markers (colored Scotch tape) at each end of a suitable section on the long "bells" tape. Then I did the same on a suitable section of cheers on the long "cheers" tape. I threaded 202 with some Magna-Striped leader film, plugged Pentron 2 into the phono input of 202, played on Pentron the wanted

section of *cheers* and got it recorded on the 202's stripe. I now had 8 seconds of "approach cheers" on 202 and 8 seconds of "approach bells" threaded into Pentron 1. My problem was to get them recorded together.

Well, I had had an adapter cord made for 202—simply a plug to fit 202's speaker outlet on one end of a wire, and a plug to fit into Pentron at the other end of the wire. So I plugged 202 into the mixer, plugged No. 1 into the mixer, plugged the mixer into Pentron 2 (on which there was new tape running at "Record"); then simultaneously I switched on 202 and Pentron 1. The result—No. 2 recorded from the mixer the bells from No. 1 and the cheers from 202. They were mixed on one tape simultaneously. So I cut off 8 seconds of this mix, spliced it on to my first tape sequence on "Track for Film" and now I had my first two sound sequences recorded all genuinely from Oslo and exactly as I'd heard them.

I did about six more scenes like that, each one spliced on in sequence to the "Track for Film." Then I checked the track with the film so as to correct it if necessary before going further.

I threaded Pentron with "T for F"; threaded 202 with the film; set them at first sound and first frame, respectively—motor running, clutches out. Pentron waited with first syllable of sound, 202 waited with first frame of film! I threw in both clutches simultaneously, then halted both machines simultaneously at the end of each scene (to catch my breath and to see what was what).

Between each sound sequence there was a marker on the tape, so it was easy to see its start and finish. When the sound ran too long for the film, I merely cut the tape at the point I'd stopped Pentron. When too short, I went back over the scene, threw in 202's clutch the instant the sound ended, marked that frame on film with grease pencil, ran 202 to the end of the scene. Then I counted the *frames* between the grease mark and the end of scene. Let's say the sound was too short by 8 frames. Well, at 24 frames per second, that's $\frac{1}{3}$ of a second; since tape runs $7\frac{1}{2}$ inches each second, I was actually short $\frac{1}{3}$ of $7\frac{1}{2}$ inches! (I can't figure fractions of seconds, but it's easy by inches.) So I measured off $2\frac{1}{2}$ inches from "long tape" at the same point where I'd clipped sound from it before, and simply spliced it on. Elementary!

Well, I went through the film like that, with all my bits of Norway's sounds, until I had tapes spliced together in sequence for the whole length of the film. Now for the narration!

I put Pentron's microphone on a table in front of me, ran the film and just chatted along with it into the mike. (I'm *good* at ad-libbing, as anyone who knows me will affirm!) Any reference

notes I thought I'd need, I just spoke into the mike. At the end of the film I played back the tape and typed its narration in duplicate.

At this point I got my workprint Magna-Striped by Reeves Soundcraft Corporation. Then I took the precaution of recording from No. 1 to No. 2 a duplicate of my finished sound track (remember I'd done all this quite alone!). Working from it, I experimented mixing my voice and tape, narrating directly into 202 whilst the tape track also played into 202. None of it was any good. I found it impossible to be near enough to 202 to reach the controls without having all the operating noises going through the mike. I had to have help!

I engaged the services of a bright chap, accustomed to synchronizing commercial sound to film. But he'd never seen a 202 before, nor a small tape recorder! He was used to 35mm. and optical tracks. However, he quickly learned from this "teacher" the idiosyncrasies of small tape and 202, and, I think, in no time the "pupil" knew far more than the teacher!

First we ran through the film in rehearsal, I speaking the narration and jotting cue notes in the margins of the typescript. Now, I had already found that in any sound recording operation there is a background, a pitch, a tone, something like atmosphere which varies from session to session—even when you are using the same equipment. Thus, I held that with any picture which tells an uninterrupted story of a single incident, the sound should be recorded on the 202 stripe in a single, uninterrupted session. To be sure, I had recorded my tape sound track one piece at a time. But it was to be re-recorded on 202 in one unbroken take, so that the background "atmosphere" would be similar. And, since the 202 recording was the final one, that was what counted.

We broke the completed sound track into two tapes, splitting it at important scene changes. Like this:

Pentron 1 . . . Start mark . . . sound for 47 sec. . . colored tape . . . sound for 18 secs.

Pentron 2 . . . Start mark . . . colored tape . . . sound for 34 sec. . . colored tape.

The 202 and the Pentrons don't hold dead-true speed, running a fraction differently each time (though the Pentrons were *amazingly* true!). However, I had allowed a tiny overtime on each sound sequence, so that there couldn't be any shortage of sound. So Pentron 1 was started as 202 started, then was instantly shut off as No. 2 started when its cue-frame showed on the screen. Then back to No. 1 at its proper cue-frame and so on.

Everything ready, I climbed atop a chair which was atop a table, in a room which fortunately had glass transoms.

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I looked into the adjoining room at the running film, where my assistant sat with 202, the two Pentrons and the mixer. I watched the film and narrated into a mike plugged into the mixer. The alternating tapes on the two Pentrons also were plugged into the mixer, and the mixer was plugged into 202. I held my voice at one agreed volume, and my assistant controlled the volume of the tapes on the mixer. He listened to the whole lot through earphones.

I guess we repeated this performance of putting the combined sound on 202 at least twenty times. Sometimes I

muffed my narrating or missed a cue. Sometimes my assistant got the sound effects too loud and my voice too low, or the reverse, or he missed a cue. I think I may truthfully say that the sound on that little film is as good as any professional newsreel—and it is all *genuine* Oslo sound! Yes, it was a great deal of work indeed. But a 202 had created a sound recording which would have cost a fortune if done in any professional studio.

But . . . I had this fine magnetic recording on a workprint! How was I going to get it transferred to Magna-

Stripe on the original color? Nobody could give me that answer. Nobody knew any place doing such work. (Incidentally, the workprint was pretty beaten up from all the back-and-forth. I was glad that I'd had it made.)

Finally I went to a big recording studio known as A-V (it's at 730 Fifth Avenue, New York City) which in my book stands for *Angelic Virtuosos*, although they themselves pronounce it Audio-Video. I can assure you that every person in that place is truly angelic! They gently and sympathetically explained to me that their equipment was fabulously costly and their staff technical experts of the highest skill, so that the operating costs of this heavenly place also are sky high.

However, I'd lugged along my 202 and soon they all got intrigued with what seemed to them an admirable little toy. They ran off my film, re-recording its sound-stripe on one of their giant synchronous-motored tape machines. Then they played it back from their machine whilst my film ran silently on 202. As they had warned, the two no longer synchronized. For my non-synchronous-motored 202 was not running the film at exactly the same speed as before.

So I had a synchronous motor put on my 202 (Biograph, 140 East 44th Street, New York City, \$125). By this time the A-V boys were in love with my "toy." As an experiment they borrowed a Bell & Howell demonstration film which carried two 50 mil tracks side by side—one a blank magnetic stripe, the other an optical sound recording. Using my synched 202, they played the optical track into one of their synchronous tape recorders, then bounced it back from there onto the empty magnetic stripe. Everything synchronized perfectly! We had the answer in sight on how to re-record the sound from my workprint onto my original color footage!

(Audio-Video is studying the possibility of setting up a magnetic-sound duplicating service for all 202 owners—but wonder if there will be enough demand to justify the investment. If you are now, or even potentially, interested in such a service, why not drop a line to A-V urging them on—*The Editor*.)

And so, there are the notes from my magnetic notebook. And now permit me one parting shot—a quote from *The Film Daily*, a newspaper of the motion picture industry. Writing under the head, "Amateur Film Maker Shows Pros How," F. D. stated:

"At a recent screening held at Bell & Howell's New York headquarters, Mrs. Andrew Winton Roth proudly proved to a wide-eyed 'pro' audience that it's possible to produce a full-color, sound travelog with little more than a knapsack of equipment."

Knapsack, is it? Oh-h-h . . . my aching back!

Important new mail rates may benefit film shippers

SIGNED into law by President Eisenhower on July 20, important new postal mailing rates applying to 16mm. film and allied products are now in effect throughout the United States postal service. Specifically, these mailing rates are as follows:

141a. Sixteen-millimeter films and 16-millimeter film catalogs.—Sixteen-millimeter films and 16-millimeter film catalogs may be mailed at the rate of 8 cents for the first pound or fraction thereof and 4 cents for each additional pound or fraction thereof except when sent to commercial theaters. The films shall be positive prints in final processed form, prepared for viewing. Each parcel mailed under this provision shall be clearly endorsed by the sender "Sec. 34.84 (h), P.L.&R."

142a. Sixteen-millimeter films, filmstrips and similar materials.—Sixteen-millimeter films, filmstrips, transparencies and slides for projection, microfilms, sound recordings and catalogs of such materials may also be mailed at the rate of 4 cents for the first pound or fraction thereof and 1 cent for each additional pound or fraction thereof when sent to or from (a) schools, colleges, universities, or public libraries, and (b) religious, educational, scientific, philanthropic, agricultural, labor, veterans' or fraternal organizations or associations not organized for profit and none of the net income of which inures to the benefit of any private stockholder or individual. The films, slides, and transparencies referred to herein shall be positive prints in final processed form for viewing. This special rate applies only to parcels of such materials addressed for local delivery, for delivery in the first, second, or third zone or within the State in which mailed. Each parcel mailed at this rate must be clearly endorsed by the sender "Sec. 34.83 (e), P.L.&R." In every case the parcel shall show the sender or the addressee to be a school, college, university, public library or a non-profit religious, educational, scientific, philanthropic, agricultural, labor, veterans' or fraternal organization or association. If this cannot be ascertained from the address or return card, appropriate inquiry shall be made of the mailer.

These new mailing rates, when applicable, will supplant those provided under the zoned 4th Class (or Parcel

Post) scales. However, amateur movie makers, seeking to put these new rates to work for them, should note carefully the following:

(1) Neither Paragraph 141a nor Paragraph 142a can be applied to the mailing of exposed but undeveloped films returned to the film manufacturer for processing, because of the clear provision in each paragraph reading: "The films shall be positive prints in final processed form, ready for viewing."

(2) The individual amateur movie maker *can* apply the rates provided under Paragraph 141a when he is shipping processed motion pictures of the 16mm. width within the United States and its Possessions only. Within those areas the rates apply without reference to destination or Parcel Post zoning. No specific provision, inexplicably, is made for the application of these rates to 8mm. film shipments under similar circumstances.

(3) The individual amateur movie maker can apply the rates provided under Paragraph 142a when he is shipping his 16mm. films to the Amateur Cinema League, since the Amateur Cinema League is classed by the federal government as a "non-profit" organization.

However, any such shipment to the ACL can be made only from a point within New York State or Parcel Post zone 3 (300 miles or less from New York City) and it must carry (besides the League's name and address) the following statement on the face of the package: "Shipped to the Amateur Cinema League, a non-profit addressee, under the provisions of Sec. 34.83 (e), P.L.&R."

As an example to our readers of the amount of saving involved in using this method of shipment to ACL, a 10 pound shipment from zone 3 to ACL would cost 49 cents by 4th Class (or Parcel Post) rates. Under the provisions of Par. 142a, the same shipment could be made for 13 cents.

Closeups—What filmers are doing

TWO OUT OF THREE: Another welcome visitor to League Hq. has been William S. Bixler, ACL, of Lancaster, Pa. Mr. B. was just back—and brought with him the footage to prove it—from a five-port West Indies cruise on the *Ocean Monarch*, a Furness Line vessel on which he also traveled only two years ago. One more trip, he figures, and he ought to own at least his favorite cabin.

DICKY ROTH, ACL, who pours out her heart with her customary fervor in *Notes From Magnetic Notebooks: 3*, is a person of many moods. However, among the more rare emotions in her portfolio of passion is that of humility: Mrs. R., as you will soon sense from her article, is rarely stumped and simply never stopped. Her indomitable drive even translates itself, as the saying goes, into the Scandinavian, causing an Oslo, Norway, newspaper to declare recently: "She is an atom bomb of energy. What nobody else can do, she does!"

Thus, it was with a warm, rewarding sense of the improbable that we found leading off her original manuscript a metrical confession of frustration. Not feeling that MOVIE MAKERS article pages were quite the place for "poetry," we bring her verse to you in these more informal columns.

This piece is writ for fools like me,
 Bewildered by terminology.
 Your supersonics, electronics,
 Your AM, FM, wows, atomics;
 Your bleeps and flutters, drags and
 sputters,
 Equalize, sync, high fidelity!
 Such words are baffling mystery
 To simple critters such as me.

EDUARDO DOUGLAS DI FIORE, ACL, who from his home in Buenos Aires, Argentina, was up here last year for an extended tour of North America, is now giving his native South America the same full treatment.

With more than 200 kilograms of equipment (that's about 450 pounds), he will travel by ship, train, plane and car over 15,000 kilometers (9,375 miles) in three months as he covers eleven different countries in the Southern Hemi-



EDUARDO DI FIORE, ACL, on the roof of his specially equipped station wagon, trains his Filmo 70-DL's telephoto on a far Andean peak.

sphere. Apex of this odyssey will be a crossing of the Andes Mountains, from Santiago de Chile, on the Pacific side, via Mendoza (which nestles breathlessly at 23,000 feet) and Cordoba back to his home in Buenos Aires.

Vaya con Dios, amigo mio!

ANOTHER peripatetic photographer has been Fiorz A. Sarkar, ACL, of Bombay, India, who recently journeyed (via the Pacific) all the way to Los Angeles to enroll in some movie making courses at a Southern California university which, for reasons you will immediately understand, had better remain nameless.

Trouble was that when Mr. Sarkar arrived in L.A. he got into discussions with a number of Hollywood cameramen and directors. They soon advised him, with a candor reputedly rare in the cinema city, that he already seemed to know more about movie making than was taught in the courses. So-o-o, there seemed nothing left for Mr. S. to do but keep right on bearing eastward until, in due course, he arrived back in India. Which, with a stopover at ACL headquarters, is exactly what he is doing.

However, he says, while on the West Coast he had fine, friendly visits with (among others) A. Theo Roth, ACL, of the Golden Gate Cinematographers, ACL, in San Francisco, and with Fred Evans, FACL, and Barry W. Dance, ACL, of the Los Angeles 8mm. Club, ACL. Pretty nearly worth the trip, he thinks, to experience this heart-warming fraternity of ACL membership.

ACROSS THE THRESHOLD: Then, in from Australia, where he is a member of the Queensland Amateur Cine Society, in Brisbane, there has come Eric W. Noad, ACL, on a trip (eastbound) through the United States. Homeward-bound, he will journey westward across Canada, down to San Francisco, and back to the Antipodes.

FOOTLOOSE FILMERS: Frank E. Gunnell, FACL, who gave you *It's Maine for Movies* in July MM, postcards us from Southwest Harbor in that state: "Stormy weather (not mentioned in the article) is slowing down our picture taking!"

Haven Trecker, AACL, is back in Kankakee, Ill., after a four-week car and camera tour of the State of Florida. "My next vacation will be without cameras," he declares. A *fine* attitude for a brand-new Associate of ACL!

Fred C. Ells, FACL, and Mrs. Ells are back at trailering, from their home base in Pacific Palisades, Calif., and when last heard from were in Yosemite National Park.



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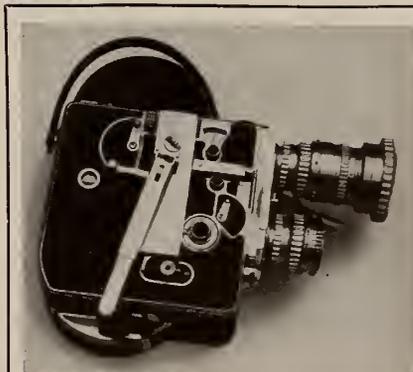
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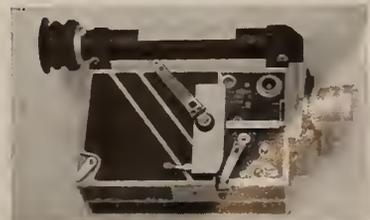
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8 CLUBS 16

MMPC contests The Metropolitan Motion Picture Club, ACL, of New York City, has announced the three contests which it will conduct during the 1953-54 season. A schedule card, which is reproduced below as an excellent example of correlating club contest data, was sent to all members as the club's official contest announcement. Non-members of MMPC may write for one to this year's contest chairman, Dr. M. L. Fielding, 2 Broadway, New York 4, or they may call him at BOWling Green 9-6542.

On October 1 the club will be honored with a visit from Alfred T. Bartlett, AACL, of Brisbane, Australia, where he is president of the Queensland Amateur Cine Society. Mr. Bartlett will screen three of his excellent films—*Make Mine Movies*, *The Enchanted Isles* and *Give Us This Day*, the latter named by ACL as one of the Ten Best of 1952. This hands-across-the-sea program, initiated by the ACL, is something that no movie maker will want to miss!

Fox Valley Clyde Todson was elected president for the coming season by members of the Fox Valley (Elgin, Ill.) Movie Club, ACL, recently. Serving with Mr. Todson will be Oliver Barron, ACL, vicepresident; Richard Meier, secretary; Cleteus Krunnbusz, treasurer, and John Dahlstrom, Fred Haacker and Mrs. Fred Kettner, directors.

Winners of the club's contests held during the past year were announced at the installation meeting. Robert Ely and Mr. Barron won the one-reel, unedited awards for 8mm. and 16mm. respectively. Gus Holmberg, ACL, was in first place in the 8mm. silent division, with Mr. Haacker and Alvin Keuker receiving honorable mentions. George Underhill received the only award for 8mm. sound. Mr. Meier led the field in

the 16mm. class, with Mr. Barron following closely with an honorable mention. Mr. Meier also won the sweepstakes award for his film, *Trees*.

TTB in Kankakee The Kankakee (Ill.) Camera Club will present *The Top of the Ten Best* on September 16 at the Kankakee Civic Auditorium. Tickets are priced at only \$1.00, including tax, and may be purchased at the door or from camera club members. For those movie makers who would like tickets in advance by mail, we suggest writing to Haven Trecker, AACL, 670 Enos Avenue, Kankakee, Ill.

Incidentally, an extra added attraction for the evening will be the presence as guests of honor of Delores and Timothy Lawler, AACL, producers of *Duck Soup*, the 1952 Maxim Award winner.

Metro winners The Metro Movie Club of River Park, ACL, in Chicago, has awarded the Arthur H. Elliott Trophy this year to *Modern Samaritan*, by Don Barber, ACL. This film also placed first in the sound division, with *Racing Wings*, by William Ziemer, taking second place. In the 8mm. division, *Enchanted Isle*, by Richard Guetl, took first honors, and *High Iron*, by John Frederick, second.

Officers of this club for the 1953-54 season will be Andrew Graham, president; Dr. Frank Biedka, ACL, vicepresident; Carl Frazier, ACL, secretary, and Arthur J. Barcal, treasurer.

Denver A recent meeting of the Amateur Motion Picture Society of Denver, ACL, was turned over to the screening of 8mm. films, among which were *Caledonian Chronicle*, by Esther Cooke, ACL; *Teton Trails*, by Alta Seifer, ACL, and *The Big Three* (Bryce Canyon, Grand Canyon and

Zion National Parks), by Markley L. Pepper, ACL. A demonstration of stereo movies for the amateur completed the evening's entertainment.

Later in the month, Mr. Pepper visited the Greater Denver Cinema League, ACL, and presented his *Sidewalks of New York* and *Of Steel and Stone*. That program was further enhanced by a showing of *Tony Learns About Fire*, an instructional film made by the Denver Fire Department.

Lancaster elects Guiding the new year's activities for the Amateur Cinema Club of Lancaster, ACL, in Pennsylvania, will be R. C. Heagey as president, with J. Paul Nolt, ACL, vicepresident; P. A. Richards, secretary, and Robert C. Rosenberg, ACL, treasurer. The club has been recessed for the summer months, but will resume meetings September 23 on its customary fourth-Wednesday-of-each-month schedule.

L.A. Cinema Club Winners of the recent Be Your Own Critic contest sponsored by the Los Angeles Cinema Club were *Barbeque*, by Harold K. Folsom; *Power*, by Avalon and Tom Baskin, and *Totem Pole Land*, by Janet and Arthur E. Harvey.

The winners were judged to have submitted the best suggestions as to how their pictures could have been improved and to have shown, by those suggestions, that they had the best understanding of how a picture should be made. Here is a new idea in club contests which other clubs might very well consider.

St. Louis Guiding the Amateur Motion Picture Club of St. Louis for 1953-54 will be Luther Ryan, ACL, president; Merrill Jenkins, first vicepresident; Elmer Moeller, second vicepresident; George Lambier, secretary; I. L. Albert, treasurer, and Minnie Jincks and Berney Sullivan, directors.

Announcement of the club's best pictures of the year was made at the election meeting. They were *The Adirondacks*, a 16mm. film by Michael Friedlein, and *Welcome to Utah*, an 8mm. film by Mr. Ryan.

New Zealand Through the cooperation of the Christchurch Movie Club, ACL, in New Zealand, amateurs down under will have a chance to see a selected program of films from the ACL Club Film Library

METROPOLITAN MOTION PICTURE CLUB, INC. - New York, N. Y. Schedule of Contests 1953-1954

NAME OF CONTEST	ELIGIBILITY	LENGTH	JUDGING	PRIZES	CLOSING DATE
The GENERAL CONTEST	Any member in good standing	Unrestricted (Length of film not a judging factor)	Judges chosen by the Contest Committee	1st\$100.00 2nd 50.00 3rd 25.00	Nov. 20, 1953
NOVICE CONTEST (Harry Groedel Awards)	All members except First prize winners in General MMPC Contests — or — 10 Best Winners within 10 years	Not over 16 minutes in screen time. 400' 16mm at 16fps 600' 16mm at 24fps 200' 8mm at 16fps	Judging by members present at Feb. 1954 Regular Meeting	1st\$ 50.00 2nd 30.00 3rd 20.00	Jan. 30, 1954
The SHORT FILM CONTESTS	Any member in good standing	50' 8mm at 16fps 100' 16mm at 16fps 150' 16mm at 24fps	Judges chosen by the Contest Committee	Total\$100.00 Best 8mm 50.00 Best 16mm 50.00	Mar. 31, 1954



GEORGE BROTHERTON, right, president, Cinema 16 Club, ACL, in Omaha, gives Ronald Pierce top contest award, as Valfrid Walters, ACL, center, and Carroll Swindler, ACL, watch.

during the coming summer months. Among the films sent were *In Fancy Free*, the 1951 Maxim Award winner, by Glen H. Turner, AACL; *The Gannets*, the 1950 Maxim Award winner, by Warren A. Levett, ACL; *Menemsha*, Ten Best 1949, by Jose Pavon; *Kaleidoscopio*, Ten Best 1946, by Roberto Machado; *Baie St. Paul*, Ten Best 1944, by Frank E. Gunnell, FAACL; and *Riches from the Sea*, Ten Best 1938, by the late T. J. Courtney.

Following the New Zealand screenings, the program will journey southward where the Federation of Australian Amateur Cine Clubs will distribute the package to its member clubs.

New clubs Recent additions to the growing roster of ACL clubs throughout the world are the Packard Camera Club, ACL, formed by and for members of the Packard-General Motors staff at Warren, Ohio, and the Amateurfilmklub Solothurn, in Solothurn, Switzerland. Welcome, one and all!

New L.A. club The newest club to be organized in the busy Los Angeles area is the Crenshaw Amateur Movie Makers. Officers for the current year are Edwin Fairchild, president; Larn R. Crosthwaite, ACL, first vicepresident; Ernest A. Lippmann, second vicepresident; Frances Field, secretary, and William H.



ERIC UNMACK, president of the Westwood Movie Club, in San Francisco, congratulates Bernice Jackson as top winner in club's 1953 contest.

Woolston, ACL, treasurer. Leslie M. Williams, ACL, was appointed as the club representative to the Southern California Association of Amateur Movie Clubs, of which the Crenshaw group is a member.

Meetings are held on the second Friday of each month, with a dinner meeting every other month. Further information may be had from Mr. Fairchild, at 4937 Angeles Vista Boulevard, Los Angeles 43, Calif.

San Jose salon The tenth annual salon of the San Jose (Calif.) Movie Club, ACL, will be held this year on September 11 and 12 in the auditorium of the new San Jose State College Engineering building. For details, write to the salon chairman, Leslie R. Olsen, ACL, 15950 Alum Rock Avenue, San Jose, Calif.

L.A. Eights During August, members of the Los Angeles 8mm. Club, ACL, gathered their families together and headed for a delightful picnic supper at Fern Dell in Griffith Park. Besides a staggering quantity of good food, good drink and good cheer, family movies were the order of the day.

October 12 is the date set for the club's Big Party, with the main event being the annual interclub contest with the Southwest 8mm. Club, ACL. Results of this competition, now in its third year, will be published here as soon as they are known.

Chile New officers for the Foto Cine Club de Chile, which has its headquarters in Santiago, are Antonio Marti, president; Carlos Feuereisen, vicepresident; Raul Illanes, secretary; Edmundo Munoz, treasurer, and Jaime Camiruaga, Humberto Correa, Raul Espina, Miguel Gutierrez, Juan Enrique Lira, Luis Lopez, Marjan Suchestow and Fernando Wilson, directors.

Staging the big show

[Continued from page 237]

winner, to which we have been building. Also important is the picture screened just before intermission, because the audience will have time to sit around and discuss it. And so we try to have a light comedy, or a picture which packs a real punch, in that position. With our key films set correctly, we assign the remaining pictures to places in the program dictated by their running time and subject matter—and these considerations are different in each year's decisions.

TWO OF EVERYTHING

Meanwhile, members of our projection and sound committees are busy working out the myriad problems in-

HURRY, HURRY, HURRY!

For those clubs (or ACL members) who have not yet screened *The Top of the Ten Best*, the League's all-magnetic feature film program, single booking dates are available in each of the weeks listed herewith:

DECEMBER 14

DECEMBER 28

JANUARY 4

FEBRUARY 1

FEBRUARY 8

FEBRUARY 22

These dates are for the senior TTB, running 90 minutes and presenting six pictures. Bookings for the junior TTB—running 45 minutes and featuring the Maxim Award winner—are generally open.

Remember, ACL can aid you in securing on loan a Bell & Howell 202 magnetic projector, if you need it.

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■ ANSCO Finopan B&W 35mm. bulk 112' rolls, surplus, in sealed cans, recent date. \$1.50 each, 3 rolls \$3 postpaid. PRATT, 1939 N. 18th St., Milwaukee 5, Wisc.

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THE TEN BEST RULES

ON the inside front cover of this magazine—and similarly in our issues for June, July and August—there are presented the official rules which govern ACL's selection of the Ten Best Amateur Films for 1953. Adjacent to these rules there also is presented a copy of the official entry blank.

We believe you will find these rules and this entry blank as simple, straightforward and easy-to-follow as any in the entire field of amateur film competition. They well ought to be. For these rules have been drawn up and tested under fire during ACL's twenty four years of experience in conducting the Ten Best contest. In turn, each new provision has been added to our decalog only when practical necessity showed us the need for it. Thus it is this year with the addition of Paragraph 2 to our Rule 8.

The ACL reserves the right (it states) to duplicate at its expense any film (either in whole or in major

part) entered in the contest, for non-profit distribution or screening by ACL as ACL shall see fit.

Do not let this provision perturb you. The Amateur Cinema League is not, after twenty seven years of protecting the rights of personal movie makers, suddenly going into the film "pirating" business. The purpose of this new provision is a simple one: it is to speed up the production by ACL of our *Top of the Ten Best* show for 1953. In 1952, when this widely popular magnetic movie was initiated, its premiere was delayed two or three months by the necessity of writing for the return of pictures wanted for duplication. It was time-wasting here, a bother to you.

So this year, if we think your entry has a chance for the TTB, we'll duplicate it at once. And, despite this new provision, we'll be writing you personally for permission. So-o-o, let's dig out that entry blank and get your Ten Best picture on the way.

THE AMATEUR CINEMA LEAGUE, INC.

Founded in 1926 by Hiram Percy Maxim

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The Amateur Cinema League, Inc., sale owner and publisher of MOVIE MAKERS, is an international organization of filers. The League offers its members help in planning and making movies. It aids movie clubs and maintains for them a film exchange. It has various special services and publications for members. Your membership is invited. Eight dollars a year.

AMATEUR CINEMA LEAGUE, INC., 420 LEXINGTON AVE., NEW YORK 17, N. Y., U. S. A.

evitable in the staging of any big show. Basically, their attitude is that *any* piece of equipment, even the finest and newest, can sooner or later fail. Therefore, we leave nothing to chance against which we can humanly protect ourselves. For example, *every* last unit of equipment is assembled in duplicate and installed for immediate operation. Thus, at the Gala Show of which I write we had on hand two 16mm. arc projectors, two double turntables, two tape recorders, two (or more) amplifier components and two (or more) speakers—besides bagfuls of accessory equipment such as monitor headsets, stroboscopes and the like.

Furthermore, when a film's original sound accompaniment is on tape, we re-record it on a set of discs, and original disc scores are re-recorded in like manner on magnetic tape. Thus, on playback, we can shift almost instantly from dual turntables to the tape recorder, and vice versa, should the need arise. Also, we have found that with dramatic films, where the musical score is often tightly integrated with the action, we can insure more accurate synchrony of the key audio points and the picture by working from discs rather than from tape. For example, the superbly dramatic score of *The Man With The Box* (on this year's show) was re-

recorded from tape onto five separate discs, each one of which *began* with a key musical passage. Thus, since it is easy to *start* any record on time, it was almost impossible to miss these peak musico-dramatic moments.

NEW PROJECTOR AND SCREEN

Our technicians this year were equally demanding as far as the visual aspects of the Gala Show were concerned. First they rented a 4500 watt arc projector (to replace that installed in the booth) which was specially equipped with 3200° Kelvin carbons to preserve the color values of the Kodachrome films being projected. Second, to insure a maximum brilliance of image from this projector, the regular auditorium screen (of a beaded surface) was replaced by a new glass-fibred material which the club secured on rental from the Raven Screen Corporation. This screen, which measured 15 by 20 feet in its masked limits, created a sparkling image which did not fall off in brilliance at the side seats to the same extent one must expect from a beaded surface. In general it was agreed by practicing movie makers and members

of the lay audience that the combination of these two components may well have made the difference between our success and failure in putting on this show in a 2000-seat auditorium.

A BRIEF INTERMISSION

There were, finally, our brief intermission ceremonies—and when I say brief, I mean a total of ten minutes to the second. For this part of the program (as well as the picture projection and the sound reproduction) was rehearsed and timed with stop-watch accuracy. There came first a short (and prepared) word of welcome to the audience by President Eno on behalf of the MMPC. This was followed by the introduction from the big stage of the producers of six out of the seven pictures programmed—including Delores and Timothy Lawler, 1952 Maxim Award winners who flew East from Kenosha, Wisc., as the club's guests.

The seventh and missing producer was Mathis Kverne, of Oslo, Norway, the creator of that universally loved cartoon, *Muntre Streker*. It has been suggested by a few perfectionists that omission of Mr. Kverne from our program was a serious weakness in an otherwise suavely-run Gala. We shall, in our plans for next year, have to keep this in mind.





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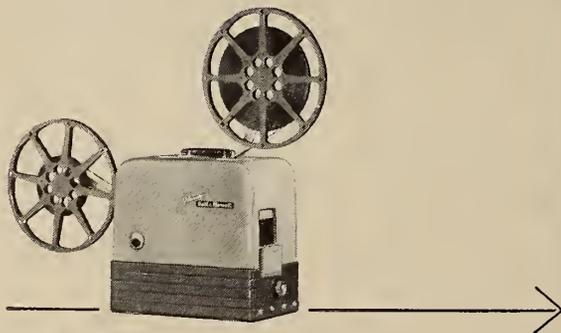


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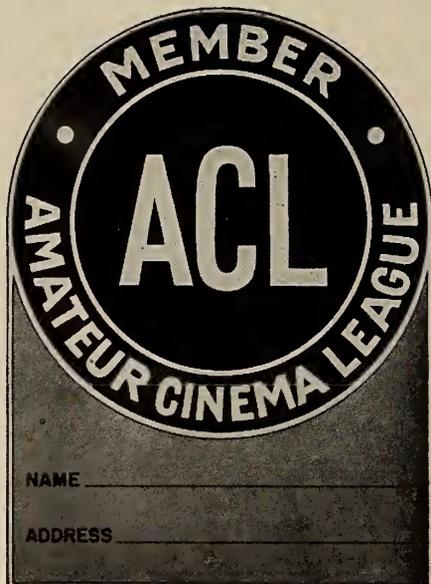
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Wearing the ACL pin at all times will give fellow members and others the opportunity to recognize you immediately as a member of the world wide association of amateur movie makers—the ACL. You, in turn, will spot other members at home, on location, on vacations, at club meetings, anywhere!

The pin is available in two types: the *screw-back lapel* type for your suit and overcoat, and the *pin-back safety clasp* type suitable for wear on your shirt, sweater, dress, blouse, jacket, windbreaker, etc. You may order one or both types—\$1.25 each for either pin.

The decal, carrying out the same rich color scheme of the pin, has many practical uses. Its 2 1/4" by 3" size gives you ample room to letter in your name and address for identification of your equipment. You can apply it to your camera and projector cases, gadget bag, film cans, on your car or home windows, or any other smooth surface you wish. *Two ACL decals will be mailed to you with our compliments.* Additional decals may be ordered at \$.25 each or 5 for \$1.00.

With the ACL pin and decals you can now "exhibit" your interest in movie making, making yourself known at a moment's notice to other League members, and having others recognize you as a filmer with standing. I know you'll want to place your order for pins and additional decals—*right now!*

Cordially,

James W. Moore

JAMES W. MOORE
Managing Editor

*Because of the Federal ban on all non-defense uses of copper, ACL pins are now gold-plated on a sterling silver base. This has required a slight price increase—from \$1.00 to \$1.25 each.

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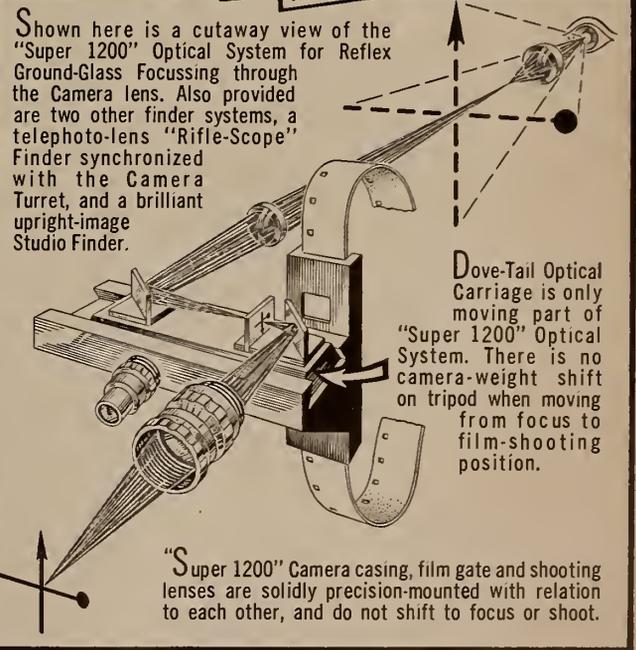
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THE MAGAZINE FOR
8mm & 16mm FILMERS
Published Every Month by
AMATEUR CINEMA LEAGUE

October
1953

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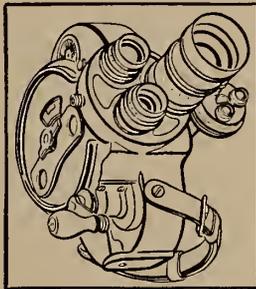
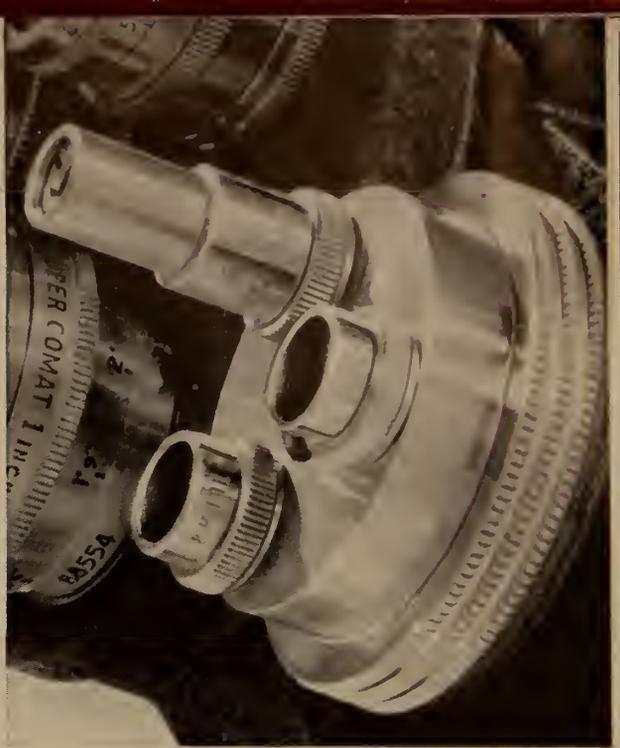
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CHANGE OF ADDRESS: a change of address must reach us at least by the twelfth of the month preceding the publication of the number of MOVIE MAKERS with which it is to take effect.

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AID IN ANN ARBOR

DEAR MEMBERS: I shall be going to Ann Arbor on November 21 to photograph my youngest brother John's wedding. I would greatly appreciate hearing from any ACL member in or near Ann Arbor, Mich., or Detroit who has an Auricon Pro camera or a tape recorder.

I shall be bringing my H-16 Bolex, but I would also like to record some scenes in sound. I will remunerate very generously for this favor.

PHILIP LALONDE, ACL
Terminal A
Toronto, Ont., Canada

CINEMASCOPE ON 16

DEAR MOVIE MAKERS: Have just read through with the greatest interest your excellent September account of Bell & Howell's development of wide-screen movies and stereophonic sound for the 16mm. amateur. Thanks for keeping us posted and keep up the good work.

HARVEY B. WOODWORTH, JR., ACL
San Francisco, Calif.

ASTONISHED!

DEAR MOVIE MAKERS: I have just read Helen C. Welsh's account of her filming in Paris (Sept. *Reader Writes*), and I'm astonished to learn that she found it so difficult to film in the French capital.

I myself have more than 400 feet of film on Parisian monuments *only* and not once have I been told that it was either forbidden or that I had to pay a sum up to 400 francs. As for the Luxembourg Gardens, my footage includes shots of both the Luxembourg and the Tuileries gardens. How come I was left free to film them? Is Miss Welsh sure of not having been done in by practical jokers or by particularly zealous agents?

ROBERT BARTOLO, ACL
Paris, France

SURPRISED!

DEAR MISS WELSH: I've been very surprised by your story, *Permits in Paris*, and I can hardly believe it!

I have lived a whole year in Paris and I've been a salesman there in the biggest photo and cine shop—Photo Plait, if you know it—and never have I heard something about such a permit,

nor was I tapped myself on my shoulder, though I was shooting all Paris from upside and downside and often with a tripod.

I only can guess that you have been fooled. Those "gentlemen," or whatever they may be, try it with Americans, counting on the difficulties an American will have to defend himself in French. So next time you go to wonderful Paris, enjoy filming and don't pay any permits.

KURT HAGEN
Zurich, Switzerland

HELP ON HEADLINES

GENTLEMEN: Many thanks to Captain Maurice Dallimore, ACL, for his letter regarding headlines to order in September MOVIE MAKERS. Had I been aware of this, I would have saved a lot of time in the production of *The Man With The Box*. Rest assured I will take advantage of Capt. Dallimore's information in the future when a specific news headline is needed.

JAMES L. WATSON, ACL
Worcester, Mass.

NO DIFFICULTY

DEAR MOVIE MAKERS: Capt. Dallimore and James L. Watson would have had no difficulty in obtaining a newspaper headline for a particular script had they owned a Moviecraft Title Letter Set (\$3.00), which contains among other things a dummy newspaper on special contrast stock, with letters for filling in your headline at home. No visit to Times Square is needed.

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The Moviecraft Company
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LEADERS AND TRAILERS

GENTLEMEN: Your September issue of MOVIE MAKERS has an excellent article called *Leaders and Trailers*. Finally someone has given us authentic advice on how to load and start exposing roll film in the proper place, viz: run the film off till the perforated numbers have passed the lens opening.

LYLE E. WILLIAMS
Peoria, Ill.

ACL HOSPITALITY

DEAR ACL: Thanks to our ACL membership, we came on a recent holiday trip to Norway into contact with Egil Christensen, president of the Norwegian Film Amateurs.

We had a grand time in Oslo, where Mr. Christensen took us on a sight-seeing tour and above all arranged a

special open-air folk dance gathering where we could film to our heart's desire. Later on this club arranged a meeting and screening of some of their best films, followed by a supper with our fellow film amateurs. Indeed hospitality to the extreme!

Three cheers for Mr. Christensen, for his friends, and for the ACL whose membership enabled us to meet such nice people.

J. SCHOLTEN BZN., ACL
Wierden, Holland
G. J. GAST, ACL
Almelo, Holland

DEFINITE SUCCESS

DEAR ACL: May I express my personal appreciation, as well as that of the Board of Governors, for the cooperation of your organization in making the National Institute for Audio-Visual Selling at Indiana University, July 26 to 30, a definite success.

HAZEL CALHOUN SHERRILL
Chairman
Board of Governors
National Institute for A-V Selling
Atlanta, Ga.

As part of a clinic on the developing audio-visual uses of magnetic sound on film—conducted by John Flory, of the Eastman Kodak Company—ACL's all-magnetic package program, *The Top of the Ten Best*, was screened and studied at the Fifth National Institute for Audio-Visual Selling, held this summer at Indiana University in Bloomington, Ind.



In this column MOVIE MAKERS offers its readers a place to trade items of filming equipment or amateur film footage on varied subjects directly with other filers. Commercially made films will not be accepted in swapping offers. Answer an offer made here directly to the filer making it. Address your offers to: *The Swap Shop*, c/o MOVIE MAKERS.

STREET SCENES IN SINGAPORE

DEAR FRIENDS: I was recently on a trip to Singapore and took about 400 feet of Kodachrome on my 8mm. Bell & Howell. However, when I received my films back from processing, I realized that I had not taken sufficient shots of typical street scenes in and around the city.

I would like therefore to get in touch through your columns with an 8mm. enthusiast in Singapore and have him take for me another 100 feet of color. I could either send him the money or equal footage of typical scenes here in Perth, Western Australia.

G. PILKINGTON
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Perth, Western Australia



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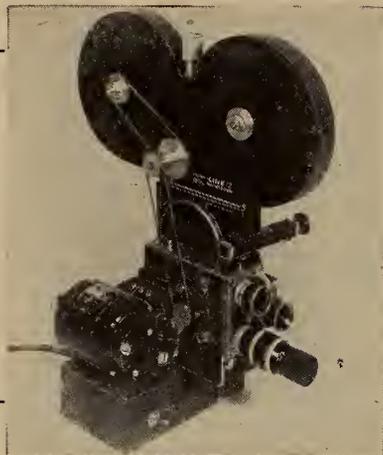
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Closeups—What filmers are doing

OLD TIMERS' NIGHT: It was intermission time, and we were sitting there quietly in a rear row of a routine meeting of the Metropolitan Motion Picture Club, ACL, here in New York City, when we felt the tap on our shoulder.

Looking up, we saw before us Charles J. Carbonaro, FACL, not a whit changed since the time fifteen years ago when he won his first ACL Ten Best with *Little Sherlock* and was an active member of the MMPC. Well . . . we had scarcely gotten over greeting Charlie when we were *both* greeted by a third party—fellow by the name of Kenneth F. Space. Ken took his first Ten Best way back in 1934 with *Not One Word* (still one of the best-liked films in ACL's Club Library), later joined the League's staff as Technical Consultant and then moved on during the war to make training films for International Business Machines, at Hampton, N. Y. Still there, too.

WHICH REMINDS us to tell you that Charlie Carbonaro, since his New York days, has been movie making for the United States Coast & Geodetic Survey, working out of such diverse bases as Cambridge, Mass., Washington, D.C., and Norfolk, Va. Only recently, after two years of production time and 15,000 miles of travel, he completed almost single-handed a documentary study of that service. And the production is a triumph. For packed into its 700 feet of 16mm. sound on Kodachrome is a concise but eminently complete picture of the entire USCGS.

Might be a good study for those amateur producers who tend to over-foot their films. Matter of fact, the picture—called simply *U. S. Coast & Geodetic Survey*—is available on free loan at your nearest CGS area office.

ALSO MORE or less out of the past comes a communique from Dr. James E. Bliss, ACL, announcing that he is again deserting his dental profession and setting up in the picture business. Time was—oh, say, ten or fifteen years ago—when Dr. B., then an instructor in dentistry at Western Reserve University, organized from scratch that college's highly successful Cinema Lab-

oratory. There came then the war, and after it Dr. Bliss found himself in Fillmore, Calif., again with a dentist's drill in his hand.

As of right now, however, he finds his Pathe Super 16 camera more attractive to the touch—and he plans to build his movie business around it.

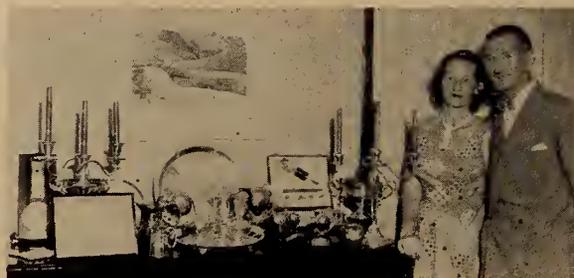
NOT to dwell too much in the past, we can now reveal that seven days were set aside here recently as Alf Bartlett Week. They were in tribute to Alfred T. Bartlett, AACL, one of the League's newly named Associates and now a perapetic ambassador of good will from Australia's amateur movie makers.

They were, frankly, seven days which shook the New York cine world. For Mr. B., both personally and pictorially, is a genuine major leaguer (there's that World Series influence still cropping up!). Screened at a special meeting of the Metropolitan Motion Picture Club, his *Enchanted Isles* on the one hand, and his *Give Us This Day* on the other, both won enthusiastic and argumentative supporters; but all here did manage to agree that Australia is a movie maker's mecca.

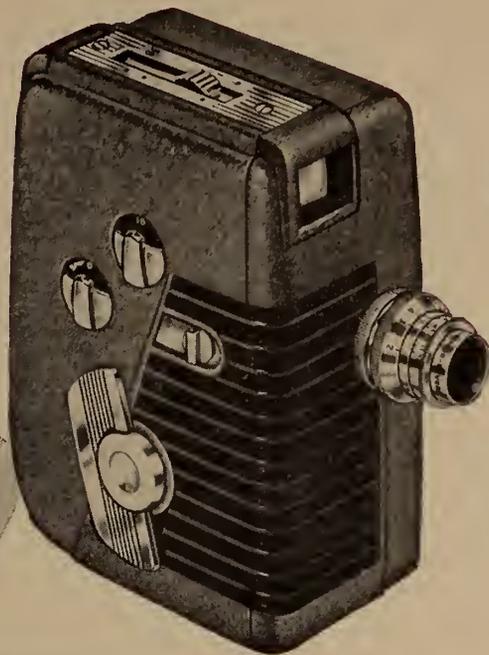
By now on his leisurely business-with-pleasure trip around the world, this sort of enthusiasm may be getting just a bit old hat to Mr. Bartlett—though, knowing him, we doubt it. For already he has behind him triumphant cine visits at the Cannes (France) Amateur Film Festival, the UNICA Congress at Brussels, Belgium, and at countless distinguished gatherings in London and thereabouts. Matter of fact, if both he and Queen Elizabeth II had not been so busy at one and the same time, his films might well have enjoyed a command screening at Balmoral Castle. Both Philip and Elizabeth are fellow hobbyists, you know.

ACROSS THE THRESHOLD: In no significant order, it gives us pleasure to report visits at ACL headquarters from Simon Perle, ACL, who, at his home in Haifa, is the League's *only* member in all of Israel; from Fulvio Borghetty, ACL, of Turin, Italy, who brought us warm greetings from the Cine-Club Piemonte, ACL, of that city.

Camera-Craft, Brisbane



A. T. BARTLETT, AACL, and Mrs. Bartlett pose proudly in their home at Brisbane, Australia, alongside trophies which he has won in amateur film competition. ACL's certificate of 1952 Ten Best award for *Give Us This Day* is in the frame at left of table.



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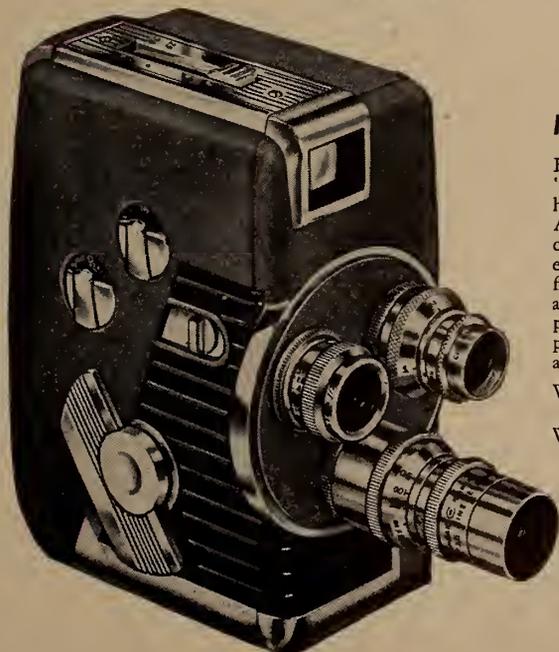
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SOME ELEMENTS OF SOUND

A movie making engineer discusses, in their simplest terms, the fundamentals of sound

JOHN R. HEFELE, ACL

WHAT is sound? Insofar as the amateur movie maker is concerned, it is a vibration of the air which enters the ear and is transmitted to the brain, causing a sensation which humans call *sound*. Graphically speaking, the vibration travels through the air in very much the same manner that waves, initiated by a stone dropped into a pool of water, travel on the surface of the water, expanding at a certain rate in all directions from the source.

In Fig. 1 a bell is the source of sound. When the clapper strikes the body of the bell, the bell is caused to vibrate. This vibration is passed on to the surrounding air which is alternately compressed and decompressed. These alternate compressions and decompressions of the air fall on the ear and we hear the ringing of the bell. The source might have been a violin or a trumpet, in which case you would hear a musical tone. Or, as a person speaks to you, his vocal cords are the sound source and you hear his voice.

SOUNDS HAVE AMPLITUDE

Loud sounds are like big waves on the water. In Fig. 2 the upper curve represents a *fundamental* sound of large amplitude, or a loud sound. Weak sounds are like small waves on the water. The lower curve represents the same sound, but with small amplitude or a weak sound. The *amplitude* of the wave, whether it be a water wave or a sound wave, is equal to the vertical distance between the crest and the trough of the wave.

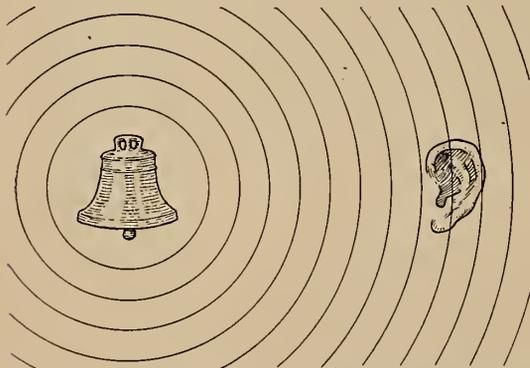


FIG. 1: Vibrations from the struck bell are carried by the air to the ear to create in the brain a sensation of sound.

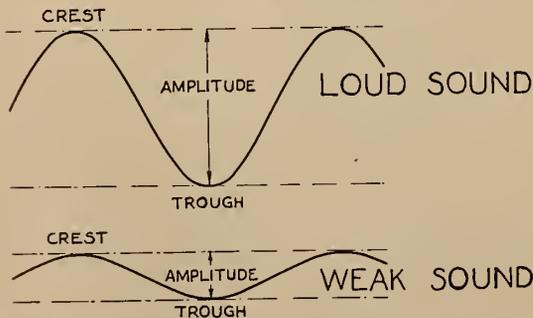


FIG. 2: Amplitude, which designates the relative loudness of any sound, is measured from wave's trough to its crest.

SOUNDS HAVE FREQUENCY

Waves of low-pitched sounds are long and rolling, as shown in the solid curve of Fig. 3. There are wide spaces between the crests. High-pitched sounds produce waves in rapid succession with short spaces between the crests, as shown in the dotted curve. The number of complete waves passing a given point in one second is referred to as the *frequency* of the sound. In the illustration the low-pitched sound completes one wave or cycle in one second, whereas the high-pitched sound completes four waves or cycles in the same time.

Audible sound frequencies cover a range from about 16 cycles per second to about 20,000 cycles per second, the range varying considerably with the hearing ability of individual ears. Orchestral music generally is a mixture of sound waves from about 30 cycles per second to about 18,000 per second, depending upon which instruments are used to produce the sounds. The *frequency range* of male speech is from 100 cycles per second to about 8,500 cycles per second and of female speech from about 160 cycles per second to about 10,000 cycles per second.

SOUNDS HAVE OVERTONES

Let us now suppose that we are listening successively to two sound waves of differing frequencies—one vibrating at about 1000 cycles per second, the other at about 2300 cycles per second. Our ears tell us immediately that the first sound is lower in pitch than the second. But they also tell us that both of these frequencies are *pure* or *fundamental*.

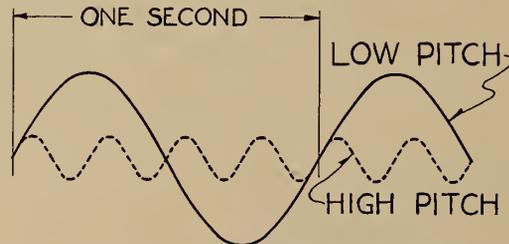


FIG. 3: Frequency, the number of complete waves passing a given point in 1 second, is a measure of sound's pitch.

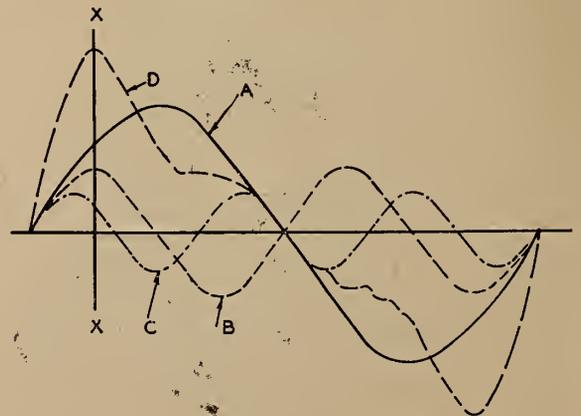


FIG. 4: Overtones B and C, called second and third harmonics, combine with pure tone A to create the composite sound wave D.

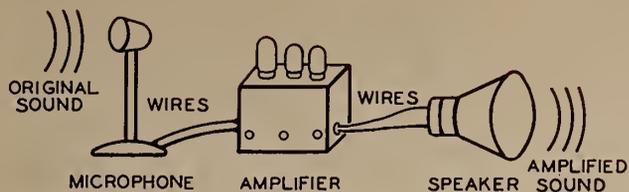


FIG. 5: Reproduction of sound, from mike thru speaker, is seen above.

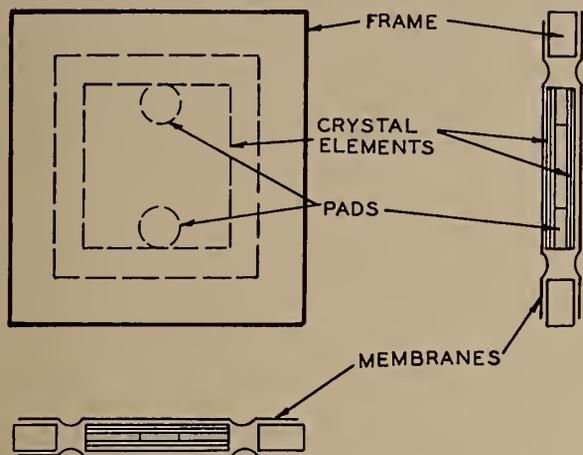


FIG. 6: Sound waves, impinging on crystal elements of microphone, are transmuted by them into small electrical signals.

mental tones. They are thus pure or fundamental in tone because they were generated by an electrical device called an oscillator.

In actuality, very few of the sounds which we hear are fundamental tones. For example, when a key on the piano is struck, the tone we hear is a composite tone consisting of the fundamental with several harmonics or overtones superimposed on it.

In Fig. 4 curve (A) represents the sound wave given off by a violin string vibrating as a whole. This is the fundamental sound wave. Curve (B) represents the sound wave of the string vibrating in halves. It shows what is called the *second harmonic*. Curve (C) represents the sound wave of the string vibrating in thirds. It shows what is called the *third harmonic*. Curve (D) is the composite sound wave which we would hear. It is obtained by adding or subtracting the vertical heights of waves (A), (B) and (C) for each frequency as indicated at the position marked (X-X).

The harmonics or overtones are weaker sound waves that accompany the basic or fundamental sound wave produced by any musical tone. They correspond to the little ripples on the surface of a big ocean wave.

The process of adding, without limit, still finer wave forms to larger wave forms accounts for the ability of sound waves to transmit simultaneously each of the necessarily complex and overlapping frequencies of all sounds, from symphony orchestras to the pounding of ocean waves. In the complex of orchestral sound it is the harmonics or overtones which distinguish easily each particular instrument.

THE RE-CREATION OF SOUND

So much for the theory of sound. Let us now consider how the amateur movie maker uses sound to provide narrative, music and special effects for his pictures: to emphasize the action he sees on the screen; to set the tempo of the action and establish the mood of the pictures.

To provide narrative and special effects which are not recorded on phonograph records he uses a microphone,

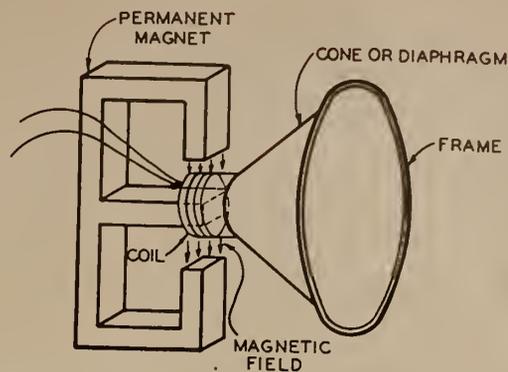


FIG. 7: Amplified signals cause coil to move speaker cone, creating air waves "heard" by the ear as sound.

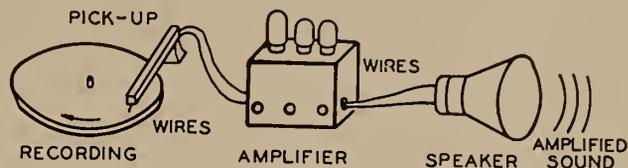


FIG. 8: Reproduction of sound, from record to speaker, is seen here.

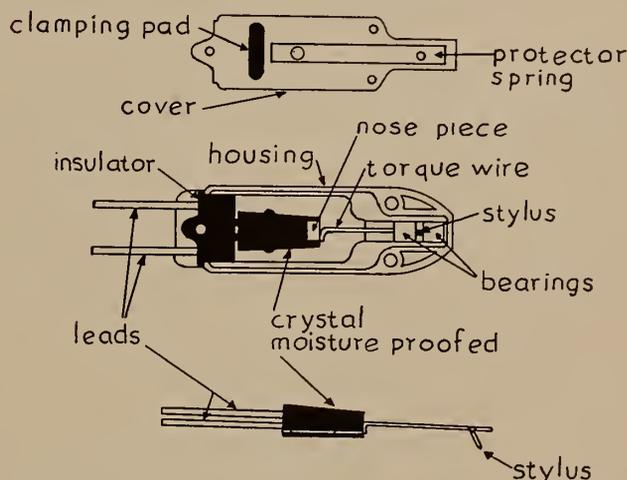


FIG. 9: Mechanical vibrations from record, picked up by needle, are borne by torque wire to crystal, where strain creates electric signal.

an amplifier and a speaker in order to have them loud enough for an audience to hear.

Fig. 5 shows how these are connected together. The original sound produced near the *microphone* sets up air waves which upon reaching the microphone are changed to electrical waves of the same form as the sound waves. In a crystal microphone, for instance, the electrical waves are transformed into voltages. These voltages, which are very small in magnitude, are connected to the amplifier. The *amplifier* builds up the small voltages to currents of sufficient strength to operate the *speaker*. These currents flowing through the speaker are converted to *mechanical vibrations* which compress and decompress the surrounding air to produce *sound waves* of the same wave form as the original. These sound waves reach your ears and you hear the narrative or sound effect, but with greater volume.

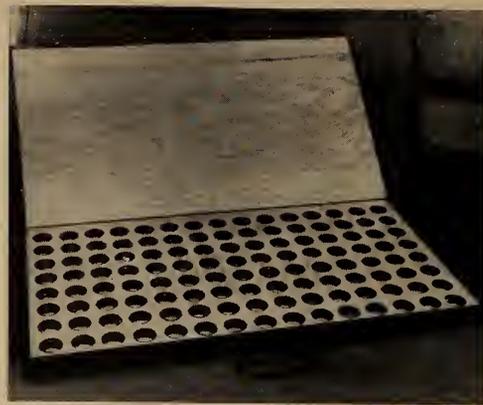
ELEMENTS OF THE MICROPHONE

Let us now consider separately each of the units in this sound system. There are many types of *pickup microphones*, but we will limit ourselves to the one most generally used, the crystal microphone.

This microphone, as diagramed in Fig. 6, consists of two crystal elements assembled [Continued on page 270]



THE AUTHOR, left, models his portable editing rack to show its general size. At right it is open and ready for use.



EDIT WHEN YOU WISH TO

With this portable editing rack and storage case, your film clips are always at the ready

MAURICE DALLIMORE, ACL

AT first thought, a portable editing rack suggests that you are going to do this sort of work on the road, in the field or otherwise away from home. Nothing, in my experience, could be farther from the fact.

For the editing rack here pictured was designed specifically for use in a smallish city apartment. And, unless you are blessed with a separate work or play room, you too may find it a handy accessory. It permits compact and dustproof storage of your film clips between editing sessions and, during these sessions, it provides for the easy transport of your film footage to whatever room you are accustomed to work in. Want to try one?

Very well . . . The chief component is a piece of plywood, in my model $30\frac{3}{4}$ inches long, $16\frac{1}{2}$ inches wide and $\frac{3}{4}$ of an inch thick. Into it are drilled 120 circular holes in 8 rows of 15 holes each. These holes, which are $1\frac{1}{2}$ inches in diameter, penetrate the plywood and thus in the finished article are $\frac{3}{4}$ of an inch deep. To provide a flooring for them, a baseboard of identical dimensions as the hole board, but only $\frac{1}{4}$ of an inch thick, is then nailed and glued to the bottom of the storage panel. And to protect the coiled film clips against scratching, each hole is lined with self-adhesive green baize obtainable at most dime stores.

To frame this component, strips of wood $\frac{1}{2}$ inch thick are now mitred and affixed around the four sides. Since these strips are $1\frac{1}{4}$ inches wide, if you position them flush with the baseboard at the bottom of the unit, they will leave a rebate $\frac{1}{4}$ inch deep at the top. Into this you can then fit the cover to your editing case, since it will be made of a sheet of plywood just $\frac{1}{4}$ of an inch thick. Since this cover (which is hinged at the bottom) fits flush into the recess left by the frame, it is necessary to insert near its upper edge a small, brass finger-pull opener. The cover is held in the closed position by a pair of small turn-catches mounted along the upper edge which rotate into position on the top of the lid. A suitcase handle for carrying, and four small rubber feet on the case's undersurface, round out the construction. You may then finish off the case as your taste dictates—either with black paint as I did or by covering it with one of the many artificial leather or fabric compounds.

The entire cost of this editing unit, which I was forced to have made by a carpenter, came to exactly ten dollars. If you have and can use the simple carpentry tools indicated, you should find your expenses far less.

The technique of using this type of editing file is probably known to many of you. But, for those amateur filmers who have just joined the class, a quick rundown may be in order. To begin with, the 120 storage holes are numbered consecutively from 1 to that total. With the empty case before you, now project your processed rolls of film slowly, stopping after each scene (or related scenes) to number and list it on a sheet of paper. With the list complete, you may then cut the scenes apart and file them in holes corresponding in ordinal numbers to your scene listing.

A second scene listing is now compiled on paper, in which you rearrange (or edit) the scenes into the order you feel they will best tell your film story. For example, the first scene on this edited list might read: 1—*LS of Ocean House Hotel with beach in foreground* (6). The numeral "1" in this case will indicate that you want this scene first in your edited footage, while the "6" shows that it is in compartment 6 on the editing rack. With all of your scenes edited on paper in this manner, it is then a simple operation to splice them together in the order indicated.

In closing, let me say that my editing rack as dimensioned was designed primarily for 8mm. film—which is the gauge in which I work. As such, I have found that the 120 compartments will accept easily the footage from five full reels of 8mm. film. Used for 16mm. footage, the rack will be almost equally capacious, since the $\frac{3}{4}$ inch holes are more than deep enough to accept this width. However, since each 16mm. scene requires twice as much linear footage to tell its story, it may prove that the $1\frac{1}{2}$ inch diameter of the holes as shown is a bit snug. In that case, you can easily expand the diameter to 2 inches.

And remember, with this portable and self-covering editing rack you can commence and break off your editing operations at any time. No longer need you stay up half the night to finish the job against the "little woman's" wrath at a littered living room the next day.

LET'S BUILD A CARPOD!

GEORGE MERZ, FACL

YOU'LL have to ask the AAA, not the ACL, how many millions of miles Mr. and Mrs. America drove this past summer. We wouldn't know. But you won't have to ask either of them to know, if Mr. and Mrs. A were movie makers, that sooner or later they took some hand-held shots from their moving car. Nor, if you too have tried it, will you have to ask *anyone* whether these hand-held horrors were any good. Let's face it: they were *not!*

The answer, as any experienced filmer will tell you, is to mount your car-borne camera on some sort of support which is directly integrated with the car itself. And the more directly integrated, the better will be your results. For, after all, your 2 ton automobile has far more inertia than your body ever could have. And it's inertia that turns the trick.

A tripod, with its shortened legs set up in the front-seat space, offers one method of good filming from a moving car. But, after using this system off and on for years, I decided last summer that it was always inconvenient and occasionally cumbersome. For with it you now have to brace and steady the tripod itself, in place of the camera which it is supposed to support. Thus, I concluded that a carpod, self-supporting and self-bracing, was the only real answer. The design which you see pictured on this page was the result.

In its simplest analysis (see Figs. 1 and 2) the unit is comprised of two wooden uprights, one wooden cross-piece at their lower ends, one wooden platform or shelf to accept your tripod head at their upper ends, two wooden angle braces supporting this shelf, and two metal straps to tie the unit directly to the car body.

This tie-in (to take last things first for a moment) proved to be the easiest part of the operation. For we found in our car that the hinge for the glove compartment door was held in place by three $\frac{1}{4}$ inch screws. It was a simple matter, therefore, to remove two of these and to replace them with similar screws which were enough longer to accept

the indicated washers and wing nuts (see Fig. 2). With this done, the ends of the metal straps were then slotted (see Fig. 1) rather than drilled. For with drilled holes it would be necessary to remove completely the nuts and washers each time the carpod was used; with the slotted strap ends, a slight turn-back of each wing nut is all that is required.

But, as suggested above, we get ahead of our story. You cannot, obviously, install a carpod as just described until you have assembled a carpod to install. So let's turn back to the beginning . . .

The most critical factor in assembling your unit is exact levelness. For if the upper shelf is not level (at least from side to side), your camera mounted on it will not be level and it will never record for you a true horizon. Thus, begin by placing your car during the assembly operation over a spot (your garage floor, perhaps) that is truly horizontal.

You are now ready to fabricate the stand. Start with two pieces of dressed wood for the uprights. Mine were 1 by 2 inches in size and were longer before trimming than they could ever need to be to support the camera platform. Align these two uprights $\frac{3}{8}$ of an inch outside of the center line of the dashboard screws, hold them plumb and make ready to fashion and attach the bottom cross-piece from another strip of 1 by 2 inch wood.

You probably will notice at this point (as I did) that the floor of your car slopes downward slightly from its center point. Your bottom cross-piece should follow that slope, which will mean in turn that the right (or outer) leg of your carpod must of necessity be slightly longer than the left one if, in the end product, the top platform is to be exactly level with the ground.

After you have fastened the [Continued on page 275]

Convenience, a quick setup and satin-smooth shooting
are yours with this easy-to-make camera mount



FIG. 1: All essential units of carpod save basal cross-piece are seen above.



FIG. 2: Cross-piece and easy method of strapping camera stand to car are pictured herewith.



FIG. 3: Even with camera in place, note here and at left the ample leg room for movie maker.

HOLLYWOOD'S NEW ASPECT

An analysis of the "new" wide-screen projection systems

JACK E. GIECK, ACL

... and what might be done to improve them

SINCE 1946 some 5000 U. S. movie theatres have nailed up their doors. And every day, on the average, three more marquees glumly spell out the familiar "Closed Until Further Notice."

Justifiably alarmed over the steady encroachment of television, Hollywood is clutching desperately at anything that looks like sure box-office. After the phenomenal success of *Bwana Devil*, for example, there began a major 3-D stampede, despite the limitations of the medium (see *Stereo Movies*, MOVIE MAKERS, May 1953). *House of Wax*, *Man in the Dark*, *A Day in the Country*, *Fort Ti* and *Sangaree* have already made their appearance, and at least ten more stereo films are scheduled for early release.

Meanwhile, with Cinerama selling out every performance, it was obvious to the movie moguls that the great curved screen had much popular appeal (see *I Saw Cinerama*, MM, January 1953). Indeed, Cinerama seemed to achieve the illusion of depth without the use of stereo and produced an unparalleled "sense of participation" which set audiences screaming and squirming in their seats. Meanwhile, in another theatre a few blocks away, patrons of *Bwana Devil* sat trying to get their glasses on straight. Ergo, Hollywood en masse got to work on wide-screen projection.

CINEMASCOPE PIONEERS WIDE SCREEN

20th Century-Fox shortly scooped the industry with CinemaScope, a process which employs a cylindrical anamorphic lens on the camera to compress an extra-wide picture onto standard 35mm. film, and then spreads it out again onto a mammoth curved screen by means of a similar auxiliary lens on the projector (see *Cinerama vs. Cinemascope*, MM, July 1953). It was stated originally that the resulting CinemaScope screen had an aspect ratio of 2.66:1, which is to say that it was 2.66 times as wide as it was high, in comparison with the standard frame proportion of 1.33:1—or, inverting the order, 3

to 4. This seemed reasonable, since Fox uses a 2x anamorphic lens and 2×1.33 equals 2.66.

2.66 ASPECT SHRINKS TO 2.55

Currently, however, the boys on the Fox technical team (as, for example, in their writings for *New Screen Techniques*, a recent and presumably authoritative book on the subject) give the figure as 2.55:1. Could this mean that Fox felt 2.66:1 was just *too* attenuated for public acceptance, with the resulting screen image looking like a piece of ribbon? In any case, the technicians have arrived at the 2.55:1 figure as the result of a new frame size for CinemaScope—.715 x .912 inches as opposed to the established camera aperture of .631 x .868. Since, however, the aperture plate on each exhibitor's projector determines the final screen format, this change of frame proportion (from 1.33 to 1.275:1) would seem thus far to be purely academic. Nevertheless, Fox, confident that its broad, cycloramic picture is the answer to the industry's financial woes, has announced that all of its future productions will be filmed in CinemaScope; furthermore, it has offered to license the process to other studios at \$25,000 per production. At least one studio, M-G-M, has already signed up.

SHORTER LENS EQUALS WIDE PICTURE

But Fox's panacea lent no comfort to the producers of some \$330,000,000 worth of pictures already "in the can" and awaiting release. Paramount, in particular, has a \$42,000,000 backlog. To save this backlog, and to avoid the expense of renting CinemaScope for future productions, the major studios cast about for a means of achieving wide-screen projection with films produced by standard methods.

The solution proved to be ridiculously simple: by employing a projector lens of wider angle (shorter focal length) than was normal for the 1.33:1 screen, the projected image is spread over a larger area than normal.

Photographs by Tony Spina from "Detroit Free Press"



HEMISPHERICAL LENS, covering 140° in both directions, is shown on projector by Jam Handy technicians. Curved screen corrects distortion seen left.



CLASSIC SCREEN PROPORTION of 4-to-3 (1.33:1) is compared in overall picture above with new aspect ratios being groomed by

A wider screen is then installed to match in *width* the spread of this projected image. But, since the aim is not simply a *larger* screen, the spread in height created by the wide angle lens is masked off, top and bottom, at the projector gate. To this pictorial result there would then be added some form of stereophonic sound, and—presto!—you have a “new” picture.

Screening their backlog of films through cropped projector apertures, the major studios found that, with few exceptions, they could get away with this process. Scenes in future films, of course, could be composed for the new frame, or even on a “double standard”—that is, a conventional 1.33:1 frame could be composed with enough space above and below important action to allow for cropping the vertical dimension.

Undoubtedly guided by the number of actors’ heads which were chopped off in the backlog screenings, each studio has established its own new aspect ratio, and the array of figures which has resulted is enough to make any exhibitor go into the grocery business. Here is the way they stack up:

Paramount	1.66:1
Metro-Goldwyn-Mayer	1.75:1
Universal International	1.85:1
20th Century-Fox (CinemaScope)	2.66:1

Warner Brothers and RKO, although primarily entrenched in stereo, have expressed their preferences for 2.00:1 and 1.70:1, respectively.

WILL THE PUBLIC BUY?

Entirely aside from the utter panic which this state of affairs must generate in the average theatre manager is the vital consideration of whether wide-screen projection will entice more people into movie houses—or whether, for that matter, the public will even accept it.

Hollywood for wide-screen shows. Amateur can duplicate effect by using wide angle projector lens and masking projector aperture.

Audiences have, after all, been conditioned by three generations of frequenting nickelodeons, presentation houses and picture palaces to the classic 3 by 4 rectangle (1.33:1). True, wide screen has cropped up spasmodically since 1897, when the Corbett-Fitzsimmons fight was photographed in Carson City, Nevada, with an aspect ratio of 2:1. It was 20th Century-Fox, who, in 1929, brought out the short-lived 70mm. film process called Grandeur. And, even during the dark depression years, many big city theatres boasted a Magnascope Panoramic Screen, which they used in conjunction with a wide angle projection lens to create spectacles out of sports events and other special subjects. I recall seeing a full-length feature, *The Warrior’s Husband*, on such a screen at St. Louis’ Fox Theatre in 1933. But, with few exceptions, motion picture screens (and television screens too for that matter) have observed the 1.33:1 aspect ratio first established by Thomas Edison back in 1888.

In defense of wider aspect ratios, *Time* has cited Pythagoras’ “Golden Rule” which, applied to a rectangle, decrees that 1.61:1 is the most pleasing frame. *The International Projectionist*, a theatrical operators’ journal, has amended its former preference of 2:1 and is now stumping for a screen somewhere between 1.66:1 and 1.85:1. Many critics, however, have leveled a finger at the “ribbon effect” of CinemaScope (2.66:1) and there is no question but that composing a frame longer than a dollar bill (2.35:1) will take lots of artistic ingenuity. Hollywood’s state of confusion on this point is pretty obvious from the studio double talk already quoted by MOVIE MAKERS in its challenging August editorial: “*Closeups are possible and tremendously effective, but are seldom needed.*”

My own feeling is that the esthetics of frame proportion are secondary to such con- [Continued on page 277]



Sixteen sees

EVEREST

The official cine-cameraman of the victorious attack on Mount Everest describes the trials of his great adventure

THOMAS STOBART, F.R.G.S.

CAMERAS IN BED

During the climb, I carried the 70-DL on my back in a rucksack. To prevent condensation forming on the lenses when I set the camera up in the cold air, I kept it in a plastic bag from which the air was squeezed out. At the beginning of the journey I used to have the cameras with me in my sleeping bag to keep them warm at night, but this proved too cold and uncomfortable.

Because of the altitude, I had ultraviolet filters on the lenses. Whenever there was time, I used a Norwood exposure meter or the S.E.I. photometer. Despite the brilliance of the snow, it was rare that the camera had to be stopped down below $f/11$ at 24 frames per second.

HUNTING HUMAN INTEREST

Our first base was the monastery at Thyangboche, a wonderful situation. Since the film is intended to be something more than a record of the expedition, human interest was most important. While some members of the expedition were acclimatizing themselves, therefore, I went down to one of the Sherpa villages to get pictures of the local life. Filming the Sherpas was not easy. When I said "Don't look at the cameras," they took me too seriously and turned their backs. Tensing, of course, was an exception. He has a most wonderful presence and his famous smile was always there.

On the first day of the approach to Everest one of the main snags of being an official cameraman showed itself. After unloading my gear, getting into position, filming and packing up my equipment again, I was so far behind the party that for the rest of the day I was trying to catch them up. The march was heavy going. Often I would be longing for a cup of tea at the next stopping place, only to find when I got there that I had to spend my own time filming the rest of the party enjoying their drinks.

On the ice fall leading into the Western Cwm, I found my energy becoming less as the height increased. Soon I was only taking about 100 feet of colour film in a day—perhaps enough to make a minute's running time in the final film. Filming made me rather unpopular on the ice fall; for it was dangerous there and everyone wanted to move on as quickly as possible.

At Camp 3, just inside the Cwm at the top of the fall, I filmed a snowstorm which should look quite effective on the screen. I think it gives a wrong impression of what happens on a mountain if all the weather sequences are the same.

The advance base inside the [Continued on page 277]

THE AUTHOR, a Fellow of the Royal Geographic Society, focuses his Filmo 70-DL on a distant Himalayan peak. B&H cameras provided the entire cine coverage of Everest expedition.

FILMING the 1953 expedition to Mount Everest was by far the most difficult job I have ever attempted. Work in the Antarctic, in comparison, was a "piece of cake."

The completed film, which will run to feature length, will be a 35mm. Technicolor "blow-up." All the original material, however, was shot on 16mm. Kodachrome at sound speed.

We took six 16mm. cameras: two Bell & Howell 70-DLs and four magazine-loading Auto Loads made by G. B. Equipments (i.e., Gaumont-British, Bell & Howell licensee in the United Kingdom, is a member company of the J. Arthur Rank Organization—*The Editor*). All my filming was done on one of the 70-DLs, but it seemed advisable to take a spare because on a previous expedition I had dropped one over a 150 foot cliff. The smaller magazine cameras were handed out to other members of the party and on later stages of the climb proved invaluable.

In the Himalayas, film equipment is subjected to considerable heat, cold and rain and there may be a range of temperature change of 100° C. Before we left England, all the cine cameras were lubricated with special greases and then tested at -45° C. (the lowest temperature possible on Everest) in a cold chamber at the Royal Aircraft Establishment, Farnborough.

Frostbite is not a serious danger for most of the time on Everest. But as a precaution the metal parts of the cameras had been covered with cloth and special trigger releases had been fitted so that we could start and stop the mechanisms with our gloves on. I did most of my filming wearing thin silk gloves.

Keeping the weight down, of course, was of prime importance; even with a special tripod I was still carrying 30 pounds of film equipment. And it goes without saying that the cameras had to be robust. They had to stand being carried 200 miles there and 200 miles back by Sherpa porters who are more concerned with getting to a place than with handling their loads carefully. But all the 16mm. cameras behaved well; only once on the expedition did something seem wrong.



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News of the industry

Up to the minute reports on new products and services in the movie field

Brownie F/1.9 A new model of Kodak's most popular movie maker—the Brownie 8mm. movie camera—featuring a fixed focus *f*/1.9 Cine Ektanon lens, has just been announced by the Eastman Kodak Company. Listing at \$49.50, the new camera is said to be the only unit with an *f*/1.9 objective ever to be offered at such a low price.

With the exception of the faster lens, this new Brownie camera is identical in all respects with the standard *f*/2.7 model. This latter camera will continue to be offered at \$39.75.

Baia editor New this month is the Baia Standard action editor, a product of Baia Motion Picture Engineering, Inc., 120 Victor Avenue, Detroit 3, Mich.

Featuring the company's characteristic "quick takedown" design, the Standard editor is comprised of 800 foot rewind spindles, the Baia splicer and the action viewer. List price without case is \$56.75, while a fitted carrying and storage case is offered at \$7.95.

\$\$ for ideas At the close of 1952, \$1,672,368 had been paid to employees of Eastman Kodak during the 55-year operation of the company's suggestion system.

The highest single award, \$11,386, was made recently to Irving Fellows, an engineer in EK's Navy Ordnance Division, who conceived an idea for revising a stacking assembly fixture.

Radiant Thrifty The Thrifty, an expensive table and wall model projection screen, has been announced by Radiant Manufacturing Corporation to sell for \$3.95, \$4.95 and \$5.95 respectively, in sizes of 18 by 24, 22 by 30 and 30 by 30 inches. The surface is Radiant's Perma-White fabric.

Victor 1600 Arc A new and portable 16mm. arc projector, the Victor 1600 Arc, has been announced by the Victor Animatograph Corporation, of Davenport, Iowa. Comprising the unit are three easy-to-carry pieces—a rectifier, speaker and lamphouse. These components, finished in Victor sage green, can be assembled and put in operation in less than five minutes.

Designed for school, church and in-



THE BROWNIE, Eastman Kodak's popular movie maker, is now yours with *f*/1.9 lens at \$49.50.

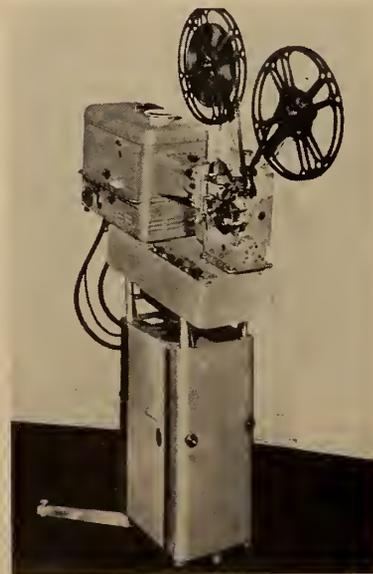
dustrial uses, the Victor 1600 Arc delivers 1600 lumens on the screen for a 58 minute show without change of carbons. The machine will list at \$1845.

Sholderpod Strikingly similar in its essential design to the gunstock camera mount pictured by Warren A. Levett, ACL, in *Gadgets Galore* (see MOVIE MAKERS, October 1952), Sholderpod is a new, lightweight camera base which should appeal to cine and still cameramen alike.

Designed with three-way adjustments to accommodate all cameras in any shooting position, the unit rests the weight of the camera on the shoulder rather than against the armpit. Sholderpod, which lists at \$9.95, is a product of Monu Inventions Corporation, 1966 Park Avenue, Denver, Colo.

Quickies Enteco Industries, Inc., 610 Kosciusko Street, Brooklyn, are now making adapter rings and filters to fit the Astro-Berlin lenses which range in focal length from 125mm. through 400mm.

All Wollensak lenses containing cemented elements will now employ thermo-setting cement. The adhesive is



VICTOR 1600 ARC, designed for school, industry and auditorium use, is latest in Victor Animatograph's line of sound projectors.

said to be stable throughout temperatures ranging from -60° to $+160^{\circ}$ Fahrenheit.

Kodak Hawaii, Ltd., a subsidiary of the Eastman Kodak Company, will pass its quarter century mark this year in Honolulu. Fred B. Herman, Kodak Hawaii manager known to many ACL visitors to the Islands, remains on the job.

Some elements of sound

[Continued from page 263]

back to back within a rectangular frame sealed by two flexible membranes. The crystal elements are held together by two resilient mounting pads, located in such a manner as to provide proper damping characteristics and to separate the elements, permitting them to deflect under application of sound pressures. No diaphragms are required, since sound pressures contact the crystal elements directly. The completed unit is impregnated with wax to render it airtight and moisture proof.

Each crystal element consists of two thin Rochelle salt plates cemented together. The assembled unit is mounted in a housing to provide ease in handling and protection to such a sensitive device.

Let us suppose that the sound waves set up by the original source are impressed upon the microphone. The pressure on the crystal elements tends to cause them to bend. Since the edges of the elements are firmly fastened to the frame, the bending will cause the elements to be strained and a small voltage will be generated in them. By connecting the two elements together electrically, the voltages generated are added to produce a larger voltage.

ELEMENTS OF THE AMPLIFIER

Much more space than we have available would be required to explain thoroughly the operation of the amplifier. For the purpose of this discussion we need only to say that the amplifier is a combination of electrical components, such as resistors, condensers, vacuum tubes and transformers, which builds up small voltages to higher voltages. These are delivered through the output transformer to the speaker. These voltages, of the same wave form generally as the sound waves, cause currents to flow through the speaker coil.

ELEMENTS OF THE SPEAKER

There are several types of speakers, such as the moving coil type, the crystal type and the older and no longer used moving armature type. Since the moving coil (permanent magnet) type is the most popular one we will limit our discussion to it.

As shown in Fig. 7, the permanent magnet speaker consists of a permanent

magnet which produces a magnetic field, a coil which is mounted in the magnetic field in such a manner that it is free to move in the field, and a cone, the inner edge of which is rigidly fastened to the coil and the outer edge to the speaker body.

When the currents from the amplifier are passed through the coil winding, a reaction takes place which causes the coil to move. Motion of the coil is back and forth, depending on the currents through it which are of the same wave form as the original sound. The movement of the coil pushes the cone back and forth, compressing and decompressing the adjacent air to produce the sounds which we hear.

Moving coil speakers may have an *electromagnet* instead of the permanent magnet mentioned previously, but the operation is identical.

ELEMENTS OF A RECORD PLAYER

When the movie maker wishes to provide music for his pictures, or to dub in recorded sound effects, he uses a turntable, phonograph pickup, amplifier and speaker. These are connected as shown in Fig. 8.

The turntable consists of a plate mounted on a motor, usually electrically driven, the speed of rotation of which can be exactly controlled to 78, 45 or 33 1/3 revolutions per minute, depending on the recording to be reproduced. At whatever rate of rotation, the turntable should run at a constant speed to prevent "wows," or changes in the pitch of the music.

Several types of pickup are available, such as the *magnetic* and the *crystal* types. For the highest quality of reproduction, a magnetic pickup of especially lightweight construction is used. The most commonly used pickup is the crystal type. Those which have a minimum needle pressure are preferable, since they will create the least amount of harmful wear on the record grooves. Let us now look at the construction of one such pickup.

The fundamental parts of this pickup (see Fig. 9) are a crystal, a torque

wire, a needle or stylus, leads and a housing. The crystal is much the same as the one used in the microphone, except that only a single Rochelle salt plate is used. It is mounted in a housing with one end rigidly fastened. The torque wire is secured to the free end. A permanent sapphire stylus or a means for holding a removable needle is attached at the outer end of the torque wire. The outer or stylus end of the torque wire is held in a bearing so that it can be turned only about its axis.

When the point of the needle or stylus is moved from side to side, the torque wire is twisted. The twist is transmitted to the free end of the crystal, causing it to be strained. The strain generates a voltage in the crystal. This voltage is conducted from the crystal to the amplifier by means of the pickup leads and the wires connecting the pickup and the amplifier. The operation of the amplifier and speaker is the same as in the setup using the microphone.

Magnetic pickups generate their output voltage by changing, with the movement of the stylus, the relative position of a magnet and a fine coil of wire.

In one of the more popular types—a variable reluctance pickup—the movement of the stylus changes the strength of a magnetic field which includes the coil of wire.

Magnetic pickup heads exert very little pressure on the tiny record grooves and can be made quite small. Their output voltage is likewise small, and more amplification is generally necessary to increase the audio signal strength sufficiently to operate the power amplifiers. This additional amplification is supplied by a *record preamplifier* which, additionally, equalizes, or compensates for, a particular variation of the recorded frequencies necessary in the manufacture of commercial recordings.

High quality of music reproduction and long life of recordings are obtained by using good magnetic pickups together with their accompanying equalizing preamplifiers.



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Chicago defeats effort to license all projectionists

During a period of thirty five days this past summer, amateur movie makers in the City of Chicago—and all other elements interested in the free and unlicensed screening of substandard motion pictures—came perilously close to losing that freedom.

For there was civic legislation proposed during that time which, if it had passed, would have required the employment of a licensed motion picture operator to run any projector—8mm. or 16mm.—anywhere in the City of Chicago save in the home.

This legislation was embodied in a Proposed Revised Electrical Code which was prepared by Chicago's Electrical Commission for presentation before the City Council, the community's top legislative body.

Key paragraphs in this proposed Code were Sections 155-8 and 155-25. They read as follows:

155-8. (Motion Picture Projecting Machine Operators-License Required) It shall be unlawful for any person to operate a professional, non-professional or miniature non-professional motion picture projecting machine or device for any public or private gathering without first having obtained a license as a motion picture projecting machine operator; provided that Sections 155-8 to 155-25 shall not apply to the operation of any motion picture projecting machine or device of a miniature non-professional type for use in a dwelling, when the film used is not larger than sixteen millimeters in width, which film is regularly supplied only as slow-burning (cellulose acetate or equivalent) film, and when less than fifteen (15) amperes of current is (sic) used.

155-25. (Motion Picture Projecting Machines Using Fifteen (15) Amperes of Current or More) It shall be unlawful for any person to operate a professional, non-professional or miniature non-professional motion picture projecting machine or device or any type of projection equipment using 15 amperes of current or more for any public or private gathering without first having obtained a license as a motion picture projecting machine operator; provided, that Sections 155-8 to 155-25 shall not apply to the operation of any motion picture projecting machine or device of a miniature non-professional type for use in a dwelling, when the film used is not larger than sixteen millimeters in width, which film is regularly supplied only as slow-burning (cellulose acetate or equivalent) film, and when less than fifteen (15) amperes of current is used.

Appended to these legislative proposals were a series of definitions bearing on their interpretation. Germane among them were the following:

88-540.4(b): Non-Professional Motion Picture Projector: A motion picture projector intended for use with slow-burning (cellulose acetate or equivalent) film only. A non-professional motion picture projector shall not be used in public except for not-for-profit exhibitions.

88-540.4(c): Miniature Non-Professional Motion Picture Projector: A non-professional motion picture projector whose construction provides for the use of films of a width less than one and three-eighths ($1\frac{3}{8}$) inches which film is regularly supplied only as slow-burning (cellulose acetate or equivalent) film.

Had it passed, the effects of this proposed legislation on the free hobby of amateur movies, as well as on the free use of substandard motion pictures for religious, educational, scientific and allied purposes, are too shocking and too obvious to need detailing here.

That this discriminatory and wholly unnecessary legislation did not pass may be credited to the vigorous protests of all interested parties—including Chicago's hundreds of organized amateur movie makers—*once these co-interested parties were alerted!* However, passage of this "sleeper" ordinance seems to have come dangerously close to success. As far as the Amateur Cinema League can determine, from its several sources of information, the chronology of events was as follows:

JULY 23: "Apparently the first effort to sneak this Code through was on July 23, at which time James Fitzwater, director of visual education for the Chicago Public Schools, opposed it, along with representatives from Bell & Howell and others."

This report, which came to ACL August 15, well after the battle was joined, was from Peter S. Bezek, ACL, of the Chicago Cinema Club, ACL. He went on to add:

"Jim called me that night (July 23) and told me what the provisions were in the Code, since a copy of it was not obtainable at that time. While officials stated that it did not apply to amateur or 16mm. showings, the wording was so tricky, I am told, that it would be subject to various interpretations at the whim of interested parties. Later, a copy of the Code was obtained and we passed on the information to all clubs holding membership in the Associated Amateur Cinema Clubs (of Chicago) and to as many others as we knew of."

JULY 25: Apparently the incident on which Mr. Bezek thus reports was caught up by two Chicago newspapers and brought to the attention of the general public in their editions of July 25. For Mr. Bezek goes on:

"*The Daily News* on Saturday, July 25, quoted Jim Fitzwater as saying that the provisions of the Code would increase public school operational costs by nearly a million dollars."

Reporting later on the events of that same day, Arthur H. Elliott, ACL, the League's Chicago-area director and a

past president of the city's Metro Movie Club, ACL, stated:

"Although I was out of town at the time, it now seems that on July 25 the *Chicago Tribune* had published a story of the attempt to push this 'sleeper bill' through the City Council. You can well imagine the uproar there would have been if some alert reporter had not been on the job."

JULY 27: It was on this date, only three working days after the abortive attempt at legislation on July 23, that ACL headquarters was first alerted to the dangerous situation in Chicago.

The warning came to us from Frederick G. Beach, FAEL, former technical consultant for the League and for some years now supervisor of motion pictures for the New York Central Railroad, with headquarters in New York City. As a member of the Industrial Audio-Visual Association, comprised of some seventy of America's top industries using motion pictures, he had been alerted by the Association's Chicago representative—and immediately passed the word on to ACL.

The League's first move (on that same date of July 27) was to wire a warning to our Chicago director, Mr. Elliott. He returned to that city on July 29 and at once went into action.

AUGUST 3: In the meantime, the Chicago Association of Commerce and Industry issued a warning to its members under date of August 3. In it they stated in part:

"It has been called to our attention that, among other things, this proposed Electrical Code would change the requirements for licensing operators of motion picture projection machines . . . This matter is under consideration before the City Council and may come up for a hearing on Thursday, August 6."

AUGUST 6: This City Council hearing, which was open to all interested parties, developed into the decisive turning point in the now-aroused battle against the Proposed Revised Electrical Code.

In attendance for ACL and the organized amateur movie makers of Chicago was League director Elliott. Also volubly on hand were representatives of the National Audio-Visual Association, the aforementioned Industrial Audio-Visual Association, the Chicago Association of Commerce and Industry, the Illinois Education Association, the Chicago Board of Education, the Bell & Howell Company, the *Chicago Tribune*, as well as Parent-Teacher, church and other groups of allied interests.

Of this gathering, ACL director Elliott reported by wire to League headquarters: "Bill to license projectionists committed to Building Committee at yesterday's Council meeting. Will advise you of final action."

Commenting on the same open hear-

ing, the Commerce and Industry group stated in a second bulletin to its members: "As a result of the great volume of protest, the City Council deferred action upon the proposed Code and referred it back to the Building and Zoning Committee for further consideration and recommendation."

AUGUST 13: The Building Committee in turn, loath to handle this now-hot potato, referred the proposed Code back to its ostensible sponsors, the city's Electrical Commission.

Thus, on August 13, the Electrical Commission itself called an open hearing to consider proposed amendments to its Proposed Revised Electrical Code. Present, besides members of the Commission, were representatives of all the major interested parties heard at the August 6 meeting of the City Council. Under their urging and guidance, amendments to the offensive sections (those cited earlier) of the Proposed Revised Electrical Code were unanimously agreed upon.

AUGUST 25-26: This amended version of the original Proposed Revised Electrical Code was then resubmitted to the Building and Zoning Committee, which approved it on August 25. On August 26, at a meeting of the City Council, it was enacted into law. The amended versions of the previously offensive paragraphs follow:

155-8. (Motion picture projection machine operators license required.) It shall be unlawful for any person to operate a professional motion picture projection machine or device for any public or private gathering without first having obtained a license as a motion picture projecting machine operator, provided that Sections 155-8 to 155-27 inclusive shall not apply to the operation of any motion picture projection machine or device of a miniature non-professional type when the film used is not more than 16 millimeters in width which film is regularly supplied only as slow burning (cellulose acetate or equivalent) film.

155-25. (Motion picture projection machines using 15 amperes or more of current.) It shall be unlawful for any person to operate a professional or any type of projection equipment using 15 amperes or more of current for any public or private gathering without having first obtained a license as a motion picture projecting machine operator, provided that Section 155-8 to 155-27 inclusive shall not apply to the operation of any motion picture projecting machine or device of a miniature non-professional or non-professional type.

88-540.4(b) (Non-professional motion picture projector.) A motion picture projector intended for use with slow burning (cellulose acetate or equivalent) film only, with film more than 16 millimeters wide.

With the adoption of these revised paragraphs, the battle was over. Amateur motion picture projection—and, in fact, all non-theatrical uses of 16mm. or 8mm. film and projectors—were specifically protected from any future pressure-group efforts to limit or license them.

The amendments drafted and put

through by the forces of free filming were *shrewd* ones. And, since this licensing problem is one which will continue to come up across the country, it will be well for amateur movie makers everywhere to analyze the clean, definitive provisos of these revised paragraphs.

To begin with, let us analyze the two versions of the exception clause written into Sec. 155-8. In the first and offensive version, this exception from licensing was limited to the operation of a miniature, non-professional projector which (1) was to be used only in a dwelling; (2) was to use film not wider than 16mm., and (3) was to draw a current load not greater than 15 amperes.

Beside the obvious and sweeping limitation proposed here on the *place* where substandard projectors might be used, it also should be noted carefully that this paragraph would prohibit the non-licensed use of all 16mm. arc projectors. Since such projectors are used widely in schools and elsewhere, this too was an important aspect of Sec. 155-8.

Now let us examine the clear, unambiguous and altogether adroit exception clause drawn up for the amended version of Sec. 155-8. It states simply that the necessity for obtaining a license shall not apply when the projector used is of the miniature non-professional type designed to employ film not more than 16mm. in width.

Dropped entirely are (1) any restriction on the place of use, and (2) any limitation on the amount of current load permitted for projection. Since a "miniature non-professional type projector" was already defined in 88-540.4 (c) as "a projector whose construction provides for the use of films of a width less than 1 3/8 inches," it will be seen that the amended version of Sec. 155-8 frees all substandard projection not only from any restriction on place, but also, essentially, from any restriction on the use of arc illumination.

Nevertheless, such a restriction (against the use of 15 amperes or more of current) still stood in the exception clause of the first and offensive Sec. 155-25. We find also that this clause



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limits its exception (1) to projectors of a miniature non-professional type; (2) for use only in a dwelling, and (3) with films not larger than 16mm. in width.

When we analyze the amended version of Sec. 155-25, we find that *all* of these restrictions have been adroitly done away with. Gone is the restriction on place of projection, as was expected. But also gone are the limitations of the exception clause to projectors of (1) the miniature non-professional type, and (2) those using less than 15 amperes of current. In place of these restrictions we find the following simple and forthright exception clause:

"Provided that Section 155-8 to 155-27 inclusive shall not apply to the operation of any motion picture projecting machine or device of a miniature non-professional or non-professional type."

The important accomplishment here is that the exception clause in amended Sec. 155-25 now covers not only "miniature non-professional projectors" (the definition of which we already know), but also the so-called "non-professional projectors."

There remained now only the necessity of drafting an amended definition of "non-professional projector," one which would be less ambiguous than the old definition 88-540.4(b). This was triumphantly done in the new version which was simplified to read:

"A motion picture projector intended for use with slow burning (cellulose acetate or equivalent) film only with film *more* than 16mm. wide."

The italics here on the word *more* are of our own choosing. They are intended to point up the amazing fact that this amended definition of "non-professional projector," when taken in combination with the amended exception clause of Sec. 155-25, actually extends the freedom from licensing *to the non-theatrical use of 35mm. projectors—as long as they project cellulose acetate film only!*

This accomplishment, and the liberation from licensing of 16mm. arc projectors, speak brilliantly of the clear thinking and adroit maneuvering of those who drew up these all-important new amendments. That the original and offensive version of this Chicago code could be stopped was almost a foregone conclusion—once the aroused protests of all substandard film users, amateurs and others alike, were brought to bear on the City Council. Once stopped, it also was a foregone conclusion that the primarily-offensive "in dwellings" limitation would be given up.

But what the forces (whoever they may be) behind this proposed Code did *not* contemplate was that they might actually lose ground—rather than fail to gain it—in their attempted invasion

of public and private liberties. But lose ground they have—and quite soundly and properly so. The citizens of Chicago now have on their statute books a series of ordinances which are clearly and competently in key with modern developments in motion picture projectors and films!

All of the many persons and groups who played their part both in winning this battle and in drafting this peace deserve the heartfelt gratitude of amateur movie makers everywhere. League director Elliott, in summing up his and ACL's participation in the affair, has written headquarters as follows:

"I should like to be able to say that I, acting for ACL, was responsible for this action being defeated. But this would be far from the truth. The defeat of the original Code and the drafting of acceptable amendments to it were very much a cooperative effort.

"However, I *can* say that the success of all of us depended first on the alertness of a few—and only later on the aroused protests of the many. The course of our struggle, triumphant though it was in the end, should be a stern warning to all amateur filmers. Their stoutest shield in this unending battle for filming freedom is the Amateur Cinema League. I urge movie makers everywhere to strengthen this protector of their liberties through ACL membership!"—J.W.M.

Book reviews

NEW SCREEN TECHNIQUES, edited by Martin Quigley, jr. 208 pp. with *illus.*, cloth, \$4.50; Quigley Publishing Company, 1270 Sixth Avenue, New York 20, N. Y.

New Screen Techniques is a collection of 26 articles on 3-D, stereophonic sound, Cinerama, CinemaScope and other techniques involving aspect ratios wider than the long-established norm of 1.33:1. The authors are acknowledged experts in their fields and include such names as Lowell Thomas, Fred Waller, Hazard Reeves, Darryl Zanuck, Spyros Skouras, John Norling, Milton Gunzburg, Jack Warner, Pete Smith—in fact, just about everybody but D. W. Griffith. Appropriately, the introduction has been written by Dr. A. N. Goldsmith, who holds the patents on most of the electronic special-effects equipment used by the television industry and, conceivably is responsible for the whole motion picture revolution which is the subject of the book.

As an integrated work, *New Screen Techniques* is somewhat redundant, for a number of the chapters cover essentially the same ground. However, this is fortunate since the writers, by and large, are mighty close-mouthed about their subjects, probably in an effort to protect their unpatented processes from

each other. Cinerama's inventor, Fred Waller, for example, uses his chapter to describe the Waller Flexible Gunnery Trainer, the forefather of Cinerama and unquestionably quite a gadget during World War II. But, personally, I would have preferred a few revealing backstage glimpses of Cinerama itself.

By far the most informative article, from the standpoint of the movie amateur, is John Norling's chapter on 3-D photography and projection. Norling begins by ticking off his empirical tolerances on stereoscopic presentations—samples: images from the two projectors must not differ in size by more than 1/2 of 1 percent; vertical misalignment must not be greater than 3 inches on an 18 foot screen; camera convergence angle should be kept under 2 degrees except under very unusual conditions; interaxial lens spacings much greater than the human interocular distance (about 2 1/2 inches) cause the "miniaturization," false depth and distortion which are characteristic of recent 3-D movies. Norling goes on to describe five basic stereo cameras, including his own, and concludes with a very interesting proposal designed to eliminate the often-troublesome "stereo window" by means of vignettted screen margins, possibly in combination with a wide screen.

The compatibility of wider screens and 3-D is mentioned by several of the authors. Even Natural Vision's Milton Gunzburg, who, understandably, writes with a sizable chip on his shoulder, offers the peace pipe to the new aspect ratios. But there is far more dissension than camaraderie among the writers; and one finishes the book with a feeling of having attended a verbal wrestling match rather than a technical symposium.—JACK E. GIECK, ACL.

Let's build a carpod!

[Continued from page 265]

bottom cross-piece (mortising it in as I did is a refinement, but it is not necessary), determine by trial and error the platform height which will best serve you when your pan head and the camera are mounted in final place. (I like to have the lens high enough to include in the bottom of the picture some suggestion of the car's hood and the hood ornament; makes for better perspective with the middle and background elements.) Mark this height on one of the uprights; and then, using a spirit level, carry this same height across to the other unit, cut both off as indicated and mount the platform. All of the joins, incidentally, in my construction of this carpod were made with wood screws, which I recommend over nails.

You are now ready to determine, again by test, the requisite length of

the metal straps (see Figs. 1, 2 and 3). The straps I used were 3/4 of an inch wide and 3/16 of an inch thick, and I began by installing their slotted ends on the lengthened screws under the glove compartment. Letting the straps slant upward naturally from these fastenings. I moved the carpod (complete with its attached camera) forward and backward until I had found the most suitable distance to position the camera lens behind the windshield. A distance of about 1 inch in my case still left plenty of room behind the carpod for slipping in and out of the front seat. Measurements were then made for the shape and size of the wooden angle braces, these were fashioned and then attached both to the top platform (see Fig. 1) and at the sides to the uprights (see Fig. 3). The outer ends of the metal straps were then cut to size, drilled and screwed to the undersurfaces of the braces.

Each make of car will probably offer a differing height relation between the floor, the underside of the dashboard (where you will anchor the metal straps) and clearance above the bottom edge of the windshield. In cases where the camera platform has to be higher than the one pictured here, the angle brackets may become too large vertically to look neat. In this event I would suggest putting a right-angled twist in the metal straps so that you can fasten them to the sides of the upright members. You can then limit the size of the angle braces to one which will steady the platform.

The relatively low level of my own camera platform (as you will see in Figs. 2 and 3) was made possible further by the fact that I was using underneath the tripod head itself a universal ball-swivel base (see Fig 3), which is mounted in turn on the three metal brackets seen on the platform in Fig. 2. Where only a detachable pan-and-tilt head is employed, the height upward will be lessened and the mounting, of course, will be effected through a standard 1/4/20 tripod screw.

And now, in closing, a few brief words on using your carpod to its best advantage. In the first place, steady though it is as a camera support, you will get still better results if you shoot at the next higher camera speed than the one you intend to project at; in other words, shoot at 24 frames per second for 16 fps projection, or at 32 fps for a 24 fps screening. Tends to smooth out the bumps. Second, you will get added smoothness, as well as increased field of view and a better sense of movement, if you use a wide angle lens in all of your moving camera shots. And finally, don't train your camera at an angle of more than 20 degrees right or left of the line of the car's movement; beyond that the images will be blurred and jittery.



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8 CLUBS 16

Philadelphia Vacation films, all taken during the recent summer, were the order of the day for the first fall meeting of the Philadelphia Cinema Club. Among the pictures screened were *Across the Chesapeake*, by Robert Shriver; *A Day with a Dub*, by Alexander McCalmont, and *Camping in North Carolina*, by Earl Gard—all on 8mm. stock. A similar program of 16mm. films will be shown at the October meeting.

N. Y. Eights The New York City 8mm. Motion Picture Club has announced a change of meeting place for the coming year. Effective with their first gathering on September 21, the club now convenes in the Johnson Room of the Columbia University Club at 4 West 43rd Street, in Manhattan.

Los Angeles At their October meeting members of the Los Angeles Cinema Club, ACL, will see films produced by Joseph J. Harley, FACL, now the League's president. The program will include *Little Intruder* and *In His Own Judgement*. This latter film, which won for Mr. Harley the 1944 Maxim Memorial Award, has heretofore been unavailable for club screenings because of its tightly integrated audio accompaniment. Now, however, a print has been added to the ACL Club Film Library with the score recorded on a magnetic stripe, thus permitting the wider distribution this great picture deserves.

Ottawa The Ottawa (Canada) Cine Club devoted its September meeting to the subject of Queen Elizabeth II and her recent coronation. Films of the London ceremonies taken by Norman Fee, a club member fortunate to be in England at the time, and pictures of the coronation celebrations in Ottawa, by Art Phillips, were highlights of the evening.

Sound in Gotham The opening program of the year for the Metropolitan Motion Picture Club, ACL, of New York City, presented members with a lively, entertaining and instructive "battle of the sound tracks," with the four major forms of sound accompaniment for amateur films being covered. Among the films screened to illustrate the various methods were *Up From The Ground*, by Joseph J. Harley, FACL,

optical sound on film; *Paintings*, a 1952 Honorable Mention winner by George E. Canning, ACL, sound on disc, and *Sweet Air*, by John Caruso and Raymond Moss, ACL, sound on magnetic Synchro-Tape.

After the intermission, James W. Moore, ACL, League managing director, discussed and demonstrated the capabilities of magnetic sound on film with a series of sample recordings especially prepared for this purpose. *Poet and Peasant*, a 1952 Ten Best winner by Robert G. Williams, ACL, rounded out the program as a dramatic example of magnetic sound and the synchronization that is possible with it.

Seattle September 8 was designated as Al Morton Night by the Seattle Amateur Movie Club, ACL. Mr. Morton, FACL, accompanied by his wife, was guest of honor and presented three of his fine films: *Grand Canyon Voyage*, *Land of the Purple Sage* and *Trees*. Needless to say, this was not only an entertaining and instructive evening for the members, but one which they will all remember for some time to come.

UN events At one of its few summer meetings, members of the United Nations Movie Club, ACL, in New York City, heard Richard Griffith, curator of the Museum of

Modern Art's Film Library, speak about the museum's collection. Mr. Griffith also screened a Buster Keaton comedy, vintage 1924, called *Sherlock, Jr.*

Also, since mid-July, Mr. Zaki, of the UN Film Division, has been conducting a series of classes for club members on the operation and maintenance of projectors and other film equipment. His generous effort is to be applauded all the more because he willingly gave up many lunch hours for this service.

French contest *Films and Documents*, the official magazine of the Federation Nationale du Cinema Educatif, has announced a competition open to amateurs anywhere in the world. The contest will be divided into two classes: the first for films on any subject, the second for films on folklore, either of France or any other country.

For further details about this competition, which closes on November 10, write directly to the Federation at 52, Boulevard Beaumarchais, Paris 11, France.

Michigan At the annual meeting of the Michigan Council of Amateur Movie Clubs, made up of movie clubs in that state, the following officers were elected for the new year. W. H. VandeWalker (Battle Creek), president; W. N. Kemp ACL (Grand Rapids), first vicepresident; H. Earl

Where to see		
THE TOP OF THE TEN BEST		
Date	Sponsor	Tickets and Information
October 29	Amateur Motion Picture Society of Albany	Helen C. Welsh 44 Parkwood Street Albany 8, N. Y.
November 12	Bristol Cinema Club	E. H. Sparks 20 Goodwin Street Bristol, Conn.
November 19	Amateur Movie Club of San Diego	Viola Ford 3610 Alexia Place San Diego, Calif.
Where to see the		
JUNIOR TOP OF THE TEN BEST		
Date	Sponsor	Tickets and Information
October 19	16 & 8 Movie Club of South Braintree	Mrs. Stanley Brackett 62 French Avenue South Braintree, Mass.
November 11	Everett Amateur Movie Club	Dr. Harold C. Fey 321 Madison Everett, Wash.



TWIN 202 PROJECTORS put on the ACL Top of the Ten Best show for the Golden Gate Cinematographers, ACL, in San Francisco. At the controls, front to rear, are A. Theodore Roth, ACL, president of the GGC; Tullio Pellegrini, ACL, and brother Gino Pellegrini.

Morton, ACL (Muskegon), second vice-president; Mrs. E. Stapert (Kalamazoo), secretary, and Elmer LaPointe (Niles), treasurer.

Hosts for the meeting were members of the Battle Creek Motion Picture Society. On the itinerary for the occasion were conducted tours to the Kellogg Food plants and the Kellogg bird sanctuary. Needless to say, many cameras were in evidence.

Sixteen sees Everest

[Continued from page 268]

Cwm, at more than 21,000 feet, was the nerve centre of the expedition. All around us was a mass of blazing white. I hope that in future expeditions the cameraman will be allowed to have some say as to the colour of the clothing worn by the climbers. Blue garments against a background of snow make it difficult to calculate the best exposure.

From the advance base, I had to carry all my own kit as my personal Sherpa had fallen ill. I did not go beyond 23,000 feet, but even at that height I found myself becoming forgetful. At the start I took notes of the scenes I exposed, but later I gave it up, and I am afraid I missed a certain amount of stuff. At these altitudes it is essential to have a tripod, for the wind makes it impossible to hold a camera steady; for certain scenes I mounted the 70-DL on my ice axe, which had been specially adapted for the purpose.

NEARLY FIVE MILES UP

Although only still cameras were taken to the summit—for even a few pounds of extra weight might spell the difference between success and failure—George Lowe carried the Auto Loads up the Lhotse Glacier and exposed some 16mm. Kodachrome on the South Col at nearly 26,000 feet. This was the highest point reached by the cine cameras; but from our camp in the Western

Cwm I managed to get some telephoto shots of the summit and the col on the 70-DL.

On the day of the attempt on the summit we waited anxiously at Camp 5 for news. At last, we saw three figures on the way down. Carrying the 70-DL, I started out to meet them.

Hillary, who wanted to give the news himself, asked me not to send a pre-arranged signal down to Colonel Hunt at the camp. As a result, they began to think the attempt had failed. I got Hillary to agree to make no sign to the party until I had set up the camera. The expressions of delight on the faces of Colonel Hunt and the others when—after fearing the worst—they heard that the attempt had after all succeeded should make a wonderful climactic sequence.

Probably few men were better qualified than Mr. Stobart for the exacting task of making the official film of the Everest expedition. The son of a climber and explorer, he was on a Himalayan expedition in 1946, on the Norwegian-British-Swedish Antarctic expedition in 1949 and 1950, and in 1951 and 1952 he filmed in Central Africa and Central Australia.

His account is reproduced by permission from Film User, an English trade publication.—J.W.M.

Hollywood's new aspect

[Continued from page 267]

siderations as whether the audience gets a good look at the picture. And all the current giant screen processes, unhappily, involve some degree of image degradation. As any darkroom novice knows, there is a limit to the amount a film can be blown up while still preserving acceptable detail in the finished picture. And a process which throws away anywhere from 20 to 35 percent of the frame before doubling, or even tripling, an enlargement of 200 or so diameters hardly seems to be heading in the right direction. Nothing is gained by this kind of wide-screen projection which could not be accomplished merely by inviting those members of the audience who like big-screen effects to move down into the first two or three rows of the theatre.

The point that all the Hollywood boys seem to be missing is that it is not primarily the *bigness* of Cinerama's screen which makes it so effective—for there is no magic in merely filling the field of human vision with a picture. The feeling of being "in the movie" occurs only when the picture, in addition to filling the retina, approximates the wide-angle characteristics of human vision. In other words, peripheral vision areas must contain the type of image perspective normally

seen out of the corners of the eye. To accomplish this, a much wider angle camera lens will have to be introduced. Cinerama, of course, uses three cameras (or, at any rate, three lenses) to take in its 146 degrees of lateral coverage.

HEMISPHERICAL LENS COVERAGE

That this feat, and more, *can* be performed with a single lens has been demonstrated recently by the Jam Handy Organization of Detroit. To perfect an aerial gunnery trainer which this company is developing for the Navy, Jam Handy has developed a remarkable hemispherical lens which covers a field of 142 degrees—vertically as well as horizontally. With a front element approximately 7 inches in diameter, tapering down to a rear element of about 1 inch, the lens is rated at *f*/2.2 and has a focal length of 4/10 of an inch.

When mounted in a standard (Mitchell) 35mm. motion picture camera, the lens takes pictures which, if projected normally, would be distorted in a manner quite similar to the images seen in one of those silvered glass spheres people sometimes place in their gardens. But Jam Handy has a projection system almost as unique as the lens itself; the screen is half a hemisphere (of 12 foot radius) and the standard 35mm. projector is fitted with the same 142-degree lens used on the camera. However, by adjusting the length of throw, the entire quadrisphere is filled with picture.

John Campbell, who is in charge of

WITH GRATITUDE . . .

The Amateur Cinema League takes pleasure in acknowledging, with sincere gratitude, the following donations of pictures to the ACL Club Film Library, since our report of March, 1953.

IN HIS OWN JUDGEMENT, 1944 Maxim Memorial Award winner, 16mm. magnetic sound on Kodachrome, produced by Joseph J. Harley, FACL, and donated by Harry Groedel, ACL.

PAINTINGS, 1952 Honorable Mention winner, 16mm. magnetic sound on Kodachrome, produced by George E. Canning, ACL, and donated by the Toledo Amateur Movie Makers, ACL.

TUMBLING WATERS, 1949 Honorable Mention winner, 16mm. magnetic sound on Kodachrome, produced by Leo J. Heffernan, FACL, and donated by Harry Groedel, ACL.

KEEP 'EM SMILING, 16mm. optical sound on Kodachrome, produced by Oscar H. Horovitz, FACL, and donated by the United Community Service and Red Feather Agencies, of Boston, Mass.

MOUNT ZAO, 1937 Ten Best winner, a new print in 16mm. magnetic sound on black and white, produced by Kohji Tsukamoto, and donated by the Nippon Amateur Cine Slide Association, of Tokyo, Japan.

THE SQUEEZE THAT FAILED

ELSEWHERE in this issue you will find a news account—prepared rather fully, for reasons which we will discuss presently—of the latest in a long line of efforts to infringe upon the freedom of personal movie making. We refer, in case you missed it, to the Chicago licensing story on page 272.

For the sake of sound journalism, we have tried as far as possible to remain objective in our report of this shocking example of pressure-group politics. We have no such intention in this editorial comment on it. For the bare-faced rapacity of this politico-labor squeeze play went far beyond the boundaries of objectivity.

It was a cleverly planned maneuver and, in its early moments, it came perilously close to success. No one, you can hear the union projectionists reasoning, would think to look for movie licensing legislation in the city's Electrical Code. So-o-o, let's ask our pals on the Electrical Commission (also stout unionists, you may be sure!) to slip our joker in there. And so there, in this Proposed Revised Electrical Code, they apparently slipped it.

In his final report of this disgraceful affair, League director Arthur H. Elliott, of Chicago, has stated: "The official explanation by the chairman of the Electrical Commission is that the licensing provisions in their Proposed Revised Code were identical with those in the old Electrical Code. They were simply retained in the new code because no one had objected to them previously."

Even from our fairly remote vantage point, this claim impresses us as malarkey. For one thing, the very name of the legislation itself—Proposed Revised Code—casts doubt on this disclaimer. For a second,

the Chicago Association of Commerce and Industry, in its bulletin of August 3, warned its members that "It has been called to our attention that this Proposed Electrical Code would *change* the requirements for licensing operators of motion picture projectors." Since this very bulletin was accompanied by a copy of the proposed licensing legislation, we, at least, assume that the Association checked these provisions for changes against the existing statutes.

Well, it does not now matter too much, in any case. This vicious attempt to corral for Chicago's professional operators *all* motion picture projection save that in the home has been beaten back, and the squeeze play has failed. But far more important than that, in the course of the battle the over-greedy operators have actually *lost* ground—rather than gained it. They lost ground because, in the course of drafting amendments to their rapacious code, a few clear-thinking minds adroitly and relentlessly outmaneuvered them.

For it is not enough, in these battles, simply to turn back the opposition on such primitive and outrageous provisions as the "in dwelling" aspect of the proposed Chicago code. The real victory lies in re-drafting all such existing legislation so that it is in line with modern cine techniques and thus provides the substandard film user a positive, rather than simply a negative, protection.

This the enacted amendments to the Chicago code have done brilliantly and conclusively. It is because of this that we have reproduced and analyzed them in full. When the squeeze play is put on in your community—and it may be at any time—you will do well to recall these Chicago canons.

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The Amateur Cinema League, Inc., sole owner and publisher of MOVIE MAKERS, is an international organization of filmers. The League offers its members help in planning and making movies. It aids movie clubs and maintains for them a film exchange. It has various special services and publications for members. Your membership is invited. Eight dollars a year.

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J.H.'s Training Devices Department, demonstrated this projection system for me a few weeks ago and I was frankly amazed at its effectiveness. Although the films I saw were taken in black and white and had no sound track (they were experimental and not designed for public showing), I was definitely "in the picture" as the camp chair I was sitting on rode up Detroit's Woodward Avenue, taxied out of an aircraft hangar, and finally was attacked by enemy planes. I sat just inside the great bubble of screen, which encompassed me in a full half circle

horizontally; in the vertical plane the picture dipped about 30 degrees below the horizon and ascended to 90 degrees overhead. The effect was that of a more enveloping, if junior-sized, Cinerama, with the addition of an enormous expanse of sky extending overhead to the zenith. So long as I remained near the center of the spherical segment, there was no evidence of distortion.

I do not believe, nor is it Jam Handy's intention, that this hemispherical lens is destined to be the motion picture industry's messiah. But it is an important technological step in the

right direction. My own guess is that the wide-screen system of the future will incorporate a similar lens in conjunction with a film at least 70 millimeters wide.

In the meantime, as Columbia's Jerry Wald put it: "In a year it will be a tie score in the gimmick game. Then it will be the same old question—Who has the story?"

Hollywood will do well to bear in mind that projecting a stinker on even a *triangular* screen will not improve its aroma—either to the audience or to the stockholders.

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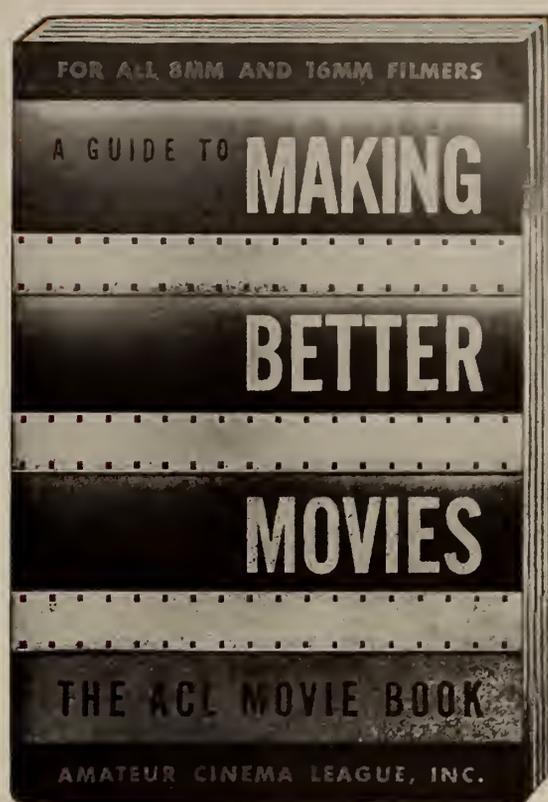
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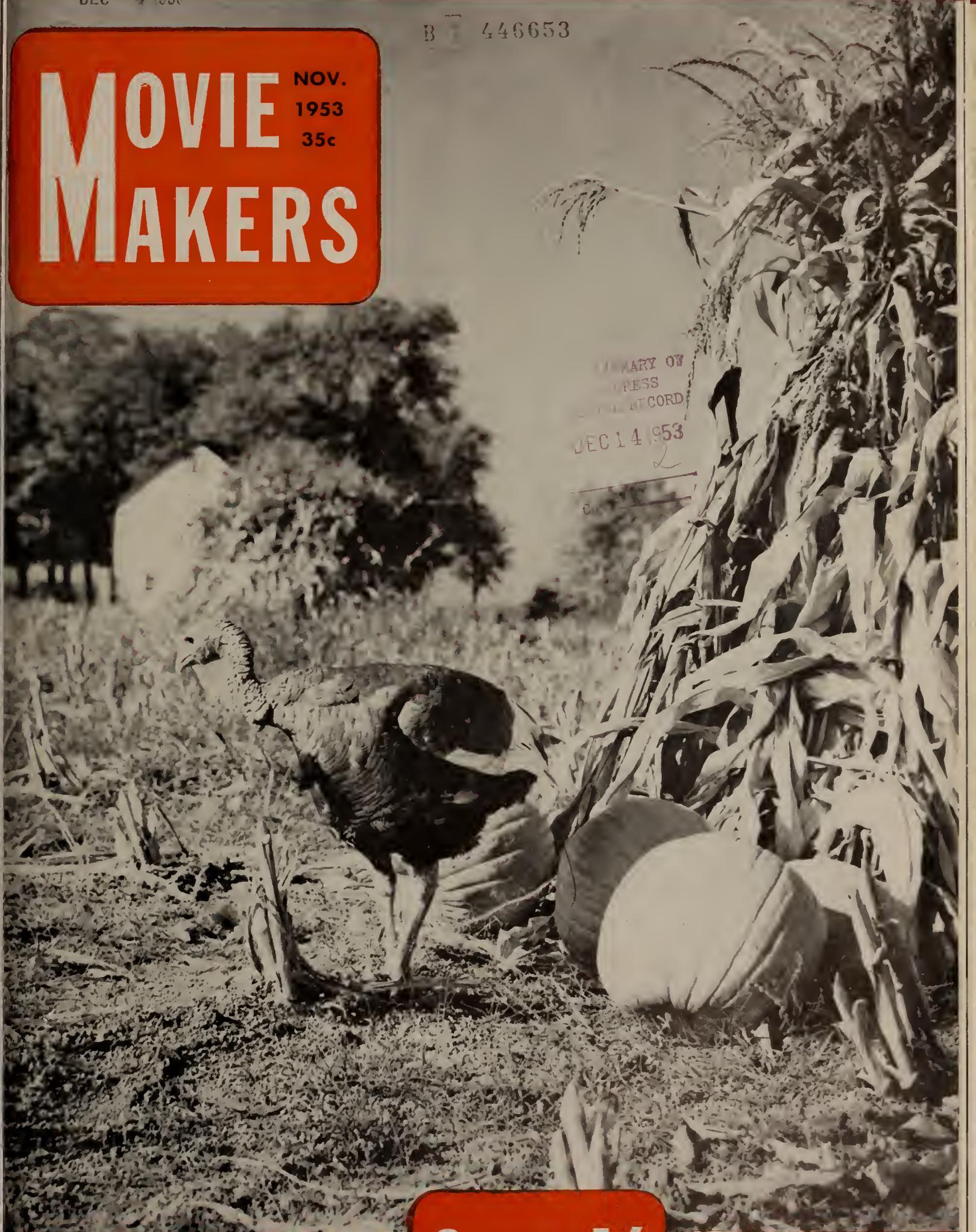
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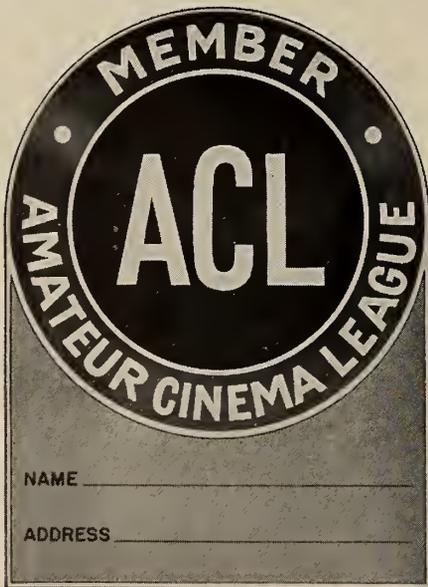
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Cordially,

James W. Moore

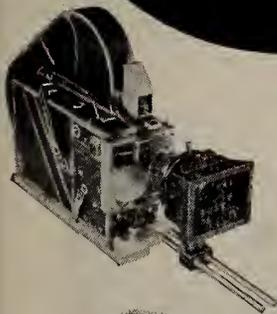
JAMES W. MOORE
Managing Editor

*Because of the Federal ban on all non-defense uses of copper, ACL pins are now gold-plated on a sterling silver base. This has required a slight price increase—from \$1.00 to \$1.25 each.

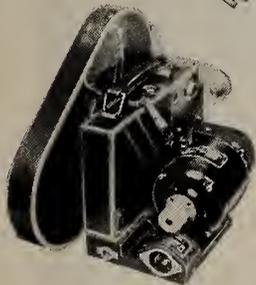
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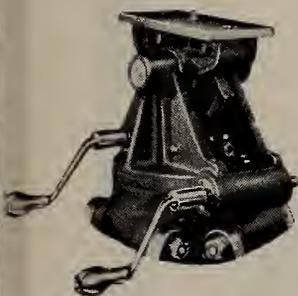
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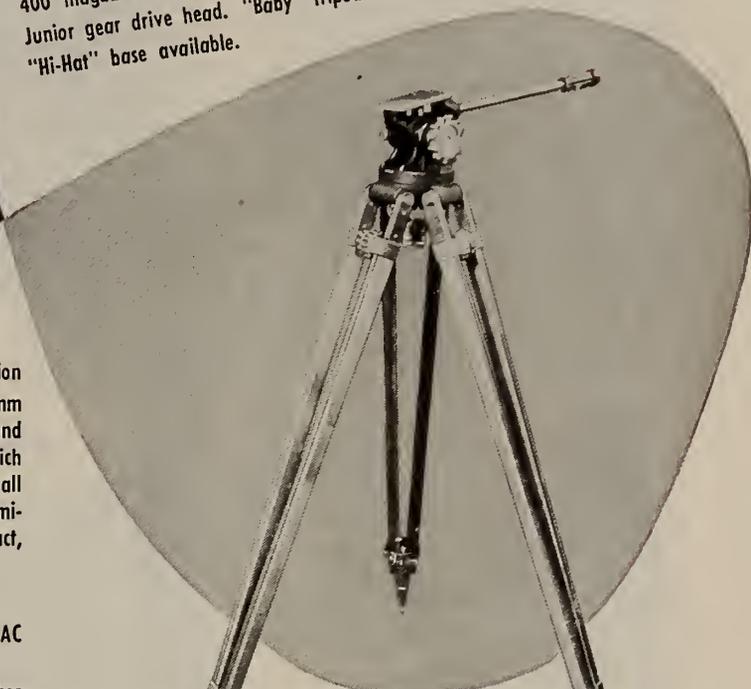
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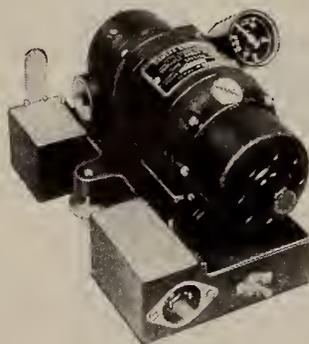


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MOVIE MAKERS

THE MAGAZINE FOR
8mm & 16mm FILMERS
Published Every Month by
AMATEUR CINEMA LEAGUE

November
1953

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Editor

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Clubs Editor

ANNE YOUNG
Advertising & Production

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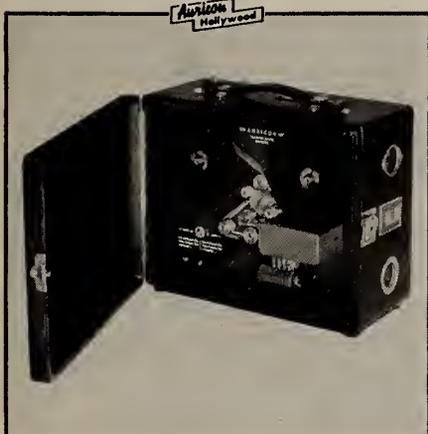
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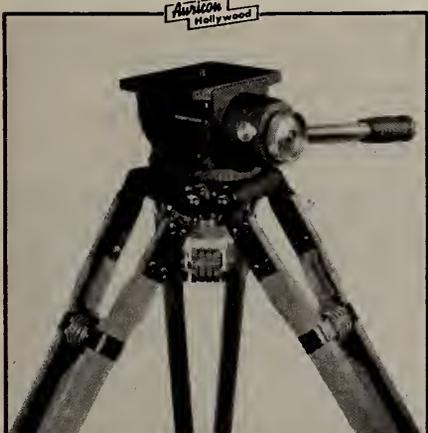
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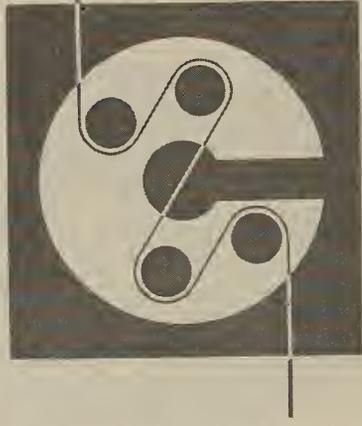


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Closeups—What filmers are doing



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It's NOT official, but LeRoy Segall, ACL, of Milwaukee, thinks that he is the first amateur in that city to give a large-scale public screening of his own movies with magnetic sound on film.

In any case, it is clearly on the record that on a sweltering night this last summer Mr. Segall, abetted socially by his wife Stella, lured 263 invited guests into the Venetian Room of the city's Hotel Astor. Served up to these guests — besides cake and ice cream during the intermission—were Mr. S's 1952 cine studies of Denmark, Finland and Norway (part I of the program), followed by an hour's worth of his Helsinki Olympic Games coverage.

Editing, and later recording, this mass of footage was of course a big job—as the lapse of time between shooting and showing will indicate. But Mr. Segall was amply aided in this project by John Bakke, jr., to whom he accords grateful credit.

TWO FILMS which placed among ACL's selection of the Ten Best for 1952 received further honors this summer at the sixth annual Festival International du Film Amateur, in Cannes, France.

These were *Outsmarted Smarties*, by George Valentine, of Glenbrook, Conn., which was awarded a bronze medal at-testing its public presentation, and *Muntre Streker*, by Mathis Kverne, of Oslo, Norway, which took first place in its animated films class and second place in the overall Grand Prix of French Cinematography. Mr. Valentine's production, on 8mm. stock, was accorded one further distinction: via a specially designed 8mm. arc projector, it was shown to a 1600-seat capacity audience on a screen 25 feet wide for a magnification of 2,600,000x.

WELL, IT'S No. 7 now for Delores and Timothy Lawler, AACL, of Kenosha, Wisc., with the birth on September 28 of Eileen Kay, who bowed in at 6 pounds and 14 ounces. What with her sister Bridget (No. 6), *Duck Soup*, the Lawler's 1952, five-child Maxim Award winner is getting as out of date as old 2-D movies in Hollywood.

THERE ARE 650 miles of waterfront in the great deep-water harbor which is the Port of New York—or, more technically, the Port of New York-New Jersey. To and from this foreshore there come annually 10,000 vessels, flying from their mastsheads more than 170 bright house flags and carrying in their bottoms 200,000,000 tons of the world's commerce.

These and other facts we learned recently at a preview screening of *Via Port of New York*, a compact, fast mov-

ing, 27 minute 16mm. sound and color film just released by the Port of New York Authority, ACL. The Princeton Film Center (the credits say) were the producers, and J. Clark McGuire served as supervisor of production for the Authority. But from where we sit the film really stems from a couple of able amateurs. For the script, a beautifully integrated job, was written by Oeveste Granducci, a former 8mm. member of ACL and the Washington Society of Cinematographers, ACL, while the entire production was directed by Henwar Rodakiewicz, also a former ACL'er and the Ten Best producer in 1932 of *Portrait of a Young Man*.

If you want to see what these two ex-amateurs have done with about a thousand feet of Kodachrome, address your booking request (for group screenings only) to Trade Promotion Manager, Port of New York Authority, 111 Eighth Avenue, New York 11, N. Y. There will be no charge for the film other than shipping costs.

ACROSS THE Threshold: In from six weeks of Europe and en route to his home in Lincoln, Neb., Edmund G. Dittmer, ACL, enriched and enlivened a recent morning for all of us with a visit to headquarters. In the "enlivening" phase he was quite ably abetted by his young, three and one-half year son Richard, who, jaunty in a plumed Tyrolean hat, charmed the hearts of our girls with his blue-eyed chatter—while we discussed more weighty matters with Mr. D.

Also recent and welcome visitors were Charles J. Ross, ACL, of Los Angeles, who took lunch with Joseph J. Harley, FAAL, the League's president; Lewis J. Hamson, ACL, of Brigham, Utah, on for a visit with his brother in Darien, Conn., and Ralph Luce, of San Francisco. The latter, you may remember, was co-producer with Leonard Tregillus, FAAL, of *No Credit and Proem*, outstanding experimental films of animated clay figures. Mr. L. is now a partner in Pearson & Luce, where they specialize in sound and films for television and industry.

Earlier, Betty and Tom Butler, ACL, were in from Cincinnati.

For the latter, as is our wont at the drop of a decibel, we ran off some magnetic test recordings on the projector. These the couple regarded with attentive but seemingly unimpressed ears, and then, on departure, left us their business card. On it, in the center space, were the words *Butler Custom Recordings*. Below, in one corner, the card read: *Betty Butler, Radio and TV*; while in the other stood: *Tom Butler, Recording Engineer*.

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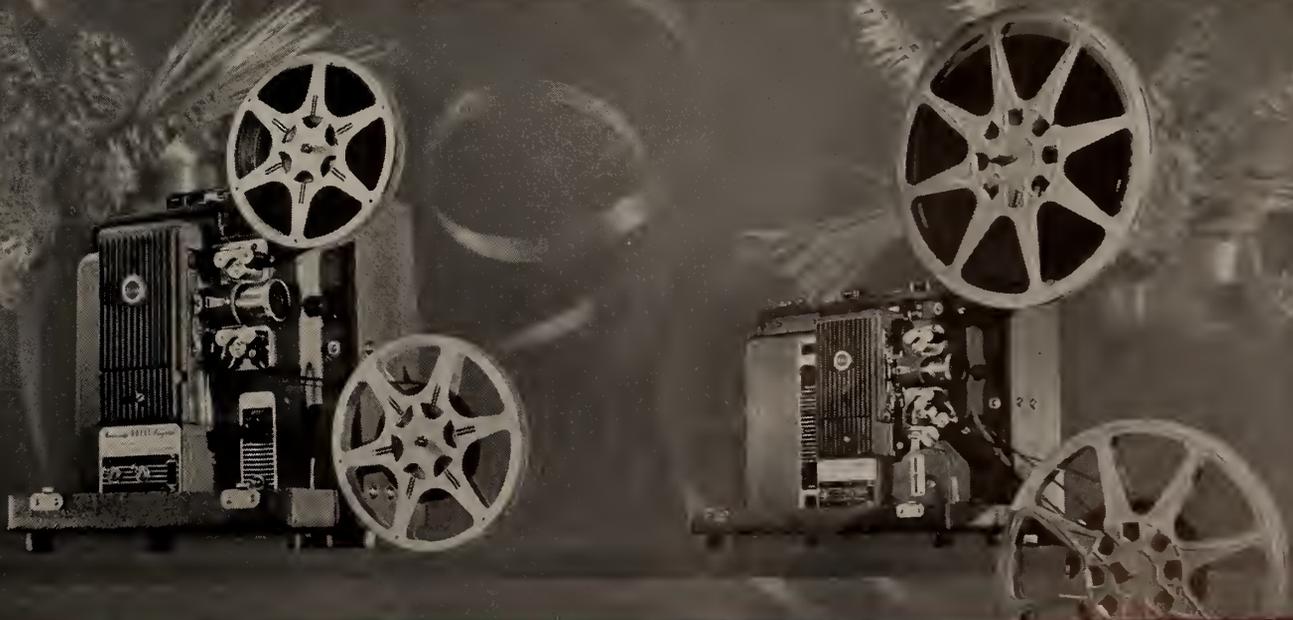
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This department has been added to MOVIE MAKERS because you, the reader, want it. We welcome it to our columns. This is your place to sound off. Send us your comments, complaints or compliments. Address: *The Reader Writes*, MOVIE MAKERS, 420 Lexington Ave., New York 17, N. Y.

FILMING IN FRANCE

DEAR MR. PRESIDENT: The movie makers of France have read *Permits in Paris* by Helen C. Welsh, which appeared in your magazine, MOVIE MAKERS.

The debt of gratitude which our country owes to the United States of America does not permit us to remain silent to this cry of alarm which may be misinterpreted by our American friends. It is for this reason that we take the liberty of writing to explain matters and hope that you will be willing to bring it to your readers' attention.

These are the things which one should know, while in France, if one wishes to film in the streets, on public thoroughfares, in national museums and in public gardens.

These regulations are applicable to still photographers, as well as movie makers, and also are applicable to all persons, be they French or strangers.

Taking of photographs or movies is absolutely free and not subject to "tips" on all public routes (streets, avenues, boulevards) under the sole condition that they are taken without the use of a tripod.

A filmer who uses a tripod is subject to the regulations which apply to professionals. In this form, one must have proper authorization: in Paris, from the Prefect of Police. When one holds such authorization, you are entitled to all freedom and protection by the police from those troublesome spectators whom we in Paris call the "Cockneys." This authorization is free.

Quite to the contrary, the taking of photographs in national gardens, such as the Park of Versailles, for example, is subject to a tax for everyone. Photographs are forbidden in the interiors of national museums, except when express permission is asked of, and granted by, the curator. The amount of the tax depends on the importance of the park or garden.

Permit me, in closing, to mention that this payment of a fee in a national park is in force elsewhere, not only in France. It is applicable throughout nearly all of Europe. For example, I had to pay a tax this year in Switzerland for a visit to Balusee, a little lake

near Kandersteg. I was not offended, and every movie maker in Europe would say the same.

We hope that our American fellow movie makers do not take umbrage. It is not, sadly, in our power to obtain suppression of these taxes.

Please accept, Mr. President, with the greetings of the French amateurs, the assurance of my highest esteem.

A. AVALLE

President

Federation Francaise des Clubs de Cinema d'Amateurs, ACL
Paris, France

The Amateur Cinema League is sincerely grateful for this explicit report on filming conditions in France from our brother amateurs in that country. For the reply of the League's president, see page 306 in this issue.

THE CHICAGO CODE

DEAR 'ACL: We certainly appreciate the very real assistance which the ACL affiliates in Chicago gave us on the Electrical Code deal. I met Noah Van Cleef of the Drake Hotel, who is a member of ACL and also of the Chicago Cinema Club. He was at the open hearings at the time the amendments were adopted and sent along to the City Council for passage.

C. K. PRESTON

Director of Public Relations

Bell & Howell Company
Chicago, Ill.

DEAR MR. MOORE: We sincerely appreciate your efforts on behalf of the photographic dealers and cine clubs in the City of Chicago . . . We ourselves have done our share to influence our aldermen in the proper direction.

ADOLPH WERTHEIMER

Vice President

Radiant Manufacturing Corp.
Chicago, Ill.

DEAR ACL: The Chicago legislation you describe is certainly ridiculous. If there is anything we can do to assist you, we shall be happy to do so.

ROBERT C. BERNER, ACL

Vice President

Keystone Camera Company
Boston, Mass.

DEAR MR. MOORE: The main reason I wanted to write was to express delight with your coverage of the Chicago union deal. Your discussion of the proposed ordinance and the manner in which it was changed will give many

people a clear and complete idea of what happened. And your editorial on the same subject, *The Squeeze That Failed*, is a dandy.

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New York 17, N. Y.

CAMERA AND CRIES

DEAR MOVIE MAKERS: Thank you very much for your nice comment on Jaybird Films in your *Closeups* column of October.

I would like to amend the write-up to the extent that I will not be giving up my dental practice for full-time movie making—much as I would enjoy this. Jaybird Films will function in addition to my dental practice.

DR. JAMES E. BLISS, ACL
Fillmore, Calif.

ENTHUSIASTIC AUTHORS

DEAR MOVIE MAKERS: You certainly did a fine job of editing the *I Love Lucy* story. Made it a lot more concise and easy reading. A number of people in Hollywood have commented that this is one of your best issues.

WILL LANE

Hollywood, Calif.

DEAR EDITOR: Thanks for the nice spread you gave my article, *Filming the Fair*. The art work reproduced beautifully, and I was certainly pleased with it.

ARTHUR L. CENTER

San Diego, Calif.

DEAR MOVIE MAKERS: Astonishingly, I was very interested myself to read the article I had written on recording with the 202. First chance I'd had to see the operations in retrospect.

Among others, I received a screamingly funny letter from a man in Michigan who writes that he got worn out

running back and forth between Pentron 1, Pentron 2, and the mixer. He adds: "Evidently you got worn out too—or at least your shoes did!"

DICKY ROTH, ACL
Harrison, N. Y.

DEAR MR. MOORE: Thanks for the centerspread and the fine treatment which you accorded my latest effort—*Hollywood's New Aspect* . . . Incidentally, Denis Neale's projector speed control system in the September issue sounds terrific. If it is original with him, I can't understand why he hasn't slapped a patent on it.

JACK E. GIECK, ACL
Birmingham, Mich.

THOROUGHLY ENJOYED

DEAR MOVIE MAKERS: I have thoroughly enjoyed the article, *I Saw Cinemascope*, by Jack E. Gieck, ACL, in July MOVIE MAKERS. The explanation of all technical matters is perfectly clear, and the closing paragraph is so right and dramatically though simply expressed.

CHANNING R. DOOLEY, ACL
Summit, N. J.

Our warm thanks to League member Dooley, who for many of the League's early years served on ACL's board of directors.

TEN BEST IN NEW ZEALAND

DEAR ACL: Please accept my sincere thanks for the screening of ACL's selected Ten Best films which the Otago Cine Club has recently presented here. They were very much enjoyed and created quite a sensation in this town.

WILLIAM P. C. CLIFFORD, ACL
Dunedin, New Zealand



In this column MOVIE MAKERS offers its readers a place to trade items of filming equipment or amateur film footage on varied subjects directly with other filers. Commercially made films will not be accepted in swapping offers. Answer an offer made here directly to the filer making it. Address your offers to: *The Swap Shop*, c/o MOVIE MAKERS.

MAIL FROM MAGNETICS?

DEAR READER WRITES: I have just converted my Filmo 70-DL to single sprocket operation and purchased a 202 magnetic sound projector. Since this sound field is all new to me, I would welcome correspondence from other magnetic sound filers everywhere. I will answer all letters.

JOSEPH S. SINGER, ACL
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MOST of you sound and movie enthusiasts will agree that, in order to make the most effective use of the new sound-with-film techniques (whether you employ magnetic tape or film), it is best to have voice, music and, sometimes, sound effects available at the will of the recorder. Therefore, this article will describe a simple, self-contained and portable unit which can serve as your audio control center in these recording operations.

Essentially this device will consist of two turntables, a monitoring headset for these turntables, a microphone and input for same, an output to the recorder, and provisions for controlling the volume and mixing the sound from either of the turntables and the microphone. These essentials may, in turn, be interpreted in two models: one is a reasonably low-cost unit (see Fig. 1) for the budget minded, the other a high fidelity setup (see Fig 2) for those to whom superior audio results are more important than price. We shall discuss and diagram both of these units forthwith. Since the low-cost unit actually embodies all of the essentials, let us consider it first.

LAYING OUT THE DESIGN

The layout of the parts on the turntable panel is pictured in Fig. 1 and diagrammed in Fig. 3. The turntable spindles should be set $12\frac{1}{2}$ inches apart, and their pickup arms should be 8 inches apart, midway between the vertical spindles. This will allow either arm (or both) to play on either record table. The connections for switching the turntable motors on and off are obvious; just observe due caution in handling and insulating for 110 volts. The connections for the microphone mixing circuit, earphone monitoring and playing arm switching are a bit more complex; they are diagrammed in Fig. 4. Be sure



FIG. 1: Low-cost control center (above) uses crystal pickups and mounts all its operating controls on its own panel board (see 3).



FIG. 2: Hi-fi control center uses magnetic pickups and shifts volume, mixing functions to own panel. Note two arms a single table.

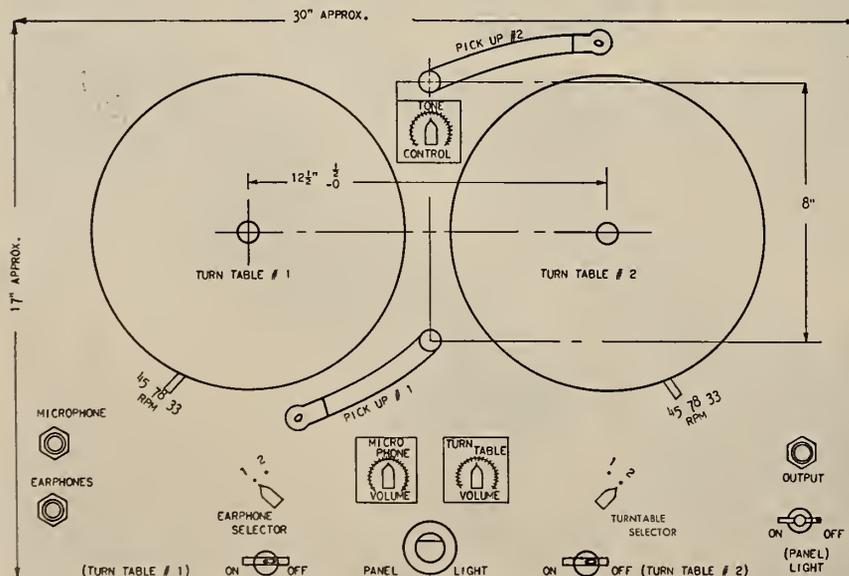


FIG. 3: The layout of low-cost operating parts and controls are diagrammed, dimensioned here.

PARTS NEEDED FOR LOW-COST CONTROL CENTER

	Approx. cost each	
Two 3-speed turntables	\$10.00	\$20.00
2 an-off switches	.50	1.00
1 panel light		.60
2 crystal turnover pickups	10.00	20.00
2 selector switches	1.30	2.60
3 potentiometers	1.00	3.00
2 resistors	.20	.40
1 tone control condenser		1.00
3 phone jacks	.50	1.50
1 set of earphones		2.30
Wire and shielding		2.00
Total for parts		\$54.40

PARTS NEEDED FOR HIGH-FIDELITY CONTROL CENTER

	Approx. cost each	
2 spring mounted turntables, 3 speed	\$25.00	\$50.00
2 an-off switches	.50	1.00
1 panel light		.60
2 magnetic reluctance pickups	14.00	28.00
2 preamplifiers	11.00	22.00
2 selector switches (silent type)	1.30	2.60
2 condensers 25 micro.	1.00	2.00
2 potentiometers	1.00	2.00
2 resistors	.20	.40
3 phone jacks	.50	1.50
1 set of earphones		2.30
Wire and shielding		2.00
Total for parts		\$114.40

all these connections are carefully shielded and grounded to a common ground connection, as is usual in all audio systems. Use single shielded wire.

SIMPLE MIXING SYSTEMS

Mixing the sound signals from records and microphone is not really a difficult problem. It can be done simply either by using two volume controls and two resistors or by means of a mixing tube. The resistor method is shown within the dotted lines in Figs. 4 and 5; the mixing-tube circuitry is shown in Fig. 6. These mixing methods are included in the audio control center circuits which will be described in this article.

Note in the diagrams that there is only one output connection for plugging into the sound recording medium. This plug-in will be either to the microphone or phonograph input, depending on the amplification of the system. If both are provided, it would be well to try each in turn to see which works better. In general, the best results will be obtained when the recording unit—tape recorder or magnetic projector—has its volume control set at about one half of full volume. Once the volume control of the recorder is set, this should not be adjusted again. The control center has all of the facilities necessary to make and to mix the complete recording.

RIGHT HAND—LEFT HAND

The turntable circuitry is so arranged that by use of the turntable selector switch either the right or the left hand pickup arm may be connected into the mixer circuit at will. (The switch should be marked 1 and 2, or R.H. and L.H.) By having two turntables in operation it is possible to bring in either one of two musical selections at the appropriate time. And to enable the operator to cut in either turntable at the proper time, there is provided the monitor headset and its selector switch. By this means the operator can listen to either record at will, although only the one cued in by the turntable selector switch will be playing through to the recorder. This is a great convenience when striving for exact transitions between one record and the other.

AMBIDEXTROUS ARMS

There is another important feature in this turntable design, and that is the ability of both pickup arms to play on any one record. This allows the same record, or portions of it, to be repeated at will by the instantaneous turn of the control switch. While the original or No. 1 pickup arm is playing, the second arm may be used to explore other parts of the record through the earphones. When the desired new portion of the record is reached, pickup No. 2 may be cut in via the selector switch. To assure this bi-pickup playing, the layout measurements given here should be followed closely. These measurements are correct for the generally used 7½ inch radius playback arms.

[Continued on page 305]

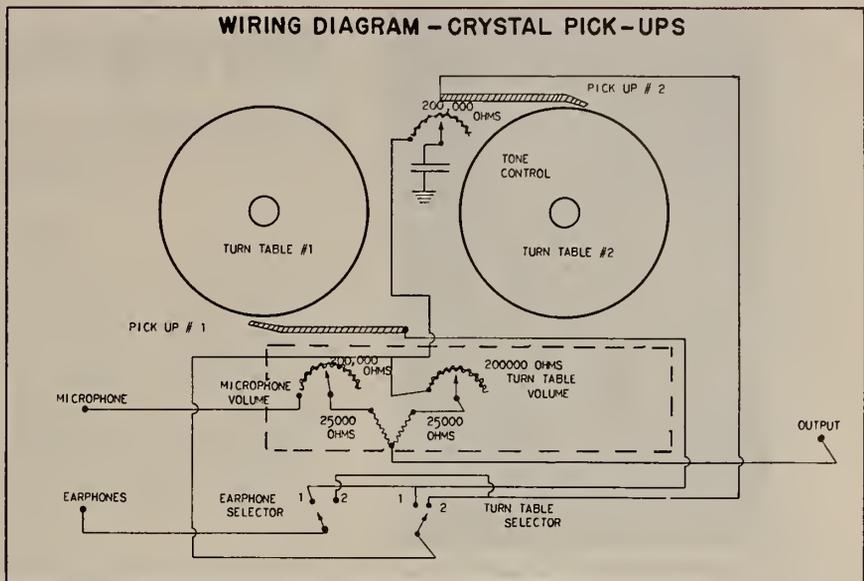


FIG. 4: Wiring schematic for crystal pickups shows use of tone control (tap) but no pre-amps.

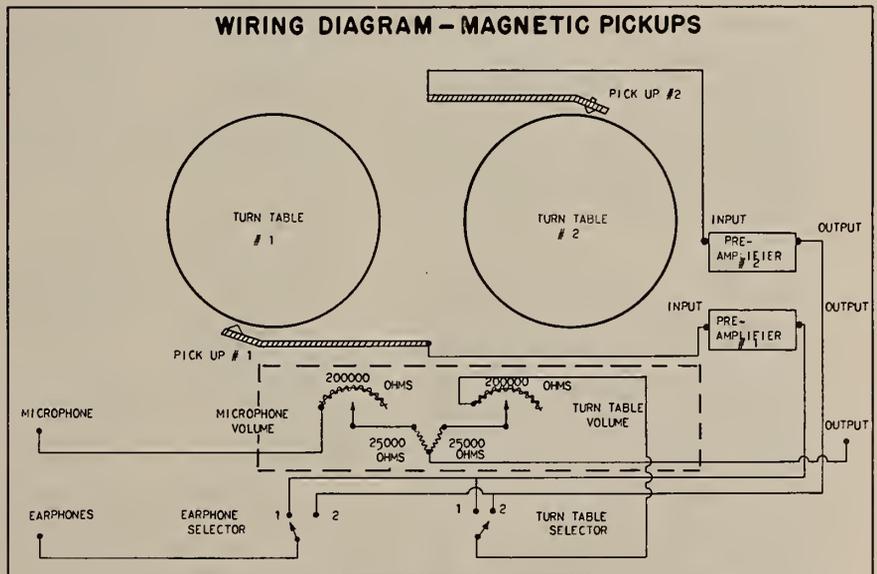


FIG. 5: With magnetic arms tone control is dropped, pre-amplification stage added at right.

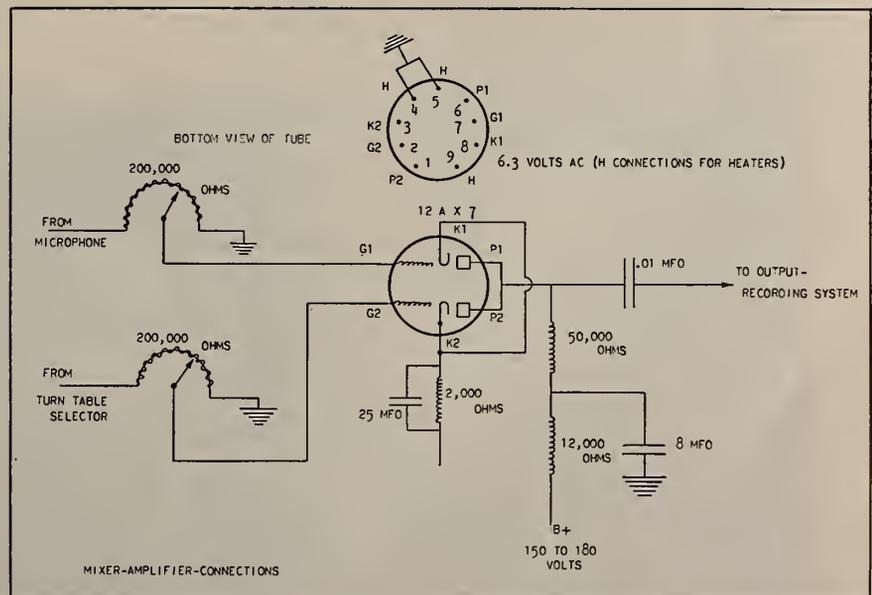


FIG. 6: Mixer here uses 12AX7 tube, while Figs. 4, 5 (see broken lines) use resistor units.



ARIE VAN DER LUGT, in a role from one of his romantic melodramas, and Anne Mary below are the authors of *Rainy Day Blues*.

ABOUT THE AUTHORS

Anne Mary and Arie van der Lugt—who appear both pictorially and in print on this page—are a young Dutch couple from whom we first heard a little over a year ago. Addressing himself to the "Officers and Members of ACL," Arie began as follows:

"Although you don't know me, I dare be so impertinent as writing a letter to you. So first I'll introduce ourselves to all of you. My wife is called Anne Mary, she's twenty eight years of age, very nice to be seen and seems to me the best wife in the world. As for me, I am an author (novels and theatre pieces), am thirty four years of age and the proud father of our three children. But you will wonder about the reason for this letter. So I'll explain."

The reason was simple and straightforward: Arie and Anne Mary, who had "longed a lifetime for a real 16mm. camera," now at last had such a camera (second hand, of course), but they had no handbook of the hobby to guide them in film making. So they had written to ask if some member of ACL could possibly loan them some books or magazines. "You need not give them to us as a present," Arie insisted. "After having studied, we shall send everything back in good order."

Well, we felt that all of you would want to help them; so we sent Arie and Anne Mary a copy of *Making Better Movies*, the ACL's handbook, with the compliments of the League's entire membership. And, since Arie was a writer, we suggested that he "and Anne Mary work out a simple scenario based on the mischief that a couple of youngsters might get into on a rainy day." For this we'd be glad to pay them with a three-year subscription to **MOVIE MAKERS**.

And so in due course they did . . . and *Rainy Day Blues* is the result. We think you'll like it. We know you'll like Anne Mary and Arie van der Lugt. Their address, by the way, is 46 Javastraat, Vlaardingen, Holland, in case you'd like to write them about your movie making—or theirs.

RAINY DAY BLUES

With two parents, two kids and a cat, you're

in production on this pleasant family picture

ARIE and ANNE MARY VAN DER LUGT

1. *Long shot.* A city street on a rainy day. People in raincoats and carrying umbrellas hurry along.

2. *Semi-closeup.* Dad in his office, with rainy window in background. He lights a cigarette, then smilingly picks up the phone and begins speaking to:

3. *Closeup.* Mother answering the telephone. She looks a bit startled and says:

Title. "With the boss? . . . Oh dear!"

4. *Semi-closeup.* Mother again as she looks at her watch, frowns and looks about uneasily. Cut to:

5. *Semi-closeup.* Dad speaking laughingly, meanwhile looking at the window trickling with rain, then hanging up.

6. *Medium shot.* Mother lays the phone down, looks about the room where the youngsters are playing with their toys. The baby, Bob, comes to her.

7. *Closeup.* Bob asking:

Title. "Mom, may we play in the garden?"

8. *Medium shot.* Mother speaking to Bob; Mary drops her doll and comes to her hopefully.

Title. "In this weather? Oh no! Besides, Father is bringing a guest home for dinner, so you must keep very clean!"

9. *Medium shot.* The youngsters look disappointed. Pan slowly to follow them as they cross over to their toys again. Mother hurries out of the room.

10. *Medium shot.* Mother in the kitchen busily preparing the meal. She looks at her watch, then hurries into the hall.

11. *Medium shot.* Mother opens the inside cellar door and descends.

12. *Semi-closeup.* Mother in the cellar searching for something that she wants for the dinner. Seeing that "it" is not in stock, she shakes her head in bewilderment, looks at her watch and hurries away.

13. *Medium shot.* Mother ascends from the cellar. In her haste she leaves the door half open and rushes into the living room.

14. *Medium shot.* Mother speaking to the youngsters.

15. *Medium shot.* A two-shot over her shoulder to show the youngsters looking up at her, while Mother speaks:

Title. "I'll be back soon, so do behave while I'm at the market!"

16. *Semi-closeup.* The youngsters look at each other earnestly, then nod their assent to Mother—but without much enthusiasm.

17. *Medium shot.* The youngsters standing at the window. Over their shoulders we see Mother start the car and drive off.

18. *Medium shot.* The youngsters sitting on the couch, in a morose hands-to-chin pose. Then Bob speaks.

Title. "I'd like so much to play in the garden!"

19. *Closeup.* A two-shot over Bob's shoulder as Mary speaks:

Title. "Let's play Dad and Mom!"

20. *Semi-closeup.* Bob shakes his head indignantly.

21. *Closeup.* Mary still speaking:

Title. "You're Dad, and I am Mom, and . . ."

22. *Semi-closeup.* A two-shot over Mary's shoulder as Bob shakes his head furiously and says "No!"

23. *Medium shot.* Mary looks around the room, points and then speaks:

Title. "And she is the child!"

24. *Closeup.* The cat lying on the hearthrug looks up.

25. *Medium shot.* The youngsters on the couch as Bob looks at the cat. He jumps up, cries "Yeah!" and runs to the cat.

26. *Medium shot.* A follow shot of the youngsters running after the cat as she scampers into the hall.

27. *Medium shot.* The youngsters pursuing the cat as she escapes through the open cellar door.

28. *Semi-closeup.* Mary stands wide-eyed looking into the dark cellar entrance.

29. *Medium shot.* Bob switches on

[Continued on page 302]



I MADE A ROLLER SCREEN

An old shade roller was the beginning of a new screen for this movie maker

H. C. PEIRIS

I LIVE in Colombo, on the island of Ceylon, which, if your geography has rusted up a bit, lies off the south-eastern tip of Mother India. Now, living in Colombo (pop. 300,000 plus) is not exactly roughing it. We have photo shops aplenty, and I could, I suppose, have gone out and purchased a projection screen—even as you do. But for some reason—I think now it was a matter of getting the exact size I wanted—I decided to make one. And you can too, if you've a mind to.

I began my planning with the optimum dimensions of actual screen area desired. These were 62 inches for the height and 78 inches for the width, figures which were determined by measuring the exact throw of our projector from one side of the living room to the other. I progressed from these figures to a survey of available screen materials which would have both suitable reflecting power and be of usable size. After testing out quite a number of samples, I found that a dead-white window shade fabric offered the best reflectance, both for color films and monochrome. Furthermore, it would not crease or crack when rolled up; and furthermore still, it was available in a suitable size.

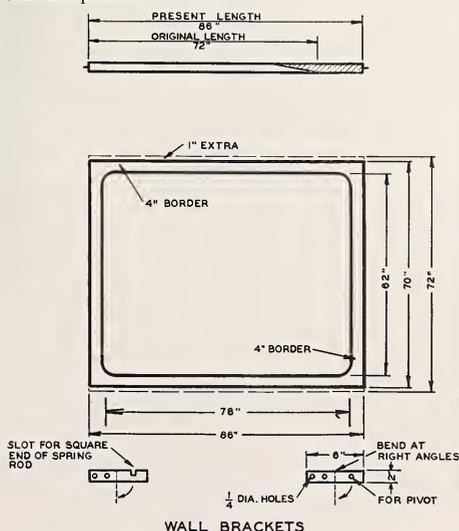
The piece which I finally purchased came 72 inches wide and, by my request, was cut off at 90 inches in length. Now, before we go any further, let us be mutually sure that we get our terms straight. If you will look at the diagram, you will see that actually I used the width (72 inches) of the shade fabric to create what was to be the height of the finished screen, while the length (90 inches) of the fabric created in turn the width of the screen. To put this in another way, what I did was to turn the length of shade fabric on its side and then use it in that position.

But, as you will have noticed, the overall dimensions of the fabric I purchased (72 by 90 inches) exceeded in both directions the size of the screen I intended making. Thus, some reductions were in order. I figured them this way.

First I began with the intended height of the actual screen surface—62 inches. Around this, top and bottom, I planned to affix a black velveteen border 4 inches in width—so I added 8 inches to my 62. This gave me obviously a needed height on the screen material of 70 inches, and to create this it was an easy matter to trim 2 inches from the 72 inch width of the shade fabric. The same sort of simple arithmetic was gone through to determine the desired working width of the finished screen: to 78 inches of reflecting area I added 4 plus 4 inches for the side border strips, to arrive at 86 inches for the overall width. This in turn was achieved by trimming off 4 inches from the fabric's 90 inches of length.

The next logical step seemed to be to attach the black velveteen border strips to the perimeter of the screen fabric. They were to be machine-stitched together; but before this could be accomplished we obviously had to fashion the strips themselves.

Well, the velveteen I was able to purchase also came 72 inches in width, so that fashioning the two side or vertical strips was easy. I made them 72 inches in length and 4½ inches in width. (The seemingly extra half inch I'll explain in a moment.) Creating the top and bottom (or horizontal) strips was not quite so simple, but we got it done successfully. The problem, of course, lay in the fact that our longest dimension in the velveteen (unless you wanted to squander on a full 90 inch purchase) was the 72 inches of its width; the strips in question, however, had to extend across 86 inches of the screen's width. We solved this by "splicing" together two strips, one the full 72 inches, the other an added 14 inches in length. And, since the material [Continued on page 293]



THE ROLLER SCREEN described by the author is seen above in his attractive Ceylon living room, at left, in a diagram of its dimensions.



PREPARATION: Splices, perforations, leaders and trailers are carefully checked when film enters lab. Note the white gloves.



CLEANING: Both machine and hand cleaning methods are used to prepare your original picture for the printing operation ahead.



SCENE TIMING: There is no substitute for experience in selecting, scene by scene, the correct timing values for printing.



COLOR PRINTING: Using the step method, these printing machines hold original and print stock stationary for exposures.

LOOK TO YOUR LABORATORY

JAMES W. MOORE, ACL

SINCE the hobby of amateur movie making began in 1923 with the announcement of the reversal process of film development, the average home movie maker has had little interest in or contact with the work of commercial film laboratories. He took his pictures, sent the film (be it black and white or color) back to its manufacturer, and in due course he received through the mail a finished positive—ready for projection. There was no negative. But the amateur filmer didn't care.

Not so today. **MOVIE MAKERS** and the Amateur Cinema League now receive an increasing stream of inquiries concerning such new-old mysteries as the meaning of "negative," "positive," "duplicate," "dupe negative," "timed print" and the like. Perhaps much of this interest in film lab activities stems from the ever-growing use of magnetic sound on film. For with it has come the desirability (it is no longer a necessity) of having one's older, silent footage copied so that the audio benefits of a full-width magnetic stripe may be realized. Perhaps also the increasing use of outstanding amateur films on television (which would require lab work) has swelled the chorus of queries on this subject. In any case, there the queries are—and **MOVIE MAKERS** herewith proposes to do something about them.

BASIC LABORATORY OPERATIONS

The basic operations carried on by any commercial film lab may be itemized easily and quickly. They are (1) film developing, and (2) film printing. And, lest you feel that these seem too simple to merit a full-scale discussion, just stick with us for a few paragraphs.

Actually the film development phase of a laboratory's work is relatively simple, and today's amateur is likely to be little concerned with it. His unconcern stems from two facts: first, that universally he uses emulsions which call for reversal processing; and second, that *almost* universally he uses emulsions which call for reversal processing *in full color*. This latter form of developing few commercial labs can do. The former, even in black and white, they prefer not to do.

NEGATIVE-POSITIVE

For 35mm. commercial film labs work almost wholly with the classic negative-positive system. They do so because the majority of their clients make their black and white movies with that system; and these clients in turn make their movies via the neg-pos system because primarily they want a large number of projection prints. In that system the film lab develops a length of monochrome movie film which has been exposed to light in a camera. The result is a negative image of the object photographed, and the film itself is therefore called a *negative*. By inserting that negative in a film printer and projecting light through it onto another length of film, the lab may then create on this second film (after development) a positive image of the object photographed. This strip of film is then known as a *positive print* or *print*, and its re-creation from the negative may be repeated by lab printing as often as the client desires.

Very well . . . Where, since his reversal film offers no negative, can the amateur movie maker use the facilities of a

commercial film lab? The answer is: in the printing phases of a lab's work. For the film printing operation may be adapted to many other uses besides the creation of monochrome positive prints. And all of them, at one time or another, may serve the amateur well.

DUPLICATE PRINTS

Most often, if the amateur producer wants anything beyond his original reversal, what it will be is a copy of that original. And, although he has no negative of that original, a copy of his picture may easily be made. The process is a simple one.

His original reversal film is threaded into a film printing machine. Threaded with it will be a similar length of another reversal emulsion, especially designed by the film manufacturer to have characteristics adapted to printing. A suitable amount of light is then projected, frame by frame, through the original and onto the printing stock, carrying with it in each case the exact image of the frame being projected. The printed film, since it is of the reversal type, is then sent to its manufacturer for processing.

The result of this printing operation is called a *duplicate*, a *duplicate print*, or more casually a *dupe*. The operation itself is called duplication, and it may be performed with equal success for the following reversal emulsions: color to color; color to black and white; black and white to black and white. Such duplicate printing services are, of course, offered by both the manufacturers of major color stocks—AnSCO and the Eastman Kodak Company. But they also are offered by commercial film labs across the country—and on occasion the local lab service may be the more convenient. Furthermore, among the film makers AnSCO limits its color duplicating service to the 16mm. stock only, while Kodak will undertake to duplicate 8mm. Kodachrome only in a black and white copy. A number of commercial labs, on the other hand, specialize in duping 8mm. films color to color.

ADVANTAGES OF DUPLICATION

While the duplication of color film is not inexpensive (prices range from 12 to 15 cents per 8mm. or 16mm. foot for the first print), there are a number of advantages inherent in the operation which often make these costs more than worth while.

The most obvious of these advantages, of course, is that duping a film for projection automatically preserves the unique and precious original. Secondly, the duplication of color footage often may improve on the original. It certainly does from the projection viewpoint, since the duplicate will be one continuous length of film devoid of splices from its beginning to its end. But perhaps more important is the fact that all competent color labs today include in their printing routines a preparatory service called *timing*. In this operation a trained expert goes over your original film scene by scene and sets down on a time sheet a series of numbers representing the printer light intensities which will most effectively reproduce each scene. Through this operation it often is possible for the lab to correct in your duplicate for slight to moderate errors in exposure—and therefore in color values.

The result of this timing is called a *timed* or *corrected* print, and its production is now standard operating procedure in all modern color labs. In other words, it is no longer necessary for the amateur to specify in his order that he wants a "timed print." He will get it automatically as part of the operation. In contrast to the timed print or [Continued on page 303]

Offering many and varied services,
the commercial film lab wins increasing
attention from amateur movie makers

Photographs from Precision Film Laboratories



DEVELOPING: Fully automatic machines, here nearly 30 feet in length, are used in the development of b/w sound and pictures.



SOLUTIONS: Huge mixing vats of stainless metal and giant rotary mixers are required in the preparation of lab solutions.



ELECTRONIC PRINTING: Latest in laboratory services is the creation of optical sound tracks from magnetic recordings on film.



FILM FINISHING: Here completed prints are readied for shipping, spooled either on lab cores or reels, as you may direct.

INDIA INVITES THE AMATEUR

A devoted movie maker from Madras extends
the hand of friendship to his fellow filmers

N. P. HARIHARAN, ACL



GIANT BOAT RACES, a spectacular form of India's festivals, may be found and filmed in Travancore-Cochin State in S. India.



CLASSICAL DANCES, part of India's treasured cultural heritage, may be filmed by arrangement at night if you bring flood bulbs.



ELEPHANT POWER, important to India's industry today as it has been for centuries, is used often to drag timber from the forests.

Photographs by N. P. Hariharan, ACL



CAMEL CARTS, used to bring grains and other farm produce to urban markets, are a familiar sight along India's highway network.

If you are looking for new cine worlds to conquer, why not plan your next big trip to my country of India?

Information about India's many-sided attractions, her hotels, and modes of transport are yours for the asking at any good travel agency. Therefore, I shall not dwell on these matters here. Rather, I should like to discuss your visit among us more specifically from the movie making viewpoint, in the hope that my suggestions may make your stay here a truly memorable experience.

First off, I would suggest that early in your preparations you should take care to establish some contacts among amateur cinematographers in my country. The Amateur Cinema League will be glad to aid individual ACL members in this matter, providing letters of introduction either to our two largest cine clubs—in the cities of Calcutta and Bombay—or to individual movie makers in other parts of our vast country.

Although the number of movie makers in India is small (about 2000) compared to our population, they are generally persons of means and influence in their communities. Treat the Indian amateur cinematographer as your pal, and his cooperation will be ready and rewarding, often unlocking doors which otherwise would be barred to you. For example, one Indian filmer whom I know helped his American counterpart to secure footage of an important festival held in a temple to which admission was restricted to Hindus. On another occasion a visiting filmer to a South Indian city encountered weather so inclement that he could not expose a single foot of film. Thus, he would have been without any pictorial record of the wonders he witnessed if his Indian amateur pal had not offered to shoot the footage at a later and sunnier time. Instances of such friendly cooperation could easily be multiplied.

However, these aids and courtesies are those which one person of good will may extend graciously to another. On the equipment side of our hobby I fear I must warn you that my country cannot offer you the wealth of materials to which you are accustomed in America. Thus it will be well for the visiting filmer to bring with him just about all of the major and minor items which he will require. Film, especially color film, is scarce and probably higher in price than in your country. Cameras also are limited in supply, as well as in their diversity. Thus, in preparing for your trip here, take a generous supply of raw film and be sure that your trusty camera is in first class condition.

(A current check by the ACL [Continued on page 298])

"IN HONOR OF . . ."

Is a friend or fellow worker retiring after years of faithful service? Add a movie of him to other honors tendered

SIDNEY MORITZ, ACL

SHE was a lovable old lady. For years she had been directing the arts and crafts activities of one of New York's well known churches. Now she was to retire. And her colleagues and students had gathered in the church assembly hall to do her honor.

There were, first, the customary and well deserved tributes, phrased with sincerity and spoken with affection. Then came the surprise of the evening. A screen was lowered; the lights were dimmed. And, in beautifully exposed color movies, the guest of honor was seen engrossed in the very work through which she had won fame. At last, as the finale showed striking close-ups of her, there was a deafening thunder of applause. Old Mrs. G. was as delighted as she was surprised. Little did she dream weeks earlier that the students who were "practicing" with their movie cameras on her were seriously at work producing the very film which was to honor her upon her retirement.

This same system can be worked out effectively whenever plans are afoot to honor some individual. Promotions, transfers, the commemoration of outstanding services, all provide opportunities for making the event still more memorable through the screening of a film made especially for the occasion.

The production of such a picture can best be illustrated by a hypothetical case. The manager of an office is being transferred to a position of greater responsibility in another city. He is well liked by his associates. His home life is a happy one. He is an enthusiastic golfer and an expert fisherman. His colleagues have learned of this promotion, effective at the end of three months, and they are, unknown to him, planning a farewell dinner in his honor. One of his associates, an avid movie maker, suggests to the dinner committee that a picture be made of the guest of honor for screening at the dinner. The idea meets with unanimous and immediate approval.

To be sure, this amateur cinematographer may have to resort to artifice to gain the cooperation of his subject. He might say that he has just acquired a new lens and would like to do some test shooting. He might explain further that the varied interests of Mr. S. (as we shall call him) lend themselves well to movie making possibilities. And, as you know, it is a rare person indeed who does not enjoy his picture taken!

The filmer must now get to work in earnest. He must plan the picture, decide upon its length, its theme and how that theme is to be developed. Since there are to be the usual farewell speeches, testimonials and the presentation of a gift, the movie will have to be a short one. The committee has authorized the production of a twelve minute film. So the movie maker decides to divide the picture into four parts of three minutes each. It will depict Mr. S. as the family man, the golfer, the fisherman and, finally, as the man of business. Naturally, in these short sequences, only the highlights can be stressed and liberal use must be made of the closeup. These restrictions, however, are all to the film's benefit.

The opening sequence might be a long shot of Mr. S.'s home. His family is enjoying a typical Saturday afternoon of relaxation on the porch. The camera is brought closer to the scene. Mr. S. is playing checkers with his 11 year old son as his wife and 13 year old daughter look on. Reaction shots of son, daughter and mother watching intently should be recorded. Closeups should now dominate, as the hands move the checkers from one position to another. Then Dad studies the board with increased absorption. He finally makes the move which brings him a sweeping victory. This episode fades out on a closeup of Mr. S.'s face beaming with joy.

The next sequence finds him on the golf course seeking new laurels, where a long shot establishes the new locale. He and a few friends are in the midst of the game, as the camera moves closer and closer to them. Capture the determined expressions on S.'s face as he puts forth every effort to play a masterly game. Follow the ball as it un-failingly rolls into the hole. Here is a fine opportunity for creative faking at its best. For you will have the ball rolled into the hole by an assistant whose hands do not appear within the camera field. With each successive shot, record in closeup the expressions of amazement of those watching him play. Then end this sequence with Dad receiving his trophy in the midst of his admiring family.

The fishing episode is to feature the guest of honor at his favorite sport. The sequencing technique previously outlined should be followed, and more creative faking will be in order. First



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HYPAR
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Focal length: 35 mm, 50 mm, 75 mm

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show the fisherman patiently waiting, then getting a nibble, and hauling in at last a tiny minnow. But Mr. S. is not daunted. Triumphant at the end he nets a fine looking fish, shown in closeup, as the sequence is concluded.

The last chapter of this movie profile will reveal Mr. S. at his desk in the office. He is reading an intra-company communication. It appears in closeup and the audience is thus informed of the promotion and transfer. Mr. S. beams with satisfaction as he contemplates his good fortune. He takes a long puff at the cigar he is smoking, and blows the smoke straight towards the camera. This fades out the scene, thus bringing the picture to an end.

Classified advertising

10 Cents a Word Minimum Charge \$2

■ Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittance to cover goods offered for sale in this department should be made to the advertiser and not to MOVIE MAKERS. New classified advertisers are requested to furnish references.

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I made a roller screen

[Continued from page 293]

was black, these splices do not show unless examined very closely.

The width of the top and bottom strips I cut at 5½ inches—and we come now to my reasons for these width dimensions. To begin with, the strips were to be mitre-joined at the four corners, thus creating right angles on both their outside and inside edges. Outside this was fine. But inside I wanted the corners to be rounded; and if the corners of 4 inch strips are to be trimmed round, you simply must have some extra fabric to trim away.

Hence the extra ½ inch was added to the strip dimensions on all four sides. The extra 1 inch added to the top and bottom strips was to provide enough velveteen to permit tacking it to the top and bottom stretchers. So these masking strips were cut in the sizes given and were sewed in turn to the prepared area of screen fabric. We used stitching at both edges, of course; but one must be sure that the inside stitches are comfortably within the ½ inch of velveteen which will be trimmed away in the round-corner operation.

We were ready now to mount this prepared screen unit on some sort of support. At the top, of course, I intended all along the use of a spring shade roller. And this sort of mounting is quite easy if you have at hand a roller of the necessary length. As it happened I did not have an 86-inch-long spring roller. But we did find a discarded 72 inch roller, and by the wood splicing indicated at the top of the diagram we made it do nicely. You should have no such trouble. The bottom unit may be either a wooden dowel or a strip of 1 inch wide lathe, 86 inches in length, to which the extra 1 inch of velveteen is tacked. The weight of this unit, we found, keeps the screen quite adequately taut.

Finally, at the bottom of the diagram, you will note some indication that we may be roughing it out here at that. For we couldn't seem to find any regular roller shade brackets, and thus made up a set ourselves. The sheet metal used was 16-14 gauge; the other dimensions and the fashioning of the brackets I'm sure the diagram will make clear. Simply be sure that one of the brackets is slotted (not drilled) to accept the square end of the spring roller.

The finishing touch was to attach a length of cord to the bottom piece of

wood with which the screen could be unrolled or rolled up. In the picture you see the screen in its in-use position. When not in use (and therefore rolled up), I can assure you that it is nearly unseen. And also this roller storage protects your screen from dust—and the exploring fingers of curious children. Better try it sometime.

India invites the amateur

[Continued from page 296]

at the Consulate General of India in New York City shows that customs rulings in that country permit the free entry with the tourist of one still camera, one movie camera and "a reasonable supply of film." Pressed for a definition of "reasonable," our informant felt that at least a dozen rolls of film would create no customs problem—*The Editor.*)

Within India itself there will be few restrictions on your movie making, save in places of worship where you may be barred for religious reasons and in a few areas to which admission is prohibited for strategic causes. So look forward to roaming far and wide through our vast country. In the northern parts you will find ancient structures built by the Moghuls and the Hindus. Then as you come into the warmer south you will behold an entirely new style of architecture in the great temples.

Contrasts in our rural areas are often equally oblique: in one part of the country you will find people struggling to make the arid, desert land fit for cultivation, while in another the farmers' problem is to drain off the excess water in order to grow the much-needed grain. So do not confine yourself to a few set tourist trips by car through our major cities. Make use also of the indigenous means of transport, such as the two-wheeled rickshaw or the horse-drawn carriage. Walk freely among the people. You will be amazed at the warmth and friendliness with which you are received.

I am tempted, finally, to suggest that you bring with you up to four of the No. 2 Reflectorfloods, since many of our most colorful dances and ceremonies take place at night. If you do have the lamps, it is always possible to secure an electrician to assist you, and the necessary extension cables and sockets are available at rental.

But such dyed-in-the-wool devotion to our hobby is not a necessity to your visit to India. I feel sure that our great and colorful land will offer you by daylight alone far more than you will find time to film. So come to India on that next trip! Your brother hobbyists await you here with friendliness.



The elements of editing

With proper tools, and these basic methods, editing is easy

MAURICE W. PRATHER

YES, THE summer vacations are long since over, your films are back from processing. and, besides looking at them yourself, you are now getting eager to screen them for your friends. But when you do, what will these friends see? A bunch of short, unorganized reels, full of unrelated scenes? Or will they see a single, integrated movie with smooth-flowing continuity? If inexperience at editing is holding you up, then this article is for you.

For editing is really easy; it takes little time, and it greatly increases the scope of your hobby. The tools required are few and simple. A good splicer is the first requirement. A pair of scissors, a pair of film rewinds, a good grade of film cement, a soft cloth and a batch of unedited film make up the kit. With these tools, I have found the following procedures simple and efficient.

When I receive my film from the laboratory, I project each roll on a projector that is as clean as it is possible to get the machine. Before projecting each roll I number it or note the number that is already on it. Then during projection I make a note of each scene on the roll in the order in which it appears on the screen. I also make a note of the type of scene; that is, whether it is a long shot, a medium shot or a closeup. A short description of the scene and a note as to whether it is photographically okay also are included on the sheet of paper.

This may seem like a lot to do in a dark projection room; but it is not as difficult as it appears. For in making these notes it is only necessary to use letters such as MS for medium shot, CU for closeup, OK or NG to signify good or bad photography. Even the scene descriptions can be very short. Thus, one entire line might go something like this: *Reel 6, scene 4. LS Lake Tobe, from Skyline Drive. OK.*

After having viewed all of my film. I take the notes I've just made and sit down to study them carefully. Going through the notes, I re-list on fresh paper each scene in the order I would like it to appear in the final film. In its finished form this list might look something like this.

13. LS Lake Tobe from Skyline Drive. 2/8

14. MS Lake Tobe from hotel. 5/1

15. CU Fishing boats on the lake. 4/7

16. CU Fisherman landing fish. 3/5

17. ECU Fish head. 3/7

Having the script in this simple and efficient form, I'm ready to commence the actual job of editing.

Always be sure that your splicer is

clean and free of any dirt or cement particles. It is a good idea to make some test splices to make sure the splicer is operating properly and is in correct adjustment. With the splicer cleaned, I like to start my reels with the white or cream colored leader that comes with the film from the laboratory. I start off with a length about 3 feet long, which is ideal for threading the projector. This is also a good place to identify and name the type of film on the reel, such as: *Lake Tobe, 1949, 400 feet silent color.*

Next, I insert a length of black leader about 20 to 24 inches long. This leader helps the audience become accustomed to the darkness. Cutting in the lead titles is the next thing done. Caution should be used in adding the titles to be sure they are not put in upside down or backwards. You may think you couldn't do anything that silly. But I have seen it happen to a professional film editor, and he didn't discover his mistake until the film was in the printer.

After the titles are cut in, I'm ready to start the actual editing. I find the reel with the first scene on it, then find the proper scene on that reel and proceed to cut it out. After it has been taken out, be sure to tape the two loose ends together so the film does not get mixed up. (Kum-Kleens, in the 3/8 inch size, are excellent for this purpose, since no adhesive from them adheres to the film. They are a product of the Avery Adhesive Label Company, Monrovia, Calif.—Ed.) This scene is then spliced onto the titles, after being sure that any blank frames at the beginning or end of the scene are removed. At this time also any markedly excessive footage should be cut out of the scene—although your final cutting for pace will come later.

The rest of the scenes you want in your movie are added in the same manner, using the same care which you used on the first one. It will take much less time than you ever imagined to complete the job. When you reach the end be sure to add an end title to round off the movie. This will inform your audience that the film is concluded. Many amateurs overlook this final touch, although it does much to give your film that professional effect. I then like to attach another short length of black leader so the operator can shut off the lamp before it glares on the empty screen.

These few simple procedures will help you produce finished and professional looking films.



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News of the industry

Up to the minute reports on new products and services in the movie field

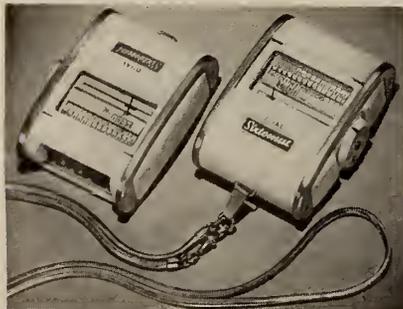
B&H Model 253 A new version of its low-priced, lightweight 8mm. projector, the Model 253, has been announced by the Bell & Howell Company. The unit has an all-aluminum, die-cast case finished in light fawn metallic, which snaps off to reveal the film handling parts.

Except for the color and the structure of its case, the new projector is similar to the company's Model 221, which will continue to be made with a molded case. The 253 is covered by B&H's standard lifetime guarantee and will retail at \$114.95, tax inc.

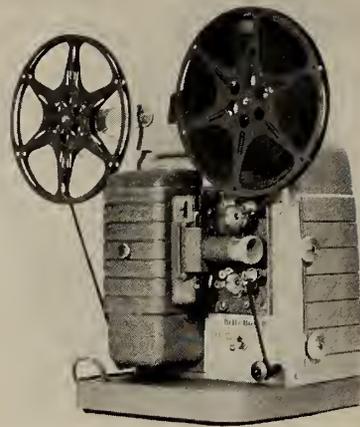
In brief To kill stray reflections, the James H. Smith Corporation is now coating the rear surface of their Adapta-Lite reflectors with a brown hammertone finish . . . Enteco Industries has added a Series VII filter wallet to their existing Series IV, V and VI units . . . *Tape and Film Recording*, a new bi-monthly magazine devoted to all aspects of magnetic recording, has been announced by Moonsey-Rowan Publications, Severna Park, Md. First issue, for November-December, out early in November.

Photoptic meters Two new exposure meters have been released by the Photoptic Corporation, 235 Fourth Avenue, New York 3, N. Y. These are the Dual-Sixtomat, priced at \$27.50, and the Dual Sixon, priced at \$17.50.

Features of the two units which appear to be identical are the following: a honeycomb baffle over the photocell to match its angle of view to standard camera lenses; easy interchange between reflected and incident light readings, via a roller screen which filters



DUAL SIXTOMAT meter with, left, its honeycomb window open for reflected light readings and, at right, shielded for incident light operation. The meter lists at \$27.50.



BELL & HOWELL favors a snap-on aluminum case for its new 8mm. projector, Model 253.

the incident light through the honeycomb; ivory and satin-chrome trim complete with a chrome chain.

Additional features claimed for the de luxe Sixtomat over the Sixon are an automatic high-low light intensity switch; a built-in magnifier over the scale window; direct diaphragm readings from that scale without manual adjustments, and provision on the cine scale for a sound speed (24 fps) reading without further calculation.

SMPTE awards Fred Waller, inventor of the Cinemarama motion picture process, has received the Progress Medal Award of the Society of Motion Picture and Television Engineers for his work in that specialized film field. The award, the highest honor bestowed by the Society, was made at the group's 74th Semi-Annual Convention, held last month in New York City.

Also honored by SMPTE was Dr. W. W. Wetzel, of the Minnesota Mining & Manufacturing Company, who was named by the engineering society to receive its Samuel L. Warner Memorial Award. Dr. Wetzel was honored for his contributions to the development of magnetic tapes and films for sound recording.

Three for Kodak Marking its sixty-fifth year of camera manufacture, the Eastman Kodak Company has released three new still cameras in varying price range—but all designed especially for use with color films.

In the "under \$5" class is the Brownie Holiday, a box-shaped camera which takes eight pictures on a roll of 127 Kodacolor. The exact list is \$4.25.

Next in line is the Bantam RF which, as a part of Kodak's new Town and Country Outfit (included are flash equipment and a carrying case), will be priced at \$78.50. Features of this miniature-type camera are a 50mm. *f*/3.9 Ektanon lens, with apertures to *f*/22 and shutter speeds from 1/25 to

1/300 of a second; a coupled range finder and automatic film stop and double exposure prevention.

Topping this new trio is the Kodak Chevron, a de luxe unit designed primarily for twelve 2¼ inch square exposures on 620 roll film. However, a simple adapter also permits the Chevron to accept the 828 cartridges of miniature color films. The lens is a Kodak Ektar 78mm. *f*/3.5, the automatic shutter speeds extend from 1 second to 1/800 of a second, and the focusing range is from 3½ feet to infinity. The viewfinder is fully corrected for parallax, and there are a coupled range finder and provision for flash. The Chevron will list at \$215.

Booklets *Titling Can Be Easy*, a 6 page booklet complete with samples of Clingtite letters, is yours for the asking at Clingtite Products, Inc., 4844 S. Ashland Avenue, Chicago 9. Ask for N-57 and say that MOVIE MAKERS sent you.

Catalog No. 553, listing in 20 illustrated pages the entire line of Carter DC-to-AC converters, may be obtained by writing Dept. 14, Carter Motor Company, 2656 N. Maplewood Avenue, Chicago 47.

An 8 page brochure on Radiant photographic accessories, including the company's Ambassador and Royal tripods and heads, is off the press at Radiant Specialty Corporation, c/o Sales Dept., 1225 S. Talman, Chicago 8.

Projection table Of interest to amateur movie clubs and individual amateurs alike may be the new Safe-Lock portable projection table announced by the Smith System Heating Company, manufacturers of school equipment with headquarters in Minneapolis, Minn.

The stand, which measures 17 by 29 by 42 inches, is all-metal in construction, has three 3-inch swivel casters



THE SAFELOCK, on all-metal portable projection cabinet of \$59, should appeal to clubs.

(two with brakes) and a sturdy lock on the cabinet door. Known as Model 42, the unit is priced at \$59.00 f.o.b. Minneapolis.

Leg-Lok triangle Hailed as the first "important improvement" in tripod triangles since the days of Billy Bitzer, Florman & Babb, New York motion picture equipment dealers, have announced the F&B Leg-Lok triangle. Featured are screw-down clamps which fasten securely to each tripod leg, thus preventing disengagement of the legs when the tripod is moved.

To Color-Matic Existing Norwood Director exposure meters can now be converted to the new system of Color-Matic operation. Robert E. Brockway, president of Director Products, has announced. With the Color-Matic control slide in place, the still camera operator sets his shutter at 1/50 of a second, points the photosphere toward camera position and reads the correct "f" stop directly from the needle.

Price of the conversion has been set at \$12.50 for still picture work. On special order, Norwood meters also may be adapted to Color-Matic operation for movie making exposures.

New lens for B&H A new Bell & Howell 1 inch f/1.9 lens, manufactured by Taylor, Taylor & Hobson, Ltd., in England, has been announced for use with all 16mm. Filmo cameras and other "C" mount instruments. The new objective, which lists at \$86.95 tax inc., will replace the company's previous Super Comat f/1.9.

Radiant Curvex In the event that you have been holding back on the adoption of 16mm. CinemaScope (or other wide-screen processes) for your living room, the Radiant Manufacturing Corporation wants you to know that they have the exact answer to your needs. It is the Radiant Curvex, a gently arced screen surface which you may secure in widths running from 5 to 20 feet and with an aspect ratio of 2.50:1. The silvered fabric, it is said, also functions effectively under stereoscopic projection—should you wish to combine 3-D and CinemaScope techniques.



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Rainy day blues

[Continued from page 292]

the light at the top of the cellar stairs and bids Mary to follow him.

30. *Medium shot.* The youngsters descending into the cellar.

31. *Semi-closeup.* The children looking admiringly around the cellar as Mary speaks:

Title. "Oh, but it's fine here!"

32. *Medium shot.* The cat ducks behind the furnace as the children pursue her everywhere through the cellar. They at last catch her atop a pile of coal.

33. *Closeup.* The very dirty hands of Mary, holding the cat firmly. Dissolve to:

34. *Closeup.* The clean hands of Mother, holding a basket of fruit as she puts it next to her on the front seat of the car.

35. *Medium shot.* Mother looks at her watch, frowns and drives hastily off. Dissolve to:

36. *Medium shot.* The children sitting on the cellar floor near the furnace. Their hands and clothes are dirty with coaldust as they dress the struggling cat in Mary's doll clothes.

37. *Semi-closeup.* Mary, with the dressed cat on her lap, speaks to Bob earnestly.

Title. "I think the child is sleepy. Father should make the bed."

38. *Medium shot.* Bob gets to his feet and climbs the cellar stairs.

39. *Semi-closeup.* Bob in the hall searching for something suitable. He finally takes his and Mary's raincoats from the rack. Dissolve to:

40. *Medium shot.* Father taking his and the boss's raincoats from the coat rack in the office. As he aids the boss into his coat, he says proudly:

Title. "... and you'll see my youngsters too! They're really nice, well-behaved kids!"

41. *Medium shot.* In front of the office as Dad and the director step out into the rain. They start the director's fine car and drive away. Quick dissolve to:

42. *Medium shot.* Front of the house. Mother stops her car, runs through the rain to the front door and enters. Cut to:

43. *Semi-closeup.* Bob, with the raincoats over his arm, disappears into the cellar and closes the door behind him.

44. *Medium shot.* Bob and Mary putting the unwilling cat "to bed," wrapping her in the raincoats. As they finish, Mary herself looks very sleepy and yawns.

45. *Semi-closeup.* Bob also yawns and lies down next to Mary and the cat, which she holds firmly in her arms.

46. *Medium shot.* Mother very busy in the kitchen suddenly thinks of the youngsters and goes to the living room.

47. *Medium shot.* Mother at the door of the living room looks frightened at the deserted toys spread over the floor. She looks around for the children and then disappears.

48, 49, 50. *Medium shots.* Mother uneasily searching for the children in several parts of the house, but not in the cellar!

51. *Semi-closeup.* Mother in the hall looks terrified at the empty coat rack. She turns away hastily.

52. *Semi-closeup.* Mother at a front window looks anxiously into the empty, rainy street.

53. *Medium shot.* Mother, leaving the front door wide open, rushes coatless into the car and drives away hurriedly.

54. *Semi-closeup.* Bob and Mary fast asleep near the warm furnace. The cat tries vainly to escape from Mary's dirty hands.

55. *Medium shot.* The car stops at a street corner where Mother leans out the door, looks around anxiously and then drives away. Dissolve to:

56. *Semi-closeup.* Dad and his director in the car. The boss at the wheel says disgustedly:

Title. "Rotten weather!"

57. *Semi-closeup.* Dad smiles agreement and says:

Title. "I sure am glad my wife and children are dry and warm at home."

58. *Medium shot.* Mother nearly weeping stands in the pouring rain at another street corner, looking vainly for the youngsters. Hopelessly she jumps into the car again. Quick dissolve to:

59. *Medium shot.* The youngsters still fast asleep. The cat, at last liberated from Mary's relaxed grip, but still dressed in the doll's little gown and cap, escapes over the pile of coal through the outer cellar window.

60. *Semi-long shot.* Front of the house with the door still wide open. The director's car arrives from the left, Mother's car hurriedly from the right. Both cars come to a sudden stop just in front of the house, nearly bumper to bumper. (Make this shot at a 45 degree angle and at 8 frames a second; the result will be fine!)

61. *Medium shot.* The three jumping out of their cars and hurrying together in the rain. Dad and his companion are puzzled; but Mother at her wit's end flies into Dad's arms, crying:

Title. "The children have disappeared!"

62. *Medium shot.* Dad, trying to soothe his wife, presents her to the director. They shake hands and immediately start chatting about the "lost" youngsters. It is a very nervous scene until all three suddenly look amazed. The camera tilts slowly down to:

63. *Semi-closeup.* The cat, still in doll's clothes, approaching unhappily along the sidewalk.

64. *Medium shot.* Dad gets an idea, and follows the cat in the open front door. Mother and the guest are behind him.

65. *Semi-closeup.* The cat mewing and scratching at the cellar door (put some of her favorite food behind it). She looks up at the people beside her.

66. *Medium shot.* Mother picks the cat up and speaks to her soothingly as Father opens the cellar door. He bends down then shouts:

Title. "Bob! Mary! Are you down there?"

67. *Semi-closeup.* Bob awakens with a jerk, sits half upright and looks around wonderingly. Mary wipes her eyes with her dirty hands and so makes her face still dirtier.

68. *Medium shot.* Father reaches the foot of the stairs, looks at the youngsters anxiously, then suddenly bursts out laughing.

69. *Semi-closeup.* A two-shot over his shoulder toward the youngsters looking up at Dad.

70. *Semi-closeup.* Mother and the director looking incredulously at the youngsters. Then they turn their heads toward each other and the boss bursts out in warm laughter, while Mom looks embarrassed.

71. *Semi-closeup.* A two-shot over the shoulders of Dad and the boss, showing the youngsters huddled against Mother and looking up suspiciously at the laughing men.

72. *Closeup.* The face of a clock showing a quarter past five. The minute hand turns slowly to six o'clock.

73. *Medium shot.* Pan across a brightly arranged dinner table to show Mother, still looking reproachful, then the director and Father smiling at:

74. *Semi-closeup.* Bob and Mary, washed and redressed, sitting at the table with their clean little hands folded, their eyes cast down to their plates.

STATEMENT OF THE OWNERSHIP, MANAGEMENT AND CIRCULATION REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, AS AMENDED BY THE ACT OF MARCH 3, 1933, AND JULY 2, 1946 (Title 39, United States Code, Section 233)

OF MOVIE MAKERS, published monthly at New York, N. Y., for October 1, 1953.
1. The names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Amateur Cinema League, Inc., 420 Lexington Avenue, New York 17, N. Y.; Editor, James W. Moore, 420 Lexington Avenue, New York 17, N. Y.; Managing Editor, none; Business Managers, none.
2. The owner is: Amateur Cinema League, Inc., 420 Lexington Avenue, New York 17, N. Y.; Membership corporation with no capital stock. President, Joseph J. Harley, 27 Upper Overlook Rd., Summit, N. J.; Vice President, Frank E. Gunnell, 34 Colonial Court, Staten Island, N. Y.; Treasurer, Walter Bergmann, 30 Alta Dr., Mt. Vernon, N. Y.; Secretary and Managing Director, James W. Moore, 420 Lexington Ave., New York 17, N. Y.
3. The known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities, are: None.
4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

MARY L. COONEY, Notary Public for the State of New York.
Sworn to and subscribed before me this 28th day of September, 1953. (My commission expires March 30, 1955.)

75. *Closeup.* The cat's face looking straight into the lens and mewing. Fade in THE END over this scene.

Note: Although a cat is mentioned specifically in this scenario, obviously you may substitute a dog for this particular prop. Father's director can as well be substituted by one of his friends, by Aunt Peggy or anyone you like.

Look to your laboratory

[Continued from page 295]

duplicate, it is possible to get on specific order a *one-light* or *work* print. In this case a single light intensity is selected which seems best suited to the overall footage and the entire film is run through at that level. Prices on work prints are therefore lower, especially when run color-to-monochrome, thus making them a wise investment for the most critical kinds of editing.

Still other advantages to be found in duping an original silent reversal are the following: (1) during the process an optical sound track can be added to the picture, making what labs call a *combined* or *composite* print, or the dupe can be run on single perforated sound stock for the addition of a full-width magnetic sound stripe; (2) during the process also the amateur may order at his discretion the printing in of fades, lap dissolves or any one of many forms of trick printing. For each of these orders some special preparation of your film may be necessary; thus the amateur contemplating their use should discuss them specifically with the lab of his choice.

DUPE NEGATIVES AND MASTER DUPES

Besides the straight duplication of reversal originals, commercial labs offer a number of other services which may at one time or another be of interest and aid to the amateur filmer. The two named above—the creation by printing of a *duplicate negative* or of a *master duplicate*—are called for whenever a sizable number of prints are desired from your original footage. The dupe negative—a fine-grain negative copy in black and white—is made directly from your monochrome or color original, and then positive prints are run from it. This method is less expensive than running a sizable number of reversal duplicates, and in the judgment of many laboratory directors the results are superior in print quality.

The master duplicate serves the same purpose—the creation of a sizable number of copies—but it does it via reversal film (rather than negative-positive) and thereby permits the copies to be made in color from a color original.

In the master duplicate system, one or more perfectly timed duplicates are first made from the original; the original is then stored away in the film vault, and all projection prints are duplicated from the masters. As a matter of fact, it is by this exact system that the League's full-color ACL membership leaders are created by the George W. Colburn Laboratory, in Chicago. In the 16mm. size they are duped directly from the 16mm. masters, while in the 8mm. size they are printed by reduction onto 8mm. stock.

ENLARGING OR REDUCTION

Which brings us to still another service offered by film labs which specialize in work for the amateur and sub-standard film user. This is their ability to create by optical printing either an enlargement from one film size to another (8mm. to 16mm., for example) or a reduction print from the larger to the smaller film.

PREPARING YOUR FILM

And now, how may the amateur who plans to use a commercial film lab cooperate with that firm to their mutual advantage?

In the first place, he should check the condition of his film carefully, giving especial attention to the firmness of the splices. Secondly, he should make sure that his film carries plenty of blank leader and trailer, and he should in no case use double-perf leader on a single-perf picture, or vice versa. Thirdly, he should letter on the film's leader his name, the name of the film, its approximate footage and the kind of stock it is: i.e., "Original Kodachrome," "Original Ansco Color" or the like. All of this information *and* the producer's address should then be lettered in some fashion on the film can.

And finally he should make sure that his letter accompanying the film states explicitly and exactly what operation or operations he wants performed. For example, a letter ordering a straight reversal duplicate might well read as follows:

"Dear Sirs: I am sending you by insured parcel post (railway or air express) 350 feet of original 16mm. (8mm.) Ansco Color (Kodachrome) entitled 'Yellowstone Wonderland.' The picture is spooled on a 400 foot reel, is in a can of the same size and will be shipped in a fibre shipping case.

"Please duplicate this film in 16mm. Ansco Color (or Kodachrome, if the original is Kodachrome) and return the original and the duplicate to me. I wish (do not wish) the duplicate to be spooled and canned by your laboratory. I understand that the charge will be X cents per foot."

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MOVIE MAKERS

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8

CLUBS

16

Gordon Broomhall

Brooklyn Gala The Brooklyn Amateur Cine Club, ACL, will present its sixth annual 8mm. Gala Show on Friday, November 20, at the Neighborhood Club House, 104 Clark Street, Brooklyn (near the Hotel St. George). Tickets are priced at \$.75, tax included, and may be ordered in advance from Michael Kupec, 210 East 17th Street, New York 3, N. Y.

Among the many fine films scheduled are *To Build a Fire*, by Harry W. Atwood, ACL; *Living Dust*, by George Valentine; *Near Miss*, ACL Honorable Mention winner in 1952, by Barry W. Dance, ACL; *Seaside New York*, by Sam Sohnen, ACL, and *The Unknown*, by David Stettner, ACL.

Westwood On November 27, the Westwood Movie Club of San Francisco will be visited by Alfred T. Bartlett, AACL, on the final leg of his trip around the world. Mr. Bartlett will speak to the members about filming *Down Under* and will present a selection of his fine films which will include *The Enchanted Isles*; *Make Mine Movies* and *Give Us This Day*, a Ten Best award winner in 1952.

UN benefit The United Nations Movie Club, ACL, in New York City, raised over \$700 last month with a special show for the benefit of victims of the recent earthquake disaster in Greece. Supplementing the excellent film program was a special performance of a new radio script, *Village in the Sky*, by Sir Cedric Hardwicke and Luise Rainer. A good show for a good cause!

San Jose salon Among the films presented by the San Jose Movie Club at their tenth annual salon in September were *Magic Medicine*, by the Los Angeles 8mm. Club, ACL; *Lost Weekend*, by John J. Lloyd, ACL, and *Two Thin Dimes*, by Merle Williams, all on 8mm. The 16mm. films included *A Camping Ad-*

Robert Dienethal



IN PASSAIC, N. J., members of the Yantacaw Camera Club, a new group, gather for a meeting.

venture, by William S. Block, ACL; *Just Foolin' Around*, by Gordon M. Robertson; *Two Paper Cups*, by Richard Baty; *Sierra Summer*, by Othel G. Goff, ACL; *Ice Follies*, by Leslie R. Olsen, ACL; *Hands Around the Clock*, 1950 Ten Best winner by William Messner, AACL, and *Odd Fellow Hall*, by Denver Sutton.

Denver AMPS Elected recently to guide the Amateur Motion Picture Society of Denver, ACL, for 1953-54 were Markley L. Pepper, ACL, president; Elmer Burkett, vice-president; Alta Swifer, secretary-treasurer, and Walter W. Drake, ACL, member of the board. On the entertainment side of the election meeting were screenings of *A Pair of Shorts* and *A Wolf's Tale*, both by George Valentine, and *Maxine's Big Moment* and *Maxine's Career*, both by William Messner, AACL.

Honorary memberships in the society have been awarded to Messrs. Valentine and Messner and to Esther Cooke, ACL, of Albany, N. Y., in recognition of their kindnesses to the club during the past years.

Kansas City 8mm. winners in the Unusual Films contest held during the summer by the Kansas City Amateur Movie Makers,

ACL, were *Over the Rockies*, by Lorene Martin, first, and *Did You Ever*, by Dr. Louis Goodson, second. In the 16mm. division, *Puppet Show*, by Clarence Simpson, ACL, was first, with *Under Water Scenes*, by Bill Moeller, second.

Milwaukee A notice has been received that the Amateur Movie Society of Milwaukee, ACL, is now meeting at Federal Post 203 of the American Legion at 727 East Wisconsin Avenue. If you would like to drop around to one of the meetings, the club meets on the second and fourth Wednesdays of each month at 8:15 in the evening.

Johannesburg Members of the Johannesburg (South Africa) Amateur Cine Club, ACL, swept the field in the recent contest sponsored by the Transvaal Chamber of Mines. *Wild Life Sanctuary*, by D. Reucassel, took first honors, with *Shwingwedzi* and *Kalahari*, both by Dr. A. J. Broughton, ACL, taking second and third.

L. A. Eights Winners of the Ladies Contest sponsored recently by the Los Angeles 8mm. Club, ACL, were *Hook, Line and Sinker*, by Marian Dance, first; *Pooch Portraits*, by Merle Williams, second, and *The Court Award*, by Joan Jackson, third. Judges for the evening were Nellie Lloyd, Phyllis Weethee and Louella Shaden, all from the Long Beach (Calif.) Cinema Club.

Oakland guests Members of the Richmond (Calif.) Movie Camera Club, ACL, were guests last month of the Oakland Camera Club, ACL, in the San Francisco Bay area. The program, which

IN CHICAGO, contest winners of Metro Movie Club, ACL, line up (l. to r.) as follows: Richard Guetl, first in 8mm.; John Frederick, second in 8; Arthur H. Elliott, ACL, making the Elliott Award; Don Barber, ACL, first in 16mm., and William Ziemer, second.

was prepared by the guests, included *Garden Fantasy* and *Santa's Toys*, both by Edna Hunting, ACL; *Florida Tropics*, by M. Whittlesey; *The Old Mission Trail*, by Donald Hitchcox, ACL; *Sunday Supplement*, by Bob Buckett, ACL, and *Niagara Falls*, by J. P. Rihn, ACL, and Mrs. Rihn.

Minneapolis The October meeting of the Minneapolis Cine Club featured a talk by club vice-president Edwin L. Pearson on composition and camera technique. Following the lecture were screenings of *National Parks*, by Dr. John Wendlund; *Canada Vacations*, by James Johnson; *Zion National Park*, by James Brown, and *Drama of an Old Farm*, by Elmer Albinson, ACL.

Jacksonville The Jacksonville (Fla.) Movie Makers have extended an invitation to all interested filmers in that area to join with them in the many activities that have been planned for the new year. The club meets on the first and third Monday of each month at No. 3 Broadcast Place in Jacksonville. You may call W. I. Powell at Jacksonville 5-7511 or 3-4711, for further information.

Hartford The first meeting of the 1953 season for the Hartford (Conn.) Cinema Club featured screenings of *With Rod and Camera*, by Randall Pease; *Victoria, British Columbia*, by Eugenie Grannis, and *Pelican Pastimes*, by Eugene Wilson, ACL. The November program will be highlighted by a demonstration of the Bolex stereo system.

Germany Results have just been received of the contest held recently by the Hannover Film Amateur Club for the Federation of German Cine Clubs (B.D.F.A.). In the story division, there was no first award; *Das Waren noch Zeiten*, by Mr. Muenz, won second place, with *Tausend zu vier*, by Mr. Hartje, and *Abschiedsbriefe*, by Mr. Oswich, tying for third place.

Among the genre films, *Weihnachtswunsch*, by Mr. Elgner, was first; *Nar-*

Where to see		
THE TOP OF THE TEN BEST		
Date	Sponsor	Tickets and Information
November 17	Amateur Movie Club of San Diego	Viala Ford 3610 Alexia Place San Diego, Calif.
December 1	Niles Movie Club	R. E. Lorenzen P. O. Box 5 Niles, Mich.
December 8	Detroit Cinema Club	Adrian J. Lustig 19344 Appoline Avenue Detroit 35, Mich.
December 22	Boston Camera Club	Benjamin B. Crocker 351A Newbury Street Boston 16, Mass.

cisse, by the Amateur Club Munich, second, and *6 Uhr 30*, by Mr. Muenz, third. For documentary films, *Spanieinplanderei*, by Mr. Muenz, first; no second award, and *Edler Schmuck aus Meisterhand*, by Mr. Fehrenz, third. And finally, in the family film class, the winners were *Wie di Alten Sungen*, by Mr. Muenz, first; *Auf Regen folgt Sonne*, by Mr. Kolbe, second, and *Bayrische G'schichten*, by Mr. Hartje, third.

Queensland Officers of the Queensland (Australia) Amateur Cine Society for 1953-54 will be H. M. Sothern, president; E. A. Roush, senior vicepresident; K. F. Hall, junior vicepresident; L. E. Holzapfel, secretary, and G. Ward, treasurer. Serving on the committee will be A. T. Bartlett, AACL, retiring president, G. A. Christoe, A. J. Hart, R. James, A. E. Jenks, E. Pass, and F. Rosenskjar.

This club's "Ten Best" competition of 1953 received entries from New Zealand and every state in Australia save Tasmania. *Timothy*, by K. Hall, of the Q.A.C.S., took the No. 1 rating.

Institute in England Recently elected as president of the Institute of Amateur Cinematographers, ACL, in England,

was Mrs. Roger Manvell. Serving with her will be H. A. Rowe, chairman; C. B. G. Bishop, vicechairman; C. W. Argent, treasurer; Leslie F. Froude, secretary, and W. M. Valon, W. J. Bassett-Lowke, C. Derry, I. Smith, and R. W. North, vicepresidents.

N. Y. Eights During November, members of the New York City 8mm. Motion Picture Club will hear a talk by Terry Manos, ACL, on human interest, illustrated by Mr. Manos's 1952 Ten Best winner, *The \$24 Purchase*. At the December meeting, George Valentine will speak on scripts and will screen several of his films to supplement his comments.

Okla. City Officers of the Movie Makers Club of Oklahoma City, ACL, for the new year will be Ed Jensen, president; A. C. Goff, vicepresident, and Verna Turney, ACL, secretary-treasurer. Directors will be H. A. Houston, retiring president; F. E. Dunbar; Mrs. Joan L. Glomset, ACL, and Mrs. George Bender, ACL.

An audio control center

[Continued from page 291]

TONE CONTROL NEEDED

When using crystal pickups, it is a good plan also to include in the circuit provision for tone control, as shown in the diagrams. The reason for including tone control is that, in general, low-priced crystal pickups may tend to accentuate the high, or scratch-producing, frequencies. The degree of tone control may be set by the potentiometer located midway between the turntables. Once the correct (or most pleasant) setting is found, this dial need not be disturbed again. It is for this reason that the tone control knob is placed in a relatively inaccessible position—between the turntables, away from the other controls.



IN KANKAKEE, ILL., the city's camera club packed the 450 seat Civic Auditorium for a guest screening of the "Top of the Ten Best for 1952," ACL's popular oil-magnetic picture program.

DEAR MR. PRESIDENT . . .

Mr. A. Avalle, President, Federation Francaise des Clubs de Cinema d'Amateurs, Paris XVII, France

MY DEAR Mr. President: On behalf of the officers, directors and members of the Amateur Cinema League, permit me to thank you for your gracious and informative letter of October 19 (see page 288) concerning the regulations which govern filming in France generally—and in Paris in particular.

I have already requested the editor of *MOVIE MAKERS*, the League's official monthly magazine, to give your letter the fullest publicity in our pages. For I feel sure that it will be of very real aid and interest to our many members of ACL who will be

visiting your beautiful capital with their cine cameras in the future.

I know too that Miss Helen Welsh, recently honored by the League with the rank of Associate, will be happy that her recent report—which we entitled "Permits in Paris"—has brought forth this immediate, friendly and helpful statement from our fellow amateurs of the Federation Francaise.

In closing, I send you, Mr. President, and all French amateurs the warmest greetings of America's amateur movie makers.

JOSEPH J. HARLEY, FACL, President

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Also included, though not necessary, is a panel light designed to throw light on the working controls. This will be helpful when working under the darkened conditions of movie projection. Place the light close to the forward portion of the control board, so that its rays shine away from the operator and onto the control knobs.

HIGH FIDELITY CONTROL CENTER

While good results can be achieved with the foregoing setup, it is possible to get even better sound recording with more advanced equipment. Important in this connection are: better turntables, if possible, and particularly, magnetic reluctance-type pickups. For the latter it will be necessary to provide preamplifiers. A breakdown of the approximate cost for the better control center appears earlier.

You will see that in this setup, there is no need to have the tone control circuit, since the reluctance-type cartridges are so well balanced that exceptionally good results will nearly always be obtained, and needle scratch will not be a problem. Fig. 5 shows the schematic wiring diagram for this case, including the preamplifiers. Note that even though only one pickup arm is playing at any one time, the two preamplifiers are required in order to monitor both records through the earphones.

SPRING MOUNTED TABLES

When choosing the turntables, it would be well to select a type that is

spring or otherwise shock mounted. This will insure freedom from noise and rumble that might be transmitted from the motor into the recording system. If the turntables have their own automatic stop-and-start devices, these should be removed, or made inoperative; then outside on-off switches for the motor should be added as before. These motor switches preferably should be of the silent type, and condensers should be added across the make-break circuit so that there is no sparking click heard through the amplifying circuit. This will allow starting and stopping individual turntables without interfering with the recording quality. In fact, all the selector switches, too, should be of the silent or quiet type, for the least disturbance while recording.

HI-FI MIXING CIRCUIT

The control center just described uses the simple resistor-mixing circuit shown in Fig. 5. For a high fidelity setup, it is preferable to employ a slightly more elaborate mixer-amplifier tube. This serves not only to mix phono and microphone outputs, but it amplifies the mixed combinations as well. This mixer-



amplifier circuit is shown in Fig. 6. Actually, it is not very complicated or costly. It uses the same volume controls as in the simple resistor mixers, and needs only one tube, a 12AX7. The only problem in using this system is to obtain the filament and "B" + power. These may be taken from the pickup preamplifiers, or from a small amplifier, if available. The total cost of this mixer-amplifier addition should not exceed \$10.

For best results, the above tube and its volume controls should be enclosed in a metal-shielded housing, with shielded wire making the proper connections to the pickup arms, preamplifiers and connection jacks. Such a setup is shown in Fig. 2, where the metal housing only of a former Pentron mixer has been used for that purpose. Note also that the volume controls, the selector switches and connection jacks have now been removed from the turntable panel and incorporated in the shielded metal box—along with the mixer-amplifier tube. Directly behind this housing the two preamplifiers for the magnetic reluctance-type pickups are enclosed in a ventilated box-like structure.

The above is a description of a practical type of equipment that should be helpful to the amateur filming and recording enthusiast. How best to use it will come only with practice, trial and error and critical listening to your own results. The rewards, however, are considerable in heightening the attraction of all your movie efforts.

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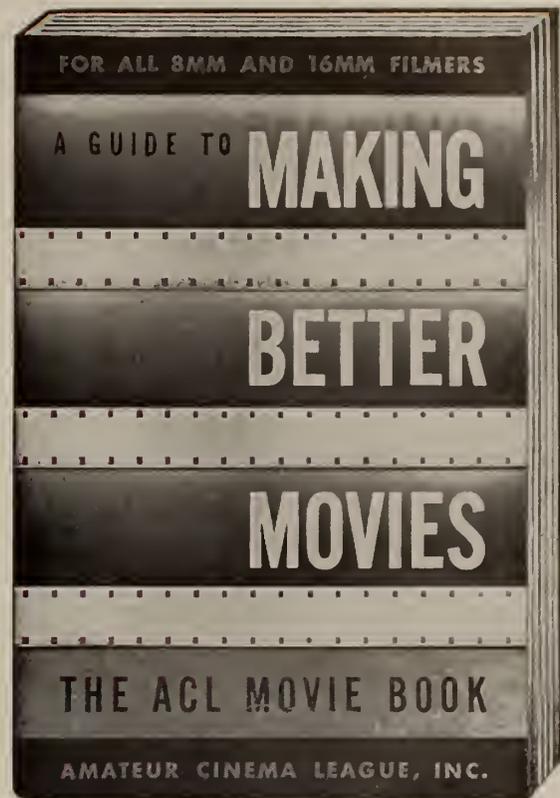
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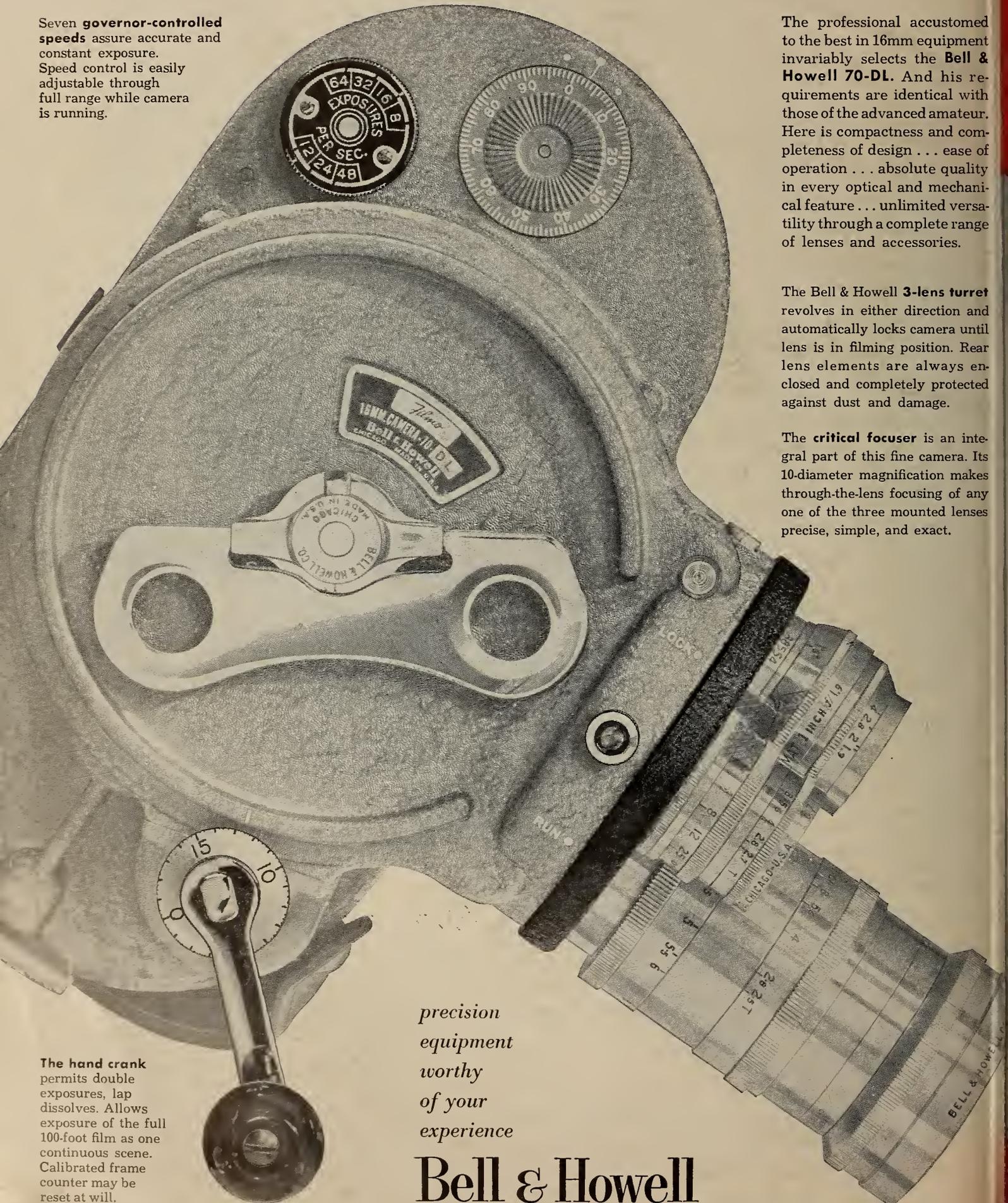
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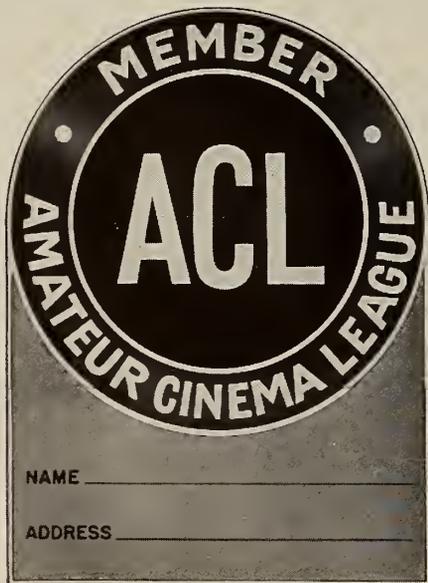
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Cordially,

James W. Moore

JAMES W. MOORE
Managing Editor

*Because of the Federal ban on all non-defense uses of copper, ACL pins are now gold-plated on a sterling silver base. This has required a slight price increase—from \$1.00 to \$1.25 each.

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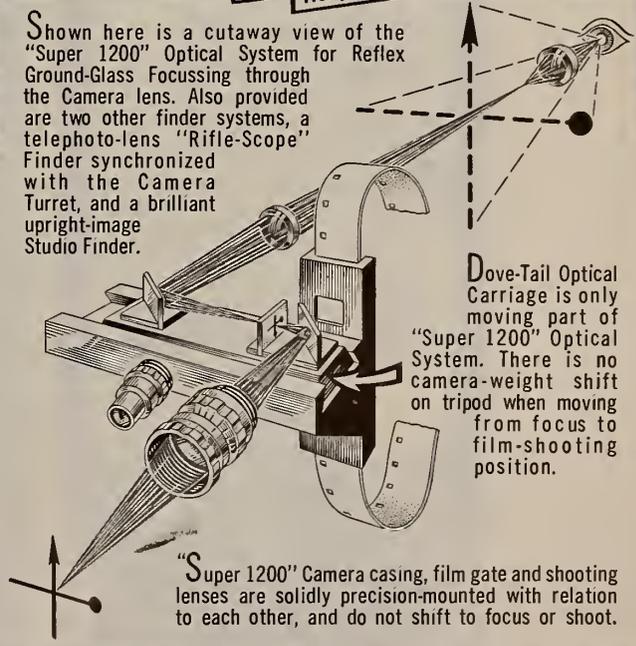
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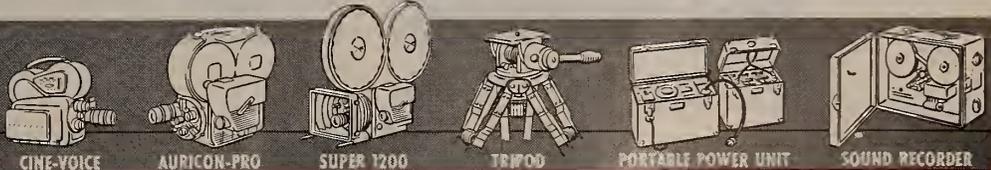
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THE MAGAZINE FOR
8mm & 16mm FILMERS
Published Every Month by
AMATEUR CINEMA LEAGUE

December
1953

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Cover photograph by Harold L. Lambert from Frederic Lewis

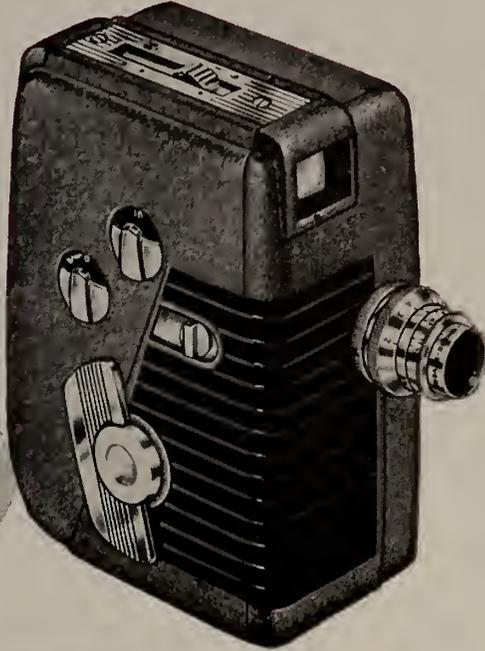
JAMES W. MOORE
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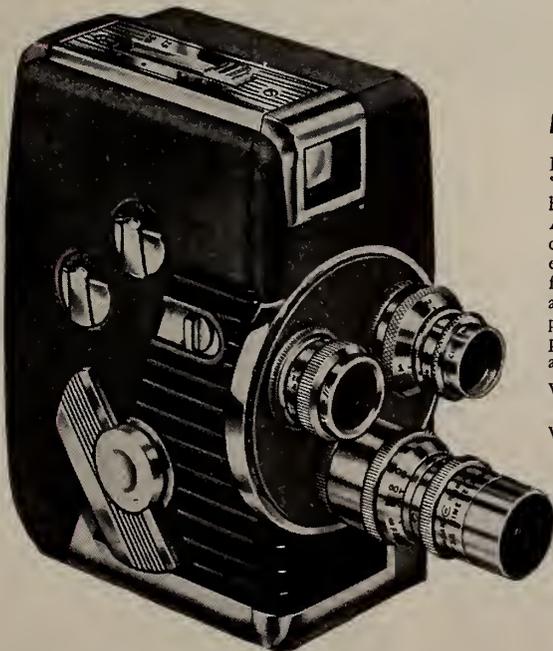
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Closeups—What filmers are doing



TRADITIONALLY, in December, the keeper of this bulletin board posts there the names of many fine filmers whose work, for one reason or another, did not quite progress—or having progressed, did not stay—within the charmed circle of Ten Best contest honors. Thus, with a new box of chalk and a clean slate before us, we turn therefore to that pleasant task.



THE FAMILY, that bigger-than-all-other reasons for buying a movie camera, is again the wellspring for a number of attractive efforts. Two producers tied in the hearthside with the holidays. James L. Watson, ACL, of Worcester, Mass., in *The Twelve Days of Christmas*, George N. Bates, ACL, of Grand Rapids, in *Cookies for Santa*.

Lee Payne, ACL, of Pasadena, on the other hand, turned to the familiar "dream" continuity in diagnosing *The Stomach Ache*, a brief tale of a small boy and too much candy. The dream sequence also served the Reverend Charles E. Found, ACL, of Bristol, Wisc., in setting forth the little known (to us, at least) operations involved in the large-scale propagation of mice. His title was *Of Mice and Men and Little Boys*, with an obvious assist by Robert Burns.



In *Portrait of Alice*, by Lester F. Shaal, ACL, of Providence, a single young lady carries the family film load, as her father records the progress of a portrait painting. In *Blue Jeans*, Howard F. Ordman, of New York City, assigned the singleton role to his three-year-old son, who discharged it engagingly. With *Hidden Adventure*, however, Raymond J. Berger, ACL, of Snyder, N. Y., was able to work in three winsome young winners, one of them inattentively baby-sitting, while the other two bicycle off for a sneak preview of nearby Niagara Falls.

THEN, there is of course always travel. Dr. S. H. Nighswander, ACL, of Davenport, Iowa, with an unabashed identification both of his camera and his countryside, called his 2000 foot epic *Bolex Goes to Wyoming*. John Ornellas jr., ACL, of Oakland, Calif., was almost equally explicit in his *Springtime in Central California*, while John W. Eichmann, ACL, of San Antonio, Texas, reported from Florida on *The Unconquered Seminole*.

From his home in West Hartford, Conn., Warren A. Levett, ACL, turned southward to film *Fiesta in Mexico*, with Jack V. Moran, ACL, turning north toward Alaska to record his *Northern Panorama*. Both of these latter studies were accompanied with magnetic sound on film.

THE photoplay—or what passes for it in amateur film circles—commanded the cameras of not a few producers. And, to our inveterate delight, most often with meller-dramas.

In Amsterdam, N. Y., a group of teen-aged "G men" rallied around Frank Constantino to produce *The House at Fifty-Two*, a rousingly realistic tale of international spies, purloined A bombs and the ultimate obliteration of New York City.



In Martinsville, Ind., another young group, this time a Boy Scout troupe, spun an equally exciting adventure yarn in *Wilderness Trail*; but they chose to turn back their cinematic clock to the wresting of the West from the inhospitable and inconsiderate Indians. Robert H. Young was the man behind the Auricon sound camera which recorded an excellent optical audio accompaniment.

Harry W. Atwood, ACL, normally of Ajo, Ariz., and well known to the camera cognoscenti for his western adventure sagas, this time selected Alaska for his setting (with an assist from the United States Army). His one-player "plot" was *To Build a Fire*, based on the story by Jack London. George A. Valentine, of Glenbrook, Conn., also no tyro at the tall tale, turned up with *Living Dust*, a grisly melange of murder and mystery.



Others, however, managed to look at life with a lighter touch. John J. Lloyd, ACL, of Long Beach, Calif., whipped together *Lost Weekend*, one of those husband-and-wife hassles which, in passing, owes no assistance to author Charles Jackson. The Movie Makers Club, ACL, of Oklahoma City turned also to domestic didos in *The Schemer*. Leonard W. Tregillus, FACL, however, found fun in the frustrations which beset photographers (both old and new), setting the Mack Sennett action of his *Flash Back* against the background of Eastman House, in Rochester, N. Y.

THE world around us is always of interest to many movie makers, whether it be man-made or nature's handiwork. Giving their allegiance to the latter, both Herbert D. Shumway, AACL, of Greenfield, Mass., and A. Theo Roth, ACL, of San Francisco, signed in with bird studies. *Without Price*, the Shumway survey, took place out of doors; *Exotic Birds in our House*, the Roth report, quite obviously did not.



Turning their attention toward man's many activities, Neil O. McKim, of Carlsbad, N. M., documented in detail the mining and refining of potash in *Up From the Bed of a Desert Sea*. Herman E. Dow, ACL, of Bristol, Conn., chose a less concentrated but more varied subject in *Eastern States Exposition*, while Leonard Bauer jr., ACL, of Oreland, Pa., reported solely on sulky racing in his *Corn Tassle Derby*.

CARRYING forward the concern of many filmers with social welfare, Martin B. Manovill, ACL, of St. Louis, turned in an 1800 foot magnetic sound training film for the instruction of Community Chest solicitors. George Merz, FACL, was equally civic minded in his report from Hollywood, Fla., on *The Youth in our Community*,



OUR judges, always seeking to see trends (where probably there exists only coincidence), took note this year of a seemingly new number of animated amateur movies.

Paul A. Brundage, ACL, of San Francisco, turned to two china canines in his evocation of the popular ballad *Will Ya Be My Darlin'?* William F. Hanks, ACL, of Lufkin, Texas, used the more conventional animated drawings in *The Land of the Whispering Pines*, a refreshing variation on the civic chauvanism theme, while Albert Feinauer, of Providence, let nature animate his *Flower Serenade*, but filmed the results in time lapse photography.



Could these—and the award winning *Candy Capers* by Roy Fulmer, ACL, and *The Deserted Mill* by Irwin Lapointe, ACL—stem from the staggering success last year of that 100 foot gem, *Mun're Streker*?



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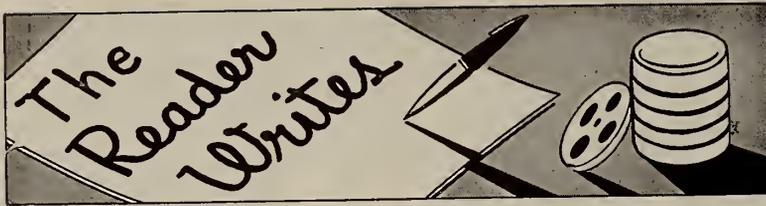
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This department has been added to MOVIE MAKERS because you, the reader, want it. We welcome it to our columns. This is your place to sound off. Send us your comments, complaints or compliments. Address: *The Reader Writes*, MOVIE MAKERS, 420 Lexington Ave., New York 17, N. Y.

ASTOUNDED

DEAR ACL: My wife and son and I were astounded and delighted to receive yesterday your letter advising us that our film, *The Old House*, had been chosen for the Hiram Percy Maxim Memorial Award for 1953. . . . In the last twenty four hours constant reference to your letter and the handsome certificate has finally convinced us that the impossible has happened, and I can only say that we are deeply appreciative of this great honor.

Would you please convey my appreciation and thanks to Mrs. John G. Lee, FACL, the donor of the Award, and assure her that no other recipient in the Maxim Award's long and honorable history could have been more grateful for such tremendous encouragement than I am.

KEITH F. HALL
Brisbane, Australia

VERY HAPPY

DEAR ACL: Needless to say, Lucille and I were very happy to learn that my film, *Caineville*, had been honored by being selected as one of the Ten Best Amateur Films of 1953. Best wishes for the continued success of your efforts to further the cause of amateur filming!

GLEN H. TURNER, AACL
Springville, Utah

ELATED

DEAR MR. MOORE: Thanks ever so much for your letter of advice regarding my good fortune in again being placed among the Ten Best winners of 1953. Naturally, I'm elated! Who wouldn't be at making the ACL Top Ten two years in a row?

ALFRED T. BARTLETT, AACL
En route to
Brisbane, Australia

STILL THRILLED

DEAR ACL: Don Sutherland and I have received your letter and award certificates informing us that *Seashore Safari* had been chosen by the Amateur Cinema League as one of the Ten Best Films of 1953. We are both surprised and still thrilled to receive this signal honor. Our wives, who had much to do

with the filming and editing, are both highly elated over the award.

RALPH E. LAWRENCE, ACL
Washington, D. C.

HIGHLY HONORED

DEAR ACL: WE OF THE LOS ANGELES 8MM. CLUB ARE HIGHLY HONORED TO HAVE "SWITCH IN TIME" INCLUDED IN THE TEN BEST FOR 1953.

KENNETH W. AYERS
President
Los Angeles 8mm. Club, ACL
Los Angeles, Calif.

DAY OF DAYS

DEAR MR. MOORE: Yesterday was the day of days for me! Kenneth Ayers, president of the Los Angeles 8mm. Club, phoned me during the afternoon to say that he had received a letter from you that our club project film, *A Switch in Time*, had been selected as one of the Ten Best. And then, when I got home from the office, I found your letter saying that my *March of TV* had received the same honor.

The Colemans—our whole family takes part in this wonderful hobby—appreciate the honor you and the judges have bestowed on our film. These two awards certainly carry out your contention—often expressed in MOVIE MAKERS—that 8mm. can compete successfully with 16.

CHARLES E. COLEMAN, ACL
Santa Monica, Calif.

SATISFYING EXPERIENCE

DEAR MR. MOORE: Clearly, it is quite unnecessary to tell you that all of us who worked on *Concerto* are extremely pleased with the honor you and your ACL colleagues have bestowed upon us. To place among the Ten Best is always a thrilling and satisfying experience.

For my brother George and his wife Sally, who played the leading roles, and for myself, may I express our heartfelt thanks for your commendation.

WARREN DOREMUS, ACL
Rochester, N. Y.

JOINTLY HONORED

DEAR ACL: You will never know what a thrill I had when your letter was received announcing that the 8mm. film, *Because of You*, had won an Honorable Mention in the Ten Best Amateur Films contest.

My husband and I are jointly honored, since he was the director and I would have been unable to produce the

picture without his help. For us both I wish to thank the League's board of judges so very much for giving us this honor.

LUCILLE LLOYD
(Mrs. John J. Lloyd)
Long Beach, Calif.

HAPPY DAY

DEAR ACL: It was a happy day yesterday when the letter and award certificate arrived announcing that we had won Honorable Mention in the Ten Best contest!

I want it to be known that my wife Dottie had a great deal to do with the success of *Candy Capers* by offering many suggestions and by helping in the actual photography. Thank you for the honor you have given our little film.

ROY M. FULMER, JR., ACL
Livingston, N. J.

POSTMAN RANG TWICE

DEAR ACL: The postman rang twice today! He must have sensed the importance of the large manila envelope, and he was right. For it contained that coveted certificate with the inscription stating that *Dark Interlude* had been awarded Honorable Mention in the ACL Ten Best contest for 1953.

WILLIAM MESSNER, AACL
Teaneck, N. J.

REVIEWING MY FILM

DEAR MR. MOORE: May I take this opportunity to thank you and the board of judges at ACL for reviewing my film, *Fabulous Florida*, and including it among the Honorable Mentions in the Ten Best contest of 1953?

HAVEN TRECKER, AACL
Kankakee, Ill.

GRATITUDE

DEAR ACL: It was a real thrill for everyone in our family to learn that our 8mm. contest entry, *Festival Michigan*, received an Honorable Mention award in the recent Ten Best competition. We certainly want to express our gratitude to all of you for recognizing our work.

CORNELIUS VANDEN BROEK, ACL
Grand Rapids, Mich.

SO HAPPY

DEAR MR. MOORE: I was so happy to learn that my little film on Capri, *Where the Sirens Sang*, was awarded Honorable Mention in the 1953 Ten Best contest. Please convey my warmest thanks to the League's board of judges for the honor they have accorded my work.

HELEN C. WELSH, AACL
Albany, N. Y.

BARTLETT IN L.A.

DEAR ACL: Alfred T. Bartlett's guest program of Australian movies was shown here in Los Angeles Monday night to an enthusiastic audience of

about 250 people. Fred Evans, FACL, and Kenneth Ayers, of the Los Angeles 8mm. Club, ACL, and Harold Folsom, of the Los Angeles Cinema Club, ACL, were present to greet Mr. Bartlett.

He is a delightful person, and as I watched his pictures I could not help but feel that he was expressing his own philosophy of life in the artistic scenes of nature, people and family. It was indeed a pleasure to present his pictures; I want to thank you for your part in arranging this program.

CHARLES J. ROSS, ACL
President

Los Angeles Cinema Club, ACL
Los Angeles, Calif.

UNDERWATER SHOOTING

DEAR MOVIE MAKERS: I wonder whether any of your readers could give me some information on how to build a watertight container for my Bolex H-16 camera? I am very keen to make an underwater film.

I have been a subscriber to your magazine (all that I may be because of currency restrictions imposed in this country) for the past seven years.

ELI KELLNER
2 Avenue Normandie, Sea Point,
Cape Town, South Africa



In this column MOVIE MAKERS offers its readers a place to trade items of filming equipment or amateur film footage on varied subjects directly with other filers. Commercially made films will not be accepted in swapping offers. Answer an offer made here directly to the filer making it. Address your offers to: *The Swap Shop, c/o MOVIE MAKERS.*

ESCONDIDO FOR S. F.

DEAR MOVIE MAKERS: Is there someone living near Escondido, Calif., with an 8mm. camera who would volunteer to take a roll of 8mm. color film for me of some friends who live there?

I haven't seen these friends in several years, and there is a baby now in the family which I would love to see come to life on my own screen. So I hope to find someone in that section who would oblige me by taking a roll of colorful, homey shots of them around their new home, out in the avocado orchard, with the baby, etc.

I would, of course, supply the film. And in return I could do any San Francisco errand for the person taking the pictures—shoot the Golden Gate Bridge, the cable cars, Chinatown or whatever. Do you live near Escondido?

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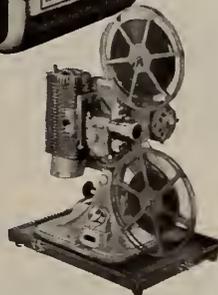
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Hiram Percy Maxim Award for 1953—"The Old House" by Keith F. Hall

The Ten Best and the Maxim Memorial Award

MOVIE MAKERS proudly presents for 1953 the twenty-fourth annual selection by the Amateur Cinema League of the Ten Best Amateur Films of the Year and the seventeenth annual Hiram Percy Maxim Memorial Award.

The Maxim Memorial, which stands in the League's headquarters, was established in 1937 by Percy Maxim Lee, FACL, daughter of the Founder President of the Amateur Cinema League. On it each year there is engraved the name of the Maxim Memorial Award winner; and to that winner goes a sum of one hundred dollars and a miniature silvered replica of the Memorial itself. The Maxim Memorial Award winner for 1953 is announced herewith:

THE HIRAM PERCY MAXIM MEMORIAL AWARD

The Old House, 500 feet, 16mm. Kodachrome, with sound on tape, by Keith F. Hall, of Brisbane, Queensland, Australia.

Next are presented the Ten Best Amateur Films of 1953, listed alphabetically by titles.

THE TEN BEST AMATEUR FILMS

A Switch in Time, 200 feet, 8mm. Kodachrome, with sound on tape, by the Los Angeles 8mm. Club, ACL, of Los Angeles, Calif.

Caineville, 450 feet, 16mm. magnetic sound on Kodachrome, by Glen H. Turner, AACL, of Springville, Utah.

Canadian High Adventure, 600 feet, 16mm. optical sound on Kodachrome, by Jerry More, ACL, of Denver, Colo.

Concerto, 325 feet, 16mm. black and white, with sound on disc, by Warren Doremus, ACL, of Rochester, N. Y.

March of TV, 100 feet, 8mm. Kodachrome, with sound on tape, by Charles E. Coleman, ACL, of Santa Monica, Calif.

Rochester Race, 1000 feet, 16mm. magnetic sound on Kodachrome, by Walter F. Chappelle jr., ACL, of Rochester, N. Y.

Seashore Safari, 450 feet, 16mm. magnetic sound on Kodachrome, by Ralph E. Lawrence, ACL, and J. Donald Sutherland, ACL, of Washington, D. C.

The Enchanted Isles, 750 feet, 16mm. Kodachrome,

with sound on tape, by Alfred T. Bartlett, AACL, of Brisbane, Queensland, Australia.

The Ladybird, 200 feet, 16mm. optical sound on Kodachrome, by W. G. Nicholls, of Parkdale, Victoria, Australia.

The Old House, previously itemized.

The Honorable Mention awards follow, listed alphabetically by titles.

HONORABLE MENTION

Because of You, 130 feet, 8mm. Kodachrome, with sound on tape, by Lucille Lloyd, of Long Beach, Calif.

Candy Capers, 100 feet, 8mm. Kodachrome, with sound on tape, by Roy M. Fulmer jr., ACL, of Livingston, N. J.

Dark Interlude, 400 feet, 16mm. Kodachrome, with sound on tape, by William Messner, AACL, of Teaneck, N. J.

Fabulous Florida, 2250 feet, 16mm. magnetic sound on Kodachrome, by Haven Trecker, AACL, of Kankakee, Ill.

Festival Michigan, 400 feet, 8mm. Kodachrome, with sound on tape, by Cornelius Vanden Broek, of Grand Rapids, Mich.

Firenze, Queen of the Arts, 400 feet, 16mm. magnetic sound on Kodachrome, by Oscar H. Horovitz, FACL, of Newton, Mass.

Green River, 375 feet, 8mm. Kodachrome, with sound on tape, by Louise M. Fetzner, ACL, of Pasadena, Calif.

Monarchs of the Mountain Tops, 340 feet, 16mm. Kodachrome, with sound on tape, by Ralph O. Lund, ACL, of Seattle, Wash.

The Deserted Mill, 330 feet, 16mm. Kodachrome, with sound on wire, by Irwin Lapointe, ACL, of Richmond Hill, N. Y.

Where the Sirens Sang, 260 feet, 16mm. magnetic sound on Kodachrome, by Helen C. Welsh, AACL, of Albany, N. Y.

Reviews of the place winners follow.

The Old House

Five years before the action of *The Old House* opens, a young man and his bride of but a year had been involved in a train wreck. The bride, Claire, was killed:

but the man—scarred in mind, bruised in body and (he thought) dependent on a walking stick—lived on. He comes now, as the film begins, for one last look at the Old House, “the Old House where I was born and grew up, where Claire and I had been so happy for one short year, with hopes and plans for a future that never came.”

But, instead of viewing (with self-inflicted sadness) his old homestead, he meets accidentally with a bright-faced boy of five, son of his widowed tenant. How this youngster, this “artless wisdom dressed in blue jeans,” frees the man from his stick (a mere surface symbol of his bondage) and from his obsession with the past is the theme of *The Old House*.

But it is fruitless always to attempt a factual outline of any visual study in human relations. And, heart-warmingly, believably and triumphantly, *The Old House* is simply and exactly that. The producer, Keith Hall, has plotted the course of his tenuous drama with a sure

touch and unflinching taste. His scenic progressions are so artful as to seem artless, while his camera work and narrative exposition never fail him in the delicate unfolding of his denouement.

Yet it is to the three players of this picture—and to their narrator—that the ultimate tributes must be paid. Young Ross Hall as the Boy, Noela Hall as his widowed Mother, and Mr. Hall himself as the Man are exactly and exquisitely right in their restrained underplaying of three difficult roles. Reg Cameron, the narrator, speaks lines which are always literate, and often lyric, with warmth and understanding. From its simple opening to its quietly soaring climax, *The Old House* is a tender and moving triumph.

A Switch in Time

A high-pressure advertising agency, rivalry within the firm, a switch of entries in a beauty contest and the effects thereof—these are the story ingredients out of



“A Switch in Time”
by
Los Angeles 8mm. Club, ACL



“Caineville”
by
Glen H. Turner, AACL



“Canadian High Adventure”
by
Jerry More, ACL



“Concerto”
by
Warren Doremus, ACL



“March of TV”
by
Charles E. Coleman, ACL



“Rochester Race”
by
Walter F. Chappelle jr., ACL



“Seashore Safari”
by Ralph E. Lawrence, ACL
and J. Donald Sutherland, ACL



“The Enchanted Isles”
by
Alfred T. Bartlett, AACL



“The Ladybird”
by
W. G. Nicholls



"Because of You"
by
Lucille Lloyd



"Candy Capers"
by
Roy M. Fulmer jr., ACL



"Dark Interlude"
by
William Messner, AACL



"Fabulous Florida"
by
Haven Trecker, AACL



"Festival Michigan"
by
Cornelius Vanden Broek



"Firenze, Queen of the Arts"
by
Oscar H. Horovitz, FAACL



"Green River"
by
Louise M. Fetzner, ACL

which the Los Angeles 8mm. Club has fashioned an outstanding club film.

Competent in all phases of movie production, from the smart opening titles to the corny romantics at the end, *A Switch in Time* is a hilarious cine satire of the foibles of big-time advertising. Seldom does a film of this type demonstrate so capably—in story, photography, direction, acting, editing and sound—the combined abilities of a group of enthusiastic movie makers.

Caineville

In *Caineville*, Glen H. Turner has now turned his camera on a Western ghost town, and with moments of sheer movie magic, he has brought it to life again.

The slow turning by the wind of the leaves of an abandoned school book, and the slow pan to initials carved on a schoolhouse desk, evoke as if he were alive the youngster who carved them. In another scene, done with consummate smoothness, Mr. Turner shows an abandoned street on which a schoolboy, with books over his shoulder, slowly materializes into solid form—and then dissolves again into thin air. Surrounding Caineville always are the brooding mountains and the ever-encroaching river which implacably seeks to destroy the last vestiges of the crumbling village. *Caineville* is a triumph of imaginative creation over static material.

Canadian High Adventure

With the recent scaling of Mt. Everest, it is appropriate that a mountain-climbing film should be entered—and should win—in this year's Ten Best contest. Jerry More's *Canadian High Adventure* is such a picture.

Obviously, Mr. More is a competent climber himself, as well as being a good movie maker, for the film presents an amazing variety of camera angles which make one question where the cameraman must have been to take them. For example, some scenes show the climbers crossing a crevasse *from underneath*, leaving you with the single assumption that [Continued on page 332]



"Monarchs of the Mountain Tops"
by Ralph O. Lund, ACL



"The Deserted Mill"
by
Irwin Lapointe, ACL



"Where the Sirens Sang"
by
Helen C. Welsh, AACL

Festive filming

Planning, patience and plenty of closeups are the keys to fine Christmas films

DENIS M. NEALE

CHRISTMAS DAY, New Year's Eve, winter parties—all these are first class movie material. But good material does not always mean a good film. A lot depends on how you set about shooting it.

Running through some of my early attempts at Christmas movies, I find much of them unsatisfactory for one reason or another. The pre-war ones were little more than an unplanned succession of snapshots. The lighting was crude, too, as the photofloods were usually rushed into the room after the turkey arrived!

Two years ago I resolved to do the job properly. I decided to rough out a scenario beforehand, shoot the essential parts on Christmas Day and the rest within a week or two after. And so I worked out the following simple story to cover all the highlights. To begin with we see Junior waking up and starting to unpack his Christmas stocking. His first find is a box of candy at which he nibbles while he unwraps his new toys. One of these is a clockwork tractor, a closeup of which forms a bridge to a short sequence in which Junior is trying to make the tractor climb over a box of dates.

Next, of course, comes the Christmas dinner with turkey, pudding and all. Afterwards, we see Junior looking out of the window, awaiting the arrival of his Grandma. He sees her coming, lets her in and is rewarded by more candy. Tea time brings a closeup of the Christmas cake, with a decorative Christmas tree on top. A lap dissolve takes us to the real tree, standing on a table in the corner. The room lights go out, the tree lights go on, and Dad hands out more presents—including still more candy. Then the family look at Junior in horror, the lights go up and Junior's face is bright green! Mom whisks him up to bed and we fade out at the end of a pan along a row of open candy boxes.

Before the event, the scenario looked ideal. Christmas fare provided a strong connecting link throughout and brought in all the high spots without calling for detailed treatment. No explanatory subtitles were required because the story element was concealed until the very end. When it came to the shooting, however, the snags began to show up. My wife remonstrated at the repeated rehearsals I demanded for the entry of the turkey in order to get the photofloods positioned and the meter readings checked. Then the carving had to be delayed while I re-arranged the lighting to cover the bird (now half cold) on the table.

I had intended to rely on daylight for this shot, but



YOUR JUNIOR, or Sister, under the Christmas tree will be the highlight of any well-planned holiday reel. Note soft lighting.

a final meter reading showed that some boosting from photofloods was necessary. As I was shooting in color, this raised the problem of matching the two kinds of light, daylight and photoflood. Rather than attempt this, I decided to make use of their difference in color values. I shot the sequence with stock balanced for daylight and arranged the photofloods so that their yellowish glow appeared to come from a candle in the center of the table. The result is so good that I intend using daylight stock for faked firelight scenes lit by photofloods.

Another lighting problem arose with the Christmas tree sequence, although here I had opportunities for retakes. To get the full effect of the colored lamps, I first tried giving time exposures to single frames. The lamps reproduced as white blobs colored only in the halated glow around them. For a retake I used photofloods to create a lighting level which permitted shooting at 16 fps at $f/2.5$. The lamps then produced less halation and, in color, are very satisfactory.

At its first screening, the finished film was approved by the family. But after a time we became more critical. In fairness to Junior, we had to explain to visitors that he does not *really* gorge on candy. And then *we* know that he does not open his Christmas stocking in his own bedroom. We have an arrangement with Santa Claus that the presents shall be left in the grown-ups' room so we can keep track of what the uncles and aunts have sent.

For my movie making last Christmas I therefore made different plans. My two principal aims were to keep the record strictly factual and to preserve domestic harmony by getting all the lighting arranged in advance. To simplify matters, I concentrated on two sequences only: the opening of the presents and the Christmas dinner. Continuity had to rely purely on title wording or any useful device that cropped up. Eventually I used *Christmas Crackers* as a main title and subtitled the first sequence *Crack of Dawn*.

I banked a good deal on get- [Continued on page 335]



FIG. 1: L. to r. in author's A and B editing setup are the A roll, B roll, original picture and leader supply. Film viewer as synchronizer is in center.



FIG. 2: Leader and film are threaded jointly on sprockets of viewer which moves them forward in synchrony.

A and B ROLL EDITING

By this method of movie magic, less complex in execution than it seems, fades and dissolves can be printed into your film at will

GLEN H. TURNER, AACL

THERE comes a time in the life of every amateur filmer when, despite his best laid plans for smooth continuity, things go awry. Perhaps it's a lap dissolve or a fade that is needed. If this be the case and the film is in the can with no chance for retakes, there is not much he can do about it. If, however, he intends having a duplicate made, it's quite another story.

Sometimes transition problems occur in the planning stages of a film. The script of a recent film of mine called for a number of dissolves from indoors to outdoors. No problem there, you'll say; simply take it all on Type A film and use a daylight conversion filter when making the dissolves to the exteriors. But we were scheduled to shoot

the interiors at a rustic cafe where they had a large stone fireplace and the like. The exteriors were scheduled to be shot about a month later while on vacation in the wilds of the country—a mere 250 miles away.

It looked offhand as if we would have to be content with fades, for dissolves seemed out of the question. Luckily, my plans included the making of a projection print, so I decided to let the laboratory print in the dissolves. (This service, as cited last month in *Look to Your Laboratory*, can be had at slight extra cost at most labs.) But in order for the lab to create printer-made dissolves, it was necessary to edit the original film into A and B rolls. This editing technique, possibly not too well known to most filmers, will bear outlining.

For A and B roll editing, besides the tools usually found in any amateur's kit, you will need the following: four rewind spindles, or one extra set; a synchronizer, and a sizable supply of white leader.

The last named you can obtain from your regular photo dealer—even if only in 100 foot lengths. The first named—the two extra rewind spindles—you probably can borrow from a movie-making friend. Or you may contrive to make do as I did (see Fig. 1) by pressing into service a spindle from your projector and (in my case) a spare 8mm. editor. The synchronizer, however, is rather an expensive item for the amount of use it would get from the average amateur. So here again I made do by using my 16mm. motion viewer.

In any case, the working setup is seen in Fig. 1. At your right, mount on individual rewind spindles the reel of blank leader and the reel of picture footage. At the left, mount on rewind spindles two empty takeup reels which will house the edited A and B roll footage. In between these two pairs position your motion editor and splicer.

Now from the feed reels at the right draw out suitable



FIG. 3: Identical frames of both films are punched out to act as sync marks before they are threaded from viewer to A and B reels.

lengths of the picture film and the leader film and place them one atop the other in the film channel of the viewer, as in Fig. 2. Care should be taken that the sprocket teeth of the viewer's mechanism engage the perforations of *both* films. For it is these sprocket teeth which act as the synchronizer, passing both of the films frame by equal frame onto the A and B rolls respectively. Once they are engaged, the viewer's cover is closed and not re-opened until the A and B roll editing is complete.

Finally, at a point *beyond* the synchronizer (film motion editor), align the two films carefully and punch an identical frame out of each (see Fig. 3). This will serve you as a sync mark in all later checking or re-aligning of the films during the editing process. With the films thus synchronized, thread each into its separate takeup reel. It doesn't matter much which; but actually in Fig. 1 the reel on the extreme left was my A roll, the other the B roll.

You are now ready to proceed with the actual editing operations. Drawing the two films carefully through the viewer, so that neither one jumps the sprockets and gets out of sync, wind the original onto roll A and the leader onto roll B—until you arrive at the point where the first dissolve is desired. The original is then cut at this point, operating always on the *right* side of the viewer (see Fig. 4) so that the two films stay locked in synchrony.

You now count forward (toward the left) on the white leader the desired number of frames for the length of the dissolve (see Fig. 4), and then cut the leader at this point. The left end of the original footage (that which has been going on roll A) is then spliced to the right end of the leader, and the right end of the original is spliced to the left end of the leader (that which has been going on roll B). When these two films are now held side by side (see Fig. 5), the amount of overlap of the picture footage—and therefore the length of the dissolve—will be readily indicated.

Generally, printer-made dissolves are set for an overlap of 48 frames, or 2 seconds at sound speed. And, as will be seen in Figs. 4 and 5, the easiest and surest way of measuring off this amount is to create a film ruler of exactly this length. In Fig. 4 it is seen in use measuring forward by 48 frames for the cut on the leader footage. In Fig. 5 the rule is being used to check the exactness of the picture overlap *after* the splicing just described has been done.

Now both the leader and the original are again wound forward together—but with this difference: the leader is now going onto roll A and the original is going onto roll B. This alternation of the two films can be seen at the left in Fig. 1 and is even more clearly evident in Fig. 6,



FIG. 5: Here the 48 frame film ruler is being used to check the picture overlap which creates a dissolve between A and B rolls.

where the A roll, right, and the B roll, left, are close-up-ed.

When the point of the next dissolve is reached, the cutting, measuring, cutting and splicing operations are repeated. Through them the original is returned to taking up on roll A and the white leader on roll B. This procedure is carried forward throughout the entire picture. Each time a dissolve is called for, the original is spliced from roll A to roll B or B to A, as the case may be. When completed, the A and B rolls are identical in length. But one is picture where the other is leader and vice versa, with the exception that there is always a picture overlap amounting to the exact length of the desired dissolve.

To make the dissolves, the lab technicians merely run roll A through the printer, making appropriate fades with the printing light at the beginning and end of all picture sections of the roll, while leaving the print stock unexposed in the sections which correspond to the white leader. The print stock is then rewound, and the process is repeated for roll B. The picture footage from roll B neatly fills in the gaps left on the print by roll A. And where the fades from roll A overlap those of roll B—presto, you have a printer-made dissolve.

And so a final word. If your pictures contain scenes where a dissolve would help, or a fade would improve, remember that these two effects can be made on a print by any competent lab. And for films that you *know* will be duplicated, you can plan for printer-made dissolves and fades from the beginning.



FIG. 4: Picture film has here been cut (left) and the author is measuring forward 48 frames on leader to find its cutting point.



FIG. 6: In the finished product, A roll (right) has picture at points where B roll has leader throughout course of both reels.

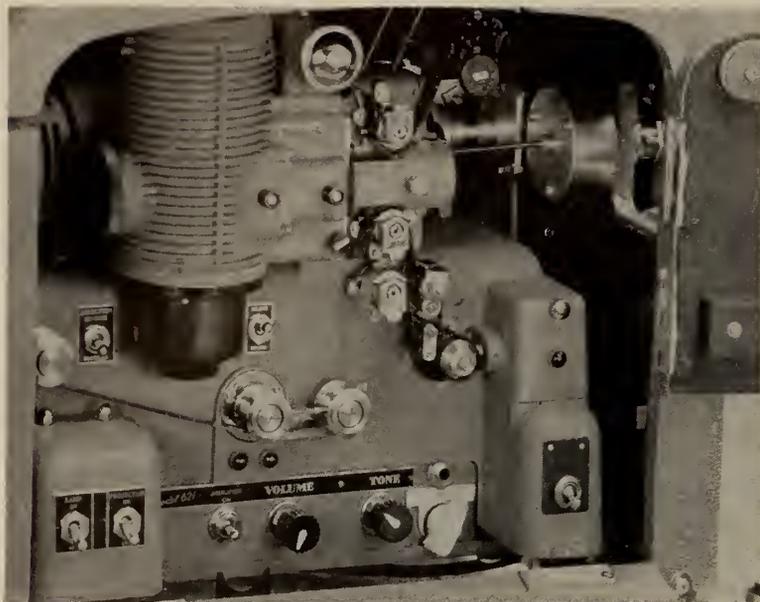


FIG. 1: Above, flexible shaft is seen leading at inner end to projector's hand turning knob, at outer end into hollow, liquid-rubber-filled flywheel.



FIG. 2: Outer end of the non-flexible shaft, which has been bolted to the front face of flywheel, bears on recorder's roller to become tape capston.

A synchronized tape recorder

HERE in Holland (from where I write) we do not have as yet the Bell & Howell 202 magnetic projector. And I rather doubt that we will have it for some time to come. But we do have widely available the excellent English-made version of Bell & Howell's optical sound projector (G-B Model 621). And we do have, of course, plenty of magnetic tape recorders. So I decided to combine the two for synchronized sound—to combine them integrally, that is, not just with the usual stroboscopic disc or synchro-pattern on the tape itself.

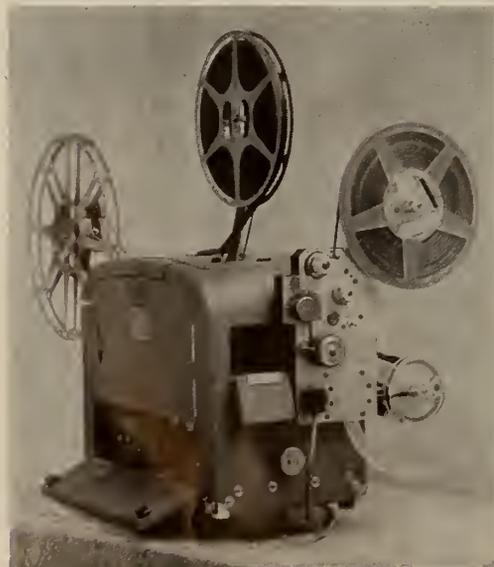
The results are pictured on this page. And while you amateurs in America, or England or elsewhere, may not be able to follow my mechanical design exactly, due to differing equipment units, I believe that you can quite easily follow its general principles.

The Bell & Howell projector, at least, is the same

H. J. M. E. GEERLING, ACL

everywhere. And you begin with it. As you will know, there is positioned behind the gate lever of this projector a hand turning knob which is geared directly to the machine's motor drive. The knob itself is first removed, exposing the axle, and a suitable length of flexible shaft is then joined to it (see Fig. 1). This shaft is fed through a sleeve into a hollow flywheel, and a four-bladed fan or paddle wheel is attached to its end. The hollow flywheel is then filled with liquid rubber, or some other viscous liquid, and the cover (see Fig. 1) is bolted in place.

On the front face of the flywheel a second axle (this one *non-flexible*) is now attached [Continued on page 337]



By coupling recorder and projector with an ingenious fluid drive, this amateur achieves unfailing synchrony

AT LEFT author's complete assembly is seen with tape and film reels mounted and ready. Note power cord connection.

AT RIGHT tape and film forms have been demounted for storage or transport, while protective cop shields copston.



WINTER CALLS YOUR CAMERA



AN AMUSING sidelight sequence for your skiing film might be fashioned by picturing one of the many dry-run summer classes in sport.

DO YOU live in the frozen North where the cold winds blow? Then recording winter sports on film is as inevitable as frostbite and shoveling out long driveways, hip-deep with snow. In California skiing is even a summer sport. For at Stanford University they spread straw over the campus green so that the co-eds, attending dry-skiing class, can practice the kick turn and other maneuvers while waiting for the white flakes to fly.

While your camera may call for some forms of special care under winter conditions, they are not really as demanding as one often hears. Only under the most extreme low temperatures, for example, is it necessary to have all lubricants removed so that their thickening will not slow the spring action. Under average winter conditions, here are the simple procedures recommended by the experienced:

First, to protect the lens from driving snowflakes, keep the lens cap on at all times save during actual picture taking. Second, except during actual picture taking, keep the camera under your coat or parka. Third, if you make a tripod setup and wish to maintain it for five, ten or fifteen minutes, wrap a spare coat or sweater around the camera to conserve its warmth. For actually there is more likelihood of the cold air stiffening the film loops—and thus causing trouble—than of it affecting the camera's lubrication.

Coming indoors after or during a filming session creates one further problem. Moisture in the warm air is condensed on the chilled lens surfaces and a fine "sweat" will becloud them. The routine here is to wait a few moments till the lenses have lost their extreme chill; then wipe away this moisture gently. Do *not* return your

Here's advice from an expert
on the out-of-doors

ORMAL I. SPRUNGMAN, ACL

camera to the cold of outdoors with these droplets still on the lens surfaces. They will freeze and, of course, distort any future pictures.

Any 8mm. or 16mm. camera can be used for winter sports filming; and while the $f/1.9$ or faster lens permits shooting under poor light, the $f/3.5$ and $f/2.8$ lenses will fill the bill in most cases. In fact, because of the reflecting power of the white snow blanket, much smaller $f/$ stops will be used for average shots. If the budget permits, a wide angle lens is a useful accessory, together with a 3 or 4x telephoto. The long lens will be useful in closeup-ing sports action at safe distances, while the wide angle will gather in the scenic beauties of nature as she dons her white coat.

Variable film speeds are desirable to diversify your shooting. To increase skating tempo, or show toboggans tearing downhill at breakneck speed, shoot at 8 frames per second, closing down the lens one stop to compensate for the increased light. To reveal the beauty and grace of the ski jumper as he floats through the air, set your frame speed at 32 or even 64, opening up the lens aperture one $f/$ stop for each doubling in shutter speed.

Only the haze filter is needed for Kodachrome filming, and here only sparingly in winter. For the reflected blue light is not undesirable in giving a moody effect of cold and loneliness. For still more striking effects, the polarizing filter will darken skies, enhance clouds and tone down snow-borne reflections. Use of the polarizing filter must not be overdone, otherwise its effectiveness is lost.

If you shoot in black and white—and many winter filmers prefer monochrome to color—the deep yellow and red filters will give dramatic [Continued on page 336]

Union Pacific Railroad



A WIDE ANGLE LENS is the best objective for picturing the full sweep of a ski slope. Here (at Sun Valley) the skiers move across film frame for good action viewpoint.

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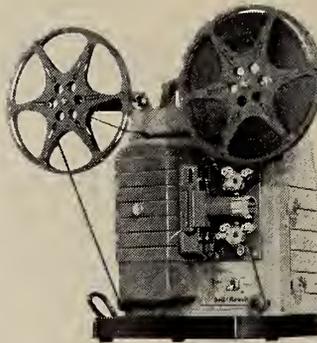
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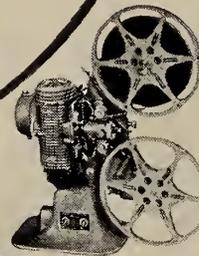


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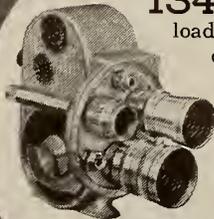
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including case

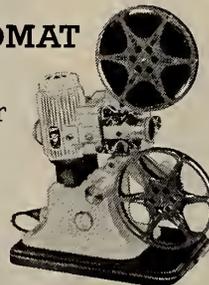
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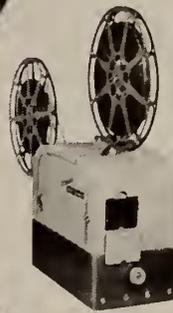


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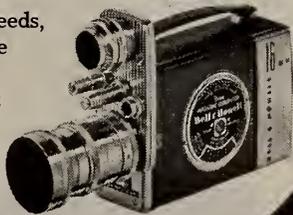
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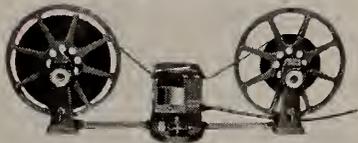


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A TITLE FADER

Easy to make and easy to use, this device can be combined with any titling setup

LUTHER RYAN, ACL

THE device presented here provides a simple mechanical method of creating fades—and therefore lap dissolves—in combination with your title making. Basically what it does is to swing in synchrony the two lamps used as illuminants over a 90 degree arc either toward or away from the title card. When these lamps are swung to bear *on* the card with the camera running, a fade-in is created. When they are swung *away* at the title's end, the effect is a fade-out. However, it is important to note that regular flood bulbs in metal reflectors must be used to assure adequate shielding of the light source on the fade-out. The RFL-2, or built-in reflector type of lamp, will not create a complete fade-out even when swung a full 90 degrees away from the titling area.

The materials needed to build this device can be purchased for less than the cost of a roll of color film. They are itemized on the opposite page, in a listing where the letter in the left column refers to that item in the diagram.

HOW TO BUILD

1. Assemble the upright standard (A) and the three supports (B) with wood screws (L).
2. Make a 11/16 inch hole with a wood auger about 2 inches from each end of the lamp shaft supports (C). The distance from center to center of these holes should be exactly 30 inches.
3. Make a 11/16 inch hole with a wood auger about 2 inches from one end of each lamp shaft arm (D). Then make a 3/16 inch hole about 1 inch from the opposite end of the arm. The distance from center to center of

these holes should be exactly 5½ inches. Also saw out a slot from the 11/16 inch hole to the end of the arm. Make a 3/16 inch hole through the wide dimension at the 11/16 inch hole end of the arm, about halfway between the hole and the end. Insert a stove bolt in the hole made. This will be the only adjustment feature on the device.

4. Make a 3/16 inch hole about 1 inch from each end of the pitman shaft (E). The distance from center to center of these holes should be exactly 30 inches.

5. Assemble the thin wall pipes (G) in lamp supports (C) with metal washers (H) on the pipe next to each side of wood. Drill 3/32 inch holes in the pipe flush with the outside of each washer. Allow 2 inches of pipe to extend past the support (C) mounted to upright standard (A). Then insert cotter pins in holes and lock.

6. Attach the handle (F) to one lamp shaft arm (D) with wood screws.

7. Assemble lamp shaft arms (D) to the extended ends of lamp shafts.

8. Assemble pitman shaft (E) to the lamp shaft arms (D) with stove bolts.

9. Drill a 3/8 inch hole in the lamp shafts (G) about midway between supports (C). Insert 1/8 inch pipe thread (K) in this hole and screw into the lamp socket provided. Install lock nut and tighten.

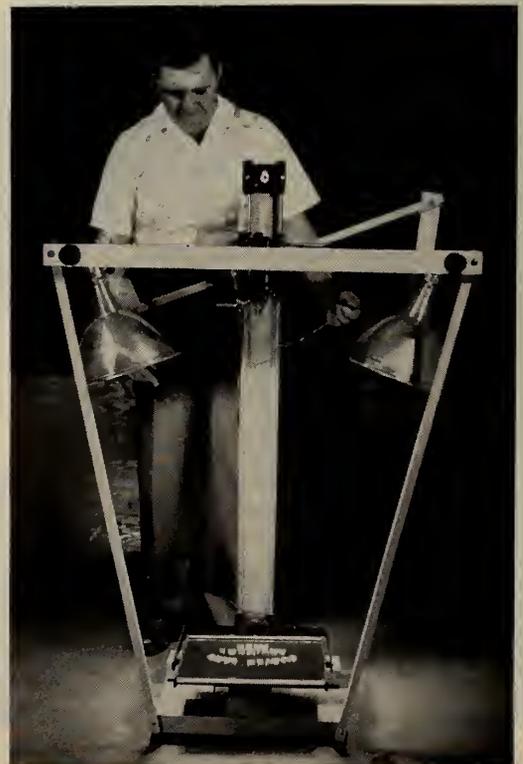
10. Make two 1/4 inch holes in standard (A) 36 inches above the top support (B). Make two 1/4 inch holes in the rear support (C) to match holes already made in standard (A). Assemble with carriage bolts (J).

11. Install braces (O) as shown in diagram.

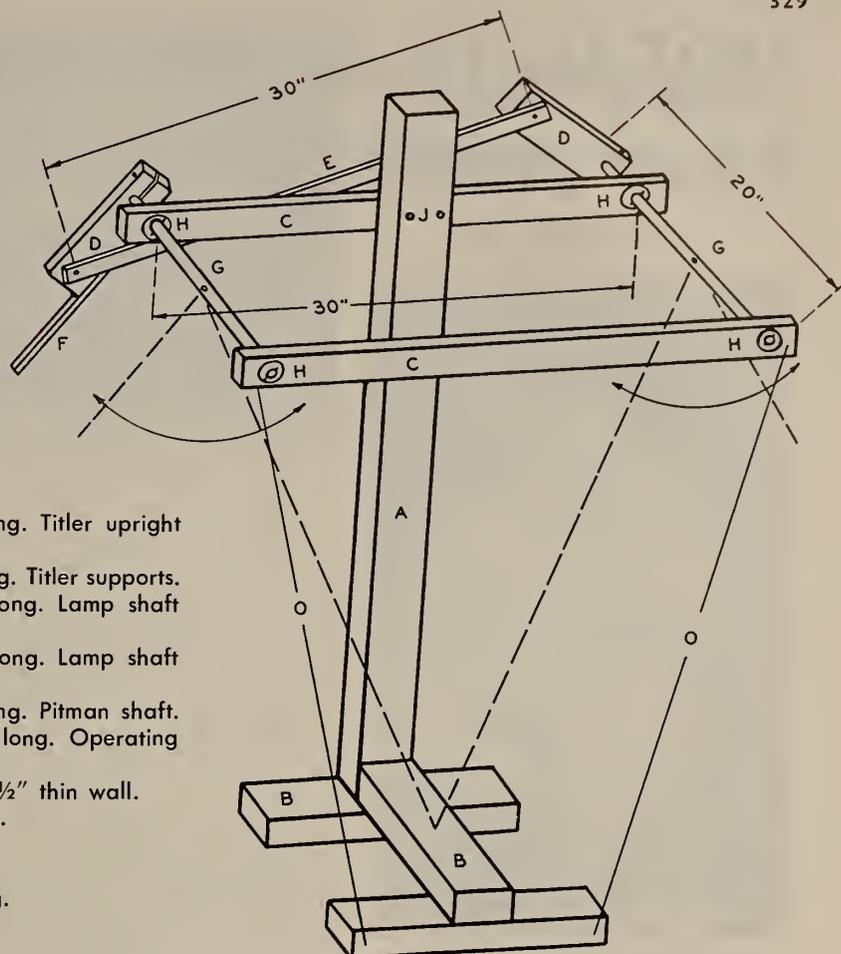


SIDE VIEW of the author's title fading device shows him with right hand on the handle (F in the diagram) which actuates the device.

FRONT VIEW shows twin lamps swung into position to bear on the titling easel for a fade-in and title shooting. Remote control runs camera.



CONTROL UNIT in the author's ingenious title fader design is the pitman shaft (E in the diagram) which, attached to the top end of one lamp shaft arm (D) and the bottom end of the other, swings both lamps in synchrony.



THE MATERIALS NEEDED

- (A) One piece of wood 2" by 4" by 46" long. Titler upright standard.
- (B) Three pieces of wood 2" by 4" by 16" long. Titler supports.
- (C) Two pieces of wood 1" by 2" by 34" long. Lamp shaft supports.
- (D) Two pieces of wood 1" by 2" by 8½" long. Lamp shaft arms.
- (E) One piece of wood ½" by ¾" by 32" long. Pitman shaft.
- (F) One piece of wood ½" by ¾" by 10" long. Operating handle.
- (G) Two pieces of metal electric-conduit pipe, ½" thin wall.
- (H) Eight metal washers, 11/16" hole in center.
- (I) Four stove bolts 2" long; nuts and washers.
- (J) Two carriage bolts ¼" by 3" long.
- (K) Two pieces of pipe thread ⅛" by 1½" long.
- (L) Ten wood screws, size 12, 2½" long.
- (M) Eight cotter pins 3/32" by 1½" long.
- (N) Two lamp sockets (porcelain type preferred); two No. 2 photoflood reflectors and two No. 2 photoflood lamps.
- (O) Two pieces of wood ½" by ¾" by 41" long. Braces.

HOW TO ADJUST LAMPS

To adjust the lamps on the lamp shafts, swing the operating handle (F) toward titler standard (A) to a stop at the extreme end of swing. Slip both lamp shafts (G) until the lamps are both pointing to the center of the title. Tighten the stove bolts slightly in the lamp shaft arms at the lamp shaft. Start to swing the lamps away from the title. Observe carefully whether the shadows cast by the two reflectors break *exactly* at the center of the title. If they do not, then adjust one lamp shaft slightly until this is accomplished. This is the only adjustment to be made for synchronizing the movement of the lamps, but it must be made critically. When the proper adjustment has been made, tighten both lamp shaft arms to the lamp shafts with the stove bolts provided.

HOW TO USE THE FADER

With a little practice you will soon be able to make perfect fades with this device, using your present camera. To make a fade-in, start the camera slightly ahead of the movement of the lamps. Continue running the camera while you advance the lamps toward the title, allowing from 1 to 3 seconds (16 to 48 frames) for the fade, depending on the mood and tempo of your picture. Continue operating the camera for the amount of time needed to film the title.

After the necessary footage for the title has been filmed, start to fade the lamps away from the title at the same rate of speed you used during the previous fade-in. When the lights are completely off the title, stop the camera. The fade-out will be complete.

LAP DISSOLVE TITLES

To make lap dissolves with a roll-film camera you will need ideally the back-winding feature. First make a fade-out at the end of a title as explained above. Then rewind the film from 16 to 48 frames, depending on the number of frames exposed during the fade-out. Be sure and cover the lens aperture during the rewinding of the film. Then start the camera forward and proceed to make a fade-in over the fade-out that has just been reversed in the camera.

If you have a magazine camera the fade-in and fade-out will be made the same way as for the roll film unit. However, since it is not possible to reverse the film in a 16mm. magazine camera, it will be almost impossible to make a lap dissolve with that type of camera.

To make a lap dissolve with an 8mm. magazine camera, first make a fade-out in the manner explained for the roll-film camera. To reverse the film it is necessary to remove the magazine and turn it around in the camera. With the lens aperture covered, run the camera the same length of time as used in filming the fade-out. A camera with a frame counter is a definite advantage for this operation. Then remove the magazine from the camera and place it back in the original position in the camera. Now start the camera forward, slightly ahead of the fade-in of the lamps, and proceed to make the fade-in over the fade-out that has just been wound back. A lap dissolve will result.

Besides using this device in title filming, the imaginative producer should find uses for it in other forms of closeup shooting. Inserts of newspapers or letters, for example, will be far smoother with a fade-in and out.

NOT for those who made the Ten Best

A veteran, but non-competitive, movie maker tells the tyro how to place in the Ten Best

OLIN POTTER GEER, ACL

ELSEWHERE in this issue there is announced the great good news of the Ten Best award winners for another year of amateur movie making. To the place winners I offer my congratulations, to those unplaced, my sympathies. And, I may say, I can offer both without prejudice for, as it happens, I have never even competed. However, as with so many of us, this in no way lessens my confident ability to tell you *how* to make a Ten Best movie. In fact, if I may be permitted to paraphrase the immortal quatrain by Gelett Burgess . . .

I've never made a Ten Best wow,

I've seldom even seen one;

But I can tell you anyhow

The ways to make a keen one.

Let's begin with the equipment, or tools of our trade. These need not be elaborate; but in my experience the following items—above and beyond your camera and projector—are essential.

First, a tripod. An unsteady picture is a poor picture. While your camera is light enough to hand-hold, you cannot keep it perfectly steady because of the breathing movements of your body. Remember, you are taking motion pictures with a movie camera, not a moving camera. Pans, especially of buildings or mountains, are strictly taboo. These objects are too massive for movement. Instead, break your take of them into two or three separate, steady shots from different angles. With moving objects, of course, it is proper to pan if you are following their action—such as a plane in flight, a motor car, a rodeo rider or the like.

Second, you will need a titler. This can be bought at any photographic store or you can make it yourself. All you require is a board to hold your camera, an easel to hold the title cards, and two lights set one on either side of the title card being photographed. (If you want a simple, basic design, ask ACL for their service sheet called *A Popular Titler Plan*.) Your titles may be hand lettered, written or even typed. Regular sets of pin-up letters also may be purchased.

Third, you must have a splicer with which to join together the pieces of film that you are justifiably proud to save and show. If you have a viewer to help you select these scenes, so much the better. With the splicer include a sharp

pair of scissors with which to cut out all over- and underexposed shots, those that are out of focus and particularly those not worth showing to others, however precious they may seem to you. Add to these two a waste basket into which to throw the discarded film.

The basic rules for what scenes to take and how to make a motion picture from them are rather simple. A motion picture must tell a story. Plan your action in advance, either by writing down the contemplated scenes on paper, or, if this is not feasible, work out the scenes in your mind before you begin shooting.

Set the locale of your pictures. If you plan to take your children playing on the lawn, first film them in long shot against the background of your home, then their play in medium shot, next closeups of their faces, then the group again from another angle, and finally another shot of your home. This sequence can be varied. You may, for example, end or start with the closeups. Or in filming flowers, go again from the general (distant shot of the garden) to the particular (closeup of the bloom) and back to the general (a portion of the garden from another angle).

Just as your camera must be stationary, your subject should be moving—unless, of course, it is normally static such as a mountain or a building. Group pictures of people standing or sitting are usually not conducive of much movement, so camera angles should be changed frequently. This applies to flower gardens as well. Buildings and monuments should be recorded sparingly; and, if taken, try accompanying them with titles made on the spot from their inscriptions.

Having taken your scenes, arrange and rearrange them into smooth-running sequences, changing from the chronological to the location method of arrangement and back until you have a coordinated film. If you can, put a more interesting sequence at the beginning, the third best in the middle, and your best at the end. Time or measure the sequences and the scenes in each sequence, and cut them so as to build up to a climax. Don't be

afraid to use very short shots to speed the action.

Take closeups. Move your camera forward if possible, or better still use a telephoto lens if you have one. Shots of natives abroad may be obtained with a telephoto lens without the knowledge of subjects who might resent having their pictures taken. Also, native scenes appear more authentic if members of your party are kept out of them. You didn't travel all the way to Chichicastenango to picture Aunt Minnie on the steps of the cathedral. Those ruby-velvet clad natives, with their smoking censers, make a better movie.

Trick shots formerly used as connecting links, such as whirling auto wheels, the speedometer and shots of maps, may be losing fashion. They rarely appear now in professional travelogues.

If your shots vary in color tones, separate them into groups of the same colors if possible. If not, separate them with titles to lessen the contrast.

Titles provided on the spot may well be better than any you can make. At least they will be different. The name of your hotel on its facade, of the town you are visiting on a roadside traffic sign, and especially, when available, signs at a tourist attraction, offer ready-made and pictorially interesting titles. But don't shoot them head-on and foursquare. Compose them in diagonal patterns across the frame, from one lower corner to the opposite upper. And where the lettering is raised, or especially where it is incised into stone or metal, remember that cross lighting and its consequent shadows will bring them out.

Vary your camera angle whenever possible. In taking children, for example, shoot from two or even three different places and, when editing, cross-cut the shots so taken. On your next visit to the movies watch how often the professional directors do that. They will usually have several cameras working simultaneously, so that later the editor may choose different shots of the same scene in making up his sequences.

Last, but not least, study the various books on motion picture photography, especially the authentic and informative book *Making Better Movies*, written and published by the Amateur Cinema League. You'll be making the Ten Best honors circle sooner than you think.



News of the industry

Up to the minute reports on new products and services in the movie field

Sportsters spruce up To keep pace sartorially with their companion Regent 8mm. projector, both of Bell & Howell's spool-load 8mm. Sportster cameras—the 134-V (single lens) and the 134-TA (tri-lens)—are now being issued in a fawn metallic and dubonnet finish. In addition to the color changes, both cameras provide click stops on their standard 1/2 inch f/2.5 lenses.

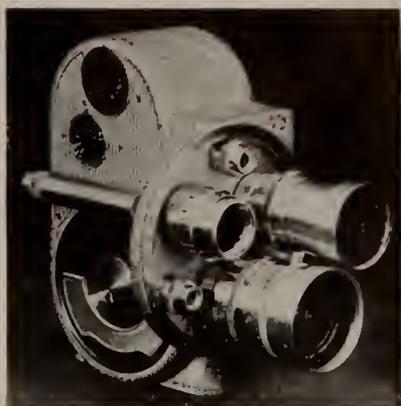
There will be no increase in price, the one-lens camera retailing at \$89.95, the tri-lens at \$129.95, each with an f/2.5 lens and federal tax included.

Continuous Based on a Filmosound 285 optical sound projector, a new device for the continuous showing of 16mm. movies has been announced by the Triangle Projector Company, of Skokie, Ill. The unit will operate for up to 200 hours with a maximum load of 1600 feet of film, rear-projecting its image on a 13 by 18 inch shadow-boxed screen.

The Triangle continuous projector will list at from \$880 to \$1403.50, depending on accessories.

Auricon TV-T Berndt-Bach, Inc., of Hollywood, have announced the development of a new television transcription (TV-T) shutter for kinescope recordings with either the company's Super 1200, Auricon-Pro or Cine-Voice cameras. The TV-T shutter, it is said, makes it possible to photograph television images, occurring at 30 frames per second on the receiver tube, at the rate of 24 frames per second without the loss of picture quality associated with conventional motion picture cameras.

Auricon cameras with the TV-T shutter are available for three different functions: (1) kinescope recording



B&H SPORTSTERS, here the three-lens model 134-TA, will now be finished in fawn metallic and dubonnet to match Regent projector.

of picture only; (2) recording of picture and sound on a single-system track; (3) recording sound only on a variable area or variable density track.

A 50 foot TV-T demonstration kinescope is available on loan from A. N. Brown, Berndt-Bach, Inc., 7377 Beverly Boulevard, Los Angeles 36, Calif.

Time lapse The Photovision Company, 1636 Washington Avenue, Wilmette, Ill., has announced a two-part time lapse mechanism which can be adapted to Bell & Howell 16mm. and 35mm. (Filmo and Eyemo) cameras without modifications of these instruments other than the addition of a motor bracket. The unit provides for automatic picture taking over a range of two exposures per second through one every four minutes.

The price of the solenoid unit is \$175, the intervalometer (or timer) \$185. Illustrative material on the device may be had from the company.

Booklets *Secrets of Good Color Projection*, a 16 page booklet covering 2- and 3-D projection. is being offered gratis by the Radiant Manufacturing Corporation, 2627 West Roosevelt Road, Chicago 8, Ill. . . . Your dealer, or James H. Smith & Sons Corporation, of Griffith, Ind., makers of Victor lighting units, will be pleased to give you the company's new 12 page booklet, *Indoor Movies Made Easy . . . The American Cinematographer Handbook*, edited by Jackson J.

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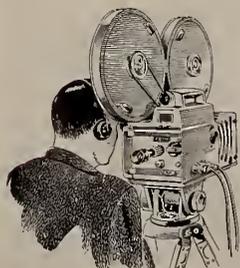


Use 'em in slide or movie projector and be sure to keep a spare handy.

Remember . . . G-E Lamps for every photographic purpose



GENERAL ELECTRIC



TV-T SHUTTER, new feature of Auricon Super 1200 and other Berndt-Bach sound cameras, smooths filming of 30 fps kinescopes at 24 frames.

Rose, ASC, and a standard reference manual on all phases of movie making, is now in its eighth edition. \$5 at your dealer's, or direct from American Cinematographer Handbook, 458 South Doheny Drive, Beverly Hills, Calif.

Catalogs T. J. Valentino, Inc., 120 West 46th Street, New York 36, announces his 1954 catalog of Major sound effect and mood music records . . . Audio-Master Corporation, 17 East 45th Street, New York 17, has a new catalog of their electronic equipment . . . A catalog of the BG library of mood and bridge music may be had from the same company.

Bolex B-8 Halfway between the one-lens L-8 and the three-lens H-8 cameras is the Bolex B-8, soon to be on the market with a two-lens turret. Other features of this small-sized, 8mm. roll film camera are an audible end-of-film click indicator, seven speeds from 8 to 64 frames per second, and a multi-focal viewfinder.

The B-8, which will be widely available in 1954, will range in price from \$140 to \$200, depending on the lenses it carries.

E.K. items The 4X Kodaslide Table Viewer and its carrying case have been reduced in prices from \$49.50 to \$37.50, \$15.50 to \$9.75, respectively . . . Kodachrome prints in a new 3 by 3 $\frac{3}{8}$ inch size may now be ordered from 23 by 24 or 24 by 24mm. stereo transparencies . . . An 8 page booklet, *Popular Home Movie Stories, Birthdays, Holidays and Weddings*, is yours for the asking from the Sales Service Division, Eastman Kodak Company, Rochester 4, N. Y.

Anseo wants pix Anseo is interested in buying black and white photographs and color transparencies for use in its advertising. Pictures featuring people, especially young people, are most desirable, and as a guide to photographers the company suggests that the pictures have action, human interest and strong poster value. Such subjects as children with animals, a parent with a baby, teen-age capers, sports and the like are best suited for the company's type of advertisements.

Negative size for the b/w shots should be 2 $\frac{1}{4}$ by 2 $\frac{1}{4}$ inches or larger; color transparencies should be no smaller than the 2 $\frac{1}{4}$ size. All pictures must be made on Anseo film and should be sent to the Advertising Department, Anseo, Binghamton, N. Y.

Exakta Annual *Exakta*, the magazine for Exakta photographers, has announced the preparation of an *Exakta Annual*, to be published first next year and annually



BOLEX B-8, new 8mm. spool camera from Pailard Products, will mount two lenses and be ready for distribution early in the new year.

thereafter. For reproduction in this volume, the publishers seek to buy black and white or color photographs taken with any model of this camera. They also are interested in articles and illustrations on how the Exakta has been used in varied fields of photography.

All submissions should be addressed to George Berkowitz, editor, 25 Jones Street, New York 14, N. Y.

New EK mike A new Kodak microphone, Model PA-4, has been announced by the Eastman Kodak Company for use with its 15 watt Kodascope Pageant sound projector models AV-151, AV-151-E, AV-151-S and AV-151-SE. The mike, which can be used with other AC-only sound projectors, is styled in a satin-chrome, rectangular cast-metal case. It comes complete with a shielded 7 $\frac{1}{2}$ foot cable terminated in an Amphenol 75-MCIF connector. The PA-4, which is generally directional, will be priced at \$10.15.

Artist Renoir, a new 23 minute, 16mm. color film which traces the artistic growth of the French Impressionist Pierre-Auguste Renoir, has been acquired for exclusive distribution by Contemporary Films, Inc., 13 East 37th Street, New York 16, N. Y.

The picture uses fifty of the painter's finest canvasses in analyzing his stylistic developments. The narration, delivered by George Ives and written by Otto Radl, the producer, Justin Hine and Jerry Winters, complements the camera's studies. *Renoir* is offered on rental at \$20 from Contemporary Films.

News from Castle The fifteenth consecutive news round-up by Castle Films is now on your dealer's shelves following its November release. Events slated for inclusion in Castle's coverage for 1953 are such lead stories as the truce in Korea, revolt in Iran, food riots in East Berlin, the death of Stalin, the coronation of Elizabeth II and the earthquake in Greece.

The Ten Best

[Continued from page 320]

the cameraman climbed down into the crevasse to shoot them.

Excellent photography, competent editing and a friendly, well-written narrative all combine to make *Canadian High Adventure* an outstanding mountain-climbing study.

Concerto

Concerto, by Warren Doremus, is a sensitive and touching story of young love, following a couple from the joy of their graduation and marriage to the anguish and pain of the man's recall to war service in Korea.

The telling of this simple tale has been done with such warmth that the observer cannot help being caught up in the current of emotions which fill the film. The performances of Sallie Dunn and George Harrison as the young couple convey the right mood for each scene with complete sincerity and heart, while Mr. Doremus's direction is forceful and yet restrained. Accompanied by and an interpretation of the *Warsaw Concerto* of Richard Addinsell, *Concerto*, the film, may truly be styled a cine tone poem.

March of TV

We had thought satire, especially in films, was a lamented art of the past. Thus it is a pleasure to report that it is back again with a vengeance in *March of TV*. Following both the visual and narrative patterns originated by the now-familiar *March of Time* series, Charles E. Coleman has created an uproarious satire on television and the inroads it has made into the American home. Both subtle and devastating by turns, the film leaves no aspect of this electronic marvel unscathed.

On the technical side, all departments have been capably handled, with the crisp direction and portentous narration being, perhaps, the most notable. The acting is assured and natural, remaining always within the farcical framework of the satire. Whether you like, dislike or simply ignore the subject which this shortie so sparkingly derides, *March of TV* is unreservedly guaranteed to keep you in stitches.

Rochester Race

Lovers of boats and devotees of movie making alike will probably never see enough of *Rochester Race*, produced by Walter F. Chappelle jr. in the summer of 1952. For this picture is one of the most complete and authentic records of big-league yacht racing that has been produced to date.

For big league indeed was the 72 foot yawl *Escapade*, owned by Wendell Anderson of the Detroit Yacht Club and sailing as scratch boat in the

Rochester point-to-point race westward to Hamilton, Ont., eastward to Stony Point Light, and then back to the Rochester inlet. And big league too was Mr. Chappelle's detailed coverage of this grind, as the proud beauty—with a crew of fourteen and 2630 square feet of working sail area—barreled through heavy seas, slatted and drifted in the calms—but came home by 38 seconds the winner.

Working under difficult (and often dangerous) conditions, the producer nevertheless achieved a variety and quality of scenes which are amazing. His handling of side or back lighting, as a big Genoa or spinnaker jib arched out from the *Escapade*, creates many moments of breath-taking beauty. With *Rochester Race* Mr. Chappelle has proved beyond the cavil of superstitious yachtsmen that a fine movie may be made on a fine racing craft—and yet still win the race.

Seashore Safari

Once again two movie makers have pooled their joint knowledge of movie making and their companion interests in ornithology to produce a delightful film of bird life—a record of camera hunting for gulls, terns, ospreys, black skimmers and other water birds along parts of the Atlantic littoral. In *Seashore Safari*, Robert E. Lawrence and J. Donald Sutherland have wisely limited the subject matter and footage of their film to a small portion of the almost unlimited world of birds.

Seashore Safari is presented in a clear and crisp manner, with many scenes outstanding for their beautiful photography. The film is well edited. The accompanying narrative is unfailingly informative, without being verbose. All in all—an excellent production.

The Enchanted Isles

Stretching for more than a thousand miles along Australia's northeastern coast stands the Great Barrier Reef, a vast agglomeration of tide-swept coral islands and islets. For mariners who have threaded their way through these perilous formations, they hold little of enchantment. But to Alfred T. Bartlett (who confines his camera to the Whit-sunday group) they are such stuff as dreams are made on—and he has portrayed them thus in *The Enchanted Isles*.

Mr. Bartlett's canvas is a rich one, comprising all of the classic elements of romance: the sun-drenched strand, the nodding palms, the lovely girls and, always and ever-present, the clean blue of the sky and the yet-deeper blue of the circumambient waters. He has painted these elements both in large, lush compositions and with observing attention to the minutiae of vibrant life around him. Even his colors (via the magic of the pola screen) are rich-

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ly sensuous in their depth of saturation. An unabashedly romantic narrative ("Have you ever dreamed a secret dream?" is the opening line) rounds out this affectionate and interpretive travel study.

The Ladybird

In *The Ladybird*, W. G. Nicholls has told the story of the life of the common ladybug—remember "Ladybug, ladybug, fly away home . . ."—in a film that is entertainingly instructive as well as distinguished by excellent photography, composition and editing. Many of the extreme closeups of the tiny ladybird as it goes through the various stages of its insect life-cycle are indeed remarkable. Mr. Nicholls's skill in closeup cinematography is particularly well demonstrated in the series of scenes featuring the ladybird's value as a devourer of the aphids that so bother rose growers.

A narrative that is educative and well written creates a feeling of respect for the ladybird as a friend to man in his constant struggle against destructive insects. Here is a nature study which is first class in every way.

Because of You

Produced by the Long Beach (Calif.) Cinema Club for its local Community Chest, *Because of You* is a competent presentation of the various community services offered by the local welfare organizations which receive their support from the Chest. The activities of these agencies, as they aid an unfortunate family to which things seem to happen, are presented in a well-paced manner, without appearing to overemphasize any one agency over the others. The production was well photographed by Lucille Lloyd, capably directed and acted, and is smoothly edited. The narrative, while good, could have been shortened in spots. For a club and community effort, *Because of You* accomplishes its objective of making its viewers Community Chest conscious.

Candy Capers

Candy Capers is a gay little dance fantasy in animation, using lollypops, wafers and other familiar childhood sweets. It is gay, that is, until the entrance of the villain—a long black sinuous licorice snake. The wafers shiver in horror as one of them is captured by the intruder. Then they organize their attack and rout the enemy.

Roy Fulmer jr. has achieved smooth animation of his puppets and accompanies them with a pleasant musical score. The result is a bit of confection that is a delight to the eye and ear.

Dark Interlude

Maxine Messner, who began her career before her uncle's camera in 1948 with *Maxine's Big Moment*, has

very probably ended it in *Dark Interlude*. Well, it was a career which began happily—with the simple elation of a school girl's first formal date. And it is one which now ends happily—with marriage. But in the course of this final production it was touch and go whether our heroine would achieve this happiness.

For in *Dark Interlude* William Messner has asked his niece to play a young lady struck down—only temporarily, as it turns out—by blindness. It is a role which she discharges with a moving simplicity and honesty—as, in fact, do those who play her father and her sweetheart. And Mr. Messner brings to their aid superb camera work and delicately luminous dramatic lighting. Unfortunately, however, the development of his basic theme does not match in simplicity and clarity either the film's playing or its production values.

Fabulous Florida

Anyone who sees *Fabulous Florida* will appreciate that Haven Trecker not only has covered that state thoroughly in his travels, but that he has worked hard to record its tourist and industrial highlights in a long series of effective sequences.

Beautifully photographed, well edited and with a pleasantly informative narrative, *Fabulous Florida* is distinguished by the excellence of many of its sequences. We remember with particular pleasure the section devoted to Marineland and its sea life, and the colorful sequence on the manufacture of fishing lures.

Festival Michigan

In *Festival Michigan*, Cornelius Vanden Broek undertook to record all of the fairs and community festivals that occur in the State of Michigan throughout the year. He was prompted to make this record for the benefit of many friends who were not able to attend them and thus to provide them with a vicarious participation.

The usual parades, crowning a queen of this or that, live stock, home preserves, midway attractions and various contests for young folks are all here, done with pleasantly brief sequencing. A lively commentary accompanies the film.

On the whole, this rather formidable undertaking results in a pleasant and completely honest endeavor. Mr. Vanden Broek achieved his goal with fine spirit.

Firenze, Queen of the Arts

Oscar H. Horovitz, in *Firenze, Queen of the Arts*, has once again produced an excellent record of a city, turning this time to Firenze (Florence), the Tuscan capital of the Italian Renaissance.

Firenze is a monochromatic city of

varying tones of brown, but a most attractive one as Mr. Horovitz has shown, existing today just as it did during the 16th Century. Belying the film's title, however, the many art treasures for which this city is justly famed are ignored, the filmer desiring apparently to show Firenze through an architectural eye. The film is, nevertheless, interesting, with lively pace and plenty of human interest. Here is a rewarding excursion to one of the fabulous cities of our time.

Green River

Louise M. Fetzner is a housewife who plainly likes the thrills of running the rapids down dangerous rivers while she makes movies that really move! In *Green River*, Mrs. Fetzner has a well paced, well photographed and altogether literate account of the adventures which she and her companions had on the Colorado's main tributary. The film is interesting and exciting, and tells its story concisely and without padding. The accompanying narrative is written and delivered effectively, although occasionally the level of the background music rises to overwhelm the narrator's voice.

Monarchs of the Mountain Tops

Ralph O. Lund, whether he knows it or not, has adopted the same narrative technique used earlier in a nature film (*The Gannets*) whereby one of the wild creatures being pictured becomes the narrator. In *Monarchs of the Mountain Tops*, Mr. Lund's "Pete Smith" is an agile and bewhiskered mountain goat. His recurring comments enliven considerably the producer's study of the flora and fauna of Glacier National Park.

The Deserted Mill

That most difficult and painstaking of film forms known as animation also may be one of the most rewarding, especially when the result is as delightful as *The Deserted Mill*, by Irwin Lapointe.

This film is, quite simply, a leisurely picturization of an old mill, with its placid stream and the animals, large and small, that live in and around it. Mr. Lapointe's art work is imaginative and his camera treatment of the material crisp and well paced. A stimulating musical accompaniment by Ferde Grofe complements the picture's mood and aids immeasurably in making this little film a rewarding one both to the filmer and to his future audiences—which should be legion.

Where the Sirens Sang

From the Island of Capri, Helen Welsh has brought home a charming, sunny vignette in *Where the Sirens Sang*. It is the sort of film any traveler would like to have as a memento of a

pleasant sojourn. Miss Welsh's seeing lens has captured the spirit of the countryside, its people, its luxurious beaches, its typical transportation.

For this reviewer, *Where the Sirens Sang* plays a beckoning tune indeed.

The staff judges of the Amateur Cinema League wish to express their sincere gratitude to Joseph J. Harley, FACL, president, Frank E. Gunnell, FACL, vicepresident, and Walter Bergmann, FACL, treasurer, who served ably and devotedly with them in judging ACL's Ten Best competition of 1953.

Festive filming

[Continued from page 321]

ting some good reaction shots of Junior when he saw his new bicycle for the first time. We had managed to keep it a secret and I hoped he would spontaneously provide some engaging expressions. So that he would not be distracted, I explained what I was about and showed him the lighting setup on Christmas Eve. After he was in bed, I took a couple of shots of the new bike leaning against our bedroom hearth, surrounded by brightly wrapped presents. Then I took a cut-in of my wife sitting in bed, apparently greeting Junior's entry. Finally my wife filmed me manipulating a camera identical to my own. (This puzzles our friends—except the one who lent it!)

In the morning, then, I was well prepared with photofoods around the room and a spotlight directed on the door. In this way I got a reasonably uniform lighting while keeping the floor clear for action. I memorized the meter readings for the principal positions and then called in Junior. His entry I covered in one long burst. Such are the unpredictable ways of youngsters that he came smiling in and snatched up a small present apparently without seeing the long-awaited bicycle against which it was leaning! It was not what we had hoped for, but this shot alone has given us more pleasure than the stagey sequences of the year before.

Further shots were clearly needed to follow from here. Fortunately Junior's present was not easily unwrapped and I had time to change camera position while I rewound. This gave me a chance to shoot him against the dark background of a wardrobe, so that the action stands out boldly without distractions.

When Junior's first flush of excitement was over, we put Baby on the floor just outside the bedroom door. She was then at the crawling stage and obliged by wriggling through the doorway to see what the bright lights were about. I am particularly pleased with the composition of this shot, for the converging lines all lead to the

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central figure. A few shots of Baby tackling her own pile of presents was a must, of course. Finally I rounded off the sequence with shots of Junior unwrapping presents on the bed, while Baby flounders in a sea of wrappings.

Altogether I used just 100 feet on the first sequence and found this gave me freedom for sufficient coverage to make editing easy. The same amount of footage covered the dinner sequence, including introductory shots of Junior setting out the cutlery. Again I had photofoods around three sides of the room and this time the spotlight shone through the open doorway to light the center of the table. I found this arrangement gave me great freedom of movement, since everyone was thrown into clear relief by the back lighting. Nevertheless, since the camera was al-

ways tipped slightly down, there were no flare troubles due to lamps shining into the lens. The spotlight overcame all shadow troubles at the middle of the table and so I could at any time dive in for a close shot of food being served or eaten.

These closeups are quite as important as the medium shots of the family enjoying the food, joking and laughing. Such closeup coverage means a more lavish use of film, but I have concluded that it is well worth it. Two sequences, fully handled, are better than four sequences on which you skimp. So if you are making a movie of your Christmas dinner, don't forget these closeups. For "Christmas comes but once a year . . ." In the other eleven months, it will be these closeups that will revive the festive spirit.

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Winter calls your camera

[Continued from page 325]

studies. Estimating exposure is not easy during the white season, since the mirror-like blanket of snow can greatly bolster the weak light of winter. For this reason, an exposure meter is almost essential.

Camera steadiness is important, too, and while the outfit can be hand-held when shooting slow motion, a tripod is a must for slower speeds and all telephoto shots. Boulders, tree trunks and even your partner's torso can sometimes furnish sturdy on-the-spot camera rests. Some photographers use a homemade unipod for snow filming, made by installing a tripod screw in the top of one ski pole.

A how-to-film on the rudiments of skiing might offer the best introduction to the sport. In many parts of the country outdoor ski classes are common, and the professional is generally glad to have them filmed. Such an educational movie might show each step in selecting the skis, adjusting the binding, the proper grasp of the ski poles and the like. The essentials of ski running, including the straight-ahead glide, the herringbone and side-step for uphill climbing, and the kick-turn for about-face when standing still, should be shown in medium shots and closeups. Making the telemark turn while traveling at high speed calls for the pro or a more experienced skier to demonstrate for the camera.

Wind up the film with breath-taking shots of superlative skiing, if possible back lighting the scene to enhance the billows of powdery snow. Here you can cut in hilltop ski silhouettes to add beauty to the film. Naturally, you will need some comedy relief. Pick an awkward beginner who can fake spills and provide thrills, and use his frantic antics as a running gag throughout.

While some of your most striking footage will be obtained in early morning or later afternoon, when the light is low and shadows are long, the most sparkling footage will be taken right after a storm when trees are heavy with wet fresh snow. For an even more spectacular sequence, try filming at night, with burning flares, planting one below the crest of a hill, opposite the camera position, and shoot up to film the silhouetted skiers gliding along. For the more experienced, skiing downhill at dusk with lighted torches will give an eerie effect.

If not overdone, the usual movie tricks of stop motion and the inverted camera can be employed to add variety. In stop motion, filming on a given scene is momentarily halted, with the camera on a tripod, while an individual or subject is inserted or removed from the scene, after which filming continues. As



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a practical illustration, fade in on a long shot of a ski slope, with a skier coming up over the rise. Halt the camera, being sure not to move it on its tripod, and signal another skier to step into position beside the first, running off a foot or so of film every time another skier lines up in formation. When five or six are shown in readiness, film them as they come flying down the hill, with back lighted powder snow leaving a smoky wake. When projected on the screen, the skiers will be seen mysteriously popping up into position atop the hill before making the long glide downward.

With reverse motion, the camera is held upside down while filming. The processed scene is removed from the reel, reversed end for end, and spliced back into the sequence to show the sportsman skiing backwards up the slope for a sensational uphill leap, or lifting himself up out of the snow in the foreground and disappearing rapidly over the distant hill. There are any number of variations here.

No matter how carefully you film, it's the way you cut, edit and add sound to your movie that will make or break you. Remember that you can increase the tempo of the ski movie by shortening scenes and changing camera angle, just as you added interest by filming from the ski lift or strapping the camera to your leg as you started the downhill run.

For an unusual main title, letter the wording on a snowbank, then pass the ski blade directly beneath the wording as you film for a clever fade-out. Or, invert the camera and you will show the title appearing magically out of nowhere on the blanket of white.

A synchronized tape recorder

[Continued from page 324]

(see Fig. 2). It should be of a length which will extend through the projector case, through the base plate of the tape recorder, and make a suitable contact with the rubber tape roller of the recorder. In other words, at its extreme end *this* becomes the tape-moving capstan of the recording unit (see Fig. 2).

But, you may well say, why not drive this capstan directly from the original hand turning shaft? Why interpose in the power path the hollow flywheel and its liquid rubber? The answer is a simple one. The rotations of the hand turning shaft are likely to be irregular, due to line voltage drops and other factors. Thus, these unsteady rotations are first fed into the liquid rubber via the paddle blades. This driving force is then picked up by the viscous liquid which, as it imparts the

rotary drive to the flywheel itself, filters out all irregularities. In other words, the flywheel design serves as a sort of "hydromatic drive," or flutter suppressor, so that the rotation of the capstan as it draws the tape past the magnetic heads is smooth and regular.

In order to obtain completely flickerless pictures, my Bell & Howell projector has been adjusted to run at 20 frames per second for either sound or silent projection. The tape recorder which I use is a Vollmer, of German make, and normally operates at either 15 or 30 inches per second. However, I did not feel that either of these tape speeds were exactly right for this new, integrated use with the projector.

It was a simple matter, however, to fashion a hollow sleeve which could be slipped over the end of the capstan, thus increasing its diameter and thereby changing its speed of tape travel. With this sleeve in place, the tape now moves at 19 inches per second to afford 32 minutes of tape time from the standard reels shown. For longer films, the capstan sleeve is removed, the tape speed becomes 15.7 inches per second and the tape time is extended to 45 minutes.

Electric power to energize the recorder's magnetic components is drawn from the rear amplifier panel of the projector, and the output of the magnetic head, from its single stage amplifier, is returned to the main amplifier of the Bell & Howell. These connections, both in full shot and in closeup, can be seen in several of the illustrations. Also, on the front amplifier panel of the projector (see Fig. 1), a white-knobbed control switch has been installed to effect the changeover from optical sound to magnetic tape operation. A further check on this selection is provided by the ruby-lamp indicators installed under the takeup snubber rollers.

The tape takeup reel is also driven from the hand turning shaft, in my design by a system of nylon strings. When not in use, both of the tape reel arms may be detached for greater convenience in storage. The base plate of the recorder remains attached. But there is a large handle (see Fig. 2) which, by a partial turn, frees the rubber roller from the capstan to avoid creating "flats" on the roller. By turning the handle still further, the roller is removed far enough so that a protective sleeve or hood may be slipped over the capstan to protect it during transport.

But these are design details of my own particular instrument. They will, of course, be different in your recorder, and you will have to work out slightly different answers of your own. But again I believe that my basic design will serve you well. It has served me unflinchingly in synchronizing my tape scores and films.



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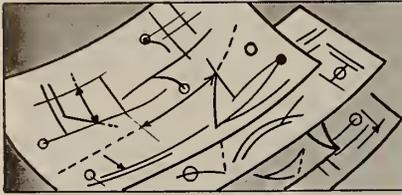
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This pen has a felt point for making broad, poster-type letters, so that it is particularly good for lettering on film cans and reels. The ink looks like waterproof India ink, dries almost immediately, and—best of all—may be removed with carbon tetrachloride when you wish to change your labeling.

OSCAR H. HOROVITZ, FACL
Newton, Mass.

THREE LEGS—THREE SERVICES

What with one's camera tripod, gadget bag, exposure meter and so on, the average amateur these days has plenty to tote around on any filming jaunt. Therefore, I claim that any further addition to this load should be designed for multiple duties. The lightweight, demountable gadget pictured on this page is such a one. Three legs—and three services.

As pictured, my primary use for this three-legged stand was as a slate holder. I was working at the time on a fully scripted picture, so that it was possible to take advantage of the very real aid in editing which "slating" one's scenes provides. Also, for my own guidance on future shooting, I added the exposure data as a check on results.

The second use for this tripod developed quite by accident one day when I was shooting closeups of flow-

ers. Came a shot where, it seemed to me, more light was needed on the shadow side of things. So a white card replaced the black slate, and we had an adjustable reflector which didn't need holding.

My third use of this device was as an improvised titling stand to be used outdoors in the field. Here title cards replaced the other two units, as an attractive girl—much as in the old vaudeville routine—placed them one by one on the stand and pointed prettily to their legends.

C. C. CHUVAX
Hollywood, Calif.

SIDE-BY-SIDE SYNC

I have recently changed over to the Levett-Dow system of tape synchronization, as outlined in the January 1952 MOVIE MAKERS, with amazingly improved results. Pictured herewith is one very simple change in the setup, which works fine with my recorder-projector combination and which should work equally well with many other such combinations.

Basically, the change consists of placing the tape recorder *beside* the projector, rather than in front of it. In such a position the strobe disc is illuminated by the excess light spilled from the opening between shutter and gate, rather than by the light emanating from the projection lens. Such a positioning offers these advantages:

1. Illumination of the strobe disc is much brighter, thus providing easier visibility.

2. Illumination of the disc is constant. It does not vary with the density of the projected image, as is the case when the disc is illuminated by the light beam coming from the projection lens.



SIDE-BY-SIDE placement of recorder and projector is urged by H. D. Shumway, AACL. This sync system, depending on spill light from the projector, works equally with a disc or Revere Synchro-Tape.

Chester Taylor



TRIPLE PLAY gadget above serves alternately as scene slate, reflector stand and titler.

3. No reflector, with its critical adjustments, need be attached to the projection lens mount.

4. Controls of both the projector and recorder are grouped together for immediate and easy access.

Such positioning works equally well when Revere Synchro-Tape is used.

HERBERT D. SHUMWAY, AACL
Greenfield, Mass.

PANACEA FOR PANNING

Some time ago I had a friend of mine shoot movies for me of my wedding. Inexperienced, he panned much too fast on certain of the scenes, with the inevitable result that they are an unpleasant eyestrain to the viewer.

Unable to get married again just for the sake of good movies, I decided to do the next best thing. I edited out the offending scenes, sent them to a local film lab and had them double-printed—that is, each frame was optically printed twice, thus creating the effect of 32 frame per second shooting. Now when I run the projector at about 24 fps, the unpleasant panning is slowed down.

While this is not a true cure-all for rapid panning, it may help you save a valuable film already marred in that way.

DAVID ROSENBLATT
New York City

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- 72...Victor Animatograph adds magnetic
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- 94...Bird filming for beginners
- 96...Come to Coronation!
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- 98...Off the beaten track
- 100...Tips for the tourist
- 122... "This sceptred isle . . ."
- 124...Stereo movies—novelty or nonpareil?
- 125...World premiere in Washington!
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- 128...Try synchro-tach
- 129...Conventions . . . in the can
- 130...Film the family at fun
- 150...He knew what he wanted
- 152...Pacific paradise
- 154...Be a good mixer—on tape!
- 155...New rules for your lenses
- 156...Make a film for Red Feather!
- 157...Filming the 4th
- 176...It's Maine for movies!
- 178...A scissors cinema
- 179...Zion National Park
- 182...I saw CinemaScope
- 184...An office outing
- 206...Let's look at "Lucy"
- 208...The last frontier
- 209...Reeling the rodeo
- 210...History of a mystery
- 212...Let's show it straight!
- 213...Here's to Mt. Hood!
- 214...Leaders and trailers
- 232...Filming the fair
- 234...Leaders and trailers
- 235... "CinemaScope" on Sixteen!
- 236...Staging the big show
- 238...Notes from magnetic notebooks: 3
- 239...A projector speed control
- 240...A reel report card
- 246...Important new mail rates
- 262...Some elements of sound
- 264...Edit when you wish to
- 265...Let's build a carpod!
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- 272...Chicago defeats effort to license all projectionists
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- 299...The elements of editing
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8

CLUBS

16

N.Y. Eights *Candy Capers*, by Roy M. Fulmer jr., ACL, just awarded an Honorable Mention with the Ten Best Films of 1953, took first prize in the recent contest sponsored by the New York 8mm. Motion Picture Club. *Camera Art*, by Elsie Esposito, was second, with *Theme and Variation*, by Jack Kleiner, third. Congratulations to all!

Brooklyn Supplementing their annual 8mm. gala show on November 20, the Brooklyn Amateur Cine Club, ACL, presented the first guest night of the current season on November 18. Among the films shown were *A Fin for a Fin*, by Robert Batey; *Magic Stairway*, by Harlan Webber; *The Boss Comes to Dinner*, by Ryne Zimmerman, and *PAL Activities*, by Ernest Knight, ACL. All films were on 8mm.

Okla. City Highlighting the November meeting of the Movie Makers Club, ACL, in Oklahoma City, was an illustrated lecture on script writing and advance planning by H. A. Houston. Films screened that evening were *Fall River*, by R. C. Hardcastle, ACL; *Snow Fun*, by F. E. Dunbar, and *Thanksgiving with the Kings*, by Lowell King. Hosts for the evening's entertainment were Mr. and Mrs. B. M. Salyer and Mr. and Mrs. H. K. McDowell.

Aussie ambassador Alfred T. Bartlett, AACL, Australia's roving ambassador of good will, rounded out his series of guest screenings before American amateur movie clubs last month with two on the West Coast. These were before members and guests of the Westwood Movie Club, in San Francisco, and before a joint gathering of the Los Angeles Cinema Club, ACL, and the

Los Angeles 8mm. Club, ACL. Earlier Mr. Bartlett had presented his award-winning program—which includes 1952 and 1953 Ten Best winners—before the Metropolitan Motion Picture Club, ACL, in New York City; the Washington Society of Cinematographers, ACL, in Washington, D. C., and the Metro Movie Club of River Park, ACL, in Chicago.

L.A. Cinema Club Elected recently to head the Los Angeles Cinema Club, ACL, for the current year was Charles J. Ross, ACL. Serving with Mr. Ross will be Arthur Ellsworth Harvey, vice-president; Stanley B. LaRue, secretary, and Harold F. Batchelor, treasurer.

Bronx change The Taft Cinema Club, ACL, decided last month to change the club's official name to the Bronx Home Movie Club. Members will continue to meet on the third Tuesday of each month at the Concourse Plaza Hotel, 161st Street and the Grand Concourse, at 8 p.m. An invitation is extended herewith to all interested filmers in the metropolitan area to visit the club when next they meet.

MMPC Members of the Metropolitan Motion Picture Club, ACL, of New York City, carried off top honors in the recent Mineola Fair competition. Terry Manos, ACL, won the Grand Award with his fine film, *The \$24 Purchase*, as well as the first place in the documentary class. John Caruso's *Is It Fate* won first place in the story division.

The November 19 meeting of the club featured several interesting films, including *Cairo*, by Valerie Levine; *Hedgehopping for Views in Mexico*, by Stanley Woolf, ACL; *Crystals While You Wait* (also called *Crystal Clear*),



A. T. BARTLETT, AACL, right, of Brisbane, Australia, receives certificate of Honorary Membership in the Washington Society of Cinematographers, ACL, from Harrison F. Haughton, ACL, president, on occasion of a guest screening before the Washington, D. C., unit.

by Joseph J. Harley, FACL; *What God Hath Wrought*, by Leo J. Heffernan, FACL, and *The Deserted Mill*, 1953 Honorable Mention winner, by Irwin Lapointe, ACL.

Seattle salon The Seattle Amateur Movie Club, ACL, presented its annual salon on November 18 at the Epiphany Hall in Seattle. Films shown were *Mesa Verde*, by George Tuthill; *His and Hers*, by Irwin Miller, and *Exploration*, by Fred Herman, all 8mm. The 16mm. films were *Welcome Lane*, by Pete Delaurenti, ACL; *Northern Panorama*, by Jack and Edna Moran; *European Holiday*, by Alfred Jensen, and *Monarchs of the Mountain Tops*, a 1953 Honorable Mention winner, by Ralph O. Lund, ACL.

New Zealand Currently making the rounds of the many cinema clubs in New Zealand is a program of films selected from the 1950 competition held by the *Amateur Cine World* in England. On the show are *Chick's Day*, by Enrico Coccozza; *Bobby, our Robin*, by John Chear; *Farewell to Childhood*, by Lester Peries and H. Jansz; *Go West, Young Man*, by J. Barton; *How to Catch a Burglar*, by the Fourfold Film Unit; *Lady for Lunch*, by Charles Carson, and *Paradise Cove*, by F. C. Gradwell.

Johannesburg Winners of the 1952-53 annual film competition conducted by the Johannesburg Photographic and Cine Society, ACL, now celebrating its 25th anniversary, were *Landmarks of Southern Rhodesia*, by F. G. Abernathy, Searle Trophy (best film of the year); *Spirit of the Hills*, by Peter Marples, best 8mm. film; *Fishing is Tops*, by Dr. H. I. Osler, best set-subject (na-



MEMBERS of the Agriculture Amateur Movie Makers, ACL, in Washington, D. C., listen to Homer E. Pryar, farmer president, and W. E. Blackmore, president, explain editing operations.

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ture) film; and *Who Killed Cock Robin*, by Dr. J. Sergay, Ferrania Trophy (best four-minute film). A special award was made to Mrs. C. Clarke for *Norway*, the best film by a lady member.

Philadelphia Guiding the 8-16 Movie Club of Philadelphia, ACL, for the 1953-54 season will be Leonard Bauer, ACL, president; Victor Spilker, vice-president; Emily Thurman, secretary, and Anne Bauer, treasurer. Directors are William Beska, ACL, Allen Cutler, ACL, Ralph N. Vozzy, ACL, and the Messrs. Bornmann, Sobel and Wright.

Tasmania The Tasmanian Sesquicentennial Committee Film Competition, presented by the Tasmanian Amateur Cine Society in conjunction with the Federation of Australian Amateur Cine Societies, has just been announced with a closing date of March 1, 1954. For further details about this contest, which is limited to films about Tasmania, write to J. H. Taylor, Post Office, Kingston, via Hobart, Tasmania.

Berkeley On November 10, members of the Berkeley (Calif.) Movie Club journeyed to the meeting hall of the Oakland Camera Club, ACL, and presented a fine program. Films shown were *Japanese Cere-*

IN SAN FRANCISCO, members of the Westwood Movie Club honor Hugh Jessup, a visitor from the Melbourne (Australia) 8mm. Movie Club.

Schaefer's Camera Shop



monial Dance, by Harold Nakazawa, ACL; *Call of the Open Road*, by Katherine Berdan; *Bugs*, by Ida W. Goetjen; *Canadian Rockies*, by Winfield Hyde; *Vacation in Southwestern Colorado*, by John Parker, and *Propagating Begonias*, by Carl Fox.

New officers for the club are Mr. Hyde, president; E. Schinnerer, vice-president; E. Eichner, secretary; Mr. Fox, treasurer, and A. Correa and Miss Berdan, directors.

Long Beach New officers for the Long Beach (Calif.) Cinema Club are Bob Ferris, president; Lewis Underwood, ACL, first vice-president; Al Larrabee, ACL, second vice-president; Lynette Stephens, secretary, and Cliff Harris, treasurer. On the board will be Ray Stober, Bob Piccirilli and Frank Kellenberg.

Chicago Salon On November 11, the Metro Movie Club of River Park, ACL, presented its 1953 Salon. On the program were *From This Day Forward* (Part Two), by Othon Goetz, ACL; *From the Embers*, by Glen H. Turner, AACL, and *Racing Wings*, by William Ziemer.

Australia Winning all three first places in the 1953 International Gold Cup Competition sponsored by the Australian Amateur Cine

Society, ACL, William G. Nicholls swept the field with his films, *The Ladybird*, *Nature in the Garden* and *Youth Takes Wings*. Keith Hall, whose 1953 Maxim Award winner, *The Old House*, was last year's Gold Cup champion, placed fourth with *Timothy*.

L.A. Eights The Los Angeles 8mm. Club, ACL, has retained the Golden Megaphone Trophy for the third time in their annual competition with the Southwest 8mm. Club, ACL, also of Los Angeles. The L. A. film was *A Switch in Time*, one of ACL's Ten Best of 1953, and the Southwest entry was *The Man With Dark Hair*. Congratulations, Los Angeles—keep 'em coming!

Philadelphia The November meeting of the Philadelphia Cinema Club featured an evening of 8mm. films, including *Pic-Nix*, by Karl Bergman; *Washington, Virginia and Luray*, by Gay Bordas; *Florida Vacation*, by Walter Reamer, and *Silver Springs*, by Birch Grawl.

Cape Town During October, the Cape Town (South Africa) Photographic Society, ACL, was visited by B. T. Smith of the Johannesburg Amateur Cine Club, ACL. Among the films screened for club members by Mr. Smith were *The Eternal City*, *Coronation-1953*, *The House With Nobody In It*, *Tripoli* and *The Silver Fox*. The last film was named one of the ten best African films for the past year.

**Where to see
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January 6	Butler Camera Club	Paul J. Walfe 124 East Jefferson Street Butler, Pa.
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January 20	Hollywood (Fla.) Bawl	George Merz 1443 Harrison Street Hollywood, Fla.
January 26-27	Edison Camera Club	Curtis F. Bowman 72 West Adams St. Chicago, Ill.



HANDS ACROSS THE SEAS

NOW in its seventeenth year, the Hiram Percy Maxim Memorial Award goes this year for the first time to a movie maker outside of the North American continent.

This is, of course, pure happenstance. The Award, established in 1937 by the children of the League's Founder President, went in only its second year to an American amateur—Ralph E. Gray, FACL—then resident in the Republic of Mexico. In 1939 it traveled northward to Ottawa, where a Canadian husband-and-wife filming team—F. Radford and Judith Crawley—won it with an engaging genre study of French-Canadian life. And then in 1946 it went once again to Mr. Gray, still resident in Mexico. Now, for the year 1953, the Maxim Memorial Award journeys far overseas to an Australian movie maker, Keith F. Hall, a resident of Brisbane in the State of Queensland.

Here at headquarters we are pleased and proud at the truly international character of this occurrence. Throughout its twenty-four year history, the League's

Ten Best competition—as is forthrightly stated in our official rules—has been “open to amateur filmers everywhere in the world.” Nor has it been limited, as Mr. Hall's honor so eloquently testifies, to members of the Amateur Cinema League.

This is as it should be, in a world where far too many other human activities are unduly cribbed and cabled. It is also, we feel sure, as Hiram Percy Maxim would have had it be. For in his initial editorial, published on these pages in December, 1926, Mr. Maxim wrote in part:

“Instead of amateur cinematography being merely a means of individual amusement, we have in it a new means of communication—visual communication—with all of our fellow beings, be where they may upon the earth's surface.”

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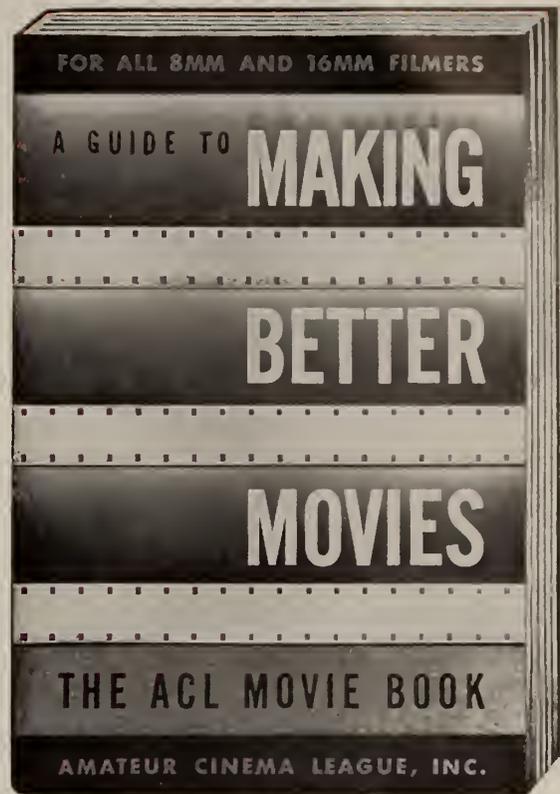
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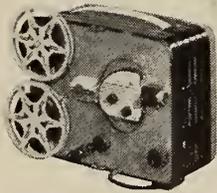
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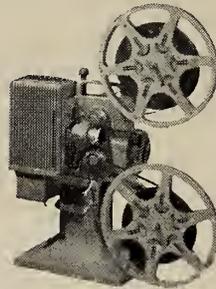


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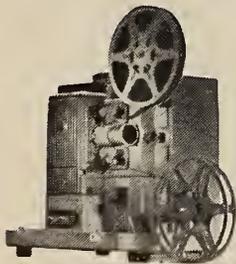
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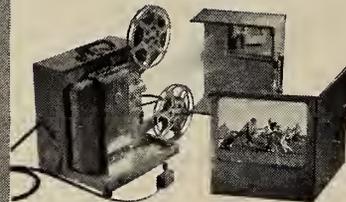
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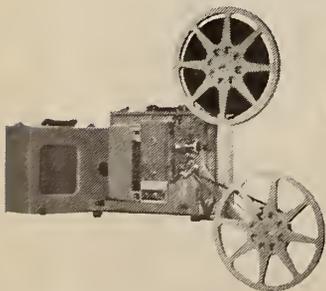
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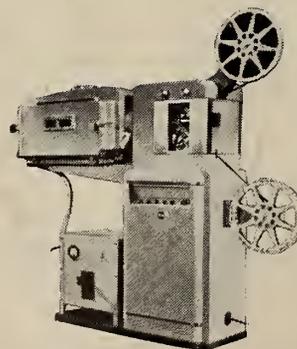
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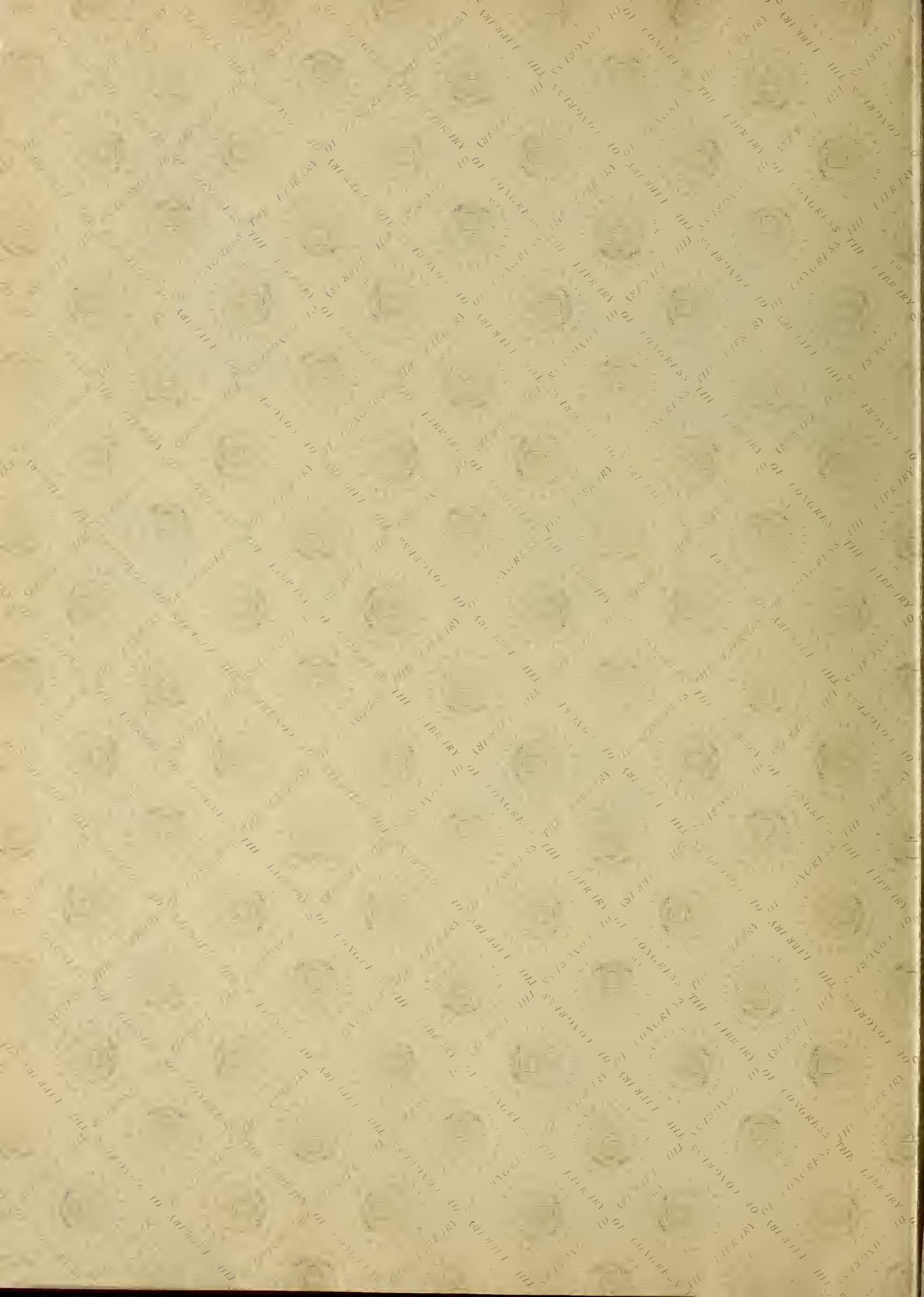


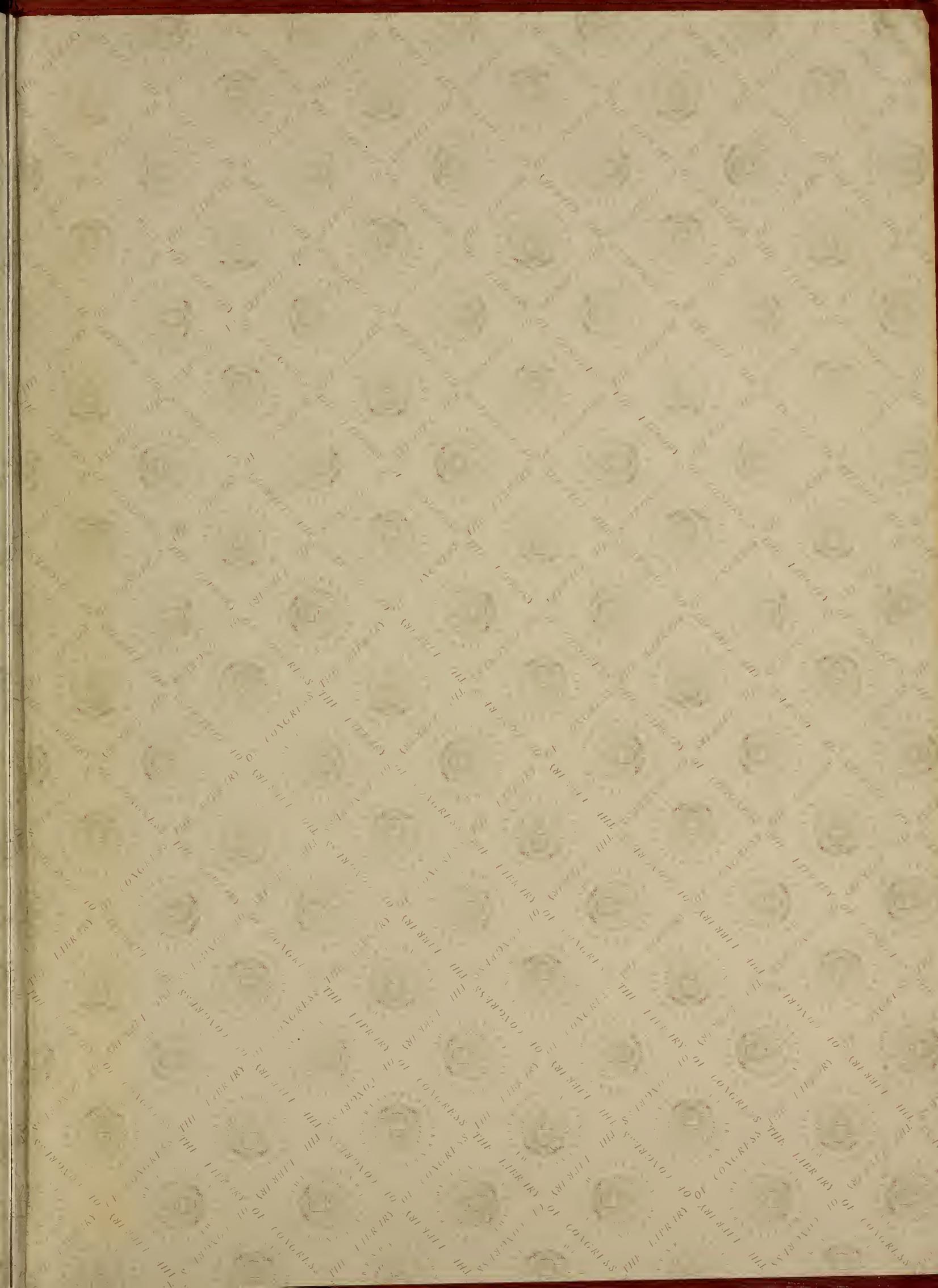
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